



SAND TRACKS
REMOTE INDIGENOUS CONTEMPORARY MUSIC TOURING INITIATIVE

REPORT

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In preparing this report, Country Arts WA made every attempt to ensure that the information contained is true and accurate as of the date of writing. If you find an error or believe any content contained within the report is incorrect please contact Country Arts WA.

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1.0 EXECUTIVE SUMMARY

In general the national touring sector lacks a clear understanding of the vast geographical distances, the challenges faced and the costs incurred when touring to remote Indigenous communities. Health, education, justice, employment and housing sectors confront similar challenges when servicing remote Indigenous regions.

Significantly, however, the delivery of the *Indigenous Contemporary Music Plan* by the Cultural Minister's Council is a timely initiative that has the potential to impact positively on developing remote touring circuits. The Federal Department of Water, Environment, Heritage and the Arts (DEWHA) is working with a range of organisations and projects nationally to improve support for Indigenous contemporary music. The emergence of the *Breakthrough* and *Groundswell* initiatives is evidence of current support for Indigenous contemporary music.

The timing of these developments and considerations from the national government funding sector can not be underestimated. There has been considerable momentum in recent years within the Indigenous contemporary music industry with evidence from the international success of *Geoffrey Gurumul Yunupingu*.

The Black Arm Band is also providing Australian and international audiences with an opportunity to understand the social, political and historical contexts within which Indigenous contemporary music has been created. From the urban Indigenous communities of our cities to our regional Indigenous centres to the most remote Indigenous communities in Australia new possibilities are emerging through the understanding and celebration of Australian Indigenous music history.

Country Arts WA has the largest area of all the states and territories over which to deliver programs. This includes over 280 Indigenous communities in Western Australia. On the touring side, Country Arts WA endeavours to reach every region in the state and remote regions with at least one tour each year.

Despite the challenges to touring music programs in remote Indigenous communities there have been significant endeavours to address these inequities by Country Arts WA within their state.

Country Arts WA provides a link to remote Indigenous communities in accessing touring product through their *Shows on the Go* program. This program is presenter driven and is based on the community paying a performance fee for the artist whilst *Shows on the Go* covers the touring and marketing costs. They provide an extensive *Touring Menu*, which contains a variety of shows and have increased the proportion of acts which contain Indigenous content over the last ten years. In the Menu for 2010 Aboriginal acts constitute one-third of the shows offered.

Country Arts WA has toured to a number of remote communities in the Kimberley, Pilbara and Goldfields regions of Western Australia. Over recent years Country Arts WA has developed a touring circuit model within the Goldfields and Ngaanyatjarra Lands that provides essential information for the

national sector about touring projects to remote Indigenous communities. In the past four years Country Arts WA has successfully toured *Nabarlek* (2004 & 2008), *Mary G*, *Stick It* by Tetrafide Percussion, *Tamworth on Tour* and *The Yabu Band & Moana Dreaming* to these regions and developed significant relationships and touring structures.

Country Arts WA's consultation processes with the Indigenous organisations and people within these regions has enabled them to develop a circuit that includes venues in regional centres such as Kalgoorlie and venues in remote communities in the Ngaanyatjarra Lands. However, there is room to increase the involvement of Aboriginal communities in the identification of and selection of touring acts.

The success of the model in partnering regional venues and remote Indigenous venues could be readily duplicated and adapted in other regions within Western Australia including the Kimberley, Pilbara, Murchison and across state borders to the Northern Territory and South Australia.

Developing remote Indigenous touring circuits becomes a self-selecting option when considering the following favourable factors.

- Increased national and international interest in Indigenous contemporary music.
- Prioritisation of support for Indigenous contemporary music through the Cultural Ministers Council's *Indigenous Contemporary Music Plan*.
- The emergence of a thriving and vibrant national Indigenous festival and music showcase circuit.
- The development of the Goldfields/Ngaanyatjarra touring circuit by Country Arts WA.
- The natural cultural affiliations that occur between Indigenous musicians across regions and borders.

There is an opportunity with the alignment of these factors to assist remote Indigenous communities to establish touring circuits. These circuits would provide much needed entertainment, skills and professional development and pathways to other music showcases. Significantly these circuits would also provide cultural relevance for the artists who value being able to tour within their cultural lands and present messages in their music to their own people.

For these reasons the three recommended models of remote touring to Indigenous communities within the consultation of this report include;

- Goldfields / Ngaanyatjarra Circuit.
- Central Desert Circuit – tri-state border region / Alice Springs / Yuendumu.
- East Kimberley / Katherine Circuit.

Future touring circuits should be devised with a view to providing the maximum number of remote Indigenous people with touring product that builds upon the success of Country Arts WA touring to the Goldfields/Ngaanyatjarra regions and Kimberley regions.

The selection of product to be toured remains the greatest challenge for touring arts organisations to remote Indigenous communities. In non-Indigenous communities touring is a relationship between audience, presenter and producer where the presenter is the decision-maker who programs for that community without pressure from the sector. In this model taking risks in programming is the key to audience development

In remote Indigenous communities the cultural structures differ from those in non-Indigenous communities and group ownership and group decision-making is preferred. A non-Indigenous contact person in a remote Indigenous community will typically leave after several years. If structures are not devised to support Indigenous people to make decisions about what product is to be toured then ownership of and involvement with the tour will be diminished in the long term.

The organisations consulted within this project have resoundingly communicated they value music tours coming to their region but the real gap is in music industry management.

Without more skills development, product development and talent identification then remote Indigenous community musicians will be excluded from accessing opportunities to tour. Higher profile touring bands such as *Nabarlek*, *The Yabu Band*, *Saltwater Band* and *Yilila* have all had significant music industry management to assist them to achieve opportunities for touring.

The strategic development of a remote Indigenous touring circuit must take these concerns from the sector into consideration. The balance to be sought in the development of remote Indigenous touring circuits is between audience development and skills development.

The success of a remote Indigenous touring circuit for Indigenous communities will be increased if their local bands have the opportunity to perform, record, develop music industry skills and access music management to develop into higher profile acts.

The models presented in this document are potential circuits only and would require significant strategic partnerships across state borders where organisations were committed to lobbying the national touring sector to highlight the touring disadvantages experienced by remote Indigenous communities.

The development of a remote Indigenous touring circuit aligns with on-going and recent developments in relation to the Australia Council's *Music Bound Strategy* and *Sounds Australia Initiative*, the Cultural Ministers Council's *Indigenous Contemporary Music Strategy* and key Indigenous music industry showcases including the *Too Solid Awards* in Western Australia, the *NT Indigenous Music Awards*, the *Australasian World Music Expo*, the *Darwin Festival*, the *Adelaide Festival*, the *Perth International Arts Festival* and *The Dreaming Festival*. It is essential that touring organisations work with an understanding of partnering with the larger national Indigenous music sector.

Promoting pathways for music from remote Indigenous communities into the mainstream is essential to improve the national audience development for Indigenous contemporary music. The pathways and showcases should be staged from within the circuits to expand to regional and national showcase opportunities.

When organisations supporting remote touring to Indigenous communities partner from Western Australia to the Northern Territory and South Australia, they will provide increased opportunity for musicians from their states to access further industry support.

For these reasons the models contained present a process of prioritising touring support for emerging Indigenous artists mentored by higher profile Indigenous musicians. Selection criteria for both emerging artists and professional mentors could be developed to ensure consistency and equity within the touring models. Professional mentors could be charged with working with emerging bands on a range of touring, performing, presentation and music industry skills.

The Country Arts WA Sand Tracks Initiative recommended touring circuits has many similarities with the ICMAP goals including:

- Improving the exposure of Indigenous contemporary music
- Improving the business skills in the Indigenous music sector
- Strengthening existing networks and organisations
- Maximising opportunities for young and emerging Indigenous musicians.
- Strengthening the links between culture, language and Indigenous contemporary music.

A strategic cross-border approach to applications to the *Department of Water, Environment, Heritage and the Arts, Playing Australia, the Music Board of the Australia Council for the Arts, Contemporary Music Touring Fund, TRAX* and other funding sources through the state arts organisations will increase the opportunity of funding success for a remote Indigenous touring circuit.

Due to considerable momentum within the Indigenous music industry in recent years the timing for such applications is optimal.

2.0 RECOMMENDATIONS

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.

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:

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.

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.

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.

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.

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.

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.

2.1.6 Maximising lead-time

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

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.

2.2 Community Involvement

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.

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.

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.

2.2.1 Key contact people either Indigenous or non-Indigenous need to be identified.

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.

2.2.2 Building strong relationships is key to touring program success.

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.

2.2.3 Partnerships across the health, education, justice and employment sectors will also assist with the success of a touring program.

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.

2.2.4 Remote touring circuits should be developed with an understanding of the concentration of Indigenous populations in remote regions.

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.

2.2.5 Touring programs need to have a flexible mode of delivery.

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 result in the audience leaving town to logistical problems such as touring vehicles breaking down due to difficult road conditions.

2.3 Audience and Skills Development

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.

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.

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.

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.

2.3.2 Partner touring projects with existing events in remote Indigenous communities.

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.

2.3.3 Provide opportunities to assist remote Indigenous communities to develop their own music product to be toured locally.

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.

2.3.4 Partner with the wider Indigenous music industry.

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.

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.

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.

3.1 - GOLDFIELDS/NGAANYTJARRA CIRCUIT – MODEL 1

Strategies	Stakeholders	Partners	Presenters	Key Performance Indicators
<p>Identify strategic opportunities to establish remote touring circuits.</p> <p>Strengthen existing networks and organisations.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 2. DCA 	<ol style="list-style-type: none"> 1. Country Arts WA 2. Nooda Ngulegoo Aboriginal Corporation 3. The Rural Clinic School. 4. Wongatha Birni Aboriginal Cultural Centre 	<ol style="list-style-type: none"> 1. Ngaanyatjarra Media 2. Shire of Ngaanyatjarraku 3. Warburton Youth Arts 4. Shire of Laverton 	<ol style="list-style-type: none"> 1. Consultation with working groups established to drive the process. 2. Touring circuit identified and agreed upon by stakeholders.
<p>Consult with the Indigenous communities and regions identified.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 	<ol style="list-style-type: none"> 1. Country Arts WA 2. Indigenous Services Australia 	<p>Indigenous councils and shires.</p> <ol style="list-style-type: none"> 1. Ngaanyatjarra Council 2. Laverton Shire 3. Warburton Community 4. Wingellina Community 5. Shire of Ngaanyatjarraku 	<ol style="list-style-type: none"> 1. Identify a key Indigenous person per region and a key contact person per region to undertake consultation re the tour and selection processes for emerging bands. 2. Partners and Selection Panel to select the higher profile bands to tour for audience development opportunities
<p>Source the necessary funding to deliver the tour.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 	<ol style="list-style-type: none"> 1. Country Arts WA 2. DCA 3. DEWHA 4. Contemporary Music Touring Program DEWHA 5. Lotterywest? 6. Healthway? 	<ol style="list-style-type: none"> 1. Ngaanyatjarra Media 2. Warburton Youth Arts. 3. Nooda Ngulegoo Aboriginal Corporation 	<ol style="list-style-type: none"> 1. Number of joint submissions to be made by the working group to national funding rounds. 2. Number of 'individual organisations' applications to the respective state arts organisations. 3. Number of philanthropic organisations approached to support the tour.
<p>Key partners to select professional artists able to mentor local bands. Indigenous communities to recommend emerging artists to tour.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 	<ol style="list-style-type: none"> 1. Country Arts WA 2. Skinnyfish Music 3. WAM 4. CAAMA 5. NG Media 	<ol style="list-style-type: none"> 1. Ngaanyatjarra Media 2. Warburton Youth Arts. 3. Shire of Laverton 4. Warburton Community 5. Wingellina Community 6. Shire of Ngaanyatjarraku 	<ol style="list-style-type: none"> 1. Number of recommendations from key stakeholders 2. Number of recommendations from Indigenous organisations, groups and councils of professional artists to tour. 3. Number of recommendations of emerging artists to tour.

3.1 -GOLDFIELDS/NGAANYTJARRA CIRCUIT – MODEL 1

Strategies	Stakeholders	Partners	Presenters	Key Performance Indicators
<p>Partner the tour with a recording opportunity for the emerging Indigenous bands.</p> <p>Partner the project with tertiary organisations working with music industry skills.</p>	1. Country Arts WA	<p>1. Ngaanyatjarra Media. 2. WAM</p> <p>1. AbMusic 2. Batchelor Institute of Indigenous Tertiary Education</p>		<p>1. Compilation CD produced of emerging bands on the tour for promotional purposes. 2. Number of tracks recorded. 3. Number of bands recorded.</p> <p>1. Number of music industry workshops conducted on the tour. 2. Number of bands signed onto APRA. 3. Number of musicians attending the workshops.</p>
<p>Partner the tour with an established existing event.</p> <p>Conduct the tour.</p>	1. Country Arts WA	<p>1. Ngaanyatjarra Media. 2. Country Arts WA 3. Warburton Youth Arts 4. Nooda Ngulegoo Aboriginal Corporation</p>	2. Ngaanyatjarra Music festival	<p>1. Amount of in kind contribution provided by partnered festival to the tour. 2. Number of tour acts prominently programmed in the festival / event. 3. Number of audience at the festival / event</p> <p>1. Number of regional venues where tour performs. 2. Number of remote venues where tour performs. 3. Number of Indigenous audience attending shows. 4. Number of Indigenous bands performing on the tour.</p>
Partner the tour with a youth/arts service provider	1. Country Arts WA 2. DCA	<p>1. VIBE 2. Indigenous Hip Hop Projects. 3. Music Outback Foundation. 4. NPY Women's Council</p>	<p>1. Warburton Youth Arts 2. Ninga Mia – Substance Misuse program (Nooda Ngulegoo Aboriginal Corporation) 3. Wongatha Birni Aboriginal Corporation</p>	<p>1. Number of workshops conducted for young people by partnered organisations. 2. Range of in-kind benefits contributed to tour by partnered organisations.</p>
Partner the tour to music industry showcase opportunities	1. Country Arts WA 2. DCA	<p>1. Too Solid Awards 2. NT Indigenous Music Awards 3. Perth International Arts Festival. 4. Australasian World Music Expo 5. Dreaming Festival 6. Darwin Festival</p>	<p>1. WAM 2. Music NT 3. Terrasphere Productions</p>	<p>1. Number of applications to perform at national music showcase opportunities by bands toured 2. Number of showcase opportunities brokered by bands toured.</p>

3.1 -GOLDFIELDS/NGAANYTJARRA CIRCUIT – MODEL 1

EXAMPLE PROGRAM

Tour Itinerary

Day 1 Fly Perth to Kalgoorlie. music workshops in Kalgoorlie
Day 2 Workshops and concert in Kalgoorlie
Day 3 Travel Kalgoorlie to Laverton
Day 4 Workshops and concert in Leonora
Day 5 Workshops in Leonora
Day 6 Travel from Leonora to Laverton, workshops in Laverton
Day 7 Day Off
Day 8 Travel to Warburton
Day 9 Workshops in Warburton
Day 10 Workshops and concert in Warburton
Day 11 Travel from Warburton to Wingellina, concert in Wingellina
Day 12 Workshops in Wingellina/Ngaanyatjarra Music festival
Day 13 Workshops & travel from Wingellina to Warburton
Day 14 Day off
Day 15 Travel to Warburton to Laverton
Day 15 Travel from Laverton to Kalgoorlie/Fly to Perth

Music Industry Partners	WAM / Skinnyfish Music / CAAMA
Tertiary Partner	AbMusic
Youth Arts Partners	VIBE/ Warburton Youth Arts / NPY Women's Council
Event Partner	Ngaanyatjarra Music Festival
Industry showcase pathways	Too Solid Awards / Perth International Arts Festival / Australasian World Music Expo / Dreaming Festival

Goldfields/Ngaanyatjarra Circuit - Touring Arts Organisation

3.1.1 Country Arts WA

Country Arts WA assists regional communities to use culture and the arts as part of their community's development. They are an independent not-for-profit organisation and receive funding to deliver programs on behalf of the State and Federal governments.

Established in 1994 by merging the Arts Council of Western Australia and the Performing Arts Touring Information Organisation, Country Arts WA combines the responsibility for delivering touring services with support for an extensive volunteer arts network.

Country Arts WA is one of the national leaders with touring to remote Indigenous communities having successfully toured Indigenous musicians and theatre projects in partnership with a range of organisations including Skinnyfish Music, Goolarri Media Enterprises, WAM, AbMusic, Yirra Yaakin Aboriginal Corporation and Artback NT: Arts Development and Touring.

Through their *Shows on the Go* program Country Arts WA offers an extensive touring menu to regional and remote communities. Country Arts WA works with communities in a presenter driven model to identify the preferred product for regional communities. Some of their successful processes include:

- Consultation with Indigenous councils, shires and support services to identify key contact people in the regions. Key contact people are utilised to conduct further consultation for Country Arts WA programs.
- Partnerships with schools, health and media organisations to provide a range of skills development opportunities for remote Indigenous communities.
- Providing regional and remote communities with skills development training in relation to events management and technical mapping of venues through their Measure Up program
- Building tours upon existing events such as the Ngaanyatjarra Turlku Purtinkatja.

As a member of Regional Arts Australia, Country Arts WA is well placed to broker partnerships across state borders with both the Northern Territory and South Australia. The strong Indigenous cultural relationships in the NPY and APY lands gives them a real opportunity to work in partnership to develop some exciting touring projects within the tri-state border region.

Additionally there is real potential to develop a touring circuit from the Katherine region in the NT through the East Kimberley region of WA.

Goldfields/Ngaanyatjarra Circuit - Tertiary partnership

3.1.2 AbMusic

AbMusic is a Registered Training Organisation in Western Australia that provides music industry training delivering Certificates I through IV from the Music Industry Training Package in a program especially tailored for Australian Indigenous people.

AbMusic facilities include a fully equipped percussion and rehearsal studio, practice rooms, a MIDI (Musical Instrument Digital Interface) studio, and a Pro-Tools recording studio. AbMusic uses the latest in technology to develop students' understanding of production and engineering in the contemporary music industry. Students that progress through the three years of study of the Music Industry Training Package and complete the Certificate IV in Music at AbMusic are 'job ready' upon graduation.

AbMusic is primarily interested in partnering with Indigenous media organisations in the western Australian regions to access remote indigenous students to travel to AbMusic to undertake short-term courses in music industry competencies. AbMusic's role in the industry is to train high quality Indigenous music professionals to meet the need within the industry to develop more music producers and managers. AbMusic's ability to be involved with touring projects is directly related to their ability to identify future students.

Goldfields/Ngaanyatjarra Circuit - Health Partnership

3.1.3 The Rural Clinical School of Western Australia

The Rural Clinical School of Western Australia is involved in exciting projects including the Western Desert Kidney Health Project 2009- 2011 that will see a multi-disciplined team of health and arts workers deliver programs to 10 Indigenous communities in the Western Desert Region. The major project elements include two three tonne 4wd cab vehicles, one of which will be a mobile health/arts vehicle.

They have been involved with arts projects for some years including the visual arts, music and crafts, singing, song writing, painting and drama. They have also been working on some exciting collaborations between musicians from Africa and traditional Indigenous musicians and singers.

Any tour to the Kalgoorlie/Goldfields Region would benefit from partnering with this project over the coming years, as they will be able to provide additional arts workers and resources and have substantial relationships throughout the region with Indigenous people.

3.1.4 Goldfields/Ngaanyatjarra Circuit - Background Information

The Ngaanyatjarra Lands comprise a vast area of Western Australia (250,000 km² or approximately 3% of mainland Australia) adjoining the Northern Territory and South Australian borders. These Lands are entirely within the state of Western Australia and fall within the shires of Ngaanyatjarraku, East Pilbara and Laverton. Approximately 2,300 Ngaanyatjarra people live in 11 widely separated, isolated communities, scattered across the Great Victorian and Gibson Deserts of Western Australia.

Ngaanyatjarra Council Aboriginal Corporation is the umbrella organisation for 11 communities including Warburton, Wingellina, Tjukurla, Wanarn, Patjarr, Warakurna, Tjirrkarli, Papulankutja, Mantamaru, Kiwirrkurra (Shire of East Pilbara) and Cosmo Newberry (Shire of Laverton).

Ngaanyatjarra Council provides the Ngaanyatjarra Health Service, Ngaanyatjarra Council Representative Body, Ngaanyatjarra Land and Culture Unit, Ngaanyatjarra Media, and enterprises including Ngaanyatjarra Services, Ngaanyatjarra Agency and Transport Services and Indervon Pty Ltd which owns and manages the Alice Springs Caltex franchise.

Ngaanyatjarra Council Aboriginal Corporation has a Governing Committee elected from the Indigenous community councils throughout the Ngaanyatjarra Lands. The Governing Committee meets at monthly meetings, which rotate throughout the lands on the third Wednesday of every month. Touring projects to the Ngaanyatjarra lands should utilise this structure to communicate about future tours and projects to encourage maximum ownership and decision making by Indigenous leaders from the region.

The Shire of Ngaanyatjarraku also provides a youth and recreation program and a community cultural development officer and the Warburton Community has a youth arts program.

In Laverton and Kalgoorlie there is considerable interest in support for future touring activities. The Nooda Ngulegoo Aboriginal Corporation through their substance misuse education program at Ninga Mia is working on a range of youth and arts-based programs. They are particularly interested in youth activities that bring the community together and would like to see follow up activities in the arts and music. There are ranges of activities that occur annually but Nooda Ngulegoo would be keen to investigate partnership models that have a more long-term sustainable approach to arts and training opportunities for Indigenous students.

There is the potential for training in event management, music, media and arts programs for Indigenous students within the Kalgoorlie region. The Goldfields Arts Centre is a well-equipped facility with music rehearsal rooms, a dance studio, workshop rooms, galleries and a theatre for public performances. Similarly, the community would benefit from investigation of training packages and models of delivery and partnership from other cross-cultural communities throughout Australia.

Regular touring activities to Kalgoorlie would support both the Nooda Ngulegoo Aboriginal Corporation and the Goldfield Arts Centre in creating the inspiration throughout the community to drive further processes toward accessing funding for on-going arts and music programs for young people.

The Goldfields/Ngaanyatjarra Circuit is a successfully proven model. The strengths of this model are due to a number of factors including;

- Large population of Indigenous people in regional centres of Kalgoorlie and Laverton.
- Existing strong relationships with Indigenous organisations in the wider region (Nooda Ngulegoo Aboriginal Corporation, Wongatha Birni Cultural Centre, Ngaanyatjarra Council, Ngaanyatjarra Media, Shire of Ngaanyatjarrku)
- Proactive presenters and youth arts partnership – Laverton Shire, Warburton Youth Arts and VIBE
- Health arts partnerships – Western Desert Rural Clinical School
- Partnership with an existing event within the region – Ngaanyatjarra Turlku Purtingkatja
- Potential to grow into larger regional venues such as Goldfields Performing Arts Centre.

3.2 - CENTRAL DESERT CIRCUIT – WA/SA/NT MODEL 2

Strategies	Stakeholders	Presenters& Partners	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Country Arts SA				
Identify strategic opportunities to establish remote touring circuits. Strengthen existing networks and organisations.	1. Country Arts WA 2. Artback NT 3. Country Arts SA	1. Ngaanyatjarra Media 2. PAW Media 3. CAAMA 4. Artback NT 5. NT, WA, SA Indigenous communities – Warburton, Wingellina, Umuwa, Amata, Yuendumu, Papunya, Alice Springs.	1. Working group established to drive the process. 2. Touring circuit identified and agreed upon by stakeholders. 3. Selection criteria for professional mentors to be toured devised by the working group. 4. Selection process for the emerging Indigenous bands devised.	Nov 2009 – March 2010
Approach the Indigenous communities and regions identified	1. Country Arts WA 2. Artback NT 4. Country Arts SA	1. Ngaanyatjarra Council 2. APY Council 3. Yuendumu Council 4. Central Desert Shire 5. Shire of Ngaanyatjarraku 6. Band Selection Panel	1. Identify a key Indigenous person per region and a key contact person per region to undertake consultation re the tour and selection processes for emerging bands. 2. Key partners and Selection Panel to select the higher profile musicians to tour for skills development.	March 2010 – June 2010
Source the necessary funding to deliver the tour.	1. Country Arts WA 2. Artback NT 3. Country Arts SA	1. Australia Council for the Arts 2. DEWHA 3. Playing Australia 4. Contemporary Music Touring Program 5. TRAX 6. Arts NT 7. Dept of Culture and the Arts WA 8. Arts SA	1. Number of joint submissions to be made by the working group to national funding rounds. 2. Number of individual organisations' applications to the respective state arts organisations. 3. Number of philanthropic organisations approached to support the tour.	July 2010- Dec 2010

3.2 - CENTRAL DESERT CIRCUIT – WA/SA/NT MODEL 2

Strategies	Stakeholders	Presenters& Partners	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Country Arts SA				
<p>Key stakeholders to select professional artists able to mentor emerging bands.</p> <p>Indigenous communities to recommend emerging artists to tour.</p>	<ol style="list-style-type: none"> Country Arts WA Artback NT Country Arts SA 	<ol style="list-style-type: none"> Ngaanyatjarra Media CAAMA Music PAW Media Artback NT <p>Indigenous communities</p>	<ol style="list-style-type: none"> Number of recommendations from key stakeholders Number of recommendations from Indigenous organisations, groups and councils of professional artists to provide professional mentoring. Number of recommendations of emerging artists to tour. 	Jan 2011
<p>Partner the tour with a recording opportunity for the local Indigenous bands.</p> <p>Partner the project with tertiary organisations working with music industry skills.</p>	<ol style="list-style-type: none"> Country Arts WA Artback NT Country Arts SA 	<ol style="list-style-type: none"> PAW Media Ngaanyatjarra Media CAAMA <ol style="list-style-type: none"> AbMusic Charles Darwin University Batchelor Institute of Indigenous Tertiary Education 	<ol style="list-style-type: none"> Compilation CD produced of local bands on the tour for promotional purposes. Number of tracks recorded. Number of bands recorded. Number of music industry workshops conducted on the tour. Number of bands signed onto APRA. Number of musicians attending the workshops. 	June 2010
Partner the tour with an established event	<ol style="list-style-type: none"> Country Arts WA Artback NT Country Arts SA 	<ol style="list-style-type: none"> Ngaanyatjarra Music festival Bush Bands Bash Music NT WAM Music SA Alice Desert Festival 	<ol style="list-style-type: none"> Amount of in-kind contribution provided by partnered festival to the tour. Number of tour acts prominently programmed in the festival / event. Number of audience attending partnered festival / event 	Jan 2011

3.2 - CENTRAL DESERT CIRCUIT – WA/SA/NT MODEL 2

Strategies	Stakeholders	Presenters& Partners	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Country Arts SA				
Conduct the tour.	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Country Arts SA 	<ol style="list-style-type: none"> 1. Ngaanyatjarra Media 2. PAW Media 3. PY Media. 4. Artback NT 	<ol style="list-style-type: none"> 1. Number of regional venues where tour performs. 2. Number of remote venues where tour performs. 3. Number of Indigenous audience attending shows. 4. Number of Indigenous bands performing on the tour. 	Aug-Sept 2011
Partner the tour with a youth/arts provider	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Country Arts SA 	<ol style="list-style-type: none"> 1. Youth services within the Indigenous communities. 2. Indigenous schools 3. Warburton Youth Arts 4. Incite Youth Arts 5. Carclew Youth Arts 6. VIBE 7. Music Outback Foundation 	<ol style="list-style-type: none"> 1. Number of workshops conducted for children by partnered organisations. 2. Range of in-kind benefits contributed to tour by partnered organisations. 	Jan 2011
Partner the tour to music industry showcase opportunities	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Country Arts SA 	<ol style="list-style-type: none"> 1. WAM 2. Music NT 3. Q Music 4. Terrasphere Productions 5. Too Solid Awards 6. NT Indigenous Music Awards 7. Perth International Arts Festival 8. Australasian World Music Expo 9. Dreaming Festival 10. Darwin festival 	<ol style="list-style-type: none"> 1. Number of applications made to perform at national music showcase opportunities by bands toured. 2. Number of showcase opportunities brokered by bands toured. 	May 2012 June 2012 Nov 2012

3.2 - CENTRAL DESERT CIRCUIT – WA/SA/NT MODEL 2

EXAMPLE PROGRAM

The Central Desert Circuit Model would benefit from touring one emerging band from each of the three states (eg. Alunytjuru Band, Iwantja Band, Tjupi Band) The cost of touring three bands would limit the potential to have a high profile Indigenous band for audience development but the emerging acts would still draw a audience if there was plenty of lead time, promotion and industry skills development workshops and professional Indigenous music mentors.

Potential draft tour itinerary

Day 1	Travel Alice Springs to Yuendumu – workshops in Yuendumu
Day 2	Workshops and concert in Yuendumu
Day 3	Travel Yuendumu to Papunya
Day 4	Workshops and concert in Papunya
Day 5	Travel Papunya to Kintore
Day 6	Travel from Kintore to Warakurna
Day 7	Day off
Day 8	Workshops & concert in Warakurna
Day 9	Workshops in Warakurna
Day 10	Travel Warakurna to Wingellina
Day 11	Workshops in Wingellina
Day 12	Concert in Wingellina (Ngaanyatjarra Music Festival)
Day 13	Travel to Amata
Day 14	Day off
Day 15	Workshops & concert in Amata
Day 16	Travel to Umuwa
Day 17	Workshops and concert in Ernabella
Day 18	Travel to Alice Springs
Day 19	Concert in Alice Springs - Bush Bands Bash

Music Industry Partner	CAAMA Music / Music NT
Tertiary Partners	AbMusic/ Charles Darwin University/ Batchelor Institute
Youth Arts Partner	VIBE / Music Outback Foundation / Incite Youth Arts / Central Australian Youth Link Up Service
Event Partner	Ngaanyatjarra Music Festival / Bush Bands Bash
Industry Showcase Partners	Too Solid Awards / NT Indigenous Music Awards / Darwin Festival / Dreaming Festival / Australasian World Music Expo

3.2 - CENTRAL DESERT CIRCUIT – WA/SA/NT MODEL 2

Strategic Opportunities

- This model would duplicate the 'Groundswell' initiative currently in operation on the eastern states with one artist from each of the states and the tour travelling to each of the states attached to showcase opportunities.
- The Bush Bands Bash has grown significantly over recent years to become an important central desert showcase opportunity, the timing of the Bush Bands Bash, the Ngaanyatjarra Music Festival and the Yuendumu Sports Weekend would be critical to the success of a tour in this region. These events all fall within six weeks of one another and, if they were willing to be flexible in their timing, an interesting tour could arise.
- Artback NT has had considerable experience developing tours throughout the Northern Territory and to Indigenous communities and is specifically interested in working with contemporary Indigenous music touring in the region.
- The Indigenous Contemporary Music Strategy specifically supports the development of remote touring circuits.
- There are a number of tertiary organisations with staff in the region to assist touring including TAFE SA, Batchelor Institute and Charles Darwin University.

Potential Mentors

Potential mentors could include the following Indigenous artists –

Warren Williams, Sammy Butcher, Delson Stokes, Boyd Stokes, Peter Appak Miller, Bunna Lawrie, Archie Roach, Kutcha Edwards, Trevor Adamson, Steven Pigram, Carol Carpentri and members of Saltwater Band, Yililla and Nabarlek.

Non-Indigenous mentors/producers could include – Bill Davis, Neil Murray, Shane Howard, Alan Murphy and producers from Skinnyfish Music

3.2.1 Central Desert Circuit - Background Information -

There has been significant music development and activity in central Australia for many years assisted by the Indigenous media organisations Central Australian Aboriginal Media Association (CAAMA), Pintupi Anmatjere Warlpiri Media (PAW Media), the Winanjjikari Music Centre, Pitjantjatjara Yankunytjatara Media (PY Media) and Ngaanyatjarra Media.

There also has been significant development of music education in schools programs by the NT School of Music, CAAMA Music, the Music Outback Foundation, Skinnyfish Music and the Song Room. Certified music industry training programs have been delivered by a range of Registered Training Organisations including Charles Darwin University, Batchelor College of Indigenous Tertiary Education and TAFE SA.

The Music Outback Foundation has been delivering music education in schools in Central Australian communities for the past seven years. The Music Outback Foundation MOBFEST is a school based festival that brings together central Australian communities for an annual showcase of Indigenous music in schools activities from the Central Desert Region is currently held annually at Ti-tree in October.

TAFE SA has had a significant impact on music training programs in the South Australian remote Indigenous communities in the tri-state border region. Evidence of this development can be seen with the Iwantja Band touring to the Yarnbulla festival and the Dreaming Festival in 2009 and the Red Sands Band winning the Battle of the Bands at the Ngaanyatjarra Music Festival in Wingellina in August 2009.

CAAMA Music has been delivering its 'Music for Life' and 'Sing it Up' programs in partnership with Batchelor College and Charles Darwin University in 2008, and 2009. It delivers two weeks of music education in schools and certified music industry training for adults within eight central Australian communities including Willowra, Ampilatwatja, Bonya, Alcoota, Areyonga, Apatula, Hart's Range and Laramba.

The Bush Bands Bash, an annual Indigenous music central desert showcase, is in its fifth year and is held annually in partnership with the Alice Desert Festival in September. The Ngaanyatjarra Music festival is held annually in August and rotates around the Ngaanyatjarra communities. PAW Media hosts the Yuendumu Sports carnival annually in August, which also showcases bands from throughout the Tanami, Warlpiri and Luritja regions.

3.2.2 Ngaanyatjarra Media – Central Desert Circuit

Ngaanyatjarra Media is an Indigenous-owned media organisation supporting 15 remote communities in the western desert region of Western Australia. Ngaanyatjarra Media is governed by an Indigenous board who is drawn from each of the communities serviced by Ngaanyatjarra Media.

Ngaanyatjarra Media is based in Irrunytju (Wingellina) Community and through media workers that are based across each of the communities coordinates media services including technical support, radio transmission and television transmission throughout the Ngaanyatjarra Lands.

The new Ngaanyatjarra Media and Communications Centre is a state of the art radio station, video production house and includes a purpose-built recording studio and control room, providing a professional quality music-recording environment for full band recording and post-production.

Ngaanyatjarra Media also produces its own programs for television, makes documentaries, video DVDs, music video clips, and records compact discs of local musicians as well as providing archiving, website development and communications infrastructure throughout the Lands.

By providing open access to media and new technologies Indigenous people in the Ngaanyatjarra lands are encouraged to develop new skills and tell stories using their own voice. Professional media practitioners work alongside Indigenous people in the Ngaanyatjarra Lands to actively promote Aboriginal self-representation, language and cultural maintenance using all forms of media and the performing arts.

While not funded for music development, Ngaanyatjarra Media has played a leading role in music development in the region since 2003 in response to demand from bands and musicians in the region.

“Some of the music development activities to date are:

- Coordinating the annual event ‘Ngaanyatjarraku Turlku Purtingkatja’ (Ngaanyatjarra Music & Culture Festival) to showcase regional bands and encourage emerging and established musicians;
- Producing and distributing three compilation CDs (Turlku 1,2 and 3) showcasing music by bands from the region.
- Undertaking Music Recording Workshops using Garage band (Macintosh computer music recording program) throughout the Ngaanyatjarra communities to teach musicians to do their own recording and extend their music development,
- Providing Garage band-recording units (iMac computer, USB keyboard, mini mixer, microphone) in communities (seven sites to date);
- Supporting community band nights with PA equipment and technical support;
- Broadcasting live concerts and festivals on radio via outside broadcast kit;
- Producing multi-camera video coverage of events for distribution and broadcast on ICTV and local broadcast;
- Promoting and marketing recordings of local bands and musicians and

regional music events via the twice daily Ngaanyatjarra Radio Show on 5NPY, video productions and regional website and through broader Indigenous media; and

- Assisting local Indigenous bands and musicians to produce video clips of their songs. ¹

With regard to touring within the Ngaanyatjarra Lands, Ngaanyatjarra Media has made the following recommendations;

- Face to face consultation is preferred but if it is not possible then consultation conducted through key contact people throughout the lands is the best way to consult.
- Key contact people will be able to consult and discuss the project on behalf of the communities. Identified Indigenous media workers can be involved in the consultation.
- Indigenous people in the Lands will associate with people they know and trust. Partnering a tour with a local organisation will give the project credibility.
- Media, especially radio, is an integral tool in relation to promoting information about touring programs, consultation process and selection of bands to be toured.
- Posters can be used to explain consultation meetings, these can be faxed out through the organisations on the lands and key contact people can distribute them and conduct meetings.
- Permits and protocols in relation to photography and filming on the lands must be adhered to on touring projects.
- Local media organisations need to be the key stakeholders in touring programs to promote local ownership.
- The current presenter model of audience development is well received in the lands with successful tours of Mary G, Nabarlek and The Yabu Band, however more processes to promote local content would be welcomed in the future.

Ngaanyatjarra Media has also developed a five year Music Development Strategy which aims to employ four Music Development workers, two male and two female to work across the Ngaanyatjarra Lands in relation to a range of music activity including skills development activities, recording projects, events and performances and music touring.

Ngaanyatjarra Media would like to utilise their music development programs to showcase their bands in opportunities such as the Bush Bands Bash and the Too Solid Awards and the Yarnbulla Festival.

¹ John Gordon - **Ngaanyatjarra Music Development Strategy** – Pp 8-9 -2009

3.2.3 Central Desert Circuit - Central Australian Aboriginal Media Association (CAAMA)

CAAMA has been in operation since 1984 and currently operates as a music label, recording studio, radio station, retail distributor and film and video production house and thus provides every link in the industry from maker to market for Indigenous musicians.

CAAMA Music employs the following a Music Manager, a Music Development Manager, a Recording Engineer and an Office Manager. CAAMA has been at the hub of recording, managing and touring remote Indigenous musicians for the past 25 years. Some of their recording artists include *Lajamanu Teenage Band, Coloured Stone, Warren H Williams, Blek Bela Mujik, Letterstick Band, Warumpi Band, Frank Yamma, Yatalu Yatalu, North Tanami Band, Sunshine Reggae* and *The Tjupi Band*.

CAAMA Music also provides production for events and remote area music concerts and tours. CAAMA has an Indigenous Board of Governance and has over 25 years of relationships with remote Indigenous communities in central Australia. CAAMA has extensive communications with remote Indigenous communities due to the support of the Broadcast for Remote Aboriginal Communities Scheme (BRACS) and Remote Indigenous Broadcast Scheme (RIBS) radio networks across the central Australian region.

CAAMA Music provides a range of programs including music education in schools and development of Indigenous musicians through certified industry training in partnership with Charles Darwin University and Batchelor Institute of Tertiary Education.

These programs are currently funded through the Federal government Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA) through the Emergency Response into Indigenous communities in the Northern Territory.

CAAMA could be a potential partner in touring projects across the tri-state border region of Central Australia. CAAMA has recorded more music and represented more musicians in central Australia than any other organisation and has scope to partner with organisations to deliver school based skills development workshops and music industry training.

3.2.4 Central Desert Circuit - Pintupi Anmatjere Warlpiri Media

The Pintupi Anmatjere Warlpiri Media Association - (PAW Media, also referred to as Warlpiri Media) is based in Yuendumu and provides media programs and services throughout the Warlpiri, Anmatjere and Pintupi regions. PAW Media has run its own music-recording studio since 1999 and has been instrumental in a number of landmark media projects including the well-known *Bush Mechanics* series.

PAW media has been a pioneering media agency for many years representing a vibrant and strong Indigenous culture from the regions they represent. Any touring project to these lands must respect the depth and history of Indigenous-owned and driven projects from this region. Working with the community will be essential to complement and support previous and existing programs.

There are many musicians in the member communities and PAW Media is working to provide them all with access to music recording equipment. There are regular concerts on many communities and bands often travel to Alice Springs or neighbouring communities and sports weekends to play & perform.

Many of the bands PAW Media have supported have released work through CAAMA in Alice Springs. Music from musicians within the PAW lands is promoted regularly on PAW Media and CAAMA radio. PAW Media has also been establishing working relationships with the Winanjjikari Music Centre in Tennant Creek.

In recent years PAW Media has hosted tours by Reggae legend *Luciano* from Jamaica and *B2M*. CAAMA music has had strong relationships in the PAW Media lands and has recently provided the recording project '*Poppportunity*' in partnership with PAW Media. CAAMA also visited a number of PAW Media communities in their 'Music for Life' and 'Sing it Up' projects in 2008 and 2009.

Incite Youth Arts has also been delivering programs within the PAW Media region in recent years. This includes the '*Desert Sand Culture*' Project - Mt Theo Dance & Music Mentoring Program. This program builds on the success of the pilot stages of the project undertaken in Yuendumu over the past two years and now extends to include Willowra and Nyirripi.

PAW Media would also like to be working with cross-border touring circuits. They have recommended the following processes for the establishment of circuits that could potentially travel to the PAW Media lands.

- Bring an established act to inspire musicians to improve and ensure audience attendance. This is a crucial factor for PAW Media and they would need to be involved in selection processes of emerging local artists if the tour is unable to support higher profile acts.
- Present the concert first then do skills development after the concert has taken place.
- Music workshops could take place at the PAW Media studio.
- It is important to bring trainers and musicians who are coming to support the community primarily and are not solely interested in their own opportunities for recording.
- Permits must be sought and protocols respected in relation to

- documentation of activities.
- Local bands need further music industry support, regarding music management and touring.
 - PAW Media hosts the Yuendumu Sports Weekend in the last weekend of August. This would be the perfect opportunity to complement the event with a touring project.
 - Program local bands with the main act providing staging and events management skills development as well as an opportunity for talent identification.

3.2.5 Central Desert Circuit - Country Arts SA

Country Arts SA does not have a specific touring program to remote Indigenous communities. However, Country Arts SA works in partnership with a range of arts organisations including Ananguku Arts, Carclew Youth Arts, Relationships Australia, TAFE SA and the Centre for Aboriginal Studies in Music (CASM) to support arts and music projects in the remote Indigenous communities of South Australia.

There have been a number of Indigenous bands supported to perform at festivals in Adelaide with partnerships with CASM and there has been some significant concerts conducted in the APY Lands in partnership with Indigenous councils, PY Media and CAAMA. Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPY Women's council) and Nganampa Health have been involved in a range of recording projects over the years and music events held at Umuwa.

The most recent developments in music within the APY lands have been conducted through TAFE SA and some of the Central Desert's rising stars, the *Red Sands Band*, *The Thunder Boys* and the *Iwantja Band* come from the APY lands.

Country Arts SA would need to be significantly involved in any cross-border partnership with Country Arts WA and Artback NT to develop touring circuits.

3.3 - EAST KIMBERLEY (WA) - KATHERINE (NT) CIRCUIT - MODEL 3

Strategies	Stakeholders	Partners & Presenters	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Music NT				
<p>Identify strategic opportunities to establish remote touring circuits.</p> <p>Strengthen existing networks and organisations.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises 	<ol style="list-style-type: none"> 1. Artback NT 2. Music NT 3. WAM 4. Katherine Region Music HUB – Music NT 5. NT and WA Indigenous communities – Lajamanu, Kalkarinji, Balgo, Yilili 6. WA regional centres Halls Creek, Kununurra, Wyndham 	<ol style="list-style-type: none"> 1. Working group established to drive the process. 2. Touring circuit identified and agreed upon by stakeholders. 3. Selection criteria for professional musicians as mentors to be devised by the working group. 4. Selection process for emerging remote Indigenous bands devised. 	
<p>Approach the Indigenous communities and regions identified</p>	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises 	<p>Indigenous councils and shires in the following regions.</p> <ol style="list-style-type: none"> 1. Katherine Region 2. Lajamanu 3. Kalkarinji 4. Balgo, 5. Yilili 6. Halls Creek 7. Wyndam 8. Kununurra 	<ol style="list-style-type: none"> 1. Identify a key Indigenous person per region and a key contact person per region to undertake consultation re the tour and selection processes for emerging bands. 2. Key stakeholders to select the higher profile bands to tour for audience development opportunities. 	
<p>Source the necessary funding to deliver the tour.</p>	<ol style="list-style-type: none"> 1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises 	<ol style="list-style-type: none"> 1. Arts NT 2. Dept of Culture and the Arts WA 3. Australia council for the Arts – music board 4. DEWHA 5. Playing Australia 6. Contemporary Music Touring Program 7. TRAX 	<ol style="list-style-type: none"> 1. Number of joint submissions to be made by the working group to national funding rounds. 2. Number of Individual organisations applications to the respective state arts organisations. 3. Number of philanthropic organisations approached to support the tour. 	

3.3 - EAST KIMBERLEY (WA) - KATHERINE (NT) CIRCUIT - MODEL 3

Strategies	Stakeholders	Partners & Presenters	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Music NT				
Key stakeholders to select professional artists able to mentor local bands. Indigenous communities to recommend professional mentors and emerging artists to tour.	1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises	1. Freedom Day Festival 2. Barunga Festival 3. WA festivals 4. Sports weekends 5. NAIDOC weeks 6. Youth week activities. 7. Katherine Regional Arts	1. Number of recommendations from key stakeholders 2. Number of recommendations from Indigenous organisations, groups and councils of professional artists to tour. 3. Number of recommendations of local artists to tour.	
Partner the tour with a recording opportunity for the local Indigenous bands.	1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises	1. Music NT 2. WAM 3. APRA/AMCOS 4. Skinnyfish Music 5. CAAMA Music 6. Winanjikari Music 7. Goolarri Media Enterprises	1. Compilation CD produced of local bands on the tour for promotional purposes. 2. Number of tracks recorded. 3. Number of bands recorded.	
Partner the project with tertiary organisations working with music industry skills.	1. Country Arts WA 2. Artback NT 3. Music NT 4. WAM 5. Goolarri Media Enterprises	1. AbMusic 2. Charles Darwin University 3. Batchelor Institute of Indigenous Tertiary Education Local Indigenous bands through the regions toured. 1. Lajamanu 5. Halls Creek 2. Kalkarinji 6. Wyndham 3. Balgo, 7. Kununurra 4. Yilili 8. Katherine	1. Number and type of music industry workshops conducted on the tour. 2. Number of bands signed onto APRA. 3. Number of musicians attending the workshops	

3.3 - EAST KIMBERLEY (WA) - KATHERINE (NT) CIRCUIT - MODEL 3

Strategies	Stakeholders	Partners & Presenters	Key Performance Indicators	Timeline
Tour Coordinators - Country Arts WA, Artback NT, Music NT				
Partner the tour with an established event	<ol style="list-style-type: none"> Country Arts WA Artback NT Goolarri Media Enterprises Music NT 	<ol style="list-style-type: none"> Proposed Katherine Region Music Hub – Music NT NT and WA Indigenous communities – Lajamanu, Kalkarinji, Balgo WA regional centres Halls Creek, Kununurra, Wyndam. Barunga Festival 	<ol style="list-style-type: none"> In kind contribution provided by partnered festival to the tour. Tour acts prominently programmed in the festival/event. No of audience attending partnered festival/event 	
Conduct the tour.			<ol style="list-style-type: none"> Number of regional venues where tour performs. Number of remote venues where tour performs. Number of Indigenous audience attending shows. Number of Indigenous bands performing on the tour. 	
Partner the tour with a youth/arts provider.	<ol style="list-style-type: none"> Country Arts WA Artback NT Goolarri Media Enterprises Music NT 	<ol style="list-style-type: none"> Youth Services within the Indigenous communities. Indigenous schools within the regions. VIBE Music Outback Foundation Corrugated Iron Youth Arts Wakikiri 	<ol style="list-style-type: none"> Number of Workshops conducted for youth by partnered organisations. Range of in-kind benefits contributed to tour by partnered organisations. 	
Partner the tour to music industry showcase opportunities	<ol style="list-style-type: none"> Country Arts WA Artback NT Goolarri Media Enterprises Music NT 	<ol style="list-style-type: none"> Too Solid Awards NT Indigenous Music Awards/ In Tune. Perth International Arts Fest Australasian World Music Dreaming Festival Darwin festival Q Music Terrasphere Productions 	<ol style="list-style-type: none"> Number of applications to perform at national Music showcase opportunities y bands toured. Number of showcase opportunities brokered by bands toured. 	

3.3 - EAST KIMBERLEY (WA) - KATHERINE (NT) CIRCUIT - MODEL 3

EXAMPLE PROGRAM

Potential draft tour itinerary

Day 1 & 2	Katherine NT – Regional Venues
Day 3	Travel to Kalkarindji – 478 kms
Day 4 & 5	Workshops/recording in Kalkarindji
Day 6	Concert in Kalkarindji
Day 7	Day off
Day 8	Travel to Lajamanu – 100 kms Workshops
Days 9	Workshops/Recording & concert in Lajamanu
Day 10	Travel to Balgo – 670 kms
Day 11	Workshops and recording in Balgo
Day 12	Concert in Balgo
Day 13	Day off
Day 14	Travel to Yiyili – 415 kms Concert in Yiyili
Day 15	Travel to Halls Creek 100 kms - Workshops in Halls Creek
Day 16	Concert in Halls Creek
Day 17	Travel to Kununurra – 358kms Workshops
Day 18	Workshops & concert in Kununurra
Day 19	Travel to Barunga Festival – 560 kms
June 20- 23	Barunga Festival workshops and concert.

Music Industry Partner

Skinnyfish Music

Tertiary Partners

AbMusic / Charles Darwin University

Youth Arts partner

VIBE / Corrugated Iron Youth Art s/ Music Outback Foundation

Event Partner

Barunga Festival

Industry showcase partners

Too Solid /NT Indigenous Music Awards / Darwin festival / Perth International Arts Festival / Australasian World Music

Expo

Strategic Opportunities

- Music NT is currently brokering the Regional Music Hub with Department of Education Employment and Workplace Relations (DEEWR) to be situated at Katherine. This will be a significant development in the remote Indigenous music sector and will come with staffing, resources and music equipment.
- Artback NT has had considerable experience developing tours throughout the Northern Territory to Indigenous communities and is specifically interested in working with contemporary Indigenous music touring in the region.
- Music NT and Goolarri Media Enterprises are working toward an MOU to develop tours between Broome and Darwin specifically cross border.
- The Indigenous Contemporary Music Strategy specifically states support for developing remote touring circuits

3.3.1 East Kimberley/Katherine Circuit - Artback NT: Arts Development and Touring

Artback NT: Arts Development and Touring (Artback NT) is the official arts touring organisation for touring visual and performing arts within the Northern Territory and for touring Northern Territory arts nationally and internationally.

Artback NT's vision statement is "Taking Art to and From Remote and Regional Areas - Linking Communities, Empowering Artists, Facilitating and Delivering Quality Cultural Experiences"

Artback NT is a key organisation of the Australia Council's visual arts board and makes available a range of visual and performing arts touring product that can be presented in the Northern Territory and nationally. Artback NT is working with Barkly Regional Arts (BRA) and Katherine Regional Arts (KRA) to be more effective in bringing to communities art and cultural experiences that meet their expectations and demands for quality cultural product.

Artback NT has had extensive experience touring music, theatre and traditional dance projects to and from remote Indigenous communities in the Northern Territory and beyond and has had significant partnerships with Skinnyfish Music, Music NT, KRA, BRA, Yirra Yaakin Aboriginal Corporation and Kultour to program high quality product in demand by Aboriginal communities.

Some of the successful processes that Artback NT employs in delivering tours to remote Indigenous communities include the following:

- Provision of letters of introduction to Indigenous councils and shires in adherence with cultural protocols and permit requirements.
- Follow up letters to a range of Indigenous and government institutions in remote communities including, schools, health clinics, Police, youth services etc.
- Selection of communities to be toured via the demographics of the region in relation to population and support services for touring.
- Links in with existing consultation frameworks of AANKAA and Desert in remote Indigenous communities.
- Links consultation processes to existing events in remote Indigenous communities to capitalise upon people having traveled long distances.
- Works with flexible program delivery, through a long history of working in remote Indigenous communities Artback NT has been able to manage challenges and risks to programs through strong relationship building.

3.3.2 East Kimberley – Katherine Circuit - Broome Aboriginal Media Association / Goolarri Media Enterprises

"The Broome Aboriginal Media Association (BAMA) is an Indigenous-owned not-for-profit organisation that was established in 1989 to provide an Indigenous media service for Broome and surrounding areas. In 1991 BAMA formed Goolarri Media Enterprises to represent and manage the day to day business of the organisation."

Goolarri is now a multidimensional media organisation and has established itself

as the primary source of locally focused entertainment, community information and performing arts resources in the Kimberley region. It assists in the development and ongoing enhancement of Indigenous music and musicians and undertakes the development and production of community-based events that showcase both Indigenous and non-Indigenous culture and artists.

Goolarri Events Management has a wealth of expertise in creating, planning, coordinating and implementing festivals and events. These events include: Kimberley Girl; Shinju Matsuri – Festival of the Pearl; Kullarri NAIDOC Festival; Stompen Ground; Battle of the Artists and the Kimberley Indigenous Performing Arts Showcase. In addition, Goolarri has two venues – the Gimme Gimme Club and the Goolarri Outdoor Venue, which are regularly used to stage local, national and international live music acts.

Through the *Festivals for Learning* project, Goolarri Media Enterprises is integrating student learning, training and participation into the annual Kullarri NAIDOC Festival to take place in the Kullarri (Goolarri) region during the school year. The aim of this initiative is to improve attendance and retention; promote better literacy and numeracy; promote healthy lifestyle; promote Aboriginal and Torres Strait Islander culture; build students' educational expectation; and connect students with Indigenous role models, information and resources promoting education, training and vocational pathways.

With regard to touring Goolarri Media Enterprises promotes continuity of contact to ensure the same person/people in the community is/are able to assist with the presentation of touring artists. Additionally, Goolarri promotes a "remove the training wheels" strategy so that communities can develop sustainable presenting skills.

3.3.3 East Kimberley/Katherine Circuit - Skinnyfish Music

Skinnyfish Music, based in Darwin, NT is a non-Indigenous owned independent record label concentrating upon the recording, distribution, management and touring of Indigenous musicians.

Skinnyfish Music would be a natural partner to any touring project throughout the Kimberley/Katherine region. They have extensive community relationships throughout the Top End and have proven success in recording, managing, touring and promoting Indigenous musicians locally, regionally, nationally and internationally. Skinnyfish Music has been instrumental in the renaissance of Indigenous music in Australia in the past ten years with key partnerships with education and music industry training organisations. Skinnyfish Music has also been able to provide long term music development to remote Indigenous communities throughout the Top End.

Skinnyfish Music has had an important relationship with Arnhem Land communities and has been specifically involved in the development of seminal Indigenous artists *Salt Water Band*, *Nabarlek* and *Geoffrey Gurumul Yunupingu*.

Skinnyfish Music works in partnership with both Country Arts WA and Artback NT to develop tours of Skinnyfish Music artists to remote communities in the Northern Territory and Western Australia.

Skinnyfish Music recommends a process where local artists are supported to tour throughout their own regions in preference to touring Indigenous bands from outside the regions. Skinnyfish artists include; *Geoffrey Gurumul Yunupingu, Nabarlek, Saltwater Band, Lonely Boys, B2M, Wildflower, George Rrurrambu, Yagul, Ego Lemos and Tom E Lewis.*

3.3.4 East Kimberley/Katherine Circuit - Western Australian Music Industry Association Inc (WAM)

Western Australian Music Industry Association Inc (WAM) is the Music Industry body for Western Australian Music Industry Association Inc. WAM has prioritised support for Indigenous musicians in Western Australia with the establishment of the Indigenous Project Officer position and the Too Solid Awards.

In Western Australia alone there are over 280 Indigenous communities and this presents a significant task to provide services to all regions. WAM is working in partnership with AbMusic and Goolarri Media Enterprises on a range of programs. WAM primarily provides tours to regional centres that are responsible for marketing the event to remote community audiences who travel to the WAM shows.

Talent identification is one of the main priorities for WAM. Tours to remote communities need to be at least three days in length to allow time for relationship building. WAM recommends a process of using touring bands as a development tool to collaborate with local artists.

3.3.5 East Kimberley/Katherine Circuit - Music NT – PA Hubs

In 2008 Arts NT and the NT Department of Business Enterprise and Regional Development contracted Agentur to deliver an Indigenous Employment Strategy for the NT Music Sector. One of the main recommendations from this paper was the establishment of regional PA Hubs that could be used for remote touring. These PA hubs were to be located in relation to the population concentration in the Northern Territory. It was recommended that Darwin, Jabiru, Yirrkala, Katherine, Tennant Creek and Alice Springs were the regional centres to receive these hubs.

The first Music Hub is being currently being brokered by Music NT to be situated in Katherine at a cost of \$500,000. The PA hub will be used for training and will create jobs through Music NT who will recruit a Music Development Officer to coordinate training, events, recording projects and touring throughout the region. The Hubs will be available for hire to community and touring groups.

It was proposed that a PA Hubs program be integrated within the NT Indigenous Music Education Project, which is an initiative of the NT Music School within the Department of Employment, Education and Training. The PA system could be based within the community education centres and could be toured within the region in a custom-built trailer.

3.4 Presentation Pathways – Showcasing at Mainstream Festivals

Any remote Indigenous touring circuit in Australia should be designed with an intention to provide pathways for the artists into showcasing at mainstream festivals nationally. 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 engage with the programs over future years.

One of the most significant developments in the Indigenous music industry has been the emergence of the vibrant national Indigenous festival circuit. The include GARMA, The Dreaming Festival, Darwin Festival, Shinju Matsuri, Merrepen Festival, Barunga, Laura Festival, Bush Bands Bash, Ngaanyatjarra Music Festival, Too Solid Awards, NT Indigenous Music Awards and the Australasian World Music Expo. There is also a growing number of non-Indigenous festivals that are proactively including Indigenous content including Perth International Arts Festival, Melbourne International Arts Festival, Sydney International Arts festival, Adelaide Festival, East Coast Blues and Roots Festival, Big Day Out, Woodford Folk Festival and Womadelaide.

Audience development for Indigenous contemporary music from remote communities needs to occur in well-defined stages from creating a local fan base to expanding further to regional, national and international audience development opportunities.

It is very important that musicians develop a fan base in their own local region from which to create a platform to launch to further regional and national showcase opportunities. The model of developing remote circuits first is essential to maximizing the potential for further exposure of Indigenous contemporary music by encouraging more events in remote Indigenous communities to consolidate the local fan base.

There are numerous opportunities to partner the tours with existing events especially within the circuits profiled. In addition to this it would be extremely beneficial for the tour managers to approach additional festivals to present the remote acts. It is essential that remote Indigenous musicians acquire the opportunities to play to larger and more diverse audiences. This will improve their professionalism, broaden their experience and inspire them to further opportunities within the music industry.

National audiences will also benefit from further exposure to music from the interior communities of Australia. Exposure of national and mainstream audiences to music from the interior communities of Australia will assist to educate the wider population of the styles and influences of music in remote Indigenous communities.

Some strategies to promote the presentation of Indigenous contemporary music from the interior could include showcasing in three stages:

- Through the circuits profiled by linking to established events e.g. Bush Bands Bash, Ngaanyatjarra Music Festival, Barunga festival
- Establish a link pre-tour with an additional regional festival such as Shinju Matsuri / Darwin Festival / Too Solid Awards / NT Indigenous Music Awards

- Establish future annual links with larger national showcase opportunities (Perth International Arts Festival / Dreaming Festival / Australasian World Music Expo)

The Australasian World Music Expo (AWME) also now offers a unique opportunity for Indigenous artists who are successful through the Expo to broker performance showcases at WOMEX the largest international world music trade fair and industry event in the world. *Yilila* who performed at AWME in 2008 in front of WOMEX delegates are the first Indigenous Australian act to broker a showcase at WOMEX. Hopefully this pathway will continue in future years for Indigenous artists interested in brokering European exposure, representation, recording and touring opportunities.

The *Groundswell* tour has also been partnered with AWME 2009 and provides a current example of a touring circuit that has been strategically partnered with an international showcase opportunity.

4.0 Documenting the Tours – Further Exposure

Producing multi-media content including documentaries of the tours to be screened nationally will help wider Australian audiences for music from remote Indigenous communities. Screening options include Indigenous Community Television (ICTV), National Indigenous Television (NITV), Triple J Television, SBS and ABC.

In the recommended central desert circuit there is Indigenous owned media organisations that are chartered with producing media for their regions. These organisations include Ngaanyatjarra Media, Pitjantjatjara Yankunytjatjara Media, Pintupi Warlpiri Anmatjere Media and the Central Australian Aboriginal Media Association. All of these organisations have paid film making staff and facilities for producing broadcast quality documentaries.

5.0 Strategic Opportunities and DEWHA Directives

5.1 Indigenous Contemporary Music Action Plan (ICMAP)

The most significant policy alignment opportunity for the Country Arts WA Remote Touring Project is the Cultural Minister’s Council – Indigenous Music Action Plan. The following excerpts are specific actions taken from the Plan in relation to ‘Improving the Exposure of Indigenous Contemporary Music.’

The Country Arts WA Remote Touring Projects recommended touring circuits meet a number of the ICMAP goals including;

- Improving the exposure of Indigenous contemporary Music
- Improving the Business skills in the Indigenous music sector
- Strengthening existing networks and organisations
- Maximising opportunities for young and emerging Indigenous musicians.
- Strengthening the links between culture language and Indigenous contemporary music.

In relation to establishing remote touring circuits the aims of the ICMAP are as follows:

“Develop a range of overlapping national touring circuits that link general performance and music venues, state and territory touring circuits and touring and music exchanges in local communities.

This could include:

- Building on the work of existing performing arts touring coordinators in different states;
- Developing specific cross border circuits, such as an east coast circuit, encompassing Victoria, NSW and southern Queensland,
- Developing circuits across northern Australia from the Kimberley, northern NT and Cape York; and looking at innovative venues that might support Indigenous musicians more than mainstream venues, including micro-touring circuits between local communities, including remote ones.
- Review existing programs supporting contemporary music touring to include specific support for Indigenous contemporary music touring, including at community level in remote areas.
- Consider the development of a “remoteness fund” which could support the costs of bringing musicians from remote locations for live performances.
- Seek to increase the provision of music in schools and to strengthen the involvement of Indigenous students in music programs and classes. Enhance the interaction between communities and schools, making use of school resources and drawing on the resources of Indigenous communities. Encourage school-based workshops and live performances by established musicians as part of the development of touring circuits.”²

DEWHA is also interested in initiatives that support cultural maintenance and traditional language and singing programs.

5.2 Sounds Australia Initiative – APRA/Australia Council for the Arts

‘Sounds Australia’ was initiated by the Australia Council for the Arts and APRA and also includes key stakeholders at national and state governments.

The goal is to help contemporary Australian musicians and artists pursue international profiles through innovative export initiatives.

The project supports and develops the Australian music industry by giving direct referrals and advice on export logistics, strategy and trends. Sounds Australia acts as a liaison between various industry groups and develops partnerships to increase exposure and visibility of Australians in music abroad including key international music industry showcases, South by South West, The Great Escape, Big Sound, Fuse, the Australasian World Music Expo and WOMEX.

An example of an Indigenous act accessing these pathways is the band *Yilila* from the Northern Territory. *Yilila* successfully showcased at the Australasian World Music Expo 2008 and on the back of that performance has brokered a showcase opportunity at WOMEX in 2009. This is the first Indigenous act to show case at WOMEX the largest World Music Industry showcase in the world.

² Cultural Minister’s Council – **Indigenous Music Action Plan** - Pp 3-4

5.3 Ngaanyatjarra Lands Music Strategy

Ngaanyatjarra Media has conducted a significant consultation process and produced the Ngaanyatjarra Lands Music Strategy.

Ngaanyatjarra Media are currently applying for funding to recruit two Music Development Officers (one male and one female) and two trainees to work on a range of music programs, training, events and recording across all of the Ngaanyatjarra communities including the annual Nganyatjarra Turlku Purtingkatja.

The new media and music studio will also generate a lot of interest in recording music, there will be a flow on effect of increased performances and ability to tour as a result of being able to produce more product. Ngaanyatjarra media is well equipped to distribute the new music throughout the lands and promote extensively through radio and music video clips on ICTV.

For these reasons Ngaanyatjarra Media is well positioned to be the major stakeholder in music development, touring, skills development and events management throughout the Ngaanyatjarra lands.

5.4 Groundswell

The Groundswell initiative was developed in response to the Indigenous contemporary music action plan, produced by the Contemporary Music Development Working Group of the Cultural Minister's Council. It is designed to help the Indigenous contemporary music sector to achieve its full potential.

As well as the opportunity to take their music to new audiences, the *Groundswell* artists have access to support and advice with music industry professionals to assist them in developing their performance careers beyond the tour.

The Groundswell initiative has created a new Indigenous touring circuit from Victoria to New South Wales and Queensland. The project partners are Indigenous artists, one from each of the states for a three-week tour to eleven venues. The Indigenous artists for this year are Celine Brisco, Radical Son and the Medics. Groundswell is also partnered with the Australasian World Music Expo and the tour will be remounted for an additional performance in Melbourne to the international world music delegates and industry professionals attending.

This is an important model and development within the wider Indigenous Contemporary Music Strategy because it is a strategic tri-state border initiative that partners with a significant music industry showcase opportunity.

Remote Indigenous touring circuits will benefit from referencing this model.

5.5 ICMBUM Strategy

The Indigenous Contemporary Music Business Unit Model (ICMBUM) is a collaboration between the three key organisations in Western Australia that are concerned with the development of Indigenous musicians, Goolarri Media Enterprises in Broome, AbMusic in Perth and the West Australian Music Industry Association Inc (WAM) in Perth.

ICMBUM was developed in response to the Western Australian Department of Culture and the Arts' allocation of funding to Indigenous contemporary music as part of the state government's Contemporary Music Strategy. The focus of the proposal was to develop infrastructure that would provide pathways into and through music industry careers for Indigenous music practitioners in Western Australia. Provision of knowledge and assistance in connecting product with relevant marketplaces is the primary concern of this program.

The main key objectives of the ICMBUM strategy are:

- Enhance performance skills and knowledge of Indigenous musicians to prepare them for the state, national and international markets
- Provide opportunities for musicians in a professional capacity at a state, national and international level
- Develop and provide marketing and promotional opportunities for Indigenous musicians
- Offer support in the areas of administration, resource access, sales and distribution
- Increase the profile of Indigenous musicians and products without sacrificing cultural ethos

5.6 Australasian World Music Expo (AWME)

The Australasian World Music Expo (AWME) is a new international showcase and trade fair event funded by the Australia Council for the Arts, Arts Victoria and Tourism Victoria.

AWME showcases the Australasian region's finest Indigenous, folk, roots and world music artists to international delegates with the vision of diverse cultural based art forms from the region being marketed to the world.

The primary emphasis of AWME is to provide a platform to foster stronger relationships with music festivals and arts organisations from around the globe that are specifically interested in cultural groups based in the region.

AWME Objectives

- Raise the local and international profile of Indigenous and world music groups based in Australia, Asia and the Pacific region.
- Contribute to the development of the local Indigenous and world music sector through fostering stronger ties and networks with individuals and organisations in major overseas markets.

- Contribute to the ongoing development of a healthy, sustainable, and diverse cultural community within Australia and the wider region.
- Provide greater economic opportunity for Indigenous artists.
- Provide opportunities for cultural collaborations with major established international artists.

AWME Outcomes

- Celebrate the contribution that Indigenous cultural heritage and creative expression makes to the national, regional and global community.
- Encourage dialogue in relation to the importance of cultural expression to the social and emotional well being of Indigenous communities.
- Provision of a platform to foster a greater understanding of the inspiration behind contemporary and traditional Indigenous music and the historical, social and political background experienced by Indigenous communities.
- Offer the opportunity for performance groups to share cultural and historical similarities facilitating non-Indigenous groups to develop a stronger understanding of Indigenous art and culture.

AWME Profile and Development

- Showcase contemporary Indigenous/world music groups to a wider audience generating new sales and commercial interest.
- Establish a wider audience base and sales network for Australian based world music groups in the United States, Europe and Asian markets as well as Australia.
- Provide financial outcomes for artists through immediate retail sales.
- Provide industry development opportunities through workshops and seminars presented by established international artists and industry associates.

6.0 Challenges and Barriers.

A remote Indigenous touring circuit will experience significantly more challenges and barriers than a mainstream touring circuit. Challenges include

- Decreased numbers of skilled professionals than in major urban centres and a decreased capacity to respond to government systems.
- The wide range of consultations that must be done to ensure greatest level of support and involvement.
- Lack of general awareness of the disadvantage and marginalisation experienced by remote Indigenous communities by those outside the communities. This can lead to incorrect assumptions about communities and can be confronting for people visiting remote Aboriginal communities for the first time.
- Lack of funding sector awareness of the cost incurred to tour the vast geographical distances, the necessary time allocations and contingency plans for responding to unforeseen challenges and barriers present in remote communities.
- A high turnover of staff in remote Indigenous communities often translates into there being minimal handover processes, therefore information in relation to a project may be lost and new relationship may need to be brokered.
- Cultural matters such as sorry business when a significant cultural leader dies, will take priority over most programmed activities.
- For some months it is not realistic to tour to some remote Indigenous communities due to extreme weather.
- A clash of activities or events can decrease audiences and workshop participation.
- There is lack of accommodation to house touring parties.
- Many, if not most, remote Indigenous communities have non-managed venues. Everything must be transported to the community for the performances.
- The presenters in remote Indigenous communities can vary between a range of services including community councils, media organisations, youth services, health services and schools with varying ranges of experience and resources.
- Many remote Indigenous communities will have some music and PA equipment but will need complementary technical support in both equipment and staff to host a tour.
- The capacity for remote Indigenous communities to host ticketed events is limited. Most tours will need some level of subsidy.
- There are risks associated with audience members travelling long distances to attend performances, particularly if there is opportunity to purchase alcohol on the way.

References:

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4. **Remote Touring Proposal** – Regional Arts Australia 2006
5. **Goolarri Music Enterprises Business Plan**
6. **The Indigenous Contemporary Music Business Unit Model**
7. **From Outstation to Out There – Nabarlek - A Music Industry Case Study** – Gillian Harrison
8. **Indigenous Contemporary Music Action Plan** – Cultural Ministers Council
9. **Crossing Roper Bar – To Begin all collaborations** – Dr Aaron Corn
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13. **Deadly Sounds, Deadly Places – Contemporary Aboriginal Music in Australia** – Peter Dunbar-Hall & Chris Gibson
14. **Country Arts WA Case Study - Shows on the Go Remote Touring, Nabarlek 2004** – Jenny Simpson, Katie Harford, Kate Larsen
15. **Country Arts WA Touring Menu 2010**
16. **Shows on the Go Presenter Guide** - Country Arts WA

Appendix 1.

Overview - Indigenous Touring Environment and Music Industry

Contemporary and traditional music plays an important and vital role in remote, regional and urban Indigenous communities today.

*"The songs often express a connection with land, are personal and frequently political as well as providing a rich means of expression, and careers, Indigenous musicians are keeping alive tradition, communication"*³

Throughout the late 1970s and '80s seminal Indigenous rock bands including; *Yugul, Coloured Stone, No Fixed Address, Us Mob, Warumpi Band, Fitzroy Express, Scrap Metal (the Pigram Brothers), Yothu Yindi, and Lajamanu Teenage Band* were among some of the first to begin touring to remote Indigenous communities. These bands traveled throughout the remote regions of the NT, SA and WA playing all nature of Indigenous events and community gatherings from sports carnivals, to cultural celebrations, to the opening of clinics and all nature of festivals in between. Some of these bands also toured on the east coast to the major cities and internationally.

"The Central Australian Aboriginal Media Association, CAAMA, started producing programs for a local commercial radio station in 1980 in Alice Springs, but it took another four years for them to receive their own broadcasting license. But the impact was dramatic."⁴

CAAMA Music the first Aboriginal radio station and record label and was born at the time of significant developments in the Aboriginal rights movement.

The processes for the establishment of the Aboriginal land councils and the Aboriginal medical services served as an inspiration for Aboriginal people to share their voice and their story. CAAMA was created as the vehicle to bring that message to the world and to address the disadvantage that Aboriginal communities in Central Australia experienced through the broadcast arts and sciences.

"Since the mid-'80s, Indigenous media has flourished. There are now approximately 180 Indigenous radio stations, 22 of which have full-time community licenses. And there's also a commercial station, 6LN in Carnarvon in Western Australia, operated by Yamatji Media and under the BRACS system, Broadcasting to Remote Aboriginal Communities Scheme, there are 87 stations."⁵

Today there are many national Indigenous Media and music organisations, radio stations and tertiary institutions that are chartered to serve similar roles. Some of these agencies include:

Ngaanyatjarra Media - Ngaanyatjarra Media Aboriginal Corporation, WA
PAKAM - Pilbara and Kimberley Aboriginal Media Association, WA

³ Robyn Archer - **The music of survival, pride, and indomitability – Australia Council for the Arts -2000**

⁴ Mick O'regan – **Radio National - Indigenous Media in Australia - 10 July 2003**

⁵ Mick O'regan – **Radio National - Indigenous Media in Australia - 10 July 2003**

Goolarri Media – Broome WA,
Yamatji Media Aboriginal Corporation, Carnarvon WA
AB Music – Perth WA
PAW Media - Pintupi, Anmatjerre, Warlpiri Radio Network, NT
PY Media - Pitjantjatjara Yankunytjatjara Media, NT and SA
TAFE SA – certified music course in remote Indigenous communities in SA
CAAMA - Central Australian Aboriginal Media Association, NT
Imparja – Alice Springs NT
TEABBA - Top End Aboriginal Bush Broadcasting Association, NT
Papulu Appar Kari Language Centre - Tennant Creek NT
Batchelor Institute of Tertiary Education, Alice Springs, Darwin NT
Centre for Aboriginal Studies in Music, Adelaide SA
Eora College – Sydney NSW
Gadigal Information Services – Sydney NSW,
Wilin Centre – Melbourne Vic
QRAMAC - Queensland Remote Aboriginal Media, QLD

Since the 1990s new generations of regional and remote Indigenous community musicians supported by this movement of Indigenous media organisations and producers such as Skinnyfish Music. These organisations supported groups such as *Letterstick Band, Frank Yamma, Warren Williams, Peter Brandy, Kerry Ann Cox, Lorrae Coffin, Blek Bela Mujik, Shellie Morris, Lazy Late Boys, Nabarlek, Yilila, North Tanami Band, Nokturnl*, and the *Salt Water Band* to emerge. With each tour these groups did to remote Indigenous communities they would and still do inspire younger musicians to continue the tradition of creating Aboriginal music for Aboriginal audiences.

The last ten years has seen the consolidation of the national Indigenous festival circuit with landmark national Indigenous events such as the Dreaming Festival, GARMA Festival, Deadly Awards, Barunga Festival, Laura Festival, Shinju Matsuri festival, Merrepen festival, Freedom Day festival, Yabun – Survival day and over 50 additional Indigenous community festivals held annually. These festivals have provided an essential framework to support tours to remote Indigenous communities.

Touring environments have also developed significantly in the past ten years. In May – June 2004 Country Arts WA toured Nabarlek into regional and remote Western Australia. The tour lasted seven weeks on the road the Nabarlek tour covered over 20,000 kilometers, performed 19 highly successful shows and engaged an audience of nearly 4,000 people, many of whom were seeing their first ever presentation by a professional band in their area.

A veteran of 25 tours for Country Arts WA, Touring Manager Jenny Simpson stated that:

“...I thought I had seen it all, but on this tour Nabarlek and Skinnyfish Music were absolutely phenomenal. I have never encountered such a high degree of professionalism, talent, motivation and positivity – EVER! WA audiences turned out in droves and Nabarlek was pretty much mobbed by fans everywhere they went – their concerts were utterly exhilarating. I reckon that they have given a whole generation of young performers a boost; you couldn’t ask for better mentors. Also, gaining an understanding of the developmental path that Nabarlek

has undertaken with Skinnyfish certainly explained how this group, from a remote and socially disadvantaged background, has been able to realise their creative potential and build a successful business as a professional working band".⁶

The more recent developments across the sector have included the establishment of important national Indigenous showcase opportunities including; NT Indigenous Music Awards, Too Solid Awards - WA and the Australasian World Music Expo - VIC. These are now annual events that sit alongside mainstream national music industry showcase events such as Big Sound and Fuse.

There is also a new generation of remote community and regional Indigenous musicians that are starting to gain national interest being led by *Geoffrey Gulumul Yunupingu* but includes emerging artists *Yatulu Yatulu, Tjupi Band, Yabu Band, Wild Water, Red Sands Band, Thunder Boys, Iwantja Band, Naomi Pigram, Leah Flanagan, Sunshine Reggae, Rising Wind Band, Walkabout Boys, Sandridge Band, Dunganda Street Sounds, Lonely Boys and B2M.*

Another significant development across remote Indigenous communities nationally is the youth music and arts education movement. In the last ten years there has been a significant increase of youth media, arts, music and dance programs initiated in every remote region of the country.

This is specifically related to the identification of the need to support Indigenous youth across remote Indigenous communities. Youth programs have become high priority with most regions endeavouring to employ and maintain youth workers to facilitate a range of youth development programs. It has proven highly successful engaging young people through the arts to encourage attendance at schools and to support referrals to a range of services for young people.

There is a growing list of local regional and national agencies that have been dedicated to providing arts and music programs for remote Indigenous young people including but not limited to:

- Incite Youth Arts, Corrugated Iron Youth Arts, Carclew Youth Arts, WAM Rammage, Propel Youth Arts, Kuruuru Youth Arts, NPY Women's Council, Warburton Youth Arts, Song Room, Music Outback Foundation, Red Dust Role Models, Indigenous Hip Hop Projects, Barky Regional Arts, Katherine Regional Arts, Red Sun Solutions, Central Australian Youth Link Up Service, Relationships Australia, Mission Australia, Community Prophets, Big Hart, NAISDA Dance College, Australian Theatre for Young People, Tracks Dance, Brown's Mart and the Croc Festivals.

This range of historical developments in the Indigenous music sector in remote Indigenous communities has all had an impact upon the touring environments. The Ngaanyatjarra Media Music Development Strategy highlights some integral cultural considerations that must not be overlooked in the development of music programs and touring projects for remote Indigenous communities. The strategy quotes Ase Ottoson who addresses some of these cultural considerations,

⁶ Gillian Harrison – **From Out Station to Out There** – Nabarlek a music industry case Study.

“ With regard to audience, Ottosson says that Central Australian Indigenous musicians are ‘ not primarily concerned with talking back to non-Indigenous people or powers in their music making’ but generally make their music in language for a primarily Indigenous audience. He outlines the significance of the music for Indigenous musicians “ When Indigenous musicians in Central Australia talk about what they want to achieve in their music making it is often in terms of the power of the music to move and improve Indigenous lives.” Rather than aspiring for fame or fortune away from their communities, Indigenous musicians often use their music to call people home: “To move people emotionally, morally and physically to return to and stay with their people is also one of the common reasons the musicians state for making country, rock and reggae music.” Songs about “home community and country are considered the most powerful” and musicians “Accumulate status through re-performing those songs.”⁷

An annual remote Indigenous touring circuit would provide a platform for creating real development opportunities for remote musicians and provide motivation for emerging bands to access the circuit in future years. Importantly a remote touring circuit could also work as a pathway to the national Indigenous festival and showcase circuit.

The report *From Outstation to Out There* – compiled by Gillian Harrison in relation to the Naborlek Band explains, very clearly the importance of music in Indigenous musicians lives and the development opportunities present.

“The Band members - Ross Guyana, Terrah Guymala, Marshall Bangarr, Leon Guymala, Berribob Watson, Rodney Naborlhborlh, Winston Guymala, Lester Guymala, Stewart Guymala, Peter Mylaynga, Garrad Naborlhborlh and Benjium Burrunali - are all very clear about the importance of music in their lives. As they say, they take music work very seriously, and it has changed their lives for the better: we are 'not throwing our life away', 'sharing our life and culture and Dreamtime stories', 'being able to go to new places, meet new faces, have opportunities we wouldn't have thought about', 'it makes our old people really proud', 'music is important to keep our culture strong and pass stories to the younger generation', 'we will be doing good things into the future’.”⁸

Touring agencies could benefit immensely from value adding to existing Indigenous music programs and service providers. This could be achieved by providing the necessary professional development and expertise for regional and remote organisations to run their own tours and develop their own circuits.

Indigenous communities will have more ownership of and participation in the touring process if given the opportunity to develop professionally to deliver tours.

The following organizations who service remote Indigenous communities have paid staff that would benefit from a process of professional development and partnership in tour management; CAAMA Music, Skinnyfish Music, Winanjikari Music Centre, Goolarri Media, Ngaanyatjarra Media, PAW Media and TEABBA.

⁷ Ottosson, Ase, “**Improving Indigenous Music Makers’**, pp 115 -130 (**Ngaanyatjarra Music Strategy p 18**)

⁸ Gillian Harrison – **From Outstation to out there** – Naborlek a Music Industry case study

Appendix 2.

Overview - Remote Indigenous Community Projects

There is not an easily accessible body of collated information about touring to remote Indigenous communities nationally. Historically, there has been a number of one-off projects, events, festivals and tours that have delivered performances to remote Indigenous communities often without on-going strategic funding. There has also been a culture of successful bands and theatre productions from remote and regional communities as the motivation behind tours but these have happened without dedicated circuits and touring processes developed across the touring sector.

The types of models vary from region to region and from community to community. More often than not remote Indigenous communities do not have managed venues and often the presenter will not be professionally skilled in tour management. Most tour agencies provide subsidy for additional costs and professional staff.

There has been considerable touring by Indigenous media organisations, Indigenous councils, local festivals and a new culture of youth arts initiatives across remote Indigenous communities nationally. Touring arts projects to remote Indigenous communities fall under a number of potential models including,

- Touring arts organisations
- Health /arts partnerships
- In situ arts development projects – music, dance, theatre, language cultural maintenance
- Indigenous media organisations' programs
- Non-Indigenous music/arts organisations
- Youth arts/education organisations

The following examples are only some of the successful organisations currently working in remote Indigenous communities nationally.

Winanjjikari Music Centre

The Winanjjikari Music Centre was born out of Barkly Regional Arts, a key producer with the Australia Council for the Arts in 2005 in Tennant Creek, Northern Territory. The Winanjjikari Music Centre was the first music centre to be signed onto a Shared Responsibility Agreement with the Federal Government. The Winanjjikari Music Centre is governed by an Indigenous board but is administrated by Barkly Regional Arts, which is a non-Indigenous organisation.

The Winanjjikari Music Centre has a Manager, a Studio Manager, a Live Sound Manager, an Outreach Coordinator and ten Production Crew (STEP wages – Jobs Transitions Program).

The Music Centre also has a full recording studio and rehearsal room with band

equipment. They provide PA and production skills to Barkly Region communities and events upon invitation and request.

The Outreach Program is currently funded by the Christensen Foundation and includes contemporary and traditional recording projects throughout the Barkly Region and Indigenous communities.

Winanjjikari has a partnership with the Song Room to deliver Music education programs throughout Barkly region Indigenous schools and another partnership with Griffith University which provides sound technician students to work on a range of events and recording projects.

Winanjjikari has run tours in 2006, 2007, and 2008 to Barkly region remote Indigenous communities. The model is one of invitation by community where the community pays a presenter's fee for Barkly bands to perform for community events.

In 2006 Winanjjikari toured Barkly bands *The Sandridge Band* and the *Tableland Drifters* in partnership with Artback NT toured to Tennant Creek, Jilkminggan, Katherine, the Darwin festival and Timber Creek.

In 2007 Winanjjikari toured the *Warabrai Country Gospel Bluegrass Band* to Ali Curung, Harts Range and Ampilatwatja

Winanjjikari works primarily with presenters. As a well-known organisation with a history of supporting Indigenous musicians in the Barkly they are able to respond to requests for tours and music events. The presenters in the Barkly vary from schools to councils, clinics and sports and recreation programs to youth services.

Kimberley Aboriginal Medical Service Council

The Kimberley Aboriginal Medical Services Council established the '*Heatworks*' Project which toured theatre with health messages to remote Indigenous communities throughout the Kimberley from the early 1990s up until 2005. Their model was one of 'invitation' by remote Indigenous communities to tour their projects. They would contact Indigenous councils and Indigenous Medical Services as a first port of call. They would deliver an Expression of Interest about their projects and only upon invitation from a community would they deliver a project. Their productions '*No Prejudice, A change of Heart and Good Feeling*' contained strong health messages for Indigenous communities.

Yirra Yaakin Aboriginal Corporation

Yirra Yaakin Theatre Company, based in Perth, has also followed in the tradition of successful Western Australian Indigenous theatre projects touring to and from remote Indigenous communities in Western Australia.

Yirra Yaakin has forged a national reputation as a lead company in Indigenous theatre with regional, remote, national and international tours.

Yirra Yaakin has consistently engaged Indigenous communities with theatre projects that partner with important health messages such as responsible drinking, domestic violence, road safety, stolen generations, and mental, physical and sexual well being.

Some of their prominent theatre pieces include, *Windmill Baby*, *MuttaCar Sorry Business*, *King Hit*, *Alice*, *Runumuk*, *Head Space* and *Dusk Song*.

They have prominent health partnerships with Healthway and also provide a range of education programs that match the school curriculum up to year seven.

Yirra Yaakin's current projects '*Good Loving*' and '*Talk it Up*' are short theatre workshop programs for remote Indigenous communities that promote positive sexual and mental health choices.

Big hART

Ngapartji Ngapartji

The Ngapartji Ngapartji Project is a unique example of long-term relationship building with a remote Indigenous community in the Anangu Pitjantjatjara Yankunytjara Lands (SA). It emerged from eight years of research and development between Scott Rankin and Trevor Jamieson and the Jamieson family. From this foundation, it continues to evolve as a cross-cultural social change project.

Ngapartji Ngapartji applies the Big hART model of art-based community development. It brings together Pitjantjatjara and non-Pitjantjatjara people, to create a process of *Ngapartji Ngapartji*: exchange and cross-cultural collaboration. At the core of the project is a commitment to develop a greater understanding of the importance of maintaining Indigenous languages. The project delivers a range of youth development activities including filmmaking, music workshops, songwriting, concerts, discos and film screenings.

Big hART arts mentors and producers work alongside members of the Pitjantjatjara community in Alice Springs and Docker River (NT) and the Anangu Pitjantjatjara Yankunytjara Lands (SA), and young people and their families from the Tangentyere Housing communities in Alice Springs.

The Ngapartji team cite the process of relationship building as focal to their success. The team consistently consulted senior elders and young people in Ernabella. Due to attrition rates within the institutions in remote communities the Ngapartji team found it more productive that the information in relation to the

project flow through Indigenous word of mouth within the community. Once senior cultural custodians were aware of and supportive of the concept it made it easier to approach the institutions such as the Council, the school and art centre for support of the project.

Marrageku/Stalker Theatre Company

Marrageku/Stalker Theatre Company have also worked in partnership with remote Indigenous communities to produce the well known performances '*Mimi*', '*Crying Baby*' and '*Burning Daylight*' these performances were created in situ working with Indigenous communities members in Gunbalanya (NT) and Broome (WA).

Community leaders were engaged by the company to work with them to develop the pieces over two to three month residencies in the communities. The resulting projects were performed in the remote Indigenous communities where they were developed and some performances toured locally and nationally.

Tracks Dance

The Tracks Dance Company, based in Darwin, has been working in remote Indigenous communities for over 20 years. Since 1988 Tracks has developed a special way of working with traditional Indigenous people living in selected remote communities. They have succeeded in building positive working relationships that are translated into highly respected performances.

Tracks have a particularly strong relationship with the remote Warlpiri community of Lajamanu, 950 km southwest of Darwin. Together they have developed works that integrate Warlpiri culture and performers into mainstream theatre works.

Other residencies and performance projects have taken place in Lajamanu, Alice Springs, Groote Eylandt, the Tiwi Islands and Darwin.

Tracks recently won the ABaF GIVING AWARD for a long-term relationship with the Lajamanu Management Committee that results in the Milpirri Festival. The Milpirri Festival is a classic example of long-term relationship building with a remote Indigenous community to produce arts projects, which has grown over the 20 years of cooperation with Lajamanu.

Tracks have developed a unique consultation process for their events at Lajamanu, which was born out of the consistent contact with the community. Tracks identifies cultural custodians amongst the representative skin groupings and works with them to share information specifically in relation to all matters pertaining to the identified skin group only. This allows many cultural custodians to be responsible for working in partnership with Tracks Dance activities but they are not entirely and singularly responsible for communicating on behalf of their entire language group or community. This method allows for a number of custodians to be jointly or equally responsible for the relationship.

Carclew Youth Arts

Carclew Youth Arts is a dynamic Youth Arts organisation based in Adelaide that provides a range of Indigenous programs in South Australia including focused youth activities in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands and the *Black Nite Festival*.

Carclew Youth Arts consults extensively in the APY Lands, working towards designing programs which seeks to address alcohol and substance misuse (and other contemporary social issues) affecting 12 to 20 year olds in the APY Lands through the delivery of arts and cultural workshops (with a focus on education, health and wellbeing).

Theatre performances, music, dance and other arts activities are developed as intervention strategies for young people experiencing multiple layers of disadvantage.

The arts programs provide young people living in remote Indigenous communities in the APY Lands with a rare opportunity to explore contemporary health issues affecting them in their community.

Carclew also runs the *Blak Nite* festival bi -annually. *Blak Nite* is the largest Indigenous youth arts showcase in Australia, appearing as part of the *Come Out Festival* and strongly reflects contemporary Indigenous youth culture through cultural practice, song, dance, film, fashion, hip hop and visual arts.

Carclew Youth Arts could be a partner in a tri-state border relationship when touring in the APY Lands

Music Outback Foundation

Music Outback Foundation is a not for profit organisation dedicated to the use of music and related art forms as a means of improving important education and social outcomes in remote Indigenous communities.

Recognising the power of music as a tool for education engagement, Music Outback has been delivering effective and innovative music based learning programs in remote central Australia over the past six years, focusing on literacy skills, encouraging attendance at school, vocational pathways and building strong relationships between schools and their community members.

Music Outback's programs involve Indigenous children in song writing and story-telling based on Indigenous culture and languages. The programs use age appropriate techniques that inspire students at all levels to actively participate in school based learning and include the exploration of video and computer technology for the middle and senior years.

Since 2002 Music Outback has successfully delivered its programs to schools in over 35 remote Central Australian communities and has demonstrated the innovation and effectiveness of its programs through the winning of the 2007 Flame Award for best school based music program in the NT.

In 2008 Music Outback will be expanding its school-based programs to include the production of remote community festivals under the Department of Education, Employment and Workplace Relations' (DEEWR) Community Festivals for Education Engagement initiative.

Music Outback festivals, otherwise known as *MOB Fest*, will involve students in workshops, concerts and cultural activities that promote education, health, culture and potential vocational pathways for young Indigenous people on community.

Red Dust Role Models

Red Dust Role Models seeks to improve the health and wellbeing of disadvantaged youth living in remote Indigenous communities.

Each year, Red Dust Role Models conduct about 12 tours to remote Indigenous communities around Australia. Program areas include the sport, art and music to convey healthy lifestyle messages and deliver positive and educational programs.

Red Dust Role Models uses music as a platform to promote messages of good health, pride in culture and community and in helping youth with self-expression.

Wakakirri

Wakakirri was established in 1992 and is now the largest multi arts event for schools in Australia.

In 2009 Wakakirri held three five-day events in Broken Hill, Katherine and Ceduna. Schools were selected to participate in an intensive workshops program on story dance, film, singing, and writing, culminating in a mini festival. The focus of activities was on improving literacy and numeracy, providing access to role models, and promoting contemporary and traditional Aboriginal and Torres Strait Islander culture.

The aim of the program was to improve the attendance, retention, educational outcomes, career pathways, and the promotion of healthy lifestyles for Aboriginal and Torres Strait Islander students.

Wakakirri has built its reputation on being accessible and affordable to every school in Australia, including city, country and outback schools with an emphasis on creativity and participation.

Vibe Australia

Vibe Australia was established in 1994. Vibe Australia, is a dynamic Aboriginal media, communications and events management agency with an extensive history of working with Aboriginal and Torres Strait Islander Australians at local, state and national levels.

Vibe publishes *Deadly Vibe* and *In Vibe* magazines and produces the *Deadly Sounds* radio program and the Deadly Awards. Vibe has also been bringing the

Vibe 3on3 basketball and hip-hop festival to regional centres across Australia for the past nine years.

In 2008 Vibe Australia produced five Vibe Alive two-day festival events for young Australians of all backgrounds to promote Aboriginal and Torres Strait Islander cultures and encourage tolerance and teamwork.

Vibe Alive incorporates music, sport, dance and art in a high-energy, youth-friendly setting. Participants also have the opportunity to meet inspiring role models, learn about healthy living and career options and boost literacy and numeracy skills.

All of Vibe's activities promote a healthy lifestyle free from drug abuse and alcohol misuse. All Vibe events are smoke-free and all Vibe products encourage the completion of a full secondary education. Vibe Australia is also committed to increasing training and employment opportunities for Indigenous people and encouraging all young Australians to reach their full potential.

Appendix 3.

Sand Tracks - Objectives of Country Arts WA

- **Profile Professional Indigenous Artists.** Country Arts WA wants this project to assist Indigenous musicians to move to be profiled through Sand Tracks with an aim to seek further opportunities through mainstream programs such as *Shows on the Go* and National touring.
- **Build audiences for Indigenous performances.** While this focus is in the desert region where audiences are predominantly Aboriginal the program aims to build non indigenous audiences for this work also. In this case a concert in Kalgoorlie and Laverton over the three years could look at how to build non Indigenous audiences. How to bring communities together through workshops and performances.
- **Build skills within community to present performing arts independent from Country Arts WA programs.**
- **Create pathways for local artists.** This could be by supporting the main act or by visiting another community in the region (gaining tour experience).
- **Health and well being and young people are underlying focuses of the organisation.** Development of skills through workshop/mentor program by artists. Identifying appropriate partnerships with health in the area.
- **Build strong touring circuits and build relationships for touring across to SA and NT.**
- **Profile the positive outcomes of this work to state and national government.** This will be done through communication strategy at Country Arts WA from information gained from the on road Tour Manager.

What does Country Arts want from the final Report?

An analysis of the existing models against the current information gathered from the reconnaissance trip, local knowledge, existing knowledge and experience.

A practical model to follow over the next three years, this could be two options ie best case and affordable case.

Explanation of why this would be the best structure to achieve the objectives.

How the new model will assist, enhance and work with existing models.

Appendix 4.

Western Australian Indigenous Community Demographics

Source: Department of Indigenous Affairs WA

Facts at a glance

Indigenous demographics

- According to the Australian Bureau of Statistics (ABS), in 2006 there were 77,709 Australian Indigenous people living in Western Australia. This equates to 14 per cent of the total Indigenous population in Australia, and is the third largest Indigenous population of all the States and Territories. Indigenous people comprise 3 per cent of the Australian population.
- The ABS also estimated that 95.1 per cent were of Aboriginal origin only, 1.8 per cent were of Torres Strait Islander only, and 1.6 per cent were of both Aboriginal and Torres Strait Islander origin.
- About 56 per cent is aged less than 25 years, compared with 33 per cent of the non-Indigenous population.
- Indigenous people aged 65 years and over comprised 3 per cent of the Indigenous population.
- Among the DIA regions, Metro/Wheatbelt has the largest number of Indigenous people (29,076 or 41 per cent of the Indigenous population) followed by West Kimberley (9,475 or 13.35 per cent of the Indigenous population), Pilbara (7,464 or 11 per cent of the Indigenous population), Gascoyne/Murchison (6,774 or 10 per cent of the Indigenous population), Southern (6,280 or 8.9 per cent of the Indigenous population), Goldfields (6,231 or 8.89 per cent of the Indigenous population), and East Kimberley (5,666 or 8 per cent of the Indigenous population).
- About 15 per cent of the Western Australian Indigenous population speaks an Indigenous language.
- There are 286 discrete Indigenous communities which are home to about 17,000 people. These range in size from small outstations to town-sized populations with equivalent amenities.



Government of **Western Australia**
Department of **Indigenous Affairs**

These figures are taken from the Australian Bureau of Statistics website, and are the most up-to-date available.

Indigenous demographics

WESTERN AUSTRALIA

ABORIGINAL COMMUNITIES

Map 1 of 2

Legend

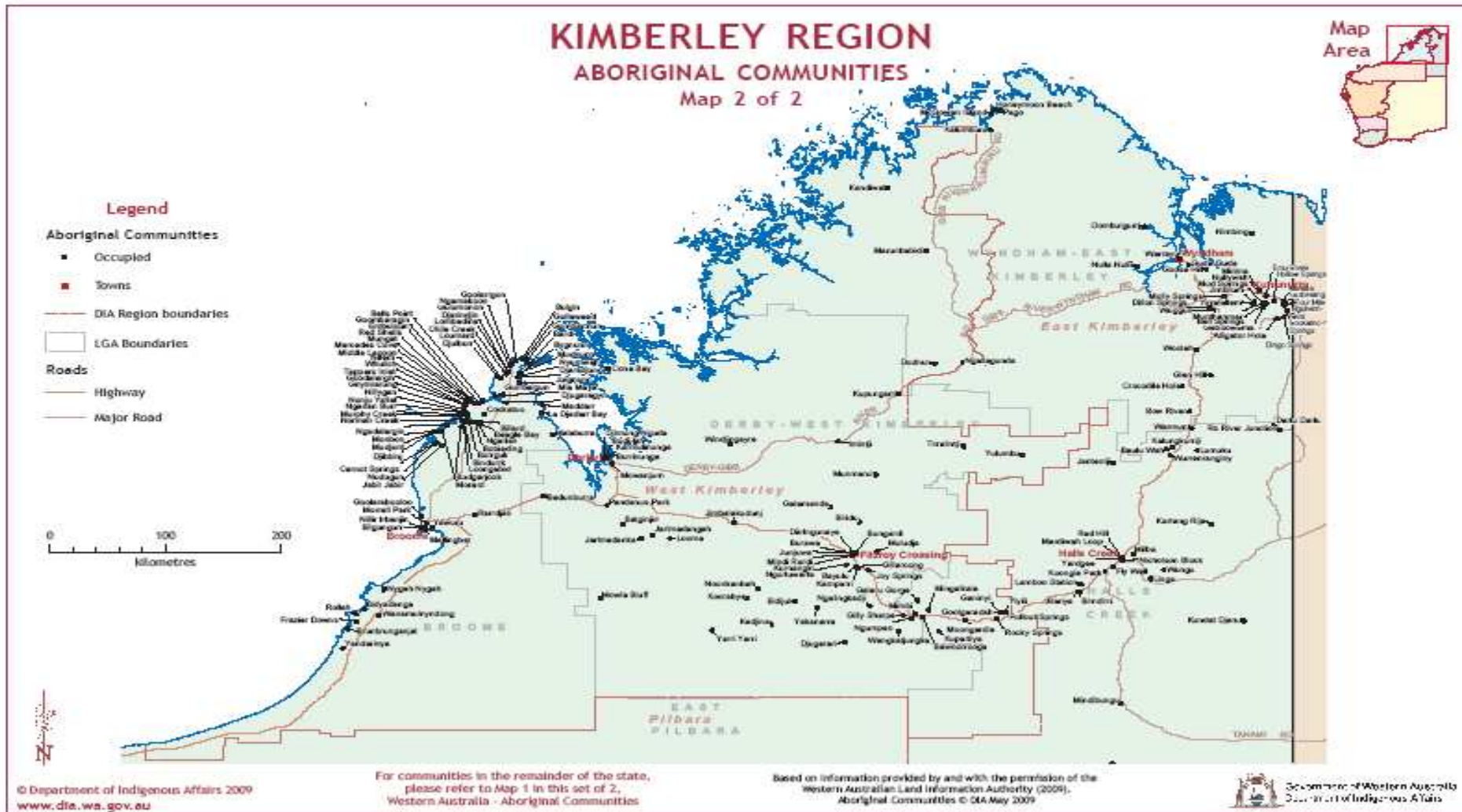
Aboriginal Communities

- Occupied
- Towns

Roads

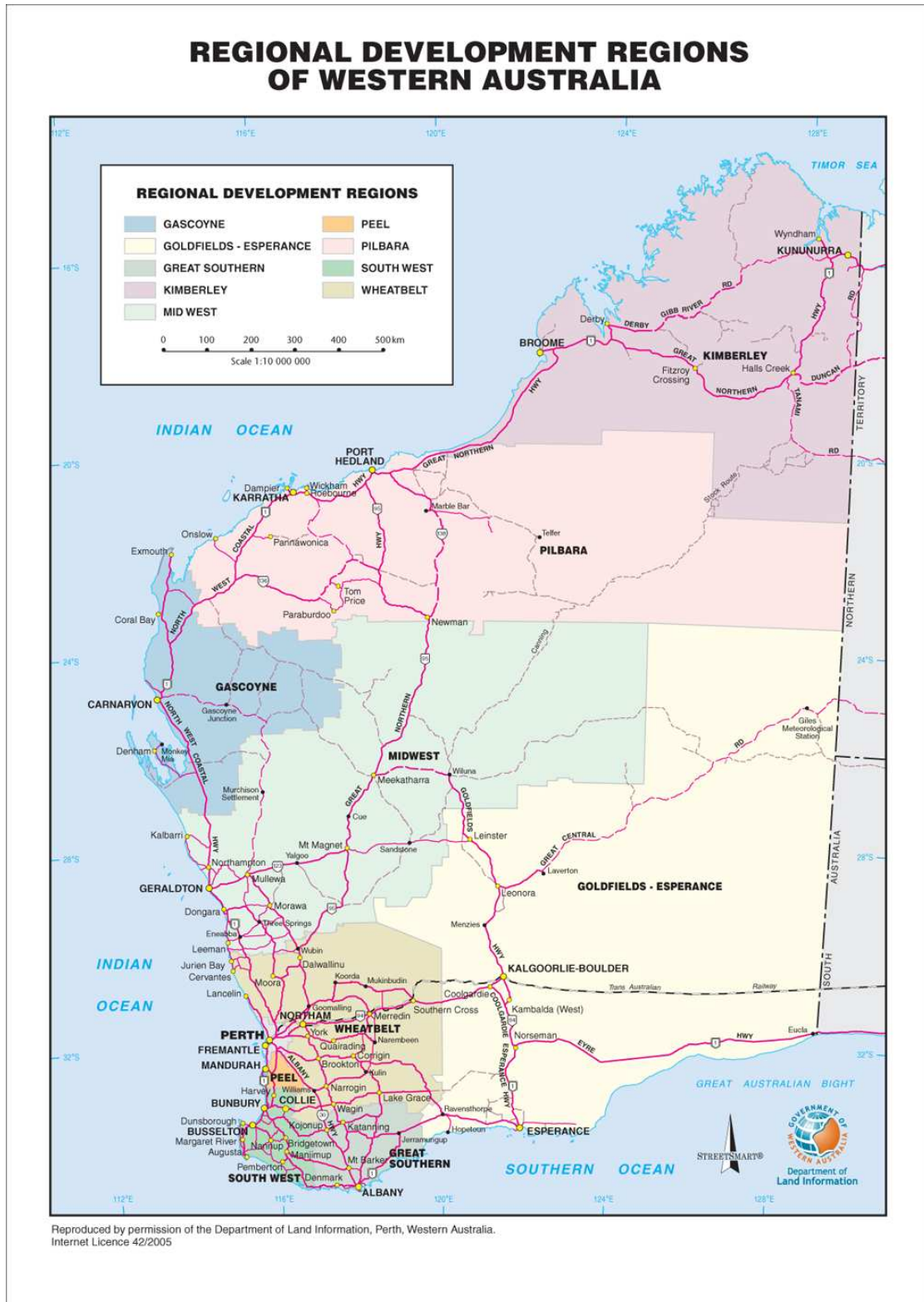
- Highway
- Major Road
- Canning Stock Route





Appendix 5.

Western Australian Regions Map



**Appendix 6.
National Indigenous Festivals and Events calendar**

EVENT NAME / ORGANISATION	LOCATION	STATE	DATE					
Booin Gari Festival	Noosa	Qld	February					
Womadelaide	Adelaide	SA	March first week					
East Coast Blues and Roots Festival	Byron Bay	NSW	April 1-5					
Blackstone Festival	Ngaayntajarra lands	WA	early May					
Too Solid Awards	Perth	WA	6-9 May					
Gulf Biennial Festival	Mornington Island	QLD	May - 3rd week					
Vibe Australia	Coonamble	NSW	27-28 May					
Merrepen Festival	Daly River	NT	30-31 May					
Blak Nite Youth Festival	Adelaide	SA	30-May					
Barunga Cultural and Sports Festival	Barunga	NT	5-8 June					
The Dreaming Festival	Woodford	QLD	June - 2nd week					
Timber Creek Festival	Timber Creek	NT	13-Jun					
Laura Festival	Laura	QLD	June 19-21					
Wakakirri	Broken Hill	NSW	2-10 July					
Boonu Boonu Festival	Borooloola	NT	5-12 July					
Kullari Naidoc Festival	Broome	WA	3-12 July					
Battle of the Artists	Broome	WA	3-12 July					
Vibe Australia	Mildura	VIC	29-30 July					
Wakakirri	Katherine	NT	30 July - 7 August					
Yuendumu Sports Weekend	Yuendumu	NT	1-Aug					
Walking With Spirits	Beswick	NT	1-2 August					
Vibe Australia	Port Augusta	SA	5-6 August					
GARMA Festival	Yirrkala	NT	7-11 August					
Vibe Australia	Kalgoorlie	WA	12-13 August					
Katherine Festival	Katherine	NT	14-22 August					
Freedom Day Festival	Kalkarinji	NT	21-23 August					
Desert Harmony Festival	Tennant Creek	NT	29-31 August					
Darwin Festival	Darwin	NT	13-30 August					
NT Indigenous Music Awards	Darwin	NT	21-Aug					
Ngaanyatjarra Turlku Purtinkatja	Ngaanyatjarra Lands	WA	21-Aug					
TAFE NSW North Coast Inistitute	Kingscliff	NSW	1-2 September					
	Grafton	NSW	2-3 September					
	Port Macquarie	NSW	3-4 September					

COUNT

EVENT NAME/ORGANISATION	LOCATION	STATE	DATE
APY lands schools dance contest	Ernabella	SA	3-Sep
Wakakirri	Ceduna	SA	3-11 September
Vibe Australia	Weipa	QLD	16-17 September
Shinju Matsuri	Broome	WA	13-25 September
Alice Springs Desert Festival	Alice Springs	NT	11-20 September
Bush Bands Bash	Alice Springs	NT	15-Sep
KALACC Law and Culture Festival	Fitzroy Crossing	WA	22-26 September
Stompem Ground Festival	Fitzroy Crossing	WA	29-30 September
Kimberly Indigenous performing Arts Showcase		WA	Septmber
Torres Strait Cultural Festival, QLD	Thursday Island	QLD	September
The Deadly's	Sydney	NSW	13-Oct
Music Outback Foundation- Mobfest	Ti Tree	NT	13-15 October
Tjilpi Pampa Festival	Umuwa	SA	Late October
Milpirri Festival	Lajamanu	NT	24-25 October
Yarnballa Festival	Port Augusta	SA	23-26 October
Tararer Festival	Killarney	VIC	13-14 November
Wardarnji Festival	Fremantle	WA	14-Nov
Australasian World Music Expo	Melbourne	VIC	19-22 November
Woodford Folk Festival	Woodford	Qld	Dec 26- 31

COUNTRY.

Appendix 7. Consultation Contacts

Sal	Name	Surname	Position	Org	City
Mr	Phil	Bartlett	Indigenous Music Officer	WAM	Perth
Mr	Nigel	Bird	Regional Programs Manager	WAM	Perth
Mr	Bruce	Devenish	CEO	AbMusic	Perth
Mr	Paul	Bodlovich	Executive Director	WAM	Perth
Ms	Kira	Fong	Marketing, Events and Music Manager	Goolarri Media	Broome
Mr	Tos	Mahoney	Artistic Director	Tura New Music	Perth
Ms	Christine	Jeffries-Stokes	Medical Coordinator	The Rural Clinical School of WA	Kalgoorlie
Mr	Wayne	Combo	CEO	Nooda Ngulegoo Aboriginal Corp	Kalgoorlie
Ms	Gwen	Gaff	Manager	Goldfields Arts Centre	Kalgoorlie
Mr	Daniel	Featherstone	Media Coordinator	Ngaanyatjarra Media	Wingellina
Ms	Daphne	Crawford	Community Development Officer	Shire of Laverton	Laverton
Ms	Sue	Clark	Youth Services Coordinator	Shire of Ngaanyatarraku	Warburton
Mr	Tony	Shaw	Director	Indigenous Services	Perth
Ms	Marie	Cox	Senior Health Worker	KAMSC	Broome
Mr	Stephen	Soames	Principal	Warburton School	Warburton
Mr	Ben	Fox	Artistic Coordinator	Warburton Youth Arts	Warburton
Ms	Meredith	Warne	Education and Touring Manager	Yirra Yaakin Aboriginal Corporation	Perth
Mr	Daniel	Randell	General Manager	Music SA	Adelaide
Ms	Angela	Soloman	Manager, Arts Development	Arts SA	Adelaide
Ms	Tamara	Watson	ATSI Arts Development Officer	Arts SA	Adelaide
Ms	Sarah	Ferguson	Performing Arts Touring officer	Country Arts SA	Port Adelaide
Mr	Andrew	Groome	Youth Work Coordinator	Relationships Australia	APY Lands
Ms	Kate	Gilbert	Director- indigenous culture and Content section	DEWHA	Canberra
Ms	Robyn	Mellor	Assistant Director - Indigenous content section	DEWHA	Canberra
Mr	Mark	Gordon	Contemporary Music touring Program	DEWHA	Canberra
Mr	James	Sweeney	Manager	Big Cactus	Adelaide
Mr	Mark	Smerdon	Music Educator Trainer	TAFE SA	Pipalatjarra
Ms	Lee-ann	Buckskin	Community Program Manager	Carclew Youth Arts	Adelaide

Sal	Name	Surname	Position	Org	City
Mr	Phillip	Eaton	Member services manager	Music NT	Darwin
Mr	Tim	Newth	Director	Tracks Dance	Darwin
Ms	Sonja	Clark	Management Support Officer	Ngaanyatjarra Council	Alice Springs
Ms	Sasha	Kiessling	Assistant Youth Team Manager	NPY Women's Council	Alice Springs
Mr	Chris	Warren	Assistant Youth Team Manager	NPY Women's Council	Alice Springs
Ms	Susan	Locke	General Manager	Warlpiri Media	Yuendumu
Mr	Mark	Smith	Manager	Music NT	Darwin
Mr	Bill	Davis	Manager	CAAMA Music	Alice Springs
Mr	Rob	Collins	National Indigenous Representative	APRA	Darwin
Ms	Gillian	Harrison	NT Manager Artsupport Australia	Arts Support NT	DARWIN
Mr	Mark	Grose	Director	Skinnyfish Music	Darwin
Ms	Emma	Dimuzio	General Manager	Skinnyfish Music	Darwin
Mr	Matthew	Hill	lecturer - music	Batchelor College	Alice Springs
Mr	Scott	Large	Event Manager	Bush Bands Bash	Alice Springs
Mr	Jeffrey	McGlaughlin	Outreach programs Manager	Winanjikari Music Centre	Tennant Creek
Ms	Denise	Foley	Executive Officer	Q Music	Brisbane
Ms	Deb	Suckling	Program Manager	Q Music	Brisbane
Ms	Alex	Kelly	Creative Producer- Ngapartji Ngapartji	Big Hart	Alice Springs
Ms	Louise	Partos	Executive Officer	Artback NT Arts Development & Touring	Darwin
Mr	Michael	Hutchins	Music Projects Manager	Gadigal	Sydney
Mr	Simon	Raynor	Director	Australasian World Music Expo	Melbourne
Mr	Frank	Trotman-Golden	Whichway Project Manager	Music NSW	Alexandria
Mr	Steve	Berry	Director	Music Outback Foundation	Mullumbimby
Mr	Luke	Cowling	Producer	Critical Stages	Sydney
Ms	Penny	Miles	General Manager	Arts on Tour NSW	Sydney
Ms	Tegan	Richardson	General Manager	Stalker Theatre Co	Sydney
Ms	Liz	Liddle	Indigenous Programs Manager	Arts Victoria	Melbourne
Ms	Magdalena	Moreno	CEO	Kultour	Melbourne