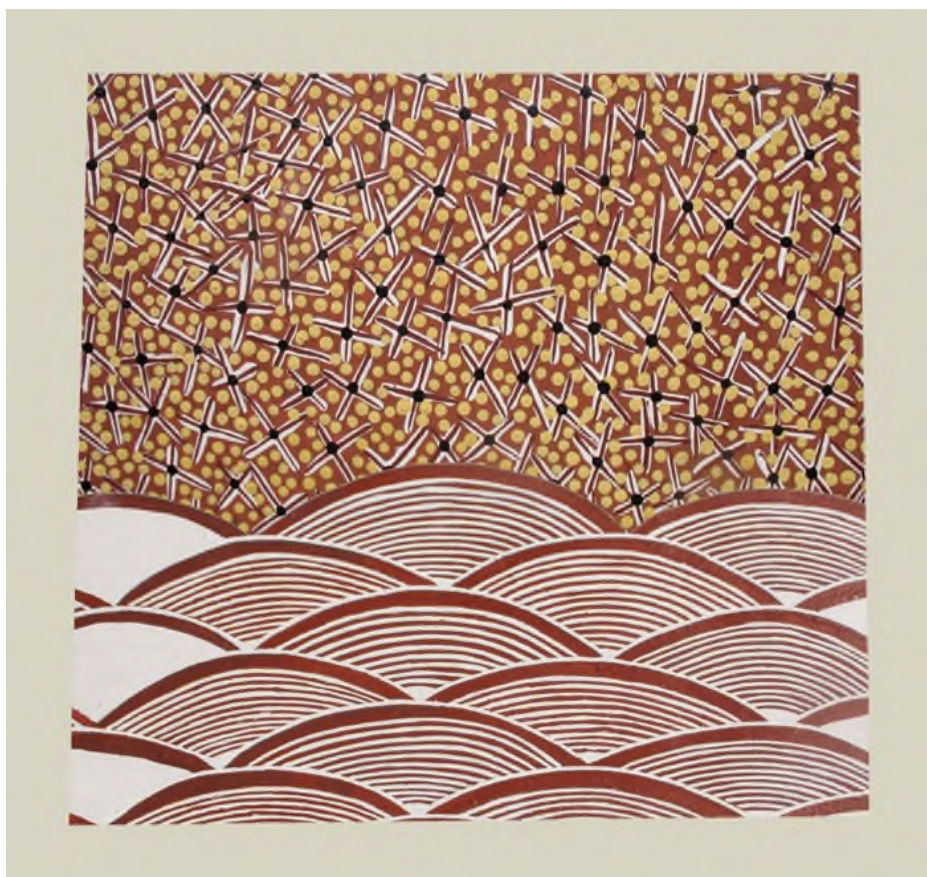




2006 Garma Festival Report

Gulkuḷa, Gove Peninsula,
Arnhem Land, Australia
August 4-8 2006



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Garma
FESTIVAL

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Dear Garma Supporters,

We are really proud to say that the 2006 Garma Festival of Traditional Culture – the eighth Garma – was probably the most successful yet, with the event and its number and wide range of programs and participants further establishing its place as Australia's major Indigenous cultural exchange event, and a scene of genuine “two way” learning,

And every year Garma achieves real, practical outcomes which help bring us closer to the Yothu Yindi Foundation's mission: “For Yolŋu and other Indigenous Australians to have the same level of wellbeing and life opportunities and choices as non-Indigenous Australians”.

With the attendance of many community and corporate and governmental leaders, and other people who can help in many practical ways, Garma is more and more influential and important in making a real difference, as it is a unique gathering for bringing Yolŋu – and other Indigenous people – and Njapaki (non-Indigenous people) together; for the sharing of knowledge and culture (fostering greater understanding); for the practice, nurturing and preservation and delivery of traditional knowledge systems and cultural traditions and practices – so vital for social cohesion, cultural identity and community wellbeing; and for the creation of sustainable economic opportunities for Yolŋu and other Indigenous Australians.

This year, the very important Key Forum, again coordinated by Charles Darwin University, had as its theme “Indigenous Education and Training”. With about 450 people attending, and identifying many key issues and actions which can and must be pursued in regard to this issue of fundamental social and economic importance, this Forum proved its national worth and importance. A separate report on the Key Forum is available from Charles Darwin University www.cdu.edu.au/garma.

And we had a new “Cultural Tourism” Program which also proved highly successful, and the “Yuŋa Yolŋu – Young Hearts, Strong Culture” Youth Program also in its first year, which added another very important element to Garma.

I would like to thank all our participants, staff, volunteers, supporters and partners, especially our four Principal Partners: Alcan; The Christensen Fund; the Australian Government's Australia Council for the Arts; and the Northern Territory Government, for their valuable contributions to the operations and outcomes of Garma. Every year, we raise more money to put on Garma and our other programs; and every year, our costs continue to increase as well. So this support is vital for our on-going success.

I hope you find the unique experience and role of Garma illustrated in this report, and that the learnings from Garma will spread far and wide to create understanding and knowledge here and wherever you might read this.

Yours sincerely,

Mandawuy Yunupingu
Deputy Chairman/Secretary
Yothu Yindi Foundation

Summary

The 8th Garma Festival of Traditional Culture was held at Gulkuḷa, North East Arnhem Land from 4-8 August 2006 with about 1,450 Yolŋu and other Indigenous people, and 1,000 non-Yolŋu visitors attending.

Garma, with its unique line up of entertainment, education and real cross-cultural interaction including the Key Forum and cultural programs, is now one of Australia's most significant cultural exchange events, an intimate, spectacular celebration and forum of traditional culture and practices.

The Festival is a huge undertaking, involving more than 150 staff and volunteers onsite in its management and operations. The Yothu Yindi Foundation, an Indigenous charitable organisation with full tax deductibility status, raises more than \$1.2 million annually to put on Garma and its other programs, though our costs also continue to rise significantly.

In 2006 as always, Garma comprised a large number of features, activities, and programs, providing a remarkable depth and breadth of direct, practical outcomes and benefits beyond the Festival site to the regional community and even nationally. The features included:

- Famous daily Buṅgul, or dance ceremony – the ritual performance of dance, music and song on the ceremonial ground at Gulkuḷa, involving ceremony specialists and artists from across the region.
- Key Forum on “Indigenous Education and Training”, coordinated by Charles Darwin University and featuring many Indigenous presenters and government, corporate and community leaders.
- A unique Cultural Tourism Program including separate Men’s Program Goṅ-Galpu (involving workshops on spear-making and hunting) and women’s programs (an integral part of Goṅ-Wapitja: the Women’s Program, involving field trips with interpretive walks, women’s workshops on healing, ethno-botany, and basket-weaving).
- Tourism training program prior to and throughout Garma for a group of Yolŋu men and women training as independent tourism operators and guides in a Charles Darwin University program.
- Garma Panel Collaborative Art Project 2006 – linoblock printing studio project involving about 50 artists, and gallery exhibiting the 2003, 2004 and 2005 Garma panels and prints.
- A security training program for Yolŋu in the lead-up to Garma and involving on-the-job training at Garma, using qualified security trainers and experts.
- Yidaki Masterclass with Djalu Gurruwiwi and Yothu Yindi’s original *yidaki* player Milkayṅu Mununggurr.
- Youth Forum, presented in collaboration with Anglicare, part of the YYF Indigenous Youth Community Leadership program.
- Music workshops for young, emerging bands from the region for the week prior, and for Garma, with bands performing on stage and elsewhere at Gulkuḷa throughout the Festival. The workshops, teaching song writing, recording, and performing skills, featured Australian recording artists Casey Donovan and Bunna Lawrie as teachers.
- Multimedia workshops involving students from Gapuwiyak, Milingimbi, Ramingining and Yirrkala and a display of student digital photography promoting the Certificate II in Multimedia, with the students training to work on the Foundation’s National Indigenous Recording Project.
- Gapan Gallery: A spectacular open-air exhibition of Yolŋu printworks among the stringybarks on site at Gulkuḷa, curated by the print workshop at Buku-Larrṅgay Mulka Art Centre, Yirrkala.
- Open-day at Yirrkala Community Education Centre.
- Information area staffed by John Greatorex and other staff from the Charles Darwin University Yolŋu Studies program with computer resources, video and poster presentations on aspects of Yolŋu life, land and culture.
- Sea Country Plan Launch – Dhimurru Land Management.
- Miwatj Health wellness checks and information van.
- Garma Fieldwork and Fieldwork Research Project subjects being undertaken on-site by University of Melbourne and Charles Darwin University student programs.
- Film screenings, including *Ten Canoes* and *Kanyini*.
- A range of other activities, such as music performances, concerts and other presentations.

Garma Festival of Traditional Culture

Bungul – the heart of Garma

The bungul forms the heart of Garma and is emphasised as a core expression of Yolŋu intellectual and spiritual life, an important part of the learning experiences of visitors, and a key element of the Yothu Yindi Foundation's achievements in sharing knowledge and culture, and nurturing, maintaining and protecting cultural traditions and practices.

Again this year there were cash prizes for the groups with the "best" bungul as selected by a panel of Yolŋu Elders. The prizes were awarded as follows:

- First: Maringa Dancers, Milingimbi
- Second: Numbulwar Red Flag Dancers
- Third: Gumatj Yothu Yindi

What are Manikay, Bungul and Miny'tji?

In addition to ownership in country, each Yolŋu *mala* possesses its own hereditary canon of *yäku* (names), *manikay* (songs), *bungul* (dances) and *miny'tji* (designs) which stands as a permanent record of the original observations made by *warŋarr* (ancestral progenitors) as they named, shaped, founded and populated the Yolŋu *wäŋa* (homelands) for their human descendants. *Manikay* are performed in lengthy series of brief items that are organised in canonical sequences of the sacred subjects that are also owned by each *mala*. There is a *manikay* series for each of the *wäŋa* that a *mala* owns with its own distinctive sequence of subjects that expounds in fine detail the ecological and sacred qualities that are specific to it.



Photograph by Mark Rogers

Manikay series are typically performed by men with *bilma* (paired sticks) and *yidaki* (didgeridu) accompaniment, and can be performed on their own in their *luku* (root) format. In ceremonies, however, men, women and children dance *bungul* items that accompany each *manikay* item, and wear costumes and *miny'tji* drawn from their subjects. Ceremonial processes traditionally include funerals, initiations, purifications, dispute settlements and diplomatic exchanges. Ceremonial highlights at the Garma Festival of Traditional Culture in past years include the erection of the *Jarrakitj* (hollow log coffin) on the ceremony ground at Guḷkuḷa in 1999, the performance of a *manikay* series owned by the extinct Burarrŋu *mala* by their descendants in 2002, a ceremonial exchange between the Gupapuyŋu and Gumatj *mala* in 2005 and this year, the Maringa Dancers from Milingimbi presented rare Gamalanga, Mälarra and Gurryindi repertoires that had not been performed for two decades.

The most obvious identifiers of a *manikay* series as the property of a particular *mala* are its *dämbu* (head) which is its overarching melodic structure, and the approximate length and pitch of the *yidaki* that accompanies it. It is important to note here that *manikay* is one of the very few Australian musical traditions that employ both the fundamental and overblown pitches of the didgeridu.

The lyrics of each brief *manikay* item are known as its *yuṭungurr* (thigh) and are predominately drawn from cryptic lexicons of sacred *yäku* that each *mala* possesses. Each *manikay* item has an "ABA" form which comprises (A) an unaccompanied hummed introduction, (B) an accompanied full rendition of the *yuṭungurr* lyrics and (A) an unaccompanied sung coda with the possibility of either A section being tacit.

The *manikay* tradition also extends to the *milkarri* (crying) songs performed in ceremonies by women which share the same melodic and lyrical content as the fuller *manikay* series performed by men. It also allows for the rotational augmentation of *manikay* series with composed *yuṭa* (new) items informal performance contexts. Both *yuṭa manikay* items and women's *milkarri* typically incorporate semi-improvised expressions of *warwu* (grief, sorrow) for those who have gone before

which capture the aesthetic essence of the *manikay* tradition as a whole. The albums of Yothu Yindi feature entirely traditional settings of both individual and chained *manikay* items as well as more contemporised songs such as “Djāpana: Sunset Dreaming”, “Timeless Land” and “Ghost Spirits” that draw heavily on *manikay* repertoires owned by the Gumatj and Rirratjinu *mala*.

Dr Aaron Corn,
Australian Post-Doctoral Fellow,
Sydney Conservatorium of Music,
Sydney University



Photograph by Andrea Keningston

Cultural Tourism

Ranger Tourism Training Program, Goŋ-Galpu: Men’s Program and Goŋ-Wapitja: Women’s Program

In 2006, we introduced a special Cultural Tourism Program for Garma, incorporating Women’s Program and Men’s Program activities, and structured along traditional Yolŋu lines, but retaining the very important Ranger Tourism Training Program. This year the Cultural Tourism Program was operated by the Yothu Yindi Foundation itself, without the involvement of a commercial tour operator, as had been the case at Garma in previous years. This new structure and operation allowed for an expanded role for Yolŋu and, importantly, more assistance for Yolŋu in on-going work-skills and economic opportunities in tourism.

Sixty-four guests (46 women and 18 men) attended Garma specifically on the Cultural Tourism Program.

Of course, all Njapaki guests to Garma – more than 1000 of them again in 2006 – are technically “tourists”, but we felt that as well as the Key Forum, Performance Symposium and Yidaki Masterclass categories of registration, we should still offer a program for visitors which featured a unique level of intimate, substantive cultural interaction with Yolŋu through special activities, Yolŋu guiding, field trips and presentations as well as allowing guests to enjoy and experience the regular and general highlights of Garma like the Bungul, art presentations, music performances, film screenings, and astronomy sessions.

The set of Women’s activities, including seminars, workshops and special sessions, was an integral part of Garma’s **Goŋ-Wapitja: The Women’s Program**, which nurtures and supports Indigenous women’s cultural traditions; strengthens women’s networks and organisations; addresses issues identified by Indigenous women as priorities in their communities; and assists women in training and skills-development to undertake leadership, representative and management roles.

The special Cultural Tourism Program involved the Yothu Yindi Foundation, Dhimurru Land Management, Charles Darwin University, Yolŋu professional tourism guides and cultural leaders, a Cultural Tourism co-coordinator (Toni Wythes), a Women’s Program facilitator (Tashidawa Eyles), and Njapaki tourism guides.

The special field excursions to various locations, and other sessions of the Garma forum program, were tailored especially for the Cultural Tourism Program, which is unique in supporting community projects and working with Traditional owners and Yolŋu people, Dhimurru Land Management, and a Charles Darwin University trainer, enabling local Indigenous people to become involved and educated, reaching certificate levels in accordance with national competency training guidelines.

Importantly, this year Yolŋu women were given the opportunity to participate in tourism training as part of their Certificate I in Tourism (Australian Indigenous Culture), utilising and expanding on their existing tourism skills. The training is facilitated by Charles Darwin University and draws on the relative strengths of Yolŋu culture in looking after visitors to their country and sharing knowledge about their country.

As mentioned above, the new Cultural Tourism Program was designed to be compatible with Yolŋu culture, so the group was sometimes split into separate women's and men's groups, with appropriate Yolŋu guides and presenters. Guests also came together as one group for a Cultural Induction session and daily talks on specific topics (presented by guest speakers/talkers), and of course, general Garma activities and performances, including the famous nightly Burŋgul (dance ceremony) and interpretation of dance and song.

The Garma Festival is a Yolŋu event and all guests are invited to share, learn and observe, and participate in some of the activities. The schedule is set in Yolŋu time to allow visitors the opportunity to open their eyes to the Yolŋu world view, which is both challenging and rewarding. While we put together a comprehensive program with many features, it should be noted that there is always a spontaneous, flexible element to Garma operations and presentations, and the order or times of various sessions may change, sometimes at very short notice. Flexibility and awareness are key successful elements of Indigenous culture and working together on this unique Indigenous Cultural Tourism Program.

The Cultural Tourism Program supports, promotes and works with local and Indigenous businesses- such as Timmy Burarrwanga from Bawaka (tourism), Dhimurru Land Management (education on natural area, flora and fauna), traditional weavers from Mapuru, and Indigenous artists such as Gulumbu Yunupingu, Banduk Marika and many more.

Many aims were achieved through the Cultural Tourism Program, with many people working together on them:

- Sharing of knowledge and culture (thereby fostering greater understanding between Indigenous and non-Indigenous peoples)
- Maintenance, nurturing and celebration of cultural traditions and practices
- Specific Goŋ-Wapitja: the Women's Program objectives
- Creation of economic opportunities for Yolŋu through education, training, employment and enterprise, community and personal development
- Yolŋu participation, learning and education
- Inspiration for future projects with Yolŋu people working together
- Education of Indigenous culture, dance, music, arts to guests
- Operational improvements on facilities for clients, eg tents/accommodation

Specific features and highlights of the Cultural Tourism Program

Group Sessions: Briefings and morning talks

- Indigenous art
- History of Gove Peninsula area and mining
- Timmy Burarrwanga (on skin groups and family relationships by traditional owner and family)
- Aboriginal health/renal unit in the NT
- Personal experiences in regard to Indigenous Australia

Trips and Field excursions to Cape Arnhem and surrounding areas

At the direction of senior Yolŋu men and women, excursions were taken to different inland and coastal locations and have specific links to the ongoing activities in the shelters. Trips were made into the forests to locate and obtain materials for dyes, string-making and weaving. Collections were then brought to the shelters and their uses demonstrated accordingly throughout the Festival. Bush tucker trips are made into the stringy-bark forests to find wild honey and into mangroves and tidal estuaries to find shellfish and mud crabs. Most food collections were prepared in the traditional manner and eaten "onsite".

Trips were also made into the rainforest and stringy-bark forest to collect medicines, with particular attention being paid to the tree or plant to be used. Medicine plant collections were taken to the shelters. There, senior women conducted seminars on their classifications, uses, preparations, associated rituals and other associated desirable or compatible treatments. This was followed by some practical demonstrations of particular medicinal preparation and usage. The teaching, both formal and informal, followed traditional methods of instruction by expert senior and young middle-aged women and men.

There was also a highly successful trip to Bawaka, run by one of the Yolŋu guides Timmy Burarrwanga, to go hunting in the saltwater. Another highlight of the program was a visit to the Yirrkala community, and guided tour of the Buku Larrngay Mulka Arts Centre.

Workshops

There were educational workshops exploring Yolŋu approaches to health, bush medicine, land management, bilingual education, cultural tourism and women's and men's business. Workshops were conducted by representatives from the Yirrkala Community Education Centre, Dhimurru Land Management and the Charles Darwin University and local guides from the Northern Territory.

Afternoon and Evening Program

The Bunŋul (dance ceremony) each evening provided a cultural focus for the program. This famous feature of Garma is narrated by Elders and cultural interpreters, providing a unique experience for visitors who will hear descriptions of ceremonies that have been performed by Yolŋu clan groups for almost 40,000 years. These descriptions are supplemented by creation stories about the area – including that of the spirit man Ganbulabula who, at Gulkuḷa (the site of Garma) brought forth the Yidaki among the Gumatj people.

Films (including *Ten Canoes* and *Kanyini*) were screened each night at Garma.

Tourism Training

Offered in conjunction with Garma's Cultural Tourism Program and the CDU School of Tourism and Hospitality a 4-day workshop was offered to Yolŋu men and women in the Ganyagara and Yirrkala communities. The group of 30 Yolŋu were briefed on principles and business strategies of Tourism projects, and subjects in the Certificate I in Tourism (Australian Indigenous Culture) were completed.

Goŋ-Galpu: Men's Program

As well as participating in many joint activities and general Garma and Cultural Tourism Program sessions, including very popular lessons and group performances in traditional dance, the male guests on the Cultural Tourism Program also participated in Men's only sessions and activities, including:

Men's shelters: Fire making, spear making and throwing

Fire making and spear throwing workshops were open to Indigenous and non-Indigenous men. The workshop included traditional fire making techniques, the selection and crafting of wood for the shaft of the spear and throwing techniques for hunting on land and in water. Traditional spears can often take many days to create and complete.

Field Trips

Special field trips were held for the male guests on the Cultural Tourism Program. The highlight of such trips was considered to be the trip down to the Port Bradshaw/Bawaka area south of Gulkuḷa, to go searching for food in the saltwater, culminating in a fruitful hunt as diamond back mullet were speared and cooked, later being shared for lunch, on an open fire at Bawaka.



Photograph by Mark Rogers

Goŋ-Wapitja: the Women's Program

Women's shelters

A number of shelters on the edge of the ceremony ground were dedicated to women's activities. One was devoted to preparation of natural fibres (pandanus and tree barks) for weaving baskets, mats, armbands, string making for bags and ceremonial objects, and the use and preparation of natural dyes; another for painting, using traditional ochres, and involving painting of traditional, public clan designs on bark, board and canvas, and also woodcarving; a third for women's healing sessions; and a fourth for carving and shell work.

Comprising the Coordinator Tashidawa Eyles, a Steering Committee of eight senior Yolŋu women, (Gulumbu Yunupingu, Djerrknu Marika, Raymattja Marika, Barbara Lak Lak Burarrwanga, Manyarr Ganambarr, Banpapuy Whitehead, Ngalawurr Munungurr, Merrkiyawuy Stubbs), more than 60 Yolŋu facilitators and four volunteers, the Goŋ-wapitja Women's Shelters celebrate and share the abundant landscape creatively and acknowledge highly skilled crafts people in the Yolŋu community.

As a part of the Cultural Tourism Program the Goŋ-wapitja creates an environment where Yolŋu miyalk (women) and Njapaki miyalk (non-Indigenous women) are encouraged to share skills and knowledge to foster an understanding of the roles of Yolŋu women historically and in current social contexts.

Other activities in the **Goŋ-wapitja: the Women's Program** were:

- **Offsite Excursions** – Field trips to collect the materials for the bush craft and bush medicine workshops.
- **Dancing in the Dust** – All women were invited to learn to dance Yolŋu style and kick up the dust
- **Campfire Gathering** – *Dhawu lakarama*, storytelling around the campfire, this is a special evening for all the women at Garma.
- **Milkarri Ceremony** – at the edge of the escarpment at dawn, listening to the unique crying ceremony as senior Yolŋu women bring the world awake.
- **Talking about Art** – Hosted by Gulumbu Yunupingu, a discussion of painting and the role of art in Yolŋu society.
- **Healing on the Lookout** - this included massage and demonstrations, singing and listening to the Senior Yolŋu Miyalk discussing their healing processes.
- **Language and Culture** - classes in kinship, language and culture - learning about the Yothu Yindi concept and some Yolŋu Matha vocabulary.



Photograph by Andrea Kennington

Leadership

A key task, aim and achievement of Goŋ-Wapitja: the Women's Program is to provide personnel and the environment for the identification, training and development of leaders and leadership skills among Yolŋu women. This was successfully achieved in 2006, building on the platforms of Garma 2004 and 2005.

Garma Panel Collaborative Art Project

Following three successful Garma Panel and Print Projects in 2003-04-05, Indigenous artists again came together at the Garma Festival to participate in the 2006 Garma Panel Collaborative Art Project.

In 2003 artists created etchings; in 2004 woodblock prints; in 2005 lino prints, and in 2006 artists were invited to each cut an individual linoblock that will, placed together, create the Garma 2006 panel – a large collaborative work made up of the individual linoblocks produced by around 50 participating Indigenous artists.

This year the Print Workshop and Panel Gallery was co-managed by Peter Zanetti, Director of Megalo Arts Access and Benita Tunks from the National Museum of Australia. The Workshop and Gallery were staffed by volunteers from the National Museum of Australia, printmakers from Northern Editions and Charles Darwin University and other Garma volunteers.

Abby Cooper from the National Museum of Australia, with the assistance of some of the Garma volunteers, interviewed the artists about the meaning behind the prints they created. This information will be used to provide contextual information about the prints for prospective buyers at next year's Panel Gallery.

The National Museum of Australia's involvement in the project was also to gather information about the Garma Panel and Print Project. This information will be used to develop a travelling exhibition which will showcase the prints created in the workshop and tell the story of Garma. The exhibition will tour to metropolitan, regional and remote communities. The exhibition is a joint project of the National Museum of Australia and the Yothu Yindi Foundation.

In the workshop marquee, two lino printing stations and a print drying area were set up. Artists carved their lino blocks in the gallery space on two exhibition crates, set up as ideal height work benches. Other artists carved their blocks at various locations throughout the Festival site as they participated in other events.



Photograph by Mark Rogers

Bernie Slater from Megalo undertook the bulk of the proofing of the artists prints as the volunteer printmakers, Bobby Rubin from CDU, and Ulrich Kuehle, Sarah Dudley and Kelly Scurr from Northern Editions were assisting with the Youth Forum printing program.

Bernie Slater said:

Although a lot of the artists had participated in previous Garma panels, we also met many talented and experienced artists who were new to printmaking. We introduced these artists to lino cutting and printing techniques. Some amazing results were achieved by artists making their first lino print. There was considerable interest from a few groups who intended to introduce these techniques to their art centres/communities.

Artists who participated in 2006 were: Barrupu, Rita Yunupinju, Djapirri Mununggirritj, Maureen O'Keefe, Sadie Singer, Fourmile Carl, Pauline Kent, Lillian Fourmile, Kirk Watt, Hilda Wurrawilya, Joanna Wurraramara, Yalmay Yunupinju, Guwalilna Yunupinju, Lisa Binmila Yunupinju, Dorothy Yunupinju, Wendy Yunupinju/ Galanini, Ruby Alderton, Dhuwarrwarr Marika, Djalinda Ulamari- Yunupinju, Gunanu Yunupinju, Barrapuy, Manybarr Ganambarr, Harry Munungurr, Seith Fourmile, George Bong, Shanoah Shepherd, Len Widu, Isaac Mundraby, Richard Ghandhuwuy, Jenifer Gurruwiwi, Dhangal Gurruwiwi, Judy Djinmaliya, Anette Gorrkarr, Djambawa Marawili, Susan DjulDjul, Alfred DjulDjul, Robert James, Banduk Marika, Raymattja Marika, Leonie McIntosh, Damien Davis, Gulumbu Yunupinju, Joel Marawili, Galarrwuy Yunupinju and Paul JaimilaG.

These artists came from Cairns, Yarrabah, Mareeba, Brisbane and Booval in Queensland, Fitzroy Crossing in Western Australia, Albury and Millers Point in New South Wales and Alangulya, Nhulunbuy, Ski Beach, Yirrkala, Elcho Island, Darwin and Alice Springs in the Northern Territory.

Thanks to volunteer Keith Scheckkerman and Benita Tunks and Abby Cooper, the Panel Gallery provided an interesting and well presented exhibition venue for the Garma prints and the opportunity for sales from the 2003 etching stocks, 2004 woodcuts, and 2005 linocuts as well as ordering from the 2005 (editioning is still being finalised for 2005) and 2006 linoprints.

Following Garma, an online shop will be launched to facilitate sales of prints, panels and boxed sets from the Garma Panel Collaborative Art Project 2003 – 2006; and on the development of the touring exhibitions – *Garmawuy Miny'tji: The Garma Panel Exhibition*.

Fifth Symposium on Indigenous Performance

The 5th Symposium on Indigenous Performance was held at the Garma Festival of Traditional Culture from 5-7 August 2006. Following its inventive tradition of building bridges between Festival patrons and performers on the Bungul Ground, the Symposium presented six sessions which explored issues of traditional cultural survival, pre-C20 Asian-Australian contact, intellectual property, emerging musical collaborations, contemporary dance training, and digital recording and archiving. The Symposium was co-convened by Dr Mandawuy Yunupingu of the Yothu Yindi Foundation and Professor Marcia Langton of the University of Melbourne.

Session 1 (5 August), Manikay ga Bungul: Experiencing Yolŋu Performance Traditions

Presenters: Mandawuy Yunupingu, Witiyana Marika, Neparrŋa Gumbula, Baltha Gaykamaŋu, Moŋgunu Gumbula, Banduk Marika, Dhāna Mālarra (voice, bilma), Bāwayŋu Gurryindi (voice, bilma), Matjirri Wulbulkarra (yidaki)

This session explored the form and aesthetics of the Yolŋu *manikay* (song) and *bungul* (dance) traditions performed on the Bungul Ground each evening of the Festival. Discussion focused on the Gupapuyŋu repertoires performed at the Festival in 2004 and 2005, and on the vital roles of contemporary Elders in maintaining and teaching traditional repertoires as fundamental expressions of sacred ties to family, ancestors, country and law. This year, the Festival's Bungul Program featured the Maringa Dancers from Milingimbi who presented rare Gamalanga, Mālarra and Gurryindi repertoires that had not been performed for two decades. Their performance of *manikay* in this session offered new insights to the courageous work of Elders in revitalising lapsed song and dance traditions.



Photograph by Mark Rogers

Session 2 (5 August), The Makassan Connection: Exploring Pre-C20 Asian-Australian Contact

Presenter: Marcia Langton; Discussant: Djalalinŋa Yunupingu

Firm relations with seafaring neighbours from South East Asia and beyond were a mainstay of North Australia's Indigenous culture and economy prior to the 20th Century. Traditional Yolŋu canons of song, dance and design record these intercultural relations in detail, and remain emblematic of the need for Yolŋu to retain autonomy through forging equitable relations with others. Following the key theme of last year's Symposium which brought to Australia the acclaimed Makassan performance company, Takbing Siwaliya, this session offered comprehensive discussion of these historical trans-Torres relations across North Australia and presented new photographic evidence dating from the 1890s.

Session 3 (6 August), The APRA Experience: Managing Indigenous Performing Rights

Presenters: Sally Howland, Ebony Williams

The protection of intellectual property rights in traditional songs and dances is a matter of supreme importance to Indigenous peoples such as the Yolŋu whose profound sacred ties to family, ancestors, country and law are manifest in hereditary performance traditions. This session explored the important work of the Australasian Performing Rights Association and the Australasian Mechanical Copyright Owners' Society in improving intellectual property protections for Indigenous performers in Australia, and identified the continuing failure of the Australian legal system to recognise hereditary intellectual property rights of the kind protected under Yolŋu Law.

Session 4 (6 August), Crossing Roper Bar: The Australian Art Orchestra in Ngukurr

Presenters: Benjamin Wilfred (voice, *bilma*), Kerwin Murrungun (*yidaki*), Julien Wilson (saxophone), Scott Tinkler (trumpet), Carl Dewhurst (guitar), Simon Barker (drums), Dolly Wilfred, Ann Moir

This session featured the auspicious première of fresh collaborative work between musicians of the Australia Art Orchestra directed by Paul Grabowsky and the Wägilak Yolŋu from Ngukurr in South East Arnhem Land led by Benjamin Wilfred. These mesmeric sounds testified to their compelling virtuosity, the innate beauty of their disparate musical traditions, and their deep willingness to learn from one another on equal terms. Central to the new work performed in session were Wägilak *manikay* which Benjamin Wilfred led in honour of his recently-deceased father's father. He is now one the very few remaining performers of Wägilak *manikay* and *bungul* traditions in his father's father stead.

Session 5 (7 August), The NAISDA Experience: Traditional Modes of Indigenous Dance Training

Presenters: Jo Clancy, Percy Jackonia, Robyn Heras, Damien Davis, Marcia Beckett, Darren Braun, Jeremiah Pau, Alinta Wood, Adrienne Semmens, Gina Reuben

The NAISDA Dance College in Sydney has long maintained a presence at the Garma Festival. Indigenous students of this unique institution receive a contemporary dance training that is grounded in traditional pedagogies and residential instruction in remote Indigenous communities where traditional styles are routinely practiced. This session offered an overview of the NAISDA Dance College's history and curriculum, and a rare opportunity to hear students and staff present their personal perspectives on the institution's vital role in (re)connecting Indigenous students from throughout Australia with the continent's great Indigenous performance traditions.

Session 6 (7 August), The National Recording Project: New Vitality through Traditional Performance

Presenters: Neparrŋa Gumbula, Baltha Gaykamaŋu

This session presented an overview of initiatives being undertaken by Yolŋu Elders to advance the National Indigenous Recording Project. Gupapuyŋu repertoires that had been recorded, toured internationally and translated within the past year were discussed in detail as was the repertoire of the Maringa Dancers which had enthralled audiences at the Bungul Ground on each evening of the Festival. The Symposium concluded with further exploration of the courage and self-sacrifice required of Elders in maintaining and revitalising their hereditary performance traditions amid the socio-economic hardships of life in remote Australia, and the essential role of the National Indigenous Recording Project in supporting their needs and aspirations in these vital endeavours.

Dr Aaron Corn
Convening Chair
University of Sydney

Yuŋa Yolŋu – Young Hearts, Strong Culture Youth Program

At Garma 2006, the Yothu Yindi Foundation presented Yuŋa Yolŋu – Young Hearts, Strong Culture, a youth program comprising: a Youth Forum in partnership with Anglicare NT; a Indigenous Contemporary Music Training Program with the NT School of Music and CDU; and a Multimedia Training Program with NTOEC. The project and its results exceeded expectations, with a total of more than 300 young people participating and a range of positive outcomes being achieved.

Youth Forum

For co-organisers, Anglicare NT, the value of having a Youth Forum in the East Arnhem region has been, in their words, "astonishing". The Forum gave the young people the opportunity to exchange cultural and language knowledge, learn different skills, voice their ideas and concerns, develop their leadership qualities and life-skills and social skills, making new friends along the way.

The venue, infrastructure and opportunity of the Garma Festival, gave youth participants – and forum organisers – new and unique access to facilities, knowledge, cultural presentations, and facilitators.

The target audience for the event was young people between the ages of 12 and 18 years and approximately 150 youth registered and attended the Forum. Attendees were students from Nhulunbuy High School, Yirrkala CEC, Yirrkala Homelands School, Sheperdson College, other schools in the East Arnhem Region, community members and students and other young people attending Garma.

Workshops at the Forum included:

- The APRA Hip Hop writing workshop with Ebony Williams. Young people were introduced to the work of the Australasian Performing Rights Association, as well as being given the opportunity to write their own songs.
- The youth Garma Panel Lino Printing Project.
- 'How to Follow Your Dreams', with Bunna Lawrie (Coloured Stone).
- Hopes, Visions and Dreams workshop with Rosalie Howard (Raypirri Rom)
- Your SAY, Make Change workshop with Rachael McGuin, Michelle Parker of Anglicare NT and Marpallawuy Marika of Alcohol and Other Drugs Yirrkala. Young people discussed their main concerns about their region and strategies to address issues. The strategies will formulate part of the Youth Development Strategy of the Gove Peninsula.
- Traditional and contemporary dance with Rachael Wallis, Nora Dhamarrandji and Wayilu Wunungmurra.
- Wild Honey Collecting with Wayalwanga Marika
- Shell Necklace Making with Nora Dhamarrandji
- Spear making workshop with Wayilu Wunugmurra and Victor Roseverne
- Protective Behaviors workshop, with Leanne Thompson and Anna Sebbens, FACS



Photograph courtesy Anglicare NT

Raymattja Marika, Treasurer of the Yothu Yindi Foundation said:

Youth and the issues facing Yolŋu and other Indigenous youth in particular, have always been high on the priority list for the Yothu Yindi Foundation – so through the Youth Forum, and the entire Yuŋa Yolŋu – Young Hearts, Strong Culture Youth Program there was a very good focus on young people at Garma this year.

The Forum was also a great focus FOR young people, and meant a much higher level of active youth involvement at Garma.

The Forum fitted in very well with the Foundation's strong commitment and actions to develop an Indigenous Youth Community Leadership Program, as we feel the nurturing and development of community leadership skills among Indigenous youth is of major importance and a key part of the Foundation's work.

All of the Foundation's aims - maintaining and nurturing cultural traditions and practices; sharing knowledge and culture; and developing economic opportunities for Yolŋu and Indigenous Australians through education, training and employment, and enterprise, community and personal development - including leadership - are particularly relevant for youth and we have young people firmly in mind as beneficiaries of our programs and efforts.

Bringing a number of organisations from the North East Arnhem Land region together to focus youth and to focus on youth issues is a terrific idea, and will benefit youth and the region.

The both-ways exchanges between the Youth forum and the Key Educational Forum at Garma was an excellent strategy to focus young people on positively and actively contributing to their future. In the future, we will further develop those exchanges and the active, solid involvement of youth in discussions and consideration of the issues being covered.

The 2006 Youth Forum was a great start to a long term initiative, and a great basis on which to move forward with the overall program. We will now be looking closely at creating a new, broader Youth Forum and program, to include and involve the wider North East Arnhem Land region to include more young people – more future leaders, and to broaden the overall program and range of activities even more.

Indigenous Contemporary Music Training Program

The outcomes and benefits of participation by remote community youth bands in the Garma Festival 2006 through the Indigenous Music Program.

Indigenous Music Program

Through the Indigenous Music Program (IMP), operated by the Northern Territory Music School (NTMS), students are provided with access to professional music instruction. Programs offered include Vocational Education and Training (VET) Certificates I and II in Music Industry and Stage 1 and 2 Northern Territory Certificate of Education (NTCE) courses.

The usual platform for successful instruction is to assemble groups of students into one or other of the common formats of popular music bands (for example, guitar, bass, keyboards, drums and vocals) and to provide individual and group tuition focused on specific

performance targets. Another regular feature of the teaching/learning process is original composition, in both English and Indigenous languages using popular song formats.

Participation and success rates vary from community to community, affected by remoteness, degrees of disadvantage and access to professional instructors. However, the overall positive outcomes of the IMP across the remote NT communities have been attested to by teachers, principals and community representatives on numerous occasions, and are documented comprehensively in student achievement records.

A critical ingredient in this success over the last 4 years, particularly for the most remote schools such as those in Arnhem Land, has been participation in the Garma Festival Contemporary Music Workshop Program. Participation in the Festival has fostered the cross fertilisation of ideas, an opportunity to see and hear other bands performing, and the chance to work with professional sound production and recording technicians, all invaluable components of the program.

Transporting the community bands and their equipment to and from the Garma site, and employing specialist technical personnel, appear relatively expensive if viewed as isolated activities related only to a single, annual event. However, the benefits of this interaction for remote community students are enormous. The Garma experience provides a platform for what can only be described as a quantum leap in performance skills and understandings for the students involved. Many are motivated by their experience at Garma to pursue their musical studies to higher levels. Many also become aware for the first time of career options and opportunities in the music and entertainment industries.

Contemporary Music Workshops presented by the NT Music School

This year changes were implemented to streamline the delivery of the Contemporary Music Workshops and performance program.

Venue

Yirrkala CEC was no longer a venue for workshop teaching and rehearsing. Instead, a bough shelter was constructed in the bush away from the forum tents, and equipment sourced from the Yirrkala Community Education Centre and the Northern Territory Music School equipment based at



Photograph by Andrea Keningston

Nhulunbuy High School was used to facilitate the workshop and lunchtime concert program. The reasons for scaling back the involvement of the Yirrkala CEC as a workshop space were three-fold:

1. Travel time between the Gulkuḷa site and Yirrkala CEC makes it an impractical exercise as the round trip by 4WD takes approximately 50 minutes and detracts from time that could be better spent teaching/delivering workshops
2. Duty of care issue for DEET staff is an important consideration
3. By taking the music workshops out of a classroom environment and into an outdoor setting at the Gulkuḷa site, the learning activity becomes far more integrated into the Garma Festival

Student Participants

The number of participants has increased considerably since the inception of the Contemporary Music Workshops at Garma.

This year students came from eight communities across the Top End, as follows:

| SCHOOL | MALE | FEMALE | SCHOOL TOTAL |
|--------------------|-----------|-----------|--------------|
| Angurugu | 6 | 0 | 6 |
| Galiwinku | 9 | 15 | 24 |
| Gapuwiyak | 8 | 10 | 18 |
| Maningrida | 7 | 13 | 20 |
| Milingimbi | 11 | 0 | 11 |
| Numbulwar/ Ngukurr | 10 | 0 | 10 |
| Umbakumba | 10 | 0 | 10 |
| Yirrkala | 15 | 15 | 30 |
| TOTAL | 76 | 53 | 129 |

More interestingly, the ratio of females to males has been changing and is demonstrating more parity. Contemporary music was and arguably still is, in some communities, purely the domain of the men, while women, for a range of reasons were relegated to token participation.

- **Female Participants 41%**
- **Male Participants 59%**

Staff Participation

Three full-time NTMS DEET staff were involved in the delivery of the program along with 3 Staff employed through the Indigenous Music Education Program. The music workshops were delivered and staffed by NTMS staff from Darwin and remote areas. The workshops deliver non-accredited training based on VET music competencies from the Music Industry Training Package (CUS01).

The challenge for the NTMS is to enrol students and turn this program into accredited training, which can go towards Certificates of Attainment for VET music and Stage 1 NTCE. This would require a greater investment in resourcing, infrastructure and staffing at the Festival in order to achieve this outcome, but it is definitely achievable.

Specific outcomes and benefits for students

Quantitative outcomes can be expressed largely in terms of participation seen in the table above. However, while the above figures reflect the registered participants; the total number is probably closer to 150, with some family members meeting at Garma and being seconded to play in their family's band or just individuals being afforded the opportunity to play contemporary music in an informal setting.

Six of the eight schools have to charter planes to get to Garma. Yirrkala and Maningrida are the only schools that drive to the venue.

Registered students presented 16 performances during the Festival on the premises, either on the Larrakitj Stage near the main dining room, and/or on the Main Stage. One or two ensembles from different schools by rotation performed in daily lunchtime concerts on the Larrakitj Stage, and other bands performed evening concerts on the Main Stage. Each group presented a performance of original material in their own language which was recorded, in preparation for the release of a selected, compilation CD. This concert program encouraged the young musicians to reach performance-level standards very quickly and maintain them throughout the Festival.

Qualitative outcomes: Teachers and music instructors attest to the following specific benefits for students deriving from their attendance at the Garma Festival as performers:

- Enhanced confidence in performance situations resulting from experience with a larger and more diverse audience than is available in their home communities;
- Increased music performance understandings resulting from interaction with professional sound production personnel;
- Improved knowledge of and proficiency with industry standard sound production equipment (often not available in their home communities);
- More consistent performance outcomes resulting from intensive, supervised rehearsal and demanding performance schedules;
- Wider musical knowledge gained from seeing, hearing and interacting with other performers and industry professionals;
- Greater knowledge of career options in the music and wider entertainment industries, including technical production and support roles;
- Increased motivation to pursue musical studies to higher levels;
- Self esteem derived from successful achievement;
- Respect for peer musicians from various tribal groups for each other, gained through observing, listening and reflecting on different cultural contributions.



Photograph by Mark Rogers

NTMS links with Charles Darwin University (CDU)

Music has played a major role in the Garma Festival since its inception. The NTMS became involved with Garma because we could see the obvious need to reach young Indigenous musicians in their communities. Garma is the culmination of NTMS work that is done in communities and Gulkula is the site where this work is showcased to a wider Indigenous audience. The NTMS and CDU have been working concurrently at Garma delivering music programs for the past three Festivals. It has been a cooperative relationship that has flourished under sometimes challenging circumstances. It is now time to formalise this relationship for the benefit of all stakeholders. By entering into an agreement where CDU acts as a Registered Training Organisation for the NTMS we will see more students achieving certificates from CDU for VET competencies that will enable students to engage in education beyond their secondary schooling experience.

A seamless transition to higher education should be our objective, fitting in with the outcomes of the DEET Indigenous Education Strategic Plan 2006-2009 launched at Garma this year.

Conclusion

The Garma Festival provides a unique opportunity for young Indigenous musicians to focus on and celebrate their own culture. Its special significance includes the fact that while the Festival takes place on traditional land, it invites observation and participation by non-Indigenous Australians, in front of whom Yolngu people are able to feel proud. This bi-cultural interaction has paved the way

for increasingly close collaboration between teachers from the NTMS and students, with both parties comfortably accepting and learning from each other. The ideal of such school and community partnership is clearly articulated in DEET's Indigenous Strategic Plan for 2006-9.

As the level of engagement in music workshops by Indigenous students has grown every year, so have their levels of:

- performance skill
- effective expression through music
- healthy living practices, and
- general self-confidence.

This year, staff from the NTMS detected a new level of appreciation among the Indigenous students for the value of music not only as a medium for personal and cultural expression and renewal, but as potential industry pathways. Success from the Music Workshop Program will be even greater when current students realise this potential by using their music skills in employment and teaching younger students at Garma.

Brian Manning, Acting Assistant Principal
Contemporary Music Workshop Coordinator
Northern Territory Music School

CDU Remote Music Training Workshops

CDU remote music courses run as part of the 2006 Garma Festival operated on two fronts:

1. In the two weeks leading up to the Garma Festival CDU music lecturer Francis Diatschenko ran Certificate II and IV music modules for 15-20 local musicians from Yirrkala and Marnggar communities. Based at Yirringa Studio, students were involved with recording and performance modules. Many of these students had previously been involved with 2005 Garma music workshops and this provided the opportunity to follow up on students' progress and or refresh technical knowledge and performance techniques.



Photograph by Mark Rogers

2. For the Garma Festival week CDU arranged for students from other communities in the Northern Territory to follow up their training earlier in the year by attending the Festival. This experience involved some follow up training, networking with fellow musicians and technicians and performing on the main stage as part of the Garma concert series.

The adult bands that participated at Garma 2006 were:

- Little Orphans band from Papunya
- Yartulu Yartulu Band from Lajamanu
- Sandridge Band from Borroloola
- Traditional musicians from Ngukurr working with members of the Australian Art Orchestra

All these bands, with the exception of the Ngukurr musicians, were participants in CDU remote Music courses run in their communities earlier in the year. Attending the Garma Festival was a perfect follow-up to their earlier music courses and an opportunity to showcase their talents.

Cal Williams
Contemporary Music Coordinator
CDU

Music Material Produced: a selected compilation CD will be released by YYF in 2007.

Multimedia Training Program

Summary

The Northern Territory Open Education Centre Multimedia Program at the 2006 Garma Festival was again highly successful and productive. Students were given the opportunity to participate in a variety of video, photography and production workshops with industry professionals. They worked hard to collect video footage and photographs to make their own short documentary films and photography exhibitions. Many new industry links were established and existing links were consolidated and strengthened. NTOEC had the opportunity to promote their course and showcase their custom-made resources and course materials, which were very well received. Student's photography and films were given high acclaim through participation in the Indigenous screen program.

The Garma Multimedia Program is a very rich, enjoyable and encouraging program for students. They benefit immensely from meeting each other, showcasing their work to the public, feeling part of a team and collecting valuable assets to create videos and design CD and DVD covers for a variety of units in the Certificate II Multimedia VET program.

As well, the Multimedia Program is a key element of the National Indigenous Recording Project, as a training program for Indigenous youth in the recording and documenting of cultural traditions, and management of recorded data, and as such is an integral part of the Yothu Yindi Foundation's fulfilment of its on-going aim to nurture, maintain and present cultural traditions and practices, which are so important for social cohesion, cultural identity and community wellbeing.

Mentorships

Elcho Island students participated in a mentorship with ABC Adelaide. Sara Tooth (producer) and Elton Rosas (Indigenous camera operator, winner of ABC Indigenous mentorship program) helped students shoot a piece for the ABC program, *Message Stick*, about the youth forum Hip Hop workshop and vox pops interviews at Garma. This will be aired and students will be credited for their work.

Following Garma, ABC Adelaide also came to NTOEC and shot a story about the multimedia course. This will also be aired as part of the Australia Asia Pacific Message Stick program.

Students from Ramingining, Elcho and Milingimbi participated in a mentorship with Ronny Reinhard (sound and camera operator) from Alice Springs. Ronnie teaches multimedia for CDU in Alice Springs. More experienced students were enrolled in a Certificate III unit through CDU – Operate a Boom. They were assessed for this unit and most will receive a certificate.

During this mentorship with Ronnie students shot and recorded a piece on the Australian Art Orchestra performers.

Students from Ramingining, Elcho, Milingimbi and Yirrkala participated in a mentorship with Mark Rogers – an official stills photographer for Garma. They produced some fantastic professional photographs.

Mark also ran sessions analysing photographs for all students to improve their technical and composition skills – these sessions were very helpful.

Students from Ramingining, Milingimbi, and Elcho Island participated in a mentorship with Sam Mehan, an independent filmmaker. Students shot a short video about Yolŋu culture based on the themes of land, family, culture and law.

All students participated in classes about making documentary films with mentor Kate Riedel (independent documentary filmmaker). They studied aspects of documentary film making such as structuring and planning a short documentary film.

All students participated in classes designed to improve students' camera and sound skills with Will Tinapple.

Industry links

As a result of this year's Garma Festival, stronger links with CDU have been made. CDU is keen to keep collaborating with NTOEC to bring the delivery and assessment of higher-level certificate units to Indigenous students.

Links were made with Patrick McCloskey who is organising a multimedia training program through the diversionary program at Groote Island. Patrick is keen to combine his program with possible enrolments of students in the NTOEC VET certificate II Multimedia course.

Links with the Western Australian Academy of Performing Arts were made as a result of our participation in the Indigenous screen program. WAAPA are interested in running a possible 6-week course in acting for films in the NT. This course would be designed specifically for students in remote areas. WAAPA are keen to keep in touch and facilitate students who are interested in studying acting in Perth as part of their Indigenous performance diploma. Three girls from Ramingining are very interested in participating in this course.

Student projects

Each student who came to Garma shot footage and photographs to make a short documentary on a variety of themes. These include, the Youth Forum at Garma, the nightly Bunguls, Yolŋu arts and crafts and film clips for the music bands that performed in the concerts.

Students will now spend time editing their footage into short films, which will be made into a compilation DVD.

Students are now working in Photoshop to produce a CD cover for the compilation CD that will be produced from the Festival. The winner of this competition will have their CD cover published.



Photograph by Mark Rogers

The Indigenous Screen program involved students' films and photographs from Milingimbi and Ramingining shown on the big screen each night as part of the Indigenous Screen Program. These received much acclaim.

Photography exhibition

A photography exhibition of student works from 2005-06 was put on display and was also very well received.

Resources and information stall

A display of NTOEC custom-made multimedia resources was set up, and much interest was shown in it.

Huni Bolliger
Multimedia teacher/resource developer
NTOEC

Yidaki Masterclass

The 2006 Yidaki Masterclass was a smaller group than usual, but this quickly became a positive element as the class became the most close-knit ever. It included visitors from the United Kingdom, Belgium and Australia, including one Indigenous Person from Byron Bay, and we were regularly joined by a very friendly film crew from France.

The program was similar to past years, including the same instructors, Galpu clan elder Djalu Gurruwiwi and Yothu Yindi's original Yidaki player Milkayngu Mununggurr of the Djapu clan, and was again coordinated by Buku-Larrnggay Mulka, Yirrkala's community art centre. This year Milkayngu presented the first morning session to provide a younger, more modern perspective, before turning the class over to Djalu and his more metaphorical instruction. In the afternoon, the class travelled to Buku-Larrnggay Mulka to view the historic artwork, learn something about Yolŋu history and kinship, and try the many available instruments.

The second day saw the group out bush cutting Yidaki, several of which were completed before the Festival was over. Four of the five students chose to take home instruments that had been worked on and painted during the long weekend. These were worked at on Saturday and Sunday between

more lessons and an impromptu duet between Djalu and a Native American flute player, Kenneth Littlehawk.

Sunday afternoon saw a first for the Yidaki class. Some Yolŋu have commented in the past that the Yidaki class is a bit strange, because Yolŋu don't in fact just learn to play Yidaki as a "self-contained", singular item of learning. Rather, they learn the songs, the dances and the context of whole system of which the Yidaki is a small part. Every year at Garma, women's program participants have been led in some Yolŋu dancing.

This year, for the first time, the Yidaki class, soon followed by other male guests at Garma, joined in, led by Djalu Gurruwiwi and Mirrwatnga Munyarryun, to the singing of Djakapurra Munyarryun and the Yidaki-playing of Nalkuma Burarrwanga. The women stepped aside for the men to dance Ngerrk, the white cockatoo, and Djapana, or the Yirritja sunset.

The older Yidaki student from the United Kingdom was awarded "number one dancer" by "master of ceremonies" Barbara Nguliny Ganambarr, before the women joined again and the dancing

concluded after about 20 "just one more" dances. In the end, it was

difficult to say whether the Yolŋu or the visitors were more entertained by the event, which was a classic, grass-roots case of cultural exchange and gaining of greater understanding.

Monday was a "day-off" in the bush. It started at Binydjarrnga, where the group assisted in carrying the fishing haul of Djalu, his son Vernon, and Galarrwuy Yunupingu's son Gabirri.

Meanwhile, some women from Djalu's family and the wife of one student went to collect oysters, mussels, and more mud crabs. Some of this was cooked up and enjoyed on the white sands of Binydjarrnga. The class followed up their 5-star meal with a spa treatment, availing themselves of the mud and white clay in the crystal clear stream of Wathawuy.

The last day comprised more lessons, and concluded with farewells and Djalu playing on the chest of each participant in turn, to send them away with power and confidence to continue playing proudly back home.

Randin Graves
Yidaki Masterclass Coordinator
Buku-Larrngay Mulka Art Centre



Photograph by Mark Rogers

Film Screening Program

The film screening program, the most notable and successful ever, ran in the evenings after dinner in the Forum Shelter 2 from Friday to Tuesday. The program showcased recent work and was well attended and much appreciated by participants. Attendance at the screening of *Ten Canoes* was enormous - the tent was overflowing. This year for the first time the work on NTOEC multimedia students was introduced into the program. The student films were well received by Yolŋu youth and provided a good role model for those viewers too. Thanks to Penny Campton for her assistance in researching and acquiring the material and to Rozzie George for her management of the screening at Garma.

Friday 4 August – 8.00pm

Slide Show: Milimgimbi and Ramingining NTOEC Student photos (5 mins)

***Living Country* (22 mins)**

Indigenous women talk about their connection to country in central Australia. Courtesy of CAAMA

***Return of the Whale Dreamers: The Gathering* (120mins)**

Producer Kim Kindersley. Introduced by Bunna Lawrie

Yolju Boy (42 mins)

2000 Director Stephen Johnson

A fictional narrative following the lives of three Yolju boys and the pressures they face living in today's world while still connected to traditional law and culture.

Saturday 5 August – 8.00 pm

Selection of short films by NTOEC Milingimbi Multimedia students

Kanyini

2006 Introduced by filmmakers Melanie Hogan and Jeff McMullen.

Premiere screening starring Bobbie Randall. The film makers spoke with people in the dining area after the film.

Return of the Whale Dreamers – The Gathering (Repeat)

Sunday 6 August - 7.45pm

The End of Ghost Nets: Saltwater People Working Together (15 mins)

Merrepen 2005

Ramingining student films - Six short films by NTOEC Certificate II Multimedia students (30 mins)

Ten Canoes

2006 Director Rolf de Heer

Acclaimed ground breaking film, Cannes Film Festival award-winner: one hundred and fifty spears, ten canoes, three wives, trouble.

Jedda

1955 Filmmaker Charles Chauvel (87 mins)

An Australian classic notable for being the first film to star Indigenous actors in lead roles (Robert Tudawali and Ngarla Kunoth) and also the first Australian film shot in colour.

Rosalie's Journey

Director Warrick Thornton (26 mins)

A documentary about Rosalie Kunoth Monks, (nee Ngarla Kunoth) one of the stars of *Jedda* that gives a personal insight into the making of this iconic film.

Monday 7 August 8.00 pm

Making of Ten Canoes (52 mins)

Five Seasons (52 mins)

2005 Director Steven McGregor

Senior custodian Moses Numamurdirdi of South East Arnhem Land shows how his people's lives are still shaped by the five distinct seasons of Australia's far north and their dreamtime stories.

Stories from the Starlight Motel (15 mins)

2002 Film maker Stella Smith/Simmering

Post Office Car Park (5 mins)

2003 Film maker Stella Smith/Simmering

I am a Black Man (15 mins)

2001 Filmmaker Stella Smith/Simmering

Three short films by Darwin film maker Stella Smith exploring issues of homelessness amongst the Long Grass people in the Darwin area.

Tuesday 8 August - 7.30pm

***Romeo and Juliette* - Gapuwiyak NTOEC student short film**

The Lore of Love (22 mins)

2005 Director Beck Cole

A documentary. Jessie, an eighteen year old Aboriginal girl is taught the lore of love by her grandmothers.

Tribal Voice doco (52 mins)

Jedda .(Repeat)

Coordinators

Film Screening Program

Buku-Larrnggay Mulka Art Centre Tour and Gapan Gallery Exhibition

The artists of North East Arnhem Land participated in the Yothu Yindi Foundation's 2006 Garma Festival both individually and through the main art centre in the region, Buku-Larrnggay Mulka Centre.

Buku's involvement was both formal and informal as the provider of scheduled Festival events and as a venue for visitors to view and learn about Yolŋu art and culture.

As in the previous six years the Centre again facilitated the Yidaki Masterclass under the tutelage of Djalu Gurruwiwi and Milkaingu Mununggurr. It also exhibited

locally produced limited edition prints in the unique Gapan Gallery

created out of a grove of stringybark trees in the bush away from the ceremony ground. For the second year in a row this exhibition was curated by young Indigenous artist/printmaker Araluen Maymuru. The universal appreciation of this space and the works displayed was even stronger than in previous years.

Professor Howard Morphy was on duty at the Centre itself throughout the Festival and conducted numerous interpretative talks through the collection which includes the priceless Yirrkala Church Panels (1962-3). A large proportion of Festival participants made the journey to Yirrkala to visit the Centre during Garma 2006.

There were again strong economic benefits to the artist community of the region through sales both private and through the Centre but perhaps even more importantly Garma provides an unrivalled opportunity for the strategic promotion of the quality work produced by artists from here and the creativity and professionalism of their art centre.

The Buku-Larrnggay Mulka Art Centre also assisted with provision of materials for the welcome "dilly bag" provided to all guests on the Garma Cultural Tourism Program.

Buku-Larrnggay Mulka Centre
Yirrkala NT 0880 Australia



Photograph by Mark Rogers

Dhimurru Sea Country Plan

We are the Yolŋu people, the traditional owners of land and sea estates in the Gove Peninsula region of North East Arnhem Land in the Northern Territory. Our relationship with the sea and its resources is fundamental to our religious, social and economic life and wellbeing. We continue in the footsteps of our ancestors in caring for and being guardians of our sea country. The sustainable management of our sea country in which our rights and responsibilities and interests are recognised and respected is our highest priority. (excerpt from the Dhimurru Sea Country Plan)

Dhimurru and Yolŋu traditional owners from North East Arnhem Land launched the Yolngu Monuk Gapu Wanga (Dhimurru Sea Country Plan) as part of the Garma Festival 2006. Yolŋu chose to launch the plan in conjunction with the Garma Bungul to celebrate the event with traditional song and dance and to enable a wide range of people who had come together for Garma, to attend and be involved in the launch and learn about Dhimurru and the Sea Country plan.

The Sea Country Plan Launch included:

- Presentations from Dhimurru senior Yolŋu and invited dignitaries;
- Public announcements recognising the support and contributions of partners working with Dhimurru to implement the plan;

- A presentation ceremony for Dhimurru staff acknowledging their training achievements, commitment and effort; and
- An announcement from NAILSMA of a scholarship in cultural and natural resource management named in honor of Dhimurru's past Senior Cultural Adviser Mr Mununggirtj.

The Dhimurru Sea Country Plan brings together many years of Yolŋu thinking about sea country and captures the vision of the current generation of Yolŋu. The development of the Sea Country Plan has involved talking to Yolŋu who have rights and responsibilities for the coast and seas in and adjacent to the Dhimurru Indigenous Protected Area and gathering together all the things Yolŋu people have been saying about sea country. Djawa Yunupingu, Director, directed the process and undertook much of the discussions and consultations with Yolŋu estate owning clans and people. At each stage Djawa sought the advice of Yolŋu political, intellectual and ceremonial leaders, and consulted with the broader Yolŋu community.

The Sea Country Plan lets everybody know what sea country means to Yolŋu and explains how Yolŋu look after it, both in keeping with traditions and through contemporary work at Dhimurru. It makes clear the concerns Yolŋu have for their sea country and its management. The Sea Country Plan searches for ways to promote productive respectful working partnerships and interactions with other users of Yolŋu sea country. It suggests to others with interests in Yolŋu sea country how Dhimurru can work collaboratively for sustainable management in ways that respect and acknowledge Yolŋu rights and interests and those of other users.

For more information about Dhimurru and to download the Yolŋuwu Monuk Gapu Wanga visit www.dhimurru.com.au



Photograph Courtesy of Dhimurru

Ghost Nets – Design for a Sea Change Competition

The Carpentaria Ghost Nets Program hosted the Design for a Sea Change Competition. Participants were invited to design a product re-using ghost nets that Indigenous Communities around the Gulf of Carpentaria can manufacture and sell through Indigenous enterprise.

Ghost nets are fishing nets that have been lost accidentally, deliberately discarded, or simply abandoned at sea. They travel in the Gulf of Carpentaria killing hundreds of turtles and other marine species and nets also affect coastal habitats. There are 10 Indigenous ranger groups around the Gulf of Carpentaria collecting nets from beaches to stop them going back in this cycle. So many nets are collected and ranger groups want to develop ideas to reuse them – hence the competition!

The competition was judged and announced at the Garma Festival in North East Arnhem Land on 6 August 2006. The Judges were:

- Mandawuy Yunupingu, Yothu Yindi Foundation
- Barbara McCarthy, Member for Arnhem
- Mitra Gusheh, Ilk Media

The judging panel was impressed with the entries and found it a difficult task to choose the winners. Entries were judged by their ability to reuse ghost nets, be easily manufactured on location by communities and offer economic opportunities. There were fantastic prizes, including a flight with Qantas to visit the Dhimurru and Anindilyakwa rangers in North East Arnhem Land on their country from any capital city in Australia for 4 people and some amazing art works. We are pleased to announce and congratulate the following winning entries:

1st Prize: Guitar Strap, Chantal Cordey

The guitar strap uses ghost nets as a base and is woven with fibres from other ghost nets. The judges were impressed with the weaving aspect of the product, which makes use of extensive skills available in communities around the gulf.

2nd Prize: Ghost Net Collection, John Vanzella

The ghost net collection was an impressive array of goods with many practical purposes. Comfortable chairs, fruit bowls and innovative kitchen hangers will find their way into people's homes. Ease of manufacture, with high retail value, gives this entry a cutting edge.

3rd Prize: Ghost Net Bag, Kristyne Love

The Ghost Net Bag is a simple and effective use of ghost nets. It seems so obvious that we should all use a bag like this every time that we visit the shops. Let's hope that these products can make use of ghost nets as a valuable resource, and minimize the use of plastic bags! For more information on the Program and winning entries visit www.ghostnets.com.au



Photograph by Jane Dermer, Dhimurru

Media Report

2006 Garma media outcomes

Garma continues to enjoy widespread, positive media coverage across a range of themes and is now one of Australia's highest profile Indigenous and cultural exchange events. More than 30 journalists and travel writers attended Garma in 2006.

The coverage of Garma 2006 included articles on culture, the Key Forum theme, art, tourism, reconciliation and other issues, and general reporting of Garma. And with Garma now being considered a model for insightful, authentic Indigenous tourism, there was greatly increased coverage of the Festival and its aims from a tourism perspective, with several specialist travel writers attending and producing articles for travel magazines, and travel sections of the general media.

Garma provides unique photographic opportunities, and many images of the Festival were also published in 2006. The Yothu Yindi Foundation was again fortunate to gain the services of professional photographers for the Festival, and the Foundation was able to provide newspapers, magazines, journalists (and the Foundation website) with superb imagery for publication. We would like to thank the photographers Andrea Kenington and Mark Rogers for their hard work and brilliant photography, which is also featured on the Foundation website.

Of course, the Foundation continued to strictly enforce the "authority to record" conditions in regard to photography (and film footage) at Garma, on Aboriginal land, and all publishing of images, whether taken by our photographers or by the journalists themselves, was, and remains, subject to Foundation approval, to ensure cultural sensitivities are given full consideration and respect.

The electronic media coverage of Garma 2006 was also widespread and positive. The media team put together daily vignettes of Garma for runs on the Seven Central network across remote and

regional Australia. This system of self-production for guaranteed runs continues to serve Garma very well. The production team also produced news and background footage for use by TV networks, including ABC National News. It also assisted Phillip Adams and his producer to compile a set of "Late Night Live" programs after Garma for the ABC, gaining the Festival massive, substantive coverage.

We thank the Northern Territory Tourist Commission for its assistance in getting two French documentary filmmakers to Garma. The Foundation and Garma also received, again with the assistance of Tourism Australia, major coverage for its winning of the SKAL International Ecotourism Award, "Education programs - Media" Award in October 2005.

The Foundation also distributed several press releases nationally on Garma 2006, and was interviewed extensively before, during and after Garma by radio stations in particular, in lieu of the stations having journalists at Garma.

Coverage of Garma 2006 and, importantly, its aims, messages and Key Forum, included articles or interviews in numerous media publications or programs, including:

Television

- Southern Cross TV (7 Central)
- A half-hour documentary (featuring Garma 2005)
- 4 x 60-second vignettes run over 5 nights (approximately 4 times each night). Self-produced at Garma 2006, with partners and sponsors recognition included.
- ABC TV News (national)
- ABC TV News (NT)
- Channel 10
- Channel 9
- Channel 7
- SBS
- Imparja TV

Radio (programs and interviews)

- ABC Radio News (national)
- ABC Radio National's Late Night Live (Two shows consisting of edited recording of Key Forum sessions, with Phillip Adams chairing; plus general Garma edition of the show).
- Also other ABC radio shows (national), including In the Loop, Away, Message Stick
- ABC Radio Darwin
- Murri Radio Queensland
- TEEABA
- US National Public Radio "All things Considered"
- Indigenous radio stations in Sydney, Adelaide, Brisbane

Newspapers

- The Australian, (including Higher Education Section)
- The Age, Melbourne – Feature on Saturday 19 Aug; Education article on Monday 4 Sept
- The Sunday Age
- The Sydney Morning Herald
- NT News
- Sunday Territorian
- The West Australian
- Arafura Times
- Koori Mail
- National Indigenous Times
- Southern Courier (Sydney)
- The Jabiru Rag
- *Inform* (DEET newspaper)

Magazines

- Marian Magazine (Germany), Jan 2006
- Australien Magazine (Germany), May 2006
- *Origins*, CDU magazine
- NT Government magazine – Territory Quarterly
- Other articles re Garma 2006 pending in Australia, France, Germany and UK

Documentaries

- Documentaries featuring Garma 2006 are being produced by:
 - ABC TV Message Stick (due 2006 and 2007)
 - Imparja TV, Alice Springs (due 2007)
 - A French production team
 - A leading Australian film-maker
- As well, an in-house documentary is being prepared for showing on TV in Australia and internationally
- *Televisio de Catalunya* released a documentary on Garma 2004

Online

- ABC News online
- Message Stick
- National Geographic Channel website
- NT Dark Skies

Gove Amateur Astronomy

Gove Amateur Astronomy (GAA) participated in Garma Festival for the first time in 2006.

Each evening began with a presentation “North East Arnhem Land: A 40,000 year history under the stars” followed on Saturday and Sunday nights by an observing session out on “The Point” which overlooks a vast track of Arnhem Land wilderness stretching to Port Bradshaw in the south.

Despite a near full moon we were able to get great views of Jupiter, The Jewel box star cluster, the beautiful contrasting blue and yellow binary star "Albireo" and the sudden appearance of the bright orange Nova star “Chi Cygnus”. This star has “grown” in a few short weeks from needing a good telescope to find, through to a naked eye beauty in the neck of Cygnus the Swan.

The Yolŋu story of the creation of the Cross and Pointers, as well as the Milky Way was retold to the gathered audience each night.

More than 300 people looked through the scopes on the nights of Saturday, Sunday and Monday, such was the demand for the presentation.

There were many well thought out questions posed by the participants. The Garma Festival shows the rich cultural history of the Yolŋu people and GAA enjoyed playing a part in space science and astronomy education and cultural exchange with the Yolŋu people.

Graeme, Neil and Bruce
Gove Amateur Astronomy

Garma Volunteers

This year a team of around 60 volunteers supported staff in the key areas of:

- construction
- cultural tourism
- dining facility logistics
- waste management
- Key Forum, Youth Forum and Women’s Programs
- information hut
- Garma shop
- media liaison

- medical first aid
- Garma Panel and gallery
- tent management
- reception and production

The Yothu Yindi Foundation is very grateful for the support of each and every individual who volunteers. Each provides their own transport to and from the Garma Festival, brings their own camping gear and works a minimum of 30 hours for the privilege and experience of being a part of and contributing to the Garma Festival of Traditional Culture.

Thank you again from the Staff and Board of the Yothu Yindi Foundation to this year's dedicated volunteer crew.

Other Yothu Yindi Foundation Programs

All Garma attendance fees and other revenues received by the Foundation go to the operation of the Foundation's projects and programs, including Garma, to achieve and deliver the cultural, educational and economic aims and outcomes of the Foundation. Other significant Foundation projects are outlined below.

National Indigenous Recording Project

Arising from the 2002 Garma Symposium on Music and Performance, this project aims to systematically record and document the important and endangered traditions of Australian Indigenous music and performance; to assist in the development of local – and accessible – archive or knowledge centres; and in the development of a national repository. A key element of the NIRP is the work with local Aboriginal communities to develop training programs for Indigenous men and women in the recording and documenting of traditions and management of recorded data. At Garma 2006, another major planning, research and development meeting took place for NIRP, as well as a series of pilot recordings of dance and music, and substantial training of multi-media students to take part in the project. The NIRP is an initiative of the Yothu Yindi Foundation in collaboration with the University of Sydney, the University of Melbourne, Charles Darwin University and other education, music and Indigenous organisations.

Cultural Induction Program for Alcan

In 2005 and 2006, the Yothu Yindi Foundation has conducted a unique Cultural Induction Program for Alcan G3 (the construction workforce) and Alcan Gove Pty Ltd workers. The aim of the program is to give the workers a relevant, clear, practical and entertaining set of information in regard to Indigenous history, culture and social structure, and a clear set of practical advice in regard to communication, exchange, interaction, sensitivities, and access to Aboriginal land.

A rotating team of nine Yolŋu traditional owners, including Dr Mandawuy Yunupijū, Raymattja Marika, Dhangal Gurruwiwi, Witiyana Marika and several other community leaders, deliver the program.

The Cultural Induction Program, to date delivered to more than 1700 Alcan employees has already proved highly successful, with practical, positive results, particularly in minimising the social impact on the Indigenous



NT Ministers with presenters of the Cultural Induction Program (L-R) Witiyana Marika; Hon Paul Henderson MLA Minister for Business, Economic and Regional Development; Hon Kon Vatskalis MLA Minister for Mines and Energy; Dr Mandawuy Yunupijū, Hon Syd Stirling MLA Deputy Chief Minister, Treasurer, Minister for Employment, Education and Training; and Raymattja Marika.
Photograph Courtesy of Alcan

Community of Nhulunbuy during the current Alcan upgrade.

The Foundation plans to expand the delivery of the program, including adapting the Nhulunbuy program to make it suitable for other applications and regions, and is in discussion with several Government and corporate agencies and companies.

Just after Garma 2006, the Cultural Induction Program won for Alcan Gove Pty Ltd and the Yothu Yindi Foundation the NT section of the Prime Minister's Awards for Excellence in Community Business Partnerships (Large business category).

Background: Yothu Yindi Foundation and Garma Cultural Studies Institute

The Yothu Yindi Foundation is a non-profit community based organisation incorporated in 1991. The Foundation was developed by Yolŋu leaders of North East Arnhem Land with the aim of protecting, maintaining and developing Yolŋu law and culture. YYF consists of representatives from the five Yolŋu clans - the Gumatj, Rirratjiju, Djapu, Galpu and Wangurri - who are the traditional owners for the North East Arnhem Land region.

Initially, Yolŋu leaders, in conjunction with leading Indigenous and non-Indigenous academics involved in the development of the Foundation, focused the Foundation's activities entirely on education. The result was the formation of the Garma Cultural Studies Institute (GCSI). For Yolŋu, education does not exist in isolation. The landscape, one's 'country', is the keystone of all learning. It is central to Indigenous law, culture and identity. Consequently, the Garma Cultural Studies Institute has enabled Yolŋu to develop education pathways in accordance with Yolŋu law and culture.

The GCSI's mission is to sustain and extend Yolŋu intellectual traditions and knowledge systems; develop partnership and collaborative relationships with places of learning, other Indigenous peoples and the wider community; and expand human knowledge in a spirit of mutual respect and tolerance.

In 1999, The Garma Cultural Studies Institute began holding an annual forum at the Garma Festival to discuss and explore issues concerning Indigenous people. The Garma Festival assisted not only in cultural maintenance but also in educating non-Yolŋu about the Yolŋu view: the connection to 'country' and the interconnectedness of education to all aspects of living. It provided an avenue for removing ignorance and misunderstanding amongst Njapaki (non-Indigenous people).

Mandawuy Yunupirju was involved in the 1980s in the community-driven transformation of the Yirrkala School to achieve community control of the school and its curriculum. He and his Yolŋu colleagues wanted the curriculum, teaching, learning and literacy to be under the control and supervision of the leaders of Yolŋu culture, parents, Yolŋu teachers and linguists. With Njapaki colleagues and the support of the Northern Territory Department of Education, they created a governance structure which allowed them to explore alternative visions of what it means to be educated and literate. The establishment of the Garma Cultural Studies Institute (GCSI) is a progression of these educational developments.

GCSI has developed partnership arrangements to deliver components of Higher Education courses at Gulkuḷa, by Yolŋu Elders and teachers. The first of these partnerships was with the University of Melbourne and has now extended to other Universities, including Charles Darwin University, Sydney University and RMIT University. The Garma study units aim to introduce students to fieldwork and research in situ in North East Arnhem Land as guests of Yolŋu. Students from a range of disciplines can learn Yolŋu philosophy and culture, and contribute to the learning and research culture of the Yolŋu.

Executive Summary of 2006 Key Forum Report

Garma 2006 Key Forum

The 2006 Garma Key Forum brought more than 450 people to sit on Yolŋu country at Gulḵuḷa in North East Arnhem Land for three days, to listen, share ideas and experiences and discuss vital ideas in regard to the Forum theme of Indigenous Education and Training (training was bracketed with employment).

The organiser of Garma, the Yothu Yindi Foundation and the coordinators of the Forum, Charles Darwin University, achieved their aim of attracting key stakeholders involved in Indigenous education and training policy at the global, national and local levels for the Forum. It was a sell-out event, creating a positive and substantive climate for increased collaboration to bring about improved Indigenous education and training outcomes.

Sixty seven invited speakers delivered key messages through short presentations addressing one or more focus questions (see Main Report, Appendix Two). Sixteen of the official speakers were Yolŋu, sharing perspectives from homelands as well as settlements, often referred to as remote communities. In an attempt to ensure a sufficient, direct Indigenous voice, Yolŋu and other Indigenous speakers comprised two-thirds of the presenters. International perspectives further widened our gaze. Such high profile speakers as Professor Fiona Stanley of the Telethon Institute for Child Health Research and Dr Daniel Etya'ale from the World Health Organisation gave generously of their time and expertise for what all acknowledged as a pressing national concern: improving education and employment outcomes for Indigenous people. (For speaker biographies see www.cdu.edu.au/garma/bios.html).

The program explored the full spectrum of Indigenous education, employment and training issues over five plenary sessions and eleven workshops, which set out to gain insights into twelve critical questions, the first two of which became the primary focus of the Forum:

- How can non-Indigenous people better support Indigenous aspirations in the range of contexts in which Indigenous people find themselves?
- How can Indigenous people encourage an increased understanding of the value of education and promote active participation in communities?

Australia's Greatest Civil Rights Challenge?

The Forum delved into a very complicated subject. The issues surrounding Indigenous education, training and employment create conflicts and offend sensibilities. We learnt that of NT's 63,000 Indigenous people, 54 per cent are younger than 25 and will comprise 45 per cent of the school age population by 2031. But literacy and numeracy outcomes remain poor, the numbers graduating with a full secondary education are increasing but still countable by individual name, and employment opportunities outside rich environments like Arnhem Land are limited. While these problems require educational solutions, their effects are felt at all levels of society, and it is for this reason that policy-makers must place reform of the education system as their highest priority. Much attention has been paid in recent years to endemic chronic disease in Indigenous communities, but Fiona Stanley and Daniel Etya'ale also drew links between literacy levels and poor health. Jeff McMullen from Ian Thorpe's Fountain for Youth Trust argued that the vicious circle linking education to health outcomes can be overcome through the formation of a "literacy brigade", and called upon the wider population to confront what he called Australia's "greatest civil rights challenge". A strong message from Yolŋu speakers was the importance of living, learning and earning on clan estates, in defiance of new attacks on the idea of homelands, outstations and remote community funding emanating from national policy arenas.

A noticeable new anger is emergent in Indigenous education, and critical questions were raised with an even greater sense of urgency, after years of fielding incomplete answers. What does equality mean in education? What does 'a right to education' guarantee for Indigenous people? Does it mean access to a school as in a four-walled building with the habits and timetables of a foreign institution? What about the mass inequalities of performance, expectation and skill level of teachers? If education is a right and not simply a compulsory obligation arbitrarily forced upon 5-15 year olds, then when Indigenous students receive flagrantly unfocused pedagogy; face high turnover teachers; sit in practically segregated remedial classes; suffer poor program and random funding decisions ... is a right being violated? Who can be held to account? If students do not turn up to a school, whose obligation is it to ensure there is a good and clearly explained reason for them to be there? If a child describes a class as angry, are they naming a violation of any right?

Generating solutions

In the spirit of Garma, significant goodwill was generated, together with a desire to work together in an open and honest way to generate solutions to difficult but surmountable problems.

At the conclusion of the final plenary session at the 'Key Forum on Indigenous Education, Employment and Training' community leader recently named 'Territorian of the Year', Raymattja Marika, read aloud a Charter of 19 key issues that require urgent consideration from policymakers and action in the immediate future.

Charter of Key Issues

1. Affirmation of both ways schooling;
2. Community input and control of education process. Including input into selection of staff;
3. A failure to commit to 1 & 2 could result in another lost generation (more effort, sense of urgency);
4. Allocation of staff to be determined by agreement based on enrolment rather than attendance and linked to a community driven plan with specified outcomes;
5. Need for a Yolŋu driven research and planning exercise concerning delivery of secondary education in the Miwatj region with specific reference to the Dhupuma experience;
6. Urgency of requirement to train Indigenous teachers with special reference to remote area delivery;
7. Urgency of requirement to improve cross-cultural competencies and leadership skills of non-Indigenous teachers;
8. Need for intensive and concentrated support and mentoring for secondary graduates;
9. A call to wider Australia for volunteers with specific experience to support Indigenous education in the bush;
10. Align training to employment outcomes;
11. Foster, develop and support economic activity in homeland communities, recognising the links between education and training to business and jobs across a range of industry sectors;
12. Recognise the value of cultural practice and Indigenous knowledge to the hybrid economy;
13. Recognise that community wellbeing is the product of both economic and cultural sustainability;
14. Yolŋu law is rigorous in its discipline. This discipline must also apply to education and training;
15. Evidence based action and range of successful methods;
16. Genuine partnerships;
17. Fearless, real two way symmetrical communication;
18. Formal coalition to further the Indigenous education experience; and
19. Report back to next Garma.

The Charter, summarised and endorsed by Yolŋu leaders, affirms common agreement where action is required. It also contains a number of themes voiced at the Forum by many different speakers from diverse cultural backgrounds. There was a strong feeling that the resolutions were the result of a negotiation between the Yolŋu and their privileged visitors, and that they would therefore provide a means of co-ordinated action to achieve social transformation and change.

According to Raymattja Marika, the word "garma" refers to an open place where ceremonies that can be viewed by everyone are negotiated and produced. However, the meaning of "garma" is not limited to the collective performances of dances and songs – it can be applied to any place where different people gather to share their ideas. In this sense, the Forum provided an open place for a collective dialogue on Indigenous education and training, for as Raymattja explains, "garma also means an open forum where people can share ideas and everyone can work hard to reach agreement. The old people told us the school should be like a garma setting" (Marika 1999:114).

Taking into account this interpretation of “gamma”, the discussion of Indigenous education was itself a learning process that allowed the 19 key issues to emerge from an authentic dialogue between all the participants present at the Forum. However, the act of reaching agreement on what needs to be done only constitutes the first stage of the process, a point stressed by many speakers. This report seeks to formulate some more specific ways in which these goals can be achieved and to highlight the additional work required to get there.

Fields of Action linked to 19 Key Issues

Under direction from the Gama Forum Steering Committee, an attempt has been made by the report authors to contextualise the 19 key issues in terms of various ‘fields of action’. These are not exhaustive, but are intended to suggest and illustrate how the many policy issues arising from the diverse range of discussions and presentations might be implemented, with some attention also paid to the social forces and conflicts they are to interact with. The flowchart (Figure 1) and pictorial version (Figure 2) outline some modes of action that can be used to conceptualise how the 19 key issues summarised by Yolŋu leaders can be brought into practical reality, whilst referencing additional points that also emerged from the Forum.

It is hoped this will help readers who were not at Gama, and hence have no framework for understanding the charter of 19 actions listed at the Forum’s close, to appreciate the richness of issues the key issues were drawn from. However, it should be noted that no attempt has been made by the authors to pose as or to overwrite Indigenous voices. The responsibility we have assumed is to honour the diverse range of issues that were canvassed during the Forum and to highlight possible fields of action.

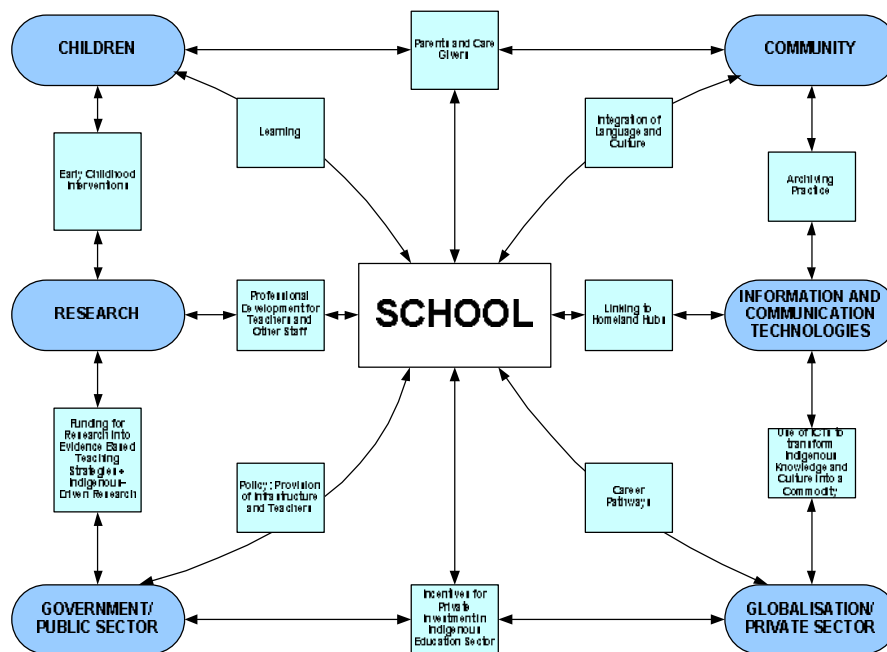


Figure 1: Fields of Action

1 Early Childhood and Intergenerational Knowledge

The charter of key issues included a call for volunteers to support Indigenous educators in the bush (Key Issue 9), with an implicit reference to Jeff McMullen’s notion of a “literacy brigade”. But for this approach to be effective, efforts to engineer a ‘book culture’ must be supported by intensely resourced and staffed early childhood programs that involve parents and carers in the education of their own children.

Several commentators drew on research showing that from the age of five, children who have not acquired the foundations for literacy and numeracy before formal schooling will struggle and fall further behind as the demands of schooling intensify. An achievement gap in education starts to be manifest in early childhood between children from homes with and homes without “book cultures”. From a health perspective, learning difficulties and reading failures lead to poor health outcomes, which themselves can manifest in children in the form of poor self esteem and estrangement behaviours.

The argument was made that improving levels of education – and in particular, literacy – amongst parents and carers will lead to better health outcomes and longer life expectancy for their children. The call for a ‘literacy brigade’ to produce and deliver reading materials was one of the strategies proposed to break the vicious circle between education levels and health outcomes.

To be successful, early childhood programs must be intensely resourced and run by qualified teachers and early development specialists, yet concerns were expressed at the Forum that neither of these criteria are being met in the mix of programs and services currently on offer. Considering the long term economic benefits from preventing emotional and behavioural problems at a later age, there is a strong argument for the redistribution of funding from the Australian and state government school system towards early childhood programs for Indigenous children most at risk. There are also funding shortages for children’s services in remote communities, with a desperate shortage of trained staff to deliver a range of vital services that extend well beyond that of a child-care centre or school.

One possible way of addressing this problem would be to extend early intervention programs for parents and their children, as they are able to create a referral network between the community, the school and children’s services, and work to prevent emotional and behavioural problems before

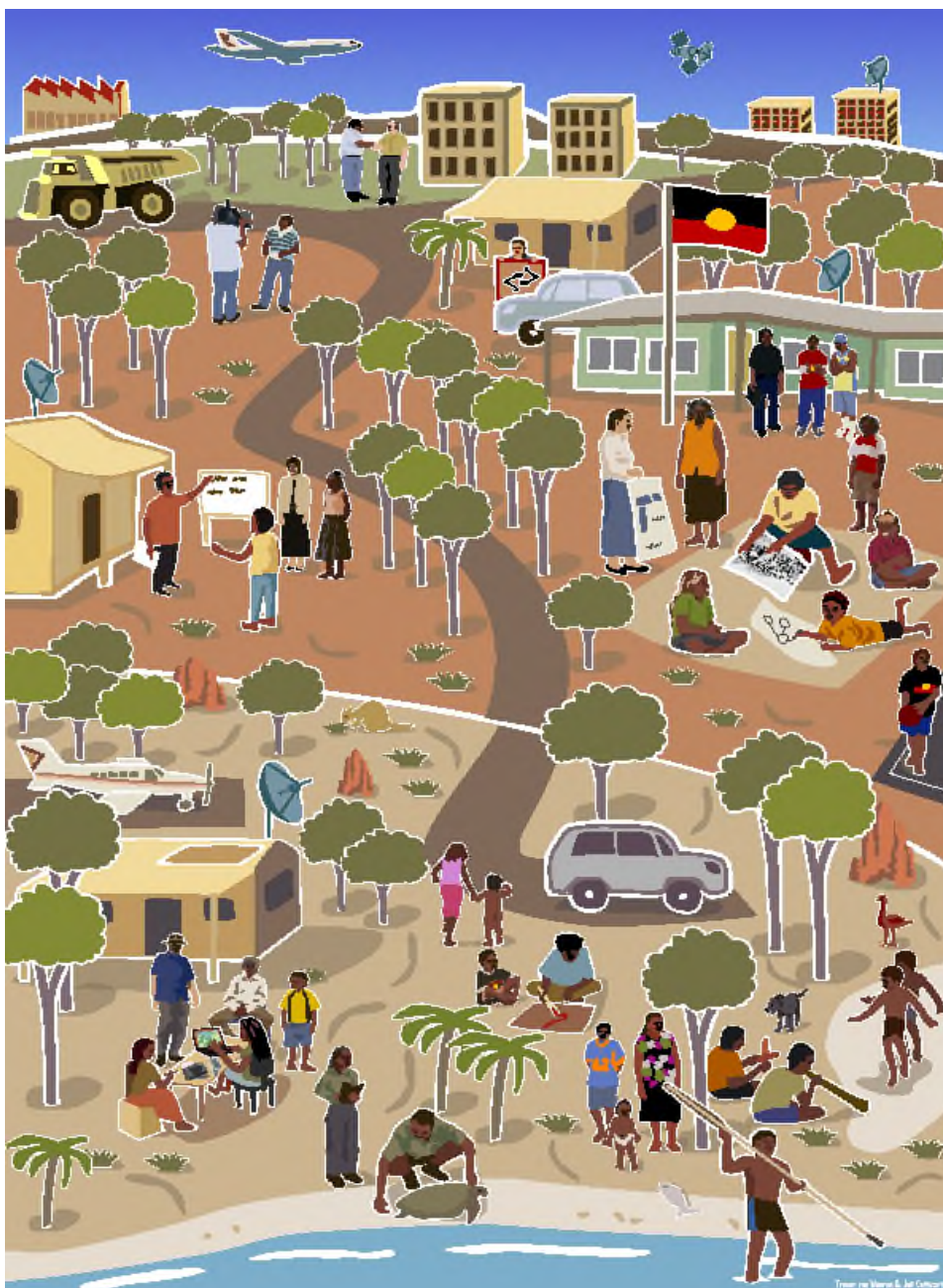


Figure 2: Fields of Action illustrated

they occur. Programs designed to improve parent-child interactions might also contribute to building a relationship of trust between early childhood workers and the community, which is crucial to the effectiveness of any early intervention. The success of programs such as *Let's Start* in employing Indigenous early childhood workers suggests that some of these staff shortages can be overcome in ways that increase community participation.

The main report also investigates some of the ways in which early childhood services can be integrated with traditional child rearing practices to better prepare children for school. The Yolŋu leaders called for the self-discipline associated with traditional law and cultural practices such as dance to be extended to other forms of education (14), and the inclusion of dance into the curriculum at the Yirrkala schools shows that traditional forms of self-discipline provide an effective means of uniting a student body. The medium of dance might also provide further ways of recognising the knowledge of Indigenous people within the formal education system. A professional dance program instituted according to the NAISDA model might be established in the NT to train a cadre of Indigenous dance teachers to work in community schools.

1.1 Focusing on literacy in the home to improve health and education outcomes

SUGGESTED ACTIONS

- Support the call for a “literacy brigade” to break the vicious circle linking inadequate education levels and health outcomes.
- Make as a priority in Indigenous education quality interventions for the 0 to 5 age group with a strong emphasis on basic literacy and numeracy skills.
- Improve programs and funding arrangements so that greater numbers of children are prepared and ready for school.
- Introduce evidence-based early childhood learning, ensuring early childhood educators, childcare providers and special service providers have specific preparation in skills related to emergent literacy and numeracy.
- Demand greater accountability within the education system for delivering better outcomes.

1.2 Engaging parents and carers in early childhood

SUGGESTED ACTIONS

- Undertake a systematic audit and review of the children and community services currently provided for Indigenous communities in remote areas.
- Consider the introduction of a remote area teaching program for workers in children and community services.
- Provide further support for parent-child early interventions that develop trust and increased community participation in early childhood programs.

1.3 Extending the discipline of dance to other forms of schooling

SUGGESTED ACTIONS

- Support inclusion of traditional dance as part of the curriculum in both ways schools to assist the self-discipline of students.
- Extend the scope of professional dance programs to provide alternative career pathways for students and to train teachers.
- Offer fully-funded teaching positions to qualified Indigenous dancers to teach dance programs in community schools on a permanent or rotating basis.
- Institute a professional dance program in the NT designed according to principles of the NAISDA model.

2 A Systematic Approach to Formal Education

If one compares the concerns outlined by Yolŋu speakers in the Yolŋu languages session with the views expressed by western educators and policy representatives, then it becomes clear that the current ‘crisis’ in Indigenous education can be approached from two points of view:

On the one hand, we can focus on literacy and numeracy benchmarks and argue that more systematic, evidence-based pedagogy needs to be introduced to resolve the problem;

On the other, we can point to children not learning their first language as evidence that the traditional connections between land, language and family are breaking down in some communities.

Whichever way you look at this “crisis”, it is clear that the philosophical approach Indigenous people have consistently put forward as a concrete solution to this problem – namely, the philosophy of ‘both ways learning’ originally developed by teachers and students at the Batchelor Institute – is almost alone in being able to maintain traditional culture and educate children in both their first language and English.

At this turning point, where the future of Indigenous education is very much at stake, everyone involved in this field must recognise the vital contribution that the bilingual and bicultural education programs (introduced in the 1970s and then re-badged within the Northern Territory education administration as “Two-way learning” in 2000) have played in maintaining traditional culture and transforming it into a form of knowledge that is recognised within the mainstream education sector. It is only the remote area teacher education programs run by the Batchelor Institute and Deakin University in the 1980s that have increased the participation of Indigenous teachers in the education system, and Forum participants argued it is time for this program to be re-invigorated.

High quality and well resourced “both ways” schooling can arm students with the skills to deal in cross cultural contexts as global citizens (Key Issue 1). Reflection upon the history of bi-lingual education in the Northern Territory will reveal that such programs have acted as a powerful decolonising force and offered a form of cultural protection, vital for social cohesion and community well being, as they have helped to maintain the continuity of traditional culture, particularly amongst the Yolŋu. In communities that are strong in first language, the “both ways education” philosophy can be re-invigorated through partnership agreements between Batchelor Institute, Charles Darwin University and DEET that fund a teacher-linguist in every community school. In communities where first language is not as strong, alternative educational options will need to be considered, but the re-establishment of “both ways” programs should be considered if there is sufficient community support for it. Indigenous knowledge and authority are under-utilised resources for informing an engaging, relevant curriculum and ‘recognition space’ in the school linked with students’ lived experience outside (14).

While the strong political contribution of bilingual and bicultural education is recognised, it also needs to be conceded that some of the pedagogical aims of the bilingual programs have not yet been realised, with only a marginal improvement in literacy and numeracy for students educated at ‘Two-way Learning’ schools. There is evidence across the board to show that Indigenous students living in remote areas perform at levels way below non-Indigenous students. In line with a call to establish community controlled schools (2), researchers and educators must undertake a systematic audit and review of the Indigenous education sector, and reach consensus on the evidence-based education methods that are proven to work for lifting outcomes (15). Once the best educational methods have been catalogued, the next challenge is to introduce and translate these into practice in a manner that is harmonious with existing Indigenous knowledge and practices. Evidence-based education needs to provide a transformational and empowering experience, rather than conflicting with traditional knowledge and community aspirations.

High expectations for achieving requisite skills can be met through expert use of proven accelerated development techniques. There is some evidence to suggest that the National Accelerated Literacy Program and the Yachad Accelerated Learning Program can improve reading capacity for Indigenous students way beyond current levels of achievement. The iconographic painting presented by Jannette Ngale McCormack, an Indigenous woman and teacher of the Accelerated Literacy program, demonstrates that the AL methodology can be interpreted in a way that fits harmoniously with Indigenous literacies (see Main Report, Plenary 4 summary).

To ensure that the next generation of Indigenous leaders is highly skilled in both domains, it is of crucial importance that systems are put in place to identify talented Indigenous students, and to give them the extra tuition and support they need to complete tertiary education. The next generation of Indigenous leaders must be highly articulate in both their first language and English, and lead service provision in remote communities. To assist those students at risk of dropping out of secondary school or vocational training, social services must be aligned to reinforce and broaden the school’s approach. All stakeholders have a part to play, but individual case management of each student is required so no one slips through the gaps in a state of alienation and anger. This is particularly important during periods of transition which pose the greatest risk: early childhood to middle schooling; primary to secondary; childhood to adolescence; school to work (8).

2.1 An outline for education reform in the NT

SUGGESTED ACTIONS

- Match educational goals to the skills and competencies that Indigenous students need to develop to their fullest potential.
- Establish clear and ambitious goals in the areas of educational excellence and career pathways to ensure that students are motivated to learn.

- Establish measurable targets against which progress can be measured.
- Target the identified talented Indigenous students to receive intensive development and leadership training, to build a critical mass of politicised, highly articulate leaders and influencers.

2.2 The affirmation of both ways learning

SUGGESTED ACTIONS

- Establish a Northern Territory trial of the allocation to schools of adult education resources to promote teaching.
- Charles Darwin University and Batchelor Institute to strengthen their collaboration to provide complementary teacher education and professional learning.
- Explore sharing responsibility between BIITE and DEET for housing of lecturers and for study spaces.
- 'Mentoring' support for new graduates, both Indigenous and new non-Indigenous staff in schools.
- A re-commitment by BIITE to being a place where Indigenous languages, knowledge and cultures take pride of place.

2.3 Reaching consensus on educational methods

SUGGESTED ACTIONS

- That catastrophic education results receive the same concerted national research attention and financing that health research receives for its comparable policy and service delivery challenges.
- Researchers, commercial developers and educators to reach consensus on the best available evidence-based teaching methods, to create age-appropriate, engaging and effective curricula and interventions based on research findings.
- Current knowledge about early identification of children at risk for reading and computational difficulties be applied in a range of settings and robustly evaluated using randomised assignment and other means of generating reliable findings.

3 Teacher Education and Professional Development

Many analyses converged on the finding that teacher training does not equip teachers with evidence based knowledge and practical strategies for teaching literacy and numeracy, whether the school is two-way or English intensive (6 and 7). A difficulty for Indigenous teacher training is the minefield that curriculum designers must navigate to appease different constituencies who all have different ideas about what is good for Indigenous learners and communities. National curriculum debates are complex enough: in the contentious arena of Indigenous education and training, passionate debates about what constitutes culturally appropriate pedagogy add another layer of complexity. Some argue that standardised measures of attainment are too narrow and that a greater acceptance of diversity and an expansion of what is valued as achievement are also required. Indigenous education theorists can similarly emphasise differences in Indigenous learning styles and approaches to knowledge. The arguments can be roughly summarised as follows: if mainstream curriculum is unsuitable for different populations, then it is the system and not the student which is ineffective.

There was a call at the Forum to shift the focus from cultural difference as an explanation for underperformance, towards a renewed assessment of the education services that are failing to deliver outcomes. Within education policy, appeasing such different perspectives leads to a focus on the nature of the student's general circumstance and background and the external factors which impede or enhance achievement (poverty, overcrowding, poor attendance and high student mobility among them). More emphasis needs to be placed on amassing information and driving policies concerning the necessary skill level, delivery methods and optimal training techniques for the educators, paraprofessionals, mentors and interveners who are tasked with conferring useable competencies in school and training settings. Effective teaching of academic skills in marginalised settings is a highly developed and professionally demanding capability, requiring quality pre-service learning, on-the-job preparation and the wisdom of trial and error borne of practice. Reading, writing, computation are neither easily acquired nor natural skills – direct, systematic and expert instruction is required, placing even greater pressure on educators to have technical expertise, cross-cultural competency and leadership skills (7). The high workforce turnover rates in many regional and remote schools attest to and also exacerbate the challenges involved, whilst reinforcing the call for a more serious commitment to increasing the proportion of trained and qualified Indigenous education professionals (6).

The Main Report looks briefly at the constraints currently preventing greater numbers of potential Indigenous candidates from assuming teaching and training career options. Flexible on-site service delivery is recommended and reference made to the need for more authentic inclusion of language and culture work in schools, as this is a tried and proven means of attracting and retaining Indigenous staff into education. In developing ways of improving Indigenous education, training and employment outcomes, the impact of unintentional cultural bias and paternalism within the habitual institutional processes and expectations of educators and administrators cannot be overlooked (7). Indigenous knowledge and authority are under-utilised resources for informing an engaging, relevant curriculum and 'recognition space' in the school linked with students' lived experience outside (12 and 14). Finally, a case is made for the contribution that greater shared understandings of Indigenous and non-Indigenous ways of being in the world could make to successful co-existence in an increasingly beleaguered 21st century.

3.1 Increasing the number of Indigenous teachers and paraprofessionals

SUGGESTED ACTIONS

- Flexible service delivery resourced as a national priority, especially for small and remote schools and homeland centres where there is a density issue.
- Operationalise the language and cultural aspects of curriculum policy outside of official Two Way schools (as per DEET's Indigenous Language & Culture report, 2006: 8), in recognition of the fact that language and culture as a core part of a school teaching program is critical to professionally involving Indigenous assistant teachers in a real and meaningful way.
- Investigate the necessary and optimal characteristics and training of Indigenous educators and para-professionals for expert work across the education sector, from early childhood through to adult education and policy administration.
- Assemble tested and costed evidence on the benefits to the whole system (school, community, teachers, parents, students, NT DEET) of having qualified and professionalised community based Aboriginal assistant teachers, to move arguments from a moral to an efficacy platform.
- Establish an applied research and workforce development agenda between CDU, BIITE and Indigenous partners, exploring such questions as: What do Indigenous parents, community members really think about education/their school? What is the value/status placed on education as a profession among Indigenous people? How to get Indigenous people into leadership positions and how to support them stay there?

3.2 Ongoing training for non-Indigenous teachers and staff at all levels, including leadership and senior management in effective cross-cultural pedagogy

SUGGESTED ACTIONS

- Teacher education and professional development to include greater information on how the system works and to equip Indigenous teachers and paraprofessionals to participate and provide leadership for local control over key decisions.
- All non-Indigenous education and training staff, including senior management levels, should receive comprehensive induction in and ongoing training in cross-cultural competency to enable individuals and systems to respond respectfully, intelligently and effectively to cultural differences and similarities.
- Establish the minimum student-teacher ratios, teaching and support staffing levels, professional development requirements for non-Indigenous teachers (ESL qualifications) and professional development for Indigenous teachers required for effective instruction and workforce development in Indigenous schools.

3.3 Recognising the cultural knowledge base of Indigenous school staff and community educators

SUGGESTED ACTIONS

- The cultural knowledge base of Indigenous school workers be recognised and remunerated in material recognition of the specific expertise Indigenous workers bring to their position
- Indigenous school workers to have a professional learning plan and support to undertake quality education, training and research to upgrade their qualifications. This should also include support for developing curriculum that teaches Indigenous and non-Indigenous literacies.

4 Infrastructure and Resourcing

Many protests were heard at Garma of the 'top down' approach to education policy development, staffing allocation and funding. Hierarchies of information and decision-making power serve to ensure that even under conditions of local management, it is almost impossible for Indigenous leaders to hold the system accountable for: funding and support; the relationship between shifting goals, how money is spent and impact on the ground; and information that would help people question the conditions that lead to the outcomes they are seeking to shift (Key Issues 5 and 17).

Historically, measured against standardised achievement data, white students and urban schools with students from mid to high socio-economic backgrounds still outperform Indigenous students and remote schools. While little information was provided at Garma on the relationship between poor educational outcomes, school resources and governance structures, it was widely assumed that the massive differentials on achievement tests and attainment rates evidenced today reflect Australia's divided past, and the current hierarchical and essentially non-Indigenous mechanisms of school control. Speakers such as Brian Annan and Te Kupa Stirling from the New Zealand Ministry of Education spoke of the need to invert this power hierarchy, wherein substantive decision making power over such critical issues as recruitment ('hire and fire') and resource allocation is held within centralised administrations. This in turn emerged out of large questions concerning what drives and who is responsible for school performance.

A number of commentators made the point that a sharp focus on student achievement is required at all levels. At the moment, the burden of proof and explanation for failure falls to students and communities, and as representatives from the Northern Land Council and Wadeye made clear, it is an unequal bargain (13). Principals, department officials, teacher and researchers need to bring greater expertise and problem-solving assistance to those communities and leaders who are determined to own the responsibility for redressing achievement shortfalls in education.

The Forum called for staffing allocations to match enrolment not attendance (4) and for communities to have a greater say in the hire and fire of staff (2). The discussion looks at areas of resistance and accommodation that could be anticipated within government around the issues of community control and staffing formula allocations.

Finally, an exploration of the call for government and business to provide strategic support and remove barriers to earning a living income and gaining an education on country is given, with particular emphasis on the role of information and communication technology in providing opportunities for people to work from remote locations as part of the new economy (11). This discussion is particularly important in the context of current federal policy overtures which question the viability of homelands and outstations.

4.1 Community Control

SUGGESTED ACTIONS

- That state/territory and federal government representatives begin the process of building relationships of trust and free information exchange with communities about the ownership, direction and resolution of Indigenous education challenges.
- That the question of who owns the responsibility for under-achievement in schools be used as the entry point for further, honest discussions about governance and control.

4.2 The apparent absurdity of the current funding formula

SUGGESTED ACTIONS

- That specific funding and staffing mechanisms be determined for Indigenous schools which accurately factor in known levels of disadvantage.
- That research exploring the institutional costs associated with redressing the burden of poor education and whether current funding levels are adequate to meet the costs be commissioned.
- That the allocation of staff and community input into the hire and fire of staff be linked to a community driven plan with specified outcomes (2 and 4).

4.3 Supporting ICT-enabled economic activity in homelands and communities

SUGGESTED ACTIONS

- That schools in hub communities supporting homeland education centres work with homeland leaders to build residential programs via ICT infrastructure, including distance education.

- That proof of concept of alternative energy source (bio-diesel, solar) for wireless connectivity within centres be explored.
- To overcome the lack of a clear homelands education policy within government, that DEET look to provide ICT infrastructure and distance education to those homelands with proven track records (e.g. over 80% attendance, more than 15 enrolments, averaged over 5 years).

5 Investment, Employment and Training

5.1 Summary

Contrary to government expectations, the Indigenous population is increasing in areas that, if left to 'mainstream' Australia, would be in population decline. But where struggling farmers and civic and private sector parties in regional Australia might find themselves benefiting from subsidies to stay viable in otherwise marginal circumstances, in recent times, the federal government has been questioning the size of population that can be supported in Indigenous homelands and small communities. The age-old message from Indigenous people on this issue was clear: the right to live and earn on one's land is imperative.

Participants at Garma argued that training should equip people for properly paid employment where they live or enable people to be able to join an increasingly mobile workforce should they wish. Recognising that community wellbeing is the product of both economic and cultural sustainability was highlighted by Yolŋu leaders as a key issue (Key Issue 13). A clear message was that flexible training delivered in tandem with local Elders or a cultural mediator on country to ensure the context is appropriate is likely to lead to better outcomes than mainstream courses (10, 11 and 12). At the same time, the global economy requires workers who have skills that are transferable (10). People need lifelong learning options, possibly combining adult education with remedial training, to re-engage students that may have not completed secondary school.

But the question must be raised: Who is responsible for Indigenous education and training – government or industry? Instructors or students? In thinking about ways to improve career pathways, it is useful to consider the purpose and connections. If the goal is productive adulthood, then government must take the responsibility for overcoming the current mismatch between education system offerings and the economic opportunities beyond it. Governments have specific responsibilities either as direct service provider, funding body or policy enabler, for ensuring that school-based education gives students the ability to read and calculate at a minimum tenth-grade level. They must also ensure that graduates have problem-solving skills; written and oral communication skills; the ability to work in groups and with people different from oneself; time management and self-discipline; together with knowledge of and comfort with contemporary technologies.

In many communities, infrastructure for adult education is often synonymous with dysfunctional facilities; access to training funds is limited and narrowly prescribed; and school-to-work transitions are disconnected from emergent opportunities. The government's inflexibility and constrained operations when it comes to sponsoring entrepreneurial initiatives can be bypassed through private and non-profit partnering. Industry and other sponsors have a role in investing in innovation and doing the work necessary to match opportunities to people's circumstances; while Indigenous students, trainees and employees must take a large responsibility for responding to and exploiting available opportunities to the fullness of their capability, aided where necessary by targeted mentoring and coaching.

5.2 Valuing the hybrid economy

SUGGESTED ACTIONS

- Resolve competing policy agendas between the state/territory and federal governments in relation to Indigenous custodianship, rights to be on land, education and training agendas.
- Government and industry to support Indigenous enterprises, including community-based language workers and knowledge holders, for commercial consultations.
- Government to enable and encourage through incentives, investment in Indigenous businesses, including planning and risk management.

5.3 Beyond government: industry and philanthropic support for enterprise

SUGGESTED ACTIONS

- That government training funders work with industry pioneers to develop workplace curriculum needs relevant to the life experiences of Indigenous students, but which enable them to engage in the wider economy.

- Acknowledging English literacy and numeracy competencies are required for most jobs where there are skill shortages, ensure relevant training incorporates intensive literacy and numeracy immersion programs as part of a broader curriculum.
- Job pooling to be explored by employers to alleviate attendance pressures for Indigenous workers.

5.4 Creating career pathways

SUGGESTED ACTIONS

- Recognition of and explicit commitment to the ongoing requirement for public expenditure in the drive to create flexible and realistic employment and career options for Indigenous people.
- To better target employment strategies to suit regional circumstances, featuring partnerships between Indigenous aspirations, industry, the philanthropic sector and government services, develop detailed regionally-based quantitative assessments of the supply of, and demand for, Indigenous labour in different settings.
- To drive a greater commitment to integrated training options, account for the cost of not investing in Indigenous people in positions when assessing the viability of local and regional projects and developments, whether these are generated from the public, private or non-government sectors.

Specific actions already underway as a result of the 2006 Garma Forum

The 2006 Key Forum raised the bar on honest and searching discussion, topicality, and fearlessness. It provided a networking opportunity and catalyst for actions which are already underway as we go to print, proving that the event itself is simply the most visible part of what it represents. Indigenous and non-Indigenous people from a range of sectors were encouraged to interact in a relaxed, friendly and supportive environment and to consider ideas, experiences and innovations from Australian and international settings.

We have listed below actions that we were aware of in relation to different stakeholders at the time of publication, knowing that many other actions and networks were created that have escaped this preliminary listing.

Yolŋu

For Yolŋu leaders, many of the strategies for further action are identified in the charter of nineteen key issues (see Figure One). At the local level, the Yirrkala Community Education Centre and community report significant progress negotiating their reform plans with senior DEET staff since the Forum, including integrating the key issues into a long term development plan with stakeholders.

Yalu Marŋgithinyaraw members Elaine Maypilama (Lawurrpa) and Joanne Garŋgulkpuy will be encouraging Yolŋu who have returned to their communities to attend Garma as one way of reconnecting with their culture. Among other projects, Yalu Marŋgithinyaraw, Galiwin'ku, work to assist Yolŋu people to return to their communities from living rough in Darwin.

Schools

As a result of attending and presenting at the Key Forum, students from Jabiru Area School are pressing for additional resources: "Overall our students got an enormous amount of pride and confidence from Garma and they returned to school more empowered and approached the Principal for further funding for tutors and more computer access, much of which was forthcoming. They also returned with extra energy, ready to tackle their Year 12 studies. Strong leadership is important, yes, but our students are those types of role models for the rest of the school and the entire community of Jabiru." (Andree Rice, Teacher Jabiru Area School)

Educators

Early childhood, teachers and academics gained professional development, increased morale, strengthened networks and behind-the-scenes collaborations.

Principals

The Australian Principals Associations Professional Development Council (APAPDC) commissioned and had completed a promotional DVD on Garma to explain what Garma is about and to promote it. APAPDC has also undertaken to fund a group of approximately 25 key Professional Association leaders nationally to attend Garma in 2007 and will also offer a subsidy for any 'Dare to Lead' (the APAPDC project) school leader who wants to attend.

APAPDC are currently planning ways to ensure that Indigenous issues and education are built into the Principals Associations' future work plans. A 'Futures Planning' Forum will be conducted early in 2007 for this purpose.

APAPDC are developing partnerships with Early Childhood Associations and initiating several pilots which focus on the school/higher education linkages and student pathways to extend the current Dare to Lead focus which is specifically on the compulsory schooling years.

Government

NT DEET is actively discussing policy interpretations of the 19 Key Forum issues and related actions arising out of Garma with the Arnhem Land educational leadership, and is inviting DEST to do the same. DEET have committed to reporting back at Garma in August 2007.

The Northern Territory Minister for Education, Ministerial staff, and senior officers from the NT Department of Employment, Education and Training are using the key issues and other actions identified at the Forum as the basis for productive dialogue. These issues and actions provide impetus and support to the Territory Government's school improvement agenda and determination to build education partnerships with fifteen Community Education Centres in remote communities.

Aboriginal and Torres Strait Islander Social Justice Commissioner Tom Calma is convening a National Indigenous Education Think Tank in 2007. It will focus on remote area education to carry out long term strategic thinking with targets that can be measured against human rights standards.

Charles Darwin University

The School for Social and Policy Research and Menzies School of Health Research have agreed to make Indigenous education and health research a joint priority.

Alcan and CDU are investigating possibilities of including elements of the NALP within their YNOTS program; a 3 month life skills course for Indigenous youth as a pathway into vocational studies, with a focus on literacy and numeracy training. It may also extend through to their work skills program.

The National Accelerated Literacy Program and the Yachad Accelerated Learning Project are exploring a possible interventional research alliance.

Nganampa Health Council are exploring establishing a parent and child support program along the lines of 'Let's Start' run by Charles Darwin University's School for Social and Policy Research. Several visitors from Nganampa Health Council took the opportunity of visiting the Tiwi Islands accompanied by School for Social and Policy Research on their way to Garma.

Other Activities

The Education Transformations organisation was listed on the Indigenous Stock Exchange to assist in the development of a community managed schools sector in the Northern Territory (19 September 2006).

The development of a learning exchange between Australia and New Zealand is being explored. This could involve Te Kapa Stirling taking a group of senior Maori students to the Garma Festival or the Dreaming Festival in 2007 to learn and share their culture with senior students from Arnhem Land and from other Indigenous communities. Reciprocal visits to New Zealand could also be arranged. The aim of the reciprocal learning relationships between student leaders would be to place the schooling improvement learning agenda on the next generation's table.

Presentations to policy networks immediately following Garma included:

- 'The process of building in reform and structural barriers faced to improving student outcomes in New Zealand' SSPR-DEET seminar at DEET with Te Kapa Stirling and Brian Annan, NZ Ministry of Education
- 'Addressing People's Health: going beyond the medical', SSPR seminar at CDU with Daniel Etya'ale, World Health Organisation, Geneva
- Te Kapa Stirling and Brian Annan addressed a DEET Local School and Community Partnership workshop
- Te Kapa Stirling and Brian Annan's report of their learning connection
www.cdu.edu.au/garma/papers.html

A separate, complementary Key Forum Report has been compiled and produced by CDU, and can be referred to for more detail of the Forum and its outcomes.

Garma Festival 2006 Program

| THURSDAY 3 AUGUST | |
|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------|
| All Day | Yolŋu Clans Arrive |
| 5.30-8.00pm | DINNER for REGISTERED GUESTS |
| 6.00-9.00pm | Band Performances Main Stage |
| 8.00-10.30pm | Film Screening Forum Shelter 2 |
| 9.05pm | Qantas Charter Arrives Nhulunbuy (Gove) Airport |
| FRIDAY 4 AUGUST | |
| 6.30am-8.30am | BREAKFAST |
| All day | ARRIVALS & REGISTRATIONS |
| 9.00am-1.00pm | Yirrkala CEC Open Day & Buku-Larrŋgay Mulka Art Centre tour Coaster Bus Shuttle from reception |
| 11am-4pm | Print Workshop – Introduction for Indigenous artists to the 2006 Garma Collaborative Print workshop, Garma Panel Gallery |
| 12.00-1.30pm | LUNCH - Lunchtime Concert, Larrakitj Stage |
| 4.00pm | WELCOME AND GARMA OPENING SPEECHES – Bungul Shelter |
| 4.30pm-sunset | Bungul |
| 5.30-8.00pm | DINNER |
| 7.00-10.00pm | Band Performances, Main Stage |
| SATURDAY 5 AUGUST | |
| 6.30am-8.30am | BREAKFAST |
| All day | Key Forum see separate program Print Workshop continues - Garma Panel Gallery |
| 12.00-1.30pm | LUNCH - Lunchtime Concert, Larrakitj Stage |
| 4.30pm-sunset | Bungul – including major awards and announcements |
| 5.30-8.00pm | DINNER |
| 7.00-10.00pm | Band Performances, Main Stage |
| 8.00pm-10.30pm | Film Screening, Forum Shelter 2 8.00-10.00pm Astronomy – the Point |
| SUNDAY 6 AUGUST | |
| 6.30-8.30am | BREAKFAST |
| All day | Key Forum – see separate program Print Workshop continues - Garma Panel Gallery |
| 12.00-1.30pm | LUNCH – Lunchtime Concert, Larrakitj Stage |
| 4.30pm-sunset | Bungul – including major awards and announcements |
| 5.30-8.00pm | DINNER |
| 7.00-10.00pm | Band performances – Main Stage including major awards and announcements |
| 8.00-10.30pm | Film Screening, Forum Shelter 2 |
| MONDAY 7 AUGUST | |
| 6.30-8.30am | BREAKFAST |
| All day | Key Forum – see separate program Print Workshop continues – Garma Panel Gallery |
| 12.00-1.30pm | LUNCH - Lunchtime Concert, Larrakitj Stage |
| 4.00-10.00 | Garma open to visitors from Nhulunbuy |
| 4.30pm-sunset | Bungul |
| 5.30-8.00pm | DINNER |
| 6.00-10.00pm | Band Performances, Main Stage |
| 8.00-10.30pm | Film Screening, Forum Shelter 2 8.00pm-10.00pm Astronomy – the Point |
| TUESDAY 8 AUGUST | |
| 6.30-8.30am | BREAKFAST |
| All Day | KEY FORUM has formally concluded. Registered participants welcome to participate in listed activities still running. REFER TO DAILY NOTICE BOARDS |
| 10.15-10.30am | MORNING TEA |
| 12.00-1.30pm | LUNCH |
| 2.30-3.00pm | AFTERNOON TEA |
| 5.30-8.00pm | DINNER |
| 7.30-10.00pm | Film Screening - Forum Shelter 2 |
| WEDNESDAY 9 AUGUST | |
| 6.30-8.30 | BREAKFAST |
| | Final Departures |
| 12.00 noon | Guŋkuŋa Site Officially Closed TO ALL GARMA PARTICIPANTS |

Acknowledgements

PRINCIPAL PARTNERS



SPONSORS



SUPPORTERS



SUPPLIERS



SPECIAL CONTRIBUTORS TO GARMA 2006

