CREATIVE BARKLY:
Sustaining the Arts and Creative Sector in Remote Australia

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Final report for the Australia Research Council (ARC) Linkage Project, *Creative Barkly: Sustaining the Arts and Cultural Sector in Remote Australia* (LP150100522)

ISBN: 978-0-6486692-1-0

**Citation**


**Funding acknowledgement**

This research has been funded through an Australia Research Council Linkage grant, with partners Barkly Regional Arts and Regional Development Australia Northern Territory.

The views expressed herein do not necessarily represent the views of the ARC, nor the project’s partners.

This report has been peer reviewed by the project’s partners, Advisory Group members, and leading experts in the fields of regional development, cultural policy, cultural economics, and arts evaluation.

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Cover images: Melbourne City Ballet performing ‘Romeo and Juliet’ at Desert Harmony Festival 2016; Needlework display at the Tennant Creek Show 2017; scrapping workshop at Desert Harmony Festival 2016; Artists of Ampilatwatja works on display at Desert Mob 2018; Brian Morton performing at Territory Day 2019; Susan Nakamarra Nelson doing beadwork at Barkly Artist Camp 2019
First Nations’ Acknowledgement

The Creative Barkly team would like to acknowledge the Traditional Custodians of the lands on which we live and work, and the lands on which we conducted this research. We also pay our respect to Elders past, present, and emerging, and extend that respect to all First Nations’ Peoples.
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Executive Summary

There is increasing recognition that the arts and creative sector has a crucial role to play in supporting and sustaining communities in Australia’s remotest regions where the demographics and circumstances are vastly different from other urban, peri-urban, and regional locations. The Creative Barkly project worked closely with partners Barkly Regional Arts (BRA) and Regional Development Australia, Northern Territory (RDANT) to address a pressing need for evidence-based research that examines how this sector is currently functioning in very remote Australia and where its growth potential lies.

Specifically, the project sought to address the following three aims:

1. To map the arts and creative sector in the Barkly Region to create a detailed picture of the current realities of how it operates in this very remote context and its implications for regional development;

2. To examine the role that arts organisations, such as BRA, play in sustaining the arts and creative sector and in developing the region in cultural, social, and economic terms, in order to inform local, national, and international work in this sector;

3. To explore the growth potential of the arts and creative sector in the Barkly Region and identify both grassroots actions and broader recommendations for organisations, policy makers, and funders for how best to achieve this.

In order to address these aims, there were two key phases of data collection:

**Phase 1: Mapping the arts and creative sector in the Barkly Region:** With the assistance of the project’s partners, the research team undertook extensive face-to-face surveys with 120 artists in communities across the Barkly Region, as well as sector interviews with 36 key stakeholders and organisations. This constitutes the first cultural mapping of its kind ever to be undertaken in the region. This phase provided significant information about the kinds of activities that Barkly artists and creative workers are involved in and how they are supported by colleagues, communities, organisations, and networks in the region.

**Phase 2: Case studies of arts programs and organisations:** Fieldwork for three case studies of specific programs and organisations was undertaken in order to provide a clearer picture of how these programs and organisations are supporting the arts and creative sector in the Barkly Region (these case studies include an arts organisation, an art centre, and an annual festival). Data collection involved interviews, festival audience surveys, document and report analysis, and observations.

This research design enabled an ecological approach to studying the arts and creative sector in the Barkly and incorporated cross-cultural, cross-art form, and cross-sector perspectives from a total of 156 informants. This marks the first independent evidence base of its kind to be generated for arts and creativity in the Barkly.

In order to contextualise these findings, and inform their interpretation, the report features a significant review of literature from Australia and overseas that relates to regional and remote development broadly. In this literature review we discuss the predominant deficit construction of regional and remote areas as well as the major role of the arts in development. This covers
areas such as inclusive social and economic development, human rights, community development and renewal, regional and remote health and wellbeing, and cultural transmission. This review also discusses the diverse roles of regional arts organisations in development. We conclude by highlighting key concepts from existing literature, such as creative placemaking, livelihoods, strength-based development, and mobility, that speak to the diverse lived experiences of arts and development evidenced in our research in the Barkly Region.

Being the first study of its kind in the region, the Creative Barkly project aimed to generate a foundational evidence base that could provide insights into the current realities, value and future potential of the arts and creative sector in this region. Following ten extensive field trips to the region, the resulting data set was large and high in quality with insights from a total of 156 participants. It revealed the strength of the arts and creative sector in the Barkly, and its unique situation at the intersection of a number of diverse cultures. Within the Barkly there are 16 different First Nations’ language groups and non-Indigenous cultures that include Anglo-European, Filipino, Indian, Chinese, Italian, Fijian, Zimbabwean, and Indonesian. The mapping process also revealed how these cultures were being expressed through the region’s 550+ artists and creative practitioners, working across over 40 different art forms and practices, and all contributing their skills, knowledge and experience to the cultural capital of the Barkly. This holistic and “ecological” approach also recognised relationships and patterns between traditionally separated domains such as commercial, amateur and subsidised.

The findings from this study show a broad array of art forms and creative activities being practised by adults of all ages across the Barkly’s culturally diverse population. While the Barkly is more widely known for painting and music; several other creative practices such as photography, drawing, and teaching or facilitating were also strong. A total of 85.8% of respondents were engaged in multiple art forms, which has implications for program design and delivery, where certain skills may be transferable between different art forms.

The study revealed that voluntary labour was an important factor in sustaining the sector, with 58.6% of artists and creatives in the Barkly giving their time through volunteering (a much higher figure than the national average). With 75.7% of respondents making an income from their practice, and over half of those citing this as their primary source of income, the sector was playing an important role in the livelihoods of Barkly artists. The Community Development Program (CDP) was an important element of the sector ecology, featuring in the working lives of 21.8% of survey respondents. As such, our research approach captured practices and value often overlooked by other measures such as the ABS census, and recognised that not only professional creative workers and recognised art centres made up the sector. Specifically, there were nearly 20 times more artists working in the Barkly than the number captured in the census. This has very strong implications for funding and policy in the region, which traditionally relies on census data to support statements of need and subsequent resourcing to different sectors.

The study found that painting by First Nations’ artists was the most commercialised art form in the Barkly, with several high-profile artists associated with the region. The Barkly was also home to a thriving First Nations’ music scene and a broad array of other artworks and merchandise being produced; however, there were far fewer visible instances of non-Indigenous made artworks being distributed or sold. This has implications for how the sector might seek to support the 36.3% of non-Indigenous creatives in the region to profile or commercialise their work.
The study revealed that there were only four for-profit creative businesses, and no physical commercial galleries in the Barkly. **Art centres or organisations were the main drivers of arts business and enterprise, through promotion, marketing, sales, and distribution; as well as producing and presenting performances; however, the majority of their income was derived from government funding.** For these organisations, there were varying levels of commercial success; and varied engagement with online platforms for promotion and sales, with a demonstrated need for some art centres to develop in this area. The Barkly was also home to some smaller arts and creative enterprises, as well as individuals undertaking their own marketing and sales independently of art centres or organisations.

The study found a prevalence of family mentoring, peer mentoring and non-accredited cultural transmission among artists and creatives in the Barkly. While this is a recognised practice among First Nations’ peoples, it was also present among non-Indigenous respondents in the survey. The number of Barkly artists with non-school based educational qualifications was 40% lower than the national average, and there was limited access to arts education in schools and tertiary institutions within the region. Arts organisations were supporting First Nations’ artists through accredited training, workshops, artist development, and peer learning; and festivals and events were important sites for peer learning and artistic exchange. **The strength and prevalence of non-accredited learning in the region has implications for funding allocation and policy in the area of arts development.** There is potential to build capacity in this area in order to continue maximising the benefits; but also, a pressing need to strengthen arts education provision at school and university level within the region. A significant theme throughout the research, and particularly present in the survey responses, was that artists in the Barkly valued highly the existing opportunities for training, development and collaboration with other artists, and were keen for more to be made available in the future.

The research found that the majority of Barkly artists and creatives were enabled by collaborations, informal networks, and support from arts organisations in the form of space and resources. For those who received help and support, three-quarters of these cited arts organisations, with most of those being First Nations’ respondents. BRA was also providing some support to non-Indigenous artists. There was a strong correlation between deriving income from creative practice and receiving support, collaborating, or belonging to groups and networks (both in person and online). The arts sector therefore has a key role to play in enabling artists to develop their practice through continuing to provide opportunities for support and collaboration.

The availability and use of spaces for creative practice, and their geographic spread, was an important factor in the strength and sustainability of the sector, having a key role to play in areas such as arts business and enterprise, and its cultural and social value. How and where people use space has potential economic flow-on effects within communities, and implications for arts funding and policy initiatives in the region. The research found organisations were adept at repurposing and using non-traditional arts spaces, sometimes for special events, but mostly out of necessity due to a lack of available dedicated arts spaces. A total of 48.1% of artists and creatives used online platforms to show, share, or sell their work, and a significant majority of these were non-Indigenous. This demonstrates the need for reliable communications infrastructure for the sector. Around half of all respondents accessed an art centre to make and share their work, with the majority of these being First Nations’ artists. **Country and place emerged as a key resource in terms of space for making and sharing work, which was shared by both First Nations’ and non-Indigenous artists.** Overall, there was a heavy reliance on free and public spaces for Barkly
creatives to make and share their work. This has implications in terms of how funding and resources should be distributed in order to grow the industry. For example, despite the combined majority of creatives making work at home or in free or private spaces rather than art centres or galleries, we found that between 2007 and 2017 (with the exception of two years) at least 97% of NTG-administered arts and screen funding went to art centres and organisations rather than individuals.

The study uncovered a rich and interconnected set of findings reflecting the value of arts and creativity in the Barkly across the cultural, social, and economic domains. **First Nations’ ideas of cultural maintenance and transmission, cultural knowledge and practices, and connection to Country were key to our conception of cultural value.** Country featured throughout the study in terms of First Nations’ arts and creativity, as did the land and landscape of the Barkly for non-Indigenous artists who lived and practised there. **Survey respondents from all cultures recognised directly the health and wellbeing benefits of arts or creative activity,** and one of the most frequently cited barriers to creative practice was poor health. “Fun and enjoyment” was the strongest value for survey respondents’ arts or creative practice, and must be recognised as a key factor in health, wellbeing, and quality of life. The arts and creativity promoted confidence and self-esteem for individuals, and was integral to celebrating and promoting the uniqueness of the Barkly, and counteracting negative stories and stereotypes about the region. **Contributions that arts and creativity make to the social and cultural life of the Barkly cannot be separated from the economic outcomes.** The study found that the arts and creative sector in the Barkly is almost 100% not-for-profit. In 2017 Barkly arts organisations contributed approximately $3 million to the Barkly economy. The research revealed the importance of development in the region looking beyond the “jobs and growth” agenda, recognising the value of social enterprise and artists’ flexible, mobile livelihoods.

**Based on our findings, the arts and creative economy in the Barkly is characterised by economies of scope rather than economies of scale.** In an area of low population such as the Barkly, it is not surprising to find economies of scope rather than scale, and this may need to be considered when addressing economic policy in the region. This report represents in part an attempt to overcome the deficit of reliable data around the arts and creative sector, and its contribution to the region. **The ABS recorded only eight artists or creative professionals working in the Barkly Region, whereas we estimate the figure of working artists across the region at over 150.** We obtained detailed information from 120 respondents, 75.7% of whom made an income from their creative practice, and 52.9% of whom listed creative practice as their main source of income. **Any form of economic modelling or policy which relies on ABS data will underestimate the economic contribution of arts and creativity to the regional economy and therefore such models and figuring should be taken as minimum, not maximum estimates.**

One of the most striking findings in the study was the strong presence of non-arts organisations in the Barkly Region’s arts and creative sector ecology, and the complex role that they played in both sustaining and challenging the sector. **We found the cross-sector collaboration and partnerships undertaken by these organisations were a key strength of the region.** With continued support and leadership from the arts sector, these organisations may be able to build on their strengths to engage meaningfully and ethically with the cultural life of the region.

The case studies featured in the report explore these insights in more detail, and focus specifically on the role that organisations and programs play in the Barkly Region. Three different case studies...
reflect a diversity of creative modalities, organisational structure, and different roles in the arts ecology in the Barkly Region. The case study of Barkly Regional Arts (BRA) reveals how an enduring organisation such as this plays a pivotal role in providing spaces and avenues for people and communities to access creative experiences, and providing opportunities for networking, self-expression and professional development, which have all shown to be catalysts for bringing people together. Moreover, it explores how BRA has played a key role in promoting a consistent and coherent identity for the region, while also supporting and strengthening the local economy in a range of embedded ways. Good working relationships have been established in the region with a large number of organisations and business and this has led to a number of outcomes, including improved community wellbeing and self-worth, intercultural collaboration, as well as the introduction of skills and employment opportunities, and an income stream to local artists/arts workers. The case study of the Desert Harmony Festival (DHF) shows how an event such as this provides a significant site of cultural expression that promotes both social and economic linkages and networks. It examines how the DHF has acted as a “glue” of sorts within the regional economy and community of the Barkly, signalling regional social and economic vitality in the Barkly. The case study of Arlpwe Art and Culture Centre reveals how this art centre has emerged as a critical driver of cultural and social activity in the community, and contributed economically through its financial contributions and workforce development. It examines how the Traditional Dance Festival operated at the intersection of these forms of development and provided a crucial, highly valued event for locals and outside visitors.

The findings provide significant insights that are relevant to the arts in the Barkly Region, as well as other remote parts of Australia. As such, this report concludes with a series of recommendations and strategies based on strength-based and arts-led regional development that emerged from the study findings, as well as the challenges and barriers revealed through this research. These recommendations centre around holistic and inclusive development, economic and industry development, creative placemaking in very remote regions, cultural development, transmission and leadership. In addition the report provides recommendations to address challenges and barriers, including foundations of remote development, industry and professional development, policy and funding, community leadership and inclusive development. It is hoped that these recommendations will be taken up by artists, communities, key arts organisations, government departments, and funding bodies working to support the sector in this region.

Creative Barkly maps a broad range of art forms and creative practices, including commercial, amateur, and subsidised, representing the Barkly Region’s multicultural population (both First Nations’ and non-Indigenous). It recognises arts and creativity in the Barkly as a complex ecology, where individuals, organisations, businesses, and government work in different ways to sustain culture, and contribute to social and economic development in the region.
**Project Team**

**Chief Investigator: Professor Brydie-Leigh Bartleet (Queensland Conservatorium Research Centre, QCRC, Griffith University)**

Professor Brydie-Leigh Bartleet is known worldwide for her research in community music and community engagement and has led many projects that explore the social impact of the arts. Brydie has worked in partnership with a wide range of NGOs, arts and community organizations, and colleagues across Australia and internationally to design, drive, and deliver innovative and highly complex projects. This work has led to new and interdisciplinary approaches to music research that intersect with health and wellbeing, corrections and criminology, First Nations’ arts practices and cultural policy, social justice and regional arts development, and most recently human rights. She has worked on five nationally competitive grants, five research consultancies and three prestigious fellowships (totaling over $1.2 million), as well as 140 research outputs in high-level national and international publications, and keynotes in Aotearoa New Zealand, Australia, Canada, Japan, Germany, and Ireland. In 2014, she was awarded the Australian University Teacher of the Year, in 2018 was awarded an Arts for Good Fellowship from the Singapore International Foundation. She currently serves as Director, Queensland Conservatorium Research Centre, Griffith University.

**Chief Investigator: Associate Professor Naomi Sunderland (QCRC and School of Human Services and Social Work, Griffith University)**

Associate Professor Naomi Sunderland is a proud descendant of the Wiradjuri First People. Naomi’s international research portfolio prioritises work in: arts and health promotion; music and the social determinants of health; and social inclusion in health and social policy. Naomi has collaborated on many arts and health research projects, including: the 1000 Voices Disability Life Stories Project; a social determinants of health evaluation of the Scattered People asylum seekers and refugee music group; and trauma informed songwriting in Australia, Vanuatu, and Finland. Naomi teaches in the First Australians and Social Justice team at Griffith University and specialises in topics around transformative intercultural and immersive education, equity, and diversity. Naomi has a PhD in applied ethics and human rights from the Queensland University of Technology. She has worked in government and non-government organisations and universities in Canada and Australia. She has published widely on the topics of health promotion partnerships, music and wellbeing, disability and happiness, and transformative ethics. Naomi is also an active singer, songwriter, and performer and has released several albums of work internationally.

**Chief Investigator: Associate Professor Sandy O’Sullivan (School of Communication and Creative Industries, University of the Sunshine Coast)**

Associate Professor Sandy O’Sullivan is a member of the Wiradjuri Nation. Sandy is an Associate Professor and Deputy Head in the School of Creative Industries, University of the Sunshine Coast. Sandy’s work focuses on representation of, and by, First Nations’ Peoples with a specific focus on arts, performance and identity. Sandy recently carried out a multi-year review of 470 nationally prominent museums examining the capacity of these spaces to represent and engage First Nations’ Peoples.
Research Fellow: Dr Sarah Woodland (QCRC, Griffith University)

Dr Sarah Woodland is a researcher, practitioner, and educator specialising in arts, theatre, and performance. She has over 20 years’ experience in the arts and creative sectors in Australia and the UK, with a particular focus on community-engaged practices. Sarah has led a number of participatory arts research projects in prisons, and teaches undergraduate and postgraduate courses in the School of Humanities, Griffith University; and the School of Creative Industries, Queensland University of Technology. Her research focuses on applied and socially engaged theatre, participatory arts, and community arts.

Project Partner Barkly Regional Arts: Alan Murn

Alan Murn is Executive Office for Barkly Regional Arts (BRA). He has had a 14-year association with BRA and been EO since 2009 when he accepted the challenge of guiding BRA from a small project-driven arts company into a larger long-term, program-driven one. Previously he had been Manager of Julalikari Arts in Tennant Creek from 2003 to 2009 and so was deeply involved in the Community, Arts and Cultural Development (CACD) trajectory of the Barkly Region. As manager of an Australia Council for the Arts’ Key Producer, Alan’s remit is to adopt a local arts leadership role to lobby and advocate for the creative industries. To that end, Alan has taken on a number of local community roles, including Tennant Creek Art Gallery Management Committee, former Board member of Artback NT, Darwin (Deputy Chair 2011 and 2012), Board Member of Barkly Region Alcohol and Drug Abuse Advisory Committee (BRADAAG), member of Regional Economic Development Committee (REDC), Barkly, (Department of Chief Minister appointment), and member of Local Tourism Advisory Committee (LTAC) Barkly to mention a few. Alan has a Bachelor of Visual Arts (Printmaking), SA School of Art, has worked in the Visual Arts Department, The Flinders University of SA and as Artist-in-residence and Printer-in-residence at The Experimental Art Foundation, Adelaide.

Project Partner Regional Development Australia NT: Dr Robin Gregory

Dr Robin Gregory has worked for Regional Development Australia NT for over five years. In this role, and in her previous employment with the Northern Territory (NT) Government, Centre for Appropriate Technology, and as a private consultant, she has worked with individuals and communities throughout the NT on a range of projects, including those that focused on heritage conservation and tourism, arts and culture, and digital inclusion.
Acknowledgements

The Creative Barkly research team would like to thank our project partners, Barkly Regional Arts (BRA) and Regional Development Australia, NT (RDANT). These partners have shown significant community and sectoral leadership through their involvement in this research, and demonstrated a firm commitment to not only enhancing our knowledge of how the arts and creative sector is currently functioning in the Barkly Region and the role it plays in regional development, but how best to create the supportive conditions for it to flourish and thrive into the future.

We also extend our thanks to our partner representatives who have provided a significant amount of time and deeply valuable insights throughout the entire project, Alan Murn (BRA) and Robin Gregory (RDANT). This project would not have been possible without their support.

We also acknowledge Robin Gregory’s significant contributions to the fieldwork, data collection, data analysis, and the framing of our findings for this report.

The Chief Investigators would also like to acknowledge the vital role our Research Fellow Sarah Woodland has played in this project. She has shown an unwavering commitment to the research, and gone well above and beyond in all aspects of her role, including her outstanding contributions to this report.

We would like to thank our Advisory Group members for the valuable contributions they have made at key points in the project’s design, analysis, and reporting. Our thanks go to Warumungu Elder and Traditional Owner Rosemary Nurruru Plummer, Mayor Steve Edgington, Tim Acker, Chris Gibson, Scott Heyes, Susan Luckman, Justin O’Connor, and our colleagues Julian Meyrick, Kim Christen Wither, Philip Hayward and Kim Dunphy for peer review, advice and feedback on drafts of this report.

We would also like to thank our respective institutions Griffith University and the University of the Sunshine Coast for the generous cash and in-kind support they have given to this research. We would like to thank our Griffith colleagues for their generous feedback throughout the project, and in particularly acknowledge the wise counsel of the Griffith Council of Elders and the late Aunty Anne Birre Buna Leisha (Mandandanji and Kamilaroi Elder, Griffith Elder-in-Residence and Co-Chair of the Council of Elders – her name is used with family permission).

We also acknowledge team members who were instrumental in the project development and proposal stage, but had to step aside during the project for professional and personal reasons, Philip Hayward and Heidi Zeeman.

We are grateful to artist Lindy Brodie for designing the project’s artwork and logo and providing us with such a distinctive image that captures the collaborative and creative spirit of this project. We are also grateful to Jenine Beekhuyzen for her assistance with complex aspects of the NVivo coding.
process. We also would like to thank QCRC Intern Hannah Reardon-Smith for her work on the project’s website and assisting with printing our famous Creative Barkly T-Shirts; QCRC Research Assistants Jack Walton and Jodie Rottle for their assistance with fieldwork during the Desert Harmony Festival, assistance with preparing statistics for our reports, and helping with the process of sending draft quotes to participants; and QCRC Intern Teresa Kunaeva for transcribing interviews and meticulously editing this report.

We would also like to acknowledge the work of Ali Lakhani and Amber Seccombe who played Research Assistant roles in the pilot research, and were instrumental in assisting with fieldwork and analysis. We also recognise the role that Gavin Carfoot has played in the musical collaborations and partnership building in Tennant Creek that led to this ARC Linkage.

We would like to thank all the staff of BRA and RDANT for all their support and assistance during our travels, and helping to make our field trips productive, safe, and enjoyable.

We would also like to thank our families (partners, parents, kids and pets) for their patience during this project. It has consumed a significant amount of time and energy and required many stretches of travel, and intense research, analysis and writing, and we are grateful for their generous support.

Last but not least, we would like to extend a special thanks to all the artists and community members who completed the survey, participated in our case studies, and generously shared their time, perspectives, and experiences. Their creativity has been our inspiration, and their works and stories have made a vital contribution to this rich and detailed picture of arts and creativity in the Barkly.
Notes on Terminology

“Arts and Creative Sector”

In the report and data collection phases we employed a broad and flexible definition of the “arts and creative sector” in the Barkly Region. Keeping this level of openness allowed us to be guided by the realities of what arts and creative practices exist in the region, independent of any rigid guidelines or terms that might be set out prior to the study. Although the project was initially framed to focus on arts and culture in remote Australia, on the recommendation of partners and key stakeholders in the region, the project shifted to foreground the arts and creative sector for reasons for scope and fieldwork practicalities. That said, a strong focus on culture has remained in the study, given that First Nations’ cultures in particular are deeply intertwined with the arts practices of this region. This is reflected throughout the report with “cultural value” being one of its most significant findings.

In using this terminology, we are cognisant of current debates around the framing of arts and culture, particularly in the context of cultural value, and the difficulties in aligning arts and creativity to prevailing policy imperatives around “creative industries” and technology-driven “innovation” agendas. Such framing runs the risk of reducing the arts and creativity to a lever of economic growth, and not recognising their central place in culture and society. In this study, our use of the terms the arts and creativity is therefore not bound by the creative industries (CI) paradigm alone, but rather recognises the arts and creativity as expressions of culture, the value of which cannot be assigned wholesale to economic imperatives. However, our approach has also remained attuned to the current realities of how organisations in the Barkly must demonstrate their impact and realise their future aspirations through government funding and policy programs. This is why we opted for a broad and flexible definition of the “arts and creative sector” in the Barkly Region. The art forms and creative practices encompassed within the project included those found in state, national, and regional arts policy; in the CI framing of “creative occupations”; and in everyday forms of creativity and intangible cultural heritage that may sit outside formalised industry or policy contexts. As a result, the breadth of arts and creative activities covered in the report is wide-ranging, from painting to music, photography, drawing, bush tucker, graphic design, teaching and facilitating, jewellery, sculpture, needlework and sewing, storytelling, weaving, writing, textiles, and event management and production. The extent of these activities is covered in detail in Chapter 4.

In line with current research that examines the value of the arts and creative sector, we have also included art forms and creative practices that traverse the spaces between commercial (i.e. making or intending to make a profit) and non-commercial (i.e. not having a commercial objective or not intending to make a profit), professional and amateur, “elite” and popular, public and private, mainstream and fringe, and many other boundaries that commonly exist in industry and policy definitions of the sector. This has enabled the project to capture both the depth and breadth of data that meets the diverse needs of both project partners as well as stakeholders in the region, while
also generating new knowledge about how arts and creativity operate in this very remote context. This approach has also allowed us to meet one of the overarching goals of the project, which is to investigate the growth potential of the sector at a grassroots level, and has enabled us to pursue an interconnected and holistic investigation of value that includes social, cultural, and economic dimensions.

“Community”

The term “community” is used throughout the report and was commonly referred to in our data collection phases. We recognise the challenge in using this term in that people are often grouped together as a community for different reasons, whether it be a geographical community, cultural community, a community of interest, and so on. The way in which this term is commonly used can also tend to denote that a community is a homogeneous whole, which is certainly not the case in the Barkly, or anywhere else. A further challenge with the term community is that it is made up of many different constituents, and people weigh the presence or absence of these differently, hence leading to very different definitions and understandings of what community is, or does.

In particular for First Nations’ Peoples and Communities the use of “Community” has a very specific use. Across this report when we use the term, “Community” in the context of specific or collective First Nations’ it is capitalised to indicate the short form for a proper noun (Aboriginal Community), as well as to respect the collective of that ethnic group (O’Sullivan, 2016). Rather than a pan-Indigenous grouping, we are describing a dynamic and fluid space that may include multiple First Nations’ language groups, with a diversity of cultures and protocols. For guidance on this matter, we have referred to how Elders, community members, and our partners negotiate the use of this terminology, and selectively refer to Community at times in this report, while also acknowledging its complexities and nuances.

“Country”

The term “Country” is capitalised in the report to describe First Nations’ Country or Countries affiliation and belongingness. Country is an essential ontological concept for many First Nations’ Peoples, and it aids in sharing their relationship to land, place and a sense of belonging (Carlson, 2017). Being on–Country is referred to by some participants as a tool in the practice of arts making and in fostering and maintaining a sense of wellbeing.

“Culture”

The term “culture” refers to how the arts and creativity manifest as expressions of identity, customs, knowledge, and values; and how the arts and creative sector supports cultural expression
and production through events and programs. In the Northern Territory, the term “culture” is often used to refer exclusively to First Nations’ cultural practices; however, we use it here in the broadest sense to encompass cultural production and participation for individuals and communities across the multicultural, multiethnic population of the Barkly. We do, however, recognise that “cultural maintenance” and “cultural transmission” are terms specific to First Nations’ Peoples’ commitment to practising, sharing and sustaining language and culture.

“First Nations’ Peoples”

The terms “First Nations” and “First Nations’ Peoples” and / or “Communities” are used across this report to describe the collective of Aboriginal and Torres Strait Islander Peoples and their relationship to the multiple nations from which this collective naming is drawn. Capitalisation across these terms is used to indicate both a sign of respect recognising a diverse set of cultures, and it also operates as a short-form for a proper noun, that is, First Nations’ Peoples of the meta-country known as Australia (O’Sullivan, 2016). “Aboriginal Community,” with both words always capitalised, also is used interchangeably, as they are across our respondents and across the Aboriginal Community at large. Where identified by individuals, First Nations’ affiliation is prioritised.

“Regional Development”

The term “regional development” features repeatedly in the report given that one of the project’s partners is a not-for-profit organisation concerned with supporting sustainable development in the Northern Territory, and that one of the project’s key aims has been to explore the contribution that the arts and creative sector can make towards regional development in the Barkly. That said, regional development is a complex term that evokes a raft of different definitions and approaches. In the Australian context, regional development policies, discourses, and practices have tended to focus on the economic, and privilege particular industries and perspectives often centred around the likes of agriculture, big business, and transport infrastructure. Similarly, the Organisation for Economic Co-operation and Development has conceptualised regional development as a broad term that encapsulates an effort to reduce regional disparities by supporting employment and wealth-generating economic activities in regions. While we discuss the implications of the use of this term in depth in Chapter 2 of the report, we believe it is worth saying at the outset that this project conceptualises development in a holistic and inclusive way that integrates the cultural with the social and economic.

In taking this holistic view, we have been able to examine more comprehensively the vital role that the arts and creative sector can play in the development of Australia’s regions. It has allowed us to examine the sectors’ unique capacity to simultaneously contribute towards cultural development and transmission initiatives that strengthen community capacity, wellbeing, and identity, as well as social inclusion strategies that result in connectedness and wellbeing for communities, and economic development through the creation of jobs and skills training. This aligns with current
and progressive approaches worldwide that are increasingly framing development in holistic and integrated ways. We have found this approach to be highly relevant in a context like the Barkly, because it brings into sharp focus the ways in which the arts can foster strong connections between the cultural, social, and economic in ways that other sectors might not.

“Sustainability”

The meaning of the term “sustainability” varies widely depending on context. While the concept of sustainability might be thought of broadly as the capacity to maintain something at a certain rate or level, in the report this term is used in relation to a number of differing agendas and frameworks. Considerations of sustainability also prompt critical questions about what we are aiming to sustain (and who decides this), whether the intensity and level of that activity is appropriate, and how long something is worth sustaining. It also raises tensions around concepts of continuous “growth” that are prevalent in economic development policies and practices, and can be problematic to maintain in very remote regions such as the Barkly.

To assist in our conceptualisation of sustainability, in our analysis of the data we consulted frameworks such as the Sustainable Livelihoods Framework from the British Department for International Development (DFID). Within this framework, a livelihood is defined as the “capabilities, assets and activities required for a means of living, and is considered sustainable when it can cope with and recover from stresses and shocks and maintain or enhance its capabilities and assets both now and in the future, while not undermining the natural resource base” (DFID, 2000). To broaden this to a macro level, we also consulted the 2030 Agenda for Sustainable Development adopted by all United Nations Member States in 2015. This outlines 17 Sustainable Development Goals (SDGs), which recognize that ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth—all while tackling climate change and working to preserve our oceans and forests. This holistic way of conceptualising development sits well with how this project and report have been designed. However, as the United Cities and Local Governments Committee (UCLG) on Culture, as well as UNESCO and the World Summit on Sustainable Development have all advocated, we recognise that culture should be a vital part of the sustainable development model. This includes developing the cultural sector itself and ensuring that culture is included in all public policies. As such, when considering questions of how to sustain the arts and creative sector, we have prioritised cultural as well as social and economic dimensions.
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<tbody>
<tr>
<td>ABC</td>
<td>Australian Broadcasting Corporation</td>
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<tr>
<td>ARC</td>
<td>Australian Research Council</td>
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<tr>
<td>BRA</td>
<td>Barkly Regional Arts</td>
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<tr>
<td>BRC</td>
<td>Barkly Regional Council</td>
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<tr>
<td>CDP</td>
<td>Community Development Program</td>
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<tr>
<td>CDU</td>
<td>Charles Darwin University</td>
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<tr>
<td>CLC</td>
<td>Central Land Council</td>
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<tr>
<td>DGR</td>
<td>Deductible Gift Recipient</td>
</tr>
<tr>
<td>GU</td>
<td>Griffith University</td>
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<tr>
<td>ILA</td>
<td>Indigenous Languages and Arts Program</td>
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<tr>
<td>ISACNT</td>
<td>Industry Skills Advisory Council, NT</td>
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<tr>
<td>IVAIS</td>
<td>Indigenous Visual Arts Industry Support</td>
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<tr>
<td>MIFANT</td>
<td>Mental Illness Fellowship of Australia, NT</td>
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<tr>
<td>NAISDA</td>
<td>National Aboriginal Islander Skills Development Association</td>
</tr>
<tr>
<td>NAVA</td>
<td>National Association for the Visual Arts</td>
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<tr>
<td>NGO</td>
<td>Non-Governmental Organisation</td>
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<tr>
<td>NT</td>
<td>Northern Territory</td>
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<tr>
<td>NTG</td>
<td>Northern Territory Government</td>
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<tr>
<td>ORIC</td>
<td>Office of the Registrar of Indigenous Corporations</td>
</tr>
<tr>
<td>OZCO</td>
<td>Australia Council for the Arts</td>
</tr>
<tr>
<td>PAK</td>
<td>Papulu Apparr-Kari Language Centre</td>
</tr>
<tr>
<td>QCGU</td>
<td>Queensland Conservatorium Griffith University</td>
</tr>
<tr>
<td>QCRC</td>
<td>Queensland Conservatorium Research Centre</td>
</tr>
<tr>
<td>RDANT</td>
<td>Regional Development Australia, NT</td>
</tr>
<tr>
<td>SBS</td>
<td>Special Broadcasting Service</td>
</tr>
<tr>
<td>TAFE</td>
<td>Technical and Further Education</td>
</tr>
<tr>
<td>USC</td>
<td>University of the Sunshine Coast</td>
</tr>
<tr>
<td>VAOP</td>
<td>Visual Arts Outreach Program (Barkly Regional Arts)</td>
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<tr>
<td>WMC</td>
<td>Winanjjikari Music Centre (Barkly Regional Arts)</td>
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Part 1: Background

The purpose of Creative Barkly was to address a pressing need for evidence-based research that examines how the arts and creative sector is currently functioning in the very remote context of the Barkly Region, and the implications of the sector for regional development. Part 1 gives a background to the research project, beginning with Chapter 1, an overview of the research project and context, including a description of the Barkly Region, the project significance and outcomes, the key outputs, and an overview of this report. Chapter 2 presents an international literature review of the relevant government and industry reports and academic sources relating to the arts and development. This includes the broad role of the arts and creativity in development, and the role of arts organisations in regional and remote development. Chapter 3 describes the research design and methodology, which includes a description of the ethical considerations for the project, the pilot research that informed the current study, and the subsequent key phases of the study: the mapping and case studies. The chapter then goes on to describe the data analysis process.

Figure 1: Tartakula artist Lindy Brodie painting the Creative Barkly logo
Chapter 1: Research Context

_Creative Barkly_ was a three-year Australian Research Council Linkage project (2016–2019) that investigated the arts and creative sector in the Barkly and how it contributes to cultural, social, and economic development in the region. The project was led by the Queensland Conservatorium Research Centre (QCRC) at Griffith University in partnership with Barkly Regional Arts (BRA), Regional Development Australia NT (RDANT) and University of the Sunshine Coast (USC). Through a detailed mapping process and in-depth case studies, it sought to shed light on the strengths, challenges, and opportunities that exist when examining creative practices in such a context. This chapter provides a brief overview of the research context underpinning the project, and the key outcomes that have emanated from this research.

Figure 2: Barkly Region Local Government Area (map data © 2019 GBRMPA, Google)
1. The Barkly Region

The Barkly Local Government Area covers around 320,000 square kilometres—larger than Victoria, but with a population of only 7,392 (ABS, 2019a)\(^1\). A total of 44.0% of the population are located in Tennant Creek, which also includes the urban living areas of Kargaru, Tingkarli, Wuppa, Marla Marla, Village Camp, Munji–Marla, and Ngalpa Ngalpa (Mulga). The next largest urban area is the town of Elliott and its surrounding district, and the major communities and outstations of Ampilatwatja, Urapuntja, Alpurrurrulam, Ali Curung, Canteen Creek, and Wutunugurra (Epenarra). In addition to these major populations, the region also consists of approximately eight minor communities, the largest of which include Tara and Mungkarta, 70 family outstations, 49 pastoral stations, mining operations, and commercial properties. Around 68.1% of the population is comprised of First Nations’ Peoples, with 16 different First Nations’ language groups represented. Some of the larger language groups in the region include Warumungu, Warlmanpa, Warlpiri, Jingili, Garawa, Mudburra, Kaytetye, Alyawarr, Anmatyerre, and Wambaya. The main industries in terms of output and employment in the Barkly are (in alphabetical order) Agriculture, Forestry and Fishing, Healthcare and Social Assistance, and Public Administration and Safety (Economy.id, 2018).

\(^1\) According to the 2016 Census, the population distribution is: Tennant Creek, 3252; Ali Curung, 494; Ampilatwatja, 418; Elliott, 339; Imangara, 69; Newcastle Waters, 64; and Epenarra, 195.
The Barkly is a highly creative region with seven art centres and a range of creative practices occurring across its multicultural population. Many of the art centres and organisations have been in operation for a number of decades, including Barkly Regional Arts (established 1996), The Pink Palace (established in the 1990s; now closed), Nyinkka Nyunyu (established 2003), Ampilatwatja arts community (established in 1999; and the art centre, 2007–2008), and Arlpwe Art and Culture Centre (established 2008). Although the works of Barkly First Nations’ artists are represented in commercial galleries in Alice Springs, and nationally and internationally, there are no commercial galleries physically operating in Tennant Creek or the Barkly Region. Prior to commencing this research, we knew from grassroots practice and observations (Bartleet & Carfoot, 2013), ethnomusicological research (Barwick, 2005), and studies of Aboriginal Cultural Centres (Christen, 2007), that many artists practice in the region; maintain their connections to Country, social and kin networks; and, in a number of cases, earn an income. During a pilot study for Creative Barkly, consultations with community members also suggested that arts and creative practices were contributing significantly towards community wellbeing and improved health through income generation, and education and training opportunities in this region (Bartleet, Sunderland, & Lakhani, 2018). However, it was clear that much more detailed research was needed to establish the links between participation in this sector and the positive economic, social, and cultural outcomes people were observing. It was clear that such research could have a significant impact on the region, given the extreme socio-economic disadvantage experienced there. As such, this was a major focus in Creative Barkly’s mapping process.

Alongside the Barkly’s cultural strengths, there exists extreme socio-economic disadvantage, with indicators of homelessness, domestic violence, unemployment, poverty, and ill health at much higher than national averages. Added to this, extreme weather conditions are experienced for long consecutive periods, and distances between communities are many hundreds of kilometres with the roads in very poor condition. Given the complex dynamics of this very remote context, we identified that further research was needed in order to understand how the arts and creative sector was operating under such extreme conditions, and how cultural and other strengths could be supported and leveraged to address some of the social disadvantage experienced in this region.

Consistent with international literature on arts-led development (see Chapter 2), we identified that important drivers in regional development are arts organisations and art centres. These organisations play a key role in supporting, servicing, and training artists in very remote community contexts, and facilitate a connection to broader national and international networks, audiences, and markets (Altman, 2003, p. 18). Within the Barkly Region, the most enduring of these arts organisations is partner Barkly Regional Arts (BRA). Located in Tennant Creek and servicing a large number of very remote communities in the region, BRA has been at the forefront of building, sustaining, and growing community arts practice over the past 23 years (in music, theatre, visual arts, crafts, film, writing, photography, television, radio, and design). BRA works with over 300 artists throughout the Barkly, and through their media hub they have broadcast events to very remote communities throughout the Northern Territory through Indigenous Community Television (ICTV), Central Australian Aboriginal Media Association (CAAMA), and local community radio 8CCC; and to international audiences through the web. While arts organisations such as BRA have been able to provide comprehensive information about the reach of their work, they have also identified the need for a stronger evidence base around their programs, and for more detailed research around the contribution they make towards communities and the arts and creative sector, and around their role within the region more broadly. As such, this was a major focus in Creative Barkly’s case study research.

Further to this, we know that the arts and creative sector in the Barkly has potential for growth, and has a key role to play in overcoming some of the social and economic disadvantages experienced there. Notwithstanding the prominence of the agricultural and service industries in the Barkly Region, this research aimed to identify the important economic role that the arts and creative industries also play in the region. To put the significance of this in perspective at a national level, cultural and creative activity contributed $111.7 billion or 6.7% to Australia’s GDP in 2016–2017, with the value of cultural and creative activity in industries considered to be cultural or creative calculated at $85.7 billion (Commonwealth of Australia, 2018a).
In terms of the First Nations’ arts and cultural sector, visual arts are a multi-million-dollar industry, and despite the downturn of sales since 2007, paid employment in art centres has more than doubled (Office of the Registrar of Indigenous Corporations, 2012). Taking this a phase further, when using the National Endowment for Science, Technology and the Arts (NESTA) method for analysing the creative workforce, and including people in creative occupations who work outside traditional creative and cultural industries, the multiplier effects of the aforementioned revenue become even more significant; for example, every dollar in turnover generated by the creative industries results in 3.76 times the total revenue for all other industries (Creative Industries Innovation Centre, 2013, p. 13). However, the UN has recognized that the cultural and creative industries also differ from generic industrial and economic models in the way they are organised and operate. Outputs from the arts and creative industries are symbolically and ideologically charged in ways that most other products are not, and raise specific social and political questions that other industries do not. They also generate benefits that are not measurable by market prices alone (UNDP UNESCO, 2013, p. 17). A key issue we sought to address in this research, then, was what measures beyond simple economic indicators could be used to acknowledge the multiple bottom lines and multiple dimensions of value the arts and creative sector represent for the Barkly Region.

Research of this kind is in its relative infancy in the Northern Territory. To date, there have been minimal attempts to quantify the Northern Territory’s creative economy as a whole or even at a regional level; the research that has occurred has provided compelling foundational work, but has been limited geographically to smaller areas (for example, Lea at al.’s study of Darwin’s creative industries, 2009). Studies such as Phipps et al. (2010) have generated broad and useful findings; for example, that First Nations’ festivals such as the Garma Festival (NT) contribute to community wellbeing and resilience and have cross-sectoral benefits in terms of employment, education, training, and enterprise development, but provide little information in the way of measurable economic and social benefits.

In addition to economic benefits, we have recognised that investment in this sector also leads to a wide range of cultural, social, health and wellbeing, and tourism outcomes. As demonstrated in previous studies in other parts of Australia, creative and artistic activities are important for communities in very remote areas by creating direct economic benefits such as employment and economic participation, and indirect social benefits such as promoting community cohesion (McHenry, 2011). In a ten-year study of First Nations’ Peoples in Central Australia, it was found that connectedness to culture, family, and land, and opportunities for self-determination were likely to be associated with lower mortality and morbidity rates in homelands’ residents compared to other First Nations’ NT residents (McDermott, O’Dea, Rowley, Knight, & Burgess, 1998). In other studies, researchers have found arts and cultural activities promote collaborations that lead to health and wellbeing outcomes such as improvements in mental health and self-esteem (Allain, 2011; Dyer & Hunter, 2009) and knowledge about factors contributing to health issues (Eley & Gorman, 2010). Furthermore, participation in the arts and culture has been shown to enhance broader social outcomes, such as community cohesion, social capital, and cultural awareness, and researchers have suggested these can lead to favourable outcomes in health and wellbeing (Leenders, Dyer, & Saunders, 2011).

Notwithstanding the compelling cases made within this research, there remain major gaps in our understanding about the connection between arts and creativity and positive health and wellbeing (Dyer & Hunter, 2009; McHenry, 2011). McHenry (2011) has also noted that the methods of data collection and analysis used in studies about the economic and social contribution of the arts to society can sometimes lack rigour. For this reason, it makes it difficult to draw broader conclusions about the impact of the arts and creative sector on health and wellbeing, particularly in regions such as the Barkly. It has been suggested that, in order to develop a more detailed understanding of this, researchers need to employ new, innovative, and culturally appropriate methodologies. As Dyer and Hunter (2009) argue, it is important that these approaches work within the cultural context of the community and are guided by community vision. As we outline in Chapter 3, Research Design and Methodology, this was a major focus in the design of Creative Barkly’s research approach.
2. Project significance and outcomes

Creative Barkly is the first study of its kind, and the most comprehensive study of the Barkly’s arts and creative sector since Spencer and Gillen’s (1899) visits around the turn of the nineteenth century, when they documented dance, painting, artefact making, and cultural practices in the context of ethnographic anthropological research. Where subsequent studies have focused on specific aspects of First Nations’ arts, culture, and language in the Barkly (see Woodhead & Acker, 2014; Christen, 2007), Creative Barkly adopted a whole-of-sector approach, exploring how the arts operate for all members of the region’s multicultural population.

The Creative Barkly project provides a detailed, evidence-based exploration of how the arts and creative sector supports, affects, and shapes cultural, social, and economic development in the Barkly Region. Using a multi-year, mixed-methods approach, Creative Barkly worked towards the following outcomes:

- **A comprehensive international literature review examining the role of the arts and creativity in development.** This review connects the Barkly Region to international arts and cultural practices and outcomes through literature.

- **The first extensive cultural mapping process in the Barkly Region.** The data and insights from this mapping process have created a detailed picture of the current realities of how the arts and creative sector is currently operating in this very remote context, and its implications for regional development;

- **A detailed examination of case studies, including an arts organisation, art centre, and major festival, in order to understand the crucial role they play in sustaining the arts and creative sector and in developing the region in cultural, social, and economic terms.** The data and insights from these case studies demonstrate the multifarious contributions that these organisations and programs make, and how broader forces and factors in the arts and creative sector, and region more broadly, are impacting on these programs and organisations on the ground.
By building an understanding of the ways in which the arts and creative sector is currently operating in the Barkly Region, and how it is contributing towards regional development, it is anticipated that the project outcomes will strongly inform the delivery of resources, future strategies, and initiatives that can support the development of the arts and creative sector in regions such as the Barkly and beyond. These outcomes will also assist to identify the growth potential of the arts and creative sector in the Barkly Region, as well as grassroots actions and broader recommendations for organisations, policy makers, and funders for how best to achieve this.

3. Project outputs

The aforementioned outcomes have been communicated through the following suite of outputs that have been designed to target a wide range of stakeholders. These include:

- A preliminary report outlining the findings of the mapping process for a wide range of stakeholders’ feedback in the region (https://creativebarkly.files.wordpress.com/2018/01/cbpelimreport_final.pdf);
- This major report outlining the key findings of this research, which has been distributed to communities and key stakeholders in the Barkly Region and Northern Territory (in hard copy) and available for free download online;
- A summary brochure highlighting the key findings of the research as well as recommendations for the communities, government, industry, and the arts and creative sector (available from https://creativebarkly.org);
- Summary factsheets of the key mapping findings (available from https://creativebarkly.org);
- Facebook pages with regular updates and resources relevant to the arts and creative sector in the Barkly (https://www.facebook.com/creativebarkly/);
- Reports on the Desert Harmony Festival in 2017 and 2018 based on audience surveys, with a total of 209 participants across both years of the festival;
- Peer reviewed academic papers (forthcoming);
- Presentations at national conferences and symposia, such as the Developing the North Conference (Alice Springs), the Cultural Economics Conference (Melbourne), the Indigenous Music and Dance Symposium (Perth), and the Arts-Health Network Queensland Forum (Brisbane); and
- A series of meetings in Tennant Creek to share the findings and recommendations with stakeholders, a sector information session in Alice Springs, a presentation to the Barkly Regional Governance Table (part of the Regional Deal), and meetings with both the BRA Board and staff and RDANT Committee and staff.

4. Report overview

This report outlines the findings of the Creative Barkly research. In Chapter 2 we review relevant literature that sets a broader national and international context for this study. In Chapter 3 we outline the study’s research design and methods. Part 2 (Chapters 4–7) outlines the key findings from the project’s mapping process and Part 3 (Chapters 8–10) reports on the findings from the three case studies. Part 4 (Chapters 11–13) synthesises and discusses the overall findings and implications of the study, and concludes with recommendations for how this sector can be supported in order to flourish into the future.
Chapter 2: Literature Review

1. Introduction

In this chapter, we review relevant government and industry reports and academic sources relating to the arts and development. We begin by exploring the broad role of the arts and creativity in development. We then focus on the role of arts organisations in regional and remote development. The review draws from a wide range of disciplines that reflect the breadth and complexity of development in regional, remote, and very remote areas. We are also motivated to connect the Barkly Region to international arts and cultural practices and outcomes through the literature.

Three waves of literature searching were conducted for the project. The first was conducted at the commencement of the research in 2016. This involved a wide sweep of peer reviewed academic literature and grey literature, including relevant policy and industry reports using major arts and humanities research databases. Due to the limited number of sources specifically referring to the arts and regional development in Australia, the search did not include any year of publication restrictions. Searches were conducted using the keywords: regional development; arts; creative industries; development; economic development; social development; and Australia. We then retrieved sources referred to in the articles returned during the first wave search with a focus on highly referenced sources.

The second wave was conducted in February 2018 using keywords (arts) AND (development) AND (regional OR remote) using the ProQuest Summon database through Griffith University Library. The search was deliberately broad to retrieve any further articles relevant to regional development across disciplines. The search returned a total of 1,853,056 records. We narrowed the search to include sources published in the past five years between 2013 and 2018 and excluded non-peer-reviewed sources such as book reviews, data sets, library guides, and market research. We excluded subject terms and disciplines such as: acquisitions and mergers; appointments and personnel changes; awards and honours; and business metrics. We sorted the remaining records by “relevance” using the database display options, and reviewed the first 100 sources for applicability to our study. Studies that focused on developing school-based arts education were excluded unless the study authors directly linked education to regional and remote development. This produced a total of 48 sources for the second wave review.

Finally, targeted searching was conducted to flesh out themes uncovered in the first two waves of review; for example, around arts, health, environmental sustainability, place, creative placemaking, and First Nations-led resources on development. We present the findings from the three waves of review using thematic headings below. At times these results relate to regional and remote development broadly, while at others they are specific to creative economies and arts-led development. We discuss the predominant deficit construction of regional and remote areas, as well as major roles of the arts in development as documented in national and international literature. These include areas such as inclusive social and economic development, human rights, community development and renewal, regional and remote health and wellbeing, and cultural transmission. Next, we discuss the diverse roles of regional arts organisations in development. We conclude by highlighting key concepts from existing literature, such as creative placemaking, livelihoods, strength-based development, and mobility, that speak to the diverse lived experiences of arts and development evidenced in our research in the Barkly Region.
2. The arts in development

The arts are recognised locally, nationally, and internationally as a force for development. The ways that the arts contribute to development are variously conceived, measured, justified, and reported in government, non-government, and academic sources. Existing literature and international activities indicate that comprehensively researching and evaluating the development impact of the arts in any context is a complex and challenging task. While private sector reports confirm the need for holistic, complex, and multifaceted understandings of “development” in relation to regional arts and creative industries activity, they do not necessarily capture an expansive or “ground up” representation of development outcomes that emerge from regional and remote arts activity. As a result of drawing on high-level aggregated data such as the Australian census and other industry-wide measures, industry and other reports may not capture the actual numbers of local artists and arts workers or the lived realities of the arts and related development in regional and remote areas of Australia.

Dunphy (2015, p. 243) observed that “arts leaders and those who manage their programmes experience a range of challenges in elucidating outcomes of this work comprehensively and with clarity.” She noted that challenges in evaluation often relate to measuring the intrinsic versus instrumental value of the arts. As a result, evaluation approaches often focus on “either social or economic outcomes (often identified as instrumental outcomes),” instead of taking “a more holistic perspective, in which all aspects of human experience and the natural world are considered equally important and inter-connected” (Dunphy, 2015, p. 243). Likewise, Dunphy (2015) observed that many evaluation approaches focused on benefits of the arts and creativity without attending to negative or neutral outcomes. Internationally, networks of experts from the USA, the UK, and other countries including Australia are finding new ways to measure arts participation and outcomes in rapidly changing, contemporary media environments (Rife, King, Thomas, & Li, 2014). The very nature of contemporary cultural and artistic participation and impact is dynamic and ever-changing across multiple access and production platforms, which raises further challenges for researching and evaluating development impact. We have hence sought to capture both the complexity and breadth of contemporary development literature related to the role of the arts and creativity in this chapter.

3. Surviving and thriving in regional and remote areas

Strong deficit discourses surround regional and remote areas of Australia in academic literature and other sources. Alongside frequent stories of being “left behind” by socio-cultural, environmental, economic, and political change, regional and remote areas are often portrayed as “struggling to survive” (see, for example, Skippington, 2016, p. 1). Smailes, Griffin, and Argent (2019, p. 89) described a “vicious circle of decline” in “lagging” regions. Malatzyk and Bourke (2016) found that regional health in Australia is surrounded by the same deficit discourses that surround regional and remote areas generally. They observed that policy and research sources frequently present regional health services and outcomes as “problematic, inferior and undesirable.” Likewise, rural people are often uncritically presented as “stoic,” and rural communities as “inferior and homogenous” (Malatzyk & Bourke, 2016, p. 157).

Deficit descriptions present regional areas and communities as a “problem” in a wider neo-liberal economic state pursuing internationally competitive economic development (van Staden & McKenzie, 2019). According to neo-liberal logic, regions suffering from economic and social decline must hence find ways to “self-help” (Cheshire, 2016) and dig themselves out of apparent despair while still operating within local, state/territory, and national government policy and legal frameworks. While deficit discourses are routinely applied to all populations in regional and remote areas, Australian First Nations’ Peoples’ regional and remote economic engagement, participation, and health in particular are often framed only within deficit contexts (Geia, 2011; Fforde et al, 2013), where recent modelling suggests that the counter to this of a strengths-based approach is better understood and realised by Communities (Dudgeon et al, 2017).
When measured against criteria that privilege metropolitan and urban settings—such as communications technology connectivity, access to health and human services and transport infrastructure, food supply, housing, employment and training opportunities, and economic infrastructure—there is real disadvantage affecting regional and remote communities in Australia. To understand that disadvantage, Smailes et al. (2019, p. 89) refer to a “settlement hierarchy” in Australia where urban coastal areas are privileged while regional and remote communities are significantly lower in the hierarchy of service provision and government investment. As Barta (1987, p. 240) stated, “the impulse to expansion was economic.” Historians have studied the way that this settlement hierarchy and “metropolitan primacy” emerged from colonisation patterns in Australia. From the earliest days of invasion, colonial officials prioritised developing coastal port cities and towns that focused on international trade, while regional and remote areas were a low priority (Rowland, 1977). These hierarchies arguably continue to shape the lived realities of regional and remote communities today.

Despite deficit discourses surrounding regional and remote areas, existing literature documents significant strengths and “distinctiveness” in rural, regional, and remote areas, particularly in arts and culture (Skippington, 2016, p. 4). Examples of strengths include: performance, cultural work and First Nations’ Traditional and Contemporary Knowledges (Wallace, Manado, Agar, & Curry, 2009); dynamic and responsive informal partnerships, collaboration, and networks (Brown & Bellamy, 2010); higher levels of satisfaction and perceived wellbeing than that experienced by city residents (Murray et al., 2004); safety and community connection (Cummins, Davern, Okerstrom, Lo, & Eckersley, 2005); and resilience defined as the “ability to adapt to stressful circumstances” (Maybery, Pope, Hodgins, Hitchenor, & Shepherd, 2009); and social, identity, cultural, and natural capital assets (Forde et al., 2013).

The past 20 years have seen many government-led or supported programs, policies, and initiatives aimed at developing Australian regional and remote areas, including: developing local leadership, responsibility, and strategies to avoid “one size fits all” regional development approaches (Taylor, 2017; van Staden & McKenzie, 2019); community development, capacity building, and cultural development (Dunphy, 2009, 2015; Skippington, 2016); benefit sharing programs such as reinvesting mining royalties in regional areas (Söderholm & Svahn, 2015; van Staden & McKenzie, 2019); community food hubs and farmers’ markets (Rose, 2017); niche tourism, eco-tourism, cultural tourism, festivals, and major events (Brown, Dhakal, Wiedemann, & Daniel, 2019; Fuller, Buultjens, & Cummings, 2005; Gibson & Connell, 2016); online learning and service provision (Wilk, Wilson, & Kinnane, 2017); structural adjustment programs that seek to promote economic revitalisation and employment in regions affected by declining industries (Beer, 2015); repopulation programs that promote urban migration to rural areas (Connell & McManus, 2016); regional infrastructure development and employment programs (van Staden & McKenzie, 2019); and place-based approaches involving area-specific interventions and governance (Tomaney, 2010).

Tomaney (2010, p. 13) observed a “new paradigm” of place-based approaches to regional development which “emphasises bottom-up, locally designed and owned strategies aimed at promoting growth potential in all local economies.” Martinus, Sigler, O’Neill, and Tonts (2018) remarked that place-oriented development in particular localities opens new opportunities for local stakeholders and business owners to develop direct economic relationships and networks with national and international markets and investors without operating through the medium of national government. Such relationships can be enabling for First Nations’ entrepreneurs in particular who seek to transcend historical and current racism and disadvantage in Australian markets (Bamford, 2019; Kickett-Tucker, Bessarab, Coffin, & Wright, 2016). Place-based approaches can also resonate with First Nations-lead and informed approaches that foreground connection to ancestral lands, Knowledges, and resources (Isar, 2013; Kickett-Tucker et al., 2016; UN, n.d.). Despite these benefits, place-based approaches have been heavily critiqued in regional development literature for potentially exacerbating local social and political hierarchies, allowing neo-liberal divestment of government responsibility for regional welfare and wellbeing, and exacerbating inequalities in regional access to quality services (Cahill & Konings, 2017; Peck & Tickell, 2002; Seravalli, 2015; van Staden & McKenzie, 2019).
In sum, Australian regional and remote areas and communities are often measured against realities and benchmarks that are not their own, despite increasing policy focus on local solutions for development. The Knowledges of Australian First Nations’ Peoples in particular are largely invisible in government-led and supported development processes and approaches (Coffin & Green, 2016; Ife, 2003). In the same way that First Nations’ and other people of colour have been measured against Eurocentric conceptions of progress, morality, beauty, development, and civilisation for centuries, regional and remote areas are subject to dominant urban—not coincidentally Eurocentric—imperatives about which forms of living and development are worthwhile and even possible. Hence, this research sought to uncover the unique struggles and strengths of creative work and life in the Barkly Region.

4. Arts and creativity as drivers for inclusive development

The failure of government-led development activities in alleviating major issues such as poverty, malnutrition, and ill health has been attributed in large part to the failure of top-down policy making and investment (Briggs & Sharp, 2004; Leal, 2007). Leal (2007) observed that “[d]evelopment’s failures were now to be explained by its top-down, blueprint mechanics, which were to be replaced by more people-friendly, bottom-up approaches that would ‘put the last first’” as Robert Chambers (1983) coined in his well-known book Rural Development: Putting the Last First. In response, international sustainable development initiatives such as the Millennium Development Goals and 2030 Sustainable Development Goals have foregrounded “local,” “Indigenous,” and culturally “diverse” responses to development. Localised arts and culture-based development policies and strategies have become a growing component in international development policies; however, as Duxbury, Kangas, and De Beukelaer (2017) observe, they are still relatively small scale compared to other strategies. The UNESCO Creative Economy initiative is a notable exception. The 2013 UNESCO Creative Economy Report stated that “creative economy is not only one of the most rapidly growing sectors of the world economy, but also a highly transformative one in terms of income-generation, job creation and export earnings” (UNESCO, 2013, p. 10). Creative economy, as conceived by UNESCO, involves a “multitude of different local trajectories” that promote and rely upon community leadership, agency, capacity, and participation (UNESCO, 2013, p. 13).

The UNESCO report authors argue that national benefits of local arts development can include everything from hybrid economic growth, employment, economic participation, and international market development to intercultural conciliation, healing, human rights, and transformation (UNESCO, 2013, p. 10). They note that the arts provide a space for cultural innovation and creativity that can lead to new, holistic development pathways for individuals, regions, and nations. They further observe that arts-based development can help to create economies and societies that are generative of social justice and human rights for diverse members of communities: that is, what UNESCO refers to as “inclusive social and economic development” (2013, p. 10). In Australia, a 2016 report presented to Screen Australia by Olsberg SPI documented a range of values of the arts and creative industries that mirror UNESCO’s aims for inclusive development. Based on a national and international survey of screen art audiences, the report authors identified the following categories of “value” in Australia screen arts: Cultural Value; Artistic and Instrumental Value; Social Understanding; Explaining Australia Internationally; Bringing Indigenous Stories to a Wider Australian Audience; Preserving Australia’s Other Stories; and Educating Australia’s Children (Olsberg SPI, 2016).

UNESCO’s concept of inclusive development speaks to Australian work by Dunphy (2009, 2015) on arts-led holistic development and, perhaps more fundamentally, work by First Nations’ scholars and activists who have advocated for inclusive and sustainable development (Agrawal, 1995; Battiste, 2005; Dei, 1993). Dunphy’s (2015, p. 244) work on holistic development offers theoretical ideas and an evaluation framework for conceptualising the role of arts in “progress” across interrelated cultural, personal wellbeing, social, economic, civic, and ecological domains. Dei (1993) observed that First Nations’ approaches to development intrinsically include the “cultural traditions, values, beliefs, and worldviews of local peoples.”
Such approaches are the “product of Indigenous peoples’ direct experience of the workings of nature” and “relationship with the social world.” First Nations’ Knowledges are intrinsically “holistic and inclusive” forms of knowledge (Dei, 1993, p. 105). First Nations’ Knowledges and Australian models of holistic arts-led development hence complement much of the current policy discourse on inclusive social and economic development offered through international bodies such as UNESCO and the United Nations.

For example, Australian First Nations’ Knowledges have been applied in contemporary development and evaluation approaches such as Ngaa-bi-nya (Williams, 2018). Ngaa-bi-nya (pronounced naa-bi-nya) means to “examine, try, and evaluate” in the Wiradjuri language of central New South Wales, Australia (Grant & Rudder, 2010, as cited in Williams, 2018, p. 7). Ngaa-bi-nya extends the concept of holistic development to not only the contemporary social, cultural, and natural world, but also to historical factors, ongoing community strengths, and leadership. Williams (2018) states that Ngaa-bi-nya can be used as a development and evaluation tool that prompts users to “take into account the historical, policy, and social landscape of First Nations’ people’s lives, existing and emerging cultural leadership, and informal caregiving that supports programs.” Ngaa-bi-nya prompts reflection and planning across four domains, including: “landscape factors, resources, ways of working, and learnings” (Williams, 2018, p. 6). As such, it provides a “structure through which to generate insights necessary for the future development of culturally relevant, effective, translatable, and sustainable programs required for Australia’s growing and diverse Aboriginal and Torres Strait Islander populations” (Williams, 2018, p. 6). Such approaches to development offer nuanced and grounded perspectives, Knowledges, and evidence that can respond to international calls for genuinely inclusive, holistic, and locally-led development.

In another example, O’Connor’s (2018) qualitative survey of the creative industries sector in Tasmania offered a self-assessment by the sector of the health of the creative ecosystem and its relationship to public policy and government. O’Connor used the word “health” to reflect a concern with the wellbeing and sustainability of the sector, and its overall ability to deliver cultural value. O’Connor (2018) argued that, while the creative sector is clearly an economy in itself (it has contracts, markets, employment, value chains, and so on) and contributes to the wider Tasmanian economy, its primary value lies in its ability to deliver cultural goods, services, and practices that inform, entertain, enhance and enrich both individual and collective lives. He used “ecosystem” to describe the complex mix of individuals, businesses, and institutions involved.

Curiously, few existing formal evaluations of international creative economy initiatives appear to significantly adopt the holistic and culturally diverse models of evaluation discussed above. Evaluations of creative economy initiatives funded through the UNDP–Spain Millennium Development Goals Achievement Fund identified a range of local-to-global critical success factors for inclusive development. These ranged from “local capacity development” and “management of local assets by locals” to “facilitating transnational connections and flows” (UNESCO, 2013, p. 11). The evaluations showed that participatory approaches and “active involvement of civil society in policy-making processes result in better informed and locally owned creative economy policies” (UNESCO, 2013, p. 11). The evaluators further found that success is constrained when there is “weak governance of these sectors” (UNESCO, 2013, p. 11). Critical success factors identified in UNESCO’s specific local case studies included: “financing; agents, intermediaries and institutions required to make transformative policy-making work; decision making by local actors and communities; specific mechanisms to be scaled up for developing and strengthening the entire value chain from creation and production to distribution; and building capacities to develop new skills and education at all levels” (UNESCO, 2013, p. 18). The case studies further identified that “effective intellectual property rights are also key, together with an ethic of service to people and their aspirations, including dimensions of community development and welfare” (UNESCO, 2013, p. 18). Finally, access to global markets and digital connectivity were seen to be key policy considerations in creative economy (UNESCO, 2013, p. 18). In the area of music, Hesser and Heinemann (2010, 2018) examined the impact of music as a global natural resource as part of a worldwide initiative “to promote and facilitate the use of music to address social, economic, and health issues in both developed and developing countries, thereby significantly enhancing the
quality of life” (2018, p. 227). The initiative has been part of the UN’s 2000–2015 Millennium Development Goals, which focused the UN’s work on eight global priorities for development (UN, n.d.), and later the 17 Sustainable Development Goals to be achieved by 2030 (UN, n.d.). Through consecutive reports sponsored by the UN, Hesser and Heinemann generated a series of international case studies documenting the impact of music on human social, environmental, cultural, and economic development. Case studies identified music as a “cost-effective tool” in five main areas, including “sustainable community development, mental and physical health issues, work with trauma survivors, lifelong learning and peace building” (2018, p. 227).

Hesser and Heinemann (2018) observe that musical practices are inherent in all cultures of the world and can offer creative solutions for sustainable community development, health promotion, poverty alleviation, and healing. They argue that, in doing so, musical practices and participation are fundamental to achieving human rights internationally (Hesser & Heinemann, 2018, p. 228). While the case study methodology used in Music as a Natural Global Resource compendia is in some cases limited to self-report data (i.e. participant organisers of musical programs or organisations are asked to self-report outcomes of their work), the power of the studies is in their documenting and conceptualising local development outcomes across a wide continuum ranging from individual to family, community, ecological, and social outcomes. The interaction between the Music as a Natural Global Resource initiative and international development goals highlights the global potential of arts-led development programs, research, and policies.

5. First Nations’ Knowledges, Peoples, and development

First Nations’ Peoples are key stakeholders in both arts and remote and regional development in Australia and elsewhere. Since the 1990s, development paradigms drawing on First Nations’ Knowledges have emerged with some broad acceptance, particularly in sustainable environmental and human rights based development (Barbour & Schlesinger, 2012; Berkes, Colding, & Folke, 2000; Briggs & Sharp, 2004; Mauro & Hardison, 2000). First Nations’ Peoples and Knowledges have, however, been predominantly marginal, misappropriated, reified, or excluded in mainstream development governance and approaches due to historical and ongoing factors (Agrawal, 1995; Briggs & Sharp, 2004).

It is broadly recognised that international First Nations’ Peoples have maintained advanced Knowledges and governance systems for holistic and sustainable development over millennia despite dynamics of colonisation, genocide, and forced assimilation. In contemporary neo-colonial states, First Nations’ Peoples’ rights to practice and develop according to such Knowledges are upheld in the UN Declaration on the Rights of Indigenous Peoples (UNDRIP). At the outset, it is important to comprehend Article 5 of the United Nations Declaration on the Rights of Indigenous Peoples (UN, 2008, p. 5), which states: “Indigenous peoples have the right to maintain and strengthen their distinct political, legal, economic, social and cultural institutions, while retaining their right to participate fully, if they so choose, in the political, economic, social and cultural life of the State.” That Article affirms that First Nations’ peoples have the right to pursue their own cultural, political, legal, economic, and social development at the same time as pursuing no, some, or full participation in mainstream colonial development trajectories. Article 3 of the UNDRIP (UN, 2008, p. 4) further articulates that First Nations’ Peoples have the right to determine their own “economic, social and cultural development.” Arts and cultural practice are targeted under Articles 11 and 31 which affirm First Nations’ Peoples’ rights to practise and revitalise their cultural traditions and customs, including visual and performing arts and literature, and to “maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions” (UN, 2008, p. 6, p. 11).

In Eurocentric categorical terms, First Nations’ Knowledges on development can seem holistic, transcultural (or intercultural), interdisciplinary, systemic, applicable to rural, remote, and urban settings, and embraced by a significant proportion of the world’s population (Battiste, 2005, p. 4; Williams, 2018). Further, First Nations’ Knowledges cover “both what can be observed and what
can be thought … the settled and the nomadic, original inhabitants and migrants” and are hence inclusive of both diversity and adaptation, that is, “progress” (Battiste, 2005, p. 4). Practices of connectedness are central in First Nations’ viewpoints, morality, and development (Radoll et al., 2019). Connectedness refers to “an intricate network of moral, spiritual and communal responsibilities” which is “at the core of Indigenous culture, pedagogy and occupation” (Radoll et al., 2019, p. 120). Resulting First Nations’ ways of seeing, being, and doing in science, astronomy, environment, geography, medicine, sociology, law/lore, economics, history, healing, education, and governance have been vital in the unprecedented transmission and sustainability of First Nations’ cultures internationally (Martin & Mirrabooka, 2003). Such cultures prevailed, survived, and thrive despite violent colonisation, cultural genocide, and ongoing forced assimilation.

Battiste (2005, p. 1) observed that an important task for First Nations’ academics has been to “affirm and activate the holistic paradigm of First Nations’ Knowledge to reveal the wealth and richness of First Nations’ languages, worldviews, teachings, and experiences, all of which have been systematically excluded from contemporary educational institutions and from Eurocentric knowledge systems.” Briggs and Sharp (2004) found that non-Indigenous decision makers can sometimes struggle to comprehend or embrace development approaches that are entirely different to those into which they have been enculturated. Likewise, postcolonial theory can be difficult to apply in practice. In their words, “[m]any postcolonial theorists consider development studies still to be mired in modernist, or even colonialis, mindsets; to many involved with development work, postcolonialism is seen to offer overly complex theories ignorant of the real problems characterising everyday life in the majority world” (Briggs & Sharp, 2004). At a fundamental level, Battiste (2005) and others (for example, Blaut, 1993) also observed a persistent Eurocentric assumption that only European cultures, economies, and peoples can “progress” over time, while First Nations’ Peoples are allegedly frozen in time with no forward vision for the future. Factors such as those have resulted in First Nations’ Knowledges being drawn on in “very limited” ways that do not engage with non-Eurocentric ways of perceiving development, and thus miss the possibility of “devising more challenging alternatives” (Briggs & Sharp, 2004, p. 661).

Further, international research indicates there has been little attention to how First Nations’ and other “subaltern” (Spivak, 1988) voices can be included in mainstream development discussions in respectful, generative, and truly anti-colonial and anti-oppressive ways. As hooks (1990) described, First Nations’ and other systematically excluded Peoples feel silenced and continuously abused by “those who seek the experience, but not the wisdom, of the other” (Briggs & Sharp, 2004, p. 664). hooks observed that she was “made ‘other’ there in that space … they did not meet me there in that space. They met me at the center” (hooks, 1990, p. 342). Hence, Briggs and Sharp (2004, p. 664) have observed that “the experiences of the marginalised are used in the West, but without opening up the process to their knowledges, theories and explanations.”

While First Nations’ Knowledges can stand alone, they do not need to be applied at the exclusion of other knowledges or only at the “local” level (Battiste, 2005; Raymond et al., 2010). First Nations’ Thought and Knowledge are not simply the binary opposite of “scientific,” “western,” “Eurocentric,” or “modern” Knowledge (Battiste, 2005, p. 2) as portrayed in racist and Eurocentric discourse. Neither are they “unsystematic” or incapable of “meeting the productivity needs of the modern world” (Battiste, 2005, p. 2). As hooks (1990) explored, the “marginal” voice is still part of the contemporary mainstream, albeit with a different view and vantage point. As such, that voice is neither inside nor outside but, instead, a position of radical possibility (hooks, 1990, p. 341). Agrawal (1995) found that to “productively engage [I]ndigenous knowledge in development, we must go beyond the dichotomy of [I]ndigenous vs. scientific, and work towards greater autonomy for [I]ndigenous peoples.” First Nations’ Knowledges hence challenge the limits of Eurocentric development methodology, evidence, and conclusions (Battiste, 2005). They render visible and reconceptualise the strengths and ongoing resistance of First Nations’ Peoples and Country and emphasise the importance of First Nations’ Peoples having access to and agency over ways of being, seeing, and doing in development for all peoples (Battiste, 2005; Martin & Mirrabooka, 2003).
6. Creative placemaking and development

Echoing the international push for inclusive local development solutions, in the late 1990s and early 2000s, research and policy making in Australia and the UK on the “creative industries” (Cunningham, 2002) and “creative class” (Florida, 2005) led to new interest in creative hubs, enterprises, and regions that could attract creative workers and fuel innovation, economic growth, and regeneration (Chapain, Clifton & Comunian, 2013). Researchers and policy makers identified regions or neighbourhoods that were “hot spots” of creativity and innovation and began to study the characteristics of such places so that they could be conjured or supported elsewhere. This developed into “creative placemaking” which refers to cross-sector partnerships and policies designed to “strategically shape the social and physical character” of neighbourhoods or regions using arts and creative resources (Nicodemus, 2013, p. 213). Coupled with increasingly affordable and available geographical information systems (GIS) technology and associated Internet applications, interest in creative placemaking contributed to an international increase in research and public sector mapping of local arts and creative activity as a resource for development.

Within the creative placemaking suite, researchers and policy makers now refer to “creative cities” (Hall, 2000; Scott, 2006), “creative neighbourhoods” (Jakob, 2010), “creative towns” (Wood & Taylor, 2004), “creative territories” (Lazzeretti, Boix, & Capone, 2008), and “creative regions” (Chapain et al., 2013).

The applicability of creative industries, economy, and placemaking theory and policies to regional areas is still being developed. Daniel, Fleischman, and Welters (2018, p. 452) observed that the bulk of existing theory and research on creative industries, economies, and development focused on metropolitan and urban areas despite international recognition that the arts and creative industries are vital in both developed and developing countries. Gibson (2014, p. 1) noted that much of the existing research and policy focus is on creative development in major Western cities, ignoring “peripheral” places and non-Western countries and perspectives. Felton, Collis, and Graham (2010) further observed that creative industries policies privileged inner city creative development even at the cost of outer suburban and ex-urban areas. Such preoccupation with metropolitan and inner-urban creative industries has caused disruption in applying the concepts to regional and remote areas. As Daniel et al. (2018) argued, “large-city urban theories” and related policies such as those offered by Landry (2012) and Florida (2012) were difficult to apply in smaller locations due to “geographic, cultural and social idiosyncrasies of the relevant place in question” (p. 452).

The benefits of having multiple creative professionals working in relatively close spatial proximity or “clusters”—for example, in one neighbourhood, suburb, or region—have been extensively discussed in international literature. For example, Lazzeretti et al. (2008, p. 550) referred to spatial clusters of creative workers and firms as Creative Local Production Systems, which they define as “socio-territorial” entities characterised by features that “facilitate the concentration of creative industries.” Lazzeretti et al. (2008) emphasised that there are social, spatial, technological, and economic dimensions of creative innovation involved in successful creative clusters. A key assumption of creative clusters models is that those various dimensions of creativity will be agglomerated (assembled, collected, and available) and readily accessible in particular geographical places such as a suburb, neighbourhood, or region (see Scott, 1999; Trullén & Boix, 2008). For example, in a successful creative cluster, a creative worker or firm would have local and easy access to other creative workers and networks (social), creative equipment and communications infrastructure (technological), and audiences, markets, seeding grants, and venture capital (economic resources). Gibson (2014, p. 1), however, observed that the perceived need for spatial agglomeration of creative resources and workers in creative clusters models can be an impediment

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2 The eight global priorities identified in the UN’s Millennium Development goals were to: Eradicate extreme poverty and hunger; achieve universal primary education; promote gender equality and empower women; reduce child mortality; improve maternal health; Combat HIV/AIDS, malaria and other diseases; ensure environmental sustainability; and global partnership for development (UN, n.d.).

3 See https://www.un.org/sustainabledevelopment/sustainable-development-goals/ for a full list of the 17 Sustainable Development Goals
to creative development outside metropolitan centres. In other words, **while all of the resources required for creative innovation—as it is conceived in dominant urban creative clusters models—may not be present in one very remote region or town, that does not mean that creative innovation is not possible through other means.**

Australian researchers such as Peter Skippington (2016) have applied creative placemaking and economy concepts to rural and remote communities in Australia to explore potential links “between the arts and robust, sustainable, and inventive communities capable of meeting the challenges of an increasingly globalised society” (p. xvii). The realities and potential outcomes of creative industries and economy theorising and application in regional and remote development policy and activity are still being explored. In the relatively early years of creative placemaking policies and development, Trotter (2001, p. 334) found that regional tourism and arts development fund initiatives in Queensland, Australia, were used to “shape and transform” the identities of participating regions. Trotter (2001, p. 340) found that a key way of attracting tourists and developing regional identity was to develop an “enthusiastic” local audience for arts activities. Furthermore, cultural and heritage tourism were seen as key ways of “constructing, marking, and marketing diversity and difference and local and regional levels” (Trotter, 2001, p. 340).

In Philadelphia, USA, Stern and Seifert (2013a) proposed a move beyond material welfare measures to enhance the social outcomes of creative placemaking policies in neighbourhoods and regions. They argued that utilising arts and cultural resources allowed policy makers to include a range of “goods” that were not typically included in social welfare conversations and decision making (2013b). Drawing on philosophers and economists such as Martha Nussbaum and Amartya Sen, Stern and Seifert adopted a “capabilities” approach to social welfare economics that was linked to cultural ecology. Nussbaum had suggested ten central capabilities that were taken up in Stern and Seifert’s evaluation of the impact of cultural ecologies on social wellbeing. These included: “life; bodily health; bodily integrity; senses, imagination, and thought; emotions; practical reason; affiliation; other species; play; and control over one’s environment” (Nussbaum, 2011, in Stern & Seifert, 2013a, p. 3).

In positioning arts and cultural resources as part of local ecologies for supporting human welfare, Stern and Seifert assumed that arts are an equal “part of social wellbeing alongside factors such as “health or adequate food, housing, and income or the opportunity to pursue meaningful activities” (2013a, p. 3). They argued that this placed the arts at the centre of social wellbeing and capability efforts rather than in an instrumental relationship to, for example, social capital or economic development. Based on several years of work, local case studies, and statistical analysis of different forms of wellbeing (e.g. economic, social, and cultural) Stern and Seifert concluded that different neighbourhoods require different investments in order to maximise access to cultural and arts resources for social wellbeing. That focus on local variability, social justice, and needs has been echoed in UNESCO’s Creative Economy reports since 2013.

### 7. Arts and regional-remote health

**Art making and engagement has intrinsic and individual health and wellbeing effects such as mental health and mindfulness, emotional regulation, enjoyment, and relief of physical and emotional pain and [dis]stress alongside promoting spiritual connection to self, other, and environment (Fancourt, 2017). The arts are also central to healing in culturally informed and trauma integrated practice approaches to health and human services.**

Atkinson and Atkinson (2017, p. 110), for example, found that “healing approaches to community development can provide meaning and context around distressing circumstances, while helping re-establish physical, emotional and psychological safety and wellbeing.” When used as part of healing approaches to development, arts practices can help community members to “gain clear insight into what is wrong and what they can do about it.” Such approaches also provide opportunities for people “to come together to help rebuild bonds, within families and across communities” and help “social groups rebuild and reclaim their cultural and spiritual identities” (Atkinson, 2002, as cited in Atkinson & Atkinson, 2017, p. 111). Healing approaches to development hence respond to Australian First Nations’ conceptions of health as “the social, emotional and cultural well-being of the whole community” (National Aboriginal Health Strategy Working Party, 1989, p. ix).
More broadly, the arts have been conceptualised as an activity that shapes determinants of health and wellbeing such as employment, poverty, racism, social inclusion, and natural and built environments (Clift, 2012; Clift, Camic, & Daykin, 2010; Harrison, 2013; Sunderland et al., 2015; Sunderland, Lewandowski, Bendrups, & Bartleet, 2018). The social determinants of health that shape health outcomes are commonly understood along a continuum ranging from “macro” or “upstream” societal-level determinants, such as the natural environment, dominant ideologies, historical factors, equality and inequality, human rights and government policies through to institutional, community- and individual-level factors such as housing and shelter, employment, education, social inclusion, relationships, inherited chronic disease, mental health, personal happiness, and hope (Sunderland et al., 2018). Stewart and Irons (2018) and Sunderland et al. (2015, 2018) observed that current determinants of health models within public health and health promotion do not typically acknowledge culture or the arts as significant determinants. Yet, research indicates that the arts and creative sectors have the potential to shape determinants of health at the individual, family, community, societal, and macro-environmental levels (Clift, 2012; Clift et al., 2010; Harrison, 2013; Hesser & Heineman, 2010, 2018; Sunderland et al., 2015, 2018). Hence, there is a natural convergence between health and wellbeing agendas, regional development, creative placemaking, place-based determinants of health, and broader inclusive and sustainable development agendas.

Geography and place are significant in the arts–health literature. For example, existing research explores phenomena such as geographical mobility—that is, the movement of people and “their resultant dispersion across time and space” (Dockery, 2016, p. 243)—as having significant relevance for regional development, planning, policy, and service delivery. Dockery (2016, p. 243), for example, found that the geographical mobility of a population can shape decisions on where, how, and when to provide services and infrastructure and be curtailed by government decisions on where to locate such goods. Lack of empirical or other understanding of the motivations underlying mobility of specific populations or individuals, though, can result in their movements being shrouded “in a veil of randomness and lack of purpose” (Dockery, 2016, p. 244). This applies equally to groups and individuals who are short-term or sequentially mobile within a region and those who are part of a ‘fly in fly out’ population.

In reference to built environments, Lawson and Parnell (2015, p. 299) explored the “art of architecture” and its relationship to quality of life for those who inhabit specific built environments. Curtis (2010) extensively documented the interactions between places and mental health, concluding that mental health is “associated with material, or physical, aspects of our environment (such as ‘natural’ and built landscapes), with social environments (involving social relationships in communities), and with symbolic and imagined spaces (representing the personal, cultural and spiritual meanings of places).” Relationships with social, built, and symbolic places and spaces have been shown to be productively altered through arts and creative activity. Maclennan (2015, p. 37), for example, found that public arts activities have the potential to transform public places, regardless of architecture, to create a sense of “infectious joy” and associated mental health outcomes for those who participate and observe. Health researchers and professionals are also amassing evidence on the links between developing and maintaining cultural connection, through practices such as the arts, and positive health and wellbeing outcomes for First Nations’ Peoples internationally (Auger, 2016).

In line with international policy and research in arts–health, art centres and organisations are rapidly expanding their role in health promotion programs and arts–health partnerships. Chatterjee and Noble (2013) found that international arts organisations such as museums are conducting “health interventions” that deliberately target audiences such as: “mental health service users; older adults, many of whom are in care or in hospitals; individuals with specific health and well-being challenges, such as those with chronic diseases, and vulnerable people” (Chatterjee & Noble, 2013, p. 1). In Australia, Lindeman et al. (2017, p. 128) found that “[a]rt programmes have been found to be of benefit to both people living with dementia and their carers” in very remote communities, particularly when those programmes are delivered in environments that are “culturally revered.”
Arts–health partnerships are also being used to enhance the effectiveness of clinical health service provision in very remote areas. Sinclair, Stokes, Jeffries-Stokes, and Daly’s (2016) evaluation of the The Western Desert Kidney Health Project across ten predominantly First Nations’ very remote communities in Western Australia, for example, found that a visiting community arts program significantly enhanced clinical screening activities for kidney disease. In that project, a mobile clinical screening truck was accompanied by an arts residency program in remote locations. Each residency lasted for two weeks and culminated with participants exhibiting or performing their creative work to the community. Visiting artists “engaged community members to convey the message that kidney disease can be confronted and prevented” (Sinclair et al., 2016, p. 308). In one local activity, community members used “traditional sand–drawing techniques to produce community–led stories with locally relevant health messages about kidney health” (Sinclair et al., 2016, p. 308). Structural and environmental determinants of health were also addressed through the multidisciplinary arts–health program. At the conclusion of each visit, “a community development officer … worked with the community, facilitating solutions to structural issues. This work ranged from community advocacy (e.g. towards provision of healthy foods in shops or roadhouses), to assistance in preparing grant applications for community infrastructure” (Sinclair et al., 2016, p. 308).

Hence, existing literature documents a broad range of ways that the arts contribute to regional and remote health and wellbeing in individuals but also through shaping broader environmental and social determinants of health. These benefits can occur through individual artists’ practice, through facilitated group arts programs run by art centres or others, and through multidisciplinary arts–health partnerships where artists or art centres collaborate with health and human service providers and local community members.

8. Arts and economic development

Existing research documents significant benefits of the arts and creative sectors for regional and remote economic development. In her 2009 review of economic benefits of the arts in regional Australia, Dunphy (2009, p. 4) found that “active investment and strategic support” of the arts can result in a “return on the investment three times over.” She reported that job creation was a major aspect of that return with arts generating between 6–22% of the region’s total non-farm employment. Greater productivity of businesses and increased tourism were shown as other benefits. Following Lea et al. (2009), Dunphy reported that creative industries had been demonstrated to function as “magnets for small-to-medium enterprises (SMEs), talented employees, and extensive networks that value–add in otherwise isolated areas and contribute to regional regeneration and reputation building” (Dunphy, 2009, p. 5).

More recent research has identified further benefits from the arts and creative sectors in regional and remote areas, including: improved social and economic participation, volunteering, new industries and commercial opportunities, higher economic activity due to events, regional identity benefits for tourism and exports (Gibson & Connell, 2016); stimulating growth to attract and retain residents (Anwar-McHenry, Carmichael, & McHenry, 2018, p. 241); employment outcomes (Ward & O’Regan, 2014); urban renewal through boosting the local economy, cultural tourism industry, and branding of major regional centres (Daniel et al., 2018; Finney, 2012; Iveson, 2009). Seet, Jones, Acker, and Jogulu (2018) found that the arts sector makes “a sizeable contribution” to the livelihoods of remote First Nations’ workers by generating employment in art centres and other arts–related income. They further noted that, in many remote communities, art sales are the only source of non–welfare income (see Koenig, Altman, & Griffiths, 2011; Office of the Registrar of Indigenous Corporations, 2012).

Naturally, there are potential losses associated with arts and creative industries innovation and enterprise. For example, research shows some evidence of regional arts ventures leading to economic losses, environmental damage, and local conflicts that limit further innovation and enterprise (Gibson & Connell, 2016, pp. 6–7). Despite such limitations, creative industries have been recognised as contributing to the “innovation potential” of the broader economy (Bridgstock
commercialisation of ideas which support new services and products; offering creative services that assist businesses to innovate; and creative demand-driven new technologies (Daniel et al., 2018; Müller, Rammer, & Trüby, 2009; Reid, Albert, & Hopkins, 2010).

In general, there has been debate among researchers and policy makers internationally about the best ways to theorise, govern, and support arts and creativity-related economic development in regional and remote areas. Gibson (2014) noted that while creative, geographically located clusters have been a dominant way of conceptualising creative places internationally, those theories do not always apply in non-urban and non-western settings. Daniel et al. (2018, p. 455) found that creative industries in tropical far north Australia remain under-researched, "particularly in terms of the potential of this sector to generate economic recovery and/or growth." Pratt (2004, p. 50) also criticised dominant policy and theoretical conceptions of place based creative clusters, citing an improper focus on "individual firm preferences;" a lack of attention to "non-economic, situated temporal and spatial variables" and the specificity of particular industries," and "information issues associated with the operationalisation of the cluster model." Instead, Pratt (2004, p. 56) advocated looking at "creative industries production systems" or "chains." A production chain is:

basically the steps, or cycle, that any product or service goes through to transfer it from an idea through production, distribution and exchange to final consumption. At each step, or link, a transformation takes place .... Thus the production of goods and services is always situated, in that it always happens in a context .... An idea is nothing without execution; a product or service is nothing without distribution; and distribution is nothing without a site for exchange or an end customer, user or audience. (Pratt, 2004, p. 56)

There have been significant studies of the economic value chains of remote art centres in Australia. In their study of visual art activity in remote and very remote First Nations’ communities in Australia, Woodhead and Acker (2014, p. viii) found there were "over 60,000 visual art products produced but not sold in the ten years from 2003 to 2012 inclusive" which contributed to a lower mean value of artworks sold: that is, 90% of works accounted for in the study sold for under $AUD 1,000. Domestic consumers were a significant source of these art sales at 76% of all sales reported during this time (Woodhead, 2014, p. 7). Almost 50% of these sales were from private buyers and not art collectors (Woodhead, 2014, p. 7) which indicates a significant tourist market for First Nations’ visual art. Australian private collectors accounted for 17% of sales, and international private buyers 13% (Woodhead, 2014, p. 7). International corporate buyers were the smallest source of sales (Woodhead, 2014, p. 7). Art centres accounted for 46% of all First Nations’ visual art sales during this time while 37% of sales were conducted directly with the artist, 8% through private art studios, 7% through other art businesses, and 2% through collectors (Woodhead, 2014, p. 7). Woodhead (2014, p. 7) noted that visual artists often moved between freelance work, working with agents, and publicly funded art centres.

The main source of income for more than 60% of First Nations’ art centres in remote and very remote communities between 2003–2012 was from grants. Many of these grants from local, state, and federal sources are intended to promote “Indigenous development” (Woodhead & Acker, 2014, p. ix). The number of art centres that were reliant on grants to this degree had tripled from the early 2000s to 2013 (Woodhead & Acker, 2014, p. ix). Woodhead and Acker (2014) identified a strong shift towards employment funding rather than arts and cultural funding as a major source of art centre income (e.g. Community Development Program, CDP) in remote and very remote Australia between 2003–2012. A bulk of this employment funding was targeted at First Nations’ artists, hence there is a heavy conflation between some regional and remote Australian art centres and literature and First Nations’ development. Hearn, Roodhouse, and Blakey (2007) expanded discussion on value or production chains to discuss “value creating ecologies” that foreground a web of networks involved in creative industries. They argued that moving to a concept of value creating ecologies involved a shift in thinking from: (1) consumers to co-creators of value; (2) product value to network value; and (3) simple co-operation or competition to complex co-opetition (Hearn et al., 2007, p. 422).
It is widely acknowledged in the existing literature that diverse forms of capital are factors in promoting successful innovation and sustainable development (Macbeth, Carson, & Northcote, 2004). Workforce development policies focused only on human capital, aimed at increasing training and education, ignore the fact that employment opportunities in regional and remote areas may stay the same or decline regardless of the degree of qualification of local residents. Likewise, human capital–based development assumes that all residents will want to pursue Eurocentric and neoliberal ideals of paid employment and mainstream economic participation. Macbeth et al. (2004) further found that regional tourism development depends on social, political, and cultural capital in order to be a successful regional development tool in economic and other terms. They noted that tourism development can be undertaken in a way that contributes to social, political, and cultural capital in the region. Gibson and Connell (2012, p. 5), however, found that little research has explored the interrelationship between “economic, environmental and cultural dimensions” of arts activities such as festivals, or how such events “could and are being used to promote local and regional development in the broadest sense.”

At the centre of discussions on agency, sovereignty, and self-determination are challenges to colonial approaches that have skewed the potential for decentralised development (Akeyulerre, 2014; Pascoe, 2018; Sengupta, Vieta, & McMurtry, 2015). A de-centred and anti-oppressive approach could aim to promote the diversity of local residents achieving satisfying and meaningful livelihoods by interacting with, and caring for, various forms of capital (e.g. human, social, identity, cultural, and natural).

While the concept of multi-form capital discussed above is well established in development literature, there is disagreement on what each form of capital refers to and how—and whether—it should be measured. There is further historical and ongoing critique of subsuming creative and cultural processes and outputs into neoliberal capitalist and creative industries models (Gibson & Klocker, 2005). Bunting and Mitchell (2001, p. 282) critiqued what they refer to as “economic exigency” in marginalised rural places: that is, “art being produced out of economic need, whereby the professional status of the artist becomes of secondary relevance to selling art or to including the arts in local economic development strategies.” Extending those discussions, Andy Pratt (2004, p. 50) gave a prescient reminder: “[n]ot all creative industries are market orientated, and even those that are may not be so all the time.”

Links between the arts, creativity, and economic development are, however, historically grounded and precede this millennium’s discussions of creative industries, economies, and regions outlined elsewhere in this chapter. Ashley (2015), for example, found that “arts economic development” has featured in urban development in the USA for well over a century, thus challenging the assumption that the international “Creative Cities” movement is a relatively recent phenomenon. Ashley identified seven distinct “forms” of arts economic development revealed through historical analysis: (1) aesthetics, (2) cultural agglomeration, (3) workforce investments, (4) city building, (5) amenities and liveability, (6) creative regions, and (7) community development (p. 38). Those findings show that economic development is interwoven with other forms of development such as aesthetics, culture, and community development. They further showed that arts economic development in urban areas has been used to address local social problems and promote health and social equity as reflected in the multiplex roles of regional art centres in Australia. Such activities reinforce the connections between natural and built environments and human health and wellbeing by revitalising “forgotten or disinvested places” (Ashley, 2015, p. 38; Edwards, Birks, Chapman, & Yates, 2016; Stanley, Stanley, Balbontin, & Hensher, 2018; Wirihana et al., 2017).

Despite the known interdependence between economic and other forms of capital and related development, public opinion and unilateral policies can create imagined silos between them. Skippington and Davis’s (2016) study of community development outcomes from the arts in 12 Western Queensland communities, for instance, found that a majority of respondents thought the arts were more valuable for social rather than economic outcomes. Two interviewees in separate communities countered that majority view by providing case examples of how regional arts activities promoted economic development. The first example involved “a long standing
enterprise specialising in the manufacture and sale of a local product based on creative design, advanced craft-based skills and imaginative marketing” (Skippington & Davis, 2016, p. 231). The study indicated that arts activity led to “an increase in registered visitors to the local information centre, to tour operators, who previously ignored the town on their itineraries, now ensuring tour groups spend over an hour in the town, and that a new coffee shop was established to cater for the demands of increased visitors.” The second example was an “active programme of festivals and major events including an annual Mardi Gras attracting locals and regional visitors, a biennial Food and Fibre Festival attracting visitors from around the country, and a widely recognized annual arts competition and exhibition attract exhibitors nationally” (Skippington & Davis, 2016, p. 231). Reported benefits of those activities included: “more visitors to the town; increased business for local businesses; and increased sponsorship for ongoing arts events by local businesses” (2016, p. 231).

Expanding on Skippington and Davis’s (2016) findings, Morgner (2017, p. 165) described biennials and other art festivals or large-scale exhibitions as “major places of exchange and formulation of norms and standards.” Such events have major implications for “tourism, city branding, global reception and media coverage” (Morgner, 2017, p. 165). Some major international and national arts festivals have been criticised as sites of European cultural dominance and reproduction. Morgner’s (2017, p. 165) quantitative international research, however, showed that both “homogenisation and heterogenisation” often co-exist in festivals and major events. He found that the locality of these events “acts as a source of uniqueness and innovativeness” (p. 165). Once again, this affirms the overlap between economic and other forms of development—such as cultural and social—that have been associated with regional arts activity. While Morgner’s research was specific to major international arts events, his findings on coexisting forces of heterogenisation and homogenisation are relevant to the vastly politicised intercultural setting in the Barkly Region. We return to these connections later in the report when discussing research findings on Barkly events such as the annual Desert Harmony Festival in Chapter 9.

9. Social and community development

The arts have been linked to regional and remote social and community development in many ways. Indeed, the push for regional arts development in Australia and internationally is often prefaced by discussions of cultural diversity and the need for socially inclusive communities and societies and, as such, speaks to international concepts of inclusive development. Australian academic studies of regional arts and development in particular are frequently interleaved with international human rights discourses around culture and economic, social and cultural inclusion, and self-determination. Private sector reports on the economic viability and contribution of the arts are rarely focused on human rights, though many acknowledge and some document many forms of social, cultural, and ecological value from the arts.

Rentschler, Bridson, and Evans’s (2015, p. 5) study of the impact of the arts on social inclusion in regional Australia is notable in its structural approach to social inclusion as an “active process by which the personal and structural impacts of socio-economic disadvantage are addressed.” Hence, social inclusion is intimately tied to fundamental determinants of health and wellbeing—both individual and collective—such as employment, discrimination, income, housing, crime, and family and community coherence (Rentschler et al., 2015, p. 5). Through a review of existing literature, Rentschler et al. identified that a bulk of work on social inclusion has occurred through a social, economic, or political lens rather than in “a cultural framework” (2015, p. 5). While we argue that all of these categories are in fact culturally shaped, we take Rentschler et al.’s point that cultural activity associated with the arts has been less of a foci of social inclusion activities and policies than, for example, other social activities or economic and political participation.

Rentschler et al.’s (2015) case studies of regional arts activity and participation identified important outcomes of local arts associations in community development: that is, bringing “disparate” groups of people together who would not normally associate. Further outcomes of regional arts and craft associations included: providing light relief and entertainment where very limited other opportunities were available; facilitating communication between community
members, governments, and industry; promoting health and wellbeing; promoting social inclusion for marginalised groups such as young people and First Nations’ Peoples; and bringing new opportunities to access touring shows and artists (p. 8). Rentschler et al. (2015, p. 9) concluded that regional arts contribute to the following seven dimensions of social inclusion: feeling valued; respecting differences; human rights and moral imperatives; policies and programs; removing barriers to participation; systemic discrimination; and crime reduction.

Butler (2017) further observed a “temporary belonging” that resulted from cultural tourism activities hosted by regional and remote art centres whereby visiting tourists developed a sense of often enduring connection with local First Nations’ Peoples and Country. A noted limitation of that research was that it did not document how such relationships were perceived by local First Nations’ Peoples. Other reports have identified lifestyle and cultural diversity as development outcomes of regional arts. A 2013 report prepared for the South West Development Commission of Western Australia by SGS Economics and Planning, for example, identified regional creative industries strengths, including “maintaining an appealing lifestyle” and “growing cultural diversity,” alongside weaknesses such as “poor communications and transport infrastructure” and “lack of affordable purpose built spaces to act as incubators or exhibition spaces” (pp. 1–2). While we observe conflation between outcomes and strengths in that report, this Western Australian study confirms an overlapping and interdependent nature of cultural, social, economic, and industry strengths and weaknesses in regional arts and creative industries and sectors.

There is some evidence that Australian arts workers and art centres are being under-utilised in regional development discussions, policies, and activities. Based on an environmental scan of the role of the arts sector in community development in rural and remote communities, Skippington (2016, p. xvii) observed a “picture of significant disconnect between the arts and their communities.” He asserted that understanding the current and potential contribution of artists and arts workers to regional social, cultural, and economic development has been restrained in Australia due to artists and arts workers not being “fully apprised of” or included in mainstream community-wide issues or development conversations (Skippington, 2016, p. xvii). Daniel et al.’s (2018, p. 451) analysis of the Developing the North and Creative Australia policies confirmed Skippington’s findings. After analysing almost 100 years of policy, Daniel et al. (2018) concluded that there is “limited attention paid to arts, culture and creative industries.” They hence argued that there is a “policy vacuum” in Australia in terms of developing the arts and creative sectors for regional development (2016, p. 451).

Skippington (2016) supports a model of community development that positions the arts as a “community asset” to be considered and utilised in conjunction with other community assets. Such a model applies creativity and innovation across all sectors of the community and involves artists in cross-sectoral partnerships to promote innovative responses to community problems. Skippington and Davis (2016, p. 222) found that the arts can meaningfully contribute to socio-economic growth and regeneration in rural and remote settings. Their research indicated that many regional communities are operating in “survival mode” (2016, p. 223) amid powerful social and economic changes, including movements away from traditional mainstream industries—such as primary industries—and pressures to transform social and cultural expectations to match global trends. For instance, they found that the arts are often at the centre of attempts to metamorphise “social mind-sets” and “prompt closer scrutiny relationships between communities and [I]ndigenous peoples, poverty and inequity” (2016, p. 223). Skippington and Davis further reported that the arts were significant in challenging dominant, urban-centric views of rural communities as being insular, parochial, and reluctant to change (2016, p. 223). They concluded that while existing literature suggests strong potential for the arts to build vibrant and dynamic communities, it provides limited direction about proven approaches to arts-based community regeneration (2016, p. 225).

Skippington and Davis’s (2016) survey and site visit research at 12 Western Queensland rural communities found that a majority of respondents—including artists, arts workers, local government officials and workers, business owners, members of community organisations,

4 Environmental scanning in Skippington’s research included surveys, interviews, and site visits in regional, rural and remote Australian communities.
farmers, graziers, and land owners—perceived that the arts contributed “in important ways to social cohesion and community development.” Yet, of the 500 total respondents, 39% perceived the arts as less or not important to economic development in contrast with 17% perceiving the same for social cohesion (2016, p. 227). There were diverse views between participant groups on the value of the arts for social cohesion with the majority of business owners, graziers, farmers, and landowners viewing the arts as unimportant to achieving social cohesion (Skippington & Davis, 2016, p. 228). Significantly, participating artists, arts workers, and government officials and employees “viewed the arts’ contribution to social development as more important than to economic development, while the reverse was perceived by local business members, graziers, farmers and land owners” (Skippington & Davis, 2016, p. 230). Hence, the research showed significant diversity of opinion between participant groups on the value of the arts for social and economic development. Notably, those findings were primarily based on consumer rather than creator roles in arts activities: the majority of research participants did not actively participate in art-making but, rather, consumed arts activities as a spectator.

10. Cultural transmission and agency

Existing literature demonstrates that “minority” groups who inhabit spaces of cultural and other forms of difference are exercising profound ongoing agency through the arts. That agency contributes both to individual, collective, and societal progress and intergenerational cultural transmission and adaptation. Dunphy (2009) argued that cultural values of arts form part of the intrinsic—as opposed to instrumental—contribution of the arts in regional areas. Kingma (2002, p. 1, as cited in Dunphy, 2009, p. 9) observed that:

The arts give expression to culture, which, in turn, embodies society’s values. More than this, the arts as an expression of culture, becomes a storehouse of perceived values and an expression of the ‘beautiful’ as opposed to the ‘useful’ in our society. Arts in the community challenges and stimulates artists, providing fertile ground for the growth of new ways of expression.

International research and community stories confirm a role for the arts in carrying, for example, First Nations’ voices and cultures (Van der Merwe, 2014). First Nations’ arts sustain and reinvent cultural identity and languages, promote cultural connection and wellbeing, and foster relationships between First Nations’ and non-Indigenous artists and audiences (Auger, 2016; Barwick, Laughren, & Turpin, 2013; Bracknell, 2014; Emberly, Treloyn, & Charles, 2017; Marett, 2005; Valaskakis, 2009). While the arts have been recognised as a medium for cultural transmission, connection, and sustainability within particular cultural groups, they are also recognised as a place of cultural convergence where diverse cultural groups and practices meet (Gibson & Connell, 2016). McHenry (2011, p. 42) found that the arts appeal to “diverse segments of the community” and “bring a lot more people out of the woodwork,”

The arts are also described as a space where marginalised and oppressed groups—such as women, young people, cultural and linguistic minorities, LGBTIAQ+ people, and people with disabilities—alongside those who experience intersectional disadvantage (i.e. by inhabiting two or more such identities) can exercise cultural self-expression and civic participation in ways that are politically, socially, and economically significant (Mihai, 2018; Sunderland et al., 2015; Van der Merwe, 2014). Bessant and Watts (2016, p. 306) found that video art produced by young Ngarluma people and a community development organisation in the Pilbara, Australia was “inherently political” because it was about “efforts to reclaim the images of [l]Indigenous peoples for themselves”.

Minority and oppressed groups’ self-presentation and civic participation through the arts is not, however, a simple “cure” for oppression or cultural silencing. In Mihai’s (2018) words, “art is not immune to power relations.” O’Sullivan (2016), for example, explored the role of ethnographic and other museums in continued “othering” and objectifying of First Nations’ Peoples internationally, which reproduces and strengthens, rather than transforms, existing racist and colonial gazes upon and orientations towards First Nations’ Peoples. Leal (2007) and others (see, for example, Bessant
& Watts, 2016; McDonald & Marston, 2002) have criticised development-oriented “participatory” community arts programs for reinforcing the “neo-liberal world order” by making people think that marginalised groups have a voice in development decision making when they really do not. Given historical and ongoing dynamics of structural exclusion and disadvantage, holistic, inclusive, or First Nations’ informed social and economic development must be enabled by macro-to-micro level shifts in social and economic structures, ideologies, policies, and practices. As Agrawal (1995, p. 416) presciently stated, although proponents of First Nations’ Knowledges in development “often talk about ‘empowering’ marginalized groups” in development policy and planning, they “seldom emphasize that significant shifts in existing power relationships are crucial to development.”

11. Environmental sustainability

The arts are reported as having various roles in promoting environmental sustainability in regional and remote areas. Duxbury et al., (2017), however, found that the Sustainable Development Goals adopted by the United Nations in 2015 featured a very limited role for “culture.” In response, they proposed four roles for cultural policy in sustainable development, including: (1) “to safeguard and sustain cultural practices and rights”; (2) “to ‘green’ the operations and impacts of cultural organizations and industries”; (3) “to raise awareness and catalyse actions about sustainability and climate change”; and (4) “to foster ‘ecological citizenship” (Duxbury et al., 2017, p. 214). Other research indicates that environmental risks associated with regional arts festivals have become a significant feature of academic and public scrutiny over recent years (Gibson & Connell, 2016; Mair & Laing, 2012).

The largest portion of arts-environment literature, however, explores the links between arts and environmental education. The arts are often conceived as a medium to engage people in spaces of environment-related reflection, soft-entry advocacy, and social transformation (Torre & Scarborough, 2017; Young, Reid, & Meehan, 2015). In a longitudinal, mixed-methods evaluation of the touring Bimblebox: Art-science-nature exhibition, for example, Nicholson, Bhullar, and Curtis (2018) found that “over half of participants who answered a survey within two months of seeing the exhibition stated future pro-environmental intentions linked to their art experience,” and that “frequency rose slightly for those who answered the survey 12 months after seeing the exhibition.” After 12 months, data indicated that participants were still undertaking “specific pro-environmental behaviours.” That study indicates significant long-term impact of arts activities for shaping environmental behaviour. Silo and Khudu-Petersen (2016) also found that arts activities such as traditional storytelling were a successful method for teaching children about environmental issues and providing culturally secure access to ancestral voices and wisdom about environmental custodianship.

Arts and creative activities such as photography have been used as a means to explore individual and collective understandings of place and to visualise experiences and emotions tied to the natural and built environment (Anwar-McHenry et al., 2018; Sonn, Quayle, & Kasat, 2015). First Nations’ arts, ceremony, and dance have been used to document, measure, and evaluate environmental changes, introduced species, preservation attempts (Austin et al., 2018; Trigger, 2008) and native title claims (Koch, 2013). Verdich (2010) also found that access to the natural environment was a key factor in attracting creative workers to Launceston in Tasmania.

12. Multiplex roles of Australian regional arts organisations

Regional arts organisations are often engaged in all of the dimensions of development outlined in this chapter. With the retreat of governments from local regional and remote development

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5 “A stated rationale of the Bimblebox exhibition was to use pictorial, installation and electronic art works to improve public appreciation and understanding of the natural world values of the Bimblebox Nature Refuge, a site threatened by proposals for massive coal mining operations in the southern Galilee Basin region of Central Queensland, Australia” (Museum and Galleries Queensland, 2016, in Nicholson et al., 2018, p. 35).
internationally, there has been a hugely expanded role for non-government and not-for-profit organisations, such as art centres, in promoting holistic development (Agrawal, 1995). Existing research shows that regional arts organisations undertake overlapping and sometimes conflicting development roles in regional and remote communities. These range across the spheres of health and wellbeing promotion, cultural development, community development, economic and commercial activity and promotion, and crisis intervention (Dunphy, 2009, 2015). Specific roles for arts organisations documented in literature include: economic development and public representation for specific populations or the region as a whole; exporting the work of regional artists to national and international audiences; promoting change, for example, in introducing new art forms and techniques or promoting diversity and inclusion; service delivery; community capacity building; professional artist development and mentoring; art sales and marketing; employment; building local identity; artist management; providing alternatives to passive welfare dependency for local residents (e.g. through Community Development Program placements); and promoting intergenerational cultural continuation (Congreve & Burgess, 2017; Woodhead & Acker, 2014).

Based on those myriad roles, Congreve and Burgess (2017, p. 807) observed that regional arts organisations “are administratively set up for development” in that they “plan and make decisions based not exclusively on financial imperatives, but primarily on community benefit outcomes.” Across those settings, art centres can act as creative “incubators” that foster innovation and enterprise in the creative economy (Graham, 2019). Indeed, art centres often provide support for artists across all five of the European Creative Industries Alliance (ECIA) dimensions of incubation best practice, including: “facilities and equipment,” “financing opportunities,” “partnerships and networks,” “business knowledge,” and “internal management” of the incubator (ECIA, 2014). Seet et al. (2018) describe regional and remote art centres as social enterprises, given their diverse social, economic, and cultural roles and responsibilities. Social enterprises “differ from conventional ventures in that they have objectives other than economic wealth creation, integrating both social welfare logics, which focus on improving the welfare of society, and commercial logics, which focus on profit, efficiency, and operational effectiveness” (Seet et al., 2018, pp. 1–2). The resulting broad development roles for many art centres can lead to conflicting imperatives and outcomes from an organisational and mainstream economic perspective. Art centres can simultaneously be constructed as “guardians of tradition and as a conduit to the global art market”; “a source of income and jobs, but being dependent on government support”; and “centres of community activity and welfare services, but being assessed on market criteria” (Congreve & Burgess, 2017, p. 804). Woodhead and Acker (2014) found that remote art product quality was highly variable and “could undermine the ‘brand’” of art centres and regions in terms of export and sales. They suggested that “professional artists and their art products needed to be differentiated from cultural and community maintenance art in terms of market development for regional art works” (2014, p. viii). Art centres are hence tasked with promoting everything from equity, inclusion, wellbeing, and cultural continuation to developing a high quality, viable, and sustainable arts export economy, identity, and brand (Woodhead & Acker, 2014, p. viii). These issues are explored in greater detail in the case studies presented in Chapter 8 (Barkly Regional Arts) and Chapter 10 (Arlpwe Art and Culture Centre).

### 13. Key concepts

The following key concepts emerging from the project literature review are directly relevant to our study findings. These concepts are applied in concert with the overarching methodology and conceptual framework to interpret and discuss study findings.

**Local**

A key theme across policy and literature reviewed in this chapter was the focus on local development solutions. This included local development leadership, capacity, knowledge, and governance. Inclusive development agendas carry strong social justice, human rights, and inclusion provisions which particularly applies to local First Nations’ and other systematically marginalised Peoples.
**Strengths**

Rather than perpetuate deficit discourses surrounding regional and remote communities this research sought to uncover and examine the strengths, assets, and capabilities present in the Barkly Region. This was particularly important in resetting the notion of less agentic First Nations’ artists by centring what Tedmanson and Evans challenge is an opportunity in entrepreneurial development, through a strengths-based approach to working from Country (Tedmanson & Evans, 2017) that replaces ideas that the distance provides only barriers.

**Healing centred development**

Existing international policy emphasises the need to respond to local realities when planning regional development. In the Barkly Region there are significant experiences of historical and ongoing trauma due to the dynamics of colonisation, ongoing racism, poverty, and geographical disadvantage in terms of mainstream service access. We note that existing literature indicates that both “the colonisers and the colonised” need healing to overcome the damaging effects of colonial violence and ongoing division (Battiste, 2004; Jenkins, 2015; Reynolds, 1998). To acknowledge the particular experiences of First Nations’ Peoples in the Barkly Region, and other potentially marginalised groups such as people with disabilities and LGBTIQ+ people, we foreground Atkinson and Atkinson’s (2017) concept of healing as a foundation for community development. We argue that healing can be integrated across all domains of holistic development and is already a key part of much arts-led activity in the Barkly Region.

Atkinson and Atkinson’s (2017) approach acknowledges the realities of historical and ongoing trauma for First Nations’ Peoples in the Barkly Region and the need, in some cases, to re-establish physical, emotional, psychological, cultural, and political security as a foundation for regional development. Based on the healing approach, community and other developers “must be prepared to work within and beyond the trauma story, so it can be transformed into healing action and outcomes” (Atkinson & Atkinson, 2017, p. 111). In that way, healing can be a productive process for individuals, families, communities, and entire regions that both shapes and supports development activity across environmental, cultural, economic, social, political, and spiritual domains. This includes both First Nations’ and non-Indigenous people. To genuinely rupture trauma cycles and pursue healing-centred development, all parties must have an active role in development decisions and uphold human rights such as self-determination for First Nations’ Peoples and others who have experienced systemic and systematic oppression.

**Connectedness**

Scholarship on creative industries economic models such as Hearn et al.’s value creating ecologies (2007) emphasises the role of networks and relationships in creative economic development. To ground those concepts further in a culturally integrated holistic framework, First Nations’ concepts of connectedness can offer particular meaning to the nature of networks and relationships. Connectedness in this sense, refers to an “intricate network of moral, spiritual and communal responsibilities” that is “at the core of Indigenous culture, pedagogy and occupation” (Radoll et al., 2019). Connectedness and responsibility in this sense is extended to self, family, kinship networks, community, and the non-human natural world, including Country (ancestral lands). Connectedness hence provides a foundation for arts-led sustainable social, cultural, and environmental development for both First Nations’ and non-Indigenous people.

**Multi-form capital**

Concepts of multi-form capital feature across several major fields of literature and policy making in arts-led regional development and creative economy. Key forms of capital acknowledged in literature and policy reviewed in this chapter include: cultural, political, social, economic, human, natural, and identity. There is a strong agreement that diverse forms of capital and development cannot be separated theoretically or practically. There is also acknowledgement that current literature, research, and policy does not adequately examine, understand, or act upon the interdependence of diverse forms of capital in regional and remote communities and development agendas.
Livelihoods

Attention to creative livelihoods rather than employment or income alone allows for local, cultural, and place-specific strengths, practices, and capital (e.g. social, cultural, human, identity, natural) to be accounted for in examining the role of the creative arts sector and regional arts organisations in regional development. The livelihoods concept allows researchers, policy makers, local decision makers, and arts practitioners to move outside of the neo-liberal construction of arts and creative work as having primarily economic or commercial applications and benefits (Mahon, McGrath, Laoire, & Collins, 2018). Conceptualising and interrogating the implications of the Barkly arts and creative sector for sustaining meaningful livelihoods accords with international and national literature discussed in this chapter and specific recommendations for regional and remote areas featuring First Nations’ populations.

International research on creative economies and industries has observed creative livelihoods as being “precarious” given the limited amount of stable and sustainable employment and income-earning opportunities for artists. Mahon et al. (2018, p. 271) found that artists in rural and regional areas have specific experiences of livelihood precarity. Their research uncovered that this is shaped by: (a) “dominant creative economy policy and institutional narratives that promote the rural creative economy as a development opportunity for the rural”; (b) “challenges to artists’ professional identities and their efforts to resisting exploitation and devaluation of their creative labour”; (c) “the ways in which local rural communities themselves recognise and support artists’ skills and labour as a social, cultural and economic resource that contributes to rural sustainability.”

Creative placemaking

In creative industries literature the aesthetic and cultural qualities of places where artists and arts workers abide are theorised as key contributing factors for successful and innovative creative economic activity (Gibson, 2014, p. 2). Theorists such as Florida (2005, 2012) shifted policy attention not just to the creative worker but also the “creative habitat” in which artists and arts workers are embedded (Lazzaretti et al., 2008, p. 550). Scott (1999) used Bourdieu’s concept of the “creative field” to further describe an [in]tangible creative atmosphere that is generated through generative interaction of place and people in specific areas. As such, creative habitats are often fiercely negotiated and dynamic in nature, sometimes appearing and disappearing within a matter of days, weeks, or years (Comunian, Chapain & Clifton, 2010, p. 10). Qualities of creative habitats studied in international literature include: walkability, civic support for the arts, diversity, and nightlife (Gibson, 2014, p. 2); infrastructure (e.g. business spaces and tourism infrastructure), governance, soft infrastructure (e.g. networks, identity, and cultural traditions), and markets (Comunian et al., 2010); social solidarity and relationships of trust that insulate against the risks and insecurity of creative careers (Kong, 2005); mutual employment generation and cooperative endeavours (Coe, 2000). In addition, there is a metaphysical component to discussions of creative habitats as having a creative, exciting, and innovative atmosphere or magical property.

While there is no “one size fits all” environment that will suit different arts workers and firms, international research confirms that creative activity clusters across specific neighbourhoods, districts, and territories. At the same time, some creative firms and workers operate relatively independently of their local social and geographical environment in terms of networks, markets, and resources while others traverse local, national, and global environments (Comunian et al., 2010, p. 7). The ground-up data collected in the Creative Barkly project speaks to new applications of creative placemaking and creative field concepts. The remoteness and diversity of the Barkly is particularly significant when applying such concepts to inclusive regional development.
**Mobility**

Existing research explores regional phenomena such as geographical mobility—that is, the movement of people and “their resultant dispersion across time and space” (Dockery, 2016, p. 243)—as having significant relevance for regional development, planning, policy, and service delivery. The embedded nature of regional art centres means that they are involved, entrenched, and at times reliant on the ebb and flow of mobility. While mobility can be shrouded in negative Eurocentric evaluations as not adhering to a dominant structured and sedentarised way of life, we do not construct mobility as a negative or deficit occurrence in regional arts. Mobility is not a “problem” for regional arts activity but rather a **feature** of its unique constitution particularly in very remote and desert regions. Dockery (2016, p. 246) observed that **mobility can be a key form of self-management and self-determination for wellbeing:** that is, as “a means to accessing those things that contribute to wellbeing and avoiding things that contribute to illbeing.” Such mobility involves the movement of people, resources, and infrastructure in ways that have discrete, environmental, place-based, and culture-specific functions in local communities, economies, and lives. Where relevant our research hence reports on the arts related importance, functions, and effects of mobility in the Barkly Region as it is conceived of and created by local people.
Chapter 3: Research Design and Methodology

1. Introduction

Being the first study of its kind in the region, the Creative Barkly project aimed to generate a foundational evidence base that could provide insights into the current realities, value, and future potential of the arts and creative sector in this region. To accommodate this broad aim, over three years the team followed an iterative, cumulative, and embedded fieldwork process that was highly sensitive and responsive to a range of community and contextual factors. Following ten extensive field trips to the region, the resulting data set was large and high in quality, with insights from a total of 156 participants.

This grounded way of working was built upon knowledge of the region and relationships going back a decade, which led to this ARC Linkage research. It was also strongly supported by our partners, who were deeply engaged in each step of the process, and were highly instrumental in building trusting relationships with key people in communities and the arts and creative sector, and in assisting the research team in making connections on the ground. This way of working was guided by input and advice from local Elders, community stakeholders, and sector representatives, who were consulted during pilot research, at the commencement of the project (in February 2016), during the design and implementation of all phases of research, and at the end of the project when the results were shared back with communities in the region.

Given the nature of the arts and creative sector in the Barkly, the research team designed the project in a way that employed a broad, holistic approach to defining the arts sector, focusing on diverse practices that may sit outside the traditional boundaries of professional creative occupations. This holistic and “ecological” approach recognised relationships and patterns between traditionally separated domains such as commercial, amateur, and subsidised. It not only followed leading international research practices in the field of cultural value (see Crossick & Kaszynska, 2016), but also allowed for a much stronger alignment with the arts activities and practices found in this very remote context. This approach captured practices and value often overlooked by other measures such as the ABS census, and recognised that not only professional creative workers and recognised art centres make up the sector. It recognised that artists and arts workers who do not derive their main income from the arts and creative sector, and non-arts organisations that deliver arts-based programs, also form part of value chains and ecologies and contribute socio-cultural-economic outcomes in the region. That holistic approach honoured the importance of First Nations’ arts and art centres, but also acknowledged the multicultural diversity of creative activity in the region.

In resonance with international academic literature and creative policy, the team endeavoured to take a strengths-based approach to viewing and studying arts and creative practices in this region. This commitment was in response to the prevalence of narrow and limited deficit discourses that so often emerge in research and reporting from regional, remote, and First Nations’ communities. This does not mean that the team shied away from the challenges and complex realities of this

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6 This was particularly important as the research team was located 2,500 km’s away in South-East Queensland.
remote context. Instead, we sought to critically examine those challenges in ways that were informed by, and responsive to, local capacities, assets, strengths, and aspirations.

This chapter outlines the process of designing, developing, and implementing the key phases of the project’s design, and presents a grounding to the presentation and analysis of collected data. Detailed findings are presented in Parts 2 and 3 of the report.

2. Ethics

The research was undertaken with approval from the Griffith Human Research Ethics Committee (GHREC, Protocol Number 2016/474) and the Central Australian Human Research Ethics Committee (CAHREC). Both committees required that the team adhere to the National Health and Medical Research Council guidelines for ethical conduct in human research, and ethical conduct of First Nations’ health research. Following the GHREC and CAHREC guidelines, the team used an informed consent procedure for all data collection (see Appendix A—Ethics Forms).

The research was further governed by the AIATSIS Guidelines for Ethical Research in Australian Indigenous Studies, particularly in reference to: the prominence of diversity, human rights, and self-determination as guiding concepts in the research; the flexibility of data collection timeframes and methods to respond to and respect community activities; acknowledgement of, respect for, and protection of traditional Knowledges, cultural expressions, and agency; continuous negotiation with diverse community leaders on research processes and their desired benefits and outcomes from the research; and actively challenging negative stereotypes about First Nations’ Peoples.

The research team recognised the strong diversity that exists in the Barkly Region, with First Nations’ participants that represent the many different language groups that make up the region; and non-Indigenous participants that include migrants from countries such as India, Indonesia, the Philippines, Burundi, and South Sudan. As such, the ethical underpinning of the research acknowledged the different values, norms, and aspirations that make up this diverse participant base, while privileging the sovereignty of traditional First Nations’ ownership. With this in mind, the team was particularly attuned to the need for working with cultural and political sensitivity, upholding the values of reciprocity, respect, equality, responsibility, survival and protection, and spirit and integrity. The team considered these values through the development of a strengths-based research design informed by extensive previous engagement and consultation, and respectful of local cultural traditions and protocols.

At the commencement of the project, a consultation was undertaken with local Elders and key stakeholders in February 2016 to discuss such issues and ensure the research would be of use to communities and the region. During this process, guidance was given by respected Warumungu Elder and Traditional Owner Rosemary Nurrurlu Plummer, local senior First Nations’ artists and community members, partner representatives and partner Boards of Directors and Committees, as well as Griffith’s Council of Elders and Elder-in-residence the late Aunty Anne Leisha (her name has been used in accordance with her family’s wishes), and leading academics on the project’s Advisory Group. In addition, First Nations’ CIs on the team, Associate Professor Sandy O’Sullivan (Wiradjuri) and Associate Professor Naomi Sunderland (Wiradjuri), brought significant experience in terms of anti-colonial practice, community engagement, and consultative processes in the Barkly Region and elsewhere. Likewise, project leader Professor Brydie-Leigh Bartleet had been working with Warumungu and Warlpiri Elders and community members in this region since 2009, and had developed relationships with community members that assisted in facilitating appropriate consultative processes. Consultation with both the Advisory Group and the local community was embedded at each key stage of the project to ensure the design of the research was appropriate and respectful of the traditions, beliefs, and cultural protocols of First Nations’ Peoples. Through regular consultation processes and regular contact with partner organisations Barkly Regional Arts (BRA) and Regional Development Australia NT (RDANT), the team sought ongoing feedback and advice on how the project was progressing. In addition to this regular consultation, drafts of the report were circulated for input and feedback. The research team thus had access to relevant cultural knowledge for the successful and respectful design and conduct of this project, so that the results and benefits could be of use and could flow back to people in the Barkly.
The research team was keenly aware of the need for respectful research practice and integrity around the reporting of research findings involving First Nations’ communities, so that outcomes did not contribute to the negative stereotypes and misconceptions that pervade mainstream debates. The focus of the research on the arts sector meant that culture, identity, and representation were all intertwined with the examination of arts practices and, as such, the research team was mindful of the importance of respecting the different contributions of First Nations’ Peoples and non-Indigenous peoples in the data collection process. Being focused on capacity building and sector development in the arts, many of the resources and outputs produced from the project have been aimed at enabling First Nations’ and non-Indigenous artists and arts workers to advocate for initiatives that advance cultural expression and maintenance.

3. Preliminary Phase: Pilot study

The preliminary phase of Creative Barkly included a pilot study in order to refine the scope, scale, approach, and focus on this project, as well as establish a case for Australia Research Council funding. This pilot study was funded by the Griffith University Industry Collaborative Scheme (GUICS) (2013–2014) in collaboration with BRA. It was also built upon a long partnership between Griffith University and BRA, which allowed the CIs to develop strong networks in the region since 2009 (Bartleet & Carfoot, 2013; Bartleet et al., 2014). The pilot study provided an opportunity to work within the cultural context and be guided by community vision, as the team collaborated with Elders within the Barkly and with social and welfare organisations in the development of culturally inclusive data gathering methods. The pilot involved the following approaches that informed the research design going forward:

- A trial of quantitative and qualitative methods with a total of 45 participants during two fieldwork trips to Tennant Creek and Mungkarta in 2014. These methods were administered with guidance from Elders and, where appropriate, translated into Warumungu and Warlpiri. This trial confirmed that, with appropriate translation and community guidance, these measures can be used in this context, but in order to draw any conclusive findings, larger sample sizes and longer data collection periods are needed;

- Consultations with over 20 community members and stakeholders (including Elders, politicians, local councillors, managers of government departments and NGOs, teachers, BRA staff, and volunteers) about the arts and cultural sector in the Barkly, BRA’s role within it, and future directions and strategies for research;

- A review of existing literature, policies, and strategic plans, and the identification of key areas in need of further research beyond the pilot study, namely around regional development and a mapping of the sector;

- Defining the possible scope of Creative Barkly. The team concluded it was beyond the scope of a three-year project to consider the entire Territory, but it was possible to undertake this research on a regional level, and in doing so, generate a robust evidence base upon which future research, policy, and practices could be made; and

- Developing a program logic model (Hernandez, 2000), which identified key assumptions, strengths, approaches, and intended outcomes of BRA’s existing work in the Barkly. This model synthesised the pilot findings in a grounded approach and provided a basis for the proposed research (see Appendix B—Program Logic).

This groundwork, consultations, and relationships with Elders and key stakeholders were absolutely necessary to ensure the smooth running of the following phases of research within a three-year timeframe.
4. Phase One: Mapping survey design, development, and implementation

Phase One of Creative Barkly included a regional mapping process in order to create a detailed picture of how the arts and creative sector was operating in this very remote context, and its implications for regional development. The mapping survey was designed over a period of six months, from early to mid-2017, by the research team and the partners BRA and RDANT, and with feedback from the Advisory Group. Insights from the pilot study were also incorporated into this design process. Added to this, RDANT had previous experience administering surveys in the region, and knew some of the needs and challenges in terms of phrasing questions, and the logistics of implementation in the field.

The survey design for individual artists and creative producers was informed by previous studies done by Throsby and Hollister (2003), which involved an economic study of professional artists in Australia from across a range of disciplines; and Andersen and Andrew’s (2007) study of artists and cultural industries in the regional Australian context of Broken Hill. The Creative Barkly survey combined multiple choice and open ended short- and long-form questions, and therefore resulted in a mix of qualitative and quantitative data. The survey questions were developed in response to the overarching research questions underpinning the project. Because the project focused on multiple art forms, multiple modes of practice, and multiple bottom lines in terms of the value of arts and creativity, it was important to capture as much information as possible without overburdening respondents with a lengthy survey. With a total of 60 questions on the survey for individuals, the team was aware that the survey would still take a significant investment of thought and time to complete (the average time spent by respondents both in-person and online was approximately 30 minutes), and so an incentive was offered to go into the draw to win an iPad7.

People who completed the survey face to face were also given a Creative Barkly T-shirt, a badge, and a notebook, all featuring the logo that had been designed by Tennant Creek artist Lindy Brodie. When undertaking fieldwork, the team also wore these Creative Barkly T-Shirts so that they could be easily recognisable within the community.

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7 This competition was run in accordance with strict guidelines outlined by GHREC. A winner was drawn at the end of the data collection period, and the new iPad posted to them.
The resulting survey was structured to map arts and creative practice in terms of the “who, what, where, when, why, and how” of the Barkly Region’s arts scene. Questions were grouped under the following headings (see Appendix C): About your arts or creative practice; training, support, and networks for your arts and creative practice; the Barkly Region and your arts and creative practice; your voluntary or unpaid arts and creative practice; and making money from your arts and creative practice. The last section asked broad questions about the different ways that people made money and whether it was their primary source of income. The section ended with a “skip logic” question on whether people would be willing to disclose further specific details about their income from arts and creative practice; after which they were directed to either provide further details (if they consented) or directed to the final section gathering demographic information (see Appendix C). To assist researchers working in the field, and respondents completing the survey online, some of the long-form open ended questions provided examples of the kinds of answers that might be applicable. For example:

**Question 5:** Do you show, share, or sell your arts/creative work with people outside your family and close friends? (E.g. selling paintings through an art centre, performing for audiences, producing work for an organisation, teaching art to students, selling products online, playing at open mic nights, etc.)

**Question 22:** What are the advantages for your arts/creative practice of working in the Barkly Region? (E.g. I can stay connected to my family/community/Country, the physical beauty of the landscape, it provides a sense of freedom/peace, etc.)

The research team acknowledge that these may have influenced how people answered such questions. For example, some of the online respondents entered “all of the above” in the space provided for some of these questions.

In order to enhance our response rates, and to raise community awareness about our project, the team set up stalls at the Tennant Creek Show, Desert Harmony Festival, and the Tennant Creek Food Barn to administer the survey. Engagement activities at the Tennant Creek Show were inspired by Lea et al.’s Creative Tropical City study (2009), where for that project, the authors devised fun, creative, interactive ways to gather perspectives on the arts and creativity in Darwin. At the show, the stall was decorated with colourful images of multiple art forms and the Creative Barkly banner, and featured a large wall map of Tennant Creek and immediate surrounds where people could plot their creative practice. Here the team experimented with using hard copy maps of the region and its communities, with a view to inviting people to plot places and spaces of creative practice (for example, Gibson et al., 2012). However, this proved impractical in the field, and it was established that this was not appropriate beyond Tennant Creek due to such a low population in certain communities.
Figure 7: The research team at Desert Harmony Festival 2017, from left: Naomi Sunderland, Brydie-Leigh Bartleet, Sarah Woodland

Figure 8: Brydie-Leigh Bartleet and Research Assistants Jack Walton and Jodie Rottle at the Desert Harmony Festival 2018, with Kathy Burns, Artistic Director of BRA (right)
In addition to targeted recruitment at key community events, participants were recruited through a snowball referral method and by word of mouth. This was aided by the researchers’ relatively long history of engagement in the Barkly Region, visible presence in communities, consistent contact and consultation with stakeholders (e.g. dropping in and “showing our face” in communities), and helping out with events.

A second shorter survey was developed for arts and non-arts organisations operating in the region, and asked questions about the different art forms offered by the organisation, the kinds of arts-related programs, services, and events offered and their locations; the reach of the organisation’s arts activities; key partners and networks that assist in arts delivery; and employment and financial details of the organisation in relation to its arts delivery (see Appendix D and Appendix E). The survey for arts organisations was developed in consultation with BRA, and piloted with EO Alan Murn, after which questions were revised and refined. The purpose of this survey was to capture additional quantitative data, with the interviews designed to achieve a qualitative understanding of the organisations’ activities in the region (see below). The researchers planned to conduct scheduled interviews and then invite respondents to complete the survey online in their own time as a supplementary exercise. The team realised, though, that this was not a realistic expectation due to the fact that most representatives from organisations were busy and time poor, and were only able to commit to face-to-face interviews before other more pressing demands took their attention. As a result, there were six surveys completed by representatives from organisations: BRA, Nyinkka Nyunyu, Arlpwe Art and Culture Centre, Barkly Regional Council, and Red Cross, before the team decided to cease using this strategy. The data provided by those organisations have been incorporated in our findings, but only in terms of providing information about the organisations themselves, rather than being indicative of wider trends in the region.

To streamline data collection, both surveys were designed and hosted on the open source online platform Survey Monkey (www.surveymonkey.com). That platform was chosen due to its ease of use and ability to provide the detail needed to capture a broad range of perspectives and experiences. With a professional subscription owned by the Queensland Conservatorium Research Centre, Griffith University, the enhanced features of Survey Monkey enabled the team to generate Excel spreadsheets, and analysis tools provided a useful first analysis for the multiple-choice data. Respondents were able to complete the survey in multiple sittings.

Prior to launching the survey, it was piloted with a small number of artists in person at Barkly Regional Arts. With feedback from those respondents, some of the questions were refined and the survey was shortened by approximately eight questions. The survey was live from June 2017 to June 2018. It was promoted through a combination of: emails through existing networks and contacts available to the research team; partner organisation email lists; and project social media (Facebook and WordPress website). In addition, promotional postcards were produced and distributed to individuals, organisations, and businesses during our field trips to the Northern Territory.

Figure 9: Creative Barkly postcard design
The mapping survey inclusion criteria included respondents who were: over 15 years of age; currently living in the Barkly (ATO defines this as being for at least 183 days per year); and currently engaged in any kind of arts or creative activity as defined by our parameters (i.e. professional, amateur, voluntary, all art forms and practices listed in the survey, plus self-defined creativity, for example, cooking).

Over a total of ten field trips to the region, the researchers administered a survey to 120 individual artists and creative producers (representing 1.6% of the population), and conducted interviews and consultations with representatives from 36 key organisations. The survey was administered in person by members of the research team to 86.5% respondents, using laptop computers that were connected to the internet (where possible), or paper surveys where there was no internet connection (n=111). These in-person responses were captured at events such as the Tennant Creek Show, Desert Harmony Festival and Barkly Artist Camp; and across the region in communities, houses, art centres, online, and on the street. Many respondents were approached through art centres, including BRA and Nyinkka Nyunyu in Tennant Creek, Kulumindini Art Centre in Elliott, Arlpwe Art Centre in Ali Curung, and Artists of Ampilatwatja.

Due to the open-ended questions, and the need to build rapport and trust by taking a more relational approach in the face-to-face delivery, the survey became more like an interview tool, with respondents sometimes giving lengthy answers that were noted, or typed verbatim into the survey by researchers. Only 13.5% respondents completed the survey online.

When administering the survey, we were prepared and willing to offer translation services where necessary (as this was used in the pilot study, where Warumungu and Warlpiri translation was used); however, in the locations we administered the survey, most respondents were able to speak English. That said, it is worth noting that in many cases English was not respondents’ first language, which may have affected their ability to respond. In the few cases where respondents were unable to speak or understand enough English to respond, a family member was able to help with the translation.

Alongside administering the survey, the team also recorded detailed field observations during visits to communities, art centres, and organisations across the Barkly in Tennant Creek, Elliott, Marlinja (Newcastle Waters), Mungkarta, Ali Curung, Ampilatwatja, Imangara, Arlparra, and Alice Springs.

5. Phase Two: Sector interviews and consultations

In addition to the survey, the research team conducted sector interviews and consultations with representatives from key organisations in the Barkly, to provide important contextual details. These sector representatives were from arts organisations in the Barkly Region or non-arts organisations that provided arts-based programs and activities, or they were arts and creative sector professionals who offered some context about where the Barkly arts and creative sector sits in relation to the rest of the Northern Territory and more broadly. Subjects were selected in consultation with partners and through snowballing sampling.

Criteria for inclusion were that the participants were knowledgeable about arts programs being delivered by their organisation (i.e. in management positions, or involved directly in delivery); or that they were knowledgeable about the overall sector in the Barkly (i.e. working in a peak body or similar organisation that had an overview of the NT arts sector, and the Barkly’s place within it). These interviews were scheduled around the participants’ busy schedules and travel commitments. Staff attrition in participating organisations sometimes meant that interviews would be planned but not conducted. The team exercised flexibility and responsiveness in these circumstances and waited until a new worker was appointed to the role. Further to this, several of those we interviewed during the time of the study have since moved on from their positions, which highlights the time-bound nature of the study, and directly reflects some of the challenges the sector faces in terms of human resources and continuity.

Interviews took between 30–60 mins and were conducted face to face with the exception of two interviews that were conducted by telephone. Following an informed consent process, all
interviewees agreed to be named. A series of 27 interview questions related to topics such as: organisational purpose; kinds of activities, programs, and services offered; reach; networks, and partnerships; and goals, challenges, and success factors. Interviewees were also invited to share broader reflections on doing their work in the Barkly Region (see Appendix F).

6. Phase Three: Case studies

Three case studies were chosen to offer a deeper perspective on the arts and creative sector in the Barkly. These included (1) an arts organisation (Barkly Regional Arts); (2) a festival (Desert Harmony Festival); and (3) an art centre (Arlpwe Art and Cultural Centre, Ali Curung). These case studies were selected in consultation with partners and stakeholders and based on our pilot research as well as the mapping process. Each were chosen to ensure we had a diversity of perspectives and encompassed multiple art forms and cultural traditions, as well as locations, and artists and arts workers of different genders, age groups, and cultural backgrounds. These criteria were designed to ensure that the case studies provided a basis for wider application of the research outcomes of the project. Study and analysis of each case study was treated slightly differently because we had access to different kinds and volumes of data for each.

Case Study 1. Barkly Regional Arts (BRA): Given that BRA is a partner in the research, and was the central location where we worked during our field trips to Tennant Creek and surrounds, we had access to extensive data sets, including a large amount of corporate data in the form of reports for funders, strategic plans, artistic plans, operational documentation, and so on. We also had easier access to BRA staff for interviews, and BRA artists for surveys and informal conversations. We were ‘embedded’ at BRA, often picking up a great deal from simply being in and around their office through the work day.

Case Study 2. Desert Harmony Festival (DHF): Given that DHF is produced by BRA, we had regular access to staff, visiting artists, and extensive data sets. In addition to this, CI Bartleet and CI Sunderland had been travelling to the DHF for other projects over a number of years. CI Bartleet undertook audience surveys for the Creative Barkly project in 2014 (n=29), 2017 (n=100) and 2018 (n=109) as part of our commitment to the partnership and supporting BRA to evaluate the festival (see Appendix G). The insights from these surveys have been incorporated into Chapter 9 as they provide important information about audience perceptions and experiences at the festival.

Case Study 3. Arlpwe Art and Cultural Centre, Ali Curung: Our contact with Arlpwe was limited to three field trips, because they were extremely busy for most of the year dealing with the day-to-day running of the centre. As such, the team was reliant on informal discussions, interviews, observations, and the survey being completed when Research Fellow Sarah Woodland was able to find time to meet with the manager. A key time for data collection occurred during the Traditional Dance Festival in September 2018, when the research fellow was able to spend three days in and around the art centre. This involved helping out with the event, driving people and equipment around town, and assisting with cooking the sausage sizzle, all of which enabled a more trusting relationship to be built.

7. Data analysis

The research team adopted an iterative process of mixed-methods, collaborative, and interdisciplinary data coding, analysis, and interpretation that strongly paralleled the richness and scope of data collected in the Creative Barkly project. Descriptive statistics from the survey data were generated using Survey Monkey’s reporting tools and Microsoft Excel. Data from all phases of the research were imported into a research analysis software program called NVivo and organised into folders relating to different data types and research phases.

Following DeCuir-Gunby, Marshall, and McCulloch (2011), the team used a multi-step collaborative process to develop and test a project codebook for coding and analysing data in NVivo (see Appendix H). Codes are defined as “tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study” (Miles & Huberman, 1994, p. 56). The Creative Barkly codebook initially included both “data-driven” (bottom-up) and “theory-driven”
Data-driven codes were developed and refined in consecutive waves of analysis by three inter-raters (Clis Bartleet and Sunderland, and Research Fellow Woodland) and then checked by a fourth rater, Cl O’Sullivan. The team was mindful of the importance of using a data-driven and strengths-based approach that focused on generating terms from within the research data collection and context, rather than uncritically imposing concepts from outside. Yet, we also wished to create connections to the broader knowledge and evidence base on arts and regional development. Hence, in addition to data-driven coding, the team tested several existing theoretical frameworks as a tool for coding, analysing, and interpreting data. After some testing in analysis, though, we found that theoretical frameworks from the literature, such as multiform capital (Bourdieu, 1986; 2016; Macbeth et al., 2004), the Sustainable Livelihoods Model (DFID, 2000) and the Social Determinants of Health (Marmot & Wilkinson, 2005; Raphael & Bryant, 2006; Schulz & Northridge, 2004), did not easily apply to the lived realities expressed in the data and, hence, could not fully capture the complexity and connectedness of the arts ecology in the Barkly Region. The team subsequently prioritised data-driven coding that could lead to future theory building in lieu of applying externally generated theory.

The team presented a draft codebook to project partners, regional stakeholders, and the project’s Advisory Group to seek feedback prior to intensive data coding and analysis. This ensured that the resulting data analysis would speak to local, national, and international priorities and contexts of the study. Feedback was integrated into the project codebook. The team then collectively undertook the coding process, and regularly conducted inter-rater comparison with each other’s work. Each team member prepared a memo documenting their work during each coding session. These memos were stored in the NVivo project and shared with inter-raters. The team met regularly to discuss and refine emerging codes and themes from the data and discuss emerging findings. Once all data were fully coded, the team undertook a data cleaning process to refine the coding system and finalise themes and sub-themes as required. The team generated visualisations in NVivo such as matrix query tables, word clouds, and word trees in order to recognise both patterns and aberrations in the data.

As a final step of analysis, the team contracted NVivo specialist Dr Jenine Beekhuyzen to undertake cross-checking of the project data analysis and additional data visualisations and matrix cross-tabulation queries. This included identifying patterns across the case studies and generating preliminary narratives within each individual case. Partner representative Dr Robin Gregory undertook additional value-chain mapping based on the survey to further understand the economy of the sector.

The data-driven coding process and resulting coding structure then formed the overarching structure used to report on the key findings (in Chapters 4–10), and the resulting discussion chapters (Chapters 11–12) and recommendations (Chapter 13). A draft of this report was then distributed to partners and key stakeholders in the region for input and feedback. Individual chapters were also sent (alongside the full report for context) to Advisory Group members and expert colleagues for advice and input. Likewise, where participants were named in the report, they were sent copies of their quotations for review and approval.

**Our ecological approach** to the arts and creative sector in the Barkly makes the *Creative Barkly* study unique, incorporating cross-cultural, cross-art form, and cross-sector perspectives from 156 informants. The study was borne from a decade of engagement in the region, building relationships and being responsive to the needs of communities. The industry partners BRA and RDANT were deeply invested and involved in the research process on an ongoing basis. The study generated the first independent evidence base for arts and creativity in the Barkly. The inductive methods for coding and analysis reflected the complexity of the ecology, which provided a much richer story than applying established frameworks. This relationship-based methodology therefore has implications for arts research in other regional or remote communities.
Part 2: Findings from the Mapping

The first aim of the research was to map the arts and creative sector in the Barkly, exploring the current realities of how it operates in this unique context. A key instrument in the mapping phase of the project was the survey, administered in person and online to 120 artists and creative practitioners from across the Barkly. The interviews and consultations with sector professionals were conducted throughout the project as and when researchers were able to connect with key people. In this second part of the report we provide a snapshot of the arts and creative sector during the period of data collection (November 2016 to October 2018). In Chapter 4 we describe the participants in the mapping research, including the demographic profile and geographic distribution of survey respondents, and an overview of the organisations represented in our sector interviews. We describe the scope and spread of arts activity in the Barkly, beginning with the arts and creative sector ecology; that is, the key organisations that delivered arts and creative events, programs, and activities; how they were funded; and how they worked together through projects, programs, and partnerships. We then provide details on different art forms and creative practices that were prevalent within the Barkly. In Chapter 5 we focus on the arts employment that people were engaged in, different approaches to business and enterprise that organisations and individuals used to commercialise and distribute art works and creative products, and arts education and training practices and opportunities that supported arts and creativity, including family mentoring and peer mentoring. In Chapter 6 we focus on the different kinds of support and networks artists and creative producers accessed, and the spaces and places where art works were created, shown, shared and sold. In Chapter 7 we describe the values, aspirations, and broader impact of the arts and creative sector in the region.

Figure 10: Tartakula artist Ruth Dawson, during filming for the BRA My Art My Culture series
Chapter 4: The Barkly Arts and Creative Sector Ecology

1. Research participants

a. Individual artists and creative practitioners

The survey findings are based on responses from 120 participants in the survey for individual artists and creative producers in the Barkly. For the purpose of the research, the arts and creativity sector was defined as encompassing a wide range of creative arts and industries (e.g. painting, poetry, music, sculpture, photography, needlework, and design). Respondents were given a long list of possible art forms and activities to choose from, and space to add others that were not on the list (see Appendix C). An artist or creative producer was defined as someone engaging in arts and creative activity on a professional or amateur basis, paid or unpaid, formal or informal; and may include those in supporting roles such as arts worker, technical producer, or teacher.

The sample size of 120 represents 1.6% of the total population of 7,392 people (and 3,983 over 18 years of age) currently residing in the Barkly Local Government Area (Estimated Resident Population, ABS, 2019a). A conservative estimate, based on our interviews, consultations, and surveys, indicates that approximately 550 artists and arts workers were operating in the Barkly Region at the time of data collection (see Figure 20). This indicates that the survey sample represents approximately 20.7% of the total number of artists and arts workers operating in the region at that time.

63.7% of respondents identified as “Aboriginal” (n=97), which is only slightly lower than the 68.1% First Nations’ representation in the Barkly Region as a whole (ABS, 2019a). The gender distribution for the survey was 58.8% female, 40.4% male, and one respondent identified as transgender (n=114). Those figures vary from the latest profile of the region, which shows a distribution of 51.5% male and 48.5% female. The higher percentage of women represented in the survey may indicate an emerging trend in terms of creative occupations and activities in the region; however, the team is aware that there may be other factors contributing to this high representation. For example, some forms of artwork are produced based on gender lines and follow cultural protocol on who can and cannot speak for traditional stories and song lines. Additionally, the research team members who conducted the in-person survey were all female; and there was a concentration of survey data collection within art centres such as Nyinkka Nyunyu, Kulumindini, and BRA, which engage predominantly women artists. A higher percentage of female than male survey respondents accessed art centres to make, create, and rehearse their work: 53.7% of women as opposed to 45.7% of men (n=114). Through our other data collection, however, there was evidence to suggest that many more male artists were active in the region than the percentage represented within the survey, some working independently of art centres to make artefacts or play music. Figure 11 shows the age distribution of respondents in the survey.

Figure 11: Percentage of survey respondents by age range (n=115)
The age distribution of survey participants varies—in some cases substantially—from the age distribution in the region as a whole. The Australian Bureau of Statistics (ABS, 2019a) reported that those aged 18 to 24 represented 12.6% of the Barkly population at the time of the latest census, which is approximately double the 6% of those aged 18 to 25 who completed our survey. The smaller number of younger participants is primarily explained by the age differences in the residents accessing programs and activities based in art centres. The survey suggested that participants in the older age groups tended to access art centres more than those aged 18 to 25, which may have affected our in-person survey data collection. Of interest is the high representation of respondents in the 56–65 age bracket (20.9%), where the 2016 Census places the 55–64 age group at 8.9% of the total population (ABS, 2019a).

The key criterion for inclusion in the survey was that respondents were current residents of the Barkly Region LGA (n=7,392), and 70.2% of those had Tennant Creek as their place of residence. Figure 12 shows the distribution of survey respondents according to their place of residence. It is noted, however, that in recognition of the mobility discussed in Chapter 2, the survey asked respondents to state where they lived “most of the time” with some respondents listing two or more locations; for example, those who lived between a remote community and the regional centre.

While Tennant Creek residents comprised 70.2% of the total survey respondents, the 2016 Census indicated that only 44.0% of Barkly residents resided in Tennant Creek (ABS, 2019a). The concentration of research and arts activity around Tennant Creek potentially contributed to this disparity. The research team found it difficult to engage with significant numbers of individuals in Utopia Homelands or with those undertaking arts and creative activities on cattle stations in the Barkly. This was due to challenges associated with weather and road access, and the lack of centralised points such as art centres or organisations from which to reach potential participants.

b. Organisations

In addition to the survey, the mapping phase of the research included interviews and consultations with representatives from organisations that were involved in arts delivery in the Barkly. Respondents chosen were in management roles, directly involved in arts delivery, or had extensive knowledge of the sector. Organisations were a mix of arts and non-arts organisations, encompassing the for-profit, not-for-profit, and government sectors; and they were either based in the Barkly, or had significant engagement with Barkly communities. Listed alphabetically below are the names and locations of organisations represented in the interviews and consultations. Other organisations were also approached, but informed the team that they are not currently engaged with communities in the Barkly (e.g. Central Craft).
• 8CCC Community Radio (Alice Springs)
• Anyinginyi Health Aboriginal Corporation (Tennant Creek)
• Arlpwe Art and Culture Centre (Ali Curung)
• Artback NT (Alice Springs)
• Artists of Ampilatwatja (Ampilatwatja)
• Arts NT (Alice Springs)
• Barkly Regional Arts (Tennant Creek)
• Barkly Regional Council (Tennant Creek, Arlparra)
• Batchelor Institute (Alice Springs)
• Brunette Downs Races (Brunette Downs)
• Catholic Care (Tennant Creek)
• Central Australian Aboriginal Media Association (CAAMA) (Alice Springs)
• Charles Darwin University (Alice Springs)
• Commercial Gallery (Brisbane) *
• Country Women’s Association (Tennant Creek)
• Desart (Alice Springs)
• First Nations Media (formerly IRCA) (Alice Springs)
• Julalikari Aboriginal Corporation (Tennant Creek)
• Mental Illness Fellowship of Australia (Tennant Creek)
• My Pathway (Arlparra)
• Mbantua Gallery (Alice Springs)
• Music NT (Darwin/Alice Springs)
• Nyinkka Nyunyu Art and Culture Centre (Tennant Creek)
• Papulu Apparr-Kari Aboriginal Corporation (Language Centre) (Tennant Creek)
• Prospect NT (BP Service Station, Karen’s Kitchen) (Tennant Creek)
• Pulkapulkka Kari Flexible Aged Care Service (Tennant Creek)
• Red Cross (Tennant Creek)
• Red Hot Arts (Alice Springs)
• Regional Arts Australia (Alice Springs)
• Screen NT (Alice Springs)
• Talapi Gallery (Alice Springs)
• Tennant Creek Mob Aboriginal Corporation (Tennant Creek)
• Tennant Creek Multicultural Society (Tennant Creek)
• Tennant Creek Show Society (Tennant Creek)
• Tennant Creek Women’s Refuge (Tennant Creek)
• Urapuntja Aboriginal Corporation (Arlparra)

* The gallery owner preferred to remain anonymous, and therefore we have omitted the gallery’s name.
2. The arts and creative sector ecology

Our research found that the arts and creative sector in the Barkly involved a complex interplay between the arts and creative sector, and other areas such as health and human services, and education and employment services, for whom arts and creativity was not core business. This influenced the kinds of arts programs and activities that were being delivered, and how they were being delivered. As is evident from the list of organisations that participated in the research above, we identified a number of key arts and non-arts organisations involved in the arts and creative sector and found that many of those organisations worked with each other through formal partnerships or one-off collaborations. Figure 13 illustrates the arts and creative sector ecology in the Barkly by categorising the different kinds of organisations and stakeholders that contributed to its success and sustainability.

The key arts organisations included art centres, commercial galleries, peak arts bodies, and broadcasters and media organisations. Non-arts organisations included the regional council, health services, aged-care services, women’s refuge, cattle stations, local retail and other businesses, charities, voluntary organisations or societies, schools and education providers, and Aboriginal corporations. There were no physical commercial galleries\(^9\) and only four for-profit creative businesses located in the Barkly Region, which we discuss in more detail in the following chapters. The three tiers of government were significantly involved in the sector, not only through Commonwealth and Territory arts bodies such as Ministry for the Arts, OZCO, and Arts NT, but also through other agencies such as Tourism NT, the Department of Health, and the Department of Prime Minister and Cabinet. Barkly Regional Council was active in the arts and creative space, predominantly through its youth engagement programs.

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\(^9\) The researchers were aware of Delmore Gallery, formerly at Delmore Downs Station, situated next to Utopia Homelands but now operating online.
Barkly Regional Arts (BRA) was the most active arts organisation in the region, delivering programs within Tennant Creek and in the communities of Elliott, Mungkarta, Epenarra and Canteen Creek through the Visual Arts Outreach Program (VAOP), Winanjikari Music Centre (WMC), and Media Mob. BRA administers an art centre and gallery in Tennant Creek, as well as the Kulumindini Art Centre in Elliott, and the art centre at Epenarra. BRA also produces the Desert Harmony Festival and the Barkly Artist Camp, and presents a variety of touring events and workshops (see case study, Chapter 8). Other key arts organisations identified in the research included Nyinkka Nyunyu Art and Culture Centre in Tennant Creek, Arlpwe Art and Culture Centre in Ali Curung, and Artists of Ampilatwatja. Nyinkka Nyunyu is an art centre and museum administered by the Julalikari Aboriginal Corporation. At the time the research began, Nyinkka Nyunyu was open and operating with artists working on site, but it closed in 2018 to undergo significant changes to management, staff, and structure. At the time of writing, the organisation was preparing to reopen. Both Arlpwe Art and Culture Centre in Ali Curung and Artists of Ampilatwatja operated using a traditional remote art-centre model (see Woodhead & Acker, 2014). Each of these centres was First Nations-owned, but operated with non-Indigenous management. Both had a gallery space, with each in the process of building or renovating a separate space for production during the course of the research.

Other key arts organisations provided funding, platforms for broadcasting or touring for Barkly artists, or other support. These included: media organisations ABC, 8CCC, Central Australian Aboriginal Media Association (CAAMA) and First Nations Media (formerly Indigenous Remote Communications Association or IRCA); peak bodies Desart (central Australian Aboriginal arts and crafts), Artback NT (NT arts development and touring), and the Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA); and government arts bodies Arts NT (including Screen NT and Music NT), and Australia Council for the Arts (OZCO). Most of these organisations were located in Alice Springs or Darwin. While some, such as Arts NT, admitted to having a smaller footprint in the Barkly due to the difficulties and costs associated with travel, others such as Desart and CAAMA were very active in the region. Desart is the peak body for Central Australian Aboriginal Arts and Crafts, with 40 member art centres across the Northern Territory, South Australia, and Western Australia. Being First Nations-owned organisations, Nyinkka Nyunyu, Artists of Ampilatwatja and Arlpwe Art and Culture Centre were full members of Desart while Barkly Regional Arts was an associate member. All of these organisations received support from Desart in the form of business development, training workshops, and exhibition opportunities. Similarly, CAAMA had a strong presence across the Barkly through the Remote Indigenous Broadcasting Service (RIBS), film and video projects, music label, and live music events.

Several arts and cultural events were identified in the survey and sector interviews as being important or valuable for the arts and creative sector in the Barkly. These included the Desert Harmony Festival which is produced by Barkly Regional Arts and held annually in Tennant Creek (see case study, Chapter 9). Other events included NAIDOC Week (a national day for observing First Nations’ achievements) and the annual Traditional Dance Festival produced by Arlpwe Art and Culture Centre in Ali Curung. Other slightly less frequently cited events included: the Tennant Creek Show, a traditional agricultural show like those held annually in towns and cities across Australia; Bush Bands Bash, the annual band competition and professional development camp that is held in Alice Springs, produced by Music NT; Desert Mob, Desart’s annual art exhibition of works from their member art centres, held in Alice Springs; and Darwin Aboriginal Art Fair, the annual market bringing together works from over 70 First Nations-owned art centres across the country. Sports carnivals held in very remote communities and markets held in Tennant Creek and other communities were also identified as important social and cultural events. Survey respondents valued all of the above events as providing opportunities to participate in culture from other regions and states; to show, sell, and share their work with locals and visitors; and for people from different regions, communities, and language groups to come together and share their skills, techniques, and practices. Findings may have been influenced by the timing of some of our field trips. As previously discussed, most of the face-to-face survey activity was undertaken just prior to and during the
2017 Tennant Creek Show and Desert Harmony Festival, with the researchers setting up stalls to attract respondents. The decision to conduct interviews around these events was also driven by the desire to maximise the opportunity to meet with as many artists as possible who were drawn to present at these gatherings.

While arts organisations provided arts events, programs, and activities as their core business, the research identified several cases where they were providing additional non-arts-focused services to the community. This was particularly the case for local art centres. Examples of non-arts activities included supporting people to navigate social security and other government bureaucracies, providing food and transport for artists and arts workers and their families, providing showers and kitchen facilities, and organising funerals. This was strongly evident in the case of Arlpwe Art and Cultural Centre, which acted as a community hub for many forms of non-arts support (see case study, Chapter 10).

The researchers found that there were many “arts active” organisations in the region for which the arts was not their primary remit. These organisations were nevertheless integral to the sector, delivering programs, activities, and events that featured the arts and creativity. Organisations such as the Country Women’s Association (CWA) and Tennant Creek Show Society provided opportunities for people working in forms such as painting, needlework, craft, and photography to showcase their work through regular activities and art prizes. Tennant Creek Mob (or T-C Mob) was a collective of local First Nations’ families who were providing opportunities for people to develop creative and other enterprises as part of the Community Development Program (CDP). The school in Arlparra was operating as a kind of proxy art centre, with its foyer doubling as a gallery, and staff holding a pop-up art market in Alice Springs at the same time as Desert Mob. Several health and social service organisations, such as the Tennant Creek Women’s Refuge, provided arts activities framed as diversion, wellbeing, or recreational activities, in some cases buying materials and setting up dedicated spaces for painting, woodwork, and creative activities to occur. Some focused on using these arts activities for therapeutic outcomes; or mounted events such as fashion shows or street parades for health promotion.

Aside from arts and non-arts organisations working independently to deliver creative activities and programs, organisations often engaged in partnerships to deliver specific initiatives. Notable examples included: BRA’s partnership with Catholic Care to deliver Camp Harmony as a form of youth engagement at the 2017 Desert Harmony Festival; Artists of Ampilatwatja developed a partnership with My Pathway to engage artists as part of the CDP program; and arts organisations partnered with local businesses to deliver programs and events such as BRA’s 2016 partnership with Tennant Creek BP to present the Aboriginal Comedy Allstars for the opening of the new BP complex, and the Mirrirri Outback Store sponsoring some of the prizes in the 2016 Traditional Dance Festival presented by Arlpwe Art and Culture Centre. We also found several local businesses such as the Tennant Creek BP and Karen’s Kitchen that supported the arts and creative sector by providing cash and in-kind support for events such as Desert Harmony or the Traditional Dance Festival; and venues such as pubs and clubs providing opportunities for music, comedy, and other live performance.

Arts programs and activities in the Barkly were delivered with funding and support from Commonwealth and Territory governments, private trusts and philanthropic organisations, and cash and in-kind support from private businesses and corporations. Commonwealth and Territory government departments administered funding programs that were directly related to arts delivery (such as OZCO’s four-year funding for organisations) and in areas such as tourism, health, and employment. That funding was either accessed by arts organisations to support their programs or by non-arts organisations to fund programs that incorporated arts delivery. Examples of the latter included the Building Better Regions Fund (BBRF) and the National Disability Insurance Agency (NDIA).

One of the key sources of funding that affected the Barkly arts ecology was the Community Development Program (CDP) which was previously known as the Community Development and
Education Projects (CDEP) and the Remote Jobs and Communities Program (RJCP). The CDP is the Australian Government’s remote employment and community development program which, according to the Government, aims to support job seekers in remote Australia to build skills, address barriers and contribute to their communities through a range of flexible activities. CDP participants are expected to complete up to 20 hours per week of work-like activities that benefit their community (Australian Government, 2019). CDP emerged as significant across all aspects of the sector, including arts training, work, employment, and income. The CDP and other government funding programs featured heavily in all phases of the research, for both individuals and organisations, and will thus be discussed in more detail throughout the chapters that follow.

3. Art forms and creative practices

Arts and creative sector representatives based in Alice Springs reported that painting and music were the art forms most commonly associated with the Barkly Region. The prolific output from art centres in those art forms reaffirms that view. Although painting and music were the most popular art forms reported in the survey (see Figure 14), our research showed a variety of other arts and creative activities that must be considered in analysing the sector. For example, activities such as photography, drawing, teaching and facilitating, jewellery making, needlework and sewing, storytelling, and writing all featured strongly in the survey.

The first section of the survey invited responses about the kinds of creative activities undertaken, the places and spaces where the activities occurred, and the value that people saw for themselves or the wider community in doing arts and creative practice (see Appendix C). Figure 14 shows the different arts and creative activities undertaken by percentage of survey respondents. Respondents were able to select multiple responses indicating all of the different activities undertaken, and then nominate the main activity separately.

![Figure 14: Art forms and creative practices undertaken by percentage of respondents (n=120)](image-url)
Painting was the most popular art form, followed by music and photography. This corresponds with the spread of activities and programs being delivered by the arts and non-arts organisations that we investigated, with painting and music being offered or supported by most of the arts-active organisations in the region. For non-arts organisations, painting was the most frequently supported art form, particularly in areas such as health and aged care, where this was seen as a beneficial diversionary, sometimes therapeutic activity. Other non-arts organisations such as Barkly Regional Council and employment providers supported music programs, particularly targeted at young people. Again, these programs were often linked with diversion or health outcomes, with funding often coming from non-arts sources such as health promotion. Although photography was the third most popular art form in the survey (listed by 24.2% of respondents), the opportunities for photography offered by organisations in the Barkly appeared to be less consistent than painting, with photography being supported by the Tennant Creek Show photography competition; one-off projects such as Barkly Captured, a community photography competition led by BRA in 2012; and Desart’s annual photography award, which was regularly supported by training at the Barkly Artist Camp. The latter is focused on First Nations’ artists, and there appeared to be few opportunities for non-Indigenous photographers to receive support from organisations, despite them representing the larger cohort engaged in photography who were showing their work on platforms such as Instagram (Figure 17).

Art form options that were listed in the original survey question but received no responses included live art, advertising, landscape design or architecture, and interior design. Stand-up comedy and journalism also received no responses; however, the research team did hear anecdotally that Barkly residents were engaging in these two practices. The 28.3% of respondents who selected the “other” option listed activities such as bush medicine, bush tucker, weaving, craft, and printing or printmaking, which we included in the chart later, due to these examples being entered multiple times. While some definitions of arts or creative practice may not encompass traditional practices such as bush medicine, the researchers recognise that this kind of activity plays a crucial role in the creative lives of First Nations’ Peoples that cannot be separated from other activities such as painting. Similarly, many respondents who selected “teaching or facilitating” told researchers that they were engaged in cultural transmission to children and young people in their communities, and not necessarily working in a Eurocentric model of teaching. As we will discuss below, this kind of teaching and facilitating is a highly valued aspect of the arts ecology in the Barkly that should not be diminished by comparisons to mainstream accredited or formalised training. Other art forms listed under “other” included animation, language work or interpreting, cake decorating, and podcasts. Because those were single one-off responses, they are not represented in Figure 14.

A significant majority of respondents (85.8%) were engaged in multiple art forms, with many people selecting five or more art forms from the available list. Some of the more common combinations included: painting, drawing, and music; and needlework, storytelling, and textiles. This could potentially be the result of the concentration of research data collection in art centres where those art forms are commonly practised. For respondents who only listed one art form, the majority selected either painting or music. After selecting the available options, respondents were also asked to specify which was their main arts and creative activity, with the majority of respondents listing painting, photography and music.

The following charts show the top ten most frequently listed art forms from the overall survey (painting, music, photography, drawing, teaching or facilitating, jewellery, needlework or sewing, storytelling, writing, and textiles), compared respondents’ gender, age, ethnicity (‘Aboriginal’ or non-Indigenous), and place of usual residence (Tennant Creek or the rest of the Barkly). (Note: Figure 15 does not include the one respondent who specified that they were transgender. This respondent listed music as their only art form).
Figure 15: Top ten art forms by gender ($n=114$)

Figure 16: Top ten art forms by age group ($n=115$)

Figure 17: Top ten art forms by ethnicity ($n=113$)
The charts above largely reflect the overall demographic distribution within the survey. The ways in which these demographic profiles relate to each of the top ten art forms are perhaps unsurprising in some instances. For example, there was a high representation of First Nations’ women aged 46–55 who were engaged in painting. This again reflects the researchers’ concentrated activity around art centres when administering the survey in person, but also the intergenerational cultural norms of the region, where more older women appear to engage in painting than other art forms. Having said that, Georges Bureau, Coordinator of BRA’s Visual Arts Outreach Program (VAOP) said that there was a greater diversity of age groups in his program than he had experienced in other regions of the NT where he had worked previously. The high representation of First Nations’ men making music was also perhaps indicative of cultural norms, and the researchers’ activity during the Desert Harmony Festival, and in the Winanjjikari Music Centre where a number of male musicians were working and travelling through. This was also reflected in consultations in Arliparra, where the researchers observed that only the young men were engaged in music activities being delivered by Barkly Regional Council. We were unable to establish whether this was a gender-based cultural norm, or whether the young women were not being afforded the same opportunities; for example, a dedicated space for women, or a specific day or time that women could access space and resources. It may also have been a result of the music program being delivered by a male facilitator. Music NT has identified women as a key target group for their music development activities such as Desert Divas, which aims to encourage more women into music, and this program had already proven successful in raising the profile of Barkly musician Eleanor Dixon and her group Kardajala Kirrdarra (Sandhill Women). Similarly, the previous BRA program Lady Beats aimed to support girls and women to make music. There was a higher representation of older women making jewellery and doing needlework and sewing than younger people, with more younger people selecting painting, music, and photography. A higher proportion of non-Indigenous respondents than First Nations’ respondents selected photography and writing; and similar numbers of men and women selected teaching or facilitating, and arts worker activities.

The findings show a broad array of art forms and creative activities being practised by adults of all ages across the Barkly’s culturally diverse population. While the Barkly is more widely known for painting and music; several other creative practices such as photography, drawing, and teaching or facilitating were also strong. Future developments in the sector must account for this breadth and diversity of people and practices, and recognise areas of potential development for artists of all cultural backgrounds. A total of 85.8% of respondents were engaged in multiple art forms, which has implications for program design and delivery, where certain skills may be transferable between different art forms.
Chapter 5: Arts Employment, Enterprise, and Education

1. Arts employment

As described earlier, the holistic, ecological approach taken in the research meant that it was important to capture as much information as possible about all kinds of engagement in arts and creativity, whether it was through voluntary, non-professional or amateur activities, professional practice, or paid employment. Sections 7 and 8 of the survey invited respondents to describe their voluntary or unpaid arts and creative activities; whether they made an income from arts or creative activities; and if so, the ways in which they made an income, and whether this was their primary source of income. At the end of these sections, a skip logic question was included, where respondents were asked whether or not they would be willing to disclose further details about their income. If they indicated that they were willing, respondents were then directed through a series of questions about estimated income from and expenditure on arts or creative practice, and whether or not people had applied for, or been successful in obtaining grants (see Appendix C).

A total of 58.6% of respondents said that they volunteered (n=116), with the following examples given in the survey question: playing at parties, helping out at a festival, and teaching workshops to kids. Several respondents cited teaching their art form to children and family as a key voluntary activity. The highest percentage of people that volunteered were either very young (18–25) or an older age (65+). This differs from recent national figures released by Volunteering Australia (2016), which placed the national figure of volunteering at 19.0% of the population, and the highest percentage of these in the 45–54-year age group. It is important to note that this figure was based on the 2016 Census, and invited respondents to indicate whether they undertook voluntary work “for an organisation or group,” and that this was not limited to arts-related work. The high proportion of people volunteering in arts or creative practice in the Barkly is likely connected, in part, to the prevalence of cultural transmission that occurs between Elders and children and young people in the region, which we will discuss further below. It also has economic implications that will be discussed further in Part 4. A total of 60.4% of respondents said that they engaged in non-professional or amateur activities (n=111) such as making work for their own enjoyment, participating in open mic nights (sessions in local venues where anyone is welcome to sing or perform stand-up comedy), and making work for friends. The highest percentage of people who indicated that they practised arts or creativity for fun or on an amateur basis were the youngest (18–25), and this declined as age increased; that is, the 65+ age group represented the lowest percentage in this category. Although the survey asked respondents to indicate the average time that they spent on arts or creative practice on an unpaid voluntary or amateur basis, many respondents were unsure or vague about the time spent, responding with answers such as “sometimes” or “occasionally.” It is therefore difficult to gauge the value of these activities in those terms; however, the percentage of people undertaking unpaid arts or creative practice were high, and so we can reasonably assume that there is a significant amount of unpaid labour supporting the sector. A conservative estimate based on those who were able to specify the number of hours per day, week, or month, puts the annual dollar value of this voluntary labour at $360,000.10

10 This total is based on the $41.72 per hour figure determined by the ABS (see Funding Centre, n.d.).
A total of 75.7% of respondents indicated that they had made an income from their arts and creative practice \((n=115)\), with 52.9% of those stating that it was their primary source of income \((n=87)\). Figure 19 shows the distribution of how respondents generated income from their arts and creative practice. (Note: respondents were invited to select multiple options if appropriate).

The most common income sources for the arts were selling works through an agent, gallery or art centre \((47.1\% \text{ of respondents})\); working for a salary, wage or cash in an arts organisation \((33.3\%)\), and selling works or services themselves \((25.3\%)\). There were no significant differences between gender and age in relation to making money from the arts or creative practice. The only real disparity in age group was those aged 36–45, more of whom made money from their work \((19.5\% \text{ as opposed to } 7.14\%)\). More First Nations’ respondents stated that they made money from arts and creative work \((84.7\%)\) than those who identified as non-Indigenous \((58.5\%)\). With the data available, we are not able to state with confidence whether there was any disparity between Tennant Creek and the rest of the Barkly in terms of where people were making money from arts or creative practice.

It is important to note that we have included income from Centrelink as part of the Community Development Program (CDP). As described further below, several organisations in the Barkly offered arts-related activities as part of their host agreements with CDP providers\(^1\). Figure 19 shows that a significant number of respondents did arts or creative practice as part of a CDP or work-for-the-dole\(^2\) art program \((21.8\%)\), which certainly has implications for the creative economy in the Barkly, as will be discussed in Part 4.

\(^1\) These were contractual agreements made between an organisation (e.g. BRA) and a CDP provider (e.g. Julalikari Aboriginal Corporation or My Pathway) to provide work placements as per the requirements and stipulations set out in the CDP guidelines.

\(^2\) Although CDP is not officially described as a work-for-the-dole program, this is how many participants in the research described it. Many did not know the term ‘CDP’, and so we included “work-for-the-dole” in brackets as an explainer next to the CDP option in the survey (see Appendix C). For the 2016 Census, the ABS did not consider people participating in this program alone to be employed, but were seen as unemployed or not in the labour force, depending on their job search activities and availability. This differs from the 2011 census, where participants in the Community Development Employment Projects (CDEP) were classified as employed.
The 14 respondents who chose “other” in response to this question listed arts-based income sources such as selling to staff in an organisation, busking, selling tour merchandise, and owning the property where an arts business is located.

For those 39 respondents whose arts or creative practice was not their primary source of income, **41.0% relied on unemployment benefits or a pension.**

Respondents were asked what percentage of their gross income in the previous year came from arts or creative work, the actual amount of income from arts or creative work, and the total expenditure. The questions regarding actual amounts were optional and 45.9% of those who said they earned money from arts or creative work opted to answer these. Many respondents found the income and expenditure-related questions difficult to answer; for example, some did not know how many paintings they had sold through an art centre in the past year, what was the percentage taken by the art centre for sales, or how much of their total income their sales represented.

Eleven respondents stated that they were “not sure” what percentage of their annual income came from arts related work, and many others gave only a very rough estimate. For the 38 respondents who were able to give an approximate percentage of their annual income from arts and creative practice, the average amount was 42.9%. For the 31 respondents who were able to give an estimate of annual income from arts and creative work, the average income was $21,656; but income ranged between nothing, or a few hundred dollars a year for a painting, up to $84,000.

Only **12.8% of respondents who had income from arts or creative practice had applied for a grant, prize, or other funding** \( (n=39) \) in the last five years, with only five respondents being successful (13% success rate). Three respondents had applied to Arts NT, one to OZCO, and four respondents chose “other,” listing funding sources such as “Artists in Schools” and “NT Library Prize.” Successful grant recipients also listed “Philanthropic Funding (Sydney Myer and Christensen)” and “Quick Response Grants.”

Based on the survey data obtained from BRA, Nyinkka Nyunyu, and Arlpwe Art and Culture Centre, a significant number of people were employed by those organisations either on a contract basis, in a voluntary capacity, or through CDP host agreements. Table 1 shows a breakdown of employment in each organisation at the time of the research.

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Table 1: Number of people employed by three key arts organisations in the Barkly in 2017−2018

While this certainly does not represent arts related employment for the whole region, with the exception of Artists of Ampilatwatja, these represent the three key Barkly arts organisations. It is important to note that this does not include the seasonal workers employed by BRA for the Desert Harmony Festival, many of whom came from outside the region. It is also important to note that the 30 casual contracted employees at Arlpwe were locals to the community of Ali Curung. We know from interviews and consultations that Artists of Ampilatwatja employed two continuing staff members, and several CDP participants. While each organisation had a specific number of CDP participants allocated to their agreement (above), quantifying actual CDP participation was
困难由于实习位子不总是被填补和人们在实习位子之间移动或不总是出席。组织们被要求保留出勤的时间表，但我们没有要求这些访问。我们的艺术和创意领域生态方法的一个主要好处就是能够生成一个比以前在人口普查中被捕捉到的更全面可靠的行业图景。图20显示了2016年人口普查数字和对我们研究中的巴尔克利地区的保守估计艺术工作者的比较。

图20：巴尔克利地区的艺术工作者

在该地区。对于此图的用途，“艺术工作者”代表那些在艺术领域以合同或从艺术创作中获得收入的人。为了与ABS数据进行比较，这些数字已经被调整以排除CDP。图20还代表了艺术组织中注册或“在帐上”的艺术家数量，其中大部分人都在销售。人口普查数字（左）（ABS, 2019a）代表了在调查日的“主要职业”，未能捕捉到那些兼职、自由职业或间歇性地从艺术实践中赚钱的人。认识到所有不同的方式艺术家和艺术工作者从他们的实践中赚取收入

在巴尔克利（不包括CDP），一个非常保守的估计将这个数字放在超过150。在调查中，19人表示他们从CDP中获得收入，11人表示他们还从其他方式（例如通过代理、画廊或艺术中心销售）获得收入。8名受访者表示CDP是他们唯一的艺术收入来源。图19中作为收入来源的27个人的总和并不包括那些表示从CDP中获得一些或所有收入的人。图20中不包括CDP项目的艺术家，可以假定许多在艺术组织中注册为生产可销售作品的人可能也参与CDP。
With 75.7% of respondents making an income from their practice, and over half of those citing this as their primary source of income, the sector was playing an important role in the livelihoods of Barkly artists. The study found that voluntary labour was an important factor in sustaining the sector, with 58.6% of artists and creatives in the Barkly giving their time through volunteering (a much higher figure than the national average). The Community Development Program (CDP) was an important element of the sector ecology, featuring in the working lives of 21.8% of survey respondents. There were nearly 20 times more artists working in the Barkly than the number captured in the census. This has very strong implications for funding and policy in the region, which traditionally relies on census data to support statements of need and subsequent resourcing to different sectors.

2. Arts business and enterprise

Based on the survey data, interviews and consultations, the most commercialised art form in the Barkly Region was painting by First Nations’ artists (i.e. work making or intending to make a profit), with hundreds of works available for sale through art centres in the Barkly, online, and in galleries in Alice Springs, nationally, and internationally. This reflects the findings reported as part of the of the large-scale Aboriginal and Torres Strait Islander Art Economies Project (see Acker & Woodhead, 2015), which showed that painting dominated the art centre sales nationally, representing 64% of production and 91% of value. The style of painting in the Barkly Region varied from community to community, with a focus on bush tucker, bush medicine, on-Country, pastoral scenes, and contemporary scenes of community life prevalent in most communities. Although less prevalent, spiritual or ceremonial stories and designs were represented by some artists, particularly those working out of Arlpwe Art and Culture Centre and Mungkarta (one of the communities supported through BRA’s Visual Arts Outreach Program). A number of different visual styles were represented, including abstract, naïve, and dot painting. A large number of commercially successful works were coming out of Ampilatwatja and Utopia Homelands. Those communities are geographically close to one another, and there is some movement of artists and transmission of styles between them. It was beyond the scope of the research to quantify and compare sales for individual art centres or communities, but works from these two communities were achieving...
significant recognition nationally and internationally. Utopia has been recognised since the 1980s for its distinctive style (see Batty, 2009), works from artists such as the late Emily Kame Kngwarreye and the Petyarre family are achieving international recognition and commercial success, and at the time of the research, a commercial gallery in Brisbane was representing Margaret Loy with a solo exhibition in New York. Artists of Ampilatwatja were also achieving success in national and international markets and art awards, including the Florence Biennale (where artist Colleen Ngwarraye Morton won one of only four runner-up medals for painting). In Tennant Creek, the late Peggy Jones and Flora Holt had been commercially successful during the operation of the Julalikari Aboriginal Corporation’s Pink Palace art centre (closed in 2013–2014). Lindy Brodie, also formerly a Pink Palace artist, was one of the more currently successful painters from the Tartakula group, a group of Tennant Creek artists represented by BRA. One of Brodie’s works was projected as part of the 2017 Parrtjima Festival in Alice Springs.

Some sector respondents described a slump that occurred in the First Nations’ visual arts market following the 2007–2008 global financial crisis. Artists of Ampilatwatja Manager Caroline Hunter, however, pointed out that the market had recovered since then. Desart Chief Executive Officer Phillip Watkins observed that attendance and sales at Desart’s annual exhibition of arts and crafts from 40 Central Australian member art centres, Desert Mob, had been increasing incrementally over the past few years. Watkins said that following the global financial crisis, art centres recognised the need to diversify their practices and engage in works beyond painting to include prints, textiles, carvings, sculptures, and mixed media. This was supported by the findings of the Aboriginal and Torres Strait Islander Arts Economies Project (see Acker & Woodhead, 2015). Caroline Hunter also described this need, but specified the need to diversify sales avenues and markets. Watkins said that it was hard to generalise across the whole Barkly Region, not only in terms of a specific style, but also in terms of the success and reach of works from different art centres and communities. Watkins suggested that they all had different relationships with the market, whether privately or facilitated by art centres, and different levels of success or growth:

You know, if we look at, for example, the Southern Barkly and the Utopia region, including Ampilatwatja, there’s been a long history and engagement with the arts market, and they really have developed their work over an extended period of time, whereas in other communities it’s emerging.

Hunter highlighted that the market was extremely competitive: “You’ve got to put your best foot forward, you’ve got to be consistent with your quality, you’ve got to be driving the best product in the marketplace.” She went on to highlight that Ampilatwatja works had a strong national and international following because of their unique style and decorative beauty. She said that the artists understood the marketplace, and saw painting as being “like a job.” She added, “They don’t produce a lot. People kind of see it as a really nice experience when they do buy the art work because it doesn’t come up all that often. We haven’t flooded the marketplace.” Watkins explained that some of Desart’s art centres were more remote than others, and being further away from service hubs meant that they had less access to services and infrastructure. In his opinion, artists and art centres that ended up with a very high profile in the market would sometimes have had significant investment over many years—investment into the artist in terms of developing their technique and practice, and investment in facilities, for example, a studio space in which to work. While Artists of Ampilatwatja was struggling in terms of studio space, having waited over a year for their artist studio to be completed, it was clear that over the nine years she had been in the role, Hunter had invested considerable time and energy in developing the artists and generating new commercial opportunities for the art centre.

The market for First Nations’ visual arts from the Barkly Region was varied, and sales ranged from more expensive “higher end” works, through to mid-range works; and then smaller works, merchandise, and tourist works. From our sector interviews, it appears that there is no consistent agreement on price ranges for each of these categories, but mostly the higher-end works were described as being larger canvases, selling at $5,000 dollars or more. One interstate gallery owner14 who handled many Utopia works said that, for them, Australia was the largest
market, but they had niches internationally in Europe, the USA, and the UK. This owner said that, in
Australia, it was difficult to sell works of over $10,000, “because culturally we do not value art in
the same way, but overseas, this is where prices start.” Kate Podger, owner of Talapi gallery in Alice
Springs explained that around 70% of her buyers were domestic, and those were predominantly
from Victoria and New South Wales. Being centrally located in the Todd Mall, buyers were mostly
tourists or visiting workers (e.g. remote health workers). We heard anecdotally that remote service
employees were the key market for works being sold at Arlparra School. This would likely be due
to the lack of passing tourist trade, which may have led them to establish their pop-up art market
in Alice Springs during Desert Mob’s opening weekend. Podger highlighted that the most popular
sellers in the Talapi gallery were smaller works, under $4000, and that Artists of Ampilatwatja were
effectively meeting this demand for works that would “remind them of their experience in Country
and easily go in a house.” Caroline Hunter said that the Ampilatwatja paintings were not bought
by people who want works by famous artists, but because they were highly decorative, they were
very popular. She highlighted that people would ask for a picture in a particular colour palette to
tie in with the décor of their homes. This had also contributed to the successful licencing of Artists
of Ampilatwatja works for wallpaper and soft furnishings. Kate Foran15, then Manager at Nyinkka
Nyunyu said that their markets were predominantly domestic, from South Australia, Victoria, and
New South Wales, who would visit between April to October (peak tourist season in the NT), but
with some international visitors during the wet season (winter in the northern hemisphere). Nyinkka
Nyunyu is located on the Stuart Highway, just south of the Tennant Creek town centre, and so it is
in a prime position to attract passing tourist trade, even from people who did not intend to stay in
town overnight. Foran observed that, over her 16 years in Tennant Creek, there had been a shift
in interest on the part of “grey nomads” coming through town. Where earlier they would have only
been interested in visiting the Battery Hill Mining Museum, they were now taking more interest
in First Nations’ art and culture, which was improving their “bottom line.” Phillip Watkins said that
Desert’s member art centres were engaging in the visual arts market at all levels, but it was the
mid-range works of under $5,000 that sustained art centres financially. Watkins also highlighted
that Arlpwe and Nyinkka Nyunyu were positioned well to capture the tourist market (Arlpwe was
located only 22 kilometres off the Stuart Highway), hence they produced higher numbers of smaller
items such as jewellery and smaller canvases. Kate Foran from Nyinkka Nyunyu also explained the
need to produce souvenirs and works such as small canvases that could fit in someone’s suitcase as
they were travelling through town. All of the art centres in our study had a range of smaller square
canvases (usually around 30cm x 30cm) for this purpose.

**Music in the Barkly was also achieving some commercial success**, with many key musicians
reaching large audiences in person (e.g. 300–400 for the annual BAMFest show), through web
broadcast (e.g. 500 during performances at the Desert Harmony Festival), touring (e.g. 2,000
at Bush Bands Bash in Alice Springs), and some CD sales. Again, this was largely focused on First
Nations’ musicians, many of whom had come through the Winanjjikari Music Centre (WMC),
the highly successful program within BRA that produces music, supports touring and distribution,
and offers training and professional development. Barkly musicians spanned a number of genres,
including gospel, country, rock, desert reggae, electronica, and hip hop. Musicians with a high
profile in the Barkly Region included Ray and Eleanor Dixon (Rayella, Sandhill Women) from Marlinja
(Newcastle Waters), and Warren H. Williams, who had recently returned to Tennant Creek from
Alice Springs. The Utopia Homelands communities had a strong music scene, with the Barkly
Regional Council Youth Engagement Officer reporting that at least five bands played and toured
in the region, and an additional two less formal collectives of musicians jammed with each other
regularly. We were not able to establish the level of commercial success enjoyed by these musicians;
however, it seemed that they were playing regularly at community events such as sports carnivals
and celebrations. The researchers found that some non-Indigenous musicians were also enjoying a
small degree of success through touring and playing local gigs in Tennant Creek.

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14 This gallery owner wished to remain anonymous.
15 During the course of the research, Nyinkka Nyunyu experienced a change in management.
Figure 22: Interior of Talapi art gallery in Alice Springs, featuring work from Artists of Ampilatwatja

Figure 23: Reggie O’Riley (L) and Dirk Dickenson at WMC preparing for the release of the Barkly Drifters album 2019
Aside from painting and music, other notable creative products that the researchers observed being produced, distributed, and sold within the Barkly Region were predominantly First Nations’-made or designed. These included:

- **Artefacts and carvings**, such as boomerangs, coolamons, spears, and carved figures. The largest volume of these was produced at Arlpwe and Artists of Ampilatwatja.

- **Textiles**, hand printed with block printing or batik, and made into scarves, bags, and bolts of fabric for sale. The researchers observed these being sold through BRA’s Tennant Creek and Kulumindini galleries, and Artists of Ampilatwatja.

- **Jewellery**, handmade from locally sourced seeds and plants. These featured strongly in the Arlpwe gallery.

- **Pre-manufactured ceramics**, painted by local artists. These appeared in the BRA gallery.

- **First Nations-designed merchandise, souvenirs and homewares**, designed from drawings or paintings and manufactured off site. Artists of Ampilatwatja was selling items such as Christmas decorations, rugs, journals, postcards, mugs, cushion covers, and wallpaper designed from their artists’ works; and Mbantua Gallery in Alice Springs had a number of items for sale with Utopia designs such as postcards, computer mouse pads, and iPad cases. The researchers also saw the Utopia items for sale at the Alice Springs airport. Another example of merchandise and souvenirs was the highly successful ‘Cheeky Dog’ brand developed by Tennant Creek artist Dion Beasley and his collaborator Joie Boulter.

- **Handmade or hand-designed souvenirs**, specifically for the tourist market. These included items such as fridge magnets, bookmarks, keyrings, and tobacco tins that had been painted by local First Nations’ artists. Nyinkka Nyunyu was selling a large number of these items at the time of the research.

- **Bush medicine**, made from locally sourced plants and sold in small volumes. The researchers observed bush medicines being made and sold in Tennant Creek at Nyinkka Nyunyu and Anyinginyi Health.
• **Furniture and homewares made from “up-cycled” or repurposed materials.** T-C Mob were leading workshops with local First Nations’ families to make and sell furniture and wooden frames for outdoor lighting, built from old packing crates and road signs. They were also painting headstones for graves, with themes and designs that were meaningful to loved ones. Some of these activities were part of CDP provision.

• **Media arts; for example, photography, film and videography.** BRA’s Media Mob, for example, were involved in producing a large amount of content, documenting WMC and the Visual Arts Outreach Program (VAOP), and producing films for health promotion and other community initiatives. CAAMA had also produced video content that involved Barkly communities; for example, an episode of the Song Lines series called ‘Desert Dingo’, part of which was shot in Ali Curung and Ampilatwatja. These projects were often cross-cultural collaborations between First Nations’ and non-Indigenous media artists.

The study found very few examples of non-Indigenous-made artworks or creative products from the Barkly being distributed or sold, either within or outside the region, which may correspond with the lower representation of non-Indigenous artists who derived an income from their practice (cited in the section above). Perhaps the most successful of these was photography, with the researchers being informed of at least three photographers who published images online through Facebook and Instagram, and made sales from these channels. Non-Indigenous-made works and products were predominantly visible at events like the Tennant Creek Show and markets in Tennant Creek, such as the fortnightly Transit Centre market, the RSL market, and the CWA Christmas markets. These events provided an opportunity for displaying and selling arts and crafts such as needlework, mosaic, fashion, papercraft, painting, and photography. The latter events also welcomed works from First Nations’ artists and craft makers, and therefore provided a multicultural exhibition space that was unique within the Barkly.16

The different ways that artists and creative practitioners generated income from their practice was dependent on a variety of business models and approaches to creative enterprise used by both individuals and the organisations that supported the sector. It is important to note, however, that aside from individual freelance artists, or very small creative enterprises, the researchers identified only four for-profit creative businesses operating in the Barkly Region: a children’s dance class, a sign writer, an online gallery, and a print shop. The implications of this will be discussed further in Part 4.

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16 Similarly, the researchers learned that the CWA had built up a large, multicultural collection of works over the course of the years that they had run their annual art prize; but, as discussed elsewhere, these were being kept in storage due to a lack of space for permanent display.
BRA, Nyinkka Nyunyu, Artists of Ampilatwatja, and Arlpwe Art and Culture Centre were all not-for-profit organisations, operating under the art-centre model in dealing with works produced by their visual artists. This meant that artworks were sold by the art centre on consignment, with art centres setting the price. Artists received a percentage of the sales, with a smaller percentage going back to the art centre for materials, running costs, and overheads. In the case of BRA, Arlpwe, and Nyinkka Nyunyu, this split was 60:40, which BRA's Executive Officer Alan Murn said was pretty standard across the industry, although he highlighted that there was some slight variation on this across BRA's different art centres. At Artists of Ampilatwatja, Caroline Hunter said that sometimes an artist would receive a 25% advance on a painting before it was sold and artists whose designs featured on merchandise were also entitled to receive royalties from the sales. Caroline Hunter said that a $200 painting (i.e. a 30cm x 30cm-sized work) that has been used on merchandise might return thousands of dollars in royalties. Artists were also sometimes commissioned to produce works for a specific purpose; for example, the health clinic at Ampilatwatja had commissioned a series of large painted boards for their new building, and Tennant Creek BP had commissioned Lindy Brodie to paint one of the pillars in their newly refurbished premises.

BRA and Artists of Ampilatwatja were using the Stories Art Money (SAM) website, which had been developed by Desart for art centres, to catalogue their inventory of works, record their provenance, and keep records of sales. Ian Grieve from Arlpwe initially said that they had not adopted the system due to the cost of joining relative to their turnover, and the presence of some “teething problems”; however, we heard later that they had brought the system online. BRA and Arlpwe had also signed up as members of the Indigenous Art Code, “a system to preserve and promote ethical trading in Indigenous art” that was set up by the National Association for the Visual Arts (NAVA) and OZCO (Indigenous Art Code, 2019). Artists of Ampilatwatja was also dealing with a number of galleries nationally, where they would sell works on consignment.

These not-for-profit art centres and organisations were reliant on government and philanthropic funding, with Artists of Ampilatwatja, Arlpwe, and BRA generating a small percentage of income from renting out accommodation to visitors; and BRA generating income from selling merchandise, auspicing grants, and providing services through WMC such as event production, music recording and production, and studio or equipment hire. BRA was also engaging in some fee-for-service creative work, but Artistic Director Kathy Burns suggested that, despite encouragement from the Board to develop this income stream, it was difficult to generate fee-for-service opportunities given the administrative load that this added to an already-stretched staff cohort.

As mentioned in the ‘Arts and Creative Sector Ecology’ section above, a key avenue for sales of First Nations-made artworks from the Barkly was art markets such as Desert Mob, Darwin Art Fair, and the art market at Desert Harmony Festival. One-third of survey respondents who indicated that they showed, shared, or sold their work publicly, listed the Desert Harmony Festival (and the DHF art market) as a key event for this. As members of Desart, all of the Barkly art centres participated in Desert Mob; Desert Harmony Festival featured works from BRA’s Tennant Creek artists, as well as those working through BRA’s VAOP in Elliott, Epenarra, Canteen Creek, and Mungkarta; and Darwin Art Fair was regularly attended by Arlpwe and Artists of Ampilatwatja, with BRA participating in 2018. With the lack of a centralised art centre in Arlparra, we were unable to establish how involved Utopia Homelands artists were in the Darwin Art Fair and other art markets. Caroline Hunter described the Darwin Art Fair as a key event for the Ampilatwatja artists, where they regularly surpassed their sales targets. She said that some of the artists attended the fair and ran workshops in the Museum and Gallery of NT, which generated interest and sales; and international “serious” buyers from the Pacific and Asia were attracted to the event. Hunter appeared to be extremely active in seizing opportunities for Ampilatwatja to sell at art markets, citing Sydney’s Blak Markets at La Perouse as a recent addition to their touring calendar. She suggested that art markets were more lucrative than relying on galleries, as there was an opportunity to show higher volumes of work, leading to higher turnover, and selling direct to the public at retail was returning more to the artists. Under Hunter’s leadership, Artists of Ampilatwatja was a finalist in the 2018 Australian Small Business Champion Awards.
The Telstra Art Awards were also cited in the research as an opportunity to raise the profile of the Barkly Region’s First Nations’ artists. At the time of the study, Anyinginyi Health had employed visual artist Rupert Betheras to work with men to make works that were included in the 2017 awards.

**Although there were no commercial galleries with a physical presence operating in the Barkly, some Barkly Region artists were selling works through galleries in Alice Springs, interstate, or overseas,** either through an arrangement with the art centre or direct relationships with galleries themselves, or their works had been resold and were now being offered as part of galleries’ own inventories. Although it was beyond the scope of the research to quantify this exactly, the study found that most of the gallery sales from the Barkly appeared to be coming from Artists of Ampilatwatja or Utopia Homelands. Kate Podger at Talapi supported the art centre system by only taking works through the relevant art centre, and ensuring that sales were handled ethically. Talapi also handled some works from BRA artists, particularly from Epenarra. The research found several private galleries across the country that had been handling Utopia artworks for many years, including a commercial gallery in Brisbane, Mbantua in Alice Springs, Japingka in Perth, Utopia Lane in Melbourne, and Delmore Gallery (now online, formerly at Delmore Downs Station, situated next to Utopia Homelands).

As described in the ‘Arts and Creative Sector Ecology’ section above, Arlparra school was identified as operating its own art centre, showing and selling works. The researchers were unable to establish details such as the contracts or agreements made with artists, but anecdotally, we heard that artworks from the region were also being sold in the Urapuntja Health Clinic. Arlparra community is the main service hub for the Utopia Homelands, and yet, despite the region’s reputation in visual arts, at the time of the research there was no art centre there that could act as a centralised space for making and showing works. At the time of the study, the Urapuntja Aboriginal Corporation and Desart were undertaking a scoping study for an art centre, but this had not yet reached a conclusion. CEO of Urapuntja Aboriginal Corporation in Arlparra, Michael Gravener, expressed some concern about whether Utopia artists or their families were, in fact, receiving royalties for resale and use of their works. He used the recent example of an Emily Kame Kngwarreye work having sold for $2.1 million, and another being used as the basis for the livery on a QANTAS jet. The researchers were unable to establish what royalty arrangements had been made in these cases, but Gravener and the Urapuntja board felt that the benefits from large-scale sales like these, as well as the branded Utopia merchandise, clearly did not flow back into the Utopia communities, which in their eyes supported the need for an art centre. Anecdotally, we heard of one very successful Utopia artist who felt that they would prefer to continue with their own gallery affiliation rather...
than be bound by an art-centre model. Again, the researchers were unable to find information about the contracts or agreements made between Utopia artists and galleries, but it seemed that these varied depending on the gallery; whereas some appeared to be operating ethically, others were viewed with suspicion by certain members of the sector as being exploitative “carpetbaggers.” The researchers are aware that there are long-standing tensions surrounding this issue (see Acker & Stefanoff, 2016), and it is beyond the scope of this study to explore these in depth; however, it is interesting to note that in the absence of an art centre, Arlparra School had stepped into the space and appeared to be offering something akin to this service. First Nations’ artworks from the Barkly Region were also being sold at roadhouses along the Stuart Highway, but again, we are uncertain as to the arrangements made between artists and roadhouse managers in these cases.

As stated above, just over a quarter of survey respondents who generated income from their creative works stated that they sold works themselves. (The survey offered the indicative examples “websites, markets, word of mouth.” See Appendix C). Approximately one-third of respondents who engaged in photography and were generating income from their practice indicated that they sold works themselves. There was some concern among sector representatives that First Nations’ artists and artefact makers would sometimes sell works directly to the public, independently of an art centre or gallery; either on the street, in pubs, from their front yards, or directly to staff working in a health or other service organisation. Kathy Burns suggested that the practice of selling works in this way was essentially a “black market” where works were not valued highly enough, and artists were not then able to receive resale royalties. While the researchers did encounter some First Nations’ artists selling works in this way, only a small number of survey respondents who were engaged in painting, drawing, and artefact making indicated that they sold works themselves, and these may have included selling at markets or through websites. Burns also stated that BRA had been active in encouraging health and other service organisations not to engage in brokering private sales, and the presence of strong art centre practices in much of the region may have contributed to curbing these activities. The then Section Manager at Anyiningi Health’s Stronger Families said that they had put a stop to some of the women’s painting programs because they had found that the women were taking works and trying to sell them. She said the organisation did not want to “step on the toes” of BRA or Nyinkka Nyunyu. An acting team leader at Stronger Families later expressed similar concerns about the men’s painting program with Rupert Betheras; as did representatives from the Tennant Creek Women’s Refuge, who spoke about the tension between arts practice providing a sense of respite and an independent income stream for women who were fleeing domestic violence on the one hand, and the risk that they would use the funds to purchase drugs and alcohol on the other. This is a complex area that will be discussed further in the following chapters.

In the case of First Nations’ music, Winanjjikari Music Centre’s music was being distributed through CD sales, streaming, and downloads, with works being regularly broadcast on radio and on-demand through CAAMA and BCCC. Musicians were also profiled on television and online through filmed live performances and music video clips. The researchers were also informed of musicians from programs such as the Barkly Regional Council’s youth outreach activities having some exposure through videos on YouTube (e.g. a video made by the Hill Boyz and the Etown Boyz in conjunction with Monkey Marc as a part of the Barkly Regional Council’s Youth Diversion Multi-Media Program and Barkly Desert Culture program in 2016 has received 6,586 views). BRA’s program Media Mob contributed a great deal to the visual exposure of WMC’s bands and artists, producing high-quality content that was broadcast Territory-wide on ABC television, ICTV, and Imparja. Kathy Burns highlighted how difficult it was to break into the national broadcast market, for example, NITV, suggesting that BRA did not have the capacity to employ a public relations specialist who could dedicate the time necessary to build this kind of profile. In terms of how musicians negotiated payment and contracts, Alan Murn suggested that the complexity of legal arrangements with publishing, copyright, and distribution meant that BRA entered into unique contracts with each musician or band that came through WMC. He suggested that the industry-standard split of 75% to the producer and 25% to the artist rarely applied in the case of WMC, where “at most, we’ve taken 50% for funding and producing [an] album.” Representatives from CAAMA also described
the complexity of contracts and legal arrangements with regard to sound and video, where there might exist language barriers (both in relation to English and complex legal language), as well as the different content rules and laws for different skin groups around what can be reproduced. They had consulted with the National Film and Sound Archive for advice, and engaged Terri Janke and Company (a high profile First Nations’ legal firm in Sydney) to develop a set of Indigenous Intellectual Property protocols for sound and video (see Kearney & Janke, 2018). One of CAAMA’s goals was to develop a culturally appropriate version of an intellectual property agreement that may incorporate video. One of the most significant avenues for exposure for First Nations’ musicians in the Barkly appeared to be live performance and touring, with artists playing at Territory events such as Bush Bands Bash, Desert Harmony Festival, Territory Day (held annually in Tennant Creek), NAIDOC week, community sports carnivals, and other local events. Some of the more prominent musicians, for example, Rayella and Sandhill Women, also toured interstate.

In the case of media arts, it appeared that much of the activity in this space was focused on First Nations’ content produced by First Nations-led organisations. First Nations’ Media Australia Manager Daniel Featherstone pointed out that most of the media activity in the Northern Territory was concentrated in the larger centres and hubs, as well as some remote communities where there is a support organisation. He described how the changing global media landscape had impacted on content production and broadcast in the Northern Territory, with the move towards online streaming and on-demand services, locally produced content and advertising “drying up,” and advertising dollars moving onto online spaces. Specifically, he highlighted the trend from live television and radio to online streaming and on-demand content, and how this had impacted the sector in terms of how they managed content. Where large broadcasting organisations such as Imparja Television previously created their own “in-house” content, this had been scaled back in recent years due to low advertising returns, with most programming rebroadcast from commercial TV services. The focus of IAS funding on radio production has also reduced the amount of community video production being undertaken by remote media organisations. In some cases, this meant art centres (such as BRA through their Media Mob) were given more production and broadcast opportunities:

I think the art centres are probably doing nearly as much of the digital media creation as our media organisations now. Digital media is sort of an adjunct to their work rather than their full-time work, so they often bring in producers or trainers to work with their artists and produce content. (Daniel Featherstone)

Indigenous Community Television (ICTV) based in Alice Springs, as well as having local and satellite delivered broadcasts, were sharing a large amount of remote community content online through their on-demand ICTV-Play service. The researchers found 181 videos from the Barkly on this service, most of these produced by Media Mob, and several others produced by Barkly Regional Council as part of their Youth Diversion Program. Featherstone pointed out that due to the lack of commercial returns, most of these kinds of productions relied on government funding, but because of their low operational costs, they were less threatened than commercial regional media services. Featherstone described how the remote media sector needed to respond to the changing media landscape:

The type of content that they produce has to change as a result; it has to either be more quickly available or have a longer life. So producing videos or podcasts or radio docos that have a longer life but can be shared over multiple platforms is the way to go.

Media Mob were responding to this need effectively, by producing numerous short videos that they could share on BRA’s own website and social media, and online through other services such as ICTV. They had also branched into live streaming, where members of WMC and Media Mob provided a mobile recording service to capture musical performances, sport, and other arts and cultural events occurring around the region, and stream these online. Since its establishment in 2016, this service had successfully streamed events from the Desert Harmony Festival, National Youth Week, and more.
Aside from art centres and arts organisations driving business and enterprise in the ways described above, there were some smaller creative enterprises operating in the region. The community needs and focus resulted in T-C Mob programs such as the Headstone Project: “We arranged training for participants in Work Health and Safety, White Cards, and we did a construction course for them to learn how to concrete and do that properly” (Josephine Bethel). Prior to this project, some families were not able to afford to put headstones on graves. Another activity was repurposing old items such as packing crates to create new products (e.g. furniture). Participants could then use the income from these projects to develop other projects and ideas. Additional social enterprises have also come about including wreath making and a lawn mowing service. (Josephine Bethel). The T-C Mob were supporting participants to sell their products at the Tennant Creek markets and online through Facebook. On a smaller scale, the Senior Community Development Officer with the Red Cross described how they were engaging First Nations’ Tennant Creek community members with craft and jewellery making as part of their community garden project. She added that they planned to extend this into running a market stall in the garden to sell the work. The CWA was also making some craft items for sale at the Tennant Creek markets and CWA events to raise funds for the Association. A highly successful enterprise in the Barkly came out of the work of Tennant Creek First Nations’ artist Dion Beasley and his Cheeky Dog designs. Working in partnership with local woman Joie Boulter, Beasley’s designs appeared on T-shirts, fridge magnets, tote bags, brooches, children’s clothing, hats, badges, earrings, and more. These were a mixture of handmade works by Joie Boulter, or manufactured off site, using Beasley’s designs. Sale outlets included the Tennant Creek BP service station, Alice Springs Airport, Boulter’s studio, and online through the Cheeky Dog website. Beasley had collaborated with author Johanna Bell to produce Cheeky Dog children’s books, published by Allen & Unwin. At the time of the research, Beasley was working with Allen & Unwin to produce an artist memoir. Markets for Beasley’s products were Australia-wide, whereas the smaller enterprises were more focused on support from locals, and tourists passing through Tennant Creek.

Another element of arts business and enterprise in the Barkly Region was presenting performances from interstate for local audiences, an activity mostly undertaken by BRA, Arntback NT, or the two in partnership. These events were often mounted during the Desert Harmony Festival (see case study, Chapter 9). Music, opera, theatre, and ballet were brought to Tennant Creek as part of regional touring programs, or to work with schools and community
groups as part of the DHF’s engagement activities. Because of its remoteness from regional and metropolitan centres, these events were rare but well attended by Tennant Creek’s multicultural population. At the time of the research, a local consortium of business owners had paid for a privately-run touring exhibition showcasing the work of Michelangelo. This was held in the Civic Centre, and contained large poster prints of his famous paintings, replicas of some of his sculptures, and didactics explaining his life and work. The group had also obtained a corporate sponsor for the event—an engineering company whose branding appeared on flyers and signage, and in a display outside the entrance. Apparently, a similar exhibition had previously been brought to Tennant Creek showcasing Leonardo Da Vinci. The exhibition was open for three months and, according to one of the attendants, was receiving approximately ten visitors per day.

Figure 28: Melbourne City Ballet presents ‘A Midsummer Night’s Dream’ at Desert Harmony Festival 2017

According to the survey, individual artists and creative producers in the Barkly were not highly active in engaging external services such as advertising, marketing and web design to support their work. 28.7% answered that this question was not applicable to them, or they did not market their work (n=108). Some respondents specified that they relied on art centres to do this, and it is reasonable to assume that some of the “not applicable” responses may have been in this category as well. 17.6% said that they did their own marketing and advertising, with an additional 8.3% stating that they used the internet or online platforms such as Facebook. Again, it is reasonable to suppose that some of those who were doing their own marketing and advertising may have also been in this category, especially when we see that 48.1% of respondents were using online platforms to show, share, and sell their work (see further below under ‘Arts and Creativity Spaces and Places’).

The research found that significant activity was being undertaken by art centres in promoting and advertising First Nations’ artists and their works. Given the prevalence of tourists, remote workers, and interstate buyers in the market, it is not surprising that a key aspect of promoting First Nations’ visual arts was to highlight the story of both artist and work, and its cultural significance. BRA was doing this by producing short artist videos, featuring the artist speaking about their background, Country, and work. These beautifully shot vignettes were produced by the Media Mob and shared on the online broadcast platforms described above. Kate Podger from Talapi gallery explained that when she sold a work, she was selling “a piece of Aboriginal culture”; for example, the story of the artist’s Country, or the story of what certain plants or medicines were used for. Kate Foran from Nyinkka Nyunyu highlighted how important it was to
engage in conversation with people visiting the centre, giving them information about the cultural significance of the site for Warumungu Traditional Owners, the works in the gallery, and the region around Tennant Creek. She described this as a “commercial edge” where, “The more you hold them there, the more chance you’ve got of selling something.”

The more commercially minded art centre managers and gallery owners also spoke about the importance of having “high quality” work for sale. While this is a subjective measure to some extent, these operators were able to recognise works that would sell, and provide guidance to artists in terms of colour, technique, and size of canvas in order to meet the demands of the market. In the opinion of the interstate gallery owner mentioned above, the collectability of work was dependent on a combination of high-quality work being produced, and the artist’s career being “well managed.” Kate Podger from Talapi said that she often spoke to art centres, encouraging them to produce works of a particular size that she knew would be more marketable; a particular motif or type of merchandise where there may be a gap in the market; or a well-crafted product that would have a point of difference from a larger often over supplied market in different styles. Caroline Hunter, although acknowledging that the Artists of Ampilatwatja knew the market well, still engaged in a certain degree of artist development when necessary. Artist development will be discussed further below in the section on ‘Arts Education and Training’, but it is clear that there existed a relationship between the quality of works, the development of artists, and the ability to market and sell their works.

The use of online platforms by art centres and galleries to promote, market, and sell works varied. Commercial galleries (especially online galleries) were obviously using this method effectively, as was Artists of Ampilatwatja. While BRA was effectively promoting their visual artists through online videos, Visual Arts Outreach Program (VAOP) Coordinator Georges Bureau described their online gallery as needing further development (this was started in 2014), recognising the need for someone with stronger experience in sales and market development to be able to build trusting relationships with buyers. BRA was extremely effective in promoting its other programs and activities such as WMC and Desert Harmony Festival through social media such as Facebook and Twitter. Although they had websites and social media accounts, neither Arlpwe nor Nyinkka Nyunyu were selling or promoting their artists extensively online and, in the case of Arlpwe, this was due to there being a lack of human resources with the time and skills to maintain the website and social media (see case study, Chapter 10). The implications of how Barkly artists and individuals used online platforms to promote and sell artworks and creative products will be discussed further in Part 4.

The study found that painting by First Nations’ artists was the most commercialised art form in the Barkly, with several high-profile artists associated with the region. The Barkly was also home to a thriving First Nations’ music scene, and a broad array of other artworks and merchandise being produced; however, there were far fewer visible instances of non-Indigenous-made artworks being distributed or sold. This has implications for how the sector might seek to support the 36.3% of non-Indigenous creatives in the region to profile or commercialise their work. There were only four for-profit creative businesses, and no physical commercial galleries in the Barkly. Art centres or organisations were the main drivers of arts business and enterprise through promotion, marketing, sales and distribution, and through producing and presenting performances; however, the majority of their income was derived from government funding. This has a number of implications for the sector as will be explored further in Part 4. For these organisations, there were varying levels of commercial success and varied engagement with online platforms for promotion and sales, with a demonstrated need for some art centres to develop in this area. The Barkly was also home to some smaller arts and creative enterprises, as well as individuals undertaking their own marketing and sales independently of art centres or organisations. How the sector supported these, and the tensions around some activities (e.g. street sales and carpetbagging) will be explored further below.
3. Arts education and training

The research team investigated what kinds of arts education and training artists and creative workers had received, and how organisations supported training and professional development. This was an important element of the arts and creative sector, with implications for how it might be sustained and grown in the region. Again, this was approached holistically, recognising that formally accredited training sits alongside informal mentoring, collaboration, and networking in the constellation of artist development in the region.

Arts organisations in the Barkly were active in delivering a range of training, support, and development opportunities for artists. The Barkly Artist Camp was an example of this, co-presented by BRA and Desart, where First Nations’ artists meet annually to share and learn new skills in a week-long workshop program. In 2018, the camp included workshops in batik and photography, and in previous years it had included legal and financial advice for artists. Desart also delivered non-accredited training in areas such as photography, curation, and how to use the SAM (Stories, Art, Money) visual art database. They also partnered with the Batchelor Institute to deliver a Certificate I in Business tailored to the remote art centre context. Individuals from Arlpwe and Artists of Ampilatwatja were enrolled in this program during the time of our fieldwork. From our observations, it was evident that these individuals were taking on increasing responsibilities over the course of our time in the region. Both Ian Grieve from Arlpwe and Caroline Hunter from Artists of Ampilatwatja reported that this training was valuable in terms of preparing First Nations’ workers to become leaders in their organisations and mentors and role models in their communities. Through the hub-and-spoke model of their VAOP, BRA was also involved in skilling up arts workers in the remote centres such as Kulumindini in Elliott so that they could manage these independently.

Another example of arts organisations providing training was the Bush Bands Bash, presented by Music NT, which incorporates Bush Bands Business, a three-day music business training camp in the lead-up to the annual concert in Alice Springs. Through workshops with established music industry mentors such as Peter Garrett and Brian Richie, this camp aims to develop musicians’ skills in live music production, performance, merchandising, PR, and other aspects of the music business. Music training had previously also been a significant aspect of the Winanjjikari Music Centre at BRA, where Charles Darwin University and CAAMA radio had delivered accredited training modules in areas such as sound engineering and production. According to one trainer who had previously delivered these modules, it was sometimes difficult to achieve high completion rates, due to the distances trainers had to travel from Alice Springs and the inconsistency of attendance. Charles Darwin University had experimented with delivering the modules remotely over Skype and then doing assessments in person, but on the last occasion only four out of the eight students enrolled had completed the training. Based on our observations and the survey responses, WMC appeared to rely more heavily on informal supervision and peer mentoring and training occurring within the centre. Anecdotally, we also heard from quite a few people in the sector who believed that people in very remote First Nations’ communities had been “over-trained,” receiving a raft of certificate-level qualifications in a range of areas that did not lead to genuine employment opportunities.

Most of the art centres in the region were engaged in some form of ongoing artist development, supporting individual artists on an ongoing basis to improve their practice. In most cases, this involved non-Indigenous arts workers, gallery owners or art centre managers providing suggestions to artists about what might help to sell the works. This included, for example, the size and shape of canvases, colour palettes, or different techniques that might enhance the style of their work. Approaches to artist development varied from organisation to organisation, and while some arts workers felt that it was not their place to intervene in the cultural production of the artists, it was thought by some in the sector that art centres in the region could benefit from more focused artist development that would raise the standard of the work.

As a non-arts organisation, Barkly Regional Council was nevertheless involved in providing informal arts training both in Tennant Creek and in very remote communities through their Youth Links program, which included painting, information technology, circus, hip hop, and more. Barkly Regional Council’s Director of Community Services at the time of the research, reported that these programs
were selected on an ad-hoc basis depending on what opportunities emerged through organisations such as Arts NT, specific funding streams, or through word-of-mouth recommendations. One such project was the music outreach program *Barkly Desert Cultures* that was being delivered in five Barkly communities in the period just prior to this research. That program had been supported by the *Indigenous Advancement Strategy (IAS)* and resulted in the formation of several hip-hop crews who successfully recorded CDs and performed at festivals such as *Golden Plains* and *Bush Bands Bash*.

**In terms of more formalised arts training through schools, colleges, and universities, it seemed that opportunities in the Barkly were limited.** Louise Partos, the Executive Officer at Artback NT, reported that she had seen a decline in formalised arts training and support from educational institutions across the NT over the past 10 to 15 years. Indeed, during the course of our research, Batchelor, which had previously been delivering and supporting arts programs in Arlparra through their Learning Centre, withdrew their support for the Centre following a loss of NT Government funding, with the result that it was left empty for many months before the Urapuntja Aboriginal Corporation took over the lease and began using the facilities. It seemed that most of the training that the Batchelor Institute provided, either through Desart or otherwise, took place in Alice Springs, which is not necessarily accessible for artists in Barkly communities. Most of the survey respondents who stated that they had received a degree or postgraduate-level arts education had obtained it interstate or overseas. On the other hand, an arts lecturer at the Charles Darwin University Creative Arts School reported that the school was restructuring and would be seeking to employ a remote lecturer responsible for travelling to the regions. Apparently, they had done this previously, but the lecturer pointed out that there were very high costs involved. Louise Partos suggested there was a need to strengthen arts in secondary schools in order to raise young people's aspirations towards the arts and to potentially studying at tertiary level. She observed that there was a shortage of strong drama and dance teachers in secondary schools, which reflected “a real lack of understanding of the arts from particularly a secondary level, and then that feeds into the lack of opportunities within tertiary.” Partos went on to say that Artback NT was having less engagement in schools in the Barkly with their touring programs than they had previously experienced. She acknowledged that this was cyclical, and success was largely dependent on the presence of passionate individuals championing the arts in their schools: “I think the transient nature in schools particularly is a real issue for us because every year we start again and don’t have that ability to build a relationship. I think that’s got worse for us.”

In contrast, Barkly Regional Arts appeared to be having considerable success in engaging with the local schools, particularly in Tennant Creek, and had found some innovative ways to strengthen their arts provision. As part of the *Desert Harmony Festival*, they had set up partnerships between high profile interstate companies such as Opera Australia and Melbourne City Ballet to work with the students to produce community performances. This also included students being involved as chorus members in their main stage productions at the festival. The Melbourne City Ballet partnership with BRA included a local youth dance group TC Dance Crew. Kathy Burns described the rationale for this: “It really is about partnering with professional organisations who can come out and keep delivering high-quality stuff for young people, to see the fact that there can be a pathway into an arts career.” BRA was engaged in other ways in supporting young people's pathways into the arts. Liz Rogers, Performing Arts Manager at Artback IN The, remarked on the success of Sean Bahr-Kelly, who began as a CDEP trainee and went on to be the lead employee in the Media Mob: “For me that’s a really clear indication of how well they’re doing what they’re doing, that they’ve actually trained someone up well enough that that person can stay and earn a living in that area.” Tash Evans was another young person whom BRA identified as a potential arts leader in her community. During the 2016 *Desert Harmony Festival*, Tash described her experience: “I had never managed anything, Kathy asked me to manage *Camp Harmony*. So like from being in the shows, and building up the confidence, then I got the opportunity.”

**Another source of arts training in the Barkly identified in the research was the Community Development Program (CDP), where participants were placed in art centres and other arts-related roles as part of their obligations to engage in community work-for-the-dole.**
As mentioned previously, an agreement had been made between Artists of Ampilatwatja and CDP provider My Pathway to place workers in the art centre; and BRA, Nyinkka Nyunyu, and T-C Mob were engaged in similar activities in partnership with Julalikari Aboriginal Corporation. In some cases, these arrangements were framed as traineeships; for example through BRA’s Digital Media Youth Project where, in 2016, ten participant trainees joined the Media Mob to receive on-the-job training from Sean Bahr-Kelly and a visiting professional film maker from Melbourne, Dujon Pereira. Some survey respondents also described their placement in art centres as on-the-job training or mentorships that had been initiated by the CDP.

A total of 88.2% of respondents said they had received some form of mentoring or training in their arts and creative practice (n=119), and according to the survey, the presence of mentoring and training was not associated with whether artists did or did not generate income from their work.

When asked to specify the different kinds of mentoring or training that people had received, the majority of responses were represented across informal mentoring from Elders, partners, and family members; workshops delivered by organisations or private tuition; and mentoring or peer learning from arts leaders or other artists (see Figure 30). Family mentoring was extremely common among survey respondents; 46.7% of respondents who specified this often cited multiple family members (n=107). Most respondents who cited family mentoring identified as Aboriginal, and many of those who cited peer learning were musicians. More formal channels for arts education such as school, college or TAFE, and university were not as prevalent among respondents, possibly due in part to the limited opportunities available, as discussed above.

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Figure 29: Elaine Sandy (L) teaching Julie Peterson to pilot one of the Media Mob drones at the BRA Professional Development Week for VAOP Art Centre Managers

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Figure 30: Arts training and/or mentoring
The survey invited open-ended responses about the kinds of training or mentoring that people had received. Responses are presented in Figure 30. The 2016 Census indicated that in the Barkly Region overall, 56.0% of residents had received no qualifications, 14.4% had received a vocational certificate (levels one to four), 4% had received an advanced diploma or diploma, and 8.4% had received a Bachelor or higher degree (Economy.id, 2018). These figures suggest a comparable spread of non-school educational qualifications, with responses in our survey of advanced diploma, diploma, and bachelor or higher degree appearing collectively under "University" (given that several respondents mentioned a teaching diploma obtained at university, or similar). **Whether specific to the survey sample or the general Barkly population, the percentage of the population with non-school-based educational qualifications was far lower than the national average.**

Where 26.2% of survey respondents had received non-school qualifications, the national average in 2016 was 44.1% (ABS, 2016). To put this within a national arts context, in Throsby and Petetskaya’s (2017) national study of professional artists, 90% of those surveyed had obtained non-school educational qualifications, although it must be noted that our survey was not limited to “professional” artists.

A history of training or mentoring in arts practice was virtually the same across all age groups, reflecting the 88.2% total, aside from the 26–35 age group, 100% of whom stated that they had received training or mentoring. The result was similar across ethnicity, with only slightly more respondents who identified as non-Indigenous stating that they had not received training or mentoring. The strong prevalence of family mentoring of First Nations-identified respondents may have impacted on this result. A history of mentoring or training was also similar across gender, although 10% more men than women reported that they had not received training or mentoring.

**The majority of First Nations’ artists described the importance of passing on techniques and cultural Knowledges to children and young people, and sharing these Knowledges with peers through collaboration.** This cultural transmission is a long-standing practice that continues with or without the support or endorsement of formal training organisations or providers. The research showed that some organisations in the Barkly recognised this and worked to build programs that aligned with this important cultural practice. Desart’s Strong Business Program Manager at the time of the research recognised the importance of peer learning in her professional development workshops: "[i]t comes back to all these smaller communities coming together and learning from each other about what they’re doing. We’re only part of that for one week of every year, so I guess fostering that is really important.” Similarly, the Winanjjikari Music Centre was regularly engaged in this process, with more experienced workers from the Centre in Tennant Creek travelling out to very remote communities and working with locals to stage their own community events. Another example was the approach taken by the T-C Mob, who would harness peer learning and family mentoring in their CDP creative enterprise and other initiatives. Josephine Bethel, one of the founders of T-C Mob described how they were currently making repairs on their premises:

> What we’ll do is go and buy materials and we’ll use that as an activity for them to do, to show them how to do a project or let them show each other their skills. There’s a lot of community people who have skills but you don’t know until you start having conversations.

**Events such as the Barkly Artist Camp, Desert Harmony Festival, and the Traditional Dance Festival were regularly cited by survey respondents as being important sites in which this kind of mentoring and exchange could occur.** This occurred through workshops, performances, and in the social atmosphere surrounding the events. Many survey respondents described how these events brought different Barkly communities together and gave people the opportunity to connect with and learn from extended family. Speaking the day after the 2018 Traditional Dance Festival, two local Ali Curung Elders explained how important this event was for teaching the young boys and girls traditional dance and body painting, so that they could then participate in ceremony (see case study, Chapter 10). Mark Smith, CEO of Music IN The, pointed out that sometimes the arts in remote areas could exist in a kind of “feedback bubble” where it is difficult to develop and “find your own voice.” Smith suggested that the artistic exchanges and collaborations that occur
through events like Desert Harmony were a successful model for enhancing artist development. Supporting this view from a different perspective, Caroline Hunter from Artists of Ampilatwatja shared her difficulties in achieving variety in the training being offered to visual artists in her community. Having a trainer deliver the same workshop across a number of communities, she said, resulted in the same styles being replicated, which therefore risked diluting the strength of Ampilatwatja’s unique style.

It is important to note that many non-Indigenous artists also listed family and peer mentoring as an aspect of their training, and that some Barkly organisations were also adopting an intercultural approach to mentoring and peer learning. The Red Cross craft and jewellery making enterprise described in ‘Arts Business and Enterprise’ above was being led by one of the non-Indigenous administrative staff who, as one senior staff member said, “has had a little bit of experience herself, so she’s been sort of teaching them as they go.” Part of the plan for this enterprise was to mentor participants in managing the finances from sales. BRA outlined their approach to mentoring in their 2017 annual report, describing how the process worked with visiting professionals from interstate:

> Mentoring is built as two-way learning. The local staff provide important knowledge about venues, equipment, third party personnel and protocols. Flown-in staff bring new technologies to problem solve and professional expertise to share. This combination creates a cohesive and knowledgeable team. Mentoring is tiered with a professional artist teamed up with one local staff member to mentor and then that staff member has a team of local trainees or volunteers to mentor/manage. This way, the local staff member is not being replaced by the professional artist but is directly receiving new skills to interpret and share to a larger local team.

(BRA, 2017)

The study found a prevalence of family mentoring, peer mentoring, and non-accredited cultural transmission among artists and creatives in the Barkly. While this is a recognised practice among First Nations’ Peoples, it was also present among non-Indigenous respondents in the survey. The number of Barkly artists with non-school-based educational qualifications was 40% lower than the national average, and there was limited access to arts education in schools and tertiary institutions within the region. Arts organisations were supporting First Nations’ artists through accredited training, workshops, artist development, and peer learning; and festivals and events were important sites for peer learning and artistic exchange. The strength and prevalence of non-accredited learning in the region has implications for funding allocation and policy in the area of arts development. There is potential to build capacity in this area in order to continue maximising the benefits. There is also a pressing need to strengthen arts education provision at school and university level within the region. A significant theme throughout the research, and particularly present in the survey responses, was that artists in the Barkly valued highly the existing opportunities for training, development, and collaboration with other artists, and they were keen for more to be made available in the future (see further in Chapter 7).
Chapter 6: Support, Collaboration and Spaces

1. Support, networks, and collaboration

The presence of support, networks, and collaboration for both organisations, and individual artists and creatives in the Barkly was strong. As described in Chapter 4, there are many arts and non-arts organisations supporting and collaborating with each other to achieve their goals (although did find that this was not always the case). Support and opportunities for individual artists and creatives to work together were provided by arts and non-arts organisations, not only through structured programs, but also in providing spaces for people to gather together and work. People also generated their own opportunities for collaboration and networking, through online groups and informal collectives such as the Writers’ Group in Tennant Creek. We also acknowledge that there is often considerable crossover between family and peer mentoring, cultural transmission, and belonging to support groups or networks. For example, although many of the First Nations’ painters that we interviewed said that they made work on their own, the work was completed in the context of a group (some of whom were family members) sharing space in the art centre, and exchanging ideas around technique and content. No matter how support, networking, and collaboration was occurring, it was clear that Barkly artists and creatives relied heavily on these to sustain their practice. As Alan Murn pointed out, “It’s community life, you’ve got to be part of that community.”

A total of 72.9% of respondents said that they received help or support for their arts practice from people, organisations or places (n=118). Of those who specified receiving support, 75.9% received this from an arts organisation, and 10.3% from a non-arts organisation. The definition of help or support was left open, but the survey gave the following guidance: “This could be financial support, assistance with publicity, a space to work in, etc.” The majority of those who stated that they received help or support identified as Aboriginal (76.5%), and for this cohort, the key source of support was arts organisations. Despite this, several non-Indigenous survey respondents cited BRA as an organisation that supported them and provided networking opportunities. Of those who derived an income from their arts or creative practice, 82.6% received support, which demonstrates how crucial it was for Barkly Region artists to receive support in order to commercialise their creative practice.

A total of 54.6% of respondents said that they belonged to groups or networks that support their practice (n=119), with examples of networks including visual artist groups such as Mungkarta Artists, Kulumindini Artists (Elliott), and Tartakula Artists (Tennant Creek), as well as community groups, music groups or bands, Facebook groups, the Writers’ Group, professional associations, and government or peak bodies such as Desart and Music NT. 21.2% of those who said they belonged to arts or creative groups or networks mentioned online platforms, most commonly Facebook (only one respondent mentioned Instagram), and in some cases respondents stated that they belonged to several Facebook groups.

A total of 52.1% of respondents said they collaborated with other artists or creative practitioners in their work (n=119). The researchers recognise that collaboration occurs in a range of ways and can be seen as a continuum between working closely with other artists to make work together (e.g. composing and recording a song), to simply spending time together with other
artists in a creative space such as an art centre, where ideas and techniques might occasionally be shared. A small number of respondents described collaborating with family members to make work, but the dominant form of collaboration was with other artists or creatives within the art centre where they were working, with other artists or creatives in the Barkly Region, and also within the NT more broadly. Some respondents described collaborating with other artists or creatives interstate, either through facilitated engagements such as BRA’s partnership with Melbourne City Ballet, or online through their own networks.

Of those who stated that they were receiving help or support in their arts practice, there was virtually no difference between gender and age groups. Slightly more men stated that they belonged to groups or networks and also collaborated with other artists. This may correspond with the fact that more men were musicians, and musicians were likely to collaborate. In terms of the different age groups belonging to groups or networks, results across the two age groups spanning 36–55 were similar. More respondents in the 26–35 and 56–65 age groups stated that they belonged to groups or networks, and fewer respondents in the 18–25 and 65+ age groups stated that they belonged to groups or networks that supported their creative practice. Collaboration with other artists was similar across most age groups but much higher in the 18–25 age bracket (85.7% of respondents), and much lower in the 65+ cohort (22.2% of respondents).

The survey results showed that the majority of those who derived an income from their arts or creative practice belonged to support groups or networks, or collaborated with other artists, which highlights the importance of people working together in order to commercialise their creative practice. Belonging to and working within supportive groups or networks was also vital for creating social benefits such as health and wellbeing, as will be discussed further in Chapter 11.

The research found that the majority of Barkly artists and creatives were enabled by collaborations, informal networks, and support from arts organisations in the form of space and resources. For those who received help and support, three-quarters of these cited arts organisations, with most of those being First Nations’ respondents. BRA was providing some support to non-Indigenous artists. There was a strong correlation between deriving income from creative practice and receiving support, collaborating, or belonging to groups and networks (both in person and online). The arts sector therefore has a key role to play in enabling artists to develop their practice through continuing to provide opportunities for support and collaboration.

2. Arts and creativity spaces and places

The mapping research included an investigation into the different kinds of spaces and places that people used for making (including creating and rehearsing) and sharing (including showing and selling) their work. The research showed a wide variety of spaces being used to make and share creative work beyond art centres, entertainment venues, and galleries; or fit-for-purpose offices, studios, or workshop spaces. This applied to individual artists, as well as arts and non-arts organisations, with individuals, groups, and organisations making use of a variety of public, outdoor and alternative spaces; in some cases to provide a unique experience for artists or audiences, but in most cases out of necessity; that is, a lack of suitable spaces, let alone spaces that were dedicated to the arts. As detailed in the examples below, we found a number of organisations repurposing spaces that had become vacant due to factors such as businesses and services closing down.

A key challenge facing the CWA in Tennant Creek was the lack of a suitable space to store and display their considerable art collection. Acquired over several decades since the 1970s, this collection of 150 works by both First Nations’ and non-Indigenous artists from across the Barkly was an extremely valuable cultural asset, providing a historical and social record of the region;
and yet it was currently being stored in inadequate conditions in the CWA hall, rarely shared with the public. At the time of the research, the CWA was making enquiries about a disused space at the Battery Hill Mining Centre, and whether this could be used to display the works, but this had not been resolved. Also facing challenges with regard to space, BRA was experiencing some uncertainty about the long-term viability of their premises, which were housed within a training centre owned by the NT Department of Education. This was a large collection of spaces that included the offices for BRA’s core operations, Media Mob, and WMC; the WMC studios, storage, and performance space; the Visual Arts Outreach Program (VAOP) gallery and office; the radio broadcast studio; and the theatrette. With a shortage of suitable premises in Tennant Creek, the training centre had been an excellent location for BRA, but there was uncertainty about the various conditions of the rental agreement and the prospect of renewing the lease. In addition to this, BRA was working in partnership with the Tennant Creek Show Society to develop the showgrounds as a permanent performance venue. This was in part due to the lack of suitable performance spaces in Tennant Creek, which became particularly evident during the Desert Harmony Festival (see case study, Chapter 9).

BRA had become adept at harnessing a variety of spaces and venues in and around Tennant Creek for its programs and performances; for example, holding workshops and events in the Community Gardens, dinners under the stars at the Old Telegraph Station, and numerous outdoor events at Peko Park in the centre of Tennant Creek and at Lake Mary Ann, six kilometres north. The Juno Horse Centre, newly developed by the NT Department of Education for use by remote school students, became home to the Barkly Artist Camp in 2018, providing what Georges Bureau described as a peaceful site that was far enough out of Tennant Creek town for participants to avoid “humbug and dramas,” but close enough to access vital services if necessary. BRA had also received funding through the NTG’s Arts Trail Regional Stimulus Grants17 to develop architectural plans for a large shed at the back of their accommodation block to be used as a public facing facility with a gallery, office, kitchen, and two art studios. Julalikari was also accessing Arts Trail funding to develop workshop spaces for its artists in their disused CDP workshops, and had proposals in place to develop purpose-built studios across the Stuart Highway from the gallery. Nyinkka Nyunyu artists had previously been using inadequate office spaces and boardrooms housed within the gallery complex. Hence Julalikari was planning a dedicated studio space that was separate from the gallery to develop their work. Similarly, during the time of the research, both Arlpwe Art and Culture Centre and Artists of Ampilatwatja were in the process of building and renovating studio spaces that were separate from their galleries, with many of their artists having previously worked at the gallery or at home. In both cases, as with any such projects in remote communities, the process of obtaining the required building approvals and engaging tradespeople to complete the work had been difficult, and the two art centres’ building projects had become extremely lengthy and expensive undertakings. Arlpwe Art and Culture Centre was also developing the dance site where they held their annual Traditional Dance Festival. At the time of the research, the site was just a fenced-off rectangle of land across from the gallery, but Ian Grieve spoke of their plans to install raked seating, shade cloths, and segregated shelters for the dancers to dress and paint up.

Non-arts organisations were also adept at developing or repurposing a variety of spaces for arts and creativity. Josephine Bethel reported that the TC-Mob had first occupied the disused Tennant Creek Bowls Club for its creative enterprise activities, and then was supported by Barkly Regional Council to move to the building next door. The Pulkapulkka Kari Flexible Aged Care Service had received funding from Community Care Barkly to build a shed on its grounds for seniors to use as an art studio. The Mental Illness Fellowship of Australia NT had adapted one of its Tennant Creek office spaces into a music room for young people to drop in during the afternoon. In Arlparra, as

17 The three-year, $2 million Arts Trail stimulus program was announced by the Northern Territory Government in April 2017. The purpose of the program was to “build tourism and cultural experiences” across the Northern Territory, and included plans for a national Indigenous art gallery, and grants for art centres, museums, galleries and keeping places to develop their infrastructure (Northern Territory Government, 2017a). This funding was a key factor influencing arts organisations’ activities at the time of the research.
discussed previously, there was no dedicated art centre, and the school had decided to sell artworks out of their premises. Additionally, part of the Youth Centre at Arlparra was being used for music, and Urapuntja Aboriginal Corporation had taken over the old Batchelor Institute Learning Centre (recently left vacant due to their downsizing delivery in remote communities) which they starting using as a community space for artists and musicians. Aside from adapting and providing indoor spaces for arts practice, a number of arts and non-arts organisations were facilitating trips on-Country for artists to collect bush tucker and bush medicine.

The most frequently used spaces by individuals for making, creating, or rehearsing artworks were: home office, studio or space (64.2%), art centre (49.2%), and outside or on Country (37.5%) (n=120; see Figure 32). Respondents who selected “other” listed cafes, the women’s centre, and primary school.

A considerably higher proportion of respondents who identified as non-Indigenous indicated that they used a home office, studio, or space to make work (82.9% as opposed to 51.4%); and 66.7% of First Nations’ respondents indicated using an art centre, as opposed to 21.2% of respondents who identified as non-Indigenous. This is perhaps unsurprising, given that art centres are traditionally targeted towards First Nations’ artists, and the researchers only knew of BRA as being a dedicated space in the Barkly that was open to multicultural arts practice. The differences between male and female respondents with regard to these top three spaces was minimal, with slightly more male respondents working from home, outside, or on Country, and slightly more female respondents making use of the art centre. As described previously, the concentration of survey activity around the art centres and the prevalence of women using these spaces to paint may have
influenced this result. While many First Nations’ women artists were still painting at home, especially in Ampilatwatja and Ali Curung, we heard from two painters who said they enjoyed making work in the art centre because it provided peace and quiet away from the demands of children. Judging from responses around the value of arts practice, these spaces were also important in providing an opportunity for artists to connect and spend time with each other (see Chapter 7). Caroline Hunter also suggested that the art centre provided shelter and air conditioning during the hot summer months, which was appealing to artists. Home was the main space for making, creating, and rehearsing creative work for the two oldest cohorts (56–65 and 65+).

Fewer of the older respondents made use of an art centre, with reliance on art centres being the lowest for those aged 65+ (22.2%). Using spaces at work was highest among respondents aged 18–25, and working outside or on Country was highest among those aged 36–45. A slightly higher percentage of non-Indigenous respondents than First Nations’ respondents said that they made work outside or on Country (43.9% as opposed to 36.1%). There was little difference between respondents from Tennant Creek and the rest of the Barkly, aside from a higher percentage of respondents from outside Tennant Creek using spaces outside or on Country (55.9% as opposed to 31.3%). This is unsurprising, given the concentration of available indoor spaces in the hub of Tennant Creek, and fewer available options in smaller communities, homelands and outstations. For those respondents who derived an income from their creative practice, fewer said they used spaces at home (58.6% as opposed to 75.0%), and significantly more said they used an art centre (59.8% as opposed to 21.4%). The use of space outside or on Country was similar between those who made money and those who did not. Only two respondents said that they rented an office, studio, or workshop away from home for their creative practice.

Access to an art centre to make work seemed to correlate strongly with whether people were able to commercialise their practice. The researchers acknowledge that making work outside or on Country is a cultural practice for First Nations’ artists engaged in forms such as painting, artefact making, and bush tucker or bush medicine but, perhaps surprisingly, a higher percentage of non-Indigenous respondents selected this option in the survey (43.9% as opposed to 36.1%). This could be linked to the high proportion of non-Indigenous respondents who were engaged in photography, which the researchers observed was often pursued outside; that is, capturing the Barkly’s unique landscape or life on stations and in very remote communities. As expected, photographers were also making work in home offices, studios, or spaces, where they were presumably editing and processing images.
A total of 86.7% of respondents said that they show, share, or sell their arts and creative work outside of friends and family, with most using multiple locations and platforms (n=120; see Figure 33).

The most common spaces for showing, sharing, or selling creative work were art centres, online platforms, and public spaces or venues (e.g. parks and recreation halls). The chart above shows a high level of online participation, with 48.1% of respondents listing different online platforms such as personal or third-party websites, social media, online market platforms, and e-mail outs. Perhaps unsurprisingly, the youngest cohort (18–25) represented the highest proportion of respondents who stated that they shared their work through online platforms (60%). 96.9% of non-Indigenous artists shared their work online, as opposed to 28.8% of First Nations’ artists; and 48.8% of Tennant Creek based artists shared their work online, as opposed to 26.5% of respondents from the rest of the Barkly. This comparison might reflect the lack of communications infrastructure or reliability in the smaller remote communities, homelands, and outstations. For those artists who derived an income from their practice, the majority (61.2%) were using art centres to show, share, or sell their work. A higher proportion of respondents who stated that they did not make money also said that they used public spaces or venues (e.g. recreation halls, parks,
community centres, government buildings, and libraries). Weekend markets also emerged as a significant avenue for showing, sharing, and selling, with 27.9% of respondents using this avenue; this was similar across the two ethnicity cohorts.

The numbers of respondents using commercial galleries or retail spaces was relatively small compared to what might be considered community spaces such as art centres, public spaces, and markets. **The predominant age group using commercial galleries and retail spaces was 65+, which suggests that older, more established artists are more commercially active in art forms such as painting, jewellery making, and artefacts, which would be sold in a commercial gallery.** Respondents aged 26–65 were most likely to use an art centre to show, share, or sell their work, with the eldest and youngest cohorts less so. First Nations’ respondents represented a much higher proportion of those who used an art centre (61.7%) than those who identified as non-Indigenous. These figures may reflect historical regional and community development factors such as the establishment of the art-centre model in the 1980s, attracting what are now middle-aged and slightly older (mostly female) First Nations’ artists; and the arrival of the internet and spread of social media, impacting on the younger artists. Art-centre usage by age group for showing, sharing and selling work mirrors that for making or creating work, which reflects the obvious flow from making to showing work within the art-centre environment.

The limited availability of dedicated spaces and venues for making and sharing artwork as experienced by organisations (described at the start of this section) is also reflected in the survey responses, demonstrating that **creative practice in the Barkly is largely dependent on people working at home or accessing free public spaces such as art centres or outdoor spaces to make work; and sharing work in art centres, online, and in public spaces or venues.**

Figure 34 shows the different places where artists showed, shared, or sold their artwork in terms of geographic locations.

![Figure 34: Places for showing, sharing, and selling creative works (n=119)](image)

These figures demonstrate that **much of the work was being shown, shared, or sold within the Barkly and the Northern Territory, with the majority of this activity occurring in Tennant Creek.** It must be noted that, in response to this question, 18.7% of survey respondents also gave internet, online, or social media platforms as “places” without specifying where buyers or audiences might be located geographically. Although a detailed mapping of each arts organisations’ geographic reach in terms of where works were made and shared was beyond the scope of the study, these figures correspond loosely with what we discovered through our interviews and consultations with representatives from BRA, Nyinkka Nyunyu, Artists of Ampilatwatja, and Arlpwe Art and Culture Centre, all of whose activity was centred in the region but reached beyond (both physically and online) through various creative collaborations, exhibitions, performances, and sales.

Figure 35 shows a map of Tennant Creek that researchers had on display in the Creative Barkly stall at the Tennant Creek Show. Visitors were encouraged to place stars on the map according to where they lived (yellow star); where they made, created, or rehearsed (pink star); and where they showed, shared, or sold (green star). The blue post-it notes were for Barkly locations that were outside of Tennant Creek. Rather than generating detailed data, this activity was an engagement
tool to bring people into the stall and encourage them to participate in the survey; however, the stars show a diversity and high number of spaces beyond the known dedicated arts spaces (BRA and Nyinkka Nyunyu) where people were engaged in making and sharing creative works in Tennant Creek.

The availability and use of spaces for creative practice, and their geographic spread are important factors in the strength and sustainability of the sector, having a key role to play in areas such as arts business and enterprise, and its cultural and social value. How and where people use space has potential economic flow-on effects within communities, and implications for arts funding and policy initiatives in the region. The research found organisations were adept at repurposing and using non-traditional arts spaces, sometimes for special events, but mostly out of necessity due to a lack of available dedicated arts spaces. A total of 48.1% of artists and creatives used online platforms to show, share, or sell their work, and a significant majority of these were non-Indigenous. This demonstrates the need for reliable communications infrastructure for the sector. Around half of all respondents accessed an art centre to make and share their work, with the majority of these being First Nations’ artists. Country and place emerged as a key resource in terms of space for making and sharing work, which was shared by both First Nations’ and non-Indigenous artists. Overall, there was a heavy reliance on free and public spaces for Barkly creatives to make and share their work. This has implications in terms of how funding and resources should be distributed in order to grow the industry. For example, despite the combined majority of creatives making work at home or in free or private spaces rather than art centres or galleries, we found that between 2007 and 2017 (with the exception of two years) at least 97% of NTG-administered arts and screen funding went to art centres and organisations rather than individuals.
Chapter 7: Value, Aspirations, and Impact

1. Introduction

Part of the process for mapping the sector was to gain an overall picture of how individuals in the Barkly valued the arts and creativity. To that end, the survey contained the following question which invited open-ended responses: What do you see as the value of doing your arts/creative practice? (e.g. for yourself, for those around you, for your community). We have grouped the percentage of responses under the broad categories as outlined in Figure 36.

Many of the categories in Figure 36 are self-explanatory; however, the following clarifies how we attributed the open-ended responses to the question of value:

Health and wellbeing: This contained responses that directly referenced these words, but also mentioned aspects of health and wellbeing such as relaxation, stress relief, calming, and “feeling good” or “feeling happy.”

Creativity and self-expression: This contained responses that directly referenced these words, but also mentioned the creative or artistic process, developing technique, and expressing ideas through art.

Keeping busy or diversion: Many respondents stated that they valued arts and creativity to “keep busy” and to avoid boredom. Also mentioned were other forms of diversion such as “keeps me off the streets” or “keeps me off the grog.” There is, therefore, some crossover between this category and health and wellbeing and, indeed, we have included diversion as an element of health and wellbeing in our further analysis below. Also influencing health and wellbeing are notions of “Fun and enjoyment” and “Identity, pride, and self-esteem.”
Education: This encompassed responses that discussed teaching, learning, and mentoring in the formal and informal contexts that we have described previously in this report.

The categories of cultural maintenance and transmission, education, benefits to others or community, and documenting place and story could be seen to overlap in many ways, and in some cases may seem artificially separated. For the purpose of this analysis, we attributed responses that discussed teaching children in schools, showing new techniques to other artists, and learning new skills to the education category; whereas we attributed responses that discussed keeping First Nations’ cultures strong, showing children their culture, and sharing our culture with other communities to the cultural maintenance and transmission category. The latter was therefore limited to respondents who identified as First Nations. The documenting place and story category applied to responses from both First Nations’ and non-Indigenous respondents that specifically discussed keeping a record of social or historical events and people, and documenting the unique landscape or community life in the Barkly. Similarly, many First Nations’ and non-Indigenous respondents discussed the benefits of arts and creativity to their community, to other people, to groups who might benefit from participating in the arts, and to people who might receive creative works as gifts or mementos.

Many single responses contained notions of value across several categories; for example:

I like doing painting because my grandmother was an artist and when we was little, we always helped her to do stuff. And she told us that if you get older, you can be artist like me. Painting makes me feel good and proud of myself. It makes me happy when I sell paintings.

Figure 36 shows that the majority of respondents valued the arts and creativity for fun or enjoyment (41.1%), for the value it brought to others in terms of benefit and appreciation (39.3%), and for health and wellbeing (36.6%). For First Nations’ respondents, cultural maintenance and transmission was the most frequently cited value for their arts or creative practice (43.7% of First Nations’ respondents mentioned this). This was then followed by fun and enjoyment (42.3%), and health and wellbeing (40.8%). Despite 75.7% of respondents indicating that they made money from their arts or creative practice, only 11.6% mentioned this as a key value and, in most cases, this was included alongside many other notions of value that appeared equally if not more important.

Further analysis of the mapping data, including interviews with representatives from key organisations in the region, supported the above findings from the survey. In addition, for Barkly Regional Arts, creative practice was seen to enhance the image and self-esteem of communities in the Barkly, counteracting the negative stereotypes that characterised mainstream media coverage of the region. For the Tennant Creek Mob and Arlpwe Art and Culture Centre, there was a strong focus on encouraging people to obtain skills for job readiness, such as drivers’ licences, building maintenance skills, and TAFE certificates in areas such as administration, while also pursuing arts or creative activities. For the CWA, creativity was a social pursuit that reduced isolation for women in remote communities, and for other non-Arts organisations such as the Women’s refuge and the Red Cross, the arts were used as a tool for engaging clients in meaningful activities that promote community connection. Self-determination also emerged as a strong theme with organisations where arts and creative practice were seen to empower First Nations’ Peoples and communities to work actively towards their own priorities and goals for personal and community development.

The question of value became crucial to framing our discussion around the contribution that the arts and creative sector was making to development in the region, and the unique set of circumstances that might contribute to the sector’s strength and sustainability. This more detailed discussion around value includes the findings outlined above, and is situated in Part 4: Discussion, Implications, and Recommendations.
The top three reasons that respondents gave for valuing their arts and creative practice were for fun and enjoyment, for the benefits to others, and for health and wellbeing. First Nations’ respondents valued arts and creativity most highly for their role in cultural maintenance and transmission. Despite three-quarters of respondents deriving an income from creative practice, only a small percentage saw this as a key value. This indicates that artists and creatives in the Barkly place cultural and social benefits from arts and creativity ahead of direct economic gains, which has implications in terms of developing arts and social policy in the region, as will be explored further in Part 4.

2. Goals and aspirations for artists in the Barkly

It was important in mapping the sector to establish the goals and aspirations of individual creative practitioners in the Barkly Region, and the future visions and aspirations for organisations involved in arts delivery. The survey contained two open-ended questions that were related to this: Where do you want to take your arts/creative practice in the next five to ten years—what are your goals? And, what would/does a thriving arts or creative sector in the Barkly Region look like? (That is, what does the Barkly Region already have, and what does it need, in order for the arts/creative sector to continue and grow?) For the question around five to ten-year goals, we have grouped the percentage of responses under the categories as outlined in Figure 37.

![Figure 37: Five to ten-year goals for arts and creative practice (n=118)](image)

Many of the categories in the above chart are self-explanatory; however, the following clarifies how we attributed some of the open-ended responses to the question of goals:

**Publish, record, or exhibit:** This was not designated as specific to any particular art form, and referred to responses around producing tangible outputs from creative practice.

**Training or skill development:** This was distinct from expand or develop creative practice in that it focused primarily on obtaining formal qualifications or specific skills and techniques. The category of expand or develop creative practice was more focused on generalised references to expanding one’s existing skills and deepening practice.
Travel or tour: This referred mostly to responses involving travel in order to expand horizons or gain experience; but it also referred to touring works (where people wanted to travel themselves). There were many references to travelling to bigger cities.

Cultural maintenance and transmission: For the purpose of this analysis, we attributed responses that discussed keeping First Nations’ culture strong, showing children their culture, and sharing our culture with other communities to the cultural maintenance and transmission category; whereas we attributed responses about teaching children in schools and showing new techniques to other artists to the teach or mentor category.

Empower or help others: Here we attributed responses relating to broader educational and social development aims for people’s creative practice; for example, “helping communities” or “creating a place where people can come together.”

Figure 37 shows that the majority of respondents stated that their five to ten-year goals for creative practice were to publish, record, or exhibit works (36.9%); to engage in further training and skills development in their arts practice (24.3%); and to sell, market their work, or make more money (21.6%). For First Nations’ respondents, the goal to engage in further cultural maintenance and transmission had a higher percentage of responses than sell, market, or make money (22.5% of First Nations’ respondents mentioned this). Despite 21.6% of respondents indicating that they would like to sell, market, or make money in the future, only 11.6% mentioned this in response to the question of what they saw as the value of their arts and creative practice (Figure 36).

Supporting the above findings, a thriving arts and creative sector in the Barkly was most commonly seen by survey respondents as one that would provide (a) more opportunities to tour and exhibit works to a national audience, (b) opportunities for more training and professional development, and (c) opportunities to connect with and learn from other artists in the region.

Through further analysis of the mapping data, including interviews with representatives from key organisations in the region, we found a number of other goals or aspirations for individuals and organisations around arts and creativity in the Barkly. A high percentage of survey respondents and organisations described a commitment to cultural maintenance and transmission for First Nations’ cultures in the region. This obviously connects to the idea of goals for the future and visions for a thriving sector; namely, keeping cultures strong and enabling younger generations to continue carrying them forward. Some respondents in the mapping felt that there was a risk that important cultural Knowledges might be lost if more was not done to support them. When asked about the disadvantages of working in the Barkly Region, a survey respondent from Mungkarta said, “Elders gone, there’s nobody here—just the wind blowing. The Knowledge is lost.” An artist and writer from Ali Curung said that she wanted to see different arts and creative activities “grow,” and added, “Old people did sand drawings in the 1970s—we have lost this.” And Joseph Williams, a Warumungu Traditional Owner, painter, and artefact maker from Tennant Creek said of his practice, “I’m trying to keep it alive, just carry on with it, otherwise it’s going to be diminished and we don’t want to lose it, so we just carry on.” This was particularly evident in relation to the practice of traditional dance in Tennant Creek. In our interviews and consultations with BRA, it seemed that, for a range of reasons, it had become more difficult for BRA to engage traditional dancers for the Desert Harmony Festival. Joseph Williams explained the need to “bring back” traditional dancing:

Even the women’s dancing as well, that’s stopped. Desert Harmony is important, and the Warumungu people need to showcase more of ourselves at the Desert Harmony time—they do a lot of good stuff, we need to bring a lot more of our culture to it, like dancing, wood carving workshops, storytelling—everyone would be happy. Economically, Desert Harmony is good for this town, it brings in the money and the people. But people come in and they’re missing out on seeing the people that belong here, singing or speaking their language or celebrating.
Another survey respondent said that she thought the Warumungu women’s traditional dance had diminished because the girls were “shame.” She added, “We don’t see them dancing here. We ask them all the time but they say no.” Warren H. Williams suggested that part of the problem might be that the Elders had passed away, and younger people might not want to get involved due to the time commitment: “It’s different for my generation because back then we didn’t have internet or anything like that.” These responses, along with our other findings around education, mentoring, and cultural transmission, suggest that a key aspect of preventing the loss of culture and strengthening it through arts practice was to engage more children and young people. One survey respondent stated, “It would be good to have a special place to do these workshops with kids. I would like to see more young ones doing more paintings and artefacts.” Representatives from organisations and the sector also recognised this, with Caroline Hunter from Artists of Ampilatwatja explaining that there was an ageing population of artists in her community, most of whom were over 55 years of age. Hunter described the need for younger generations to engage:

Unless they do come on board and start seeing the art centre as being a place where they can work, whether that’s going to be in an admin position or as an artist, then the future will look quite different.

This goal of engaging young people was also shared by the CWA, with Tennant Creek Branch Vice President Roddy Calvert pointing out that the younger generation was not as interested in joining. Practical creative activities, she suggested, would be the best way to engage this younger cohort in order to strengthen the future of the organisation.

**Nyinkka Nyunyu Art and Culture Centre** was seen as a key organisation in Tennant Creek that might help to realise some of these goals around cultural maintenance and transmission. There was a strong sense through our consultations and interviews that people were looking forward to Nyinkka Nyunyu reopening and becoming a successful and thriving cultural centre once more. During the time of the data collection, it had first been operating on limited capacity (e.g. the café had been closed and the facilities were awaiting upgrade); then the centre had been closed for refurbishment and Julalikari was working on a strategy going forward. Several people from the sector suggested that Nyinkka was an amazing resource that was not reaching its full potential, culturally or commercially. Julalikari had employed an external consultant to create a business case for the Centre, which, once approved by the board, would then be developed into a business plan. They also planned to establish separate art studios for men and women in the new training centre and consulting offices that they were building across the road from original site (funded by the Department of Prime Minister and Cabinet).

Figure 38: Arts worker Linda Aplin in the Nyinkka Nyunyu Art and Culture Centre gallery
As discussed in ‘Arts and Creativity Spaces and Places,’ Artists of Ampilatwatja, Arlpwe and BRA also had goals and aspirations around creating more space or infrastructure for artists, with the Urapuntja Aboriginal Corporation involved in scoping for the Utopia Homelands’ first art centre. In the latter case, this goal was connected to the aspiration of wanting to facilitate more ethical sales practices and keep more income from art practice within the region.

Another goal for several organisations in the Barkly centred on developing capacity and activities involving digital media. Karl Hampton from CAAMA said that they would like to have more broadcasting reach into the Barkly, and increase the Remote Indigenous Broadcasting Service’s hours in the Barkly communities. He said that the switch to NBN was making this difficult, but once it was established, this would be easier. In our joint consultation with representatives from First Nations’ Media and BCCC, there was discussion around the need to build digital infrastructure and for it to be recognised by governments; for example, through the Arts Trail funding program, which was currently only focused on physical infrastructure. Daniel Featherstone talked about how digital technology could combine different media platforms, and he gave an example of the Canning Stock Route Project (FORM, 2011–2013). In his opinion, there were opportunities for collaboration between arts and media organisations on bigger projects that followed song lines and brought different community hubs together. He suggested that interactive media would change the way they did their work, placing a bigger emphasis on multi-arts. Echoing this vision, Georges Bureau said that for 2019 Desert Mob, BRA was planning to take the Media Mob out into the communities and see how they respond to working digitally; for example, using iPads to paint, and doing videography and animation. Part of the goal was to give communities a chance to Media Mob to increase their reach into the remote communities and put all their equipment and resources to use. Bureau suggested that younger members of the community may take to this medium because of their interest in phones, social media, and so on; However, he did warn that limited literacy and numeracy may be a barrier, because a lot of work on digital media is dependent on this.

Part of the goal for the increased digital and broadcast engagement above was to increase participation from smaller remote communities away from the larger hub of Tennant Creek. Ruth Hillier from the Tennant Creek Show Society expressed a desire for future shows to have more involvement from the communities across the region; and Mark Smith from Music NT also described how they had previously experienced reduced capacity to deliver into the region in recent years, but were now in a better position staff-wise to provide programs across the Barkly.

Another aspiration for organisations in the Barkly was to increase the capacity for sustainability of their management, activities and programs through developing human and financial resources. For BRA, this included a focus on succession planning; for example, Kathy Burns was concerned about her role, which had expanded from being a Teaching Artist, to a Festival Manager, to now an Artistic Director. She said that the workload and the diverse skill set required for her current role was not necessarily sustainable, and that BRA would need to plan for this in the future. In addition, both the Tennant Creek Show Society and the CWA were experiencing significant challenges with regard to human resources due to declining volunteer numbers, to the point where CWA events were frequently put under threat, and the 2017 Show was nearly cancelled. This was seen as a Territory-wide problem, where retirees (the usual pool of volunteers) moved away from remote areas due to needs relating to health, lifestyle, and family; younger people were not interested due to other priorities; and older working people were too busy with their jobs. Both organisations were understandably concerned with attracting people in the future. Of course, a considerable preoccupation for most organisations was attracting funding, particularly in light of the current Arts Trail program offered by NTG. Both Arlpwe and BRA, however, were also concerned with diversifying their funding streams, and tapping into philanthropic funding and corporate or private trusts in order to become more financially secure and not be as subject to government and policy changes. Ian Grieve spoke about diversifying their cultural output and developing cultural tourism in order to support this. Several artists from Ali Curung that we surveyed also referred to the expansion of Arlpwe’s art form activities and spaces as being something they looked forward to.

18 Kathy Burns resigned from her position in the second half of 2018.
The top three goals for artists and creatives in the Barkly was to publish, record, or exhibit their work; to undertake further training and skills development; and to sell, market, or make money. For First Nations’ respondents, continuing in cultural maintenance and transmission was a key goal, which was an aspiration shared and supported by arts organisations. While artists in the Barkly valued their practice for cultural and social reasons over and above making money, they nevertheless aspired to reach a wider audience and generate sales. Goals for arts organisations in the region included developing space, infrastructure, and digital media capacity. Organisations also aspired to engage more children and young people, and people from smaller remote communities in their programs; and increase the capacity for sustainability through developing human and financial resources. Organisations and policy makers must recognise these goals and aspirations in responding to the needs of the sector, particularly in light of the challenges explored further below.

3. Impacts on arts and creative practice

Equally important to establishing the goals and aspirations of Barkly artists and creative producers in Barkly was the need to investigate what unique factors people perceived as potentially impacting on their practice, and their ability to undertake arts or creative work.

This information was gathered primarily through the open-ended survey question: What specific events, changes, or factors might impact on your ability to do your arts/creative practice? (These might be personal, e.g. family, health, employment, etc., they may be at community level, e.g. new facilities opening, funding/support being offered, etc., or they may be larger events such as changes in government policy). The wording of the question was aimed at making space for positive, negative, or neutral responses, but responses often focused on the negative impacts on creative practice. We have grouped the percentage of responses under the categories as outlined in Figure 39.
Many of the categories in the above chart are self-explanatory; however, the following clarifies how we attributed some of the open-ended responses to the question of events, changes, or factors affecting creative practice:

**Cultural factors:** This appeared in responses from both First Nations’ and non-Indigenous respondents, and related specifically to the influence of cultural matters such as “sorry business” or “major cultural business”; as well as adapting to cultural norms from different communities, incorporating multicultural perspectives, and witnessing the impact of loss of culture.

**Lack of funding:** This category was seen as separate from costs or finances in that it covered responses that directly used the term “funding,” and were related specifically to the availability of external funding or the need for more funding. We attributed responses round personal finances, the cost of making work, and affordability of resources to support work under the **costs or finances** category.

**Family:** We acknowledge that for First Nations’ respondents, there is considerable crossover between family and cultural factors; however, this category was used for responses that referred specifically to the influence of family commitments.

**Work:** This category was attributed to responses relating to a lack of secure employment impacting on practice, or where respondents specifically described how the time and energy required to do their everyday jobs was impacting on creative practice. This was connected to the category **lack of time**; however, the latter was used to categorise more generalised responses around not having time for creative practice.

We also acknowledge that there is some crossover between the categories of **distance or remote** lack of facilities, technology, costs, or finances; and **lack of access to training or personal development** and **materials or equipment**. In each of these categories, we grouped responses that referred specifically to these factors.

Figure 39 shows that the **majority of respondents (20.5%) stated that health was the principal factor affecting their arts and creative practice, followed by cultural factors (15.2%) and lack of funding (14.3%).** It is important to note that in describing the impact of health, several respondents were looking to the future rather than factoring current health issues; for example, they made statements such as, “If I get an injury,” or “If I get dementia,” or a more general statement such as, “If anything happens, health comes first.” Many respondents did, however, describe pre-existing health issues such as carpal tunnel syndrome, arthritis, failing eyesight, diabetes, or having to attend regular medical treatments such as dialysis. Others described how general sickness or “feeling weak,” impacted on their ability to work. This may not be surprising given the prevalence of older representation in the survey—over half of the respondents (53.9%) were aged over 45. It is interesting to note the low percentage of respondents who cited lack of support and lack of access to professional development or training as impacting on their creative practice (2.7% in each case) where, in contrast, 24.3% cited this as a goal for the future.

We found a significant difference in the frequency of many of these responses between First Nations’ and non-Indigenous respondents (see Figure 40).

Although the low numbers in some of these categories render comparisons statistically invalid, it is interesting to note the visible difference between the frequency of First Nations’ and non-Indigenous responses in categories such as cost or finances, lack of time, work, family, and technology. First Nations’ respondents appeared to be impacted mostly by health, family, and cultural factors; whereas non-Indigenous respondents appeared most impacted, and equally, across health, work, costs or finances, and lack of time.

Other factors affecting creative practice were captured through the survey questions relating to advantages and **disadvantages of working in the Barkly Region.** When survey respondents were asked to list the disadvantages of doing arts and creative work in the Barkly Region, we offered examples such as **limited access to services, cost of living, and remotes from major centres.**
Survey responses were mostly associated with the region’s remoteness; for example, the cost of living, distances to travel, isolation, limited transport, and limited services. Examples included:

- For me so far, it’s great but I guess it’s hard being very remote when travel anywhere takes a long time and costs a lot of money. A whole day of travel to Sydney, for example, and $1000 to go there and come back, so it’s a lot harder to consider the possibilities.

- The cost and accessibility of the WiFi (drops in and out). I don’t have the face to face access to the network of people that I have contact with.

- Access to opportunity, audiences, just easy access to equipment and services that might support you as an artist in any way. The cost of travel to show work if you want to.

We acknowledge that the idea of remoteness has many dimensions, including the fundamental question, “Remote from what?” (Huskey, 2006, as cited in Taylor, 2016, p. 7) The frequent emphasis on regional and metropolitan centres in research and policy means that we forget how people may perceive their home as being the centre. Further, people residing in very remote regions such as the Barkly sometimes consider aspects of remoteness to be an inherent part of daily life and living in these regions; that is, they are so used to them that they may not feel these factors are worth mentioning in a survey. It is worth noting that just over a quarter of respondents said that there were no disadvantages, gave “not applicable,” for their answer, or framed the disadvantages in terms of being minimal, or challenges that encouraged “out of the box” thinking. As one survey respondent put it:

- [There is] no shortage of inspiration here, you know, the Country, the people, the things that go on in the community. Even the climate and the challenges, but you know there’s always something happening in Tennant Creek. Every day something always happens. Yeah, it’s different it makes you .... It is quite challenging in many ways but also rewarding and inspiring.

This determination to focus on the strengths is perhaps unsurprising, given the strong sense of Country and home that was evident in how people valued the Barkly.
When survey respondents were asked to list the advantages of doing arts and creative work in the Barkly Region, we offered examples such as: I can stay connected to my family/community/Country, the physical beauty of the landscape, it provides a sense of freedom/peace. The most commonly cited advantage was the sense of home, and connection to Country, family, or community. This was particularly strong among First Nations’ respondents, whose creative practice is inherently tied to culture and Country:

I belong here. The wood carvings I work with belong in this Country. If I moved to Darwin or something like that, it would probably stop me from making things. I only work with the wood that I know.

It’s where I come from and having that connection with others, it’s sociable, emotionally, spiritually, and mentally.

Several respondents also referred to the beauty of the landscape; peace and quiet; and the benefits of a small town in terms of a slower pace and a sense of community:

I just love the small community nature of it how it’s so close knit. I’ve played in bands and put on performance nights at Jackson’s bar and it’s always been great connection. It’s never been negative things toward each other. Everyone always helps each other out.

The rugged beauty of local landscapes is very inspiring. I love that I can produce work at home in my own space, independent of needing anyone.

There was a strong sense for both First Nations’ and non-Indigenous artists and creative producers that their creative practice was inherently connected to the sense of place, community, landscape, and Countries in the Barkly, and their work responded to the Barkly’s unique strengths and challenges. We discuss these factors in more detail in Part 4, putting them into the context of the broader arts and creative sector ecology, and discussing their implications for development in the region.

The number one factor seen to affect or impact practice for artists and creatives in the Barkly was health. For First Nations’ artists, this was followed by family and cultural factors; for non-Indigenous artists, the impacts were work, costs, and lack of time. Non-Indigenous artists were also impacted by issues with technology which, given their high levels of online engagement, has implications for their capacity to share and sell work. The main disadvantages of living in the Barkly were associated with its remoteness; for example, cost of living, limited services, and transport. Despite this, there was an overwhelmingly positive message about living in the Barkly in terms of the landscape, sense of community, and Country.
Part 3: Case Studies

The second aim of the research was to examine the role that arts organisations, such as BRA, play in sustaining the arts and creative sector and in developing the region in cultural, social, and economic terms, in order to inform local, national, and international work in this sector. As such, the case studies featured in the third part of this report were chosen in order to explore in more detail the role that organisations and programs were playing in the Barkly Region. Three different case studies were chosen according to their creative modalities, organisational structure, and different roles in the arts ecology in the Barkly Region. Chapter 8 examines the works of Barkly Regional Arts (BRA). BRA was identified as the key organisation working in the region, with the largest reach and range of events, activities, programs, and art forms. The research showed that BRA was the most important arts organisation to artists in the Barkly, as well as to sector professionals. Chapter 9 explores the role of the Desert Harmony Festival (DHF) in the region. The DHF was the only event of its kind occurring in the Barkly. Given the strong focus on festivals throughout both regional and metropolitan Australia, it was important to see how a festival was valued, run and sustained in this very remote desert context, as well as its implications for tourism. Chapter 10 outlines the contributions of the Arlpwe Art and Culture Centre. This centre was an interesting counterpoint to BRA in terms of case studies. Arlpwe was operating much further south, and servicing the small community of Ali Curung which, at the time, was experiencing many of the same systemic challenges that affect remote First Nations’ communities in the Northern Territory and across Australia.

Figure 41: Tartakula artist Gladys Anderson working at the BRA Tennant Creek gallery and artist workshop
Figure 42: ‘Campfire Dreaming,’ Desert Harmony Festival 2017, Warren H. Williams and Queensland Conservatorium Griffith University students (Sophia Koop, Brannon Crickmore, Tiahn Berg and Ben Westphal)

Figure 43: Inside the Arlpwe Art and Culture Centre gallery
Chapter 8: Barkly Regional Arts

1. Introduction

Barkly Regional Arts (BRA) is a culturally diverse organisation that services the artists of the Barkly. With a mission of “delivering multi-arts in the Barkly Region,” the organisation supports a wide range of creative artists, and is both a content producer and a presenter. This unique arts organisation has developed in response to, and been shaped by, its vibrant cultural and remote geographical context. It has supported artists in Barkly communities since 1996, and provided a distinctive platform for sharing stories and assisting community members in documenting, archiving, researching, and revitalising living cultures in the region.

The values of the organisation emphasise artistic merit, participation, cultural diversity, rights and recognition, and integrity. These values are realised through a range of artistic programs that offer representation, visibility, and skills development to the community. BRA presents the Winanjjikari Music Centre, Visual Arts Outreach Program (VAOP), Desert Harmony Festival, Media Mob, Art School in Residence, and BCCC Radio, which cover music, visual art, dance, writing, theatre-making, performance, and culture. Other programs include touring and events, which increase access to the arts within this very remote region, and offer collaboration with national industry organisations. This multi-arts program enables the organisation to engage with, and showcase, many facets of the Barkly Region, and connect with a large percentage of the population across a wide range of demographics. The annual programs presented by BRA are thus important platforms that assist in the documentation, promotion, and development of First Nations’ Australian arts, and they have the capacity to reach local, national, and global audiences through live events and webcasting.

BRA is based in Tennant Creek and is governed by a Board with a staff consisting of three permanent full-time employees, 13 permanent part-time employees, four fixed-term employees, and 38 volunteers. BRA works across 320,000 square kilometres, among 16 First Nations’ language groups, and alongside six key communities in the vast and very remote region, including Tennant Creek, Canteen Creek, Elliott, Epenarra, Mungkarta, and Marlinja. Specifically, BRA offers artists in the region support with management, marketing, advocacy, performance opportunities, exhibition opportunities, rehearsal spaces, workshop spaces, equipment and materials, communications, transport, accommodation, professional skills development, internship or secondment on other arts events (e.g. interstate), accredited and non-accredited training in music and visual arts, partnerships and training in dance, and governance and arts management training. Its services, products, programs, and events also reach out beyond the Barkly to Adelaide, Alice Springs, Borroloola, Darwin, Melbourne, Perth, Sydney, Leon (France), and Paris (France).

BRA has a significant audience reach considering its very remote location and the size of the regional population. On an annual basis, it reaches approximately 30,000 live audience members, 500 customers, 300 to 500 artists and arts workers, and 250 non-arts workers, through its performances and events, as well as broadcasts on Imparja and ICTV, NITV, and radio broadcasts.
of CAAMA, BCCC, ABC, online and through social media. In light of this extensive reach, BRA has defined their key indicators of success as:

- Developing the competence and courage of local people to drive artistic development;
- Producing art with artistic merit and contributing to Australia’s understanding of its diverse cultures;
- Pushing art boundaries by continuously developing organisational capacity;
- Being recognised as an important organisation in the arts ecology of Australia through effective marketing; and
- Contributing to a body of evidence which measures the value of arts ecology to Australia.

In order to fulfil its role across the Barkly Region, BRA operates with a hub-and-spokes model of delivery, which then extends outwards to national and international collaborations and audiences (see Figure 44).

Figure 44: BRA’s hub-and-spoke operation
To give an idea of the range and reach of BRA’s activities, we have collated data from funding reports and acquittals for the five years 2014–2018. Because funding bodies have shifting reporting requirements over time, it is difficult to gauge exact figures; however, we have established an estimate across this time period for the organisation’s key outputs. We have grouped BRA’s outputs into three broad categories:

1. **Education**: This includes **professional development** for artists and arts workers (including those employed by BRA); **school programs** and events such as workshop programs and artist in residence activities; and **workshops and seminars**, which includes webinars, specialist creative training for artists and community members, and the ongoing arts worker training offered through the Visual Arts Outreach Program (VAOP).

2. **Creative outputs**: This includes **creative works** such as CDs, music recordings, and video productions such as postcards, advertising, and teaser campaigns; live **performances** of theatre, music, dance, circus, and other special events; and **exhibitions** of visual arts held at galleries, conferences, and art markets. These creative outputs include BRA’s involvement in larger interstate and international festivals and events.

3. **Digital Engagement**: This includes BRA’s online and social media platforms, as well as its media broadcast partners.

It is important to note that BRA also hosts and participates in important sector development events and activities (around ten per year).

### Range and reach of BRA’s outputs

#### Education

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<th></th>
<th>Events</th>
<th>Total Participants</th>
<th>Average per Year</th>
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<td>230</td>
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<td>School programs and events</td>
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<td>320</td>
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<tr>
<td>Workshops and seminars</td>
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<td>2800</td>
<td>560</td>
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#### Creative Outputs

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<td>N/A</td>
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#### Digital Engagement

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<tr>
<td>Views or Downloads</td>
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Figure 45: Range and reach of BRA’s outputs.
As this case study chapter outlines, BRA brings multiple social, cultural, and economic benefits to the communities it serves in the region. **As the previous chapters in this report have shown, the mapping process has confirmed that BRA is the most significant arts organisation in the region in terms of its diversity of programs, intensity of activities, role as presenter and content producer, cultural diversity, geographic reach, sustained contribution over time, employment, and turnover.** It plays a vital role in strengthening community connectedness, social inclusion, and community and regional identity, as well as providing opportunities for economic development. Beyond the experience of BRA’s artistic projects, programs, and products, the organisation also provides spaces and avenues for community members to access creative experiences, opportunities for social networking, self-expression, and a sense of achievement, as well as economic opportunities and supplementary income provision. In this way, BRA’s projects and programs have become a vehicle for increasing social participation, building community resilience, and promoting health and wellbeing (Bartleet, Sunderland & Lakhani, 2018). As a survey participant said:

Workshops, performances, the Desert Harmony Festival, community events. All of these are very important because they help to keep a vibrant community spirit going, they help to develop talent of locals and provide inspiration and support to their practices, and they provide pathways for leading enriching lives in the Barkly Region and beyond.

BRA has also contributed to the local economy by playing a key role in developing, supporting, and sustaining the Barkly’s creative industries, and providing important services, employment in its enterprises, as well as on-going skills development, training, and professional development. This chapter provides a brief snapshot of the ways in which BRA contributes towards a triple-bottom line (cultural, social, and economic) in the region, and draws on insights from a meta-analysis of BRA’s reports over five years, interviews with key staff and local stakeholders, observations that stretch over a decade, insights from the mapping phase, and pilot fieldwork on the Living Cultures project in 2014. Sustaining an organisation with such large reach in such a complex context also presents significant challenges in terms of funding, infrastructure, personnel, and geography, and these issues are also briefly discussed.

### 2. Cultural contributions to communities and the region

BRA’s programs have aimed to promote the rich diversity of arts achievements in the region and celebrate its unique cultural strengths. As studies have shown, because the arts are so deeply entwined in the continuation of culture and tradition (Australian Institute of Health and Welfare, 2009; Commonwealth of Australia, 2009; Marmion, Obata, & Troy, 2014), they have the capacity to play an integral role in promoting First Nations’ Peoples’ health and wellbeing. A number of BRA’s projects and programs have recognised this, and have aimed to both preserve and revitalise the cultural strengths of the region. A striking example of this is BRA’s Living Cultures project, which involved making a documentary for community television about the process of travelling back to traditional homelands to connect with Country, share important stories about the land and bush tucker, teach young children about culture, and share songs written about the place and its ancestors. This project was undertaken at the request of First Nations’ community members from Mungkarta, and it has provided multiple generations with the opportunity to reconnect with significant parts of their culture and history; for example, the identification of bush tucker and the recollection of significant stories relating to the Country they were walking on. For the young people involved, visiting Country as a part of the documentary–making process was especially important, because many had never had the opportunity to visit their Country before. The learning and rekindling of culture was also something that all collaborators—musicians, BRA staff, and community members—collectively experienced. When reflecting on a site visit during this project, one of the participants described how a conversation between an Elder and community members was evoked by them visiting significant sites:
He actually provided them far more information on those stories when we sat in that creek bed and he was talking about the rain dreaming and the traveller rain dreaming. He was the one who knew the directions where that rain dreaming went and actually taught that to the [people there]. They knew parts of the story but they didn’t—they knew basically it started in [Walapanpa] and that it ended in another Country, but they didn’t know that it went north and then it went east and then it went west and then went there. It was sort of filling in the gaps and that was apparent right across, that everyone was just having fragments of information and when they came together it was filling in the gaps for one another.

The *Living Cultures* project also played an important role in bridging relations between First Nations’ and non-Indigenous collaborators and community members. Through this project, BRA staff—some of whom are non-Indigenous—were able to develop a stronger understanding of the history of First Nations’ peoples living within the area. Some of this understanding concerned contemporary events of cultural significance that are currently taking place. For example, a BRA staff member recollected:

He said oh, these stones, like, all those flat granite ones, these weren’t here before, when I was here last. What happened was is the Rainbow Serpent came up out of the hole and spread them everywhere. I was like, ‘what the hell?’ You know, like expecting it to be this ancient story that has been kept for millennia. Instead, it’s modern day, the snake is moving around.

This Knowledge, which was generously shared, contributed towards everyone’s understanding of the history and contemporary realities of this area.

Another strong example of the role BRA plays in the continuing of cultural practices is their visual arts program. Since 2004, the VAOP has worked with five very remote communities’ art centres across the region. Through painting, fabric printing, and sculpture, their work has told cultural stories, and shown Country and maps, and the unique experience of very remote living. Many of the artists who have worked with this group have become known for their distinctive stylistic depictions of pastoral scenes, family histories, bush tucker gathering, hunting trips, and bush medicine practices. Each community art centre operates as its own grass-roots cultural enterprise, with its own manager who works through artist-led decision-making processes that aim to support culture and be respective of protocols. As such, BRA operates with a hub-and-spokes model of arts program delivery where BRA staff travel constantly on a circuit to these community art centres on a weekly basis. This is a significant undertaking with some communities up to 300 km away, and a number of unsealed roads. This program is highly valued by the artists for the contribution it makes to their lives on a daily basis. As one artist commented in the survey:

I like to do painting because I don’t want to sit in the camp all the time. It makes my body move, make it strong. I paint on Monday, Wednesday, Friday, because on the other days I am on dialysis. I saw the old people doing it when I was young, they were eating bush banana, bush potato and stuff, where we were staying in Rockhampton Downs, Barkly Tableland. I like to do painting all the time instead of sitting in the camp …. My nurse at the renal clinic wants me to do a painting that he will buy.

The local community managers have carriage of stimulating local ownership of the programs, working across cultures, local politics, local Law, and extreme conditions. In these settings, there seemed to be an appetite for creative exploration and innovation across a wide range of media, materials, and cultural contexts. As a survey participant noted:

I’m doing workshops with ochres—I would like to see more art practice that connects to the land and traditions, rather than art materials that come from Western culture. I would like to see the Indigenous artists making more of their own materials and tools that come from this place, that are connected to the land.
BRA supports the community art centre managers to facilitate these desires and approaches, through professional and artistic development opportunities, administration and sales assistance, as well as the supply of materials, including trips “out bush” to gather ochres. During regular visits to these communities, the BRA team invoices each art centre for their requested supplies and maintains a constant stock of supplies available in Tennant Creek. The community art centres then generate income to purchase supplies from their sales. Each year, the VAOP also works in collaboration with Desart to hold an annual Barkly Artist Camp. In relation to this camp, Desart’s Strong Business Program Manager at the time of the research reflected:

Many people might say that it’s really important for bringing people together and sharing culture and practising culture, as well as supporting arts development activities. It’s quite an important outcome of the Barkly Artist Camp.

These artists are also working with the BRA staff to innovate and develop new thematic projects, and to explore new artistic media (e.g. ceramics, weaving, jewellery making, and drawing). In a recent BRA project, Bush Botanics, the artists worked on creating an accessible visual arts sensory exhibition looking at the many purposes of plants across the Barkly Region. The project was developed through workshops that create illustrated drawings of bush plants in a storytelling format, as well as audio stories and plant names in up to four different languages, tactile interactions with plants and practices of bush medicine and cooking. The project was a collaboration with the Central Land Council Rangers program, Traditional Owners, artists, and linguists, and was launched at the 2018 Desert Harmony Festival. These examples are reflective of the many activities that BRA supports on the local arts and culture calendar, where there is often a focus on understanding and practising local cultural traditions. The community have worked with BRA to initiate numerous bush tucker, hunting, and bush medicine trips to capture these cultural Knowledges, which has been shared intergenerationally.

In addition to these locally-produced cultural programs, BRA also plays a key role as a presenter in the region. Many have commented that BRA is the “go to” host organisation for other Australian arts organisations keen to engage with the region. Recent collaborators have included Opera Australia, Artback NT, Finucane and Smith, Melbourne City Ballet, Arts Access Victoria, Music NT, APRA/AMCOS, Country Arts WA, IRC, Djiki Mala, and KAGE. In such cases, BRA has worked closely with the organisations to enhance their local engagement through workshops for local artists and school children, as well as local involvement in performances. This local engagement has added to the depth of these partnerships.

Figure 46: Tennant Creek children singing in the Opera Australia performance of Mozart’s ‘Marriage of Figaro’, Desert Harmony Festival 2017
3. Social contributions to communities and the region

As the previous chapters of this report have shown, engagement with the arts can enrich the lives of individuals in very remote regions such as the Barkly, and also create stronger, healthier and more connected communities (Australia Council for the Arts, 2017). Organisations such as BRA are integral to supporting this community connectedness. Through its programs, BRA plays a vital role in fostering social and cultural interaction between different cultures, language groups, local communities and First Nations’ and non-Indigenous people. When reflecting on BRA’s role in the community, and the ways in which it engenders social connections and cultural pride, a survey respondent said:

To see a family member perform in public engenders pride and wellbeing which spreads beyond the immediate family to the extended family and across language groups into the wider community. Other activities, for example recording traditional music, similarly promote cultural pride and have positive effects on remote communities.

This connectedness has been fostered through the physical spaces BRA provides where people can meet, such as events, workshops, and creative spaces to practice art and music. As such, BRA provides a hub for connectivity, that then spills out into other contexts and locations around town. As a local musician said:

I just love the small community nature of it how it’s so close knit. I’ve played in bands and put on performance nights at Jackson’s bar and it’s always been great connection. It’s never been negative things toward each other. Everyone always helps each other out. Jeff [from WMC] would help out getting gigs. Others would help with gear or instrument repairs. Here it’s not hard to find people who will connect you to others. As soon as you meet Jeff you know every musician in town ‘cause everyone knows Jeff and is connected to Jeff. Isaac at school came around from the school and met me when he moved here and we connected him into the local network straight away and then he connected with Jeff and now we’ve even got Kuldeep who is a professional tabla player and he is now playing with Jeff and performing in town. As soon as we get a new muso in town they get straight up and join in and play and up on stage …. Especially people like Jamieson (Jamo) [from WMC] just loves to have a go. No-one ever stops you in Tennant Creek to have a go.

Figure 47: ‘Bush Botanics’ exhibition, Desert Harmony Festival 2018
This community connectedness is also facilitated through BRA’s extensive partnerships with government, business, and other organisations. Creating and supporting local, national or international cultural networks which share information and training is also an important tool for connecting people and communities, and enhancing social capital. BRA has formed partnerships with local and national organisations, such as the Tennant Creek Local Authority, Regional Development Australia NT (RDANT), NT Arts Health and Leadership Committee, Anyinginyi Health Aboriginal Corporation, Nyinkka Nyunyu Aboriginal Art and Culture Centre, Music Outback, Music NT, Barkly Regional Council, Julalikari Council Aboriginal Corporation, Artback NT, Music NT, APRA/AMCOS, WOMADelaide, Melbourne City Ballet, Opera Australia, Owairtilla Council AC (Canteen Creek), and universities (Griffith University, Sunshine Coast University, Swinburne University, Charles Darwin University), as well as with sponsors BP, Barkly Regional Council, APRA, Centacorp Foundation, Catholic Care, Power and Water, Anyinginyi Health AC, Barkly Tourism, and the National Disability Insurance Agency.

BRAs programs have also played a pivotal role in reaching and engaging community members. Their events and programs have not only supported local artists, but also provided social opportunities, entertainment for community members, and opportunities for volunteering (a key activity that brings people together and creates social capital). This work has built networks, skills, and professional experience, and survey respondents have reported that this has had a positive effect on people’s physical and social-emotional vitality. A key example of this can be seen in the activities of the BRA’s Winanjjikari Music Centre (WMC), which operates as a music production house and training centre for First Nations’ musicians and music production technicians. WMC supports a wide range of community events, providing fee for service work, projects, training, festivals, and recordings. Since 2006, WMC has regularly employed eight full-time staff members (on average), and supports a wide range of activities, including music industry skills development, music recording, music production services for events, music education for school students, and music performance and presentation, and has supported workplace learning. The vision of WMC is to use contemporary and traditional forms of music to promote cultural maintenance, employment, education, training, health and community wellbeing. WMC activities promote social cohesion and community building through the generation of complementary income streams, promotion of positive lifestyle choices, and demonstration of intergenerational activities that transmit and celebrate traditional and contemporary music. WMC has been engaged in the
recording of First Nations’ music throughout the Barkly since 2008 through their Outreach Program. In terms of event production, the WMC staff also travel around the NT (e.g. Bush Bands Bash in Alice Springs) and beyond (e.g. WOMADelaide Festival in Adelaide) and put on a number of key events in Tennant Creek, including the annual Desert Harmony Festival, NAIDOC and Territory Day celebrations, and a minimum of six touring productions yearly. When speaking about the importance of support from key people involved in WMC, a local musician said:

Tennant has been absolutely great in supporting us. The vast majority of people here have been so supportive, coming to shows, and helping us out, asking us to do stuff, especially when we were younger e.g. [WMC musicians and collaborators] Barry, Jeff, Steve Goddard. Once we learnt to do it ourselves from being inspired by them especially Jeff and Barry we were then able to share stuff together, especially when I was putting on shows .... Community has been an invaluable part of it because without them we couldn’t do what we’ve done. We’ve been able to share our music in return and enjoy our music.

This connectedness has also extended to BRA’s reach through 8CCC, a community-run radio station, which is a three-way partnership between BRA, 8CCC Alice Springs, and CAAMA Radio. The station sits within the BRA/WMC precinct, and features a diverse range of artistic and culturally diverse programs that promote a distinctly Barkly voice. The 8CCC radio studio is fully equipped with high-level digital recording and broadcasting equipment, and aims to involve and support the Tennant Creek and Alice Springs communities with services, programming, and content that is not readily available in the commercial broadcasting arena. Likewise, BRA’s reach extends to television. As noted by the General Manager of Indigenous Community Television (ICTV), BRA is one of their:

most significant partners and content providers, which is significant given that they are not a remote Indigenous media organisation, and therefore do not have access to the same pools of funding that other RIMOs have, therefore they need to be more resourceful and ‘creative.’

Figure 49: “Jam Cafe” ICTV Broadcast, Desert Harmony Festival 2014, Brian Morten, Lesley Thompson and Brendan Hines and Queensland Conservatorium Griffith University students (from left: Madi Morris, Ben Lamberton, Caleb Colledge, and Mikayla Birthsel)
To put this in context, ICTV reaches 300,000 households across the country, with 91% of remote TV watchers tuning in. This is the highest involvement before NITV (88%).

As this report has shown, public celebrations and local festivals can also engage people and enable community self-determination. Festivals and arts events give regional communities an opportunity to communicate the vision and values of a place, and help a regional community to form a strong and distinct shared identity. BRA’s Desert Harmony Festival (DHF) has become a highlight event in the annual calendar of the Barkly, and has presented a vibrant artistic program that plays a key role in building a sense of social cohesion, contributing to the region’s cultural identity, while at the same time enlivening the town. The DHF is discussed in greater detail in the following chapter.

BRA has also played a key role in expressing the unique community and cultural identity of the region, and in so doing created an engaging expression of local cultural values. This is clearly evidenced by the work of BRA’s Media Mob training program in Tennant Creek. Participants are trained in all aspects of digital media, including: film, photography, sound recording, audio editing, social media, web design, vision mixing, live web streaming, and lighting. Participants receive on-the-job training through live performances in the Barkly Region, creating film clips, and documentaries, and webcasting live events, including festivals, music performances, theatre, and sports. The Media Mob have played a significant role in sharing images, videos, film clips, and television commercials that tell the unique, strengths-based stories of the community in Tennant Creek and beyond. As former Media Mob worker Sean Bahr-Kelly explained:

My job gives me a sense of pride and self-worth. There are a lot of synergies here—in terms of how things work together. I had so much doubt when I started, and today I can’t believe where I am. Our Aboriginal worldview and vision work in such synergy with the media. I looked at my town through my camera lens and saw a different vision .... We collaborate with ICTV during festival time, Imparja to make commercials live, NDIS and local businesses over [the] festival .... Big advantage is that I’m a local and so I know people on a personal level so when I’m working with out-of-towners and they’re walking around with a camera, but being a local, people are more comfortable with me. They’ve seen my work first hand. I’m more willing to tell them where it’s going and what it’s going to be used for.

Figure 50: The Media Mob filming video clip for Rayella, featuring Marlinja Songwoman Eleanor Dixon (in boat)
4. Economic contributions to communities and the region

As a large-sized organisation (according to the Australian Charities Register), BRA provides employment for three permanent full-time employees, 13 permanent part-time employees, four fixed term employees, and artist contractors and trainers (from Brisbane, Sydney, Melbourne, Adelaide, Perth, Darwin, and Toowoomba). In addition to this, BRA supports micro industry development in this very remote region, and engages across sectors and industries in a deliberate strategy to embed an understanding of the effectiveness of the creative industries as an important driver of economic development and social enterprise in the region. Likewise, BRA connects artists with markets beyond the region. As a community member has observed, "Definitely the work that BRA does to engage community members, that helps them engage with the world on a larger scale."

BRA also provides a range of services to the community for a fee, such as video production and editing, event production services, entertainment services, grant auspicing, and graphic design, as well as free services such as workshops and mentoring in schools and radio programs. Indeed, it would be fair to say, BRA also offers a variety of services and a range of activities that support local community needs, which is well beyond their arts remit.

As is customary for regional arts organisations, in order to operate, BRA receives support from a range of State and Federal funding bodies. The Northern Territory Government and Arts NT support the organisation through project and operational funding. Federal funding in both operational and project capacity has come from Commonwealth grants and OZCO. In 2007, BRA was recognised as a Key Producer through OZCO and received multi-year funding; however, this has not been without its challenges following major changes to the Australia Council funding landscape in 2015, when the then Minister George Brandis created a new arts funding body called the National Programme for Excellence in the Arts, and cut $110 million from the Australia Council over four years to fund the new agency. Operational support from these funding bodies is vital for the reliable delivery of programs that benefit both artists and audiences, in addition to enabling the security of staff and resources. In 2018, government grants represented 80.5% of the BRA’s annual income. 74.5% of grant money was from Commonwealth sources such as OZCO and the Ministry for the Arts (IVAIS and ILA programs), and 25.5% from Arts NT and other NTG sources. Other sources of income were rent from accommodation (1.7%), fee for service work (1.6%), audience sales (1.2%), and philanthropic funding (0.4%). Other income came from sources such as Commonwealth Government wage subsidy (for CDP, administered by Julalikari), merchandise sales, and sponsorship from local industries and businesses.

In addition to fee-for-service activities, which largely operate out of WMC and Media Mob, the visual arts program has sold works through a series of exhibitions either partnering with other organisations or self-curated, locally in the region, as well as in Alice Springs, Darwin, Brisbane, and internationally. The artists have also sold work through events and local markets (e.g. at Battery Hill Mining Centre, Desert Mob Marketplace, and Desert Harmony Festival). In 2018, 436 artworks were sold with $70,000 raised through sales and licencing (however, artwork sales are not listed as income for BRA as the funds are held by the community art centres). Artists earned 69.5% of the total sales as income. A total of 93 artists were involved in sales for the period, with 12 being “core” artists who sold ten or more works. Aside from these payments to artists, which were managed through the art centres, Alan Murn reported that approximately 75–100% of BRA’s total annual income (just under $2 million) went back into the community in 2017–2018 in the form of wages for local workers and goods and services from local businesses. For BRA, the majority of their materials and equipment were sourced in Tennant Creek, Alice Springs, and various online sources; and services such as advertising, marketing, and web design were sourced from Alice Springs, Darwin, and interstate.
5. Challenges

An arts organisation operating in this environment faces a number of challenges, both locally, within the region, and externally. Externally, key events have had an impact on the organisation, such as the 2010 development of Barkly Regional Council (amalgamation), which engulfed the communication processes that were originally in place with traditional community councils. Likewise, the organisation has experienced the adverse repercussions of changes to unemployment programs, which have resulted in agencies undermining long-term art development; for example, CDP placements underrating visual art marketing strategies. Similarly, BRA has seen the consequences the Northern Territory Intervention, which many in the community believe took away people’s responsibility and capacity to make their own decisions about what should be delivered into the community. Organisationally, the precariousness of staff recruitment and retention, extreme environmental or geographic challenges (e.g. climate affecting smooth delivery of arts programs), social sensitivities and issues (e.g. politics, and drug and alcohol abuse), as well as communication breakdown within particular communities, are part of the daily realities that an organisation such as BRA needs to negotiate.

In this very remote context, arts organisations without a city-based funding support base, like BRA, are disproportionately dependent on government funding. They are thus particularly vulnerable to significant and sudden arts policy shifts, and changes to funding bodies’ strategic direction. As mentioned above, there were such changes in 2015 that impacted directly on BRA’s operational surety in two of their three critical funding sources—OZCO and the Commonwealth Government’s Ministry for the Arts (Ministry). The third tier of operational funding from Arts NT remained stable and effective, albeit modest. Convincing arts policy-makers who manage arts grant funding decisions based increasingly on economic viability, size, audience, and export potential is challenging work for an organisation such as BRA. The way funding is delivered can also make it difficult to undertake any long-term planning because “funding is often only for one-off projects and changes in government means funding will change from year to year” (Barkly Regional Arts, 2017). In light of these changes, it has become necessary for BRA to consider how they will survive and sustain what they do long term with the fluctuating funding models. As Kathy Burns commented:
Infrastructure has also been a constant challenge for an organisation such as BRA when it comes to securing a permanent home. The remoteness of the communities BRA supports is also an ongoing challenge. Distances between these communities and Tennant Creek can pose huge challenges to artists, with community visits requiring staff to be away for long periods of time, often leaving partners and children in volatile and unsupported environments. Safety is also an issue for staff travelling between very remote communities. These pressures and challenges experienced from inside and outside the region, as well as the national policy context, all impact on BRA’s daily operations, as well as the organisation’s capacity to sustain (and grow) programs over time.

6. Conclusions

In spite of the immense challenges, as this chapter and the mapping outcomes from this report have shown, BRA has continued to make a significant contribution to the region for well over 20 years. In addition to providing excellent arts experiences and artistic products, BRA has played a pivotal role in providing spaces and avenues for people and communities to access creative experiences, and has provided opportunities for networking, self-expression, and professional development. It has also provided access to a range of social events, festivals, exhibitions, theatrical productions, and music concerts that have supported the creativity and morale of communities in the region. These activities have been a catalyst for bringing people together, and many have expressed the need for this work to grow with an appropriate level of funding and support. As Warumungu Elder Rosemary Nurrurlu Plummer said:

What BRA does is good, we just need more of it. Make it bigger with more space and more arts workers .... I don’t have any complaints with BRA, they do a good job. We just want more of what they are doing already.

Overall, this research has shown how the support and development of artistic and cultural talent and community ownership of grass roots cultural projects has played a key role in promoting a consistent and coherent identity for the region, while also supporting and strengthening the local economy in a range of embedded ways. Good working relationships have been established in the region with a large number of organisations and business, and this has led to a number of outcomes, including improved community wellbeing and self-worth, intercultural collaboration, the introduction of skills and employment opportunities, and an income stream to local artists or arts workers. By BRA contributing to this strong remote arts and creative sector, they have in turn contributed to a healthier national arts ecology. As this report has shown, the arts from very remote communities can be both an enhancer of Australian art ecology and an essential and unique aspect of Australia’s broader arts and creative sector.
Chapter 9: Desert Harmony Festival

1. Introduction

The Desert Harmony Festival (DHF) is an annual arts festival produced by Barkly Regional Arts (BRA) that brings together the region’s community members to engage in music, dance, art, film, food, theatre, workshops, adventure tours, camping, sports, and cultural activities. The festival program features a combination of professional, locally-produced work from the Barkly Region, alongside community performances and Australian productions by companies that travel to collaborate with local artists as part of the festival. DHF aims to support a diversity of artistic programs and cultural maintenance initiatives that celebrate the cultural diversity of the Barkly and its strong First Nations’ cultures. The festival also provides a showcase platform for BRA’s other programs, including the Winanjjikari Music Centre, Visual Arts Outreach Program, Media Mob, Youth Arts, Touring and Events, and 8CCC Radio. The DHF has a long 30-year history (dating back to 1989), and was first presented by BRA in 2009. Since then, BRA has aimed to address the following six key objectives through the festival:

1. Cultural, economic, social, and regional development;
2. The formation of a strong sense of community identity;
3. Community ownership of the festival;
4. Development of NT artistic and cultural practices;
5. The encouragement of history, language, and cultural diversity; and

Held in Tennant Creek in August each year, the festival represents an important event in the region’s seasonal calendar, and a focal point for artists, musicians, and community members across the region to gather together. As a survey respondent described, DHF “is like a gathering place.” The size and duration of the festival has been highly flexible, ranging from two to 17 days in length. This expansion and contraction from year to year has been in response to community input and available resources. The event aims to provide a public celebration that demonstrates the strength and diversity of communities in the region. It also brings into Tennant Creek and surrounds, touring arts companies that may otherwise only be available in major metropolitan areas. Each year the festival focuses on a different theme. In 2019 the theme was ‘My Arts, My Culture.’ In previous years themes have been as diverse as ‘Place and Belonging’ (2018), ‘Dreams and Dreaming (Winkarra) Stories’ (2017), ‘Healthy Eating, Healthy Living’ (2016), and ‘Let NDIAS Shine’ (2015). Each theme...
has customarily inspired the design of the Festival Hub, where the DHF has brought on board a designer to work alongside locals in this construction process. In previous years, the Festival Hub has featured handmade puppets and lanterns, Tjanpi desert weaving, colourful banners on metal frames, installations made from abandoned bicycles, and metal sculptures that form playable instruments that provide a customary Gateway for the entrance to the festival site. Figure 51 gives a snapshot of the key figures for DHF (representing an average across three years from 2014–2018).

As this case study chapter outlines, the DHF brings multiple social, cultural, and economic benefits to the Tennant Creek community, and to the region more broadly. It builds a sense of social cohesion and nurtures people’s sense of belonging. It plays a key role in creating the region’s cultural identity and enhancing the skills of local residents, while at the same time enlivening the town, and creating opportunities for volunteering and paid employment. The following sections draw on insights from a meta-analysis of five years of DHF reports and acquittals, audience surveys in 2014 (n=29), 2017 (n=100) and 2018 (n=109), and observations over the past nine years, and explore the ways in which the DHF contributes towards a triple-bottom line (social, cultural, and economic) to the region. In doing so, it demonstrates the significant role the DHF plays in regional development in the Barkly. That said, staging a festival such as DHF also comes with its challenges in terms of resourcing (both people and financial) and infrastructure, which are also discussed.
2. Cultural contributions to communities and the region

The DHF has a powerful, symbolic dimension. As Waterman (1998) explains: “Festivals are cultural artefacts which are not simply bought and ‘consumed’ but which are also accorded meaning through their active incorporation into people’s lives” (as cited in Gibson & Connell, 2016, p. 94). Hence, the program content and festival atmosphere has always been of significance. While the programming has varied from year to year and moulded to the timeframe, theme, event design aesthetic, and desired ambience, each year there are signature events, which have become important parts of the annual program. For example, BAMFest is one of the most popular festival events for community members, who often travel significant distances across the region either to jam and play, or to listen to their favourite Barkly Bands. This is the Winanjikari Music Centre (WMC)’s major event for the year, and the team run all technical production and band changeovers, and host and play on the night. Regular performers at BAMFest include WMC Allstars, Sandridge Band, Warren H Williams, Rayella, and Barkly Divas, as well as headline acts such as the Tjintu Desert Band and Coloured Stone. This event in the festival provides a chance for artists to jam together while they are all in the same place. It is customarily broadcast by CAAMA radio, and webcast (some years this has included up to 500 people) and broadcast through ICTV.

A significant part of the festival is cultural sharing and exchange. Part of this connection happens over bush tucker and bush medicine, with attempts to learn about traditional bush life through music, dance, visual art, and workshops. Each year a Welcome to Country opens the festival, and has involved the Central Land Council Traditional Owners, Elder, Custodians, and upcoming young community members, and it has included Rosemary Nurrurlu Plummer, Francine McCarthy, Jakamarra Ross, Trish Frank, Miriam Frank, Tash Evans, Lee-shay Gillett. Elders have also provided cultural lessons and talks at events for festival goers. Language has also been a major part of this. For a number of years, linguist Samantha Disbray has worked with local women to showcase the Warumungu language in a soundscape tent. The cultural significance of the DHF was described by a survey respondent:

Primarily things that are prioritising preservation/practice of language and culture for the people from this region, without that, with that stuff being lost, this region becomes somewhere else. We can never replicate the knowledge and cultural practice of the people from this place. That can be in any form e.g. visual arts, poetry, song form, dance. I think that contemporary expressions and anything that feeds back something positive ... doesn’t have to be positive...something that expresses collective difficult experiences can be really valuable too. Festivals are a big part of what happens around here that draws those things together. Things that truly, organisations and projects that truly approach things in a community development capacity rather than a pre-packaged approach. The ones of true benefit put communities first and whatever comes out of that comes back into the community rather than putting the product or idea first.

Figure 55: Warumungu Dancers, featuring Xavier Williams (facing), Desert Harmony Festival 2019
The festival has been described as a “great meeting point” for all of the different cultures present in the area, and it provides a platform for bringing local stories from Tennant Creek to life. As a survey respondent described, “*Desert Harmony* brings all cultures together, white people and black people, visitors from other places to come here and show people, show kids.” Similarly, another said, “*Desert Harmony*; it brings Aboriginal people together; also bringing other people from other places, learning different cultures and lifestyles.” Another local survey respondent said:

> The *Desert Harmony Festival* is very special—awesome to have the town animated by interested, creative folks from all over the place as well as showcasing local talent.

For example, in 2017, the ‘World Kitchen’ tent provided a large outdoor festival mobile cooking unit as the centrepiece in the gardens, with Uncle Phil Ahwang (a Torres Strait Elder) cooking his free ‘Johnny cakes’, dancing, and storytelling. The groups engaged were diverse, including school groups, tourists, Indigenous men’s health centre, young people, Elders from the community, ranger workers and FIFO government workers. Deeper engagement happened with the Anyinginyi Men’s Health Centre and prison workers, who took Uncle Phil out on Country. There they shared stories of Country, finding similarities between Phil’s Torres Strait “mob” and the Warumungu people. On Country they collected rocks to be blessed and used in a Kup Murri event for Uncle Phil to share the traditional stories of his culture and explain the Kup Murri process (earth, fire, wind, and water elements coming together to share meals). Describing these sorts of activities at the *Desert Harmony Festival*, a community member noted their importance:

> For showcasing the myriad of talents across our region [through the] artist camp; for skill sharing and fellowship between artists, particularly those of the remote community art centres; for live performances; for bringing stimulation and imagination to people living remotely, who have little access to live theatre/opera/ballet/musicals etc. ... for inspiring local youth into a creative lifestyle; and for general community wellbeing. Many a trouble is shrugged off one’s shoulders on the dance floor/sand!!

Gibson and Connell (2012) suggest that a festival such as this “can put towns on the map, and keep them there,” and by and large they are an enjoyable way of doing so (p. 6). A survey respondent said:

> The *Desert Harmony Festival*—it brings out the best of our people with their talents—musical, arts and crafts—bringing them all together and sharing. And not only that but to put Tennant Creek on the map for our region.

Similarly, in terms of the positive view it gives of the community, a local noted: “*Desert Harmony Festival*, because it’s a positive window on the life in the Barkly Region and Tennant Creek, that goes outside the articles in the national news that are often really deprecative and negative about the town and the region.”

In addition to presenting programs of local, national, and touring artists, the DHF program always features a number of workshops for skills development and community engagement and participation. In relation to this, a community member noted, “*Desert Harmony Festival* is a great way to showcase work skills and talent.” The festival prides itself on being a community-focused event, providing local people the opportunity to be showcased, to receive mentoring and training, and to open pathways to the greater arts world and audiences. Regular features of the program in this regard have been the APRA Inbound Music Workshops program and Artists in Schools programs, which engage 100’s of children and provide performance opportunities in the festival program. Over the years these have ranged from sculpture making, to comedy, silk dye, and singing workshops. A Youth program has always been a regular fixture on the program, with a range of activities and partnerships. Most recently this has included *Camp Harmony*, which has offered young people the opportunity to take workshops and give performances in music, dance, acting, sport, and culture. As Tash, leader of Camp Harmony, said:
It's unique here—we are probably the most remote, we are smack bang in the middle of Australia, but we also do all of ‘this’ (e.g. DHF). I tell people ‘you’d be surprised at the talent that comes out of Tennant Creek’, whether that be in the arts, or media, or sports (e.g. AFL). I was the only one from the Barkly who went to Canberra (National Indigenous Youth Parliament), so when I went, I based my whole speech around the fact that we are here, we're in the middle of nowhere, and if I wasn't here, then no one’s voice from the Barkly would be heard. So Tennant Creek is on the map. You find that most young people from here are more mature because life is harder, so every young person’s success story is very important. So if it wasn't for places like Barkly Arts or Catholic Care, kids don’t really stand a chance in this place. People go ‘there’s nothing there’—kids have made something of themselves, and that’s real art. You can find inspiration in this place, and most of the time that comes from your own struggles—you overcome your struggles to be better.

With each year’s theme, the program also includes new innovations and activities. For instance, in 2015 the disability focus featured an NDIS disABILITY Platform, which included a weekend of stalls, workshops, barbecues, and performances at Peko Park. Invited guest and NDIA ambassador Kurt Fearnley attended the Festival, led early morning cyclists on a bike ride to Battery Hill, and was a guest speaker in the Marngrook Footy Show with the Stronger Sisters. In that year, an AFL grand-final re-match event was part of the Festival program. It was used as a vehicle for raising awareness of disability and was broadcast on CAAMA radio and live webcast on the internet. These innovations have extended to how the DHF shares its story more widely. For example, in 2014, BRA created a campaign around vlogs to highlight the activities that locals and visitors can partake in, and to promote the Desert Harmony Festival. The rationale was to build the capacity of Tennant Creek as a destination while using the festival as a draw card. A competition to find a Festival Vlogger was created to give a tourist’s perspective on Tennant Creek and DHF, and to broaden the media network. Three vlogs were embedded across nine Facebook sites (with followings totalling 710,991).
3. Social contributions to communities and the region

As a growing body of research in Australia and internationally is showing, festivals have a unique capacity to draw communities together to celebrate local cultures (Duffy, 2009; Laing & Mair, 2015). Festivals can create and nourish social capital in small towns, such as Tennant Creek, by engendering a sense of cooperation, goodwill, trust, belonging, and reciprocity that contributes towards an appreciation of local connectivity and wellbeing (Arcodia & Whitford, 2007). As one BRA artist and Warumungu Elder said:

Working here at the BRA is really good. Desert Harmony Festival ... very nice, and people love one another. There's joy and happiness and love [at] Desert Harmony. People come and are full of joy and happy with one another.

Festivals can also create and renew social networks, and they have the capacity to develop local skills in leadership, organisation, management, and artistic practice. Bringing together people who have something in common is a resource in itself that can qualitatively improve local economies and encourage cooperation (Gibson & Connell, 2016, p. 202). The DHF has proven to be a powerful connector in this regard and has brought together a number of differing service organisations and their people to form strong partnerships to achieve a shared goal. These forms of social capital have been engendered through partnerships with a wide range of local organisations, including local schools, TC Childcare, health service organisations, sporting associations, and local and state services for safety and medical provision at the festival, to mention just a few. Connections have also been built with those in communities in the region who are unable to attend the festival in town, through the likes of local radio station 8CCC. The 8CCC team has customarily conducted interviews with artists from the festival, played a range of music from the festival, and kept listeners up to date each day with news of the festival’s activities. In addition, CAAMA Radio has frequently joined the DHF during BAMFest to do a live broadcast of the event to all of their listeners. In their responses to the audience survey, festival attendees in 2018 highlighted DHF’s community connections:

Overall, I think everyone putting the effort in.

The fact that it’s lots of local content—for people of TC about ourselves and the community.

It’s an opportunity and is in TC which has little opportunity sometimes.

Empowering local communities, celebrating culture in a festive way.

The way it brings in community, from the area and also over Aus[tralia] into a cultural hub.

Gibson and Connell (2012) explain that people attend festivals because they anticipate pleasure. For many who attend the DHF, it provides an enjoyable social experience and an often-needed escape from daily routines. In three years of audience surveys conducted for BRA (n=29 in 2014; n=100 in 2017 and n=109 in 2018) the highest cited reason for attending the festival is “enjoyment” (79% in 2014; 56% in 2017; and 51% in 2019). The event is a way for families to socialise and participate in live performances. As audience members have said, it is “a great way to engage young people,” and “it is a fun family day.” This social experience has often been fostered around the sharing of culture and food. For example, over many years, the program has featured an Arts Culture Experience Day, which has included a marketplace for selling works from BRA’s ‘Artists of the Barkly’ (from the VAOP), as well as free bush tucker (kangaroo tails cooked in the pit and damper have been the most popular staples), local music and in some years, traditional dance. Likewise, the Multicultural Night, run by the Multicultural Association, has been one of the most popular events on the program. The evening customarily attracts hundreds of people, particularly families, and involves tasting an array of multicultural dishes, and entertainment and performances from Indian, Greek, Pilipino, Pacific Islander, and Irish community members. The signature Dinner Under the Stars event has always attracted a large number of community members and offered
a social evening of fine dining (made from local produce) and entertainment. In 2018, this event was presented across each night of the Festival (with 315 in total attendance) and held in partnership with Karen’s Kitchen, featuring a different theme, menu choice, wine matching, and local and touring acts. For younger community members, the festival’s Camp Harmony workshop program has provided an important opportunity for building skills, friendships, and connections with artists inside and outside the region. As an audience member noted in the survey, “It was deadly! Seeing the little ones happy made myself happy.” This program has created a platform for local children and youth to perform alongside world-class visiting artists (e.g. the ballet and the opera) and also share their own original music. A family audience member described Camp Harmony in 2017: “There is profundity in the micro acts. Hope comes from taking action, no matter how small.” A local school teacher also observed the focused energy and intensity that came from having a festival such as DHF:

This week has been really inspiring because all these musical and artistic people are out there doing it—we’ve got kids who haven’t been in music yet have been involved in Camp Harmony. We’ve got kids who are musicians who haven’t been turning up for rehearsals and are back .... I’m going to do some performances at assembly next week.

Visitors who attended the festival reported meeting lots of new people while also catching up with family and community members who travel to the festival every year. As a survey respondent stated:

*Desert Harmony Festival—it’s the most consistent thing in my life, the Desert Harmony Festival—I’m always ready to jump on board.*

**When audience members were asked if they would return again, the answer was consistently ‘yes’ (97% in 2014; 97% in 2017; 94% in 2018).** Considerable cumulative benefits come from formal and informal community connections engendered on an annual basis by the festival, and these all contribute towards social capital. A local health worker noted:

Festivals are important because it gives the community a chance to do something different, the total population here is 3000 people it just gives people a break from those health messages, etc. It’s also a way to bring people together for reasons other than health messages, we talk on a social level and we just talk on other things other than health, normally I won’t see people in the community outside of health workshops so this is good to see them out for other reasons.

Similarly, a council manager stated:

Many of the events have a community aspect to them, that whilst there might professional performers coming in there’s an integration into a part of the community or the community in general .... So every event is extended to have a community aspect, and I think it provides an extraordinary outcome because you’re maximising the way in which the resources are used the whole time.
Likewise, a manager working at an NGO within the area also indicated that the DHF is successfully delivered through strong community connections:

There's been some fantastic events where everybody out there is putting something into the particular event. So it's much more engaging. There was a great one, last year or the year before, a photo event, where cameras went out to all corners of the Barkly Shire and everybody contributed to this display which was all about the Barkly.

4. Economic contributions to communities and the region

Emerging research into the role of festivals in regional Australia is showing how these events can invite a more critical perspective on regional development (Gibson et al., 2012). As Gibson and Connell (2012, p. 9) argue, analysing festivals as regional development initiatives necessarily requires consideration of social and cultural perspectives and a particular kind of theorisation of regional development that moves away from narrow, neoclassical economic interpretations. As is the case with festivals such as the DHF, they usually bring together segments of the capitalist economy with local government, non-profit organisations, and informal, unregulated sectors of the economy. They are hybrid economic affairs—less like single investments or enterprises emanating wholly from one industry, and more like a kind of central meeting place for different parts of local economies. As the sections above have shown, festivals like the DHF can act like a "glue," temporarily sticking together various stakeholders, economic transactions, and networks. In so doing, they generate significant benefits for local communities that are important within the context of regional development (Gibson & Connell, 2016, p. 9).

Like most regional festivals in Australia, the DHF is not necessarily regarded as a ‘commercial’ enterprise. The aforementioned social and cultural contributions are more central concerns. However, the DHF does make a significant ‘economic’ contribution in the broadest sense because of the people it employs, the audiences it attracts, the buildings, facilities and equipment it uses, and the service provision it both requires and supplies. This includes the procurement of local services such as plumbing, electrical work, waste management, food, trucks, buses and transportation, marquee construction, garden supplies, event and site security services, and accommodation for touring artists, festival volunteers, and attendees. For certain inputs, such as staffing, catering, staging, and public address systems, it sources these services from the local economy.

When it comes to calculating the economic contribution of festivals, this is customarily done by crudely calculating from ticket sales and accommodation; in other words, visitor expenditure (Gibson & Connell, 2016, p. 62). Following NT Tourism’s Regional Profile for the Barkly for the period 2013/2014 to 2015/2016, this would involve a daily spend of $15 (tickets, food) for local attendees, and a daily spend of $215 (tickets and average visitor night spend) for non-local attendees. With an average of 3,000 attendees in total across the festival (90% local and 10% interstate), this equates to a daily spend of at least $105,000. However, this only provides part of the picture. It is widely known that visitors do not accurately estimate spending while at a festival, and spending is usually under-estimated (Irwin, Wang, & Sutton, 1996). Most festival-goers may have been locals, or were visitors in that place anyway and attended a festival as part of their holiday, meaning that it technically did not generate ‘extra’ income (Gibson & Connell, 2016, p. 62). Most festivals, local councils, and residents are concerned with the tangible benefits delivered to people within their host communities—the actual dollars earned rather than per capita modelling of visitor expenditure. In the case of the DHF this is substantial. For example, the DHF recruits local suppliers for food and drink in an attempt to maximise trickle-down. This includes the provision of food for both performers and audiences, which is usually supplied by a range of local businesses from Top of Town café or Middle Earth Cafe, Sporties, and Karen’s Coffee Time. Karen Sheldon Catering and her highly successful Future Stars Indigenous Employment Program have catered the past few Dinner Under the Stars.
Added to this, each year on average the DHF employs approximately 60–80 people (approximately 50% as artists and 50% as arts workers, managers, marketing, coordinators, administration, ground staff, and facilities managers). Other paid positions relate to planning, logistics, resource management, sound and lighting skills, ‘bump-in’ and ‘tear down’, video and editing, audio–visual mixing, OH&S, music prowess, volunteers’ management, hospitality, teamwork, promotion, and marketing. BRA’s Winanjikari Music Centre play a critical role in this regard. The team works solidly for four weeks, including one week of pre-production and one week of post-production on the festival. Trainers are brought on board to work one on one with specific members of the team to provide professional mentoring during an event, working towards professional standards of practice. In addition to this, DHF has been involved in the training and employment of CDP workers as event crew, and has also built an enduring partnership with the Barkly Work Camp to engage a team (customarily around six crew), which is in a reintegration program, to join the festival design team. This crew has learnt sewing, carpentry, welding, painting, and construction, and has built festival spaces.

The non-profit sector is heavily involved with the DHF, and also benefits from it. At each DHF, fundraising groups in the community had a platform at events for selling goods, such as food and drink, to support their goals. **In addition to these local inputs and outputs, the most obvious contribution of festivals, such as the DHF, to regional development is their link to tourism and the direct economic benefits this can bring.** Visitors typically spend money on transport, petrol, accommodation, concert tickets, souvenir t-shirts, festival programs, food, drink, and sunscreen (Gibson & Connell, 2016, p. 61). The DHF has aimed to capitalise on this through its Go Walkabout initiative. While Go Walkabout was created to address the lack of volunteers available in the Barkly Region, it has also sought to increase a positive profile of the region and boost tourism to the festival. The initiative began in 2012 with a ‘NT Festival Tour’ pitch aimed at recruiting 30 video bloggers who would travel in a bus to the festivals in the NT and video log and blog about their journey, which would include visits to tourist attractions. While initially unsuccessful in its funding bid, the purpose was to increase visitors to the region and showcase the NT and its festivals. In 2014 the concept was refined to focus on Tennant Creek and the DHF, and organisers advertised for a ‘Festival Vlogger’ who would join the festival and vlog about their time in Tennant Creek, seeing the sites and being involved in the festival. This initiative was supported by Tourism NT. In 2016 the idea of Go Walkabout focused on merging volunteer recruitment and increasing visitation to Tennant Creek and the Desert Harmony Festival with a media outcome to share their positive desert story. Go Walkabout advertised for ten people from all over Australia to create their ‘own desert story’ in exchange for being a volunteer on the DHF. These ten people were selected through an application process with ages ranging from 23 to 56, and they only had to pay for their flight to Alice Springs. In 2018, Go Walkabout exceeded expectations with 26 applications for the program within the first month of advertising the activity. BRA was able to engage SA and NT volunteering organisations to manage the program on the ground, which ensured a smoother running of the program and aimed to move the initiative towards being a more professional tourism–volunteer program that assisted in attracting more people to the region. In addition to the festival activities, this program included a cultural induction day trip to Mission Creek, conducted by Central Land Council. Each participant created a digital story of their time in Tennant Creek.

With a festival of this size and complexity, costs clearly need to be borne by organisers, local authorities, and communities. Money must be spent on facilities, and invested by councils in infrastructure and marketing. Costs include: paying the artists and arts workers; hiring stages, lighting rigs and Pas; printing tickets and posters; contracting specialist event logistics companies to handle traffic, security, and waste management; and advertising. Festivals in general have small funding bases and limited turnovers, and they frequently only just break even (Gibson & Connell, 2016, p. 71). **The total cost of the DHF festival varies depending on size and duration, but on average it costs between $200,000 to $300,000 (and on average 75% is spent within the Barkly Region).** In addition to income generated from ticket sales, the festival has received funding from a large number of sources for different aspects of the festival, including Barkly Regional Arts operational funding (via OZCO), the Regional Economic Development Fund, Festivals
Australia, APRA, the NT Government, Tourism NT, Centrecorp, Barkly Regional Council, Anyinginyi Health. BRA has used previous Commonwealth, Territory, and philanthropic arts funding to build industry standard resources in WMC that include mobile staging, lighting, audio-visual mixing, 4WD vehicle and trailer, remote digital recording capacity, recording studios, and web-casting capacity. Sponsorship has also been provided by a number of local small businesses. In relation to funding, a community member emphatically stated: “Desert Harmony has so much potential to be one of the biggest festivals to pull the crowd to the Northern Territory if it’s funded properly. Federal and State Governments need to give the arts sector a fair piece of the pie that the arts sector deserves.”

As this section demonstrates, the employment generated, the extent of volunteerism, work for artists and support crew, and linkages and networks with local business suppliers and service providers, as well as local authorities, non-profit organisations, charities, and clubs, demonstrate how a festival such as DHF is a “nested cultural and economic” activity that produces a range of regional development impacts (Gibson & Connell, 2016, p. 61). The “nested” nature of the festival is encapsulated in a survey respondent’s description of the many dimensions of the DHF: “Music, craft activities, special events such as the Desert Harmony … boosts tourism in the region, education for the locals, encourages community involvement and interaction, and broadens people’s perception of the world around them.”

5. Challenges

It is a constant challenge for BRA to meet the expectations of the community, engage enough volunteers, and find enough funds for a quality DHF in a way that does not overburden its staff. Festival organisation and management require financial acumen, entrepreneurial ability, advertising flair, and a wealth of local connections. The challenge is to build social networks and to balance these effectively without alienating key groups, hence developing a sense of trust between multiple partners. The complexities of organising a festival such as the DHF demand knowledge of food provision, insurance and legal requirements, and, not least, the structure and operation of the local community. Not all regional festivals have been able to call upon such rare individuals or even committees. As such, maintaining a successful festival over many years can be demanding (Gibson & Connell, 2016, p. 210). The DHF has not been immune from such common challenges, and has had to negotiate constant changes and challenges that have made it difficult to plan long term.

The festival site has been one of those challenges, and the question of infrastructure has long plagued the festival organisers. The event has been staged at various locations throughout town, including Peko Park, the Civic Hall NN, and Battery Hill. This was problematic because of the demands on the event personnel to set up and pack down each stage daily, and also because a number of local venues in town have had power, lighting, bathroom, seating, and parking issues. This also presented transportation issues, with the quantity of vehicles and drivers for events being limited. Likewise, the number of security personnel to monitor festival sites and crowd control has presented challenges. In an effort to ameliorate this in others years, DHF was staged in the Festival Hub at Barkly Regional Arts, but this too has had its challenges. In 2018 the local
council invested in a new venue infrastructure at the showgrounds. By moving to a permanent site, this allowed the DHF to create seven venues within the one site, each with its own full program. The festival also invested in infrastructure, with the help of community grants and collaboration with the TC District Show Society, the Jubilee Park Trust, and Barkly Regional Council to build the site as the ‘community events hub’. This had the added bonus of mobile shading, aged-care and disability seating areas, tables for eating, parent and child spaces, and recycling or waste containers. Specifically, an MOU was created with the TC District Show Society for a permanent Festival Hub. It had the benefits of investment in an under-utilized venue, and engaged local organisations in the process of creating a suitable permanent festival home. That said, this was not without its challenges. To create the Dinner Under the Stars site in the new location, BRA used its operational funding to have engineering plans created for the outdoor kitchen in order to have a 6-metre by 7-metre cement slab placed down and the poles of the building cemented in. While BRA intends to work collaboratively with the venue managers (TC District Show Society) to find funds in which to complete the building in the future, in 2018 DHF had to work in partnership with Karen’s Kitchen to construct a temporary space that adhered to environmental health standards for a cooking event. A large enclosed marquee was hired (in-kind) from Barkly Regional Council to place on the cement slab, a portable hot water system was hired from Lavery Plumbing for washing hands, and Karen’s Kitchen supplied all stainless-steel benching in the space. BRA created waste, smoking, liquor, and health management plans for the festival in line with the Department of Environment and Health standards, and collaborated with the TC Memorial Club to run and manage a licenced bar, due to the heavy liquor licencing laws in Tennant Creek.

Similar to many regional festivals across the country, a further challenge is organising and facilitating the festival in a way that allows a large number of community members to feel connected to the event. Some community members indicated that the organisation and facilitation of the DHF is mainly controlled by BRA and does not involve a significant community involvement, signalling the challenges when working towards community engagement in this sort of setting. As a local manager outlined, there are major complexities when running such a festival in a very remote town where significant travel is required for those who live far away, and whole-of-community is challenging to facilitate because of the resources needed. This manager suggested that those who do not have access to resources may not be able to contribute to the festival organisation to the same extent as those with resources:

The community’s involved but it’s not all. I mean little bit of, the people that have resources and the people that have vehicles, they involve. The people that don’t have resources and the people that don’t have vehicles and that, they don’t get involved.

Over the years there have been differences of experiences and perceptions about the realities of this. A DHF organiser highlighted the complexity of this engagement process, and the resource implications and realities of being able to involve everyone in this community. As she indicated, it needs to be approached in reciprocal ways, where community members feel empowered to contribute.

The challenging question for BRA has always been how to facilitate this kind of self-determination. These issues are certainly not uncommon, and are a regular feature of many festivals across regional Australia. Reflecting on a decade of studying music festivals in regional Australia, Gibson and Connell (2012) suggest that while festivals may promote social cohesion and a sense of belonging, they may just as easily alienate local people and discourage their participation. Much depends on the nature of the festival (and even its timing), the organisational structure and goals, and how it is organised. Even so, while it is commonly said that “festivals are an expression of local identity and reflect the internal life of the community” (Derrett, 2009, p. 107), communities are inherently divided, and all kinds of music, like other cultural pursuits, have both adherents and detractors (though the latter may simply be tolerant). Gaining community support may not, therefore, be easy. Even the most overt and inclusive planning and communication cannot be comprehensive, nor can all decisions be without contention. Belonging and emotional connection are not easily created (Schwarz & Tait, 2007).
6. Conclusions

As this chapter has shown, in spite of the challenges, what characterises the DHF is an enduring sense of resourcefulness, resilience, and community spirit. The festival organisers have been “creatively frugal”—keeping ticket prices reasonably affordable, marshalling voluntary resources, calling on favours, perfecting the art of quid-pro-quo, and drawing on credibility and respect from audiences, musicians, and technical crew to contribute in altruistic ways, even when lucrative returns are not possible (Gibson & Connell, 2016, p. 2016). The social and economic linkages and networks the DHF has managed to wield illustrate how it has acted as a “glue” of sorts within the regional economy and community of the Barkly, and its enduring presence in the Barkly can be seen as a sign of regional social and economic vitality.

Through understanding arts festivals as simultaneously ‘cultural’ and ‘economic’ phenomena, it becomes possible to see how a festival such as the DHF fits into regional development. Festivals bring tourists and income, and catalyse networks and reciprocities with local councils, businesses, service providers, charities, non-profit organisations, and clubs. It transforms the town, even momentarily. As a local community member noted, during festival time the town looks “much more alive, and brighter” with “much more artwork hanging around, being refreshed and updated.” They noted:

When you drive in the main road you’ll see two sides of the buildings [which are] pretty dull and everything secured. It doesn’t give you welcoming atmosphere. If arts events are happening it looks different with flags and signs for events and it gives the impression the town is alive ... it’s nice and people know something is happening in the town. I think it’s a really important thing.

Festivals are fulcrums of relationships: business, professional, social. This chapter has shown how the DHF is a hybrid affair (Gibson & Connell, 2016), where culture and commerce combine to generate both social and economic benefits for the region. However, it is also important to remember that, because festivals by definition are sites of cultural expression, they also necessarily involve complex and important questions of aesthetics, social equality, diversity, and belonging.
Chapter 10: Arlpwe Art and Culture Centre

1. Introduction

The Arlpwe Art and Culture Centre is located in the small community of Ali Curung, approximately 378 kilometres north of Alice Springs and accessed by a direct sealed road 20 kilometres off the Stuart Highway. In 2016, Ali Curung had a population of only 494 people, 93.2% of whom were First Nations (ABS, 2018). The traditional owners of the land are the Kaytetye language group, with Alyawarr, Warlpiri and Warumungu being the three other groups that make up the community. Ali Curung was established as Warrabri Settlement in 1956, with Warlpiri and Warumungu groups being moved there from their homelands. Ali Curung is an alcohol-free or “dry” community, with around 80 private dwellings (ABS, 2018), an airstrip, a small school, health centre, police station, general store, and bakery.

The Arlpwe Art and Culture Centre officially opened on 27 June 2008. It had previously been run by Barkly Regional Council but in 2007, just prior to the amalgamation of regional councils, Arlpwe became its own incorporated non-profit Aboriginal organisation, the Arlpwe Artists Aboriginal Corporation. Shortly after the incorporation, husband and wife team Ian and Judy Grieve were appointed managers, following on from the previous manager, and they remained with the centre for nearly 11 years, before retiring during the last stages of the research in April 2019. The centre comprised a gallery and office centre, with a separate pottery studio and another art production space. Ian Grieve described the central focus of the organisation as “keeping culture strong,” and they strove to achieve this through supporting the arts and cultural practices of the community (including painting, artefact making, and traditional dance); offering training and workshops; and building infrastructure to strengthen both the gallery business, and the employment and training opportunities for community members. Arlpwe is classified by the Office of the Registrar of Indigenous Corporations (ORIC) as a medium sized organisation. Figure 60 shows a snapshot of its operations, including reach, employment, partnerships, and funding, for the 2017–2018 period.

This case study was informed by data from the survey (administered in person with eight Ali Curung artists); a survey and formal interview with Ian Grieve; and through recorded discussions and field observations conducted during three visits to Ali Curung (one of which was for three days over the weekend of the 2018 Traditional Dance Festival). Perceptions about Arlpwe also came from our interviews and consultations with sector representatives from other organisations in the region. Supporting and promoting First Nations’ art and culture through the art centre, gallery, and Traditional Dance Festival, Arlpwe was a focal point for cultural participation, maintenance, and transmission in the community. The centre also provided an important hub for the community, delivering a range of services beyond the arts, and contributing significantly to workforce development by being a training ground in areas such as building maintenance and driving. The following sections will outline how the Arlpwe Art and Culture Centre contributed value to the region across the three domains—cultural, social, and economic—and will describe its contribution to regional development in the Barkly. As discussed in Chapter 2, this multifaceted role for the remote art centre has been explored by authors such as Acker and Woodhead (2015), Congreve and Burgess (2017), and Cooper, Bahn, and Giles (2012); however, Arlpwe represents a unique case with some of its own strengths and complex challenges in sustaining its important work in and beyond Ali Curung.
Figure 60: Snapshot of Arlpwe Art and Culture Centre operations, 2017–2018
2. Cultural contributions to communities and the region

Arlpwe Art and Culture Centre is an Aboriginal Corporation that has cultural maintenance and transmission as its primary remit. The website describes how, “the Arlpwe Art and Culture Centre's members feel strongly that being able to paint and make traditional artefacts helps the community to keep important elements of their native culture alive for future generations” (Arlpwe Art and Culture Centre, 2019). With a board and staff cohort made up of First Nations' community members (aside from the managers), Arlpwe was one of two Barkly art centres that had full Desart membership and representation on Desart’s all-First Nations’ board (the other was Artists of Ampilatwatja). As such, Arlpwe served a vital function in the Ali Curung community as a focal point for cultural Knowledges and practices, a platform for sharing and profiling art and culture with wider audiences, and a vehicle for community members to participate in key decision making around arts and cultural development across Central Australia (via Desart).

Arlpwe supported a number of different art forms and cultural practices. The gallery, situated away from the production spaces, sold paintings, artefacts, handmade jewellery, pottery, and souvenirs (e.g. hand painted bookmarks), and had a bush foods and medicine garden outside. The gallery displayed the largest visible collection of artefacts in the Barkly Region, with the local men having a strong reputation for producing these. The centre’s website advertises paintings in the Central Desert Style, “depicting ceremonial body designs and traditional dot painting landscapes,” (Arlpwe Art and Culture Centre, 2019); however, we also saw contemporary styles. The managers (themselves artists) provided skills development workshops in various techniques, hosted workshops from external facilitators, and supported their artists to attend the annual Barkly Artist Camp. At the time of the research, they were expanding their art centre to include a sewing space and a new kiln for the pottery. The centre was also actively involved in arts and creative initiatives that other organisations brought to the community; for example, they had previously supported the Barkly Regional Council (BRC) hip-hop music programs; and they had helped to put on concerts featuring local musicians. One of their most important cultural events (and indeed a key event for the region) was the annual Traditional Dance Festival, which brought together dancers from the four different language groups to perform for community members and visitors. All of these activities were vital to supporting cultural maintenance and transmission, to caring for Countries
in and around Ali Curung, and to facilitating inter-cultural Knowledges translation between First Nations’ and non-Indigenous community members, visitors, and tourists. As one Ali Curung survey respondent stated:

It’s good to be at the art gallery, good to go with the old fellas out bush and make woomeras, spears, coolamons, learn from them how they used to make the tools and how their fathers used to make them.

Being relatively close to the Stuart Highway, Arlpwe was in a prime position to capture tourists travelling between Alice Springs and Darwin and, as shown in Figure 57, the centre attracted between 600–700 visitors in the space of a year. **Aside from the economic benefits that tourism brought to artists and the centre, this provided an important channel for Ali Curung artists to share their culture with a wider audience and tell a positive story of strength and cultural vibrancy.** With this in mind, Ian Grieve was also keen to develop cultural tourism opportunities, having recently developed the bush foods and medicine garden in the grounds of the gallery so that tourists could try bush tucker. He commented:

It’s amazing how many people have come in that have been travelling in the North Territory for months and they haven’t tried any bush tucker. Some of them have never even talked to an Aboriginal person. (Ian Grieve).

Grieve said that the garden was also an important cultural resource for the community, who were able to come and help themselves. He was also keen to develop tours for tourists to go on-Country with local guides, but said that he was waiting for the inter-tribal conflict to die down first. This focus on cultural tourism was also part of a coordinated effort to increase art sales and diversify the art centre’s earning capacity in the face of significant funding cuts, as will be described further below.

In addition to tourists visiting to the community, Arlpwe and its artists also enjoyed some interest and attention from national audiences, through participation in art markets such as Desert Mob and Darwin Art Fair; and videos of artists and musicians being broadcast on television, radio, online platforms, and social media. Examples included ‘The Artists of Ali Curung’ (2011–2012), a documentary that Judy Grieve told us was still being broadcast on ABC and SBS in 2019, and several ICTV-hosted hip-hop videos from BRC’s Youth Diversion program and the **Traditional Dance Festival**. Arlpwe had also featured in some magazine spreads and tourism profiles of the region and, according to Ian Grieve, while this kind of exposure certainly increased visitor numbers, the art centre did not have the resources to actively pursue such opportunities. The art centre also supported staff members to undertake cultural exchange opportunities outside the community at least once a year, travelling to other cultural centres and local schools in Queensland and Victoria to talk about First Nations’ art and culture and life in a very remote community. Grieve said that this had two-way benefits in that it broadened the experiences of local arts workers by developing individual capacities and sharing their culture and experiences with others.

Alongside the daily cultural production of the art centre and gallery, the **annual Traditional Dance Festival** made a significant contribution to cultural maintenance and transmission, and provided an important meeting point for both community members and visitors from outside. By regional festival standards, the event was quite small, taking place over a weekend, usually during NAIDOC week, and usually attracting around 400 community members and 100 visitors from outside. During our visit in 2018, this number was considerably reduced due to a number of factors: the escalating violence in town had led to the event being put off twice through the year, meaning that the final dates at the end of September were settled upon at the last minute with minimal publicity possible, and those dates clashed with a football carnival in Ampilatwatja. The 2018 festival followed a similar format to previous years, consisting of a morning of traditional dance, surrounded by other activities such as bush foods, a spear throwing competition, a hip-hop dance competition, and circus workshops for kids, with a community barbecue the night before. There were around 50 people at the barbecue, and 60 to 70 at the dance the following morning, with only a handful of visitors from outside the community (a group of service workers who had
travelled down from Tennant Creek). The event featured street theatre performers Xtremo Fire, who performed at the barbecue, offered circus training on both days, and acted as the MC for the hip-hop competition. They provided the PA and other sound equipment for the event, which the Traditional Owners used for the Welcome to Country and singing. Ian Grieve said he had worked with this troupe for the past nine years, and they were experienced in performing in very remote communities, showing an exciting array of juggling, fire breathing, and acrobatics that especially captivated the younger children.

One Traditional Owner and Arlpwe board member highlighted how important the dance festival was as an example of “culture dance” (as opposed to ceremony), designed for the purpose of teaching the children and for public sharing between tribes, community members, and outside visitors. Ian Grieve said that the festival had been held annually since 2009, when the board had decided to reinstate it after several years of absence. He went on to describe how the board decided to keep the dance “traditional,” meaning that it incorporated body designs, and the women were able to perform without having to cover themselves. Grieve said this was important because, in other communities, they had been persuaded to put on T-shirts and they were “losing that connection with body design.” The Traditional Dance Festival was listed as an important event by survey respondents located in Ali Curung. As one survey respondent stated:

*Men dancing and ladies dancing—it is important for us because we can teach our children and young people to carry it on. All the different tribes or language groups come together to show their culture and keep those cultures strong.*

The festival activities that were facilitated by Arlpwe staff such as spear throwing, cooking kangaroo tail, going on Country to source ochres and other materials, and painting up for the dances were all integral to bringing the different tribal groups together and reinforcing cultural Knowledges and practices.

### 3. Social contributions to communities and the region

We acknowledge it is somewhat artificial to separate the social from the cultural, especially in the context of a predominantly First Nations’ community such as Ali Curung. However, recent studies of remote art centres, as cited above, recognise art centres’ contributions to the health, wellbeing, and social fabric of communities beyond their cultural practices and outputs (Acker & Woodhead,
In the case of Arlpwe Art and Culture Centre, we found that it exemplified the idea of a “community hub,” offering many services and support structures that might be seen as unrelated to arts and culture, as well as working actively towards enhancing community safety and cohesion, and self-determination for artists and community members. Of course, all of these factors are intricately connected to culture and also have economic flow-on effects.

Whereas other Barkly organisations featured strongly in the data in relation to specific health and wellbeing benefits such as mental health or diversion from harmful behaviours, Arlpwe’s contribution to the community appeared to be more focused on providing spaces and events for people to come together, and on raising the skill levels, self-esteem, and aspirations of community members towards employment and self-determination. The workforce development aspects of Arlpwe’s operation will be discussed below in relation to its economic contribution; however, the art centre appeared to be playing a substantial role in developing the leadership capacity of certain community members and encouraging them to be role models to others in Ali Curung. The art centre employed staff members from all four local language groups, both male and female, and these people were actively involved in running the centre and participating in other aspects of community decision making. As one full-time arts worker put it, “Arlpwe Art Centre helps me to understand artworks and to get involved in helping other people—I’ve been involved in all kinds of things in the community.” Ian Grieve reported that the team worked well together, and their cultural and gender mix enabled the art centre to undertake a broad range of activities and initiatives across the community. He also noted that the art centre’s employees so highly valued their role that they refused to participate in the inter-tribal conflict, maintaining neutrality in the workplace, and often acting as mediators outside.

The Traditional Dance Festival was recognised as an important social event, with locals and visitors from other communities and art centres coming together to share food, dance, and other cultural activities. One survey respondent described its importance in promoting a sense of cohesion and identity for the community: “It’s bringing together people and communicating to one another. It says that we are here.” In previous years, young people were involved with sports, playing against kids from other communities, and local service workers such as police were involved in organising
and running certain parts of the festival such as the barbecue. Ian Grieve noted that non-Indigenous community members had been less involved in the 2018 dance festival, both as audience members and in an organising capacity. This was possibly due to some of the social and logistical issues described above, but also, he intimated that support from groups such as police, teachers, and health workers fluctuated from year to year depending on who was in these posts and what their priorities were. The 2018 event was given the title “Harmony Traditional Dance Festival,” and was presented as part of a community-wide peace-building initiative that involved commissioning local artists to paint “peace” murals, a range of community activities and children’s workshops on peace and culture, and professional mediation services to help resolve the more recent bout of inter-tribal conflict. In addition to the usual sources of funding—Arts NT’s Festivals program and NAIDOC—the organisation had been successful in obtaining a large grant from NT Health’s Alcohol Action Initiative, as well as funds from the Alekarenge Community Development Group (a fund administered by the Central Land Council and a board of local community representatives). In conversations during and after the festival, two Traditional Owners and members of the Arlpwe board spoke about how the event had involved peaceful collaboration between the different tribal groups who were helping with different aspects of preparation and performance.

Outside Arlpwe’s remit to support art and culture, Ian and Judy Grieve also provide services to the community such as organising funerals, assistance with internet banking, obtaining a driver’s licence, and navigating Centrelink requirements. The centre also acted as a “service hub,” putting visiting organisations in touch with their local counterparts, or arranged meetings at suitable times in the community calendar. The Grieves also offered art demonstrations at the local school; for example, giving the kids a go on the pottery wheel. Ian Grieve spoke about working with the Department of Corrections to support community members through providing alternatives to custody in the form of community service. Additionally, skills development in areas such as driver training and first aid had made a vital contribution to the functioning of the community. Grieve shared an example where the community store had been broken into and Arlpwe workers were able to fix the damage and seal off the building. He shared another anecdote where two of the art centre workers had been able to give first aid to a man who had become ill during one of the recent outbreaks of violence. These other services were not accounted for in Arlpwe’s operational funding, and despite a significant social benefit in terms of community capacity building, they were offered at a cost to the art centre in terms of time and human resources (see further below).
4. Economic contributions to communities and the region

As demonstrated in Figure 60, Arlpwe provided a significant amount of employment and support to Ali Curung artists, with nearly half of the entire local population being involved with the art centre in some way. The centre was engaged in important partnerships within the community and across the region and, with the support of organisations such as Desart, CAAMA, and ICTV, was reaching a national audience. Aside from economic flow-on effects from its cultural and social contributions, Arlpwe was contributing to Ali Curung’s local economy through employment and art sales.

Like most remote art centres, Arlpwe was heavily reliant on Commonwealth and Territory government funding, which represented 91.6% of the art centre’s annual revenue in 2017. Around 40% of this came from government arts programs, and 60% from employment development. Other sources of income were sales from artworks (6.6%)19, as well as sponsorship from local industries and businesses, and a small amount of income from renting out a demountable cabin to visitors. It is worth noting that the percentage of Arlpwe’s annual income from government funding was 48.1% higher than the NT average for remote art centres between 2004–2005 and 2014–2015, and the percentage of income from sales 36.9% lower (Acker, 2016). This might be in part attributable to some of the challenges, and indicates an area where the Grieves wanted to improve performance, as discussed further below. It is also important to note, however, that Acker’s studies recognised the Eastern Desert, that is, where Arlpwe was situated, as being the second lowest achieving region nationally out of 12 in terms of First Nations’ art sales (see Acker & Woodhead, 2015). Ian Grieve reported that approximately 75–100% of Arlpwe’s annual income went back into the community in 2017–2018 in the form of wages for local workers, and goods and services from local businesses. For the 38 art centre employees and 130 artist members generating 300 gallery sales annually, it is reasonable to assume that much of their income would be spent within the community or region. Grieve did state that the majority of the equipment and services obtained by the art centre were sourced from Alice Springs and Darwin, which is unsurprising given the size and remoteness of Ali Curung.

Grieve reported that the Traditional Dance Festival contributed approximately $50,000 into the community economy annually, although this figure would certainly have been reduced in 2018 due to lower participation. Being a “culture dance,” all of the dancers, support workers, and organising board members were paid for their time, and both Ian Grieve and one of the Traditional Owners confirmed that most of this money would be spent buying groceries in the community store. Children and young people who participated in the hip-hop dance competition were also awarded vouchers to spend at the community store, and prize money was awarded to winners of the spear throwing competition. In recent years, investment into the dance festival from the Alekarenge Community Development Group had represented a major commitment from within the community to see it succeed.

Grieve described the overall prospects for Arlpwe Art and Culture Centre over the next five years as “sustainable” (as opposed to growing or declining), which was in part due to the challenges the community was facing as a whole at that time, but also other factors such as issues with funding and human resources (see below). As was the case for all arts organisations in the Barkly Region, Arlpwe were keen to capitalise on the Arts Trail initiative, with Grieve outlining how the money would be used to upgrade their traditional dance site and some of the other facilities around the art centre, as well as interpretive signage in the gallery, and signage on the major highways.

A crucial economic contribution being made by Arlpwe to the community of Ali Curung was in the area of workforce development, with a strong focus on developing a broad range of skills for artists, arts workers, and CDP participants associated with the centre. Artists received training and development in a variety of art forms through mentoring, workshops, and camps, as described above; and supported artists in other forms such as writing, by providing

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19 This was calculated at the industry standard of 60% of sales going to the artist and 40% going back into running the art centre.
funding to attend workshops outside of Ali Curung. Arts workers received both accredited and non-accredited training and informal mentoring in all the skills associated with running the art centre (e.g. retail sales); computing and office management; curatorial skills; and labelling and cataloguing through the SAM database. Some of this was facilitated through Desart’s Artworker program, with workshops held in Alice Springs. Arts workers also learned event and site management for the *Traditional Dance Festival*, and received training in areas such as first aid and driver training (mentioned above); and building maintenance, including welding, concreting, and carpentry. Building maintenance was an area where the centre worked in partnership with CDP providers to put men on placement, especially during the renovation of the new art centre spaces. Arts or arts worker activities were not undertaken as part of CDP. We spoke to one arts worker who had started out on CDP doing welding and other building maintenance at the art centre, and had then progressed to a paid position where he was learning more about the gallery operation, including the different art styles. He said, “It's a new experience for me working, learning things, seeing things.” For some, the art centre was providing secure, fulfilling employment in a community where this was in severely short supply. One of the senior arts workers explained how he was committed to staying and building up the centre:

I would like to stay here at Arlpwe Art Centre and help. I started off here, and so I'm mostly used to it here in Ali Curung. I want to learn more and more, like doing other things for the art gallery ... being a manager and to encourage our people here, and keep the gallery running—learn more and teach other people more. I want us to do more different things like bush tucker, men's centre, pottery; and the Men's centre family program.

Ian Grieve emphasised that these economic contributions were enabled by a strong focus on sustainability for the art centre, where he and Judy had helped to grow the business over their tenure, so that it was seen by the community as a long-term, ongoing initiative that was not limited by a single funding program, project, or opportunity. This was achieved, in part, through “recycling everything” and capitalising on opportunities to develop infrastructure such as a new art centre space, an old building donated by the school (Arlpwe had to raise $40,000 in order to move it to the art centre site). The latter was not only an important resource for the community, but also a training ground for the men who were renovating it (e.g. putting in wheelchair access, steps, and verandas, and refurbishing the interior). As Grieve pointed out, a new building in a very remote community would cost well over $1 million, whereas they had been able to cut costs by making the most of the skills and resources available.

Figure 65: Bush foods and medicines garden, Arlpwe Art and Culture Centre
5. Challenges

As evidenced throughout the discussion above, Arlpwe Art and Culture Centre was making a vital contribution to the community of Ali Curung despite several major challenges to its strength and sustainability. The first challenge that Ian Grieve highlighted in our interview was funding, and specifically the recent cuts to Indigenous employment funding for the Corporation. These would amount to $100,000 over four years, and meant that some of the eight permanent staff were at risk of losing their jobs. Grieve emphasised how important it was to provide long-term employment for people in remote communities, and felt that the government did not fully appreciate the need for investment in this area. He was exploring different ways to increase revenue through cultural tourism initiatives described above, as well as obtaining Deductible Gift Recipient (DGR) status, developing their regional corporate partnerships, and accessing corporate and philanthropic funding in the hopes of becoming “freestanding” or independent of government funding. Grieve highlighted that the funding programs administered by the Northern Territory Government were far more responsive to remote community needs than those offered by the Commonwealth government: “Canberra expects the same paradigm that works in Melbourne, Sydney, or Brisbane can apply to remote. And that doesn’t always fit.” Grieve mentioned how they were “hammered continuously” by Canberra for doing things that were seen as outside the remit of the art centre; for example, putting in the bush foods and medicine garden. Neither the Commonwealth nor Territory Government funding programs were providing adequate resources for the multiplex role that Arlpwe played in the community. As Ian Grieve commented, “Everyone expects it, but they don’t acknowledge it. It’s not quantified in financial terms.” The centre had also experienced delays in funding being delivered, which put the day-to-day operations at risk. Judy Grieve also pointed out that regularly changing funding requirements made it difficult to consistently report on the stories in the community in a way that was meaningful. There were often restrictions on how impact was to be reported, with a lot of administration involved in finalising acquittals, putting pressure on her as an administrator. The CDP program was also proving a challenge, where the local provider had committed to significant funding for placements in the art centre, but had taken a long time to deliver.

Other challenges for the art centre and the community as a whole included the legacies of intergenerational trauma and lateral violence which resulted in ongoing inter-tribal conflict predominantly between two major language groups. Examples of violence included a large street conflict in 2018 and the death of a community member. Ongoing conflict was reported as a source of stress and anxiety for art centre management, staff, and members. Conflict was also having an impact on the business, with a 65% drop in turnover in the first half of 2017 due to decreased visitor numbers, and a break-in at the gallery resulting in the theft of approximately $10,000 worth of artefacts (spears, woomeras, and boomerangs), taken to use as weapons in the conflict. Despite the neutrality of art centre workers, and the drive towards conflict resolution through “harmony activities,” Ian Grieve observed that the violence was having an impact on the productivity and cultural engagement of artists, many of whom preferred to stay away. As one survey respondent stated:

Since the fighting in Ali Curung over the last few months, I have stayed away from the art centre and kept out of trouble, I haven’t been doing my painting. I don’t want to come here [art centre] because people might talk.

Grieve said that this was affecting the operation of the art centre, not only in terms of productivity, but also in terms of business development, where artists and board members felt unable to participate in important decision making. As described earlier, the violence had also caused the Traditional Dance Festival to be postponed several times from July to September, which, in turn, reduced participation and made the event extremely difficult to run due to the heat. This inter-

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20 We heard later that the provider did sign off on the funding in the financial year 2018–2019.
tribal violence was occurring on top of other conflicts and criminal activity unfortunately common to this particular community due to high levels of poverty and disadvantage. This was not limited to the First Nations’ population, but also extended into some of the businesses and service providers whom we heard had been involved in sabotaging behaviours and violence.

The community of Ali Curung was impacted by the well-documented structural inequities and gaps in service provision that are unfortunately prevalent in very remote First Nations’ communities, all of which affected the art centre’s operation. Arlpwe also faced the usual challenges of remoteness and isolation from regional service hubs, such as limited access, inflated costs, and extended waiting times for goods and services. During one of our research visits, the power went out in the art centre frequently throughout the day. Visitors to the gallery were turned away because they could not view the works (it was too dark) and they could not make purchases (the computer systems were down). Arlpwe’s location two hours’ drive away from Tennant Creek and four hours from Alice Springs also meant that their capacity to establish and maintain productive partnerships with other organisations, businesses, and corporations across the region was limited. For this reason, Ian Grieve said that most of the art centre’s focus and energy was within the community of Ali Curung, and that, unfortunately, this meant that despite having representation in sector-wide networking and decision making through Desart, Arlpwe was not always included in discussions initiated by other groups.

As with many organisations in very remote communities Arlpwe was also facing the challenge of having to deliver its services with limited human resources and capabilities. As Acker and Woodhead (2015, p. 7) observe, the complex, multifaceted role of an art centre such as Arlpwe places particular demands on managers that often lead to shorter tenures and difficulty in recruitment and retention of staff. With this in mind, the decade-long tenure of Ian and Judy Grieve as managers was a strong asset for Arlpwe and the broader Ali Curung community, enabling a rare form of stability and consistency to prevail despite the many challenges. Ian Grieve observed that being life partners as well as business partners was a particular bonus, enabling them to support each other and build rapport with the men and women of the community. Yet it was clear that the Grieves were under a substantial amount of pressure in their roles, which was being exacerbated by the violence in the community and pressures of funding described above. In face of day-to-day operational challenges, certain aspects of the business had been neglected or underdeveloped. Judy Grieve spoke about how she had not been able to deliver in areas such as advertising, promotion, and social media, as well as business administration and HR systems, due to a lack of skills in those areas and a lack of time and resources to develop them. As the Grieves were reaching retirement age, there was a very real risk that many of the systems they had built up and services they had provided would fall away once they departed. They were aware of the need for succession planning, having obtained a small business development grant to create a policies and procedures manual for the next managers. While the Grieves had spent a great deal of time and energy developing the skills and competencies of the arts workers at Arlpwe, they felt that the next manager would need to be someone “impartial,” from outside the community, who was not bound by family obligations or tribal loyalties. When I asked one of the local Elders and board bember for Arlpwe about the possibility of them leaving, she replied, “All the community people out there need Ian and Judy to stay, [If they leave] no-one will come to do the work.”

6. Conclusions

At the time of the research, the Arlpwe art centre emerged as a critical driver of cultural and social activity in the community, and was contributing economically through its financial contributions and workforce development. The *Traditional Dance Festival* operated at the intersection of these forms of development and provided a crucial, highly valued event for locals and visitors. We have limited data on the extent to which these cultural, social, and economic contributions were benefiting the region beyond Ali Curung and its surrounds, yet we saw arts workers as cultural ambassadors, travelling to artist camps, art markets, and cultural exchange events, and participating on sector-wide decision making on the Desart board.
Since well before our research began, the community of Ali Curung had experienced conflict and violence that affected the art centre. Those experiences point to the art centre’s vital but often perilous position in the community of Ali Curung, sometimes akin to frontline services or first responders such as police, health, and social services in dealing with the realities of poverty, violence, and social upheaval. Along with these challenges, the centre was facing instability and organisational risks in terms of funding and human resources. Since completing our fieldwork the centre has been in a state of transition as the board, with the help of Desart, searches for a new manager following Ian and Judy Grieve’s retirement.

The future of Arlpwe as a social, cultural, and commercial enterprise will depend on continued Commonwealth and Territory government investment. It will also depend on the next management team being able to carry on responding to the fundamental structural inequities that bring about disadvantage in very remote Australian First Nations’ communities. On a practical level, this will mean diversifying its income sources, developing its partnerships, growing its capacity in areas such as marketing, publicity, and business management, and continuing to build individual and community capacity towards self-determination.
Part 4: Discussion, Implications, and Recommendations

The final aim of the research was to explore the growth potential of the arts and creative sector in the Barkly Region and identify both grassroots actions and broader recommendations for organisations, policy makers and funders on how best to achieve this. As such this final part of the report draws together the findings from Parts 2 and 3 to discuss the broader implications of this research. Chapter 11 examines the multi-dimensional value of the arts and creative sector in the Barkly. It takes a holistic view that positions the value of the arts and creativity as central to culture (and thus cultural value), after which further values, such as social and economic, may be achieved. Chapter 12 then offers a summation of the key strengths and challenges facing the arts and creative sector in the Barkly, and Chapter 13 offers strengths-based recommendations, as well as recommendations to address key challenges and barriers experienced in the region.
Chapter 11: The Value of Arts and Creativity in the Barkly

1. Introduction

The question of value for the arts and creativity is extremely complex and widely debated. There is a growing body of national and international research and policy that recognises the interrelatedness between cultural, social, and economic benefits from the arts, and the intrinsic value of art and culture to societies beyond instrumental impacts (see Crossick & Kaszynska, 2016). In Australia, there are moves towards, on the one hand, recognising the arts and culture beyond elite institutional expressions, such as those produced by the major arts companies (see Rankin, 2018), and on the other, seeing creativity as more than just an “industry” with advantages for employment and economic growth (see Meyrick, Barnett, & Phiddian, 2018; O’Connor, 2016). Likewise, there is a growing critique of current policy directions that valorise “innovation” as a term of value capture, and position the “culture” and “technology” relationship as the ideal target for investment. As we have intimated throughout this report, the kinds of cultural transmission and maintenance that we have observed in the Barkly have value well beyond such a narrowly conceived “innovation agenda.” The Creative Barkly team recognises these complexities, and has therefore adopted an ecological approach to mapping the sector as described in Chapter 3. As such, the study reflects a holistic view that positions the value of the arts and creativity as central to culture (and thus cultural value), after which further values such as the social and economic may be achieved (see Figure 67). We see these domains as interdependent in sustaining the arts and creativity in the region. For example, the cultural value of the arts is directly related to their social value in terms of health and wellbeing for individuals and communities; and has implications for

![Figure 67: Value of arts and creativity in the Barkly](image-url)
economic value through tourism. The social value of the arts in terms of health and wellbeing has economic flow-on effects by diverting people from areas such as health services or the criminal justice system. Similarly, on the whole, those who produce, disseminate, and receive culture do so for cultural purposes, and do not regard these separately from social and economic ones. Each of these domains is not restricted to any one ethnic or demographic group. “Culture” is used here in the broadest sense to encompass cultural production and participation for individuals and communities across the multicultural, multiethnic population of the Barkly. We do, however, recognise that “cultural maintenance” and “cultural transmission” are terms specific to First Nations’ Peoples’ commitment to practising, sharing, and sustaining language and culture, and these were strong themes throughout the study.

Other studies have used similar models for articulating the value of arts and culture (see Crossick & Kaszynska, 2016); however, the sub-categories for each domain of value represented here are specific to the Barkly Region’s arts and creative sector context, and were established from our inductive data analysis process. This chapter will therefore begin by discussing the central value of arts and creativity in the Barkly, cultural value, before moving through the other domains of social and economic value, while also articulating some of the interactions between them. The chapter will conclude with a summary of the contribution made by non-arts organisations in the Barkly arts and creative sector. This emerged as a substantial element in the sector ecology, both challenging and contributing to notions of value in the study.

2. Cultural value

As shown in Figure 67, we acknowledge First Nations’ ideas of cultural maintenance and transmission, cultural knowledge and practices, and connection to Country as key to our conception of cultural value. Discussion of this theme is therefore mostly centred on the First Nations’ participants in the study, and organisations that support them. However, we also acknowledge the cultural transmission that occurs for non-Indigenous cultural groups in the Barkly, and the powerful role that the Barkly environment and landscape plays in non-Indigenous art and creativity. “Cultural participation” encompasses the ability and opportunities that Barkly residents from all cultures can participate in, and contribute to the region’s cultural life, which also appears as an aspect of cultural value. This section therefore offers a summary of findings from the study that speaks to the cultural value that the arts and creative sector brings to Barkly individuals and communities. We have deliberately chosen to discuss this cultural dimension first, as any social and economic benefits often will follow after any “cultural value” has been achieved (see Barnett & Meyrick, 2017).

a. Cultural maintenance and transmission

As demonstrated above, a large proportion of survey respondents who identified as Aboriginal described the value of their arts practice in terms of cultural maintenance and transmission, and this also featured strongly in survey questions relating to arts education and training, and goals and aspirations for individuals and the Barkly as a whole (see Part 2). Our mapping found that there was, unsurprisingly, a strong commitment to cultural maintenance and transmission for all of the arts organisations operating in the region. Nyinkka Nyunyu’s role as the key art and culture centre for the Traditional Owners of the Tennant Creek area, the Warumungu, meant that all of its activities were centred on strengthening and promoting Warumungu language and culture. The centre also welcomed artists from other language groups, supporting exchange of culture between them. Caroline Hunter stated that the purpose of Artists of Ampilatwatja was “foremost to preserve and promote culture,” Phillip Watkins described the purpose of Desart as, “Being able to practise culture both in private community context but also in that public context,” and both Alan Murn and Kathy Burns spoke about BRA’s role in this regard.

As is evident throughout this study, arts and non-arts organisations were key in facilitating traditional cultural practices such as painting and artefact making, traditional dance and song performances, and gathering and preparing bush medicine and bush tucker. Aside from providing space and materials for visual arts practice, or mounting performances of traditional dance,
organisations assisted in managing trips on Country for hunting and gathering. Ian Grieve spoke of how he made regular trips with the men from Ali Curung for this purpose. For BRA, this activity was particularly concentrated around the Desert Harmony Festival.

The preservation of Aboriginal languages also appeared as a strong element of arts and creative practice for a number of organisations working in the Barkly Region. Musician Warren H. Williams described his 2011 recording project with BRA and the Warumungu Songmen Winanjara, which involved recording songs in language from the Warumungu and Warlmanpa Peoples. Williams said he hoped to produce more of these recordings in his new role as an arts worker at WMC. Kathy Burns also described a recording project with father and daughter musicians Raymond and Eleanor Dixon (known as Rayella) from Marlinja, where they wrote and recorded songs in the Mudburra language. Both Williams and Burns spoke about how important this was, not only for preserving language, but for promoting a sense of identity and uniqueness for Barkly individuals and communities. The CAAMA Endangered Languages project was working with musicians from across Central Australia, and had recently recorded Stuart Nugget from Elliott singing in his traditional Jingili language, with his mother and aunty the only other surviving speakers.

As discussed in Part 2, survey and interview respondents routinely described how important events such as the Desert Harmony Festival and the Barkly Artist Camp were for cultural exchange between different communities and language groups. Beyond the social and skill-sharing benefits of these gatherings, they appeared to provide vital spaces for inter-cultural sharing and transmission. This inter-cultural sharing extended also from First Nations’ to non-Indigenous cultures, predominantly through engagement with tourists and specific cultural tourism initiatives. Across a range of survey questions, many respondents who identified as Aboriginal described the importance of educating non-Indigenous people about their culture through art, and connected this with tourism. Organisations such as Nyinkka Nyunyu, Arlpwe, and BRA were engaged in cultural tourism activities, facilitating encounters between visitors and First Nations’ artists and their Countries. Examples included the 2017 DHF Go Walkabout program, where volunteers coming from interstate were inducted into the festival and Warumungu Country through a series of encounter activities; informal presentations and guided audio tours were offered at Nyinkka Nyunyu. Arlpwe had established a bush tucker and bush medicine garden in the grounds of the gallery, and Ian Grieve had plans to start tourist trips on Country once the conflict in Ali Curung had died down.

The notion of cultural maintenance and transmission can also be applied to activities being undertaken by other multicultural groups in the Barkly (particularly Tennant Creek). This was most evident in the work of the Multicultural Society, a voluntary organisation made up of migrant groups from countries such as India, the Philippines, Fiji, and more, living in Tennant Creek, who organised an annual festival that was supported by (and coincided with) the Desert Harmony Festival. The Multicultural Night featured international food prepared by members, and traditional dance, song, and costume. In 2017 it was held in the Civic Centre, but in 2018 the group had trouble coordinating with the festival in terms of a venue and decided not to hold the event. Kathy Burns spoke about how important it was for BRA to support them to express a sense of belonging in their new home, “even though it’s not their Country.” One survey respondent from the Philippines explained:

> If you come to my place I have a history … I have a collage, I have a picture of me and my husband and my parents and that’s for my family, that’s a way of preserving and telling the story of your culture and your history of where you come from.

b. Connection to Country

Central to Australia’s First Nations’ cultures and worldviews is the connection to Country, which is often linked to cultural Knowledges and practices. As such, Country (with a capital ‘C’) featured strongly throughout the study in terms of First Nations’ arts and creativity; as did the land and landscape of the Barkly for non-Indigenous artists who
lived and practised there. We do not wish to conflate the two ideas, but rather to hold them in the same space of discussion, foregrounding the First Nations’ notion of Country in conceiving how Barkly artists and creatives of all cultures might connect to place, and see it as a value in their work. Although it is somewhat artificial to separate the idea of Country from cultural maintenance and transmission, there were many instances in which this was drawn out and highlighted as a particular dimension of arts and creative practice, and likewise where arts and creativity were seen as an extension of caring for Country. As discussed in Part 2, most of the painting styles from across the Barkly featured on-Country depictions of landscape, flora, and fauna; and for First Nations’ artists, collecting, preparing, and painting bush foods and medicine were part of a holistic practice of art, life, and spirituality.

Many of the creative projects and activities that organisations supported to promote cultural maintenance and transmission (described above) also either promoted, or reflected, connection to Country. The video postcards produced by Media Mob and used to promote artists in BRA’s Visual Arts Outreach Program (VAOP) were filmed with artists on-Country, highlighting the beauty of the landscape and its presence in the artworks. Kathy Burns spoke of the documentary project, ‘A Place Called Walapanpa,’ which followed senior Mungkarta artists from the Rankine family returning to their ancestral homeland of Walapanpa for the first time after 30 years, and sharing stories and Knowledges with the current custodians. As Burns explained, it was an important project for the family to reconnect with Country themselves, and pass on these Knowledges to their children. She added:

> It wasn’t necessarily the outcome of the video; it was the process of the driving back to that community, those five days that we were there and what happened during that time, particularly for the five sisters, which was the most important.

Survey respondents frequently described their connection to Country in the context of their arts and creative activity, and this was often explicitly linked to culture, community, spirituality, health, and wellbeing:

> It shows your Country—many different colours of the land or from the ground. It speaks about creation, it speaks from the heart. It gives me energy—you see the energy in the creation, it is free, it doesn’t cost you money.

In response to the question, “What are the advantages for your arts/creative practice of working in the Barkly Region?” another respondent said to the researcher administering the survey, “It make us busy, make us right.” In an attempt to clarify this, the researcher reiterated that the question was specific to the Barkly, and gave the example, “Why wouldn’t you move to Sydney or Melbourne?” The respondent replied, “Big city would make us mad, dizzy. [I] like the wide-open space. Epenarra and Canteen Creek is my Country. Got family, good community.” In response to the same question, another respondent replied, “Love of the Country, our lifeblood, connections, identity and heritage. For white men it’s about art but for us it’s our roots, and spirituality, beauty of land, [being] caretakers of the environment and land.” This last response illustrates the holistic quality of culture, Country and spirituality; and points to the artificiality of separating “arts and creativity” out from other elements of life in the Barkly. This also speaks to the importance of approaching the research and evaluation of arts and culture holistically, because it is holistic in its value for participants.

c. Cultural participation

The arts and creativity are integral to how involved people are in the cultural life of a community or region as consumers and producers of culture. In the early 2000s, UNESCO recognised cultural participation as a human right, and highlighted three types of participation: attending and receiving, performance and production by amateurs, and interaction (Morrone, 2006). Debates have followed as to how cultural participation is defined and demarcated, including whether everyday activities such as going to the pub, shopping, and gardening should be included (see Miles & Gibson, 2016). However, numerous arts and cultural policies from around the world now reflect a commitment
to democratising the arts and culture, and emphasise inclusive approaches to participation. It is important to note that cultural participation covers a number of domains, including heritage, archives, books and press, visual arts, architecture, performing arts, and audio-visual media and multimedia (Morrone, 2006); and participation happens in both public and private. Measuring participation in all of these domains was beyond the scope of the study; however, as described elsewhere in the report, there were numerous programs and initiatives that supported cultural participation, as well as transmission and maintenance, for the Barkly’s First Nations’ Peoples and communities. The mapping revealed a considerable presence of arts and creative activity on the part of non-Indigenous members of Barkly communities (particularly in Tennant Creek), but this appeared to be occurring on a more individual, private level; or in smaller groups or online networks. BRA was committed to supporting the whole multicultural population of the Barkly; however, as Alan Murn explained, due to the high proportion of their funding coming from federal programs such as Indigenous Languages and Arts (ILA) and Indigenous Visual Arts Industry Support (IVAIS), the majority of BRA’s programs had a First Nations’ focus on cultural transmission and maintenance. For BRA, if a group such as the Multicultural Society or the Writers’ Group approached them for assistance, they would provide support where they could, and their role as a producer and presenter invited all members of Barkly communities as audiences to a range of performances that would not ordinarily make it as far as the Barkly. One survey respondent described the value of the Desert Harmony Festival for this in Tennant Creek:

Tennant Creek does find it difficult to get music through the year, depending on what kind of music you’re into. When we can get music, we make the most of it. Most of the town will show up for it even if it’s not really your taste. Tennant Creek likes to be a part of it and be social.

BRA was also heavily involved in promoting participation for children and young people of all cultural backgrounds through their collaborations with schools, service organisations such as Catholic Care, and the TC Dance Crew. The CWA and the Tennant Creek Show society also played a part in inviting participation from Barkly residents of all cultural backgrounds; however, as discussed
elsewhere, these organisations were experiencing some difficulty in maintaining their arts activities through declining membership and volunteer numbers. It is also worth noting that a higher percentage of First Nations’ respondents than non-Indigenous respondents said they derived an income from creative practice, and the study found very few examples of non-Indigenous made artworks or creative products from the Barkly being distributed or sold. Some of the factors specifically affecting non-Indigenous artists, for example, work, lack of money, or lack of time, may have contributed to this (see Chapter 7). For the wider multicultural population of Tennant Creek, there appeared a reliance on online spaces, or temporary events such as markets, festivals, and shows for cultural production and participation, rather than fixed infrastructure or cultural assets such as an art centre, cinema, theatre, or art museum.

3. Social value

This section explores the social value of the arts and creative sector in the Barkly for both individuals and communities. This is a very broad domain and, as illustrated in Figure 67 (above), we have identified four key sub-categories within it that speak to the sector’s social value: health and wellbeing; community wellbeing and liveability; community esteem and identity; and Social justice and inclusion. These themes are extremely broad in themselves and, as discussed, they overlap in many different ways with other domains in the model. This section will therefore synthesise some of the key findings from the study that highlight the social value of the sector, in order to inform the conclusions and recommendations that follow.

a. Health and wellbeing

We have conceived health and wellbeing—itself an extensive theme within the data—in part through the lens of the Social Determinants of Health index, which recognises the social contexts and conditions in which people live that contribute to health and wellbeing, and health equity (World Health Organization, 2011). As such, this sub-category overlaps significantly with cultural and economic factors described elsewhere in this section, and is inseparable from notions of social inclusion and social justice (see Rentschler et al., 2015). As described in the previous section, the cultural practices of First Nations’ artists in the Barkly are inextricably woven together with the health and wellbeing of individuals and communities; not least evidenced by the strong presence of bush medicine within the holistic practices of Barkly’s First Nations’ artists. Survey respondents from all cultures recognised directly the health and wellbeing benefits of arts or creative activity, and one of the most frequently cited barriers to creative practice was poor health. Other responses from the survey relating to fun and enjoyment; benefits to others or the community; social connection; keeping busy or diversion; and identity, pride and self-esteem (Figure 36, Chapter 7) are also recognised here as factors in health and wellbeing.

i. Social-emotional health and emotional wellbeing

Commonly cited benefits of arts and creative practice to health and wellbeing for respondents of all cultures were associated with social-emotional health and emotional wellbeing, and centred on relaxation, stress relief, and relief from distress and trauma. In response to the question of value, one survey respondent stated: “Art as a therapy, [it] helps me. [I] do inspirational painting to help other people, especially those with mental [health issues], to overcome depression … Art is a way of healing for the soul and mind.” Another stated, “Huge wellbeing value for myself, I have mental health issues and my arts practice helps enormously in mindfulness and general wellbeing.” Both Josephine Bethel from T-C Mob and Kate Foran from Nyinkka Nyunyu discussed the daily grief and intergenerational trauma experienced by First Nations’ communities, and how the arts and creative practice could help to alleviate some of this pain. Josephine Bethel also described how the T-C Mob were providing an environment for families to share and learn skills doing projects that interest them and benefit their families and the community. As described in Chapter 4, some services such as the Anyinginyi Health were actively using the arts intentionally as a therapeutic treatment or intervention; although some in the sector expressed concern over whether such interventions were being delivered with adequate expertise in the treatment of trauma. Nevertheless, organisations such as Catholic Care and the Mental Illness Fellowship Australia NT (MIFANT) appeared to
recognise the value of the arts as a complement to the other services they were offering, in their case, children and young people who were experiencing social-emotional ill health and other cognitive, emotional, and developmental disorders.

ii. Diversion

Diversion was another strong theme in the data, which is connected to the ideas of relaxation and stress relief described above. We acknowledge that “diversion” can be a problematic term, sometimes used to describe paternalistic, interventionist approaches to working in First Nations’ communities, or potentially risky art therapy programs as described above. However, there were numerous references throughout the surveys and interviews where respondents acknowledged for themselves the power of art and creativity in relieving boredom, keeping them “out of trouble,” “off the streets,” or “off the grog.” Representatives from several arts and non-arts organisations framed diversion in different ways. The Acting Team Leader at Stronger Families explained that Rupert Betheras’s program with the men was having the effect of “delaying drinking behaviour,” and this was supported by one of the survey respondents:

> When people visit me, I don’t do any work, because I work alone. If friends come over and want to have a beer and that, that will stop me. Having someone like Rupert Betheras here at Stronger Families has been a good influence, helped me out a bit, to be creative

Georgina Bracken, former CEO of the Tennant Creek Women’s Refuge talked about how they would sometimes give canvases to clients to keep them “busy and occupied” while they were at the refuge, “because people are so used to sort of having the stimulation of the streets; they’re not keen on sitting still in one place so much.” Barkly Regional Council’s music program in Arlparra was also designed to offer some diversion from boredom for young people. BRC’s then Director of Community Services also discussed the Youth Links program, which offered night time activities for young people, including food and music. He said these had been extremely successful in engaging young people, adding, “If we weren’t doing these things, kids would be walking the streets, breaking into houses, sniffing petrol, stuff like that.” Tash Evans, the young Aboriginal woman who had led the Youth Camp for Desert Harmony 2017, also recognised the role of the arts in diverting herself and other young people in Tennant Creek from potentially harmful choices or behaviours:

> I like to follow opportunities when they arise; I can see myself in a leadership role in the arts, but get more young people involved, because we’re the target group in this town, either getting in trouble or getting pregnant. Arts was my diversion and escape for me from getting in trouble.

The idea of arts and creativity providing relief from boredom was not always linked to preventing harmful behaviours. Several respondents said that their arts and creative activity was “something to do,” or a sense of being occupied or doing something productive, and this can be connected to self-esteem and quality of life and living in a very remote area. Georgina Bracken brought together a number of different benefits in describing how arts and creativity works in the Women’s Refuge, and in Barkly communities more broadly. She said that many communities were relying on Centrelink for income and were “stuck in a rut”, and added:

> Whereas, you could be doing some artwork or some music, or whatever, and it’s making you feel better. You’re busy, you’re doing something, so you’re not idle and bored. You’re talking about things that are important to you, like culture and where you belong in the community, and all that stuff. And then, hey, you might get a bit of extra money as well along the way.

iii. Safe spaces

Also connected to the notion of diversion was the role that art centres and community spaces played in providing a sanctuary, or a safe environment for artists, away from conflict, family violence, and “humbug;” and where they could safely discuss cultural matters or issues of concern. Kate Foran and Georgina Bracken discussed the value of providing a space for women to be
together, physically safe from family violence, but also able to spend time in a supportive group, focusing on a meaningful cultural activity. Josephine Bethel also described how the T-C Mob were providing a safe space for families to learn skills, and encouraging participants to leave their conflicts outside. Alan Murn extended this idea further, to describe BRA as a safe and reliable space for its artists:

A safe space means that we have a place whereby it’s a respectful place, it’s well appointed, it’s got good OH&S facilities. In hot weather, it’s got air conditioning. But it’s a place where there’s always someone on hand to meet and greet visitors, et cetera, to take care of business that is beyond the business of the artists that are working there. Artists and musicians that are working here have a place that is very regular for them, very solid, ever present, reliable and they’re treated respectfully, and they can get a cup of tea, food.

This points towards the broader role that art centres like BRA, Arlpwe, Artists of Ampilatwatja, and Nyinkka Nyunyu play for Barkly communities in terms of health and wellbeing. Studies in other remote communities have begun to recognise the role that art centres play in health and wellbeing (see Cooper, Bahn & Giles, 2012), and this is also connected to the notion of art centres often providing “front line” services (see case study, Chapter 10).

iv. Aged care and disability

As discussed in Chapter 4, the arts and creativity were also highly visible within the aged-care and disability sectors. This manifested as organisational partnerships, such as BRA working with the National Disability Insurance Association and the First People’s Disability Network to focus on the theme “disABILITY” in 2015’s Desert Harmony Festival; BRA working to profile artists with disabilities such as visual artist Dion Beasley and gospel musician Jameson Casson; service organisations such as Pulkapulkka Kari Flexible Aged Care Service providing a painting shed and materials for First Nations’ residents and respite clients; the T-C Mob supporting its disabled clients through making space available, and customising furniture for wheelchair users; and then a more generalised recognition by arts organisations such as BRA and Artists of Ampilatwatja that they were providing a vital space and service for the large proportion of aged (predominantly women) artists, many of whom had additional factors impacting health and disability such as dementia, diabetes, and kidney disease. As highlighted in Figure 16 (Chapter 4), 7.8% of survey respondents were over 65 years of age; and although the survey did not elicit responses around disability, 8.3% of respondents said that they received their primary income from the disability support pension. One of these respondents, Tartakula (Tennant Creek) artist Gladys Anderson gave the following response to the question of value:

I like to do painting because I don’t want to sit in the camp all the time, it makes my body move, make it strong .... I paint on Monday, Wednesday and Friday because on the other days I am on dialysis ... I like to do painting all the time instead of sitting in the camp. Sometimes I do painting with NDIS. They take a picture and make a postcard of my painting.

v. Health promotion

Another strong theme throughout the data in relation to health and wellbeing, and one which is prevalent within many remote communities, is the use of arts and creativity in health promotion and public health initiatives. In the Barkly, there were numerous examples of where people had been engaged to paint murals, make music or video clips promoting eye health, healthy eating, hygiene, and more. The Team Leader at Stronger Families said that the women had sometimes worked on such programs focusing on foetal alcohol spectrum disorder or healthy eating. One survey respondent described how she contributed works in this way: “[I] have done inspirational painting for the group that runs sexual health programs. Did one for the Stronger Women program at Anyinginyi, and one for the Women’s Refuge in Tennant Creek.” The 2016 Urapuntja Health Festival in Arlparra was presented by the Urapuntja Health Service, and featured a fashion show
and traditional dance event, combined with specialist health checks on 240 community members. Just as our research was commencing, Barkly Regional Council was wrapping up a multi-year series of youth-focused hip-hop and multimedia programs that were aimed at curbing petrol sniffing and binge drinking (see Wisdom & Marks, 2016). With the Closing the Gap policy initiatives, and high levels of attention paid to health inequities in Aboriginal communities, these kinds of activities were receiving significant funding from Commonwealth and Territory health departments, as well as private trusts such as the Jimmy Little Foundation.

b. Community wellbeing and liveability

As is evident in Chapter 7, the majority of respondents cited fun or enjoyment (or versions of these such as “joy” and “pleasure”) as the strongest value for their arts or creative practice, with this theme also present in the wider data, particularly in relation to BRA’s youth programs, and attendance at the Desert Harmony Festival. Fun and enjoyment should not be overlooked as a key factor in health, wellbeing, and quality of life for individuals; and it connects strongly with other aspects of social value such as community wellbeing and liveability. In audience surveys at the 2017 and 2018 Desert Harmony Festivals, “enjoyment” was the most frequently cited reason respondents gave for attending; and BRA’s reporting over the past five years contained numerous references to enjoyment and fun in feedback from programs, particularly those aimed at children and youth such as dance and circus. In a region such as the Barkly, the notion of community wellbeing and liveability is particularly important, given that, as discussed in Chapter 1, the population experiences extreme socio-economic disadvantage, with indicators of homelessness, domestic violence, unemployment, poverty, and ill health at much higher than national averages. With the Barkly population declining since 2011, there is also a strong emphasis for local and Territory governments on attracting and retaining residents who can contribute to the economy.

i. Social connection

One of the key contributions that the arts and creativity made to community wellbeing and liveability in the Barkly was the sense of social connection that certain events and collective activities provided. Again, this theme runs through several aspects of health and wellbeing as described above, where Aboriginal art centres and programs were providing people with a safe space to spend time in a supportive environment, sharing important cultural Knowledges, or simply just catching up and having a laugh. As one survey respondent stated, “I like to paint in my Country because it is fun, you know sit down and talk to the other ladies, talk, joke and that.” The extent to
which Barkly artists and creatives collaborated with, or shared knowledge in mentoring relationships with others, and made use of public spaces and communal events such as markets and festivals (as described in Part 2), also speaks to the importance of social connection in this context. The climate and geography of the region, with its scattered remote communities and extreme heat through the summer, sometimes reinforces individual isolation. As we have seen, simply providing a reliable communal space with air conditioning can encourage social connection that may not otherwise occur so readily. Similarly, events such as the Barkly Artist Camp and Desert Harmony Festival were seen to bring people in from very remote communities to connect with each other, and this served an important artistic, cultural, and social function. Speaking about the youth music program in Arlparra, a BRC Youth Engagement Worker said the program was important in “getting them out of the house and socialising with other people, hearing new ideas.” He went on to add that sometimes a teacher from Arlparra school and then the My Pathway worker would get involved (both of whom were non-Indigenous), “and the next thing you know there’s a jam session happening in five or six different languages.” Anecdotally, the researchers heard about how non-Indigenous members of Barkly communities would sometimes isolate themselves in their air-conditioned homes, go home for lunch each workday, and not get overly involved in community life. As discussed, this was identified as a problem for organisations such as the Multicultural Society, Show Society, and CWAs, whose volunteers and memberships were dropping off. CWA Vice President Roddy Calvert suggested that social media may have had a part to play in the declining participation in their organisation. The idea of social connection was highly valued by the CWA in all of its activities, including those that focused on arts and creativity. Calvert described it as a place where people could create “enduring friendships,” and that the Association was “keeping women sane in remote areas.” President Kathy Muir described how she had been supported by the CWA during a particularly difficult time of grief and loss, and that it was a combination of keeping busy and friendships that had pulled her through. Speaking about which of BRA’s events and programs were most important or valuable, Alan Murn declared, “They’re all important because they bring people out of their stockade and air-conditioning shelter to participate and to experience it.”

Fostering positive social connections, as well as providing safe spaces and opportunities for members to participate in culture and engage in meaningful communal activities, promotes a sense of community or social cohesion, which is at the heart of efforts in community development (see Skippington and Davis, 2016). Kathy Burns spoke about her vision at BRA as being to, “create a healthier, more positive community,” and that her decision making around programming was informed by the question, “Does this bring in healthy aspects to the community, mentally, physically and emotionally, and is this something that is going to have leveraging continuing on for the community so that you kind of build up greater collaborations?” Burns cited the recent short film project Which Way? Right Way as an example of this approach, where the Media Mob had worked with the Tennant Creek Women’s Refuge to create a series of videos that looked at a domestic violence event from the perspectives of all the different people involved and affected. This project was funded by the Commonwealth Government’s Building Safe Communities for Women and their Children program, which formed part of the National Plan to Reduce Violence against Women and their Children 2010–2022 (Australian Government, 2016). Another initiative aimed at building social cohesion was Arlpwe Art and Culture Centre’s 2018 activities surrounding the Harmony Traditional Dance Festival, which included other activities such as painting murals in the theme of peace, and engaging in community mediation in order to prevent the ongoing violence in Ali Curung (see case study, Chapter 10). These initiatives show how organisations recognised the value of arts and creativity in community building and violence prevention, connecting also to the theme of diversion described above.

c. Community esteem and identity

The arts and creativity were also valued highly for their capacity to develop pride, confidence, and self-esteem, and a strong sense of identity and belonging among individuals and communities in the Barkly. These are, of course, inextricably linked to other social values such as health and wellbeing, and a sense of empowerment and self-determination. On an individual level, there were several
references in the survey to how creative practice contributed to a sense of pride and self-esteem, and its contribution to a stronger sense of individual identity. As one respondent stated, "It makes me feel proud—proud of my Country, and proud of my skills as an artist." Another responded, "Having your own voice having your own creativity you can share with the community, having a sense that a Tennant Creek lad did that." Organisations also recognised the power of creativity in promoting this value. Kate Foran from Nyinkka Nyunyu, Ian Grieve from Arlpwe, and the Senior Community Development Officer from the Red Cross saw this as being connected to the skills development and work-readiness offered by their activities and programs.

**Alongside individual confidence and self-esteem, there was a strong theme in the data about the role of the arts and creativity in engaging the whole community, celebrating and promoting the uniqueness of the Barkly, and counteracting negative stories and stereotypes about the region.** As discussed previously, the connection to Country, place, and landscape in the Barkly was expressed and strengthened through arts practice. Caroline Hunter spoke about Artists of Ampilatwatja's work in this regard, presenting a distinctive style incorporating fine dot work and bright acrylic colours that was highly sought after. A survey respondent who listed blogging as their principal art form responded to the question of value: "I am sharing my life on an outback cattle station. Bridging the city and country divide by showing that real people live out here in the middle of nowhere. Sharing where their beef comes from and how it is farmed.” Members of the CWA also spoke about their activities as promoting “community involvement” and “community spirit”; with their annual Christmas Market, their extensive art collection, and projects such as *Dust Clouds on the Horizon*, a 2017 event and exhibition documenting the Tennant Creek branch’s involvement in World War II. Another survey respondent shared, “With photography, when you capture the local people, and their face is published in the local newspaper, the self-esteem and the confidence—it makes people happy.” One of BRA's key areas of focus was to produce work through the Media Mob that would profile the artists and communities of the Barkly in positive, empowering ways. Former Media Mob worker Sean Bahr-Kelly explained that there had been many stories in the media that were “slanderous” in terms of how they represented Tennant Creek, and so he had become committed to telling a different story. He pointed out that the Media Mob was now well established around town, and so people who were once suspicious of cameras due to this poor representation, “When they see the Media Mob T-shirt, they know it’s going to be okay.”

Several sector representatives noted how First Nations’ artists in the Barkly were recognised for styles that reflected the post-contact mix of cultures in the region. Both Caroline Hunter and Georges Bureau observed that more traditional Western Desert painting styles were more commercially successful due to being seen as somehow more “authentic.” Yet Barkly artists were producing work that was individual and distinctive, because communities were located or relocated next to cattle stations; and their works reflected a long history of connection with European culture. Lindy Brodie was a successful Tartakula artist known for combining traditional cultural elements with scenes of pastoral life on the Station where she grew up. The music coming out of WMC combined Aboriginal languages and stories with contemporary styles like country and reggae; and similarly, there was a strong presence of gospel music mixed with traditional culture across the region. Gospel singer Jameson Casson explained this in his response around the value of arts and creativity for him:

> I love playing music, my type of music is gospel because we sing old hymns and we sing songs about what we read in the bible—we translate it into songs that we sing in Warlpiri and English, sometimes Warumungu. I do it for me and for the church. It makes me feel happy and proud.

Writer and Traditional Owner Rosemary Nurrurlu Plummer was a member of the Writers’ Group and had published stories about the Barkly in a number of anthologies (Plummer, 2010). During the time of the research, Georges Bureau had worked with artists in the VAOP to paint disused satellite dishes for Desert Mob 2018, which had garnered interest and attention across the Northern Territory; and Rupert Betheras’ work with men in the *Stronger Families* program was centred on
painting over old mining maps from the region. These kinds of expressions of the Barkly's unique cultural context are integral to fostering a sense of pride and identity for Barkly residents of all cultures, and generate a strong story for the region going forward.

d. Social justice and inclusion

All of the social, cultural, and economic values described in this section are inextricably linked to ideas of social justice and inclusion for communities in the Barkly. The research found a complex story around the links between arts and creativity; and empowerment, agency, self-determination and sovereignty for First Nations’ members of the Barkly’s communities. As evidenced throughout this report, we found that the Barkly arts and creative sector was supporting this in many ways, through a rich array of programs, activities, and events. The peer learning and management structure of Winanjikari Music Centre was a key example, with Kathy Burns describing it as one of BRA’s most successful programs in terms of giving people full-time work, and building up a body of staff who are able to run the place themselves. Warren H. Williams supported this view of WMC, “The fellas like Dirk and Reggie are doing their own, nobody has to tell them what to do anymore; they know what they’re doing,” he said, “That’s the best thing about it; after all these years, black fellas doing their own thing.” The T-C Mob was an example of a grassroots First Nations’ organisation that had taken matters into its own hands in response to the unemployment crisis, poverty, and welfare dependence in their community, establishing the organisation to provide meaningful placements on CDP, and opportunities for self-employment and enterprise. And the film project Which Way? Right Way described above was a meaningful collaboration between community services and members in order to address domestic violence. As described in the previous section, there was a strong story throughout the data about the productive transmission of cultural Knowledges between First Nations’ and non-Indigenous cultures in the Barkly, where cultural tourism was seen as more than just a way to make money, but also a meaningful way to reach across the cultural divide. A key element of this was the drive to represent the Barkly through positive messaging, drawing out stories of cultural strength and diversity for local, national and international audiences. BRA’s Media Mob productions, as well as events such as the Desert Harmony Festival and NAIDOC Week were seen as key to this positive messaging:

Desert Harmony brings all cultures together, white people and black people, visitors from other places to come here and show people, show kids. NAIDOC week brings all the indigenous people together and they have all those awards that make them proud to be Indigenous. (Survey respondent)

Yet there were also some tensions in terms of the level to which First Nations’ members of arts organisations were able to assume positions of leadership. Nyinkka Nyunyu, Artists of Ampilatwatja, and Arlpwe were all First Nations’ owned or governed art centres that were led by non-Indigenous managers. All were working with Desart to raise the skills and leadership potential of their First Nations’ arts workers. As Phillip Watkins from Desart stated, “Aboriginal people should not only be seen as the producers of art and culture product, but actually be provided opportunities and support to take on and be engaged in all these other roles.” Similarly, BRA’s VAOP was involved in skilling up First Nations’ arts workers, particularly in Elliott, to manage their own businesses. Alongside a strong commitment to building the capacity for First Nations’ leadership, we found a belief among some non-Indigenous representatives in the sector that it might also be productive to continue fostering positive inter-cultural collaborations to the benefit of all. Speaking with regard to the broader NT arts sector, Edan Baxter, a board member of BCCC Community Radio said:

This stuff is of critical importance to the future of creative industries across the Northern Territory and remote Australia whichever way you look at it. But whilst it is essential that organisations regularly consider the long-term implications of having non-Indigenous staff members in staff roles at all levels, it is worth pointing out that, for the time being, often cross-cultural collaboration with a committed focus to watching the year-to-year trends and the big picture is the more realistic approach to success.
The Northern Territory Intervention was seen by representatives in the industry and the community more widely to have reduced the levels of First Nations’ leadership and self-determination, and there was a strong desire evident in the study for First Nations’ artists to represent their culture, and link their work to self-determination, and in some cases, advocacy and activism. Giving an alternative view of the WMC from that presented above, one survey respondent spoke about his goals for the future:

When the music centre was set up and we had our own council and it’s been disbanded, but it’s been disbanded, we should be making the decisions, it wasn’t just for Aboriginal people it was for everyone in the Barkly, I’d like to see that happen here again, giving us the leadership role, you see a lot of blaming especially behaviour problems but no leadership. The intervention has taken a lot of our leadership away.

In response to the questions around goals and aspirations, several survey respondents spoke about their hopes to assume greater positions of leadership and advocacy in their community:

I want to be a leader for my people and stand up for their rights.

I was thinking about people when they’re fighting from the land, that’s what I was thinking about, doing more painting about people fighting for their land.

I would like to do some work on how the fracking impacts on the water and land. To be honest in our culture we do have people who have the water dreaming and the serpent, and I don’t want to go that far, but the water is the source of life and fracking is going to affect that—our health and our life.

At the time of the research, Rayella had released a video and song protesting against fracking in their community of Marlinja. Emerging youth leader Tash Evans encapsulated these ideas of empowerment and social justice in relation to the singular context and stories of the Barkly, and the role that organisations play in supporting young people:

It’s unique here—we are probably the most remote, we are smack bang in the middle of Australia, but we also do all of “this” (indicating Desert Harmony activities) ... You find that most young people from here are more mature because life is harder, so every young person’s success story is very important. So, if it wasn’t for places like Barkly Arts or Catholic Care, kids don’t really stand a chance in this place. People go ‘there’s nothing there’—kids have made something of themselves, and that’s real art. You can find inspiration in this place, and most of the time that comes from your own struggles—you overcome your struggles to be better.

Another tension that arose in the study existed between the ideals of empowerment and self-determination for First Nations’ artists working in the Barkly, and circumstances and practices on the ground that sometimes challenged this. Despite the evident economic gains made from arts practice, we found that many First Nations’ visual artists lacked knowledge and clarity around the financial arrangements made with art centres, and where their artwork was being taken or exhibited (including whether it was available online). Although efforts were made by art centres towards transparency, this appeared to be a significant challenge to empowerment and self-determination for many First Nations’ artists in the region. The sales of works by independent artists working outside the art-centre model was a concern for many in the art centre sector, where artists were not necessarily valuing their work highly enough; or they may be using the funds for purchasing alcohol and drugs, which in the case of works made in a health or social service environment, went against the core purpose of the organisation. It is important to note, however, that while First Nations’ artists who sell their works privately in this way may open themselves up to exploitation, they are also gaining financial independence and operating on their own terms (see Acker & Stefanoff, 2016). With high numbers of artists on income support, and strongly enforced restrictions on how much income they can earn over and above their support
payments, it is perhaps unsurprising that these kinds of activities occur. Another significant challenge to empowerment and self-determination for First Nations’ artists in the region was the array of practices and activities that had grown out of CDP. Whereas some providers such as BRA and Artists of Ampilatwatja were using the program to provide skills development and meaningful activity within an inherently flawed (often exploitative) system, others were seen to be undermining the art economy by taking on too many placements and not providing participants with proper training and genuine pathways towards employment (a common criticism of the CDP as a whole). Again, these are complex issues that raise questions around ideas of creative entrepreneurship, employment, and self-determination for First Nations’ artists in very remote regions that certainly warrant further attention. An environment or sector that enables First Nations’ cultural practices to thrive through genuine First Nations’ leadership, will empower communities towards self-determination in all areas of community development, sustainability, and (if desired) growth.

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4. Economic value

In examining the sustainability of the arts and creative sector in the Barkly, and its contribution to development, a key component of our investigation is the economic value that arts and creativity contributes to the region. As we have described in the literature review (Chapter 2), we know that the arts are seen to drive economic development for regional and remote communities in diverse and interconnected ways—helpfully conceived by Hearn et al. (2007) as “value creating ecologies.” We also recognise the interdependence between economic and other forms of development and domains of value, finding that, in the unique context of the Barkly, it is not helpful to create artificial silos between them. We therefore preface this section by acknowledging that all of the contributions that arts and creativity make to the social and cultural life of the Barkly cannot be separated from the economic outcomes for individuals and communities. We have noted the prevalence of deficit discourses in Australia around remote (often First Nations’) communities being in social and economic decline, and yet our holistic, ecological approach to the sector has uncovered a rich, vibrant, and highly productive region with regard to arts, creativity, and culture; one that is already contributing to a host of economic flow-on effects in relation to health, wellbeing, and liveability. But articulating these kinds of economic outcomes is not without its challenges, especially when a region such as the Barkly must work within the current climate of growth-focused economic thinking and policy. This study has, therefore, not been focused on placing a dollar value on the arts and creativity in the Barkly by conducting a Social Return on Investment (SROI) analysis or similar. Rather, we have drawn together key findings from the mapping and case studies in order to provide a summary of the economic impact and contribution of the arts and creativity towards development in the region. This also includes a summary of value-chain analysis from the survey responses. This section therefore aims to characterise the nature of the arts economy in the Barkly Region; specifically focusing on its impacts through employment, income, tourism, and supply chains.
a. Characterising the Barkly arts and creative sector economy

From an economic perspective, one of the most striking findings about the arts and creative sector in the Barkly is that it was almost 100% not-for-profit; that is, there were very few for-profit creative businesses such as design companies or commercial galleries—only four that we were aware of—operating in the Barkly Region. Almost all arts and non-arts organisations involved in the sector ecology were government or not-for-profit, apart from a few businesses that supported the sector through sponsorship, showing opportunities, and as retail providers for certain material supplies. For three out of the four major arts organisations in the region, in the period 2014–2018, revenue from painting sales ranged from as little as 1%, to 60.1% of total revenue in any given year; whereas income from grants ranged between 45.2% and 91.6% of total annual revenue. Acker’s (2016) study of remote art centres put the average annual income for remote art centres in the Northern Territory at 39.3% grants and 43.5% sales, which placed Barkly art centres well below the average in terms of their economic independence. Government funding therefore featured strongly in the economy of the sector; with the CDP being a key feature (for better and worse) in the productivity and lives of First Nations’ artists.

Similarly, a significant number of artists (58.6%) undertook voluntary labour, and our conservative estimate puts the annual dollar value of this voluntary labour at $360,000 (see Chapter 5). In addition, an overwhelming percentage of survey respondents (94.4%) had received free post-school education through cultural transmission, peer or community learning, or being self-taught (see Figure 30, Chapter 5), and the majority of respondents accessed free spaces to make and share work (e.g. home office, art centre, space provided by friends or family, and outside or on Country) (see Figures 32 and 33, Chapter 6).

Although three-quarters (75.7%) of individuals surveyed said that they derived an income from their creative practice, and half of those said it was their primary source of income, the average income from creative practice (notwithstanding the difficulties in obtaining this information) appeared to be extremely small. Individual artists valued the arts and creativity for a host of other benefits such as fun and enjoyment, benefit to others or their community, health and wellbeing, and cultural maintenance and transmission, over and above the potential to make money. That said, for many respondents, their goals and aspirations did include sharing their work more widely through publishing, recording, or exhibiting (36.9%); and selling, marketing, and making money (21.6%).

This all points to a lack of monetisation in the sector, which has implications for policies such as the Northern Territory Government’s (2017b) Economic Development Framework, which has identified the creative industries as a “developing sector” that will help create jobs and growth. As this study has revealed monetisation does not, in and of itself, reflect value, and value is not in and of itself reflected in monetisation. Another key finding from the research is the disparity between the numbers of working artists in the region as identified by the ABS in the 2016 Census, and the number identified through our more inclusive approach. Recognising the complex, flexible ways that people “work” in the arts and creativity, and the multivalent contribution of the arts and creativity to economic and social development in the region beyond the “jobs and growth” agenda, will be vital to sustaining and developing the sector. As discussed earlier, the arts and creativity made a significant contribution to community wellbeing and liveability in the Barkly through fostering fun or enjoyment, social connection, community safety and cohesion, and community esteem and identity. This must also be recognised and incorporated into strategies for addressing the declining population in the region and its attendant economic impacts.

The arts and creativity emerged as an avenue for economic independence and self-determination, particularly for First Nations’ individuals and communities. The researchers acknowledge that, despite 45.9% of survey respondents who earned money agreeing to give further details, there still may have been some reluctance to disclose these accurately, especially given that most of the surveys were administered face-to-face. However, the limited knowledge that respondents had around these questions not only makes it difficult to establish the monetary value of the sector, but also demonstrates a threat to economic independence and self-determination for First Nations’ artists and communities as discussed above. There may be some need to develop
stronger strategies for ensuring transparency and disclosure to artists about the sales and value of
their works, and empowering artists through economic or financial literacy programs. Alan Murn
mentioned that every effort is made in BRA to keep artists informed about these matters, and that
perhaps previous programs offered in this area are not achieving their goals. Within the largely not-
for-profit characteristics of the sector, we nevertheless found a variety of different approaches and
attitudes by individuals to commercialising their arts and creative products and services. We saw a
highly successful creative enterprise in Cheeky Dog, and some promising moves towards creative
enterprise demonstrated by organisations such as the T-C Mob and the Red Cross; but again, there
is potential for these to be strengthened through training and skills development. Building on the
already growing use of online platforms and social media, efforts towards developing individuals’
capacity for marketing, advertising, and promotion may also contribute to increasing the capacity
for entrepreneurship and financial gains from creative practice. As discussed in Chapter 6, a total
of 97% of NTG administered arts and screen funding went to art centres and organisations in
comparison to the funding awarded to individuals. Although the benefits of art centre funding
undoubtedly flow onto individuals, not all artists are associated with art centres. It may be
necessary to build capacity for individual artists and creative entrepreneurs to access funding,
which may in turn contribute to developing the economic independence described above. However,
it is also important to remember the “fun and enjoyment” value that was placed on creative practice
by our survey respondents, and to recognise that, for many, small-scale economic gains may be
enough (see Luckman, 2018).

As discussed in Part 3 (case studies), organisations had small- and large-scale economic impacts
in the region through their daily operations and employment of local staff. As shown in Table 1
(Chapter 5), three out of the four major arts organisations in the Barkly employed a total of 28
permanent staff members; yet they relied heavily on unpaid labour through volunteering (49 total).
While the sector was largely non-monetised, it is reasonable to assume an economic impact from
artists earning income either as wages, or supplementary to government support, or through
running their own business, and spending in the region. However, it is also important to note that
we found very few artists or creative practitioners in areas such as information technology and
digital media; for example, software or games development, web design, and graphic design. These
creative practices would likely have a greater capacity to bring in revenue, given their commercial
applications and the rise of the digital economy and Industry 4.0. Three out of the four major arts
organisations in the Barkly stated that they spent between 75–100% of their annual operating
income within the Barkly on wages for local workers, goods, and services. Based on the combined
annual income for the four major organisations (BRA, Artists of Ampilatwatja, Nyinkka Nyunyu, and Arlpwe) in 2017, the contribution to the Barkly economy would have been
approximately $2.5 million to $3.4 million. Arts organisations were also contributing to local
economies through events such as the Desert Harmony Festival and Traditional Dance Festival.
Based on the average total cost of running the Desert Harmony Festival, approximately $150,000
to $225,000 would be spent annually within the region.

Due to their proximity to the Stuart Highway, art centres like Arlpwe and Nyinkka Nyunyu were able
to attract tourists, and Artists of Ampilatwatja’s success with online, interstate, and international
buyers was supporting artists in that community. Online marketing, promotion, and sales, and the
use of software such as SAM by arts organisations was inconsistent, with some organisations and
programs doing this more effectively than others to catalogue their work and generate sales. The
capacity to do this was dependent largely on time, skills, and human resources. Other pressures
contributed to the economic success of organisations in the Barkly, including the unique position of
art centres being funded largely with government money that was targeted towards employment,
and the expectation for them to fulfil a complex social and community development role beyond
marketing and sales (see also Congreve & Burgess, 2017; Woodhead & Acker, 2014). We found
varied responses to this tension, depending the particular focus of each organisation or program, or
the individuals that ran them. In the case of Artists of Ampilatwatja, there appeared to be a stronger
focus on developing artists and building national and international markets; whereas at Arlpwe, the
focus was more on workforce development and providing services to the community beyond the
A strong case can be made for both of these approaches in terms of how they bring economic value to the region; and given that both organisations were community owned and run, the decision was in the hands of managers and boards as to where the focus should be. **Both arts and non-arts organisations in the Barkly were operating much as social enterprises that used both commercial and social welfare logics to inform their activities** (see Seet et al., 2018).

### b. Tourism

A significant focus of the entrepreneurial activity of both organisations and individuals in the Barkly was cultural tourism, and the desire to engage with tourists from outside the region as both audiences and buyers. Although tourism did not feature strongly in how survey respondents valued arts and creativity (see Figure 36, Chapter 7), it was nevertheless threaded through people’s goals and aspirations for sales, exposure, and cultural exchange and learning:

- It’s important for tourism—show them the art works, the bush medicine, it represents our community and land. (Survey respondent)

- It’s good when we’re doing art and showing it to tourists, if tourists come and see the painting and we explain it to them, and then they might buy the paintings, and learn about our culture. (Survey respondent)

As the case studies demonstrate, BRA, the Desert Harmony Festival, and Arlpwe were actively engaged in building the tourism market, and in the case of Desert Harmony, were successful in bringing interstate tourists to the region, particularly through their volunteer program. While it was beyond the scope of this study to quantify the contribution of arts and creativity towards the tourism market in the Barkly, it is clear that there is strong potential, particularly for sites such as Arlpwe and Nyinkka Nyunyu, which are on the Stuart Highway. There does, however, need to be some management of expectations about how much can be achieved in what is currently a very precarious tourist climate (e.g. with direct flights now operating between Darwin or Adelaide and Uluru, tour companies are less likely to take customers along the Stuart Highway into the Barkly Region). The NT Economic Development Framework identifies the need to better integrate the arts and tourism sectors; and as Mark Smith from Music NT observed, creative arts, music, and visual arts contribute to the “point of uniqueness” that must inform discussions around tourism in the Northern Territory. Our findings demonstrate that there was certainly a will to capitalise on this among key organisations in the region, but it would require additional investment. For example, in 2017–2018, there was no NT Tourism funding awarded to arts organisations in the Barkly, and in the previous year, only a small amount awarded to the Desert Harmony Festival (Northern Territory Government, 2018a). As a paid membership organisation, Tourism Central Australia was seen as a sound investment for some sector respondents, but not others. At the time of the research, Arlpwe was applying for Arts Trail funding to improve its highway signage; however, developing tourist markets requires much more than these kinds of smaller-scale responses. The $2 million Arts Trail Regional Stimulus Program, administered by Arts NT, offered grants that were
primarily focused on hard infrastructure for arts organisations to improve their facilities and thus attract more visitors. While this additional funding was welcomed by the sector that has long been comparatively under-funded, the narrow interpretation of infrastructure largely precluded funding for “soft infrastructure” or organisational capacity development or governance to match the expectations around managing increased visitor numbers that investment in the Trail is expected to have. There was a lack of clarity around whether receipt of an Arts Trail Regional Stimulus grant was a prerequisite for organisations to be included in the NT Arts Trail tourism campaign. The approximate number of visitors to the Barkly Region in the three years from 2016–2018 was 141,000, with total expenditure at $74 million (Northern Territory Government, 2018b). This represents a significant opportunity for arts organisations, and for those communities who wish to integrate art and tourism more effectively, we recognise a need for capacity building and investment in “soft infrastructure” that will strengthen areas such as marketing, promotions, and cross-sector collaboration.

c. Arts and creative sector supply chain analysis

To help build a picture of the economic value of the arts and creativity in the Barkly, we undertook a value-chain analysis of the top ten art forms and creative practices identified in the survey: painting, music, photography, drawing, teaching or facilitating, needlework or sewing, storytelling, writing, and textiles. It is important to note that this did not include data from organisations, but only that which was obtained through the survey for individuals. Aside from the data presented already about making and sharing artworks, survey respondents were asked to specify suppliers and geographic locations where they sourced equipment, materials and other services (e.g. web design and advertising) for their arts or creative practice. Because this required an open-ended response, the answers were wide ranging, combining geographic locations with specific suppliers. When respondents stated “online,” they did not necessarily specify where geographically the online source was located. Where a geographic location was specified, we included this in our analysis. We have included the full supply chain tables in Appendix I, but the following is a summary of key findings:

The majority of Barkly creatives engaged in more than one art form and the supply chains of the main art forms reflected this.

In terms of inputs, sources of external funding were largely absent from these supply chains. This reflects our finding that approximately 97% of Commonwealth and Territory government funding went to arts organisations rather than individuals in the Barkly Region; and only 12.8% of respondents who had income from arts or creative practice had applied for a grant, prize or other funding, with only five people having been successful.

In response to the question of where they obtained services such as advertising and marketing, over one-third said, “not applicable,” which indicates either a lack of awareness, or relevance (e.g. their creative activity was not aimed at sales), or lack of engagement with advertising and marketing arts and creative works. For those who did engage in advertising and marketing, this was largely done by the creatives themselves or by art centres. This is an area that could be strengthened or supported, as discussed above in some cases. In other cases, it might well be “not applicable,” given that not every cultural artefact and activity has to be commercially exploited, or finds its value in commercial exploitation. Indeed, it is possible that some artefacts and activities might find their value undermined if marketed further (e.g. loss of “authenticity”).

While collaboration occurred in all supply chains, this was comparatively limited, except in the music and teaching or facilitating arts or creative skills chains.

Except for the painting supply chain, where art centres were the dominant production space, it was the home office, studio, or workshop that was the main production space for the other main art forms.
A key challenge appeared to be getting creative products out of Tennant Creek and out of the Barkly Region, while retaining as much of the economic benefit within the region as possible. Part of the problem might be due to the limitations we have identified in terms of artists advertising and marketing their works. In the painting supply chain, organisations such as Artists of Ampilatwatja appeared to have become very adept at marketing their work to outside audiences, achieving a high volume of sales (including online), with economic benefits flowing back to artists and communities. As stated earlier, organisations such as BRA and Arlpwe identified this as an area for further development. This raises the question of whether it is more economically sound to increase sales to locals and visitors within the region (thereby limiting transport or postage costs and economic leakage), or to try and sell more outside the region, where increased sales volumes might make up for economic leakage (note: we do not know the extent or scale of this leakage, but examples might include commissions taken by commercial galleries outside the region).

We found that for the main art forms, certain points along the supply chains were occupied by organisations that would not necessarily feature in supply chains for these art forms in large metropolitan area. For example, art centres occupied spaces that in non-remote or regional locations would be occupied by the private sector (e.g. as suppliers of materials and equipment). Non-government, non-arts organisations were also sources of materials and equipment in six of the seven main art form supply chains. Certain Tennant Creek businesses appeared in nearly all the supply chains for the main art forms as suppliers of materials and equipment, reflecting a lack of local alternatives; and, likely reflecting the tendency towards multi-art form practice by creatives in the region. The prevalence of online suppliers for art or creative materials means that potential income is lost from the region.

Our analysis shows that art centres dominated much of the supply chain for painting, except in relation to knowledge (education and training) and collaboration. At these points in the chain it was primarily family and friends that were the source of knowledge (education and training), and other artists with whom painters collaborated. This reflects the high percentage of First Nations’ respondents in the survey, and as we have discussed previously, some of this activity occurred at art centres, but also in other locations such as at home and on Country.
Art centres also dominated the provision of help or support in the drawing, music, photography, needlework, jewellery, and teaching or facilitating supply chains. This likely reflects a combination of factors: Most creatives in the Barkly Region (86.0%) practiced more than one art form (54.5% practiced between two and four art forms; 26.4% practiced between five and nine art forms, and just under 5% practiced ten or more different art forms). In addition, certain demographic and geographic circumstances such as a small population in a very remote area with access to a limited range of on-the-ground goods and services. These circumstances create particular market forces and explain why art centres (i.e. not-for-profit, heavily subsidised by government funding) rather than privately owned galleries dominate the Barkly Region. Some historical factors are likely at play as well; for example, anecdotally we know that at least one art centre in the region has attempted over the years to run on a more business-like footing and consistently failed to do so.

Art centres were less prevalent in the photography supply chain, where online channels dominated the networks, source of material equipment or supplies and show, share, or sell spaces. This may in part reflect the primarily non-Indigenous make-up of photographers. As discussed previously, non-Indigenous creative practitioners are largely unable to access the goods and services provided by art centres in the region, either because they are restricted to First Nations’ membership or are primarily funded by programs which target First Nations’ creative practitioners. This is evident in terms of the provision of help or support: While over 80% of First Nations’ respondents indicated that they received some form of help or support, just over half of the non-Indigenous creatives indicated that they did not receive any help or support. More specifically, only eight out of the 20 non-Indigenous respondents who answered the question regarding types of help or support, referred to an arts organisation, and in each case, it was BRA, the region’s only multi-cultural arts organisation that they referred to. By comparison, 55 of the 65 First Nations’ respondents who answered this question indicated that they received help or support from an art centre.

In terms of sources of knowledge (education and training) for the key art forms in the Barkly, it was primarily family and friends, and non-arts organisations that dominated this point of the supply chains. Family and friends dominated the painting, jewellery and needlework chains; while non-arts organisations (schools and tertiary institutions) dominated the music, drawing, photography and teaching or facilitating art supply chains.

In terms of the distribution of creative goods and services, advertising and marketing appears to be an area that could be strengthened for the main art forms in the Barkly. The dominant supplier of advertising and marketing in the photography and music supply chains was the creative practitioner themselves, whereas for the remaining key art forms, it was art centres. However, some caution is required here as most respondents did not differentiate their supplier according to the different art forms they practiced and a number of those practicing jewellery and needlework for example, also practiced painting and drawing.

Several value-chain issues were identified in the individual survey questions relating to what factors impacted on people doing their creative practice and what were the disadvantages of working in the Barkly (see Chapter 7). The remoteness or isolation, lack of access to suppliers (and by extension, diversity of suppliers), costs of postage, travel and distances, limited venues and audience (end users), were all identified.

Across all the supply chains for the main art forms, participants characterised a thriving arts or creative sector in the Barkly as including producing a greater volume and diversity of creative products (with respondents citing specific art forms, exhibitions, festivals and other events); and increased participation in creative activities, particularly by youth and older men. Additionally, specific points in the supply chain for all of the main art forms that were most frequently identified as part of a thriving creative sector in the Barkly included:

- **The need for more spaces to show, share, and sell works**, including the need for a shared community arts space or gallery that all artists could access to showcase and sell their work;
- **knowledge**: specifically, more workshops and opportunities to learn a more diverse range of skills; and
- for five of the seven supply chains, more advertising and marketing, including tourism promotion and greater exposure for the Barkly. (Note: needlework and painting were the supply chains for which advertising and marketing didn’t really feature that much, if at all. This is perhaps not surprising in the case of painting, given that the majority of creatives that were part of this chain had their advertising or marketing done by art centres).

Points in the supply chains that were less frequently identified in relation to a thriving Barkly arts sector included access to materials and equipment, networks, and better transport.

d. Summary

Based on our findings, the arts and creative economy in the Barkly is characterised by economies of scope rather than economies of scale. We found this economy of scope operating at the individual level, where the majority of creatives practiced multiple art forms; and at the organisational level, where organisations such as BRA and Arlpwe supported multiple art forms and provided multiple non-arts related community services. Certain Tennant Creek businesses appeared in nearly all the supply chains for the main art forms, and it is no coincidence that these businesses themselves provided multiple goods and services. In an area of low population such as the Barkly, it is not surprising to find economies of scope rather than scale, and this may need to be considered when addressing economic policy in the region. As discussed elsewhere, this study has in part attempted to overcome the deficit of reliable data around the arts and creative sector, and its contribution to the region. As discussed in Chapter 5, the ABS recorded only eight artists or creative professionals working in the Barkly Region, whereas we estimate the figure of working artists across the region at over 150. We obtained detailed information from 120 respondents, 75.7% of whom made an income from their creative practice, and 52.9 of those listing creative practice as their main source of income. Any form of economic modelling or policy which relies on ABS data will underestimate the economic contribution of arts and creativity to the regional economy and therefore such models and figuring should be taken as minimum, not maximum estimates.

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23 Economies of scope focuses on the average total cost of production of a variety of goods and services, whereas economies of scale focuses on the cost advantage that arises when there is a higher level of production of one good or service.
5. The role of non-arts organisations

One of the most striking findings in the study was the strong presence of non-arts organisations in the Barkly Region’s arts and creative sector ecology, and the complex role that they played in both sustaining and challenging the sector. Such organisations featured frequently in the survey in terms of how they supported creative practice; and our interviews with management, staff, and sector representatives demonstrated a variety of perceptions (both positive and negative) on their arts-focused contributions across the three domains of value: social, cultural and economic. It is important to note that we are focusing our summary on not-for-profit organisations that were directly involved in arts delivery, rather than the Barkly businesses that supported the sector through providing materials, venues, sponsorship, or corporate partnerships. (We do acknowledge in Chapter 4 the important role that for-profit businesses played in the sector ecology). The activities of a large number of organisations went into building our understanding:

- Health and human services organisations such as Anyinginyi Health Aboriginal Corporation, Mental Illness Fellowship Australia NT (MIFANT), Tennant Creek Women’s Refuge, Catholic Care, Red Cross, and Pulkapulkka Kari (PPK) Flexible Aged Care Service;
- CDP providers My Pathway;
- Aboriginal corporations or groups, such T-C Mob, Julalikari, and Urapuntja (some of which also acted as CDP providers)24;
- Voluntary community organisations such as the CWA, Multicultural Society, and Tennant Creek Show Society; and
- Government organisations such as Barkly Regional Council (BRC) and local schools.

We also gained more detailed information from interviews and consultations with representatives from the CWA, Tennant Show Society, Multicultural Society, Anyinginyi Health, Red Cross, T-C Mob, and BRC. As discussed throughout Part 2 of the report (‘Findings from the Mapping’) and above, these organisations were involved in delivering a range of arts and creative programs and activities that they saw as complementary to their core business. The instrumental or complementary use of arts and creativity by not-for-profit non-arts organisations is well researched and documented, for example, in the field of arts and health; however, such organisations rarely feature in arts and creative industry sector studies as important contributors to regional development. This phenomenon is perhaps unsurprising in a very remote context, where there is a lack of cultural infrastructure in the form of mainstream arts institutions or entertainment venues; a high proportion of service organisations required to meet complex social needs; and a high proportion of First Nations’ populations whose cultural practices integrate the arts with social, spiritual and community wellbeing. Because our findings in relation to these organisations are threaded throughout the report, we feel it is important to draw them together here in order to highlight the significance of their place in the ecology.

We found that all of the organisations listed above were making cultural, social, and economic contributions to the region. Needless to say, Aboriginal corporations and organisations such as Urapuntja, Julalikari, Anyinginyi Health, and the T-C Mob placed cultural value at the core of their operations, with art and cultural knowledge and practices as a driver of their work in community development, health, and wellbeing. Voluntary organisations such as the Multicultural Society, CWA, and Tennant Creek Show Society provided important platforms for cultural transmission and participation for non-Indigenous community members, particularly through the weekend markets, Multicultural Night, and Tennant Creek Show. And schools and service organisations such as Catholic Care were important partners in providing opportunities for youth participation and engagement; for example, working with BRA during the Desert Harmony Festival. Unsurprisingly, there was a strong presence of non-arts organisations in the health and wellbeing space, with

24 Julalikari Aboriginal Corporation held a unique dual position in the study as a principal CDP provider in the Barkly, and also the owner of key arts organisation Nyinkka Nyunyu Art and Culture Centre. T-C Mob were also establishing themselves as a CDP provider.
organisations such as MIFANT, BRC, PPK Flexible Aged Care Service, the Tennant Creek Women’s Refuge, and Anyinginyi Health providing arts activities as part of their approach to social-emotional health, trauma, aged care and diversion. Organisations such as Urapuntja Aboriginal Corporation and BRC were involved in using the arts for health promotion, and the Women’s Refuge supported community education around domestic violence through its partnership with BRA. Non-arts organisations also played a role in providing opportunities for social engagement, particularly in very remote communities such as Arlparra, Ampilatwatja, and Ali Curung, where BRC and My Pathway workers were active in using music as a tool for youth engagement. In Tennant Creek, the CWA engaged in craft activities as part of its central ethos of reducing isolation and promoting friendship for women. The CWA and Tennant Creek Show Society contributed to documenting the social history of Tennant Creek through art and craft competitions and exhibitions. We found that all of these organisations were contributing to the arts and creative sector economy and economic development more broadly. Creative enterprise was a key feature here, with T-C Mob, Red Cross and Anyinginyi Health supporting artists to make and sell a range of products on a small scale; and on a larger scale, the production and sales of artworks through CDP, or Arlparra school’s role as a proxy art centre. These organisations were also contributing to workforce development through their creative activities by developing skills and competencies in the production and sales of works.

In almost all cases, these organisations demonstrated agility in responding to community needs through arts and creativity. In some cases, they were seen as legitimate players in the arts landscape, making an essential cultural contribution and engaging in productive partnerships to support the sector. In other cases, they were seen to be undermining the integrity of the sector through questionable activities and unethical practices. It is important to note that the same organisation might operate on both sides of this debate, depending on the program or activity in question. Some organisations were providing an important avenue for economic independence, workforce development and self-determination through their creative enterprise activities. However, in the case of painting, there was concern among some in the sector around the volume and quality of works being produced and the tendency for some organisations and CDP programs to operate outside the Indigenous Art Code or the regulated art-centre model; for example, providing low quality materials and activities, supporting undervalued sales, and failing to provide certificates of authenticity and other necessary documentation. While voluntary organisations were providing vital representation and support for non-Indigenous artists and creatives, they were faced with significant challenges in terms of the decline in voluntary participation (particularly from younger people), and the consequent pressures placed on existing members. For a variety of reasons, we found arts and creative activities and outputs in decline for the CWA and Multicultural Society. The Tennant Creek Show, a significant platform for showing arts and crafts, was itself under threat at one point during our research; and the lack of an appropriate space to store and exhibit the extensive CWA art collection represented a serious blow to cultural heritage in Tennant Creek. Yet despite these challenges, we found the cross-sector collaboration and partnerships undertaken by these organisations were a key strength of the region. With continued support and leadership from the arts sector, these organisations may be able to build on their strengths to engage meaningfully and ethically with the cultural life of the region.
The study uncovered a rich and interconnected set of findings reflecting the value of arts and creativity in the Barkly across the cultural, social, and economic domains.

**Cultural Value:** First Nations’ ideas of cultural maintenance and transmission, cultural knowledge and practices, and connection to Country were key to our conception of cultural value. Events such as the *Desert Harmony Festival* and *Barkly Artist Camp* created vital spaces for inter-cultural sharing and transmission. Many First Nations’ respondents described the importance of educating non-Indigenous people about their culture through art, and connected this with tourism. Country featured throughout the study in terms of First Nations’ arts and creativity, as did the land and landscape of the Barkly for non-Indigenous artists who lived and practised there. For the wider multicultural population of Tennant Creek, there also appeared a reliance on online spaces, or temporary events such as markets, festivals, and shows for cultural production and participation, rather than fixed infrastructure or cultural assets such as an art centre, cinema, theatre, or art museum.

**Social Value:** Survey respondents from all cultures recognised directly the health and wellbeing benefits of arts or creative activity, and one of the most frequently cited barriers to creative practice was poor health. “Fun and enjoyment” was the strongest value for survey respondents’ arts or creative practice, and must be recognised as a key factor in health, wellbeing, and quality of life. The arts and creativity promoted confidence and self-esteem for individuals, and was integral to celebrating and promoting the uniqueness of the Barkly, and counteracting negative stories and stereotypes about the region. There was a compelling story about the productive transmission of cultural Knowledges between First Nations’ and non-Indigenous cultures in the Barkly, where cultural tourism was seen as a way to reach across the cultural divide. First Nations’ artists wished to represent their culture, and link their work to self-determination, and in some cases, advocacy and activism. An environment or sector that enables First Nations’ cultural practices to thrive through genuine First Nations’ leadership, will empower communities towards self-determination.

**Economic Value:** Contributions that arts and creativity make to the social and cultural life of the Barkly cannot be separated from the economic outcomes. The study found that the arts and creative sector in the Barkly is almost 100% not-for-profit, and characterised by economies of scope rather than economies of scale. In 2017 Barkly arts organisations contributed approximately $3 million to the Barkly economy. Development in the region must look beyond the “jobs and growth” agenda, recognising the value of social enterprise and artists’ flexible, mobile livelihoods. Integrating Art and tourism requires capacity building and investment in “soft infrastructure. Value-chain analysis of the sector showed that artists have a desire for more spaces to show, share and sell works, more opportunities for training and professional development, and more advertising and marketing. Any future economic modelling for the Barkly must recognise the vast disparity between the ABS figures of artists or creative professionals (8), and the actual numbers of working artists in the Barkly (150+).

There was a strong presence of non-arts organisations in the Barkly Region’s arts and creative sector ecology, and cross-sector collaboration and partnerships undertaken by these organisations were a key strength of the region.
Chapter 12: Conclusions: Strengths and Challenges for Arts in the Barkly

1. Strengths and enablers

Our research found that the arts and creative sector in the Barkly Region was vibrant and diverse. As the findings have demonstrated, the sector was being supported and enabled by a number of key strengths among people, organisations, and communities; and advantages of Country, landscape and culture. We found that each organisation and community involved in the study had its own unique interpretation and approach to arts delivery according to their situation, needs, and skills. The ability to collaborate and to use a community’s strengths and resources, positive attitudes among artists and creative workers, and high levels of informal education, training and skills development, meant that the Barkly was home to a number of successful and sustainable arts and creative programs and initiatives. The following discussion outlines the key strengths, advantages, and enablers we found to be supporting the arts and creative sector in the Barkly.

a. Country

The most commonly cited advantage of living in the Barkly for artists and creative practitioners in the survey was the sense of home, connection to place and Country, family, or community. This was particularly strong among First Nations’ respondents whose creative practice was inherently tied to their connection to Country. We can also see, however, that other notions of place emerged as a key resource for enabling both First Nations’ and non-Indigenous individuals’ arts practice, and for organisations delivering arts programs and events in the region. **The unique sense of place arising from the diversity of cultures and communities, the sense of remoteness and isolation, and the beauty of the landscape, was integral to many of the creative events and individual works produced in the Barkly; and played a key role in how people worked together to strengthen the sector. In economic terms, place-meaning is a non-depleting resource that is nourished by arts practice; and represents a competitive advantage for the Barkly in terms of the unique products and experiences that might attract visitors to the region, and enhance the liveability of its communities.**

“We are able to share our Knowledge about our Country and acknowledge our Knowledge with art.” (Artist, Kulumindini Art Centre, Elliott)

b. Culture

Another key strength in sustaining the arts and creative sector in the Barkly was its unique situation at the intersection of a number of diverse cultures: **16 different First Nations’ language groups, and non-Indigenous cultures that included Anglo-European, Filipino, Indian, Chinese, Italian, Fijian, Zimbabwean, and Indonesian (Economy.id, 2018). These cultures were being expressed through the work of over 550 artists and creative practitioners (our conservative estimate) working across over 40 different art forms and practices, and all contributing their skills, knowledge, and experience to the cultural capital of the region. 80% of these artists were showing, sharing, and selling their work beyond friends and**
family, which demonstrates a high level of contribution to the cultural life of the region and beyond. In economic terms, we found that this paid off for over 75% of survey respondents who said they made money from their practice, and even those who were not making money were persisting in creative practice for their own health and enjoyment, and contributing important skills, knowledge, and cultural expression. The Barkly was recognised for a distinctive range of styles in visual and performing arts, with a mix of traditional First Nations’ styles (e.g. traditional dance, artefacts, bush medicine, bush tucker, on-Country, and spiritual or ceremonial paintings); post-contact First Nations’ styles (e.g. country and gospel music in language, paintings of station and community life, and contemporary First Nations’ art); multicultural food, dance, and costume (e.g. expressed at the Multicultural Festival); Anglo-Australian settlement history and contemporary culture (e.g. representations of mining and pastoral history, and photography and blogging about station life); and activities and events where the Barkly’s different cultures came together (e.g. through the Desert Harmony Festival, Writers’ Group, various bands, and school or youth dance and other performances). All of these expressions contributed to a sense of pride and place in the Barkly, and represented the diversity of its cultural life. The strong aspirations expressed by artists and creative practitioners to share their work more (and more widely); to train and learn new skills; and to keep First Nations’ cultures strong through intra and inter-cultural transmission and co-leadership; demonstrates a strong commitment to their role and responsibility as cultural custodians and producers.

c. Collaboration and support

Our pilot research and prior knowledge of the region led us to adopt an ecological approach to the study, assuming that it would be the most appropriate in this complex arts and creative sector context. Once we entered into this approach, we began to realise just how interdependent arts and non-arts organisations were in the region, and how dependent on partnerships, collaboration, and networking both within and outside the region. While there was some evidence of organisations operating in silos as discussed further below, there was also a compelling story of cooperative effort among individuals, and across the for-profit and not-for-profit sectors, and three tiers of government, that could be leveraged for further benefit (e.g. through initiatives such as the Barkly Regional Deal25). The involvement of non-arts organisations in the arts sector ecology was also a strength, in that they recognised the value of arts in a range of complimentary areas such as health and wellbeing, and contributed to sustaining certain activities and practices. While we acknowledge that this must be enacted carefully, it nevertheless was an example of how non-arts organisations were demonstrating flexibility and responsiveness to community needs. Individual artists and creative practitioners also benefited from high levels of support, networking and collaboration in their practice. Support for artists, especially from art centres, was one of the key enablers to making, sharing and commercialising creative practice; as was belonging to groups or networks or collaborating with other artists. The sector was also characterised by a strong culture of “informal learning” such as mentoring within families, peer mentoring, and artist development. While non-Indigenous artists were less involved in these activities, it nevertheless appeared as a feature in some (e.g. needlework, music and writing). Being a cultural feature of the region (particularly through First Nations’ cultural transmission), these types of collaboration and learning require minimal resources, and contribute greatly to its cultural strength.

“With all the social issues, and a family was fighting with families and all that; it’s about, ‘Leave that outside, Let’s just work together.’” (Josephine Bethel, T-C Mob)

25 The Barkly Regional Deal is a three-tier agreement between Australian Government, the Northern Territory Government and the Barkly Regional Council that aims to improve productivity and liveability in the Barkly Region “by stimulating economic growth and improving social outcomes” It is described as a 10-year $78.4 million commitment (Australian Government, 2019b).
d. Investment

Given the almost 100% not-for-profit status of the sector, it must be recognised that public investment was a key enabler in its sustainability and success. In some quarters of economic development discourse, the idea of sustainability is to become financially independent from government funding; however, in the Australian arts and creative sector, and particularly in an economically precarious region such as the Barkly, this might be seen as an unrealistic expectation. While some organisations expressed a desire to diversify their funding streams in the future, they were nevertheless highly dependent on a range of government funding programs. As expected, an organisation such as BRA, who was able to secure longer term funding from programs such as the IVAIS, ILA, and OZCO four-year funding enabled them to be more strategic, rather than having to continuously fight for survival. All of the key arts organisations in the Barkly were seeking investment in expanding their facilities and spaces, but as discussed below, there were certain barriers in terms of completing the work. Respondents in the sector had high hopes for the Arts Trail program, which represented significant investment in infrastructure for art centres and galleries, but it was too early to tell whether it was having the desired impacts; and there was evidence to suggest that investment in digital infrastructure would also be needed to strengthen the sector. Small pools of funding were useful for small, targeted, themed projects (e.g. around health messaging) but were dependent on high levels of agility and human resources that not all organisations had. This speaks to the challenge that we will discuss below around workforce retention; and the need for investment in human capital and digital and business infrastructure. Funding therefore appears as an enabler, but also a key challenge for the sector, as will be discussed below.

“Investment in infrastructure gives sense of place, gives a sense of ownership, and again, that does have a positive impact in terms of the art produced.” (Philip Watkins, CEO, Desart)

e. Resilience, adaptability, and attitude

Another key strength that we found was sustaining the arts and creative sector in the Barkly was the resilience, adaptability and positive attitude demonstrated by almost all of the individuals that we encountered in the research. We acknowledge the tensions surrounding terms such as “resilience,” and “resourcefulness,” where individuals and communities are often praised for these qualities, allowing for governments to gloss over the structural problems and inequities that have led to their hardship in the first place. However, it must be recognised that a positive attitude, and an ability to respond constructively to the various tensions and challenges of the context was a key characteristic of Barkly artists and creative practitioners. There was a sense in our survey that even when people were describing barriers, limitations, or disadvantages, they were turning these into strengths. For example, even though being very remote presented barriers related to the cost of travel, long distances, and the kinds of services you can access (see further below); some saw the travel as an enabler, providing them with access to new audiences, with further benefits to better themselves. Also evident was a certain do-it-yourself attitude among artists who wanted to promote their work, and those who were recycling and upcycling materials and repurposing spaces for their creative practice and enterprise. As mentioned above, organisations demonstrated a great deal of agility in responding to funding opportunities, moving outside of the arts sector into funding pools in areas such as health promotion, regional development and disability in order to sustain key events and projects. Organisations such as the T-C Mob, Arlpwe, and Urapuntja Aboriginal Corporation also were adept at identifying disused spaces that could be repurposed for their activities; and in the face of decreasing government funding and fluctuating policy settings, BRA recognised the need to adjust its position away from growth, and towards consolidating and sustaining its more important programs. The willingness on the part of individuals and organisations to collaborate, coordinate their efforts, and support
each other also contributed to the strength and resilience of the sector. As one of Australia’s most socially and economically disadvantaged regions, we recognise the need for significant structural change; however, these qualities demonstrated by the sector were seen as a legitimate and productive response to the realities of living and working in the Barkly.

“I think you need to be fairly resilient. You need to be pretty well balanced. You’ve got to be able to cope with extremes.” (Alan Murn, Executive Officer, Barkly Regional Arts)

f. Community-driven responses

It was clear from all of our research that almost all of the organisations involved in delivering arts and creative programs and activities were highly attuned to the needs of the communities in which they were operating, and individual artists and creative practitioners demonstrated a commitment to serving their communities through teaching, mentoring and empowering others. For First Nations’ owned or run organisations such as Arlpwe and Artists of Ampilatwatja, their operation was driven by community priorities and need (e.g. Arlpwe took an active role in responding to the conflict and violence in Ali Curung through its programming in 2018). Similarly, the T-C Mob was a grassroots organisation that arose of a recognised need in their own kinship network of Traditional Owners in Tennant Creek. BRA also demonstrated long-standing collaboration and co-leadership with First Nations’ communities across the region in the design and delivery of its programs and events (most notably WMC); and organisations such as the CWA and Multicultural Society demonstrated a desire to adapt to the changing demographics and needs of their membership. Non-Indigenous artists and creative practitioners were identified as an under-supported section of the community; however, the majority of Barkly organisations were operating under a Community Arts and Cultural Development or art centre approach, which ensured that First Nations’ community members and needs were central to their work. In some cases, arts organisations and centres became community hubs, offering a range of non-arts related services, and often at the front line of community conflicts, emergencies, and crises. As we will discuss below, this can be seen as both a strength and challenge for the sector.

“In 2009 we had our first dance festival for many years. And it’s happened every year since then. And in the last few years, community money has actually gone into putting on the dance festival, which is a major commitment from within the community to keep culture strong.” (Ian Grieve, Manager, Arlpwe Art and Culture Centre)

g. Key individuals and organisations

Another factor that operated as both a strength and a challenge in sustaining the Barkly arts and creative sector was the sense that certain key organisations and individuals were critical to its success, acting as vital enablers and drivers of programs, events, and activities in the region. BRA emerged as the principal arts organisation in a large part of the region, delivering vital services to Tennant Creek and the very remote communities north of Ali Curung. BRA was routinely identified by respondents in the survey as a key organisation, and the Desert Harmony Festival, WMC and VAOP also highly recognised and valued. Without BRA, it is easy to imagine a much less vibrant and visible arts and cultural scene in the Barkly. And further extending the idea of art centres being community hubs operating at the “front line,” the community of Ali Curung would lose a vital social and cultural resource if Arlpwe Art and Culture Centre was forced to close. At a sectoral level, organisations such as Desart and CAAMA were vital in both service delivery and advocacy across the region and nationally; and like BRA, contributed to the strong and positive profile of the
region in the face of negative public perceptions. Similarly, there was a strong sense throughout our interviews and consultations that certain key individuals acted as energetic drivers for the sector, contributing their artistic vision and skills in production, management, administration, and advocacy. While it would not be ethical to single them out here, there was a mix of admiration for such people, and disquiet around the sustainability of programs that were so dependent on the drive of a single individual; especially in the context of potential burnout, high staff turnover, poor workforce retention, and population decline (see further below).

2. Challenges and barriers

Alongside the strengths and enablers described above, our research also found that the arts and creative sector in the Barkly was facing some key challenges and barriers to its success and sustainability. Many of the strengths outlined above were borne out of these challenges; for example, issues such as dwindling and unpredictable funding and the challenges of remoteness highlighted the need for communities to work together and be creative and adaptable in order to generate opportunities for themselves. Some of the region’s strengths, such as the remote location and unique environment, also presented themselves as challenges; the enabler of public investment or funding also emerged as one of the most frequently cited challenges to the sector. The following discussion outlines what we found as the key challenges, limitations and barriers identified by those working within Barkly arts and creative sector ecology.

a. Social issues

One of the key challenges we found to be facing the Barkly arts and creative sector, and indeed Barkly communities themselves, was a range of social issues that included intergenerational trauma, poverty, violence, drug and alcohol dependence, youth crime, and health inequities (particularly among First Nations’ Peoples), and the challenges brought about by a population that was ageing and in decline. While it has been our commitment not to perpetuate deficit discourses surrounding First Nations’ communities, we must recognise the prevalence of these issues in the data, and the impact that they were having on the sector. Both individuals and organisations identified problems associated with drugs, alcohol and violence in Barkly communities as negatively impacting on creative practice and the capacity to deliver programs. On an individual level, many survey respondents recognised the value of art as a diversion from violence, drugs and alcohol, and utilised art centres as a sanctuary from these factors. Several also mentioned the need to escape “humbug,” which was a generalised term for dealing with the conflicts and financial stresses of community life. Organisations also saw part of their role as providing arts-
based activities and programs that would divert people away from harmful behaviours and situations. In Ali Curung, the on-going inter-tribal conflict had had a huge impact on the art centre's business, and on the artists in those communities and their capacity to work. While some sector representatives cited cultural matters as being a challenge to day-to-day operations (e.g. ceremony and family obligations), we found that the predominant barrier in this regard was in fact "sorry business," the prevalence of which can be seen as a direct result of the social issues and inequities described above.

For respondents in the survey, health was the number one factor seen to impact on creative practice, and this was compounded by the (largely female) ageing population of artists in the region. This was an area of concern for art centre managers, who were witnessing a decline in the health of their most productive cohort. Further to this, there appeared to be a risk that important cultural knowledge and practices would be lost if First Nations’ Elders were to pass away without young people becoming more involved. The social issues described above, as well as an increased engagement in social media, were seen to be contributing to young people’s disengagement from traditional culture. As discussed, art centres such as BRA’s headquarters in Tennant Creek and Arlpwe in Ali Curung became community hubs, sometimes offering front line support and services. This was a challenge on a number of levels. Such services placed a heavy burden of expectation on arts organisations, were not adequately resourced or included in reporting to government funders, and often required additional resources to respond to these issues and provide support for individuals.

“We’ve had a lot of problems from fighting, it’s really put us down, we haven’t been selling, we haven’t had any tourists, we haven’t been working together as a community. But when it’s quiet again, we start selling again and getting back together and working. We’ve had a lot of sorry camps on both sides of the family, and it’s still going.” (Arts Worker, Arlpwe Art and Culture Centre)

b. Funding, investment, human resources

As discussed above, the arts and creative sector in the Barkly was highly dependent on government funding, and the success of artists and creative practitioners in the region was dependent upon accessing free spaces and resources. Nevertheless, a lack of money, the desire to sell or make money, or the need for funding to undertake creative practice were cited frequently across the survey questions relating to factors affecting creative practice, disadvantages of living in the Barkly Region, and the vision for a thriving arts and cultural sector. For organisations, funding also represented a challenge, particularly the sense of competition for a small pool of local, state and federal funding; the need to access larger amounts of long-term operational funding for future planning and security; and the precarious nature of funding in a frequently-changing government policy landscape. During the course of the research, both Arlpwe and BRA had experienced significant funding cuts, and had been forced to adjust their operations, programs and services accordingly. A number of organisations were coming to realise that they needed to access multiple sources of funding, including government, corporate and other more entrepreneurial options such as the direct sales of products, in order to have some stability and continuity in the programs they delivered in their communities. Other challenges included unrealistic time frames to complete grant applications; and the labour-intensive nature of accessing funding, and preparing reports and acquittals, particularly for smaller organisations such as Arlpwe, where human resources were stretched.

This points to another significant challenge that was linked to funding and investment—the limitations around human resources for organisations. Significant changes to the funding received by the arts and creative sector had wide ranging economic impacts in the communities, including the ability to recruit and retain quality staff, and thus the inability to conduct any long-term strategic planning. We saw that organisations needed more staff, or additional skill sets, to realise
their potential in online presence and sales, diversifying income streams, and market and grants development. As mentioned above, we also saw that there was often a heavy reliance on single, driven individuals (who may or may not stay in post); and organisations faced issues with continuity when a partnership was set up and formed over a few months or years, and then the key contact person had left. These conditions led to the ability to offer very few fully paid employed positions, which then led to employees being stretched too thin, putting pressure on staff, some of whom experienced burnout. During the course of the research we saw numerous staff and management changes, occurring for a variety of different reasons, across many of the organisations involved in the study. As both the BRA and Arlpwe case studies demonstrated, there was a strong need for succession planning in situations that were reliant on the skills and drive of specific individuals. We saw that it was also difficult for organisations such as the CWA and Tennant Creek Show Society to source volunteers for events and other work, and for some such as Arlpwe and BRA, the challenge in recruiting volunteers also extended to difficulty in recruiting and retaining board members. On the flip side, the long tenure of managers in centres such as BRA, Arlpwe, and Artists of Ampilatwatja appeared to be a critical success factor for these organisations, enabling them to build programs and make more strategic, long-term decisions.

“It comes down to it being a really competitive market. Not only are we competing out there with other art centres in the Eastern Desert [and] in the Western Desert; these artists are competing against each other; that’s how it goes.” (Caroline Hunter, Manager, Artists of Ampilatwatja)

c. Remoteness

The arts and creative sector was strengthened and enabled by the landscape, environment, and Countries of the Barkly, which was threaded through all aspects of creative life in the region. There were, however, several challenges that arose out of the remoteness experienced in the Barkly’s communities and the larger centre of Tennant Creek, and the extremes of the desert environment. The most frequently cited challenges throughout the research were perhaps unsurprising. The extreme weather, long distances between communities, and the quality of roads (many of them unsealed or otherwise dangerous) led to a raft of attendant issues for both individuals and organisations. These included accessing and maintaining reliable transport; increased costs for freight and goods; a resulting lack of quality and diversity in resources and materials supporting arts and creative practice; infrequent or unreliable trade services for utilities, building and maintenance (which in turn affected the cost and reliability of utilities such as plumbing, electricity, air conditioning, internet and information technology); limited access to health services; and limited access to post-school education (most of these services were based in the larger centres of Tennant Creek or more commonly Alice Springs). Environmental factors such as the weather was identified as a barrier in the Barkly Region in relation to planning and completing activities and events, where there was a narrow window due to seasonality, and some activities stopped altogether. The heat also prevented artists from working over the summer if they did not have access to air-conditioned spaces. Remoteness also contributed to the workforce attraction and retention issues described above. Like many very remote communities, those in the Barkly relied heavily on a short term, transient or FIFO workforce; and as such it was difficult to attract high-quality, qualified staff who would make a commitment to an organisation or community. Similarly, this affected the numbers of local audiences and markets for artistic products and events. Overcrowding in housing and lack of accommodation for visiting artists and musicians were also identified as reasons why some artists and musicians were hesitant to visit or participate in events in the region. While the Barkly did attract tourists to the region, the road conditions, power outages and lack of passing trade were presented as barriers to very remote communities such as Ali Curung and Arlparra fully capitalising on the tourist market. Similarly, the reduction in flights out of Alice Springs, the introduction of direct flights to Uluru, had flow on effects, with major tour groups cancelling tours along the Stuart Highway between Alice Springs and Darwin.
“[Lack of] access to opportunity, audiences, just easy access to equipment and services that might support you as an artist in any way. The cost of travel to show work if you want to.” (Survey respondent, ‘Disadvantages of working in the Barkly’)

d. Silos and bunkers

A knock-on effect of the challenges arising from the social issues, limited resourcing and remoteness discussed above, is the tendency for people employed in both the arts sector and other industries to be stretched in their jobs and potentially experience stress and burnout. Many respondents spoke about the day-to-day challenges of doing work in the Barkly, of “putting out fires,” which resulted in people feeling less able to undertake work outside their daily tasks. This extended to volunteering and participating in networking, meetings or events out of hours; entering into or maintaining strategic planning and partnerships; and participating in recreational community events and activities, where people would sometimes prefer to leave town or “bunker down” on weekends and holidays. The availability of social media was cited as one factor that might contribute to this lack of engagement. There was a perception among some in the sector that the demands of doing business in the region, as well as the competition for small pools of funding, also contributed to the tendency for organisations to operate in silos, rather than pooling resources and ideas towards developing the arts and creative sector in the region. This ranged from being ignorant or unaware of what others were doing in this space, to being territorial, or even adversarial. An example of this occurred when one of the Barkly tourist attractions was selling Aboriginal art and artefacts in their shop that were manufactured in Indonesia by a company that has since been fined for selling fake art. Once they were made aware of this, they resolved to remove the items from sale. They were also selling Aboriginal art merchandise such as scarves and postcards from other regions outside the Barkly. One of the research team members observed this and relayed the information back to the local art centre. The art centre had not recognised the opportunity to sell local art and merchandise in this site, which sees dozens of tourists daily in the high season. Once these dots were joined for them by this outside visitor, the two organisations began conversations about stocking local Barkly artists’ works. This is just a small example of how the sector might be strengthened by more collaborative approaches. The research found that there was an arts and creative sector “ecology” at work in the Barkly, but not all the elements are aware of how to work effectively with each other. Some sector respondents highlighted how this silo thinking was also prevalent in government, where some local, Territory, and Commonwealth divisions and departments failed to fully recognise the cross-sectoral benefits of the arts through their development activities, policies and funding programs. A key example was the apparent disconnect between arts development and tourism development initiatives in the region, where it is known that these activities, from an economic perspective, are mutually beneficial (see Torre & Scarborough, 2017).

e. Inconsistent or unethical industry practices

A final key challenge to the strength and sustainability of the Barkly arts and creative sector was the presence of potentially inconsistent or unethical arts and creative industry practices. These were mostly visible in First Nations’ visual arts, and encompassed “carpetbagging,” undervalued “street” sales, fake art sales, and damaging or exploitative art production imposed through CDP and similar programs. While there were tensions and complexities surrounding some of these practices as discussed in earlier chapters, there was a sense that they were contributing to white-anting the visual arts market, and therefore the industry. And as these practices are difficult to trace, we cannot know the extent and scope of the influence. In communities where there was a strong art centre, activities such as carpetbagging and street sales appeared to have been minimised; but it was clear that in the Utopia Homelands where there was no art centre, the board of the Urapuntja Aboriginal Corporation was concerned about the impact on their artists. As previously discussed, artists on government income support might risk
having their income affected if they were required to record their sales. This points to the need for greater flexibility in these systems; for example, extending the time period in which art sales earnings are calculated so that regular support payments are not affected. This would enable artists to potentially earn more from their work overall. As also discussed previously, the presence of art programs as part of the CDP was met with mixed feelings among the sector. There appeared to be some variation between how CDP was framed by both organisations and individuals: whether as a pure work-for-the-doole obligation, a chance to generate income from artistic practice, an arts traineeship opportunity, or as “work” or a proper job. We found that in some communities, the local CDP provider was delivering art programs independently of art centres or organisations, some of which were questionable in quality. In one case, the CDP provider had proved obstructive to the art centre’s attempts to form a partnership, and they were engaging local women artists in basic craft activities that were unconnected to their regular art practice. In the case of some CDP providers, there was a high volume of low-quality work being produced, and it was unclear what was happening to those works. Some health and human service providers were also facilitating art production, and brokering the sales of works internally to staff and visitors; and programs designed to be “therapeutic” did not necessarily have properly trained staff to support therapeutic processes and outcomes. In a broader sense, there was some evidence of top-down practices, where non-arts organisations offering arts activities and programs would make arbitrary decisions about what to offer communities, rather than working with local art centres or organisations and responding to community needs. It is important to note that, on the basis of this research, we do not advocate for the art-centre model being the only suitable one for arts enterprise in the region; however, it is clear from the study that certain practices were compromising the integrity of the sector.
Chapter 13: Recommendations

Strength-based recommendations

Existing international literature and policies advocate for strength and asset-based approaches to regional development. The Creative Barkly team has distilled the following recommendations for strength-based and arts-led regional development that emerged from the study findings.

Holistic and inclusive development

1. This research confirms that regional and remote art centres and arts organisations should be positioned as key contributors to, and co-leaders of, holistic regional development. Regional arts organisations such as BRA were inextricably interwoven across the social, cultural, economic, spiritual, ecological, and political fabric of communities in the Barkly. This research identified that BRA is the most wide-reaching arts organisation operating in the Barkly Region. It plays a vital role in: strengthening partnerships and networks locally, nationally, and internationally; community connectedness; social inclusion; community and regional identity; alongside providing opportunities for individual professional and regional economic development. As such, highly active and engaged art centres and arts organisations are primed for holistic regional development in ways that many other organisations would struggle to quickly achieve. RECOMMENDATION: We therefore recommend that remote art centres and arts organisations be funded and supported as key contributors and co-leaders of holistic regional development that pursue multilateral and interdependent spheres of development across the many domains of value that matter to the people of the Barkly including: cultural, social, community, personal, spiritual, ecological, political, and economic.

2. The Barkly arts and cultural sector can be conceived as a value creating ecology (see Hearn et al., 2007). At the time of research, that ecology included multiple sectors, organisations, individuals and forms of value inclusive of cultural, political, ecological, human, spiritual, and natural value. Value creating ecologies are strength-based, inclusive, and involve a shift in thinking from: 1. consumers to co-creators of value; 2. product value to network value; and 3. simple co-operation or competition to complex co-opetition (Hearn et al., 2007, p. 422). Notably, the regional value creating ecology can generate and maintain relationships with partners outside the region however draws from, and responds to, unique strengths, challenges, and identity of the Barkly Region. The strong cross-sectoral nature of the Barkly arts ecology provides a unique foundation for arts-led, holistic, healing-centred, and sustainable development. There is strong overlap between the activities of arts and non-arts organisations in the Barkly Region. This has generated a strong, diverse, and vibrant local arts ecology that draws on arts organisation resources and expertise alongside that of non-government, for profit, not-for-profit, health, human services, and community organisations who run arts programs, support the arts, or participate in arts partnerships for community wellbeing. That degree of overlap and ecological strength provides a foundation for holistic development in the region that not only attends to arts and cultural aspirations but also economic and other social and community goals. Models such as Hearn, Roodhouse and Blakey’s (2007) value creating ecologies, Atkinson and Atkinson’s (2017) healing centred development, and Fforde et al.’s (2013) multiform capital asset-based development can inform such work (see Chapter 2). Productive ways of dealing with perceived silos...
and divisions – e.g. between social and economic development or arts and non-arts organisations – should be negotiated as part of this work. **RECOMMENDATION:** We therefore recommend that the cross-sectoral strengths of the Barkly arts ecology be recognised and developed as a foundation for holistic regional development by government policy makers and other organisations that have as part of their mandate, contributing to regional development. Given the history and cultural composition of the region, and the socio-economic and geographical challenges it faces, governance models for development must be inclusive and supportive of human rights as outlined in international development policies and trends (see Chapter 2).

3. **With ongoing investment, evaluation, and support, major annual events such as the Desert Harmony Festival can emerge as internationally recognised best practice in arts led holistic and inclusive regional development.** There is a strong opportunity to develop major annual regional arts events such as the Desert Harmony Festival as emerging models for holistic and inclusive regional development in remote arts ecologies. This festival achieves an audience of 3,000–4,000 each year with 90% of attendees being local residents. In addition to in-person attendance, between 500–800 engage with webcasts from the event and 500,000+ engage with social media. This event contributes to creative placemaking, positive temporary inward migration, identity, and professional development, and economic activity by attracting residency artists, mentors, volunteers, and performers to the Barkly Region. This kind of hybrid and regionally “nested” event brings together segments of the capitalist economy with local government, non-profit organisations and informal, unregulated sectors of the community and economy. As such, events such as the Desert Harmony Festival offer a rich and developing case study of how concepts of value creating ecologies, holistic development, and inclusive development can be applied and enhanced in the Barkly Region. Attention to ways of improving arts worker sustainability and wellbeing must be included in emerging best practice models, given the noted pressures on BRA staff in mounting an annual festival of this kind. Future modelling for best practice should also investigate ways to adequately resource inclusive planning and participation for regional festivals given the moderate critique of the Desert Harmony Festival in this area (see Chapter 9 ‘Challenges’). **RECOMMENDATION:** We therefore recommend that the Desert Harmony Festival continue to be funded as the major community festival event in the Barkly Region, and should continue to be strongly supported as a key element of regional development plans and activities.

**Economic and industry development**

4. **Art centres, arts organisations, and events create vibrant and enthusiastic audiences for regional arts and cultural activities that facilitate tourism.** **RECOMMENDATION:** We therefore recommend that government tourism policy and program developers, and organisations such as Tourism NT, Tourism Central Australia, and other local tourism bodies should recognise arts organisations (and artists) as key agents and content developers in regional tourism, identity development, and marketing by and included as key partners in the development of tourism strategies and campaigns.

5. **Barkly Region art centres are repositories for a diverse and dynamic collection of digital and non-digital art forms and representations of life in the Barkly Region.** BRA’s annual programs are also important platforms that assist in the documentation, promotion, and development of First Nations’ and non-Indigenous arts, and have the capacity to reach local, national, and global audiences through live events and webcasting. These existing strengths in content generation are the key to creating a thriving arts and creative sector, and should be more strategically leveraged and funded in local, regional, Territory, and national tourism strategies, campaigns, and regional development strategies. A thriving arts and creative sector in the Barkly was most commonly seen by survey respondents as one that would provide: (a) more opportunities to tour and exhibit works to a national audience;
(b) opportunities for more training and professional development; and (c) opportunities to connect with and learn from other artists in the region. A high percentage of survey respondents and organisations also described a commitment to cultural maintenance and transmission for First Nations’ cultures in the region. **RECOMMENDATION:** We therefore recommend that future planning and development of the arts and cultural sector in the Barkly Region by government agencies and arts organisations should be responsive to local artists’ strengths, aspirations, and visions for a thriving arts sector and provide for their professional development and support.

6. **Arts related volunteering is strong in the Barkly and can support individual, community, and regional development.** Volunteer is recognised as a key economic and social benefit of the arts in regional areas. A total of 58.6% of 116 survey respondents said that they had volunteered as part of their arts-related activity, and calculating the total number of hours (for those who specified) puts a conservative estimate of the dollar value at $360k annually. This differs from recent national figures released by Volunteering Australia (2016), which placed the national figure of volunteering at 19.0% of the population, and the highest percentage of these in the 45–54 year age group. Barkly volunteering included volunteering in activities such as playing at parties, helping out at a festival, and teaching workshops to children. Capitalising on existing volunteering in the Barkly Region as a means to develop arts industry experience is a valid strategy for the region. This needs to be conducted in ethical ways that connect arts-related volunteering to opportunities for artist development, enterprise, education, and employment. Declining numbers of volunteers reported in groups such as the CWA and Tennant Creek Show Society should be investigated as part of that strategy. **RECOMMENDATION:** We therefore recommend that organisations include the value of their volunteer labour in all their funding applications and acquittals; that government and other funding bodies do not take this limited pool of volunteer labour for granted, but expressly recognise the value of this activity in their grant and policy programs; and that volunteer labour should not be expected to be a 1:1 substitute for certain activities, roles or positions.

7. The large number of residents involved in art making in the Barkly represents a potential pool of untapped knowledge, skills and experience for arts-led regional development. Local development networks and members of the Barkly arts ecology must devise ways to capitalise on the strength of the artists in the region across the areas of social, cultural, and economic development. A major finding of the research is the disparity between official numbers of those engaged in art making, and the substantially higher proportion of the population engaged at some level in this work. **RECOMMENDATION:** We therefore recommend that the previously unmeasured, large cohort of Barkly artists identified in this research should be supported and leveraged in any future regional development strategies prepared by government and other organisations whose activities include a regional development focus, rather than relying solely on ABS data.

8. **Commercial galleries and organisations outside the Barkly Region can be targeted to support artistic exchange, professional development, training, residencies, and industry development.** A total of 18.0% of survey participants indicated that they would like to travel outside of the Barkly Region for arts touring and personal development without necessarily wanting to relocate away from the Barkly Region. Likewise, existing partnerships include galleries and professional arts organisations outside of the Barkly Region. Extending the Barkly arts ecology to connect systematically with surrounding centres, nationally, and internationally is a logical extension of the value creating ecologies model. Partnerships can be further developed for exhibitions, sales, and artist residencies outside of the Barkly Region to promote industry and regional development, identity, and brand. **RECOMMENDATION:** We therefore recommend that Barkly arts organisations and artists aim to develop new and/or strengthen existing, partnerships with commercial galleries and professional arts organisations outside of the Barkly to provide opportunities for artistic exchange, professional development, training, residencies and industry development.
9. **A diversity of arts and creative activities in the Barkly Region were mapped through this research.** Industry representatives reported that painting and music were the dominant art forms associated with the Barkly Region. While painting was identified as the most popular art form in the Barkly (55% of survey respondents), our mapping of arts activities identified that there are a vast range of arts and creative activities occurring in the region. Music (29.2%), photography (24.2%), teaching or facilitating art and creativity (23.3%), drawing (23.3%), jewellery making (22.5%), needle work and sewing (22.5%), and storytelling (20%) were the next most commonly practiced art forms and creative activities. **RECOMMENDATION:** We therefore recommend that the diversity of arts and creative activities in the Barkly Region mapped in this research be acknowledged and emphasised in regional development, identity, and marketing activities that support cultural and eco-tourism and economic development by the tourism and arts and cultural industry sectors, and government and regional and economic development bodies. Regional arts-led development, branding, identity, and economic development strategies need to respond to existing diverse strengths in art forms and creative activities.

10. **Barkly photographers and other screen media artists’ documentation of lifestyles and natural environments can support regional identity development, community building, tourism, and marketing.** Although photography was the third most popular art form in the survey (24.2% of respondents), the opportunities for photography activity, training, and development offered by organisations in the Barkly appeared to be less than for painting or music. Rather than being routinely supported through regular arts programs, photography was only encouraged by the annual Tennant Creek Show and Desart photography competitions and one-off projects such as Barkly Captured, a community photography competition led by BRA in 2012. Barkly photographers are highly active despite the current lack of programs. There is hence an opportunity to further develop photography as a distinct art form and social media marketing tool in the Barkly Region given the strong number of survey respondents who already undertake photography and the natural distinctiveness of Barkly lifestyles and Countries. **RECOMMENDATION:** Accordingly, we recommend that tourism organisations work with Barkly photographers. Likewise, we recommend that funding bodies whose programs provide opportunities for professional artistic support and development, strategically target and encourage practitioners in this art form to apply.

11. **The tendency for Barkly artists to practice multiple art forms should be modelled and developed as distinct forms of arts work, creative placemaking, entrepreneurship, and creative industry.** The survey indicated that a majority of respondents (85.8%) practice two or more art forms and creative activities. This is a significant finding that indicates the need for new theories of creative placemaking, entrepreneurship, and industry in regional and remote areas, particularly those that feature majority First Nations’ populations who practice multimodal cultural expression and transmission across interconnected art forms and practices. Instead of fixating on the mismatch of Eurocentric, inner-urban, and metropolitan based creative industries theory and policy for regional and remote areas (see Chapter 2), new theories, policies, and industry support structures based on ground-up strengths and practices in regional and remote areas can be developed. **RECOMMENDATION:** We therefore recommend that the Northern Territory Government should acknowledge and incorporate this into their Creative Industries strategy. We recommend that industry incubators, supply chains, and value ecology approaches should also respond flexibly to the distinctive diversity of art forms and creative practices in Barkly artists.
12. **The large number of artists in the Barkly is a distinctive strength of the region in terms of potential development.** Those artists display agency and entrepreneurialism across many areas. For example, just over a quarter of survey respondents who generated income from their creative works stated that they sold works themselves. Arts organisations are often formally or informally playing the role of creative industries incubators by promoting artist development, creating networks and links, brokering and managing partnerships and financing opportunities, providing spaces for art making, and facilitating sales and marketing. Access to an art centre to make work appeared to correlate strongly with whether people were able to commercialise their practice. The important role of arts organisations as creative industries incubators can be further formalised by adapting proven models such as the European Creative Industries Alliance best practice guidelines for creative industries incubators (see ECIA, 2014). That model specifies that incubators provide support for artists across five areas including: ‘facilities and equipment’; ‘financing opportunities’; ‘partnerships and networks’; ‘business knowledge’; and ‘internal management’ of the incubator (ECIA, 2014). We emphasise that such models need to be adapted to match local cultural, geographical, and political contexts in the Barkly Region as part of broader inclusive and holistic development approaches. **RECOMMENDATION:** Accordingly, we recommend that well-resourced and evaluated creative industries incubators need to be established in the Barkly Region. Cooperative decision making on where and how to develop such incubators needs to leverage input from the Barkly creative ecology. We recommend that government work with those organisations identified in Chapter 4 (Figure 13) to refine the scale and scope of these potential incubators.

13. **Mentoring should be acknowledged and supported as a distinctive strength of the Barkly arts ecology, while investigating impediments to accredited arts training.** A clear majority of Barkly artists have developed their skills and knowledge through peer mentoring and family mentoring. Mentoring clearly outweighed other forms of learning, such as online learning, school, university, TAFE, or on the job traineeships and apprenticeships. This is an important consideration given that both our survey respondents, and the Barkly population overall, experience significant inequality in accessing and achieving accredited higher education compared to the national average (see Chapter 5). That inequality applies to both First Nations’ and non-Indigenous residents in the Barkly Region. This indicates highly significant family, cultural, and social networks for supporting the arts in this region. The strong prevalence of mentoring from family members and peers has implications for funding allocation and policy in the area of arts development, where there is often an emphasis on providing expensive, structured professional development and training opportunities. **RECOMMENDATION:** We therefore recommend that tertiary institutions, the VET sector and ISACNT, in particular, consider how mentoring for this region’s artists can provide a model and pathway for future training and development approaches across many areas of artist development including arts business, intellectual property, artistic techniques, sales and marketing, and promotions. This can also be extended to those agencies that have in their remit “workforce development” as well as CDP program designers. We also recommend that these tertiary education providers and organisations undertake more research into the forms of accredited training that are desired within the Barkly arts ecology and the impediments to achieving that training.

14. **Barkly artists require ongoing opportunities for artistic exchange, development, and mentoring with other artists.** Artists in the Barkly highly value existing training opportunities, particularly those that involve exchanging ideas with other artists and learning from people from other communities in the region, interstate, and overseas. A strong finding from the research was that Barkly artists would like more of these opportunities in the future. Incubator models for artist development can play a role in hosting such exchanges between artists from local, interstate, and international communities. **RECOMMENDATION:** Accordingly, we recommend that existing training opportunities should be maintained and wherever possible enhanced, through funding programs, artistic
exchange programs, development and mentoring opportunities. We also recommend that opportunities for exchange, development and mentoring should be embedded into formal training programs offered by the tertiary / VET sector if they are not already so incorporated.

15. **More information is needed on the net effect of arts-related inward and outward migration on regional development.** Arts activities are supporting many people in the Barkly Region including young people. This is evidenced through the many training, entertainment, work experience, volunteering, and performance and exhibition opportunities reported in this research. Likewise, the arts and creative sector draws in many visitors and medium to long term residents to remote areas. In some cases, young people have developed successful careers and employment in the arts in the Barkly Region through their participation in arts programs. In others, young people have migrated to larger centres such as Melbourne to continue developing their career after receiving a strong social, cultural, and industry foundation in the Barkly. Regional development and arts sector representatives involved in the research reported conflicting attitudes toward outward migration of artists from the region. Some representatives see outward migration as a pathway for important career development. At the same time, regional development perspectives framed that migration as a loss of population and potential future leaders in community and industry which has flow on effects for services and infrastructure. Using a value creating ecologies model, further insight can be gathered about the net effects of inward and outward migration in arts-related professions and the longer-term modelling of benefits and costs for the region. This will have implications for training and development, career pathways, youth development, regional arts incubator models, and targeting of migration, employment recruitment, and tourism campaigns. **RECOMMENDATION:** We therefore recommend that this is included as part of the scope for any future studies on migration, population and regional development undertaken by the academic sector, or undertaken by, or on behalf of government, including reviews of the Northern Territory’s Population Strategy.

**Creative placemaking in remote regions**

16. **Creative placemaking and industries policies and theory need to recognise that Barkly First Nations’ artists derive benefits from working on their ancestral lands.** When survey respondents were asked to list the advantages of doing arts and creative work in the Barkly Region, the most commonly cited advantage was the sense of home, connection to Country, family, and community. This was particularly strong among respondents who identified as First Nations, whose creative practice was inherently tied to culture and Country. **RECOMMENDATION:** We therefore recommend that such concepts should be recognised and explored in future creative placemaking and industries policies at all levels of government.

17. **Remote and regional areas should promote their distinctive “creative habitats” as assets for creative placemaking and development.** It is almost a cliché in the literature that remote and regional locations offer a strong sense of community, stunning natural environments, and spaces for spiritual and cultural connection to Country that inspire arts and creative activity. Confirming the findings of that literature, there was a strong sense for both First Nations’ and non-Indigenous participants in our research that their creative practice was inherently connected to the sense of place, community, landscape and Countries in the Barkly, and their work responded to the Barkly’s unique strengths and challenges. These findings should be leveraged in the Barkly arts ecology both to support existing residents and promote new migration into the area as part of strategic arts and creative sector development (see Chapters 2 and 6 for more discussion). **RECOMMENDATION:** Accordingly, we recommend that any organisation that develops strategies and/or campaigns to encourage new residents into the Barkly Local Government Area, should specifically include the region’s diverse and vibrant creative sector, showcasing the range of art forms and events that occur, rather than focussing narrowly on one or two events.
18. **Artists in the Barkly created their work in a diverse range of spaces.** The most frequently used spaces by individuals for making, creating or rehearsing artworks were: home office, studio or space (64.2%), art centre (49.2%) and outside or on Country (37.5%) (n=120). Respondents who selected “other” listed cafes, the women's centre, and primary school. **RECOMMENDATION:** We therefore recommend that Government and organisations with a regional development mandate ensure that arts and regional development funding and policies support remote artists to create their work in diverse spaces. Likewise, we recommend arts organisations support the use of diverse spaces for creative practice in the region.

**Cultural development, transmission, and leadership**

19. **First Nations’ artists and leaders are exercising cultural innovation and transmission, leadership and agency, and self-presentation in the Barkly through First Nations’ run arts organisations and activities.** Key events such as the annual *Traditional Dance Festival* mounted by Arlpwe Art and Culture Centre in Ali Curung are significant in maintaining connections between diverse First Nations’ language groups in the Barkly Region. Organisations such as the Arlpwe Art and Culture Centre and Nyinkka Nyunyu have a strong agenda in supporting dynamic First Nations’ arts and cultural activity, community and family healing, and self-presentation. First Nations’ organisations WMC, Urapuntja, Julalikari, Anyinyingi Health, the T-C Mob, and entities such as BRA’s WMC. also placed cultural value at the core of their operations, with art and cultural Knowledges and practices as a driver of their work in community development, healing, health, and wellbeing. **RECOMMENDATION:** We therefore recommend that First Nations’ artists and arts organisations should be funded and supported to continue cultural innovation, transmission, healing, agency, and self-presentation through events such as the *Traditional Dance Festival*.

20. **Arts and creative activities should be funded to support intercultural healing, relationship building, and conciliation in Australia.** Existing literature documents that ongoing cultural divides in Australia have severe negative effects on both First Nations’ and non-Indigenous people. Those effects include everything from higher crime rates and poorer health and wellbeing, educational, and economic outcomes to profound mental health and moral and spiritual challenges. This research indicated that arts and creative activities provided a highly successful space for deep intercultural learning, relationship building, and connection between First Nations’ and non-Indigenous participants. Importantly, this included many diverse cultures present in the region through activities such as the *World Kitchen* and *Multicultural Night* at Desert Harmony Festivals. Both multicultural and First Nations focused organisations such as BRA and Arlpwe Art and Culture Centre play a vital role in fostering social and cultural interaction and learning between different cultures, language groups, local communities and First Nations’ and non-Indigenous people. **RECOMMENDATION:** Accordingly, we recommended that all levels of government – and all who are interested in Australia’s long-term wellbeing and progress – continue to fund and support intercultural as well as intra-cultural arts and creative activities that can heal longstanding cultural and political divides. Such activities should be inclusive of all diverse cultures in the Barkly Region.

21. **If supported and led by First Nations’ Peoples, First Nations’ cultural Knowledges and practices can be further developed for cultural and eco-tourism and product development.** Bush tucker, and medicine are a strong focus of ongoing artistic and cultural strength in the Barkly Region. Arts organisations such as the Arlpwe Art and Culture Centre in Ali Curung and Nyinkka Nyunyu in Tennant Creek are providing a space for First Nations’ artists and community members to develop and commercialise new products such as bush foods and lip balms which are then sold through local galleries and stores. **RECOMMENDATION:** We recommend that tourism organisations and also government agencies and programs that support business development, such as the Northern Territory Government’s
Business Growth Programs, BEC (Business Enterprise Centres), IBA (Indigenous Business Australia), to name just a few, further investigate, support, and develop such commercialisation activities by an inclusive Barkly arts ecology, as part of strength-based regional development activities.

22. The profound support structures for intergenerational cultural transmission and connection in the Barkly Region can support holistic, culturally enabling, and community led development and wellbeing. Study findings indicated that intergenerational and intercultural transmission were key strengths of the Barkly Region enabled through arts activity. Several respondents cited teaching their art form to children and family as a key voluntary activity. Cultural transmission and connection of this kind supports health, economic, social, community, and cultural outcomes for all peoples. Cultural and arts activities are strongly linked to eco-tourism and cultural tourism which have been shown to significantly shape tourism, regional identity, and “brand” in national and international markets. Existing literature further indicates that cultural connection is a key positive determinant of health for First Nations’ Peoples who continue to experience extreme health inequality. Arts and non-arts organisations, governments, and communities need to develop from these strengths to promote social and community outcomes. **RECOMMENDATION:** We therefore recommend that the Industry Skills Advisory Council NT, and other industry skills training bodies, develop new recognition of, and support resources around, informal mentoring and family learning as a foundation for regional development.

23. There is an opportunity for the Barkly Region to become a national and international leader in community controlled and led development in response to international policies on inclusive development. The arts have been a site for local people to capitalise on strengths, resist negative determinants of health, and exercise agency. Those findings, combined with the strongly embedded nature of arts organisations in the regional arts ecology, provide a unique opportunity for the Barkly Region to become a national and international leader in community controlled, arts led development. There is a strong opportunity to increase First Nations-led agency and control in leadership of organisations and programs as evidenced in operation of WMC and historically the Pink Palace in Tennant Creek. **RECOMMENDATION:** Accordingly, we recommend that the Commonwealth and Territory Governments recognise this opportunity to position the Barkly Region as a national and international leader in community controlled and led development through such mechanisms as the Territory Government’s Local Decision Making Program.

Social and community development, including health and wellbeing

24. The arts can continue to be justifiably supported across portfolios such as youth and child engagement, sport and recreation, and arts and culture. Existing literature indicates that the arts are a key source of entertainment and fun in regional and remote areas where there are often very limited other opportunities for entertainment. A total of 60.4% of Barkly survey respondents said that they engaged in non-professional or amateur arts activities for their own enjoyment. This included activities such as participating in open mic nights and making work for friends. The highest percentage of participants who indicated that they practised arts and creativity for fun or on an amateur basis were the youngest (18-25), and this declined with age. This research confirms that the arts provide a vital source of fun, enjoyment, and entertainment for those who participated, particularly for younger residents. **RECOMMENDATION:** We therefore recommend that Youth and Child, Sport and Recreation funding programs should specifically allow for and fund arts and cultural activities.
25. **Arts activities and centres provide an accessible and culturally secure space of refuge and safety for local residents amid challenging circumstances.** This included direct health promoting activities such as the Arlpwe Art and Culture Centre community garden in Ali Curung alongside activities that positively shaped wider determinants of health such as employment, cultural connection, and social capital. Local residents report strong health and wellbeing outcomes from participating in art making and programs, particularly in the area of social-emotional health. Applying arts for instrumental health and wellbeing outcomes should not occur, though, at the cost of promoting professional arts activity and industry development. **RECOMMENDATION:** We recommend that Health and wellbeing policies and funding should continue to expand the role of the arts in health promotion and addressing local determinants of health.

26. **The Barkly arts ecology can be modelled as a unique approach to holistic, inclusive, and cross-sectoral health promotion.** A distinctive feature of the Barkly arts ecology is the profound hybridity between arts and non-arts, First Nations’ and multicultural, and government, for-profit, and not-for-profit organisations and individuals. There is also significant diversity in the forms of value emerging from arts organisations and activities that shape social and environmental determinants of health. Further, organisations such as the Arlpwe Arts and Cultural Centre clearly pursue cultural and health and wellbeing outcomes across a continuum of determinants of health ranging from healthy eating to community and family violence prevention and cultural tourism. **RECOMMENDATION:** We recommend that further modelling by arts-health researchers needs to be undertaken, and further resources need to be invested in research that teases out the full potential of such ecosystemic and holistic approaches to health and wellbeing.

![Figure 75: Epenarra Art Centre Manager Julie Peterson at the Barkly Artist Camp 2019](image)
27. **Informal arts collectives should continue to be supported by diverse organisations in the Barkly arts ecology.** Barkly community members are self-organising to create arts collectives such as the Writers’ Group in Tennant Creek which promotes local arts activity, training, and connections nationally and internationally. These collectives have been largely informally supported by individuals, local organisations, and volunteers who provide peer mentoring, basic supplies, and meeting spaces. Participants report important social and community inclusion benefits alongside professional development outcomes. **RECOMMENDATION:** Accordingly, we recommend that the results of the mapping activity in this research should be used to identify existing informal collectives of this kind and, where relevant and desired, develop formally supported arts programs that can be more widely advertised and accessed. These arts and non-arts organisations should continue to be supported to facilitate regional participation in national events.

**Recommendations to address challenges and barriers**

The *Creative Barkly* team and partners distilled the following recommendations to respond to challenges and barriers identified in the research.

*Foundations of remote development*

1. **When asked to report on things that impacted on their arts practice, a majority of respondents (20.5%) stated that health was the principal factor affecting their arts and creative practice** followed by cultural factors (15.2%) and lack of funding (14.3%). First Nations’ respondents were most impacted by health, family and cultural factors while non-Indigenous respondents were equally impacted across health, work, costs and finances, and lack of time factors. When asked to report on the disadvantages of doing creative work in the Barkly, survey respondents cited the cost of living, distances to travel, isolation, limited transport, and limited services. It is interesting to note the low percentage of respondents who cited lack of support and lack of access to professional development or training as impacting on their creative practice (2.7% in each case), demonstrating that this was an area of strength for the sector as a whole. See Chapter 7 for a full discussion. **RECOMMENDATION:** We therefore recommend that arts development plans and strategies developed by government, arts and non-arts organisations, must respond to challenges and limitations that impact on artistic practice in the Barkly Region.

2. **Healing centred development clearly has a role to play in the Barkly Region.** A well-resourced and culturally relevant approach to healing in the Barkly Region will complement the region’s strengths and aspirations for development. Atkinson and Atkinson (2017) suggested that healing approaches to development involving the arts create an opportunity to rupture intergenerational cycles of trauma and suffering. In doing so, healing approaches promote community connection and wellbeing to a point where other forms of development can occur. Such approaches must also incorporate structural approaches that tackle social and environmental determinants such as poverty, inequality, education, employment, and racism. As indicated above, many participants indicated that health concerns are an impediment to their participation in the arts and cultural sector. Social concerns are also a significant factor affecting arts organisations and members. A large number of artists who participated in the research experience strong negative social determinants of health and wellbeing such as violence, exposure to substance abuse, and extreme poverty. In many cases, arts centres and organisations were engaged in seeking community solutions to these issues. This research confirmed that the arts were a protective factor by providing a source of relaxation and a “refuge” from challenging circumstances. **RECOMMENDATION:** We therefore recommend that this healing centred development approach should be embedded in regional health strategies, justice programs, and larger overarching initiatives, such as the Barkly Regional Deal.
3. **Strong asset-based development and marketing work is required to challenge deficit constructions of regional remote areas such as the Barkly.** Such approaches allow for regional customisation of development activities and accord with international development policy and literature. **RECOMMENDATION:** We therefore recommend that tourism campaigns and campaigns such as the Territory’s Boundless Possible, should incorporate strong asset-based development and marketing work in order to overcome negative constructions of remote areas such as the Barkly.

4. **Existing silos in government policy, development strategies, and the arts sector can be overcome by pursuing holistic development.** Holistic development (Dunphy, 2015) includes strategic and ethical attention to diverse forms of value and resources in regional areas. These include, for example, spiritual, personal, cultural, human, natural, political, social, and economic. **RECOMMENDATION:** We recommend that perceived silos in regional development can be overcome by engaging diverse members of the Barkly arts ecology and surrounding networks (for example government policy makers) in evidence-led discussions and decision making informed by the diversity of: i) organisations and individuals engaged in the Barkly arts ecology; ii) art forms and applications; iii) forms of value and capital.

5. This research indicated that the Barkly arts ecology contributes to a profound range of activities and outcomes across the domains of spiritual, social, community, cultural, health and wellbeing, employment and income, and economic development. For instance, the number of references to tourism benefits and outcomes of local arts and creative activities were almost equal to the number of references to social “diversion” outcomes from those activities (see Chapter 11 for a full discussion). Relatively siloed economic analyses of, for example, economic activity or income associated with the arts cannot capture the value of diverting local community members from unhealthy coping mechanisms or behaviours. This research indicates that interdisciplinary collaboration across fields of research, modelling, and theory would generate productive models for documenting and analysing the complex impacts of remote arts ecologies across all of the forms of value identified in this research. **RECOMMENDATION:** We recommend that further research into the value of arts ecologies in remote regions must be measured and developed using complex interdisciplinary approaches. This includes, in particular, health economists, social and cultural geographers, creative and cultural industries researchers, human services and social work systems theorists, human rights scholars, and holistic regional development specialists.

6. Inclusive development approaches, as outlined in the UNESCO Creative Economy initiative (see Chapter 2), are required to avoid reproducing historical patterns of colonisation and racism relating to local First Nations’ Peoples and Knowledges in the Barkly. Inclusive approaches respond to the pervasive failure of top-down regional development initiatives and policies internationally, offering instead locally led and “bespoke” First Nations-informed and led planning and strategies. **RECOMMENDATION:** We recommend that inclusive development approaches can support anti-colonial healing and asset based development in the Barkly Region. In order to achieve development, local stakeholders must be willing for existing power relations and governance models to be examined and potentially transformed.

**Industry and professional development**

7. **The current success rate for grant funding to support individuals’ arts projects in the Barkly is not high.** Only 12.8% of respondents who had income from arts and creative practice had applied for a grant, prize or other funding (n=39) in the last five years. Only five of those applicants have been successful in receiving grant funding or awards. **RECOMMENDATION:** We recommend that funding bodies must give Barkly artists opportunities to develop their skills and success in applying for grants and prizes; and that funding programs are tailored to artists’ specific needs and the success markers outlined in this report.
8. Training programs and providers need to respect the distinctive style of the Barkly Region as a whole and the styles of particular communities and artist groups. Existing art centre managers observed that current models of having a visiting trainer deliver the same workshop across a number of communities can result in the same styles being replicated, which risks diluting the strength of particular communities’ and groups’ unique style. **RECOMMENDATION:** We therefore recommended that the members of the Barkly creative ecology discuss and share knowledge on ways to avoid this issue while promoting cost–effective training and distinctive regional identity and brand.

9. Through inclusive and holistic development approaches, there is an opportunity to promote consistency in implementing resources such as the Indigenous Art Code across the Barkly arts ecology. A unified arts ecology approach that incorporates arts and non–arts organisations can lead regional responses to prohibiting “fake” First Nations’ art including national developments such as the Senate Inquiry on the impact of inauthentic art and craft in the style of First Nations’ Peoples (see Commonwealth of Australia, 2018b). **RECOMMENDATION:** We recommend that there is an opportunity for the Barkly Region to become a national and international leader in ethical industry practice in remote regions (best practice). Arts organisations, senior artists, community representatives, and relevant partners can be leaders in the local arts ecology in this regard and mentor non–arts organisations and individuals in the sector.

10. Participants in the Barkly arts ecology should be supported by the Australian and Territory Governments to challenge and make redundant unethical practices such as “carpetbagging”. Carpetbagging has been reported in the Barkly Region and neighbouring centres such as Alice Springs. It involves external parties entering the region to exploit local artists for commercial gain, often without adherence to ethical and legal industry practices, artist development, or local development aspirations. There is an opportunity to strengthen regional art centres’ relationships with artists to create “ethical spaces” for arts industry and artist career development and sales. Our study indicates that the presence of a strong arts organisations such as Barkly Regional Arts appears to reduce the carpetbagger problem in towns such as Tennant Creek. In towns such as Arlparra, where there is no art centre, carpetbagging was identified as a major issue. Members of the broader Barkly arts ecology should be aware, though, that not all artists want to engage with an art centre, and would perhaps prefer to work with a commercial gallery in or outside the region. Acker and Stefanoff’s (2016) “artists outside art centres” study questioned the stereotype of a passive, exploited artist, finding instead that many artists were working both within and outside the art centres, and took a calculated risk when working with carpetbaggers. **RECOMMENDATION:** We recommend that while arts organisations can be seen as a key part of regional arts–led development, diverse artists should be supported through policy and programs to develop connections with other ethical operators as desired, or develop their own skills in creative enterprise. Those enabling pathways can become part of the overall functioning of value creating ecologies (Hearn, Roodhouse, and Blakey, 2007) in the region.

11. Survey respondents identified diverse sources of income from arts–related work. The most common income sources for the arts were selling works through an agent, gallery or art centre (47.1% of respondents); working for a salary, wage or cash in an arts organisation (33.3%) and selling works or services themselves (25.3%). While interesting in employment, enterprise, and income terms, these figures do not clearly show the net effect of arts related income in the region in terms of economic participation or wider supply chains and ecologies. Neither do they show the degree to which that value is potentially being “lost” to, or developed in strategic partnerships with, parties outside of the region such as external agents and galleries. **RECOMMENDATION:** We therefore recommend that further analysis can assist in supporting industry development and associated regional development. Advanced value–chain and value–ecology analysis, modelling, and related development strategies in the Barkly needs to be undertaken in order to support efforts to develop the creative economy (and reduce carpetbagging).
12. There is a need to develop markets and opportunities for arts and creative products and services outside of the Barkly Region. Barkly artists have a strong aspiration to show and sell work outside the region. **RECOMMENDATION:** We recommend that this can be facilitated by national and Northern Territory policies and the Barkly creative ecology and its external partnerships and networks.

13. Research participants and partners identified a need to have arts shop fronts and promoters that would appeal to tourists and day visitors to the Barkly Region. Participants affirmed that if you want to raise the profile of Barkly artists, this needs to be done on the Stuart Highway. **RECOMMENDATION:** We recommend further consideration is given to providing day visitors a reason to stay in the Barkly Region with a particular focus on Tennant Creek that provides roadhouses and other tourism infrastructure amenities for tourists. We also recommend further consideration be given to other Barkly centres such as Wycliffe Well, Wauchope, Three Ways, Renner Springs, Elliott, and Barkly Homestead, which provide opportunities for highway sales and promoting major regional events such as the Desert Harmony Festival.

Policy and funding

14. The arts generate livelihoods and enhance liveability, attracting migration and keeping people in remote areas for more than five years. Arts organisation representatives, consumers, and individual arts leaders must be included in regional governance and decision making on all regional development strategies. **RECOMMENDATION:** Given the prevalence of arts activity in the Barkly Region, the strong social and cultural foundation for the arts, and the proportion of respondents who benefited from their participation in the arts sector, we recommend that the arts should be considered as central to regional development in this very remote area by all levels of government and organisations who have regional development as part of their mandate.

15. The complex, multiplex roles of art centres in remote regional development demand robust cross-sectoral funding mechanisms and policy. Regional and remote arts organisations have multiplex roles in development that are affirmed in international literature and our study. Those multiplex roles routinely span for-profit and not-for-profit domains and range outside of the arts and cultural sector to areas such as economic, social, cultural, and human development including health and wellbeing promotion. In addition to arts-related activities and programs, art centres are organising funerals, supporting people to navigate social security and other government bureaucracies, providing food and transport for artists and arts workers and their families, and providing showers and kitchen facilities. This was strongly evident in the case of Arlpwe Art and Cultural Centre, which acted as a community hub for many forms of non-arts support (see case study, Chapter 10). Managers from both BRA and Nyinkka Nyunyu reported that neither the costs of providing these services, nor their benefits or outcomes for the community, were typically factored into funding, acquittals and reporting for organisations. **RECOMMENDATION:** We recommend that the full role of regional and remote art centres must hence be considered in regional development policies and planning. Likewise, those diverse roles and strengths must be factored into future funding programs.

16. Creative Barkly found that the size and impacts of the arts sector are vastly underestimated in this region, and potentially others which significantly shapes the evidence base for government policy and related funding. **RECOMMENDATION:** Based on the stark difference between the number of working artists reported in our research (\(n=150+\)) and those reported in the latest Australian Bureau of Statistics (ABS) Census (\(n=8\)), we strongly recommend that the ABS consider revising its methods for measuring the arts sector in remote and regional areas. This could include, for example, allowing Census respondents to list second and third “occupations”.
17. The study indicated significant misalignment between the CDP program and local needs and outcomes. The study indicated a failure to enforce guidelines on the CDP by some local providers which is leading to exploitation of artists and undermining of arts quality and arts-led development activities. There is no standard or negotiated pathway from CDP to employment in the region which needs to be urgently addressed for the benefit of the artists involved and the region more broadly. There is a need to maintain arts quality and professional training and development even when funds are directed toward “employment” in programs like CDP rather than arts and cultural production funding. RECOMMENDATION: We recommend that key arts organisations in the Barkly arts ecology should take the lead in productively exploring opportunities to influence the role of CDP in the arts and its relationship to regional development.

18. Online and digital media are key areas for developing the Barkly arts ecology. Survey results indicate that remote artists are extensively using social media platforms to buy and sell arts related products and services. They are also accessing arts tutorials and mentoring online and distributing arts products such as music film clips and other promotional materials via YouTube and similar platforms. RECOMMENDATION: We recommend that policy makers recognise the profound role of such online activity in remote arts and creative industries and resource them accordingly.

19. The research identified a pressing need for investment in “soft infrastructure” to develop capacity and human resources, particularly in the areas of tourism and creative enterprise. RECOMMENDATION: We recommend that future policies and funding programs should adopt a balanced approach to investment in people rather than necessarily prioritising infrastructure and equipment. For example, a program such as the NTG Arts Trail Regional Stimulus Program, while highly valued by the Barkly arts sector, might also productively focus on developing human resources and capacity to maximise the investment.
Community leadership and inclusive development

20. **Forms of inclusive development are required for the Barkly Region to respond to international inclusive development and human rights policies and declarations.** While sometimes difficult to implement in practice, anti-colonial ways of seeing, being, and doing support community healing, regeneration, and self-determination for all people in remote and regional areas. **RECOMMENDATION:** We recommend that the historical and ongoing disenfranchisement of First Nations’ and other marginalised Peoples in the Barkly Region must be challenged through regional and arts development practices that foreground human rights, cultural security, community control, and community leadership.

21. **Because of persistent First Nations’ inequality nation-wide, arts funding in the Barkly is often tied to “Indigenous development” at a federal, state, and local level.** Non-Indigenous participants expressed a desire to participate more strongly in arts programs and events. This included, for example, participating in annual events such as the Desert Harmony Festival as presenters. **RECOMMENDATION:** We therefore recommend that arts programs and events should enhance opportunities for culturally diverse residents to participate in art making and performance.
References


Brown, K., Dhakal, S. P., Wiedemann, M., & Daniel, L. (2019). Enhancing niche tourism: Prospects for south west Western Australia to integrate tourism and agri-food systems. Curtin University of Technology, School of Management, Western Australia.


Koch, G. (2013). We have the song, we have the land: Song and ceremony as proof of ownership in Aboriginal and Torres Strait Islander land claims. [No. 33], AIATSIS Research Publications.


Appendices

Appendix A: Ethics Forms

Survey for Artists and Creative Producers in the Barkly – Informed consent pages

1. About the survey

By completing this survey, you are eligible to go into the draw to win a brand new iPad. Simply enter your contact details at the end of the survey if you wish to be considered for the prize. Full terms and conditions are in part 3.

This survey is part of a research project looking at creative and performing arts activities across the Barkly region. Our aim is to understand how artistic and creative activities contribute to developing Barkly communities and the region as a whole. Your answers to the survey will help us to get a full picture of arts and creative activity in the Barkly. From there we will be able to better understand how the sector works, create resources to support artists, arts organisations and communities, and make recommendations for how the arts and creativity can grow into the future.

This research has been funded by an Australian Research Council Linkage grant, and is being conducted in partnership between Queensland Conservatorium Griffith University, Barkly Regional Arts, Regional Development Australia NT, Batchelor Institute and Southern Cross University.

We consider the ARTS and CREATIVITY very broadly, for example, they may include:

VISUAL ARTS – painting, drawing, sculpture, photography, videography, mixed media
PERFORMING ARTS – music, dance, traditional dance, theatre, live art, circus, cabaret, stand-up comedy, storytelling
CRAFT – textiles, ceramics, leatherwork, needlework, woodwork, jewellery, metalwork, carving
LITERATURE – writing, publishing, print/online journalism, blogging, poetry
MEDIA AND ADVERTISING – radio, television, web development, digital media, software/games development
DESIGN – graphic design, architecture, interior design, landscape architecture, fashion design, sign writing

We also consider practices that are both paid and unpaid, professional and amateur, formal and informal; and roles that support the arts and creativity e.g. management, production, technical production, facilitation, training.

If you are involved in any of these arts/creative practices in the Barkly Region (or others we may have missed), we need to hear from you!

The survey will take approximately 20-30 minutes to complete.

Please read the information on pages 2–4 carefully before completing the survey...
2. Research Information and Your Consent

**What you will be asked to do**
This survey will ask questions about your arts/creative practice: what you do, where you do it, how you feel about your practice and arts/creativity in the Barkly, and how your arts/creative practice is supported.

**Risks to you and your confidentiality**
Your identity will only be used in the resulting publications and documentation with your written consent. Should you wish your identity to remain anonymous, then your identity will NOT be linked to any of your responses. You may indicate your choice at the end of this survey. Part of this survey asks for information about income and expenditure from your arts/creative work (see part 8). You will be given an option to choose whether or not you wish to provide these details. If you do provide these details, this data will NOT be linked to your identity in any publications or outputs arising from the research, or disclosed to any third parties outside of the research team.

**Feedback to you**
If you would like access to a copy of the publications and results arising from this research, please provide your contact details at the end of the survey.

**The ethical conduct of this research**
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the research project, please contact the Manager, Research Ethics on (07) 3735 4375 or research-ethics@griffith.edu.au

**Privacy Statement**
The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined above, with your consent your identified responses may be reported in resulting publications (Note: this does NOT apply to information about income and expenditure from your arts practice which will remain confidential). Other than this disclosure, the information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes, however, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/privacy-plan or telephone (07) 3735 4375.

**Questions and further information**
For additional information about the project, please contact Associate Professor Brydie-Leigh Bartleet. Phone: (07) 3735 6249 or email b.bartleet@griffith.edu.au.

**Research team**
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**Partners**
**Robin Gregory**, Regional Development Australia NT, phone: 0417 781 272, email: alice@rdant.com.au; **Alan Murn**, Barkly Regional Arts, phone: (08) 8962 2799, email: alan.murn@barklyarts.com.au
BY CONTINUING WITH THIS SURVEY, I ACKNOWLEDGE THAT I HAVE READ AND UNDERSTOOD THE INFORMATION ABOVE.

3. Prize Draw Terms and Conditions

1. The prize draw is being run by A/Professor Brydie Leigh Bartleet (Griffith University), Professor Naomi Sunderland (Griffith University); Dr Sandy O’Sullivan (Batchelor Institute); Professor Philip Hayward (Southern Cross University); Dr Sarah Woodland (Griffith University) to encourage participation in the ‘Creative Barkly: Sustaining the arts and culture sector in remote Australia research project’.

2. By electing to participate, you accept these terms and conditions as governing the prize draw. Instructions on how to enter the prize draw and details advertising the survey form part of the conditions. Any personal information you provide to us in the course of entering the prize draw will be dealt with by us in accordance with our privacy policy (published at: http://www.griffith.edu.au/about-griffith/governance/plans-publications/griffith-university-privacy-plan).

3. One prize will be awarded in the prize draw, being a 32G iPad2 and being worth $709. Should the advertised prize become unavailable as a result of circumstances beyond our control, we are free (at our sole discretion) to substitute a cash prize equivalent to the value of the prize advertised.

4. Entry is free (other than the cost of accessing the website*(which is your responsibility). Entry is open between 30 June 2017 and 30 June 2018. Entries received after the closing date will not be accepted.

5. To enter the prize draw, you must:
   (a) Participate in the Creative Barkly survey
   (b) Provide a valid postal address.

6. You may not enter the prize draw if you are: i) a member of the research team, ii) employed by the research team; iii) an immediate family member (i.e. a spouse partner, child or sibling) of someone identified at 1 or 2 above.

7. You may only submit one entry in the prize draw.

8. All survey and other materials provided by you become our property. No responsibility is taken for late, lost or misdirected surveys or entries.

9. Following the closing date, the prize winners will be selected randomly from valid entries received. Each entry can only be drawn once.

10. Subject to system malfunction, the draw will occur on 6th July 2018. If the systems supporting the draw are not functioning as they should when the draw is due, the draw will be held as soon as possible once the systems become functional again. Prize winners do not need to be present at the time of the draw.

11. Prize winner names will not be published.

12. The relevant prize will be sent to the prize winner at the postal address captured within the survey instrument. If an address has not been supplied, the entry will be treated in accordance with clause 14. The majority of prizes will be mailed within two weeks of the draw.

13. The right to a prize is not transferable or assignable to another person.

14. If any prize winner cannot be contacted within three (3) months of the draw, then that person’s right to the prize is forfeited and the prize will be treated as an unclaimed prize.

15. Only one redraw of unclaimed prizes will take place, and other existing prizes are not affected. The redraw prize winner(s) will be randomly selected from remaining valid entries and notified within two (2) weeks of the redraw. If the redraw prize winner(s) cannot be contacted within three (3) months of the redraw, then we may determine that the relevant prize winner(s) will not be awarded.

16. Prizes cannot be substituted for another prize at the election of the prize-winner.

17. We are not liable for any loss, expense, damage or injury sustained by any entrant in connection with this prize draw, the prize or redemption of the prize, except for any liability which cannot be excluded by law (in which case, that liability is limited to the minimum allowable by law).

18. We may suspend the promotion if we determine that the integrity or administration of the promotion has been adversely affected due to circumstances beyond its control. We may disqualify any individual who tampers with the entry process.

If you have read and accept the terms and conditions of the prize draw, please proceed with the survey.
Interview with organisation and sector representatives – Informed consent package

Creative Barkly: Sustaining the Arts & Cultural Sector in Remote Australia

INFORMATION SHEET – This is for you to keep

Research Team

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Why is the research being conducted?
There is increasing recognition that the arts and cultural sector plays a crucial role in regional development, but very little is known about how this operates in Australia’s remotest regions where the demographics of communities are vastly different from other regional centres. This project addresses a pressing need for evidence-based research that examines how this sector is currently functioning in remote Australia and where its growth potential lies. It will map out the sector in one of Australia’s largest remote regions, the Barkly, examine the role leading organisation Barkly Regional Arts plays in this and deliver resources and recommendations that will inform current policies, strategies, and initiatives in the Barkly and beyond.

What you will be asked to do
If you consent to being part of this study, you will be asked to participate in a 30-45 minute interview about your perceptions of the arts sector in the Barkly Region, and the contribution that your organisation makes to the sector through its programs, initiatives and/or training/education provision. The interview will be audio recorded and later transcribed by the research team. With regards to the use of these recordings, the Research Team will work closely with the community to address any issues relating to cultural sensitivity. The Research Team will store these recordings in a secure place and only retain them for future research with your signed consent. The team may also observe your arts practice, should you consent to this. Research data (focus group interview transcripts, field notes and analysis) will be retained in a locked cabinet and/or a password protected electronic file at Griffith University for a period of five years before being destroyed.
The basis by which participants have been selected
Staff representatives from key organisations involved in the delivery of arts programs, initiatives and/or training/education in the Barkly Region have been invited to participate in this study. This includes peak bodies, member-based organisations, government and non-government organisations, schools, universities, RTOs etc.

The expected benefits of the research
This project will have a national impact - it directly addresses current priorities around regional development and all streams of the Government’s new Indigenous Advancement Strategy. In the Barkly, the outcomes will enable decision-makers, communities and organisations to target their investment in this sector more strategically. Nationally, it will deliver resources for use in other remote locations. Internationally, it will add to current debates around models of sustainable development.

Risks to you & your confidentiality
Your identity will only be used in the resulting publications and documentation with your written consent (the consent form follows this information sheet). Should you wish your identity to remain anonymous the research team will omit your name from any resulting documentation, but please note that if yours is a small organisation, your identity may be clear to readers who are familiar with the sector. Should you consent to the audio recordings from your interview being retained by the Research Team, you are free to withdraw these at any time.

Your participation is voluntary
Your participation in this study is voluntary. You are free to withdraw from the study at any time.

Questions / further information
For additional information about the project, please contact Associate Professor Brydie-Leigh Bartleet.
Phone: (07) 3735 6249 or email: b.bartleet@griffith.edu.au

The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. The research has been approved by the Central Australian Human Research Ethics Committee, Centre for Remote Health, Alice Springs, which can be contacted on (08) 8951 4700 or rahrec@flinders.edu.au. If you have any concerns or complaints about the ethical conduct of the research project, please contact the Manager, Research Ethics on (07) 373 54375 or research-ethics@griffith.edu.au

Feedback to you
Access to a copy of the publications arising as a result of this research will be provided if requested. Note: local community members and Elders will also be involved not only in the feedback process but in also co-authoring the resulting publications.

Privacy statement
The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined elsewhere in this information sheet, your identified personal information may be reported in resulting publications, but only with your consent. Other than this disclosure, the information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. This data may be used for other research purposes, however, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/privacy-plan or telephone (07) 3735 4375.
CONSENT FORM: This means you can say “NO”

By signing below, I confirm that I have read and understood the information package and in particular have noted that:

- I understand that my involvement in this research will include participation in a 20-30 minute interview;
- I understand that the interview will be audio recorded. With regards to the use of these recordings, I understand the Research Team will work closely with the community to address any issues relating to cultural sensitivity;
- I understand that the interview will be followed up with an online survey;
- I have had any questions answered to my satisfaction;
- I understand the risks involved;
- I understand that there will be no direct benefit to me from my participation in this research;
- I understand that my participation in this research is voluntary;
- I understand that if I have any additional questions I can contact the research team;
- I understand that I am free to withdraw at any time, without comment or penalty;
- I understand that I can contact the Manager, Research Ethics, at Griffith University Human Research Ethics Committee on (07) 3735 4375 (or research-ethics@griffith.edu.au) if I have any concerns about the ethical conduct of the project; and
- I agree to participate in the project.

Name: __________________________________________
Signature: _______________________________________
Date: ___________________________________________

I agree to the audio recording from my interview being retained by the Research Team for future research (note: should you wish to withdraw this consent in the future, please contact the research team – contact details above).

☐ (Please tick)

I agree to the use of my name or identifying information in publications arising from this research.

☐ (Please tick)
### Appendix B: Program Logic Model

#### BRA research logic model from pilot study (used to create quantitative measures)

<table>
<thead>
<tr>
<th>Situational analysis &gt;</th>
<th>Assumptions &gt;</th>
<th>Inputs &gt;</th>
<th>Outputs &gt;</th>
<th>What will we do?</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What were the needs? Why were we doing the program?</strong></td>
<td><strong>What are the assumptions we are making?</strong></td>
<td><strong>What will be invested in the program? (assets)</strong></td>
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<td><strong>What will we do?</strong></td>
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<tr>
<td>See attached table on the ‘social determinants of health and wellbeing’ derived from BRA strategic plan</td>
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<td>- Act as a PORTAL for Barkly communities and artists to reach out and touch/transform audiences at the local, regional, national, and international levels.</td>
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<td>- Act as a PORTAL to deliver support for community led activities through visiting artists, volunteers, and other professionals.</td>
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<td>- Create strong reciprocal learning and professional development relationships between BRA staff and local communities through activities and shared relaxation “being” time.</td>
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<td>- Support community-led cultural programs and activities as a partner e.g. Living Cultures program, Dion documentary, Visual Arts program, WMC.</td>
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<td>- Facilitate visiting artists and performance groups to visit Tennant Creek.</td>
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<td>- Run community events that provide opportunities for First Nations’ and non-Indigenous peoples to participate in arts and cultural activities together.</td>
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<td>- Training programs delivered in-house (insert specifics)</td>
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<td>- Training programs facilitated by BRA but delivered elsewhere (insert specifics).</td>
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<td>- Support creation of alternative arts and media representations of First Nations’ communities (art works, documentaries, music recordings, radio broadcasts, etc.)</td>
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<td>- Create spaces for First Nations’ and non-Indigenous peoples to sit down with one another and work alongside one another on shared projects and programs.</td>
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<td>- Create spaces for First Nations’ community leaders to sit down with members of their own community e.g. Living cultures project.</td>
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<td>- Create spaces where experienced First Nations’ arts workers can become role models for younger First Nations’ community members e.g. WMC.</td>
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<td>- Create spaces where visiting and local artists can work with young people to provide positive role models e.g. Lady Beats, Comedy workshops.</td>
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<td>- Support commercialisation and sale of arts work arising from BRA programs e.g. pop up gallery, visual arts markets.</td>
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<td>- Support broadcasting and dissemination of artefacts arising from BRA programs e.g. NITV video postcards, webcasting, Lady Beats debut single, Radio broadcasting from BRA, links to CAAMA radio.</td>
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<td>- Support regional arts events and touring acts e.g. Bush Bands Bash through provision of professional sound and lighting services.</td>
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<td>- Create opportunities for professional paid performances, tours, and exhibitions to promote income generation for Barkly artists.</td>
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</table>

- First Nations’ cultures are impacted and shaped by ongoing colonisation but communities are not passive and have strong cultural and other strengths/assets. |
- Ongoing colonisation has led to socio-economic, emotional, and physical health and wellbeing problems for First Nations’ communities and families that require healing. |
- Reconnecting with cultures and country promotes health and wellbeing for First Nations’ communities. |
- There is a need for First Nations’ communities to reconnect with their cultures and country. |
- Dreaming stories may need to be reformed, re-integrated by families and community leaders through arts projects to pass on to younger generations. |
- Negative stereotypes surrounding First Nations’ communities are dominant in Australia. |
- Creating alternative representations of First Nations’ communities such as artworks and documentaries can alter broader public opinion and challenge stereotypes. |
- Alcohol and drug abuse are coping mechanisms that some community members use in response to dispossession and colonisation. |
- There is a need to provide community members with things to do that divert them from unhealthy coping mechanisms. |
- Arts and cultural practices and activities can divert community members from unhealthy coping mechanisms. |
- Training in the arts can provide employment opportunities that facilitate socio-economic and physical wellbeing and cultural renewal. |
- Arts activities produce cultural renewal. |
- First Nations’ and non-Indigenous peoples can appreciate and participate in cultural arts activities and practices. |
- Arts and cultural events and practices can strengthen communities for all people. |
- Arts activities have positive economic development outcomes for the Barkly region. |
- Arts activities provide positive experiences such as relaxation, stress relief, mindfulness, etc. |
- The funding and policy environment impact individuals/BRAs’ future and livelihood. |
- First Nations’ and non-Indigenous persons have different lived experiences and there are differences in power and resources between both groups. |
- Staff (mainly non-Indigenous) face work-life balance issues. |
<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Who will we reach?</th>
<th>Short term outcomes</th>
<th>Medium term outcomes</th>
<th>Ultimate outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>First Nations’ and non-Indigenous communities at the local, regional, national, and international levels.</td>
<td>Learning, e.g. young First Nations’ people learning about their culture)</td>
<td>First Nations’ ways of seeing and working developed and valued</td>
<td>Strengthened community leadership via arts and cultural activities</td>
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<tr>
<td></td>
<td>Children in Barkly region</td>
<td>Training and new skills</td>
<td>Cultural reintegration and renewal</td>
<td>Helping and supporting community Elders</td>
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<tr>
<td></td>
<td>Adults in Barkly region</td>
<td>Connections and relationships</td>
<td>Positive role models for young people</td>
<td>Cultural transmission between generations including particular skills e.g. bush tucker</td>
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<tr>
<td></td>
<td>Visitors to the Barkly region</td>
<td>Communication</td>
<td>Community self-representation through art</td>
<td>Self–actualisation</td>
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<tr>
<td></td>
<td>National audience via events with visiting audiences (e.g. Desert Harmony Festival) and partners e.g. NITV, CAAMA radio</td>
<td>Sharing information and resources</td>
<td>Community relationships and connections</td>
<td>Cultural transmission between cultures</td>
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<tr>
<td></td>
<td>International audience via BRA and partner social media and arts products</td>
<td>Amazing moments and life changing experiences</td>
<td>Allowing vulnerability and change in staff</td>
<td>Community building</td>
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<tr>
<td></td>
<td>International audience via research publications e.g. through peer reviewed journals and conference presentations</td>
<td>Fun, excitement, and relaxation</td>
<td>Allowing time for staff to and connect deeply with local cultures and country</td>
<td>Capacity building (coping and healing)</td>
</tr>
<tr>
<td></td>
<td>Current and future First Nations’ and non-Indigenous BRA staff</td>
<td>Employment</td>
<td>Clarifying shared vision and adapting, being flexible</td>
<td>Capacity building (vocational)</td>
</tr>
<tr>
<td></td>
<td><strong>First Nations’ and non-Indigenous communities at the local, regional, national, and international levels.</strong></td>
<td>Supporting artistic enterprise e.g. through playing music in private establishments)</td>
<td>Amplifying and sharing community assets</td>
<td>Capacity building (personal)</td>
</tr>
<tr>
<td></td>
<td><strong>Children in Barkly region</strong></td>
<td><strong>New positive ways of seeing First Nations’ peoples for non-Indigenous peoples</strong></td>
<td><strong>New positive ways for young First Nations’ peoples to see their male Elders</strong></td>
<td>Quality of life (stress relief, feeling of safety, self-esteem, identity)</td>
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<tr>
<td></td>
<td><strong>Adults in Barkly region</strong></td>
<td><strong>New positive ways for young First Nations’ peoples to see their male Elders</strong></td>
<td><strong>Young First Nations’ people connecting with role-models and mentors</strong></td>
<td>Safe and enriching environments</td>
</tr>
<tr>
<td></td>
<td><strong>Visitors to the Barkly region</strong></td>
<td><strong>Community and individual pride</strong></td>
<td><strong>Community and individual self esteem</strong></td>
<td>Participation (belongingness and identity)</td>
</tr>
<tr>
<td></td>
<td><strong>National audience via events with visiting audiences (e.g. Desert Harmony Festival) and partners e.g. NITV, CAAMA radio</strong></td>
<td><strong>Family reunion</strong></td>
<td><strong>Partnerships</strong></td>
<td>Positive transformation in the way audiences view Barkly communities’ assets and capacity</td>
</tr>
<tr>
<td></td>
<td><strong>International audience via BRA and partner social media and arts products</strong></td>
<td><strong>Relaxation and “mindfulness” that provides stress relief</strong></td>
<td><strong>Safe spaces and relief from potentially challenging home contexts</strong></td>
<td>Regional economic development</td>
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<tr>
<td></td>
<td><strong>International audience via research publications e.g. through peer reviewed journals and conference presentations</strong></td>
<td><strong>Cultural renewal and connection to country</strong></td>
<td><strong>Cultural transmission between generations including particular skills e.g. bush tucker</strong></td>
<td>Social change</td>
</tr>
<tr>
<td></td>
<td><strong>Current and future First Nations’ and non-Indigenous BRA staff</strong></td>
<td><strong>Cultural transmission between cultures</strong></td>
<td><strong>Self-ac-tualisation</strong></td>
<td>Healing inter-generational trauma and internalised racism</td>
</tr>
<tr>
<td></td>
<td><strong>Learning, e.g. young First Nations’ people learning about their culture)</strong></td>
<td><strong>Cultural transmission between cultures</strong></td>
<td><strong>Cultural transmission between cultures</strong></td>
<td>Intercultural reconciliation and collaboration</td>
</tr>
<tr>
<td></td>
<td><strong>Training and new skills</strong></td>
<td><strong>Cultural renewal and connection to country</strong></td>
<td><strong>Community building</strong></td>
<td>Looking after one another</td>
</tr>
<tr>
<td></td>
<td><strong>Connections and relationships</strong></td>
<td><strong>Supporting artistic enterprise e.g. through playing music in private establishments)</strong></td>
<td><strong>Capacity building (coping and healing)</strong></td>
<td>Being a portal for community advice and self determination</td>
</tr>
<tr>
<td></td>
<td><strong>Communication</strong></td>
<td><strong>New positive ways of seeing First Nations’ peoples for non-Indigenous peoples</strong></td>
<td><strong>Quality of life (stress relief, feeling of safety, self-esteem, identity)</strong></td>
<td>Deep connections with one another and country</td>
</tr>
<tr>
<td></td>
<td><strong>Sharing information and resources</strong></td>
<td><strong>New positive ways for young First Nations’ peoples to see their male Elders</strong></td>
<td><strong>Young First Nations’ people connecting with role-models and mentors</strong></td>
<td></td>
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</tbody>
</table>
Appendix C: Survey for Individuals

Survey for Artists and Creative Producers in the Barkly

1. About the survey

By completing this survey, you are eligible to go into the draw to win a brand new iPad. Simply enter your contact details at the end of the survey if you wish to be considered for the prize. Full terms and conditions are in part 3.

This survey is part of a research project looking at creative and performing arts activities across the Barkly region. Our aim is to understand how artistic and creative activities contribute to developing Barkly communities and the region as a whole. Your answers to the survey will help us to get a full picture of arts and creative activity in the Barkly. From there we will be able to better understand how the sector works, create resources to support artists, arts organisations and communities, and make recommendations for how the arts and creativity can grow into the future.

This research has been funded by an Australian Research Council Linkage grant, and is being conducted in partnership between Queensland Conservatorium Griffith University, Barkly Regional Arts, Regional Development Australia NT, Batchelor Institute and Southern Cross University.

We consider the ARTS and CREATIVITY very broadly, for example, they may include:

VISUAL ARTS – painting, drawing, sculpture, photography, videography, mixed media
PERFORMING ARTS – music, dance, traditional dance, theatre, live art, circus, cabaret, stand-up comedy, storytelling
CRAFT – textiles, ceramics, leatherwork, needlework, woodwork, jewellery, metalwork, carving
LITERATURE – writing, publishing, print/online journalism, blogging, poetry
MEDIA AND ADVERTISING – radio, television, web development, digital media, software/games development
DESIGN – graphic design, architecture, interior design, landscape architecture, fashion design, sign writing

We also consider practices that are both paid and unpaid, professional and amateur, formal and informal; and roles that support the arts and creativity e.g. management, production, technical production, facilitation, training.

If you are involved in any of these arts/creative practices in the Barkly Region (or others we may have missed), we need to hear from you!

The survey will take approximately 20-30 minutes to complete.

Please read the information on pages 2–4 carefully before completing the survey…
2. Research Information and Your Consent

What you will be asked to do
This survey will ask questions about your arts/creative practice: what you do, where you do it, how you feel about your practice and arts/creativity in the Barkly, and how your arts/creative practice is supported.

Risks to you and your confidentiality
Your identity will only be used in the resulting publications and documentation with your written consent. Should you wish your identity to remain anonymous, then your identity will NOT be linked to any of your responses. You may indicate your choice at the end of this survey. Part of this survey asks for information about income and expenditure from your arts/creative work (see part 8). You will be given an option to choose whether or not you wish to provide these details. If you do provide these details, this data will NOT be linked to your identity in any publications or outputs arising from the research, or disclosed to any third parties outside of the research team.

Feedback to you
If you would like access to a copy of the publications and results arising from this research, please provide your contact details at the end of the survey.

The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the research project, please contact the Manager, Research Ethics on (07) 3735 4375 or research-ethics@griffith.edu.au

Privacy Statement
The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined above, with your consent your identified responses may be reported in resulting publications (Note: this does NOT apply to information about income and expenditure from your arts practice which will remain confidential). Other than this disclosure, the information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes, however, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/privacy-plan or telephone (07) 3735 4375.

Questions and further information
For additional information about the project, please contact Associate Professor Brydie-Leigh Bartleet. Phone: (07) 3735 6249 or email b.bartleet@griffith.edu.au.

Research team
Associate Professor Brydie-Leigh Bartleet, Queensland Conservatorium, Griffith University; Dr Sandy O’Sullivan, Centre for Collaborative First Nations’ Research, Batchelor Institute, phone: 0431 957 955, email: sandy.osullivan@batchelor.edu.au; Dr Naomi Sunderland, School of Human Services and Social Work, Griffith University, phone: +61 3 382 1113, email: n.sunderland@griffith.edu.au; Professor Philip Hayward, School of
3. Prize Draw Terms and Conditions

1. The prize draw is being run by A/Professor Brydie Leigh Bartleet (Griffith University), Professor Naomi Sunderland (Griffith University); Dr Sandy O’Sullivan (Batchelor Institute); Professor Philip Hayward (Southern Cross University); Dr Sarah Woodland (Griffith University) to encourage participation in the ‘Creative Barkly: Sustaining the arts and culture sector in remote Australia research project’.

2. By electing to participate, you accept these terms and conditions as governing the prize draw. Instructions on how to enter the prize draw and details advertising the survey form part of the conditions. Any personal information you provide to us in the course of entering the prize draw will be dealt with by us in accordance with our privacy policy (published at: http://www.griffith.edu.au/about-griffith/governance/plans-publications/griffith-university-privacy-plan).

3. One prize will be awarded in the prize draw, being a 32G iPad2 and being worth $709. Should the advertised prize become unavailable as a result of circumstances beyond our control, we are free (at our sole discretion) to substitute a cash prize equivalent to the value of the prize advertised.

4. Entry is free (other than the cost of accessing the website*(which is your responsibility). Entry is open between 30 June 2017 and 30 June 2018. Entries received after the closing date will not be accepted.

5. To enter the prize draw, you must:
   (a) Participate in the Creative Barkly survey
   (b) Provide a valid postal address.

6. You may not enter the prize draw if you are: i) a member of the research team, ii) employed by the research team; iii) an immediate family member (i.e. a spouse partner, child or sibling) of someone identified at 1 or 2 above.

7. You may only submit one entry in the prize draw.

8. All survey and other materials provided by you become our property. No responsibility is taken for late, lost or misdirected surveys or entries.

9. Following the closing date, the prize winners will be selected randomly from valid entries received. Each entry can only be drawn once.

10. Subject to system malfunction, the draw will occur on 6th July 2018. If the systems supporting the draw are not functioning as they should when the draw is due, the draw will be held as soon as possible once the systems become functional again. Prize winners do not need to be present at the time of the draw.

11. Prize winner names will not be published.

12. The relevant prize will be sent to the prize winner at the postal address captured within the survey instrument. If an address has not been supplied, the entry will be treated in accordance with clause 14. The majority of prizes will be mailed within two weeks of the draw.

13. The right to a prize is not transferable or assignable to another person.

14. If any prize winner cannot be contacted within three (3) months of the draw, then that person’s right to the prize is forfeited and the prize will be treated as an unclaimed prize.

15. Only one redraw of unclaimed prizes will take place, and other existing prizes are not affected. The redraw prize winner(s) will be randomly selected from remaining valid entries and notified within two (2) weeks of the redraw. If the redraw prize winner(s) cannot be contacted within three (3) months of the redraw, then we may determine that the relevant prize(s) will not be awarded.

16. Prizes cannot be substituted for another prize at the election of the prize-winner.
17. We are not liable for any loss, expense, damage or injury sustained by any entrant in connection with this prize draw, the prize or redemption of the prize, except for any liability which cannot be excluded by law (in which case, that liability is limited to the minimum allowable by law).

18. We may suspend the promotion if we determine that the integrity or administration of the promotion has been adversely affected due to circumstances beyond its control. We may disqualify any individual who tampers with the entry process.

If you have read and accept the terms and conditions of the prize draw, please proceed with the survey.
4. About your Arts/Creative Practice

1. Please indicate all of the arts/creative work you do in the Barkly region (Please tick all that apply, including arts/creative work you do on a non-professional or amateur basis):

- Painting
- Drawing
- Sculpture
- Photography
- Videography
- Mixed Media
- Music (playing, producing, recording)
- Dance (traditional or contemporary)
- Theatre
- Live Art
- Circus
- Cabaret
- Stand-Up Comedy
- Storytelling
- Textiles
- Ceramics/Pottery
- Leatherwork
- Needlework
- Woodwork
- Jewellery
- Metalwork
- Carving
- Writing
- Publishing
- Print/Online Journalism
- Blogging
- Poetry
- Advertising
- Radio
- Television
- Software/Games Development
- Digital Media
- Web Development
- Graphic Design
- Architecture
- Interior Design
- Landscape Design/Architecture
- Fashion Design
- Sign Writing
- Artworker (e.g. in an Art Centre)
- Teaching or Facilitating Arts/Creative Skills
- Event Management & Production
- Technical Production (e.g. staging, lighting, sound)

- Other (please specify)

2. Which of the above do you consider your main arts/creative activity? (E.g. the one you spend the most time or energy on)
3. What kinds of spaces do you use to make, create or rehearse your arts/creative work in the Barkly Region? (Please tick all that apply)

- Home office, studio or workshop
- Arts centre
- Word-based office, studio or workshop
- Rented office, studio or workshop space away from home
- Space provided for free by friends, family or colleagues
- Outside/On Country

- Other (please specify)

4. Please list all the places where you make, create or rehearse your arts/creative work (that is, geographic locations – names of landmarks, stations, communities, towns, cities – imagine that these could be marked on a map):
5. **Do you show, share or sell** your arts/creative work with people outside your family and close friends? *(E.g. selling paintings through an arts centre, performing for audiences, producing work for an organisation, teaching art to students, selling products online, playing at open mic nights ... etc.)*

- YES
- NO … please skip to question 9

6. If you answered YES to Q5 above, in **what kinds of spaces do you show, share or sell** your arts/creative works or services? *(Please tick all that apply)*

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<tr>
<th>Options</th>
<th>Options</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>Home</td>
<td>Internet (public music and/or video e.g. YouTube, Vimeo, Soundcloud)</td>
<td>Public space or venue (e.g. recreation halls, parks, community centres, government buildings, libraries)</td>
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<tr>
<td>Commercial Art Gallery</td>
<td>Commercial retail space (e.g. shops, service stations)</td>
<td>Educational space (e.g. schools, university/college campus)</td>
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<tr>
<td>Arts Centre</td>
<td>Commercial entertainment space or venue (e.g. pubs, clubs, cafes, restaurants)</td>
<td>Broadcast on radio</td>
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<td>Markets</td>
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<td>Broadcast on TV</td>
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<tr>
<td>Internet (your own website)</td>
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<td>Internet (agent, arts centre, third party website)</td>
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<td>Internet (public market platforms e.g. Ebay, Etsy)</td>
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<td></td>
<td>Other (please specify)</td>
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</table>
7. If you answered YES to Q5 above, please list all the places you show, share or sell your arts/creative work (that is, geographic locations – names of communities, towns, cities; local, national international … etc. Imagine that these could be marked on a map):

8. If you answered YES to Q5 above, please describe any regular seasonal or touring activities you undertake to show, share or sell your work (e.g. performing at Bush Bands Bash, attending a regular market or event to sell your crafts, travelling to art fairs or art festivals regularly throughout the year; please list all the places and times that these occur):
9. **Where do you buy/get equipment** and materials for your arts/creative work? (E.g. paint, canvas, musical instruments, computing equipment, software … etc. Please list suppliers and their geographic locations, including online sources, gifts from friends/family … etc.)

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<tr>
<th>Supplier</th>
<th>Geographic Location</th>
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10. **Where do you buy/get services** such as advertising/marketing/web-design etc. for your arts/creative work? (E.g. do it yourself, from local businesses, Alice Springs, online … etc.)

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<tr>
<th>Service</th>
<th>Location</th>
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11. What do you see as the **value** of doing your arts/creative practice? (E.g. for yourself, for those around you, for your community)

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<thead>
<tr>
<th>Value</th>
<th>Description</th>
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</table>
12. Where do you want to take your arts/creative practice in the next 5–10 years – **what are your goals?**

13. What specific **events, changes, or factors might impact** on your ability to do your arts/creative practice? (These might be personal, e.g. family, health, employment etc., they may be at community level, e.g. new facilities opening, funding/support being offered etc., or they may be larger events such as changes in government policy)

5. **Training, Support and Networks** for your Arts/Creative Practice

14. Have you had any **arts/creative mentoring or training** (formal or informal) in your practice? (E.g. arts or creative classes at high school, university, TAFE, adult education, taught by a friend, mentor or Elder, private tuition … etc.)

   - YES
   - NO … please skip to question 16
15. If you answered YES to Q14 above, please list the **types of arts/creative training or education** you have had in your practice, and where you received this training? (E.g. private tuition in Tennant Creek, mentorship from Elder in Epenarra, University in Darwin, TAFE in Alice Springs … etc.)

1. 
2. 
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16. Do you receive any **help or support for your arts/creative practice** from people, organisations or places? (E.g. Art centre, language centre, Aboriginal corporation, library, friends, family … etc. This could be financial support, assistance with publicity, a space to work in … etc.)

- YES
- NO … please skip to question 18
17. If you answered YES to Q16 above, please list the organisations and/or types of people who support your work, where they are located, and the kinds of support they offer. (Please note: you do not have to provide names of individuals.)

18. Do you belong to any groups or networks that support your arts/creative practice? (E.g. professional associations, informal artist groups, community networks, online groups … etc.)

- YES
- NO … please skip to question 20

19. If you answered YES to Q18 above, please describe the groups/networks that support your work, where the group is located, where the group meets, and what kinds of support they offer.
20. Do you collaborate with other artists/creative practitioners to make work?

☐ YES

☐ NO … please skip to question 22

21. If you answered YES to Q20 above, please specify what art forms and creative practices these practitioners work in, and where they are located. (E.g. I work with a photographer who is based in Perth, I work with other musicians from Tennant Creek … etc.)

6. The Barkly Region and your Arts/Creative Practice

22. What are the advantages for your arts/creative practice of working in the Barkly region? (E.g. I can stay connected to my family/community/country, the physical beauty of the landscape, it provides a sense of freedom/peace … etc.)
23. What are the disadvantages for your arts/creative practice of working in the Barkly region? (E.g. limited access to services, cost of living, remoteness from major centres … etc.)

24. What arts/creative activities or events in the Barkly do you think are very important or valuable? Why?

25. What would/does a thriving arts or creative sector in the Barkly region look like? (That is, what does the Barkly region already have, and what does it need, in order for the arts/creative sector to continue and grow?)
7. Your Voluntary or Unpaid Arts/Creative Practice

26. Do you do any arts/creative practice on a voluntary or unpaid basis – for free? (E.g. playing at parties, helping out on a festival, teaching workshops to kids.)
   - YES
   - NO … please skip to question 29

27. If you answered YES to Q26 above, please describe the voluntary arts/creative practice that you do. (E.g. what activities you do, and where these take place.)

28. If you answered YES to Q26 above, how many hours per day/week/month/year would you spend doing this voluntary arts/creative work?

29. Do you do any arts/creative practice on a non-professional or amateur basis, that is, just for fun/enjoyment? (E.g. open mic nights, bush poetry recitals, knitting groups.)
   - YES
   - NO … please skip to question 32
30. If you answered YES to Q29 above, please describe the non-professional or amateur arts/creative practice that you do. (E.g. what activities you do, and where these take place.)

31. If you answered YES to Q29 above, how many hours per day/week/month/year would you spend doing this non-professional or amateur arts/creative practice?

32. Do you trade your arts/creative works or services for things other than money? (E.g. swapping artworks with friends who are artists, giving art works in lieu of money for goods or services.)

- YES
- NO … please skip to question 34

33. If you answered YES to Q32 above, please describe what kinds of trade or swapping you have done in relation to your arts/creative works or services:
34. **Do you make any money** or income from your arts/creative practice? *(E.g. selling paintings through an arts centre, selling products online, working in an organisation for salary/wages.)*

- YES
- NO … please skip to question 47

8. **Making money** from your Arts/Creative Practice

35. Please tick which of the following describes **how you make money** from arts/creative work. *(Tick all that apply.)*

- I work for a **salary, wage or cash** doing arts/creative practice for an organisation *(e.g. arts centre or other organisation)*
- I do **fee-for-service** jobs in arts/creative practice *(e.g. playing at local gigs, setting up events, running workshops)*
- I am a **freelance or self-employed** arts/creative worker
- I own my own arts/creative business
- I own an **arts/creative business in partnership** with others
- I do **work for the dole** (CDP) in an arts centre
- I sell my arts/creative works or services **through an agent, gallery or arts centre**
- I sell my arts/creative works or services **myself** *(e.g. through websites, markets, word of mouth … etc.)*

- Other (please specify)

36. Do you consider arts/creative practice your **primary source of income**? *(That is, the way you make most of your money.)*

- YES … please skip to question 39
37. If you answered NO to Q36 above, what do you consider your primary source of income? (Please specify what is your non-arts occupation e.g. nurse, stockman, café worker, or other income sources such as unemployment benefit, disability support pension ... etc.)

38. Approximately what percentage of your total annual gross income (before tax) in the last financial year came from your arts/creative work?

39. The next set of questions ask for specific details about your income and expenses from arts/creative practice. These details will NOT be linked to your identity, and they will NOT be disclosed to third parties (e.g. ATO or Centrelink). Please indicate whether you are happy to continue with income-related questions.

   ○ YES

   ○ NO … please skip to question 47 (page 19)

9. Details of Income and Expenditure from your Arts/Creative Practice

40. What was your estimated annual gross income (before tax) from arts/creative work in the last financial year? (Please note: this is income from selling arts/creative work/services, salary, wages, NOT from Centrelink or other government support. Please note, this information will be kept confidential.)
41. Please estimate your total annual expenses for your arts/creative work in the last financial year. (e.g. materials such as paint, canvas, guitar strings; major items such as computers, cameras, recording equipment; training courses and workshops; agents/gallery commissions; rent for studio/workshop space; child care costs; memberships and subscriptions; books, software and other resources … etc.)

42. In the last 5 years, have you applied for a grant, prize or other funding as an individual artist from any government or non-government source?

- YES
- NO … please skip to question 46 (next page)

43. If you answered YES to Q42 above, please indicate which of the following grant, prize or funding sources you have applied to. (Please tick all that apply.)

- Australia Council for the Arts (OZCO)
- Arts NT
- Barkly Regional Council
- Private foundations and trusts
- Other arts organisations, companies or bodies
- Non-arts organisations, companies or bodies
- Other (please specify)
44. In the last 5 years, were you **successful in receiving a grant**, prize or funding from any government or non-government sources for your arts/creative practice?

- YES
- NO … please skip to question 46

45. If you answered YES to Q44 above, please give details of the funds received. *(E.g. OZCO – Career Development Grant – $5000.)*

46. Do you have an **Australian Business Number (ABN)** that you use for your arts/creative work? If so, please enter it here. *(Please note, this information will NOT be linked to your identity and will NOT be disclosed to third parties such as ATO or Centrelink. It will only be used for de-identified information about arts businesses.)*

10. **About You**

47. With which **gender** do you most identify:

- Female
- Male
- Transgender
- Intersex
- Non-binary
- Gender variant/non-conforming
- Other (please specify)
48. What is your age?
   ○ 15–17
   ○ 18–25
   ○ 26–35
   ○ 36–45
   ○ 46–55
   ○ 56–65
   ○ Over 65

49. Are you of Aboriginal or Torres Strait Islander origin?
   ○ NO
   ○ YES, Aboriginal
   ○ YES, Torres Strait Islander
   ○ YES, both Aboriginal and Torres Strait Islander

50. Do you currently live in the Barkly Region?
   ○ YES
   ○ NO … please skip to question 53

51. If you answered YES to Q50 above, where in the Barkly do you live most of the time?

52. If you answered YES to Q50 above, how long have you lived in the Barkly Region?
53. If you answered NO to Q50 above (you do NOT live in the Barkly Region), whereabouts do you live?

54. Please tell us **how you completed this survey:**
   - In person, with a researcher (researcher to complete Q55)
   - In person, without a researcher

55. ........Admin use only: Researcher Code

56. Would you like to go into our **draw to win an iPad**?
   - YES, I would like to go into the draw to win an iPad
   - NO, I would prefer not to go into the draw to win an iPad

57. Would you like to be contacted and kept **informed about outcomes from the research**?
   - YES, I would like to be kept informed about the research
   - NO, I would prefer not to be kept informed about the research

58. Would you be happy for the researchers to contact you for a **follow up information or further information** about your arts/creative practice in the Barkly Region?
   - YES, I would be happy for researchers to contact me
   - NO, I would prefer not to be contacted

59. Are you happy to be **named/identified in publications or outputs** from the research? *(In this instance, the researchers will come back to you to make sure you are happy with the information used.)*
   - YES, I am happy to be named/identified in research publications and outputs
   - NO, I would prefer not to be named/identified in research publications and outputs
60. If you answered YES to Q56, Q57, Q58 or Q59 above, please enter your contact details:

Name

Company/organisation and role

Address

Address 2

City/Town

State

Postcode

Country

Email Address

Phone Number

Thank you very much for your time in completing this survey!

Please refer to pages 1-3 if you have any questions or would like to contact the Creative Barkly research team.
Appendix D: Survey for Arts Organisations

1. About this Research

This survey is part of a research project looking at creative and performing arts activities across the Barkly region. Our aim is to understand how artistic and creative activities contribute to developing Barkly communities and the region as a whole. Information arising from this project will be delivered back to the Region to support future planning. Your answers to the survey will help us to get a full picture of arts and creative activity in the Barkly. From there we will be able to better understand how the sector works, create resources to support artists, arts organisations and communities, and make recommendations for how it can be developed in the future.

This research has been funded by an Australian Research Council Linkage grant, and is being conducted in partnership between Queensland Conservatorium Griffith University, Barkly Regional Arts, Regional Development Australia NT, Batchelor Institute and Southern Cross University.

We consider the ARTS and CREATIVITY very broadly, for example, they may include:

- VISUAL ARTS - painting, drawing, sculpture, photography, videography, mixed media
- PERFORMING ARTS - music, dance, traditional dance, theatre, live art, circus, cabaret, stand-up comedy, storytelling
- CRAFT - textiles, ceramics, leatherwork, needlework, woodwork, jewellery, metalwork, carving
- LITERATURE - writing, publishing, print/online journalism, blogging, poetry
- MEDIA AND ADVERTISING - radio, television, web development, digital media, software/games development
- DESIGN - graphic design, architecture, interior design, landscape architecture, fashion design

We also consider practices that are both paid and unpaid, professional and amateur, formal and informal; and roles that support the arts and creativity e.g. management, production, technical production, facilitation, training.

If your organisation involved in delivering any of these arts/creative practices in the Barkly Region (or others we may have missed), we need to hear from you! The survey will take approximately 20-30 minutes to complete. Please read the information below before proceeding to the survey.
2. The Ethical Conduct of this Research

What you will be asked to do
This survey will ask questions about your arts/creative organisation: what you do, where you do it, what is your reach in and beyond the Barkly, and how your organisation is supported.

Risks to you and your confidentiality
The questions in this survey relate to the organisation that you represent, and therefore the organisation’s name will be linked to the responses you give. Your personal identity will only be used in the resulting publications and documentation with your consent. Should you wish your identity to remain anonymous, the research team will omit your name from any resulting documentation, but please note that if yours is a small organisation, your identity may be clear to readers who are familiar with the sector. You may indicate your choice at the end of this survey. Also at the end of the survey, there is an option to provide your contact details for follow up and/or to receive information about the research. These details will NOT be linked to your responses or passed on to any parties outside the research team.

Feedback to you
If you would like access to a copy of the publications and results arising from this research, please provide your contact details at the end of the survey.

The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the research project, please contact the Manager, Research Ethics on (07) 373 54375 or research-ethics@griffith.edu.au
Privacy statement
The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined elsewhere, with your consent your identified personal information may be reported in resulting publications. Other than this disclosure, the information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/privacy-plan or telephone (07) 3735 4375.

Questions and further information
For additional information about the project, please contact Associate Professor Brydie-Leigh Bartleet. Phone: (07) 3735 6249 or email b.bartleet@griffith.edu.au.

Research team
Associate Professor Brydie-Leigh Bartleet, Queensland Conservatorium, Griffith University; Dr Sandy O’Sullivan, Centre for Collaborative First Nations’ Research, Batchelor Institute. Phone: 0431 957 955. Email: sandy.osullivan@batchelor.edu.au; Dr Naomi Sunderland, School of Human Services and Social Work, Griffith University. Phone: +61 3382 1113. Email: n.sunderland@griffith.edu.au;
Professor Philip Hayward, School of Communication, University of Technology - Sydney. Phone: 0428 272 549. Email: prhshima@gmail.com; Dr Sarah Woodland, Research Fellow, Queensland Conservatorium, Griffith University. Phone: (07) 3735 6232. Email: s.woodland@griffith.edu.au

BY CONTINUING WITH THIS SURVEY, I ACKNOWLEDGE THAT I HAVE READ AND UNDERSTOOD THE INFORMATION ABOVE.

Please click ‘NEXT’ to continue to the survey.
3. About your Arts/Creative Organisation

1. What is the name of your organisation?

2. Where is your organisation located? (That is, main location or head office)

3. What is your position or job title in the organisation?

4. Please indicate which of the following best describes your organisation:
   - For-profit commercial enterprise
   - Not-for-profit and/or social enterprise
   - Registered Charity
   - Other (please specify)
5. Which of the following art forms and/or creative work or activities does your organisation deliver in the Barkly Region? (Please tick all that apply)

- Painting
- Drawing
- Sculpture
- Photography
- Videography
- Mixed Media
- Music (playing, producing, recording)
- Dance (traditional and/or contemporary)
- Theatre
- Live Art
- Circus
- Cabaret
- Stand-Up Comedy
- Storytelling

- Textiles
- Ceramics/Pottery
- Leatherwork
- Needlework
- Woodwork
- Jewellery
- Metalwork
- Carving
- Writing
- Publishing
- Print/online Journalism
- Blogging
- Poetry
- Advertising

- Radio
- Television
- Software/Games Development
- Digital Media
- Web Development
- Graphic Design
- Architecture
- Interior Design
- Landscape Design/Architecture
- Fashion Design
- Sign Writing
- Teaching or Facilitating Arts/Creative Skills
- Event Management and/or Production
- Technical Production (E.g. staging, lighting, sound)

- Other (please specify)

6. How many years has your organisation been operating in the Barkly Region?

- }
4. Activities, reach and networks for your organisation

7. Please list the most significant programs, services and events offered by your organisation in the Barkly Region (these may be arts-related or non-arts related; please provide details where appropriate):

1. 
2. 
3. 
4. 
5. 
6. 
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8. 
9. 
10. 

8. Please list the locations where your organisation carries out its activities (Please name communities, stations, towns, cities...etc. Imagine that these could be marked on a map):
9. Approximately **how many people does your organisation reach** annually through its services, products, programs or events? (Please indicate a number for each category)

<table>
<thead>
<tr>
<th>Audience members or attendees at live events:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tourists or visitors passing through:</td>
</tr>
<tr>
<td>Customers or buyers of artworks/products:</td>
</tr>
<tr>
<td>Friends or followers on social media (e.g. Facebook, Instagram):</td>
</tr>
<tr>
<td>TV broadcast viewers:</td>
</tr>
<tr>
<td>Radio broadcast listeners:</td>
</tr>
<tr>
<td>Internet podcast or webcast viewers/listeners:</td>
</tr>
<tr>
<td>Barkly artists supported, represented or managed:</td>
</tr>
</tbody>
</table>

10. Who are your organisation's **key partners** in delivering arts/creative work in the Barkly Region? (Please provide names and briefly describe the relationship)

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.
11. What **key groups or networks** does your organisation belong to that support your delivery of arts/creative work in the Barkly Region? (Please list)

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>1.</td>
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<td>10.</td>
<td></td>
</tr>
</tbody>
</table>
5. Employment in your Arts/Creative Organisation

12. In the last financial year, how many people did your organisation employ? (Please provide a number for each employment category)

<table>
<thead>
<tr>
<th>Employment Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent part-time</td>
<td></td>
</tr>
<tr>
<td>Permanent full-time</td>
<td></td>
</tr>
<tr>
<td>Seasonal (fixed-term, less than 12 months)</td>
<td></td>
</tr>
<tr>
<td>Casual (contracted on hourly basis, not seasonal, on or offsite)</td>
<td></td>
</tr>
</tbody>
</table>

TOTAL NUMBER OF EMPLOYEES (excluding CDP):

TOTAL NUMBER OF FULL TIME EQUIVALENT (FTE) EMPLOYEES:

Number of CDP workers:

Number of Volunteers (including board members, interns):

Number of **female** employees, volunteers and CDP:

Number of **male** employees, volunteers and CDP:

Number of **Indigenous** employees, volunteers and CDP:

Number of **non-Indigenous** employees, volunteers and CDP:

13. How many of your organisation’s **employees were living permanently in the Barkly Region?**

14. How many of your organisation’s **employees worked remotely or travelled** to work from outside the Barkly Region?
15. What do you believe are the **main reasons for people being attracted to work in your organisation?** *(Please tick the top 3 only)*

- [ ] New contract
- [ ] Favourable remuneration
- [ ] Following partner/spouse
- [ ] Organisational reputation
- [ ] Job related stress
- [ ] Career progression
- [ ] Travelling or moving to the area
- [ ] Job satisfaction
- [ ] Commitment to working in remote/Indigenous sector
- [ ] Work/life balance
- [ ] New/challenging experience
- [ ] Commitment to working locally or in their own community
- [ ] Other (please specify)

16. What do you believe are the **main reasons for people leaving your organisation?** *(Please tick the top 3 only)*

- [ ] Contract ended
- [ ] Inadequate remuneration
- [ ] Changed life circumstances (e.g. pregnancy, health)
- [ ] Pressure from family/community
- [ ] Job related stress
- [ ] New job/career progression
- [ ] Travelling or moving away from the area
- [ ] Job dissatisfaction
- [ ] Redundancy
- [ ] Work/life imbalance
- [ ] For kids’ education
- [ ] Other (please specify)
6. Financial details of your Arts/Creative Organisation

17. What was the estimated annual gross income of your organisation in the last financial year? (Please indicate amounts next to each category)

- Government arts funding (e.g. OZCO, Arts NT):
- Government non-arts funding (e.g. Health, Social Services):
- Non-government funding (e.g. charitable trusts, philanthropy):
- Sponsorships:
- In-kind support:
- Artistic practice (e.g. sales of art works, ticket sales):
- Arts-related services (e.g. training, consultancy):
- Rental of spaces/Equipment:
- Other (please specify):

TOTAL GROSS ANNUAL INCOME:
18. What was the **estimated annual gross expenditure** of your organisation in the last financial year? (Please indicate amounts next to each category)

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and wages:</td>
<td></td>
</tr>
<tr>
<td>Rent/property payments:</td>
<td></td>
</tr>
<tr>
<td>Larger assets (e.g. computers, copiers, vehicles):</td>
<td></td>
</tr>
<tr>
<td>Touring and travel:</td>
<td></td>
</tr>
<tr>
<td>Communications and IT:</td>
<td></td>
</tr>
<tr>
<td>Stationery and office consumables:</td>
<td></td>
</tr>
<tr>
<td>Entertainment, hospitality and catering:</td>
<td></td>
</tr>
<tr>
<td>Other (please specify):</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL ANNUAL EXPENDITURE:</strong></td>
<td></td>
</tr>
</tbody>
</table>

19. Approximately what percentage of your organisation's total gross annual income is **spent in the local community?** (E.g. on wages for local workers, purchase of goods and services at local businesses...etc.)

- [ ] 0-10%
- [ ] 10-25%
- [ ] 25-40%
- [ ] 40-50%
- [ ] 50-60%
- [ ] 60-75%
- [ ] 75-100%

20. Where does your organisation **purchase or obtain the majority of its materials/equipment**? (E.g. from local businesses, Alice Springs...etc. Please name all geographic locations as well as online)

21. Where does your organisation obtain **non-material services** such as advertising/marketing/web-design...etc.
22. How would you describe the **overall prospects for your organisation** in the next 5 years?

- [ ] Commencing
- [ ] Sustainable
- [ ] Growing
- [ ] In decline
- [ ] Ceasing
7. About You

23. With which gender do you most identify:
   - Female
   - Male
   - Transgender
   - Intersex
   - Non-binary
   - Gender variant/non-conforming
   - Other (please specify)

24. What is your age?
   - 18-25
   - 26-35
   - 36-45
   - 46-55
   - 56-65
   - Over 65

25. Are you of Aboriginal or Torres Strait Islander origin?
   - NO
   - YES, Aboriginal
   - YES, Torres Strait Islander
   - YES, both Aboriginal and Torres Strait Islander

26. Do you currently live in the Barkly Region?
   - YES
   - NO, please skip to question 29

27. If you answered YES to Q26 above, what area of the Barkly do you live in?

28. If you answered YES to Q26 above, how long have you lived in the Barkly Region?
29. If you answered NO to Q 26 above (you do NOT live in the Barkly Region), whereabouts do you live?

30. Please tell us how you completed this survey:
   - In person, with a researcher
   - Online

31. Would you like to be contacted and kept informed about outcomes from the research?
   - YES, I would like to be kept informed about the research
   - NO, I would prefer not to be kept informed about the research

32. Would you be happy for the researchers to contact you for a follow up interview or further information about your organisation's arts/creative practice in the Barkly Region?
   - YES, I would be happy for the researchers to contact me
   - NO, I would prefer not to be contacted

33. Are you happy to be named/identified in the publications and outputs from this research?
   - YES, I am happy to be named/identified in publications and outputs from this research
   - NO, I would prefer not to be named/identified in publications and outputs from this research

34. If you answered YES to Q31, Q32 or Q33 above, please enter your contact details:
   - Name
   - Company/Organisation and Role
   - Address
   - Address 2
   - City/Town
   - State
   - Postcode
   - Country
   - Email Address
   - Phone Number

Thank you very much for your time in completing this survey!
Please refer to Page 1-2 if you have any questions or would like to contact the Creative Barkly research team.
Appendix E: Survey for Non-Arts Organisations

1. About this Research

This survey is part of a research project looking at creative and performing arts activities across the Barkly region. Our aim is to understand how artistic and creative activities contribute to developing Barkly communities and the region as a whole. Information arising from this project will be delivered back to the Region to support future planning. Your answers to the survey will help us to get a full picture of arts and creative activity in the Barkly. From there we will be able to better understand how the sector works, create resources to support artists, arts organisations and communities, and make recommendations for how it can be developed in the future.

This research has been funded by an Australian Research Council Linkage grant, and is being conducted in partnership between Queensland Conservatorium Griffith University, Barkly Regional Arts, Regional Development Australia NT, Batchelor Institute and Southern Cross University.

We consider the ARTS and CREATIVITY very broadly, for example, they may include:

**VISUAL ARTS** - painting, drawing, sculpture, photography, videography, mixed media

**PERFORMING ARTS** - music, dance, traditional dance, theatre, live art, circus, cabaret, stand-up comedy, storytelling

**CRAFT** - textiles, ceramics, leatherwork, needlework, woodwork, jewellery, metalwork, carving

**LITERATURE** - writing, publishing, print/online journalism, blogging, poetry

**MEDIA AND ADVERTISING** - radio, television, web development, digital media, software/games development

**DESIGN** - graphic design, architecture, interior design, landscape architecture, fashion design

We also consider practices that are both paid and unpaid, professional and amateur, formal and informal; and roles that support the arts and creativity e.g. management, production, technical production, facilitation, training.

Some non-arts organisations deliver arts/creative programs, activities or events (for example, an RSL putting on a band, a social service organisation running art classes for kids, a legal firm holding an art exhibition...etc.)

If your organisation involved in delivering arts/creative practices in the Barkly Region (or others we may have missed), we need to hear from you!

The survey will take approximately 20-30 minutes to complete. Please read the information below before proceeding to the survey.
2. The Ethical Conduct of this Research

What you will be asked to do
This survey will ask questions about the arts/creative programs or project delivered by your organisation: what you do, where you do it, what is your reach in and beyond the Barkly, and how the work is supported.

Risks to you and your confidentiality
The questions in this survey relate to the organisation that you represent, and therefore the organisation's name will be linked to the responses you give. Your personal identity will only be used in the resulting publications and documentation with your consent. Should you wish your identity to remain anonymous, the research team will omit your name from any resulting documentation, but please note that if yours is a small organisation, your identity may be clear to readers who are familiar with the sector. You may indicate your choice at the end of this survey. Also at the end of the survey, there is an option to provide your contact details for follow up and/or to receive information about the research. These details will NOT be linked to your responses or passed on to any parties outside the research team.

Feedback to you
If you would like access to a copy of the publications and results arising from this research, please provide your contact details at the end of the survey.

The ethical conduct of this research
Griffith University conducts research in accordance with the National Statement on Ethical Conduct in Research Involving Humans. If you have any concerns or complaints about the ethical conduct of the research project, please contact the Manager, Research Ethics on (07) 373 54375 or research-ethics@griffith.edu.au
Privacy statement
The conduct of this research involves the collection, access and/or use of your identified personal information. As outlined elsewhere, with your consent your identified personal information may be reported in resulting publications. Other than this disclosure, the information collected is confidential and will not be disclosed to third parties without your consent, except to meet government, legal or other regulatory authority requirements. A de-identified copy of this data may be used for other research purposes. However, your anonymity will at all times be safeguarded. For further information consult the University’s Privacy Plan at www.griffith.edu.au/privacy-plan or telephone (07) 3735 4375.

Questions and further information
For additional information about the project, please contact Associate Professor Brydie-Leigh Bartleet.
Phone: (07) 3735 4375 or email b.bartleet@griffith.edu.au.

Research team
Associate Professor Brydie-Leigh Bartleet, Queensland Conservatorium, Griffith University; Dr Sandy O’Sullivan, Centre for Collaborative First Nations’ Research, Batchelor Institute. Phone: 0431 957 995. Email: sandy.osullivan@batchelor.edu.au; Dr Naomi Sunderland, School of Human Services and Social Work, Griffith University. Phone: +61 3 3382 1113. Email: n.sunderland@griffith.edu.au; Professor Philip Hayward, School of Communication, University of Technology - Sydney. Phone: 0428 272 549. Email: prhshima@gmail.com; Dr Sarah Woodland, Research Fellow, Queensland Conservatorium, Griffith University. Phone: (07) 3735 6232. Email: s.woodland@griffith.edu.au

BY CONTINUING WITH THIS SURVEY, I ACKNOWLEDGE THAT I HAVE READ AND UNDERSTOOD THE INFORMATION ABOVE.

Please click ‘NEXT’ to continue to the survey.
3. **About your Organisation and the Arts/Creative Work it Delivers**

1. **What is the name of your organisation?**

2. **Where is your organisation located? (That is, main location or head office)**

3. **What is your position or job title in the organisation?**

4. **Please indicate which of the following best describes your organisation:**

   - [ ] For-profit commercial enterprise
   - [ ] Not-for-profit and/or social enterprise
   - [ ] Registered Charity
   - [ ] Other (please specify)
5. If you are completing this survey, your organisation is sometimes involved in delivering arts/creative programs or activities in the Barkly Region (for example, an RSL putting on a band, a social service organisation running art classes, a legal firm holding an art exhibition...etc.)

Which of the following art forms and/or creative programs, activities or events does your organisation deliver? (Please tick all that apply)

- Painting
- Drawing
- Sculpture
- Photography
- Videography
- Mixed Media
- Music (playing, producing, recording)
- Dance (traditional and/or contemporary)
- Theatre
- Live Art
- Circus
- Cabaret
- Stand-Up Comedy
- Storytelling
- Textiles
- Ceramics/Pottery
- Leatherwork
- Needlework
- Woodwork
- Jewellery
- Metalwork
- Carving
- Writing
- Publishing
- Print/online Journalism
- Blogging
- Poetry
- Advertising
- Radio
- Television
- Software/Games Development
- Digital Media
- Web Development
- Graphic Design
- Architecture
- Interior Design
- Landscape Design/Architecture
- Fashion Design
- Sign Writing
- Teaching or Facilitating Arts/Creative Skills
- Event Management and/or Production
- Technical Production (E.g. staging, lighting, sound)
- Other (please specify)

6. **How many years** has your organisation been operating in the Barkly Region?
4. Activities, Reach and Networks for your Organisation's Arts/Creative Work

7. Please list the most significant arts/creative programs, activities or events offered by your organisation in the Barkly Region (please provide details where appropriate):

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

8. Please list the locations where your organisation carries these arts/creative programs, activities and events (Please name communities, stations, towns, cities...etc. Imagine that these could be marked on a map):

9. Approximately what percentage of your organisation's total activities or services would be given over to arts/creative programs or activities? (Please tick)

- 0-10%
- 10-25%
- 25-40%
- 40-50%
- 50-75%
- 75-100%

10. Approximately how much time would be given over to arts/creative programs, activities or events by your organisation? (Please specify an amount of time per week, month or year)
11. Are there any particular groups that your organisation targets with arts/creative programs, activities or events? (Please specify, e.g. children and young people, elderly, at-risk youth, families, general public...etc.)

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

12. Who are your organisation's key partners in delivering arts/creative work in the Barkly Region? (Please provide names and briefly describe the relationship)

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 

13. What key groups or networks does your organisation belong to that support your delivery of arts/creative work in the Barkly Region? (Please list)

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 


5. Employment on Arts/Creative Activities in your Organisation

14. In the last financial year, approximately **how many of your organisation’s permanent employees** were involved in the delivery of arts/creative programs, activities or events?

15. In the last financial year, approximately **how many of your organisation’s volunteers** were involved in the delivery of arts/creative programs, activities or events?

16. In the last financial year, approximately **how many external artists/creative workers** did your organisation employ for the delivery of arts/creative programs, activities or events? (E.g. on short-term contracts or fee-for-service basis)

17. If your organisation employed external artists/creative workers as per Q16 above, **please specify where these workers were from** (e.g. were they locals? Did they come from other local organisations? Were they travelling from other communities or location, or from outside the Barkly Region? Please provide as much detail as possible):
6. Financial details of Arts/Creative Activities in your Organisation

18. Does your organisation fund arts/creative programs, activities or events out of its core operational budget?
   - YES
   - NO... please skip to question 20

19. If you answered YES to Q18 above, please estimate what percentage of your organisation's total annual operational budget would be given over to arts/creative programs, activities or events:

20. Does your organisation receive external funding or support specifically for arts/creative programs, activities or events?
   - YES
   - NO... please skip to question 22

21. If you answered YES to Q20 above, please estimate your organisation's annual income from external sources for arts/creative programs, activities or events in the last financial year (please indicate amounts next to each category):

   Government arts funding (e.g. OZCO, Arts NT):

   Government non-arts funding (e.g. Health, Social Services):

   Non-government funding (e.g. charitable trusts, philanthropy):

   Sponsorships (e.g. support from corporations or local businesses):

   In-kind support (e.g. use of space or resources belonging to other organisations/businesses):

   Other (please specify):

   TOTAL INCOME FROM EXTERNAL SOURCES:
22. Did your organisation receive any income from arts/creative programs, activities or events in the last financial year? (E.g. from sales of art works, ticket sales for concerts...etc.)
- YES
- NO...please skip to question 24

23. If you answered YES to Q22 above, please estimate what percentage of your organisation's total annual income came from sales relating to arts/creative programs, activities or events?

24. Where does your organisation purchase or obtain the majority of its materials/equipment for its arts/creative programs, activities or events? (E.g. from local businesses, Alice Springs...etc. please name all geographic locations as well as online)

25. Where does your organisation obtain non-material services such as advertising/marketing/web-design...etc.

26. How would you describe the overall prospects for arts/creative activities, programs or events delivered by your organisation in the next 5 years?
- Commencing
- Sustainable
- Growing
- In decline
- Ceasing
7. About You

27. With which **gender** do you most identify:
   - Female
   - Male
   - Transgender
   - Intersex
   - Non-binary
   - Gender variant/non-conforming
   - Other (please specify)

28. What is your **age**?
   - 15-17
   - 18-25
   - 26-35
   - 36-45
   - 46-55
   - 56-65
   - Over 65

29. Are you of **Aboriginal or Torres Strait Islander** origin?
   - NO
   - YES, Aboriginal
   - YES, Torres Strait Islander
   - YES, both Aboriginal and Torres Strait Islander

30. Do you currently **live in the Barkly Region**?
   - YES
   - NO; please skip to question 33

31. If you answered YES to Q30 above, **what area of the Barkly do you live in?**
32. If you answered YES to Q30 above, how long have you lived in the Barkly Region?

33. If you answered NO to Q30 above (you do NOT live in the Barkly Region) whereabouts do you live?

34. Please tell us how you completed this survey.
   - In person, with a researcher
   - Online

35. Would you like to be contacted and kept informed about outcomes from the research?
   - YES, I would like to be kept informed about the research
   - NO, I would prefer not to be kept informed about the research

36. Would you be happy for the researchers to contact you for a follow up interview or further information about your organisation’s arts/creative practice in the Barkly Region?
   - YES, I would be happy for the researchers to contact me
   - NO, I would prefer not to be contacted

37. Are you happy to be named/identified in the publications and outputs from this research?
   - YES, I am happy to be named/identified in publications and outputs from this research
   - NO, I would prefer not to be named/identified in publications and outputs from this research

38. If you answered YES to Q35, Q36 or Q37 above, please enter your contact details.
   - Name
   - Company/Organisation and Role
   - Address
   - Address 2
   - City/Town
   - State
   - Postcode
   - Country
   - Email Address
   - Phone Number

Thank you very much for your time in completing this survey!

Please refer to Page 1-2 if you have any questions or would like to contact the Creative Barkly research team.
Appendix F: Interview Questions

Interview questions for arts organisations

1. Can you please start by telling us what is your role in the organisation and how long you have been in that role?
2. Can you please talk a bit about your organisation, what it does etc.?
3. What is the stated purpose or mission of your organisation?
4. How does your work on the ground compare to the stated mission?
5. What are the goals for the organisation in the next 5 years?
6. What are the key indicators of success for your organisation as a whole (not specific programs/events)?
7. What would help your organisation to achieve its goals?
8. What challenges and hurdles might hold your organisation back from achieving its goals?
9. How might your organisation overcome the challenges you have described above?
10. What have been your organisation’s major achievements or contributions (to community, Barkly, nationally, internationally)?

The next questions are about services, products, events, support and training that your organisation might offer the community.

11. Does your organisation provide any arts/creative services to the broader community (e.g. web design, desktop publishing, graphic design etc.)?
   a. If so, what kinds of services?
   b. Do they incur a cost or are they free?
12. Does your organisation provide any non-arts/creative services to the broader community (e.g. telecommunications, office space, legal assistance advocacy)?
   a. If so, what kinds of services?
   b. Do they incur a cost or are they free?
13. Does your organisation provide any art/creative works or products to the broader community (e.g. paintings, handcrafts, music CDs etc.)?
   a. If yes, do you use the SAM website for cataloguing and sales of artworks?
   b. Do you operate under the Indigenous Art Code?
   c. What is the percentage of sales that artists get for their work?
14. Does your organisation offer any arts/creative events in the community (e.g. festivals, exhibitions, concerts, industry networking meetings)?
15. Does your organisation support artists or arts workers in the community (E.g. management, representation, rehearsal space, art equipment, networking opportunities, grant writing)?
   a. Extend on the idea the ‘support’ of artists and arts workers in the community – different kinds of support e.g. food for arts workers and their kids?
16. Does your organisation offer any training/education in the arts or related areas (e.g. specialist arts training, entrepreneurial skills, arts business management)?
   a. Are these accredited or non-accredited?
   b. Do they incur a cost or are they free?
17. What (if any) services, products, programs or events does your organisation deliver online?
   a. TV/Radio broadcast?
18. What do you see as the value of your organisation to the community, or to the people it supports?
19. What significant events, changes, or factors have had a positive or negative impact on your organisation’s ability to deliver arts/creative work in the Barkly Region?
20. What partnerships or collaborations is your organization involved in to deliver arts/creative programs, events or activities?
   a. What would you say is the value of these partnerships (monetary or non-monetary)?
21. Please name the committees, groups and networks that your organisation belongs to (either arts or non-arts related) that help you to deliver arts/creative programs, activities or events.
22. What arts/creative activities or events in the Barkly do you think are very important or valuable? Why?
23. What would/does a thriving arts sector in the Barkly region look like?
   a. What strengths does the Barkly already have in achieving this? Challenges or hurdles?
24. Can you comment on the operational challenges of delivering services in the region? E.g. touring, building and maintenance of facilities, workforce retention etc.
25. Do you currently employ people on CDP (for arts work)?
   a. Reflections about this?
26. Do any of your arts/creative activities, programs or events attract any tourists/visitors from outside the Barkly?
   a. How many? Where are they from?
27. Can you talk a little bit about your own personal experience working in this role e.g. what qualities do you need as a worker? What are the challenges, risks and rewards?

Is there anything else you would like to say?

Interview questions for non-arts organisations

1. Name, role, how long you’ve been in the role and the organisation. Can you please start by telling me what kinds of arts programs, activities or events your organisation is currently delivering?
2. What is the rationale for your organisation offering these programs?
3. What is the stated purpose or mission of your organisation?
4. How do the arts/creative programs or activities delivered by your organisation support this mission?
5. What do you see as the value of your organisation offering arts/creative programs or activities? (That is, value to the people your organisation supports or to the wider community)
6. What are the goals for your organisation for the next 5 years specifically relating to the delivery of arts/creative programs and activities?
7. What are the key indicators of success for the arts/creative programs or activities offered by your organisation?
8. What have been your organisation's major achievements or contributions to the community through its arts/creative programs and activities?
9. What significant events, changes, or factors have had a positive or negative impact on your organisation's ability to deliver arts/creative work in the Barkly Region?
10. What partnerships or collaborations is your organization involved in to deliver arts/creative programs, events or activities?
   a. What would you say is the value of these partnerships (monetary or non-monetary)?
11. Please name the committees, groups and networks that your organisation belongs to (either arts or non-arts related) that help you to deliver arts/creative programs, activities or events.
12. What arts/creative activities or events in the Barkly do you think are very important or valuable? Why?
13. What would/does a thriving arts sector in the Barkly region look like?
   a. What strengths does the Barkly already have in achieving this? Challenges or hurdles?
14. Can you comment on the operational challenges of delivering services in the region? E.g. touring, building and maintenance of facilities, workforce retention etc.
15. Do you currently employ people on CDP (for arts work)?
   a. Reflections about this?
16. Do any of your arts/creative activities, programs or events attract any tourists/visitors from outside the Barkly?
   a. How many? Where are they from?

Is there anything else you would like to say about arts and creativity in the Barkly?
Interview questions for arts sector representatives

1. Can you please start by telling us what is your role in the organisation and how long you have been in that role?
2. Can you please talk a bit about your organisation, what it does etc.?
3. What is the stated purpose or mission of your organisation?
4. Can you please comment on the current health of the arts sector in the NT e.g.
   a. how effectively it is operating,
   b. how well supported by local, national and international audiences
   c. how well supported by government and non-government bodies,
   d. how effective are pathways into arts-based employment,
   e. representation of diversity in decision-making and/or leadership positions,
   f. representation of local people in the sector (or out-sourcing)?
5. What have been some of the major changes or influencing factors to the arts sector in the last five years?
6. Please describe the ways your organisation engages with the Barkly Region i.e. Barkly artists, audiences, organisations, communities.
7. How would you describe the arts landscape in the Barkly?
   a. What are some of the key strengths or opportunities working in the Barkly Region?
   b. Challenges?
   c. Where does the Barkly Region arts sector sit in relation to the rest of the NT/Australia/the world?
   d. What do you see as the Barkly’s competitive advantage(s)? Does it have any?
   e. What part of the Barkly’s CI sector do you believe is unique in the NT/Aust?
   f. What opportunities exist for Barkly Artists to engage with other regions in the NT or nationally?
8. What significant events, changes, or factors have had a positive or negative impact on your organisation's ability to work in the Barkly Region?
9. What arts/creative activities or events in the Barkly do you think are very important or valuable? Why?

Is there anything else you would like to say?
Appendix G: DHF Survey Questions

Hi, my name is ____________ and I'm working with Barkly Arts on the Creative Barkly project. Would you mind if I ask a few questions about the event today? It only takes about three minutes and you will not be identified with any of your answers.

Q1 Is the event the main reason you're here today? Circle one number code

<table>
<thead>
<tr>
<th></th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
</tr>
</tbody>
</table>

Q2 Which of the following describes where you usually live? Circle one number code

<table>
<thead>
<tr>
<th>Description</th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Locally - within 15km of the event</td>
<td>1</td>
</tr>
<tr>
<td>Somewhere else in the NT (more than 15kms from the event)</td>
<td>2</td>
</tr>
<tr>
<td>Interstate</td>
<td>3</td>
</tr>
<tr>
<td>Overseas</td>
<td>4</td>
</tr>
</tbody>
</table>

Q3a What is your postcode?

Q3b Country (if overseas)

Q4 Are you staying any nights away from home because of the event? Circle one number code. If no go to Q7. If yes, PTO.

<table>
<thead>
<tr>
<th></th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
</tr>
</tbody>
</table>

Q5 How many nights are you staying away from home because of the event? Enter number

Q6a Including yourself, how many people are in your group? Enter number

Q6b How many are over 18? Enter number

Q7 Why have you attended the DHF? Circle one or more number codes

<table>
<thead>
<tr>
<th>Reason</th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>To support the DHF</td>
<td>1</td>
</tr>
<tr>
<td>For enjoyment</td>
<td>2</td>
</tr>
<tr>
<td>To socialise</td>
<td>3</td>
</tr>
<tr>
<td>To participate / perform</td>
<td>4</td>
</tr>
<tr>
<td>To support family</td>
<td>5</td>
</tr>
<tr>
<td>See something new/different</td>
<td>6</td>
</tr>
<tr>
<td>Other - write here</td>
<td>7</td>
</tr>
</tbody>
</table>

Q8 On a scale of 1 - 5, with 1 being 'very dissatisfied' and 5 being 'very satisfied', how were you with this event? Enter number

Q9 What would you say was the best thing about this event? Write verbatim

Q10 What would you like to see improved in this event? Write verbatim

Q11 Would you come again?

<table>
<thead>
<tr>
<th></th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
</tr>
</tbody>
</table>

Q12 Why / why not?

Q13 Which of these age groups do you belong to? Circle one number code

<table>
<thead>
<tr>
<th>Age Group</th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-24 years</td>
<td>1</td>
</tr>
<tr>
<td>25-34 years</td>
<td>2</td>
</tr>
<tr>
<td>35-44 years</td>
<td>3</td>
</tr>
<tr>
<td>45-54 years</td>
<td>4</td>
</tr>
<tr>
<td>55-64 years</td>
<td>5</td>
</tr>
<tr>
<td>65+ years</td>
<td>6</td>
</tr>
</tbody>
</table>

Q14 Do you identify as Aboriginal or Torres Strait Islander? Circle one number code

<table>
<thead>
<tr>
<th></th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>1</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
</tr>
</tbody>
</table>

Q15 DO NOT ASK: Record gender. Circle one number code

<table>
<thead>
<tr>
<th>Gender</th>
<th>NUMBER CODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>1</td>
</tr>
<tr>
<td>Female</td>
<td>2</td>
</tr>
<tr>
<td>Unsure</td>
<td>3</td>
</tr>
</tbody>
</table>

That’s everything - thank you so much for helping us out today. Enjoy the event!
## Appendix H: Codebook

### Creative Barkly Codebook

#### Nodes

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art and arts</td>
<td>Responses that describe the practice of specific art forms in the Barkly region</td>
</tr>
<tr>
<td>Art forms</td>
<td></td>
</tr>
<tr>
<td>Audiences</td>
<td></td>
</tr>
<tr>
<td>Buyers</td>
<td></td>
</tr>
<tr>
<td>Customers</td>
<td></td>
</tr>
<tr>
<td>Participants</td>
<td></td>
</tr>
<tr>
<td>Barriers and limitations</td>
<td>Barriers and limitations to regional arts sector, individual artists or artworker, or organisations. Please add sub-nodes if you start to see patterns emerge within this overall theme.</td>
</tr>
<tr>
<td>Seasonality</td>
<td></td>
</tr>
<tr>
<td>Shocks</td>
<td></td>
</tr>
<tr>
<td>Trends</td>
<td></td>
</tr>
<tr>
<td>Best practice</td>
<td>References to recognised models and approaches to sector development that represent, or do not represent best practice. OR examples of practice in the Barkly that we want to flag as potential best practice in the future</td>
</tr>
<tr>
<td>International</td>
<td>best practice</td>
</tr>
<tr>
<td>Local</td>
<td>best practice</td>
</tr>
<tr>
<td>National</td>
<td>best practice</td>
</tr>
<tr>
<td>Capacity</td>
<td></td>
</tr>
<tr>
<td>Capital - forms of (Bourdieu + sustainable livelihoods)</td>
<td></td>
</tr>
<tr>
<td>Cultural capital (added by team)</td>
<td></td>
</tr>
<tr>
<td>Financial capital</td>
<td></td>
</tr>
<tr>
<td>Human capital</td>
<td></td>
</tr>
<tr>
<td>Natural capital</td>
<td></td>
</tr>
<tr>
<td>Physical capital</td>
<td></td>
</tr>
<tr>
<td>Social capital</td>
<td></td>
</tr>
<tr>
<td>Community</td>
<td></td>
</tr>
<tr>
<td>Connections</td>
<td>The connections and networks that underpin the arts sector in the Barkly</td>
</tr>
<tr>
<td>Collaboration</td>
<td>Working with someone to produce something together (e.g. co-writing a song, sharing an art exhibition, etc.)</td>
</tr>
<tr>
<td>Community hub</td>
<td></td>
</tr>
<tr>
<td>Family</td>
<td></td>
</tr>
<tr>
<td>Food</td>
<td></td>
</tr>
<tr>
<td>Formal networks</td>
<td>EG professional associations, committees, etc.</td>
</tr>
<tr>
<td>Home</td>
<td></td>
</tr>
<tr>
<td>Informal networks</td>
<td>EG social media networks, groups, social groups, etc.</td>
</tr>
<tr>
<td>Kinship networks</td>
<td>Networks existing along Aboriginal kinship lines</td>
</tr>
<tr>
<td>Outliers</td>
<td>Those people and organisations operating outside of visible networks and organisations or who are on the periphery of decision making and influence</td>
</tr>
<tr>
<td>Partnerships outside region</td>
<td>Partnerships with individuals/orgs from outside the Barkly region (nationally and internationally)</td>
</tr>
<tr>
<td>Partnerships within region</td>
<td>Formal Partnerships formed within the Barkly around the delivery of services in the region (e.g. stakeholders, funders, in-kind supporters)</td>
</tr>
<tr>
<td>Places</td>
<td>Connections to specific places (geographical) e.g. Tennant Creek or the Barkly region and beyond e.g. Darwin, Alice Springs, Adelaide, Perth, etc.</td>
</tr>
<tr>
<td>Relationships</td>
<td>Key relationships between people that drive arts activity</td>
</tr>
<tr>
<td>Spaces</td>
<td>Connections to specific spaces e.g. art centre, school, public spaces</td>
</tr>
<tr>
<td>Spin offs - unexpected</td>
<td>Unexpected spin offs or benefits from funded or planned activities</td>
</tr>
<tr>
<td>Spirituality and religion</td>
<td>Connections to spiritual and/or religious beliefs and practices</td>
</tr>
<tr>
<td>Tensions and Conflicts</td>
<td>...between individuals or organisations involved in arts practice/delivery e.g. being territorial, judgemental, sabotaging, isolating towards each other</td>
</tr>
<tr>
<td>Coordinating</td>
<td></td>
</tr>
<tr>
<td>Creative expression</td>
<td></td>
</tr>
<tr>
<td>Definitions</td>
<td>e.g. art is... crafts is... creativity is...</td>
</tr>
<tr>
<td>Motivations and value</td>
<td>Comments relating to motivations for engaging in creative expression (e.g. enjoyment, fulfilment, etc.)</td>
</tr>
<tr>
<td>Overlap of modalities</td>
<td>Comments relating to creative processes and practices that promote artistic expression, innovation, and exploration</td>
</tr>
<tr>
<td>Process and practices</td>
<td></td>
</tr>
<tr>
<td>Professionalism</td>
<td>Comments relating to the value of the arts sector or particular organisations, processes, events, or individuals in promoting cultural maintenance</td>
</tr>
<tr>
<td>Quality</td>
<td></td>
</tr>
<tr>
<td>Style</td>
<td></td>
</tr>
<tr>
<td>Talent</td>
<td></td>
</tr>
<tr>
<td>Culture</td>
<td>Comments relating to the value of the arts sector or particular organisations, processes, events, or individuals in promoting cultural maintenance</td>
</tr>
<tr>
<td>Art and culture relationship</td>
<td>anything that makes a broad statement about the links between arts and culture</td>
</tr>
<tr>
<td>Bush medicine and trad healing</td>
<td></td>
</tr>
<tr>
<td>Bush tucker</td>
<td>Any reference to bush tucker in data set</td>
</tr>
<tr>
<td>Nodes</td>
<td>Names</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Ceremony</td>
<td>Connections to Country in Aboriginal sense of the term “a person’s land, sea, sky, rivers, sites, seasons, plants and animals; place of heritage, belonging and spirituality” <a href="https://australianmuseum.net.au/glossary-indigenous-australia-terms">link</a></td>
</tr>
<tr>
<td>Country</td>
<td>Comments relating to cultural knowledge and practices (e.g. dance festivals, ceremonies, etc)</td>
</tr>
<tr>
<td>Cultural knowledge and practices</td>
<td>Comments relating to the value of the arts sector or particular organisations, processes, events, or individuals in promoting cultural maintenance</td>
</tr>
<tr>
<td>Cultural maintenance</td>
<td>Transmission of practices and knowledge to others, not dissemination or practice but both or either</td>
</tr>
<tr>
<td>Cultural transmission</td>
<td>Healing practices - culture</td>
</tr>
<tr>
<td>Language</td>
<td>Comments relating to places that have a special meaning and cultural significance (e.g. Nyinkka Nyunyu)</td>
</tr>
<tr>
<td>Sacred sites</td>
<td>Comments relating to a period of cultural practices and protocols associated with death</td>
</tr>
<tr>
<td>Sorry business</td>
<td>Stereotypes</td>
</tr>
<tr>
<td>White fellas</td>
<td>Current realities</td>
</tr>
<tr>
<td>The current realities influencing the arts sector in the Barkly</td>
<td></td>
</tr>
<tr>
<td>Agenda setting</td>
<td>Information on who is setting the arts agenda overall in the Barkly and in particular projects and programs</td>
</tr>
<tr>
<td>Alcohol and drugs</td>
<td>Based on text search query using terms alcohol OR grog OR booze OR drinking</td>
</tr>
<tr>
<td>Health of sector</td>
<td>Silos</td>
</tr>
<tr>
<td>Employment and income</td>
<td>What kinds of employment and sources of income does the arts sector provide?</td>
</tr>
<tr>
<td>Artists</td>
<td>Any statements regarding the employment and / or income of artists</td>
</tr>
<tr>
<td>Artworkers</td>
<td>Any statements regarding the employment and / or income of artworkers</td>
</tr>
<tr>
<td>CDP</td>
<td>Any statements regarding work in relation to CDP employment or programs and related income</td>
</tr>
<tr>
<td>Centrelink</td>
<td>Donations</td>
</tr>
<tr>
<td>Anything referring to donated goods and services that are used to support arts activity</td>
<td></td>
</tr>
<tr>
<td>FIFO</td>
<td>Specific references to sources of funding/sponsorship for individuals and/or orgs, as opposed to income sources, or funding-policy context, which is more generalised and focused on gov’t policies that affect growth in the region.</td>
</tr>
<tr>
<td>Funding sources</td>
<td>Aboriginal Benefit Account – federally administered funding from mining royalties matched with consolidated revenue.</td>
</tr>
<tr>
<td>ABA</td>
<td>Aboriginal Medical Services Alliance NT</td>
</tr>
<tr>
<td>AMSANT</td>
<td>Aboriginal Professional Rights Advocacy Service (APRA)</td>
</tr>
<tr>
<td>Arts NT</td>
<td>Arts NT Community Benefit Fund (CBF)</td>
</tr>
<tr>
<td>BBRF</td>
<td>Building Better Regions Fund</td>
</tr>
<tr>
<td>BRC</td>
<td>Barkly Regional Council</td>
</tr>
<tr>
<td>Community-LC-AC</td>
<td>Community based funds from Land Councils and Aboriginal Corporations</td>
</tr>
<tr>
<td>Corporate-Sponsorship</td>
<td>Cultural Ministers Council</td>
</tr>
<tr>
<td>DEHWA</td>
<td>Department of Employment and Training</td>
</tr>
<tr>
<td>DET</td>
<td>Department of Social Services</td>
</tr>
<tr>
<td>FACHSIA-DSS</td>
<td>Festivals Australia</td>
</tr>
<tr>
<td>Foundations-Trusts</td>
<td>Philanthropic funding from foundations/trusts</td>
</tr>
<tr>
<td>IAS</td>
<td>Indigenous Advancement Strategy</td>
</tr>
<tr>
<td>Ministry of Arts</td>
<td>Federal – OFTA, IVAIS, IEI, ILS, ICS etc.</td>
</tr>
<tr>
<td>NAIDOC</td>
<td>National Disability Insurance Agency (also NDIS)</td>
</tr>
<tr>
<td>NDIA</td>
<td>NT Art Trail</td>
</tr>
<tr>
<td>NT Art Trail</td>
<td>Community Benefit Fund</td>
</tr>
<tr>
<td>NT Business</td>
<td>Department of Environment and Natural Resources</td>
</tr>
<tr>
<td>NT Environment</td>
<td>NT Families</td>
</tr>
<tr>
<td>NT Families</td>
<td>NT Health</td>
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## Creative Barkly Codebook

### Nodes

<table>
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<tr>
<th>Names</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>NT Infrastructure</td>
<td>Dept Construction &amp; Infrastructure</td>
</tr>
<tr>
<td>NT Jobs Package</td>
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</tr>
<tr>
<td>NT Other Projects</td>
<td>Includes Territory Day</td>
</tr>
<tr>
<td>NT REDF</td>
<td>NT Regional Economic Development Fund</td>
</tr>
<tr>
<td>NT Tourism</td>
<td></td>
</tr>
<tr>
<td>NT Youth</td>
<td></td>
</tr>
<tr>
<td>OZCO</td>
<td>Australia Council for the Arts</td>
</tr>
<tr>
<td>PM&amp;C</td>
<td>Department of Prime Minister and Cabinet</td>
</tr>
<tr>
<td>RDAF</td>
<td>Regional Development Australia Fund</td>
</tr>
<tr>
<td>Regional Arts Fund</td>
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<tr>
<td>Youth Arts Funding</td>
<td></td>
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<tr>
<td>Fundraising</td>
<td></td>
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<tr>
<td>Livelihood strategies</td>
<td></td>
</tr>
<tr>
<td>Non arts NGO employment</td>
<td>Any statements regarding the employment / or income of workers in non-arts NGOs that deliver arts</td>
</tr>
<tr>
<td>Public sector</td>
<td>Any statements regarding the employment and / or income of workers in the local, state and territory government sector</td>
</tr>
<tr>
<td>Volunteers</td>
<td></td>
</tr>
<tr>
<td>Enterprise and business</td>
<td>How people make a living from their arts practice</td>
</tr>
<tr>
<td>Business models</td>
<td>E.g. micro-business, online retail</td>
</tr>
<tr>
<td>Entrepreneurs and business owners</td>
<td>Any statements regarding the employment and income of individual entrepreneurs and business owners</td>
</tr>
<tr>
<td>Gifts</td>
<td>When artistic products (e.g. paintings, CDs, etc) are given as gifts to others</td>
</tr>
<tr>
<td>Legal arrangements</td>
<td></td>
</tr>
<tr>
<td>Marketing, promotions, advertising</td>
<td></td>
</tr>
<tr>
<td>Markets (economic)</td>
<td>What are the markets for artistic and creative outputs, where are they located, and how are they developed.</td>
</tr>
<tr>
<td>Markets (sites)</td>
<td></td>
</tr>
<tr>
<td>Merchandise</td>
<td></td>
</tr>
<tr>
<td>Products</td>
<td></td>
</tr>
<tr>
<td>Sales</td>
<td></td>
</tr>
<tr>
<td>Sources of income and revenue</td>
<td>Both for individual artists and arts and other service organisations (e.g. sales, grants, etc.) and places of sales</td>
</tr>
<tr>
<td>Expectations of arts orgs</td>
<td>Expectations placed on organisations in terms of service delivery</td>
</tr>
<tr>
<td>Funding</td>
<td>Generalized references to funding that are not related to specific sources of funding, or policy-funding context</td>
</tr>
<tr>
<td>Future</td>
<td>Any comments relating to feelings and plans for the future (e.g. hope, aspirations, etc).</td>
</tr>
<tr>
<td>Gender</td>
<td></td>
</tr>
<tr>
<td>ladies and women</td>
<td></td>
</tr>
<tr>
<td>men and fellas</td>
<td></td>
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</table>

### Creative Barkly Codebook

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>men and women together</td>
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<tr>
<td>Generations</td>
<td></td>
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<tr>
<td>Elders</td>
<td>Comments relating to someone who is recognised as a custodian of culture and knowledge</td>
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<tr>
<td>Intergenerational</td>
<td>Comments relating to intergenerational interactions through the arts (e.g. Elders teaching young children arts practices)</td>
</tr>
<tr>
<td>Young people and children</td>
<td>Comments relating to young people up to the age of 25 years (as per youthpolicy.org)</td>
</tr>
<tr>
<td>Growth potential</td>
<td>Areas of potential growth within the arts sector</td>
</tr>
<tr>
<td>Grassroots actions</td>
<td>Grassroots actions that may influence growth within the arts sector (or not)</td>
</tr>
<tr>
<td>Organisations</td>
<td>Organisations that are contributing to growth within the arts sector (or not)</td>
</tr>
<tr>
<td>Policy-funding context</td>
<td>Policy and funding context that contributes to growth within the arts sector (or not)</td>
</tr>
<tr>
<td>Health and wellbeing</td>
<td></td>
</tr>
<tr>
<td>Art therapy</td>
<td></td>
</tr>
<tr>
<td>Burnout</td>
<td>Any statements regarding experiences or prevalence of worker/artist burnout</td>
</tr>
<tr>
<td>Determinants of health and well-being</td>
<td>Any content relating to health and wellbeing determinants and outcomes (positive and negative) associated with arts participation and the arts sector. See appendix for indicative model.</td>
</tr>
<tr>
<td>Individual DOH</td>
<td>Individual level outcomes such as infant health, obesity, disease, injuries and violence, mortality, suicide, life satisfaction, mental health and wellbeing, disability, body size and image</td>
</tr>
<tr>
<td>Macro DOH</td>
<td>Fundamental determinants that shape all or most people's wellbeing for better or worse e.g. the natural environment, ideologies such as racism, sexism, heterosexism, or the impact of history and war/violence and colonisation, and inequalities. Culture.</td>
</tr>
<tr>
<td>Meso–community DOH</td>
<td>Meso level determinants such as built environment, environmental hazards e.g. nuclear waste, and community level determinants such as civic participation, policies, quality of services, ordinance, etc.</td>
</tr>
<tr>
<td>Micro-interpersonal DOH</td>
<td>Micro level determinants such as workplace, neighbourhood, crime and safety, lifestyle factors e.g. exercise and group activity, health screening, social integration and support, social networks.</td>
</tr>
<tr>
<td>Disability</td>
<td></td>
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<tr>
<td>Flourishing</td>
<td>Any statements regarding experiences of joy, well-being, and flourishing as a result of working in a remote context</td>
</tr>
<tr>
<td>Relax</td>
<td></td>
</tr>
<tr>
<td>Retreat</td>
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### Creative Barkly Codebook

#### Nodes

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Safety</td>
<td>How artworkers and artists experience and manage their own self care and wellbeing in the remote context.</td>
</tr>
<tr>
<td>Well-being of workers</td>
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<tr>
<td>Key events</td>
<td>Events identified as being key to the arts sector or one individual by research participants (key = frequency and/or intensity)</td>
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<tr>
<td>Barkly Artist Camp</td>
<td>Co-production between BRA and Desart</td>
</tr>
<tr>
<td>Bush Bands Bash</td>
<td></td>
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<tr>
<td>Dance Festival</td>
<td></td>
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<tr>
<td>Darwin Art Fair</td>
<td></td>
</tr>
<tr>
<td>Desert Mob</td>
<td></td>
</tr>
<tr>
<td>DHF</td>
<td></td>
</tr>
<tr>
<td>NAIDOC</td>
<td></td>
</tr>
<tr>
<td>Sporting events</td>
<td></td>
</tr>
<tr>
<td>Telstra Awards</td>
<td></td>
</tr>
<tr>
<td>Tennant Creek Show</td>
<td></td>
</tr>
<tr>
<td>Territory Day</td>
<td></td>
</tr>
<tr>
<td>Key groups</td>
<td>Language groups of the Barkly region (e.g. Warumungu, Warlpiri, Alyawarr, etc.)</td>
</tr>
<tr>
<td>Key orgs</td>
<td>Organisations identified as being key to the arts sector or one individual by research participants (key = frequency and/or intensity)</td>
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<tr>
<td>Arts orgs</td>
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<tr>
<td>BCCC</td>
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<tr>
<td>ABC</td>
<td></td>
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<tr>
<td>Arlpwe Art Gallery</td>
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<tr>
<td>Artback NT</td>
<td></td>
</tr>
<tr>
<td>Artists of Ampilatwatja</td>
<td></td>
</tr>
<tr>
<td>Arts NT</td>
<td></td>
</tr>
<tr>
<td>BRA</td>
<td></td>
</tr>
<tr>
<td>CAAMA</td>
<td></td>
</tr>
<tr>
<td>DESART</td>
<td></td>
</tr>
<tr>
<td>IRCA</td>
<td></td>
</tr>
<tr>
<td>Music NT</td>
<td></td>
</tr>
<tr>
<td>Nyinkka Nyunyu Aboriginal Art &amp; Culture Centre</td>
<td></td>
</tr>
<tr>
<td>OZCO</td>
<td></td>
</tr>
<tr>
<td>PAW Media</td>
<td></td>
</tr>
<tr>
<td>Pink Palace</td>
<td></td>
</tr>
<tr>
<td>Role in arts sector</td>
<td>Responses relating to how organisations contribute to the arts sector (or don't)</td>
</tr>
<tr>
<td>Role in community</td>
<td>Responses relating to how organisations contribute to communities (or don't)</td>
</tr>
<tr>
<td>Role in regional devt</td>
<td>Responses relating to how organisations contribute to regional development (or don't)</td>
</tr>
<tr>
<td>Role in regional devt</td>
<td>Responses relating to how organisations contribute to regional development (or don't)</td>
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#### Creative Barkly Codebook

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support for individuals from arts orgs</td>
<td>• Support that organisations offer to individuals in the community (e.g. clothing, food, showers, art materials)</td>
</tr>
<tr>
<td>WMC</td>
<td></td>
</tr>
<tr>
<td>Non arts orgs</td>
<td></td>
</tr>
<tr>
<td>ABC</td>
<td></td>
</tr>
<tr>
<td>Anyinginyi Health (Stronger Families program)</td>
<td></td>
</tr>
<tr>
<td>Barkly Regional Council</td>
<td></td>
</tr>
<tr>
<td>Council</td>
<td></td>
</tr>
<tr>
<td>Julukari Aboriginal Corporation</td>
<td></td>
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<tr>
<td>NDIA-NDIS</td>
<td></td>
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<tr>
<td>Papulu Apparr-Kari AC, the Language Centre</td>
<td></td>
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<tr>
<td>Prospect NT</td>
<td>• Parent company</td>
</tr>
<tr>
<td>BP (Prospect NT)</td>
<td></td>
</tr>
<tr>
<td>Karen's Kitchen (Prospect NT)</td>
<td></td>
</tr>
<tr>
<td>Red Rooster (Prospect NT)</td>
<td></td>
</tr>
<tr>
<td>Red Cross</td>
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</tr>
<tr>
<td>Role in arts sector</td>
<td>Responses relating to how organisations contribute to the arts sector (or don't)</td>
</tr>
<tr>
<td>Role in community</td>
<td>Responses relating to how organisations contribute to communities (or don't)</td>
</tr>
<tr>
<td>Role in regional devt</td>
<td>Responses relating to how organisations contribute to regional development (or don't)</td>
</tr>
<tr>
<td>Rotary</td>
<td></td>
</tr>
<tr>
<td>Schools</td>
<td></td>
</tr>
<tr>
<td>Support for individuals from arts orgs</td>
<td>• Support that organisations offer to individuals in the community (e.g. clothing, food, showers, art materials)</td>
</tr>
<tr>
<td>Urapuntja Aboriginal Corporation</td>
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</tr>
<tr>
<td>Women's Refuge</td>
<td></td>
</tr>
<tr>
<td>Key people</td>
<td>People identified as being key to the arts sector or one individual by research participants (key = frequency and/or intensity)</td>
</tr>
<tr>
<td>Alan Murn</td>
<td></td>
</tr>
<tr>
<td>Brody or Brodie (family)</td>
<td></td>
</tr>
<tr>
<td>Dion</td>
<td></td>
</tr>
<tr>
<td>Georges Bureau</td>
<td></td>
</tr>
<tr>
<td>Ian Grieve</td>
<td></td>
</tr>
<tr>
<td>Jeff McLaughlin</td>
<td>• Jeff McLaughlin references by others in the Barkly</td>
</tr>
<tr>
<td>Judy Grieve</td>
<td></td>
</tr>
<tr>
<td>Kathy Burns</td>
<td></td>
</tr>
<tr>
<td>Rosemary Plummer</td>
<td></td>
</tr>
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</table>
**Creative Barkly Codebook**

### Nodes

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yoana</td>
<td>Projects identified as being key to the arts sector or one individual by research participants (key = frequency and/or intensity)</td>
</tr>
<tr>
<td>Key projects</td>
<td>E.g. School, High School, TAFE, University</td>
</tr>
<tr>
<td>Media Mob</td>
<td>References to general teaching/learning or arts-related skills in the community</td>
</tr>
<tr>
<td>Leadership</td>
<td>Learning arts related skills directly from family members (including extended kinship groups), or teaching arts-related skills directly to one's own family members</td>
</tr>
<tr>
<td>Learning and prof devlt</td>
<td>E.g. Course or songwriting workshop delivered at BRA</td>
</tr>
<tr>
<td>Accredited-Formal</td>
<td>When artists exchange skills and knowledge to assist in each other's creative development (e.g. at artists camps and DHF)</td>
</tr>
<tr>
<td>Community Learning</td>
<td>When a person or group serves as an example to others (e.g. a group of artists role modelling how to set up an arts group), includes family (e.g. 'I watched my uncle')</td>
</tr>
<tr>
<td>Family Learning- Mentoring</td>
<td>Learning arts related skills from a mentor; or mentoring others in arts-related skills</td>
</tr>
<tr>
<td>Mentoring</td>
<td>E.g. Course or songwriting workshop delivered at BRA</td>
</tr>
<tr>
<td>Non accredited org</td>
<td>Who is considered an 'insider' and who an 'outsider' in relation to culture, geography, Country, etc.</td>
</tr>
<tr>
<td>Peer Learning &amp; Artistic Exchange</td>
<td>When artists exchange skills and knowledge to assist in each other's creative development (e.g. at artists camps and DHF)</td>
</tr>
<tr>
<td>Role modelling</td>
<td>Striking metaphors used to describe people's experiences of the arts or region</td>
</tr>
<tr>
<td>Self taught</td>
<td>Includes any r</td>
</tr>
<tr>
<td>Skills</td>
<td>Straining of being an artsworker or artist in a remote setting</td>
</tr>
<tr>
<td>Teaching</td>
<td>Specific information on the nature of the job that is specific to remote work</td>
</tr>
<tr>
<td>Local &amp; Regional Economy</td>
<td>Includes any reference to the word/concept local</td>
</tr>
<tr>
<td>Metaphors</td>
<td>Striking metaphors used to describe people's experiences of the arts or region</td>
</tr>
<tr>
<td>New media, social media, technology</td>
<td>The role that new media, social media and new technologies play in the development of the arts sector</td>
</tr>
<tr>
<td>Producing and presenting</td>
<td>Includes sub nodes of touring, exhibits etc.</td>
</tr>
<tr>
<td>Exhibits and exhibitions</td>
<td>Based on text search query</td>
</tr>
<tr>
<td>Festivals</td>
<td>Responses that refer to festivals in general as a vehicle, rather than specific events</td>
</tr>
<tr>
<td>Projects, programs, activities</td>
<td>Any mention of specific projects, programs and activities current in the Barkly</td>
</tr>
<tr>
<td>Touring and tours</td>
<td>Responses pertaining to touring performance and visual arts e.g. bands touring, but also visual arts exhibitions touring to other communities/cities/countries.</td>
</tr>
<tr>
<td>Projects, programs, activities</td>
<td>Any mention of specific projects, programs and activities current in the Barkly</td>
</tr>
</tbody>
</table>

### Names

<table>
<thead>
<tr>
<th>Description</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional identity</td>
<td>How people in the Barkly see themselves, and wish to be seen to those outside the Barkly</td>
</tr>
<tr>
<td>Being ‘forgotten’</td>
<td>The Barkly as a ‘forgotten region’</td>
</tr>
<tr>
<td>Diversity</td>
<td>Statements that reflect the diversity of peoples and communities in the Barkly</td>
</tr>
<tr>
<td>Media coverage</td>
<td>Sense of pride in the Barkly and its communities</td>
</tr>
<tr>
<td>Pride</td>
<td>Experiences specific to the remote context that affect the people who live, work and visit there</td>
</tr>
<tr>
<td>Beauty</td>
<td></td>
</tr>
<tr>
<td>Boredom</td>
<td></td>
</tr>
<tr>
<td>Distance</td>
<td>Comments relating to the tyranny of distance, etc.</td>
</tr>
<tr>
<td>Flexibility</td>
<td></td>
</tr>
<tr>
<td>Insiders-outsiders</td>
<td>Who is considered an ‘insider’ and who an ‘outsider’ in relation to culture, geography, Country, etc.</td>
</tr>
<tr>
<td>Living and working</td>
<td>Any content relating to the experience of being an artsworker or artist in a remote setting</td>
</tr>
<tr>
<td>Cost of living</td>
<td>Relating to the general costs associated with living and working in remote context</td>
</tr>
<tr>
<td>Goods, services, infrastructure, equipment</td>
<td>Any statements regarding access to goods, services and infrastructure for arts related equipment and participation</td>
</tr>
<tr>
<td>Nature of the job</td>
<td>Specific information on the nature of the job that is specific to remote work</td>
</tr>
<tr>
<td>Opportunities</td>
<td>Any statements regarding opportunities that arise from working in a remote setting</td>
</tr>
<tr>
<td>Workforce attraction and retention</td>
<td>Any statement relating to why artists and arts workers are draw to the region and what their motivation are for staying in the region</td>
</tr>
<tr>
<td>Local</td>
<td>Includes any reference to the word/concept local</td>
</tr>
<tr>
<td>Nature of the environment</td>
<td>Statements describing the nature of the remote environment in any sense of the term e.g. social, physical, natural e.g. “harsh environment” or “invigorating environment”</td>
</tr>
<tr>
<td>Quality of Life</td>
<td></td>
</tr>
<tr>
<td>tension between local and FIFO</td>
<td></td>
</tr>
<tr>
<td>Transient</td>
<td></td>
</tr>
<tr>
<td>Transport</td>
<td></td>
</tr>
<tr>
<td>Social justice and inclusion</td>
<td>Factors that enable or limit social justice and inclusion that relate to arts sector participation and related policies, infrastructure, organisations, networks etc.</td>
</tr>
<tr>
<td>Agency</td>
<td>The role of the arts and the arts sector in supporting the universal human right self determination for all residents in the Barkly. Attitudes toward self determination in relation to arts practice.</td>
</tr>
</tbody>
</table>
### Creative Barkly Codebook

#### Nodes

<table>
<thead>
<tr>
<th>Names</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural interface</td>
<td>• The space of contact between Indigenous and non-Indigenous knowledge systems (Nakata 2007)</td>
</tr>
<tr>
<td>Paternalism</td>
<td></td>
</tr>
<tr>
<td>Self-advocacy and activism</td>
<td>• People’s desire to share their personal story, and the story of their arts practice in the Barkly to effect social, political, and cultural change</td>
</tr>
<tr>
<td>Strengths</td>
<td>• Examples of strengths within the sector and the communities that challenge deficit discourses</td>
</tr>
<tr>
<td>Adaptability</td>
<td>• Adaptability of individuals and communities in developing and strengthening the arts sector</td>
</tr>
<tr>
<td>Landscape</td>
<td>• natural beauty etc.</td>
</tr>
<tr>
<td>Resilience</td>
<td>• Resilience of individuals and communities in developing and strengthening the arts sector</td>
</tr>
<tr>
<td>Resourcefulness</td>
<td>• Examples of individuals/orgs being creative in how they access resources required for arts delivery</td>
</tr>
<tr>
<td>Sustainability</td>
<td></td>
</tr>
<tr>
<td>Tourism</td>
<td>• Any references to the links between tourism and the arts sector in the Barkly (including cultural tourism)</td>
</tr>
</tbody>
</table>
### Appendix I: Supply Chain Analyses

**Drawing Value Chain**

<table>
<thead>
<tr>
<th>Knowledge and Support</th>
<th>Production Support</th>
<th>Distribution</th>
<th>Marketing/Branding</th>
</tr>
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<tbody>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Production</strong></td>
<td><strong>Support</strong></td>
<td><strong>Marketing</strong></td>
</tr>
<tr>
<td>Education/training</td>
<td>Materials/Equipment</td>
<td>Goods/services</td>
<td>Help/support</td>
</tr>
<tr>
<td>(formal &amp; informal)</td>
<td></td>
<td>received</td>
<td>to_show/sell</td>
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<tr>
<td>Self taught</td>
<td></td>
<td>Show/share/sell</td>
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</table>

**Knowledge and Support**

- Art Centres
  - BRA
  - Nyikaa
- Art Centers (n=14)
  - Arlpwe
  - Kulumindini
- Art Centres (n=17)
  - BRA
  - Nyikaa
  - Arlpwe
- Art Centres (n=28)
  - BRA
  - Nyikaa
  - Arlpwe
  - Other Art Centres in Central Australia

**Production Support**

- Non Arts Orgs
  - Catholic Care
  - Stronger Families (Anyinginyi Health)
  - Catholic Care
  - CDP Provider
  - CDP Provider
  - Art School in Poland
  - Other Artists
  - In TCK
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Other Arts Orgs
  - Desart
  - Arts Schools (Primary and High schools in NT & interstate)
  - Art School in Poland
  - Other Artists
  - In TCK
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)

**Distribution**

- Art Centres
  - BRA
  - Nyikaa
- Art Centres (n=14)
  - Arlpwe
  - Kulumindini
- Art Centres (n=17)
  - BRA
  - Nyikaa
  - Arlpwe
- Art Centres (n=28)
  - BRA
  - Nyikaa
  - Arlpwe
  - Other Art Centres in Central Australia

**Marketing/Branding**

- Other Artists
  - In TCK
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Other Artists
  - In TCK
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Other Artists
  - In TCK
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)
  - Arlkuyu (n=28)

**Drawing Activity**

- Art Centres
  - BRA
  - Nyikaa
- Art Centres (n=14)
  - Arlpwe
  - Kulumindini
- Art Centres (n=17)
  - BRA
  - Nyikaa
  - Arlpwe
- Art Centres (n=28)
  - BRA
  - Nyikaa
  - Arlpwe
  - Other Art Centres in Central Australia
<table>
<thead>
<tr>
<th>Activity</th>
<th>Knowledge and Support</th>
<th>Production</th>
<th>Distribution</th>
<th>End User</th>
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<tr>
<td><strong>Drawing</strong></td>
<td><strong>Knowledge</strong></td>
<td><strong>Help/support</strong></td>
<td><strong>Networks</strong></td>
<td><strong>Ext.</strong></td>
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<td><strong>Production</strong></td>
<td><strong>Ext.</strong></td>
<td><strong>Collaboration</strong></td>
<td><strong>Materials/Production</strong></td>
<td><strong>Advertising/Show/share/sell</strong></td>
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<td><strong>Distribution</strong></td>
<td><strong>Show/share/sell</strong></td>
<td><strong>Locations</strong></td>
<td><strong>Marketing</strong></td>
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<td><strong>End User</strong></td>
<td><strong>Home</strong></td>
<td><strong>Space</strong></td>
<td><strong>Spots</strong></td>
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<thead>
<tr>
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<th><strong>Art Centres</strong></th>
<th>Other Arts Orgs</th>
<th>Non Arts Orgs</th>
<th>Peers</th>
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<tr>
<td><strong>Art Centres</strong></td>
<td><strong>Art Centres</strong></td>
<td><strong>Art Centres</strong></td>
<td><strong>Other</strong></td>
<td></td>
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<tr>
<td><strong>Barkly Artists Camp</strong></td>
<td><strong>Workshops</strong></td>
<td><strong>Schools</strong></td>
<td><strong>Other Artists</strong></td>
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<td><strong>Workshops</strong></td>
<td><strong>Community</strong></td>
<td><strong>Arts Education Institutions</strong></td>
<td><strong>Peers</strong></td>
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<tr>
<td><strong>Follow other Central Australian Art Centres on Facebook</strong></td>
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<th><strong>Favour from friends</strong></th>
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<th><strong>Paid tuition</strong></th>
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<th><strong>NAIDOC Week</strong></th>
<th><strong>School Exhibition</strong></th>
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<td>Elsewhere in Barkly</td>
<td>Elsewhere in Barkly</td>
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<tr>
<td>--------------------</td>
<td>--------------------</td>
<td>--------------------</td>
<td>--------------------</td>
<td></td>
</tr>
<tr>
<td>- Epenarra Shop</td>
<td>- TCK</td>
<td>- Telegraph Stn</td>
<td>- Elliott</td>
<td></td>
</tr>
<tr>
<td>- The Pebbles</td>
<td>- Three Ways</td>
<td>- Elliott</td>
<td>- Lake Nash</td>
<td></td>
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<tr>
<td>- Ali Curung</td>
<td>- Newcastle Waters</td>
<td>- Epenarra</td>
<td>- Ali Curung</td>
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<td>- Myrempi</td>
<td>- Homelands</td>
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<tr>
<td>- Mad Harry’s (ASP)</td>
<td>- Alice Springs</td>
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<tr>
<td>- Alice Springs</td>
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<td>- Dunmarra Stn</td>
<td>- Vanishing Point</td>
<td>- Darwin Art Fair</td>
<td>- Darwin Art Fair</td>
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<tr>
<td>- Watch This Space</td>
<td>- Wide Open Space</td>
<td>- Darwin Art Fair</td>
<td>- Darwin Art Fair</td>
</tr>
<tr>
<td>- Vanishing Point</td>
<td>- Wide Open Space</td>
<td>- Darwin Art Fair</td>
<td>- Darwin Art Fair</td>
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<tr>
<td>- Galaxy</td>
<td>- Festival</td>
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<tr>
<td>- Art Market</td>
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<td>- Darwin Art Fair</td>
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<td>- Melbourne</td>
<td>- Sydney</td>
<td>- Adelaide</td>
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<td>- Melbourne</td>
<td>- Bathurst</td>
<td>- Retail express</td>
<td>- Sydney</td>
</tr>
<tr>
<td>(Melbourne)</td>
<td>- Coff's Harbour</td>
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<td>- Retail express</td>
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<tr>
<td>- Art Stores</td>
<td>- Coffs Harbour</td>
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<td>- Retail express</td>
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<tr>
<td>(Melbourne)</td>
<td>- Ginger's Peak</td>
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<td>- Retail express</td>
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<td></td>
<td>(NSW)</td>
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<td>- Officeworks</td>
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<td>- Retail express</td>
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<tr>
<td>- Canberra (Up in</td>
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<td>- Retail express</td>
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<tr>
<td>Amie's Room)</td>
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<td>- Retail express</td>
</tr>
<tr>
<td>- Thread Studio (WA)</td>
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<td></td>
<td>- Retail express</td>
</tr>
<tr>
<td>- Brisbane (T-shirt Co)</td>
<td></td>
<td></td>
<td>- Retail express</td>
</tr>
<tr>
<td>- Adelaide</td>
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<tr>
<td>- Augusta, Adelaide</td>
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<td>- Retail express</td>
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<table>
<thead>
<tr>
<th>Football Carnivale</th>
<th>Football Carnivale</th>
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<th>Football Carnivale</th>
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</thead>
<tbody>
<tr>
<td>(Lake Nash, Epenarra, Canteen Creek, Ampilwatja, Ali Curung)</td>
<td>(Lake Nash, Epenarra, Canteen Creek, Ampilwatja, Ali Curung)</td>
<td>(Lake Nash, Epenarra, Canteen Creek, Ampilwatja, Ali Curung)</td>
<td>(Lake Nash, Epenarra, Canteen Creek, Ampilwatja, Ali Curung)</td>
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</table>
Jewellery Supply Chain (derived from the responses of the 27 individual participants who indicated that they engaged in creating jewellery)

<table>
<thead>
<tr>
<th>Knowledge</th>
<th>Educational/Training (formal &amp; informal)</th>
<th>Production</th>
<th>Distribution</th>
<th>End User</th>
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<td>None (n=4)</td>
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</table>

**Notes:**
- None* normally wouldn’t include this on a supply chain map, but included here so that we can identify potential growth opportunities (or needs). None includes negative responses, NAs and blank responses.
- Jewellery was defined as gold, silver, and precious metals.

**Knowledge and Support**
- Self taught
- From the roadside
- Home office/studio/workshop
- Art Centres: BRA - Pink Palace - Nyinkka - Arlpwe - Kulumindini
- Other Arts Orgs: Desart - Araluen - ANKAA (Darwin) - Craft Council TCK
- Non Arts Orgs: Schools (NT & Interstate) - Batchelor (ASP & Darwin) - CDP Provider - Julalikari - ARCCS (as employer) - Stronger Families - Safe House - ARCCS shed - JAGIG - Stargor - Family Service - Safe House - Labrador - Anakwa - Alice

**Production**
- None (n=15)
- None (n=4)
<table>
<thead>
<tr>
<th>Other Artists - In TCK and elsewhere (e.g. QLD)</th>
<th>Other Artists</th>
<th>Other Artists - @ Nyikina - @ Epenarra - Tartakula (BRA)</th>
<th>Other Artists - @ Art Centres - in TCK - in ASP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family/friends</td>
<td>Family/friends</td>
<td>Family/friends - &quot;Mungkarta Mob&quot;</td>
<td>Family/friends (space provided by)</td>
</tr>
<tr>
<td>&quot;The Old Ladies&quot; - Mentors in TCK &amp; ASP</td>
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<tr>
<td>Barkly Artists Camp</td>
<td></td>
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<tr>
<td>&quot;On the job&quot; - CDP TCK - Nyikina</td>
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<tr>
<td>Paid tuition - intertilte (VIC)</td>
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<td>On line/internet - You Tube &amp; Social Media</td>
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<td>- Venue - Tennant Creek Country - Nyikina - Mary Ann Dam - Schmidt St</td>
<td>- Elsewhere in Barkly - Elliott - All Curung - Newall Lakes - Lake Longreach - Mykampi Homelands - Ukaparta Outstation - Epenarra - Altay Days - Devil's Marbles - Tablelands</td>
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<tr>
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<td>- Elsewhere in NT - Madburger's (ASP) - Akersons (ASP)</td>
<td>- Elsewhere in NT - Daly Waters - Lajamanu/Tennant - ASP</td>
<td>Elsewhere in NT - Aspent (ASP) - Darwin consultant</td>
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<td>Desert Harmony Festival</td>
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<td>NTDOC Week</td>
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<tr>
<td>Elsewhere in Barkly - Elliott - Epenarra - All Curung</td>
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<tr>
<td>Elsewhere in Barkly - Elliott - Epenarra - All Curung</td>
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</tr>
<tr>
<td>Desert Mob</td>
<td></td>
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<tr>
<td>Darwin Art Fair</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
### Interstate
- Melbourne
- Bead shops
- Sydney (incl. E&M Greenfields)
- Perth (Offices, Dick Smiths)
- Canberra (Up in Annie's Room)
- Thread Studio (WA)
- Brisbane (T-shirt Co)
- Adelaide

### Interstate
- Perth
- Bundaberg

### Interstate
- Sydney
- Retail express
- Bundaberg
- Fish Creek (VIC)

### Overseas
- China
- USA Rio Grande

### Overseas
- Ireland
- Italy
- Bali

### Overseas
- Korea

None* - normally wouldn't include this on a supply chain map, but included here so that we can identify potential growth opportunities (or needs). None includes negative responses, NAs and blank responses.

### Music Value Chain (derived from the responses of the 35 individual participants who indicated that they engaged in music activity)

<table>
<thead>
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<th>Production</th>
<th>Distribution</th>
<th>End User</th>
</tr>
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<tbody>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Help/support</strong></td>
<td><strong>Networks</strong></td>
<td><strong>Funding</strong></td>
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<td>Other Arts Orgs - Desart</td>
<td>Other Arts Orgs - Music NT</td>
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| Workshops | - Private tuition  
- Classical vocal training  
- Music lessons Brisbane, Biloela |
| Workshops | - Online/internet  
- YouTube  
- Online tutorials  
- On-line/internet  
- FaceBook groups  
- Arts/crafts groups  
- Online/equipment group |
| Workshops | - On-line/internet  
- Art/music groups  
- eBay  
- Gumtree  
- Various suppliers  
- Social media sites  
- Adelaide, Darwin, Brisbane, Melbourne, Alice Springs |
| Workshops | - On-line/internet  
- PR company  
- Online distributors  
- Tunecore and Ditto |
| Workshops | - On-line/internet  
- Own website  
- Agent/3rd party website  
- Public market platform (eg. eBay)  
- Public music platform (eg. YouTube)  
- FaceBook & social media  
- Emails |
| Workshops | - On-line/internet  
- iTunes, Spotify |
| Pubs and clubs in TCK | TCK Suppliers  
- "TCK Shop"  
- The Dump  
- Newsagent  
- Graham's Shop  
- Hardware store  
- "Local enterprise"  
- Food/drink/ clothing  
- Venue  
- Poster for gigs |
| Pubs and clubs in TCK | Outside/On Country  
- OTHR/TCD  
- Local Radio Station (BCCC) |
| Pubs and clubs in TCK | - Tennant Creek  
- Nyikina  
- BRA  
- Mary Ann Dam  
- TCK High School  
- Men's Club  
- TC Hotel  
- BP Service Station  
- El Dorado  
- Club Hall  
- RSL  
- Goldfields Hotel  
- Bowels Club  
- Mulga Camp  
- Purkiss Reserve  
- June Horse Center  
- Christ the King Church  
- Library  
- Roads & walking tracks around TCK |
| Pubs and clubs in TCK | Elsewhere in Barkly  
- Ampilwaltja Store  
- Epenarra  
- Ali Curung  
- Marlarja  
- Newcastle Waters  
- Lake Longreach  
- Epenarra  
- Canteen Creek  
- Bush |
| Pubs and clubs in TCK | Elsewhere in Barkly  
- Likiparta Outstation  
- Warrego Mine  
- Alyky Downs  
- Elliott  
- Ali Curung  
- Marlarja  
- Newcastle Waters  
- Lake Longreach  
- Epenarra  
- Canteen Creek |
| Pubs and clubs in TCK | Elsewhere in Barkly  
- Elliott  
- Marlarja  
- Epenarra  
- Mungkarta  
- Ali Curung  
- Canteen Creek  
- Bush |
| Pubs and clubs in TCK | Markets  
- Desert Memory Festival  
- School concerts and plays  
- NAIDOC Week  
- Tennant Creek Show  
- Easter Concerts in Peko Park  
- Cabaret |
| Pubs and clubs in TCK | - Newcastle Waters Station  
- Dunmarra Roadhouse  
- Canteen Creek  
- Bush  
- Touring to communities in the Barkly |
Elsewhere in NT
- Alice Springs
- Ross River Homestead
- Darwin
- Boomlastra
- Gulf Region
- Mataranka
- Daly Waters
Elsewhere in NT
- Designers in ASP
Elsewhere in NT
- Alice Springs
- Wide Open Space
- Bush Band
- Beach
- Festivals
- Desert Mob
- Ross River Homestead
- Darwin
- Darwin Mall
- Darwin Art Fair
- Mataranka
- Daly Waters
- Boomlastra
Elsewhere in NT
- Desert Mob
- Darwin Art Fair
- Thanksgiving Festival
- Arnhem Land
- Touring to Alice Springs
- NIMA Festival Darwin

Pubs and clubs in Bundaberg and Atherton Tablelands (QLD)

Interstate
- APY Lands
- Adelaide
- Melbourne
- Coff's Harbour
- Jasper's Peak (NSW)
- Perth
- WA
- Bundaberg

Interstate
- Adelaide
- Fringe Festival
- Sydney
- Midsummer Festival
- Brisbane
- Camp Coober Pedy
- Downie Festival
- North QLD
- Bundaberg
- Canberra
- Nannup Festival
- WA
- Denmark (WA)
- Coff's Harbour

Interstate
- Guy in Sydney (used to live in ASP)

Touring to
- Dooragdega (QLD)
- East Coast at Christmas time
- Danish Festival
- Folk Rhythm and Life Festival (Melbourne)
- AWMI Conference (Melbourne 2015)

Public Spaces

Commercial Retail Space

Commercial Entertainment Space
### Needlework-sewing Value Chain (derived from the responses of the 27 individual participants who indicated that they engaged in needlework-sewing activity)

<table>
<thead>
<tr>
<th>Knowledge and Support</th>
<th>Production</th>
<th>Distribution</th>
<th>End User</th>
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</thead>
<tbody>
<tr>
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<td><strong>Help/support</strong></td>
<td><strong>Networks</strong></td>
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<td><strong>Education/training</strong> (formal &amp; informal)</td>
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<tr>
<td>None* (only 3)</td>
<td>Self taught</td>
<td>None (n=48)</td>
<td>None (n=14)</td>
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<td>Art Centres - Kulumindini</td>
<td>Art Centres - BRA</td>
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<td>Art Centres - BRA</td>
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<tr>
<td>Art Centres - Nyinkka</td>
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<td>Art Centres - Nyinkka</td>
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<td>Art Centres - Kulumindini</td>
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<td>Art Centres - Kulumindini</td>
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<tr>
<td>Pink Palace (until 2009)</td>
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<tr>
<td>Other Arts Orgs - Desert</td>
<td>Other Arts Orgs - Desert</td>
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<td>Other Arts Orgs - Anlai</td>
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<td>Other Arts Orgs - Craft Council TCK</td>
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<td>NonArts Orgs - Rotary/Club of Outback Australia</td>
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<td>NonArts Orgs - Stranger Families</td>
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<td>NonArts Orgs - Safe House</td>
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<td>NonArts Orgs - ARCCS</td>
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<td>Other Artists - @ Epenarra</td>
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<td>Other Artists - Tartakula (BRA)</td>
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<td>Other Artists - @ ArtCentre</td>
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<td></td>
<td>Other Artists - in TCK</td>
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<td></td>
<td>Other Artists - in ASP</td>
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<tr>
<td></td>
<td>Other Artists - visiting from Darwin and interstate</td>
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</tbody>
</table>

None* - normally wouldn't include this on a supply chain map, but included here so that we can identify potential growth opportunities (or needs). None includes negative responses, NAs and blank responses.
<table>
<thead>
<tr>
<th>Arts Education Institutions</th>
<th>Family/friends</th>
<th>Family/friends</th>
<th>Family/friends</th>
<th>Family/friends (space provided by)</th>
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<tbody>
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<td>La Mama Theatre Adelaide</td>
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<td>Repertory Theatre Adelaide</td>
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<table>
<thead>
<tr>
<th>“The Old Ladies”</th>
<th>Local Primary School TCK</th>
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<th>Work – based office/studio/Workshop</th>
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<td>Barkly Artists Camp</td>
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<td>Local customers in TCK &amp; ASP</td>
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<td>Workshops</td>
<td>- in TCK - @ Beanie Festival ASP</td>
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<td>- Officeworks</td>
<td>- Tennant Creek - Desert Harmony Festival</td>
<td>- Tennant Creek - Desert Harmony Festival</td>
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</table>
- Pebbles
- Lake Nash

Elsewhere in NT
- MacDonny's
- ASP
- Spotlight

Elsewhere in NT
- ASP
- "NT Landscape"

Elsewhere in NT
- ASP
- Darwin Consultant

Elsewhere in NT
- ASP
- Darwin

Beanie Festival
Desert Mob
Darwin Art Fair

Interstate
- Jacksons
(Melbourne)
- Art Store
(Melbourne)
- Sydney incl.
E&M Greenfield
- Perth
(Officeworks, Dick
Smiths)
- Canberra (up in
Annie's Room)
- Thread Studio
(WA)
- Brisbane (T-shirt
Co)
- Adelaide
- Melbourne

Interstate
- Perth
- Retail express

Interstate
- Sydney
- Melbourne
- Brisbane
- Adelaide
- Tasmania
- Normanton Show
(QLD)

Overseas
- China

Overseas
- Ireland
- Italy
- Bali

Markets**

Public Spaces
- Includes Beanie
Festival & Shows,
such as TCK Show

Commercial gallery

Commercial retail
space

Commercial entertainment space

None* - normally wouldn’t include this on a supply chain map, but included here so that we can identify potential growth opportunities (or needs). None includes negative responses, NAs and blank responses.

Markets** - 10 respondents indicated markets (= 2nd highest category; 13 respondents indicated Art Centres)

Re where show/sell, after TCK, the next location with the highest number of responses was Alice Springs (probably reflecting importance of Beanie Festival, Araluen Art Centre as the art centre and home to Crafts Council, to this cohort).
# Painting Value Chain

(derived from the responses of the 66 individual participants who indicated that they engaged in Painting activity)

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<td>Professional Industry orgs</td>
<td>Other ArtCentre Managers</td>
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| TCK Suppliers  
- Chemist  
- Newsagency  
- Nic Nax  
- Dough Place  
- Graham’s Place  
- Hardware Shop  
- Foodbarn/IGA  
- Shops in TCK | Tennant Creek  
- Nyikina  
- BRA  
- Mary Ann Dam  
- Schmitt St  
- Mulga Camp  
- ARCCS Shed | Tennant Creek  
- local paper  
- local store |
| Elsewhere in Barkly  
- Epenarra Shop  
- Ali Curung Shop | Elsewhere in Barkly  
- Epenarra  
- TCK Telegraph Stn  
- The Pebbles  
- Three Ways  
- Elliott  
- Nancekylia  
- Mary Ann Dam  
- Arlpwe  
- Rec Hall  
- Home  
- Epenarra  
- Canteen  
- Barkly Homestead  
- Redhouse, Wauchope  
- Redhouse, Wycliffe  
- bush communities across the Barkly | Elsewhere in NT  
- Alice Springs  
- Desertmyn  
- Ross River  
- Hmidt  
- Darwin  
- Lajamanu  
- Tantarnu  
- Matana  
- Daly Waters | Elsewhere in NT  
- Dunrara Stn  
- Alice Springs  
- Acacia  
- Desertmyn  
- Ross River  
- Hmidt  
- Darwin  
- Lajamanu  
- Tantarnu  
- Matana  
- Daly Waters |

| Elsewhere in NT  
- MadHarry’s (ASP)  
- Jacksons (ASP & Darwin)  
- Burringa (ASP & Darwin)  
- Chapman & Bailey  
- HPA Darwin | Elsewhere in NT  
- Alice Springs  
- Desertmyn  
- Ross River  
- Hmidt  
- Darwin  
- Lajamanu  
- Tantarnu  
- Matana  
- Daly Waters |
| Markets  
- Desert Harmony Festival  
- NAIDOC Week  
- HMAS Warrumungu Visit/Anzac Day  
- School Exhibitions  
- TCK Show  
- Easter Concerts in Peko Park  
- Community Football Carnivals |

| Desert Mob  
- Darwin Art Fair  
- Burunga Festival  
- NT Williams  
- Thanksgiving Festival in Arnhem Land |
### Photography Value Chain (derived from the responses of the 29 individual participants who indicated that they engaged in photography)

<table>
<thead>
<tr>
<th>Knowledge and Support</th>
<th>Production</th>
<th>Distribution</th>
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<td>None (n=4)</td>
<td>None (n=11)</td>
<td>None (n=8)</td>
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None* - normally wouldn’t include this on a supply chain map, but included here so that we can identify potential growth opportunities (or needs). None includes negative responses, NAs and blank responses.
<table>
<thead>
<tr>
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<th>Other Arts Orgs</th>
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<th>Professional industry orgs</th>
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<td>- Australian Institute of Professional Photography</td>
<td>- Media, Arts &amp; Entertainment Alliance</td>
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<td>- Batchelor (Darwin)</td>
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<td>- Swinburne University</td>
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<tr>
<td>- University of Queensland</td>
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<td>- Charles Darwin University</td>
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<th>Other Artists</th>
<th>Other Artists</th>
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<tbody>
<tr>
<td>- In TCK, NT and elsewhere (e.g. QLD, overseas)</td>
<td>- @ Nyinkka</td>
<td>- @ Epanara</td>
<td>- @ Nyinkka</td>
<td>- in TCK</td>
<td>- Other photographers/videographers in TCK</td>
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<th>Arts Education Institutions</th>
<th>Professional industry orgs</th>
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<th>Professional industry orgs</th>
<th>Professional industry orgs</th>
<th>Professional industry orgs</th>
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</thead>
<tbody>
<tr>
<td>- Art School (Poland)</td>
<td>- Photographic Marketing Association</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Media, Arts &amp; Entertainment Alliance</td>
<td></td>
<td></td>
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<td>- Sydney Film School</td>
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<tr>
<td>- Australian Film &amp; Television School</td>
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</table>

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<thead>
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<th>Other Photographs/ Videographers</th>
<th>Other Photographs/ Videographers</th>
<th>Other Photographs/ Videographers</th>
<th>Other Photographs/ Videographers</th>
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<th>Family/friends</th>
<th>Family/friends</th>
<th>Family/friends</th>
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<tbody>
<tr>
<td></td>
<td>- Favour from friend</td>
<td>- Hospitality from friends &amp; acquaintances</td>
<td>- Family/friends (space provided by)</td>
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<table>
<thead>
<tr>
<th>&quot;The Old Ladies&quot;</th>
<th>Tennant Creek Community</th>
<th>Informal contacts in Sydney film industry</th>
<th><em>Others at Ali Curung</em></th>
</tr>
</thead>
</table>

| "The Elders" | Private donors | Rented office/study/ Workshop | |
|--------------|----------------|-----------------------------||

| Teachers in Community | Other (cafe, public library) | |
|----------------------|-----------------------------||

| Barkly Artists Camp | Barkly Artists Camp | |
|---------------------|---------------------||

<p>| &quot;On the job&quot; | &quot;On the job&quot; | |
|--------------|--------------||</p>
<table>
<thead>
<tr>
<th>Apprenticeships</th>
<th>Paid tuition</th>
<th>Online/internet</th>
<th>Overseas workshop</th>
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<tbody>
<tr>
<td>- Printing (Burra, SA)</td>
<td>- private tuition in TCK</td>
<td>- You Tube &amp; Social Media</td>
<td>- Photography (Texas, USA)</td>
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<td>- Signwriting (Brisbane)</td>
<td>- interstate (VIC)</td>
<td>- arts/crafts groups</td>
<td>- Writer's groups (In person)</td>
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<td>Paid tuition</td>
<td>- on line/internet</td>
<td>- Officeworks</td>
<td>- Tennant Creek</td>
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<td>On line/internet</td>
<td>- You Tube &amp; Social Media</td>
<td>- Gumtree</td>
<td>&quot;Locally&quot;</td>
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<td>- arts/crafts groups</td>
<td>- various suppliers</td>
<td>- Nyrinka</td>
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<td>- YouTube</td>
<td>interstate &amp; overseas</td>
<td>- Mary Ann Dam</td>
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<td>On line</td>
<td>- Social Media</td>
<td>- Harvey Norman</td>
<td>- Bill Allen Lookout</td>
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<td>- arts/crafts groups</td>
<td>- Artdeco suppliers</td>
<td>- Battery Hill</td>
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<td>- Facebook</td>
<td>- Adelaide suppliers</td>
<td>- Epenarra Shop</td>
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<td>- Facebook</td>
<td>- Bistrocane suppliers</td>
<td>- Wagga Wagga</td>
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| On line | - on line | - Melbourne suppliers | - "Local"

TCK Suppliers:
- Nic Nax
- Barkly Hardware
- "Local"

Elsewhere in Barkly:
- Elliott
- Ali Cutlar
- Myhams
- Homelands
- Epenarra
- Devil's Marbles
- Tablelands
- Cartoon Creek
- Mungkarta
- Ampilwatja
- Anakata
- Three Ways
- Brunette Downs Sth
- Acon Downs Sth
- Anthony Lagoon Sth
- Eva Downs Sth
- Alyke Downs Sth
- Lake Naish
- Mynyeri
- Davenport Ranges

Elsewhere in NT:
- J Jacksons (ASP & Darwin)
- ASP
- Newsagencies
- Hardware (Darwin)

Elsewhere in NT:
- ASP
- Darwin
- Bookstores
- Jilkiringgan

Elsewhere in NT:
- ASP
- Framing (ASP)

Elsewhere in NT:
- Darwin
- Alice Springs
- Watch This Space
- Venishing Point

Desert Mob:
- Australian Festival
- MADDIC Week
- Elders Party at
- Stronger Families
- Storytelling at
- Battery Hill during
- Tourist Season

Desert Mob:
- Darwin
- Alice Springs
- Watch This Space
- Venishing Point

Desert Art Fair:
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<td>- Melbourne</td>
<td>- Sydney (guy used to live in A&amp;P)</td>
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<td>- Ireland</td>
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<td>Professional industry orgs</td>
<td>Melbourne Symphony Orchestra</td>
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</tr>
<tr>
<td>----------------------------</td>
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</tr>
<tr>
<td>- Sydney Conservatorium</td>
<td>- Pacific Arts Association</td>
<td></td>
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</tr>
<tr>
<td>- La Mama Theatre Adelaide</td>
<td>- Australian Institute of Professional Photography</td>
<td></td>
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<tr>
<td>- Repertory Theatre Adelaide</td>
<td>- Media, Entertainment &amp; Arts Alliance</td>
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<table>
<thead>
<tr>
<th>Peers</th>
<th>Arts Education Institutions</th>
<th>Melbourne Symphony Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Other ArtCentre Managers</td>
<td>- Sydney Conservatorium</td>
<td>- Melbourne Symphony Orchestra</td>
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<tr>
<td>- Indigenous Colleagues</td>
<td>- La Mama Theatre Adelaide</td>
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<table>
<thead>
<tr>
<th>Family/friends</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</thead>
<tbody>
<tr>
<td>- Germabuls Australia</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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<table>
<thead>
<tr>
<th>“The Old Ladies”</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</thead>
<tbody>
<tr>
<td>- Local community organisations</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- Volunteers</td>
<td>- Media, Entertainment &amp; Arts Alliance</td>
<td>- Melbourne Symphony Orchestra</td>
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<table>
<thead>
<tr>
<th>The Elders</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</thead>
<tbody>
<tr>
<td>- Local MLA</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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<table>
<thead>
<tr>
<th>Teachers from Community</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Local customers in TCK &amp; ASP</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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</table>

<table>
<thead>
<tr>
<th>Barkly Artists Camp</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</table>

<table>
<thead>
<tr>
<th>Workshops</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
</tr>
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<tbody>
<tr>
<td>- in TCK</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- in Brisbane</td>
<td>- Media, Entertainment &amp; Arts Alliance</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- @ ArtCentre</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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<table>
<thead>
<tr>
<th>Paid tuition</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</thead>
<tbody>
<tr>
<td>- interstate (VIC)</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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<table>
<thead>
<tr>
<th>Government subsidised consultant</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
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</thead>
<tbody>
<tr>
<td>- on site/online</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- Arts subjects @ Curtin University</td>
<td>- Media, Entertainment &amp; Arts Alliance</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Online/Internet</th>
<th>Professional industry orgs</th>
<th>Melbourne Symphony Orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Arts subjects @ Curtin University</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- Facebook groups</td>
<td>- Media, Entertainment &amp; Arts Alliance</td>
<td>- Melbourne Symphony Orchestra</td>
</tr>
<tr>
<td>- arts/crafts groups</td>
<td>- Australian Institute of Professional Photography</td>
<td>- Melbourne Symphony Orchestra</td>
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<tr>
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</table>
### Drawing Value Chain (derived from the responses of the 28 individual participants who indicated that they engaged in Drawing activity)

<table>
<thead>
<tr>
<th>Knowledge and Support</th>
<th>Production</th>
<th>Distribution</th>
<th>End User</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge</strong></td>
<td><strong>Collaboration</strong></td>
<td><strong>Material/ equipment suppliers</strong></td>
<td><strong>Production spaces</strong></td>
</tr>
<tr>
<td><strong>Help/support</strong></td>
<td><strong>Networks</strong></td>
<td><strong>Ext. Funding</strong></td>
<td><strong>Goods/ services received through trade/ swapping</strong></td>
</tr>
<tr>
<td><strong>Education/training</strong> (formal &amp; informal)</td>
<td>None <em>(n=5)</em></td>
<td>None <em>(n=9)</em></td>
<td>None <em>(n=14)</em></td>
</tr>
<tr>
<td><strong>Self taught</strong></td>
<td>Art Centres - B.R.A - Alice Springs</td>
<td>Art Centres</td>
<td>From the landscape - the Bush - Warumungu country - Lake Longreach - the bush (collected by CDP fallas) - natural pigments - recycled materials</td>
</tr>
<tr>
<td><strong>Art Centres</strong></td>
<td>None <em>(n=19)</em></td>
<td>None <em>(n=28)</em></td>
<td>None <em>(n=26)</em></td>
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<tr>
<td><strong>Other Arts Orgs</strong></td>
<td>None <em>(n=26)</em></td>
<td>None <em>(n=26)</em></td>
<td>None <em>(n=26)</em></td>
</tr>
<tr>
<td><strong>Non Arts Orgs</strong></td>
<td>None <em>(n=26)</em></td>
<td>None <em>(n=26)</em></td>
<td>None <em>(n=26)</em></td>
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**Skills**
### Drawing Value Chain (derived from the responses of the 28 individual participants who indicated that they engaged in Drawing activity)

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<td><strong>Knowledge</strong></td>
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<td><strong>Networks</strong></td>
<td><strong>Ext. Funding</strong></td>
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<tr>
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<td>Art Centres</td>
<td>Art/Centres</td>
<td>Art/Centres (n=14)</td>
</tr>
<tr>
<td>Alice Springs</td>
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<tr>
<td>Other Arts Orgs</td>
<td>-Desert</td>
<td>-Artium</td>
<td>-Craft Council TCK</td>
</tr>
<tr>
<td>Non Arts Orgs</td>
<td>-Schools (Primary and High schools in NT &amp; Interstate)</td>
<td>-Batchelor (ASP &amp; Darwin)</td>
<td>-CDU</td>
</tr>
<tr>
<td>-Schools (Primary and High schools in NT &amp; Interstate)</td>
<td>-Batchelor (ASP &amp; Darwin)</td>
<td>-CDU</td>
<td>-Melbourne University</td>
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<tr>
<td>Other Artists</td>
<td>-In TCK</td>
<td>-Living Overseas</td>
<td>-Visiting artists</td>
</tr>
<tr>
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<td>-Living Overseas</td>
<td>-Visiting artists</td>
<td></td>
</tr>
<tr>
<td>Arts Education Institutions</td>
<td>-Art School in Poland</td>
<td>Professional Industry orgs</td>
<td>Pacific Arts Association</td>
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<tr>
<td>Arts Education Institutions</td>
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<td>Pacific Arts Association</td>
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