



**GURRUMUL YUNUPINGU FOUNDATION**

**2016-2017 ANNUAL REPORT**

PO Box 36068 Winnellie NT 0821 • ABN: 25 163 166 283 • ACN: 163 166 283

## **BUSINESS OVERVIEW**

Business name: Gurrumul Yunupingu Foundation (GYF)

Business structure: Australian Public Company

ABN: 25 163 166 283

ACN: 163 166 283

Business location: 11 Voyager St, Stuart Park, PO Box 36068, Winnellie NT 0821

Date established: 16<sup>th</sup> May 2013

### **Directors**

Mark Grose (Chairperson and Public Officer) appointed 2013

Michael Hohnen appointed 2013

Barbara Pitman appointed 2013

Professor Fiona Stanley AC appointed 2014

Damian Trotter appointed 2015

### **Committee of Management**

Mark Grose (Chairperson) appointed 2013

Michael Hohnen appointed 2013

Barbara Pitman appointed 2013

## **SERVICES**

The Gurrumul Yunupingu Foundation provides a single service – to identify, support and resource the development of arts and cultural programs that enable remote young Indigenous people to contribute to culturally vibrant and sustainable communities.

The programs are community designed and driven, targeting the natural talents of remote young Indigenous people. It is expected that there will be very high participation rates and ongoing demand.

## **VISION STATEMENT**

The Gurrumul Yunupingu Foundation's vision is to create greater opportunities for remote young Indigenous people to realise their full potential, and contribute to culturally vibrant and sustainable communities.

## **ROLE**

The role of the Gurrumul Yunupingu Foundation is to identify, support and resource the development of arts and cultural programs that enable remote young Indigenous people to contribute to vibrant and sustainable communities.

## KEY PRINCIPLES

The Gurrumul Yunupingu Foundation believes that change can be achieved through adherence to key principles as points of difference from much current service delivery. All the Foundation programs must:

- Be community devised and driven, with long-term planning and longevity always the goal.
- Value the importance of community languages, the inherent cultural knowledge they embrace, and celebrate their use.
- Employ Indigenous artists and trainers, especially from the local communities involved in the program, alongside guest/visiting artists, specialists and trainers.
- Ensure that guest program leaders have appropriate cross-cultural awareness and knowledge, and the support of local language speakers on the ground.
- Build community capacity to continue activities, so skills remain in the community and ultimately lower the cost of delivery in remote locations.

## GOALS AND OBJECTIVES

- Find new approaches and solutions to the well documented, serious social effects of poverty, disadvantage, ill health, limited education and employment opportunities in remote Indigenous communities.
- Enable community involvement in the development of Gurrumul Yunupingu Foundation funded programs, to determine what they want, and what they are interested in.
- Commit to long-term relationships and programs within communities, avoiding the one-off or 'fly-in fly-out' delivered outside local perspectives and needs.
- Ensure all Gurrumul Yunupingu Foundation activities and programs are informed by the needs and aspirations of young Indigenous people and community leaders.
- Provide opportunities in areas where young Indigenous people might excel, and build on existing knowledge and capacities such as multi-media, IT, dance and music, arts and design, land care and conservation, cultural tourism as well as languages/interpreting (since most are multilingual).
- Compile evidence on social outcomes and benefits, collected from community networks, the wider community and service providers (e.g. local schools and health clinics).
- Provide evidence that young people are devising and initiating their own activities and engaging with community networks to secure their delivery by the Foundation.

## CHAIRPERSON'S REPORT

The past two years have been very difficult, with the continuing health decline and ultimate passing of Gurrumul.

The Foundation's activities slowed considerably during this time when close friends, family and many others close to Gurrumul were preoccupied, initially with his declining health and then his untimely death. The Foundation was fortunate that Gurrumul's family was happy to allow his name and image to continue to be displayed publicly. Normally under these circumstances, all public references would have been withdrawn. This was a very generous act and one that the Foundation appreciates.

In return, it was decided that the Foundation would cease any fundraising efforts for a time. This was an important decision because the Foundation did not want to be seen to be benefitting from Gurrumul's passing. At the time, there were those who thought that opportunities had been lost. However, the management team who had such a close relationship with Gurrumul, understood the importance of sitting quietly, listening to those close to Gurrumul, and letting time do its work. Noise and activity is not necessarily helpful or culturally appropriate at these times.

Despite the difficulties, the Foundation has been able to deliver already established programs such as the Barunga Beats Music Program, and introduce new programs based on the importance of first language. It is gratifying to observe the increasing number of emerging and established Indigenous performers singing and speaking in their own languages.

An ongoing concern is the lack of operational funding which continues to hold the Foundation in a maintenance pattern, where we are only able to service established programs, but are unable to employ staff which would allow the Foundation to expand programs and secure much needed funding and support.

The good news is that the Foundation is a beneficiary of Gurrumul's will and as we enter 2018 some operational funds will become available from his bequest.

We thank all those who have offered their support for Gurrumul and the Foundation during this difficult time. We particularly wish to thank Gurrumul's immediate family who chose to allow the Foundation to continue his legacy unbroken.

I am optimistic about the future now that the grieving is subsiding. I wish to thank the Board for continuing to believe in the value of the Foundation. There is, more than ever, a need for the type of programs offered by the Foundation.

Mark T Grose

Chairman

October 2018

## DEPUTY CHAIRPERSON'S REPORT

During 2016-2017 the Gurrumul Yunupingu Foundation was not able to employ an Executive Officer because it was unable to secure operational funding. This continues to be one of the biggest impediments to developing a secure and effective operational base from which to carry out day-to-day administrative activities. This, and the Chairman's lengthy absence for medical reasons has meant stepping in to assume some of the duties normally carried out by Mark in his role as Chair.

I take this opportunity to thank Michael Hohen, my fellow Director, for his assistance during this time, particularly in ensuring that the Chairperson was not secretly receiving the Foundation's emails and phone calls, instead of putting all of his energy into getting well. I also thank Michele Hughes, the Foundation's Finance Manager for her ongoing hard work and diligence and Gillian Harrison, long time supporter of the Foundation for her support and strategic intervention when it was needed.

It has been a difficult time for the Foundation, and that has brought into sharp focus the precarious nature of our human resources, and the need to ensure that we observe due diligence, and operate within the governance that we have carefully put into place. I assure you that these governance structures have been vital in protecting our charity status, ensuring that we have continued to meet the requirements of the Australian Charities and Not for Profit Commission (ACNC) and our own constitution.

In the constant hunt for funding it is easy to forget that once granted, the projects have to be delivered to our target group, monitored and evaluated, and, finally, artistically and financially acquitted. Without dedicated employees, it is difficult to meet all of these requirements. However, the Foundation is fortunate to enjoy a supportive relationship with our funding agencies, and during this recent difficult period we have received a high degree of good will and flexibility. This has allowed the Foundation to meet its funding requirements and importantly, able to lodge new submissions for funding.

Finally, I want to thank our current Directors, for believing in the Foundation and for being willing to continue to serve on the Board. Thank you for your patience and understanding.

Barbara Pitman

Deputy Chairperson

October 2018

## ARTS AND CULTURE PROGRAMS

### Barunga Beats 2015-2017

Barunga Beats is arguably the most successful program that the Foundation has supported and helped nurture to date. The program was initially the idea of Ben Andrews, the music teacher at the Barunga School. In 2015, a partnership was formed between the school and the Gurrumul Yunupingu Foundation. The students are involved in musical activity throughout the school year, with the Foundation providing additional workshops leading up to the Barunga Festival. The skills of the young musicians are showcased during the disco, which is a huge draw card for locals and visitors. Now in its third year it is an example of what can be achieved when solid partnerships are formed and funding and support are guaranteed over a number of years.



In 2016 the Foundation delivered a highly successful workshop program in partnership with the Barunga School. The workshops were facilitated by James Mangohig, Ben Andrews and Nathan Feijo. Up to 15 children became involved in workshops that covered song writing, beat-making, and the skills and discipline required for rehearsing and performance. Groups often came after school where they brought ideas they had already started, presenting them to the group, and developing them further. Time was also allocated to drumming, experimenting with the electronic gear and rehearsing singing.

The workshops focused around creating rhythms and songs with a very hands on approach. Sometimes favourite songs from local Indigenous bands were used, as well as remix tools to add their own creative ideas. James reported that there was significant interest from young women in the program, an increase on 2015.

The big finale for Barunga Beats was at the Barunga Festival in June and was a huge success. The students ran the disco, MC'd it, played electronic drums, and worked with the samplers and other gear they'd been learning to use. Their confidence was boosted by having their music idols – members of B2M, Saltwater Band and Bininj Band supporting the students with a number of live sets. Performances at the festival were in front of not only their own community, but several thousand visitors.

One of the most exciting experiences for the students was to hear their own songs and music in full concert mode on the big PA system and with a great lighting rig. They now have more skills that will be used regularly at local events, and there is already planning for how the students can keep up the momentum with more workshops towards the next Festival, and other community celebrations.



In 2017 the students of Barunga School once again kicked off the music treats with a night of remixes of their own compositions at the Barunga Beats Disco on the Friday night. This performance was the result of multiple workshops created throughout the year. The Barunga school kids were once again mentored by ARIA nominated producer James Mangohig. The student DJ'd the event using microphones, the vocoder machine, voice machines and samplers. Spotlights and coloured lights focused on hundreds of young people from all over the Territory while they hip-hopped, freestyle rapped and breakdanced the night away.



Barunga Beats celebrated its third year as an initiative and partnership between the Barunga School, and the Gurrumul Yunupingu Foundation, using the framework of the Barunga Festival to showcase its significant talents. The confidence and professionalism displayed in 2017 was a great advance compared to earlier years, when it was reported that:

*‘ On the day of the disco the Barunga Festival production team set up a small stage with a wall of balloons, which set a great atmosphere. The students were really excited but also nervous. About half an hour before the disco started the key Barunga Beats! crew was nowhere to be seen. James stepped in, and just as he pressed play on the first track, one of his star pupils (Shane Ladd ) made his way to the stage and grabbed the microphone – also triggering his voice through the sampler. After two songs he completely took over running the disco. A second student then joined him and the two of them ran the whole event, not only triggering songs but using the microphone and special effects to encourage dancing.’*



In 2016 this program did not attract funding from outside sources so it was funded using untied donations to the Gurrumul Yunupingu Foundation. In 2017 some funding was sourced from Arts NT. However the Foundation needs to develop a strategy to ensure funding and support for this program into the future.



## **Music, Language and Culture Workshops/B2M, Lonely Boys and Mambali Music**

The 2017 project funded by the Federal Government's Department of Communications and the Arts was the first year of a two-year funding agreement, and involved the Mambali Band from Numbulwar, B2M from the Tiwi Islands and the Lonely Boys from Ngukurr. It culminated with the band members delivering workshops at the 2017 Barunga Festival.



James Mangohig travelled to three remote communities between April and the end of May 2017 to work with each band. The workshops were structured to develop the bands skills in facilitating workshops designed for Indigenous and non- Indigenous participants. Each band was able to provide a very different perspective in their workshop, due to different cultural approaches and different languages. This resulted in a specific delivery approach and focus for each of the bands.

The B2M workshop was held on Saturday on the APRA Stage. The workshop was facilitated by Jeffrey Simon and Fabian Kantilla. It focused more on song writing, and how people can express themselves through music. The two facilitators engaged the 35 participants in creating a song in English, and then developed a Tiwi flavour by adding a Tiwi traditional chant.

The Mambali Band workshop was also held on Saturday on the APRA Stage. The entire Mambali Band attended this workshop, and it attracted an audience of over fifty people. Mambali concentrated more on the traditional roots of their music and the language that carries the song. They were able to explain the origin of their songs and encouraged the workshop participants to sing with them in the band's language. Due to popular demand the band conducted another workshop on Sunday, again to fifty participants.



The Lonely Boys Workshop followed on Sunday on the APRA Stage. Lonely Boys introduced Kriol to the audience, and explained why they sing in Kriol and not in their first languages. Similar to the Mambali Band, they got the participants singing their songs, after which they would explain the origin of the song and how that particular song came to be written. This workshop attracted an enthusiastic audience of 35 participants.

The workshops were a highlight, not only for the participants, but the bands as well. The bands have had little experience in interacting with a non- Indigenous audience, so running workshops where the majority of the participants were non-Indigenous was a challenge for everybody, and a big step forward for each of the bands.



## **Music and Culture Program Barunga Festival 2017**

These activities were funded by a grant from the NT Government Community Benefits Fund.

### **Music Performance**

Music has always played a key role at the Barunga Festival, and this year there was again music for everyone. The impressive lineup of community bands came from all over the Territory – from Galiwin'ku, Jabiru, Croker Island, Elliot, Tennant Creek, Ngukurr, Goulburn Island, Santa Teresa, Groote Eylandt, Lajamanu and Darwin. They included Manual Dhurrkay, Black Rock Band, Bininj Band, Reggae Joe, Kulumindini Band, Esra Gospel, Tennant Creek Band, NT Express, Minjilang Connection, Mos Band, Eastern Reggae, G-Force, Poison Whisky, Yartulu Yartulu, Mandy & Lee.

Invited guests swelled the ranks, playing and performing alongside the community bands. Visiting musicians included Coloured Stone, Caiti Baker, B2M, Missy Higgins, Justine Clarke, Skinnyfish Sound System, Yarwah, Serina Pech, Lonely Boys, Lorrae Coffin, and the Mambali Band.

Music is a big part of community life, bringing together children, contemporary artists and performers, and traditional song men and song women, to share stories and culture with the audience through song, dance and imagery. At Barunga, traditional meets contemporary music across two stages (the Skinnyfish main stage and the APRA Acoustic Tent located by the creek) over three nights of the Festival. Nationally acclaimed musicians performed alongside emerging artists from the bush, in a breeding ground of musical collaboration. In 2017 there were more bands and artists performing than at any previous Barunga Festival. The program featured audience favourites, and some new initiatives including The Black Rock Band from Gunbalanya taking out the inaugural award for the George Rrurrambu Best Community Band, acknowledging and celebrating George's significant contribution to Indigenous, community, and contemporary music.



## **Justine Clarke Barunga School Workshops**

For the second year, well known Playschool celebrity Justine Clarke worked with the younger members of the school community. They combined traditional language and English to create positive songs that were performed on the main stage during the Festival.



There is a great deal of discussion locally and nationally about the value of using people's first language together with English, to deliver school curriculum. There is also a corresponding discussion about using children's interest in music as a teaching and learning strategy, in and out of the school environment. Views are passionate across the spectrum and successive Governments in the Northern Territory have, from time to time, changed their education policies in this area. There is a lot of evidence to support the use of first language and the use of music as a tool for teaching and learning in the programs that the Gurrumul Yunupingu Foundation has supported since 2013. The Barunga School has been an enthusiastic participant and early innovator in this area, with outstanding results through the Barunga Beats initiative over the last four years. There has been positive feedback from participants and the school community.

## **Traditional Indigenous Culture Program**

Sharing traditional Indigenous culture with family, friends and visitors to the community lies at the heart of Barunga Festival. The Festival maintains ancient rites, customs and skills, engages a broad spectrum of the community, and offers a platform for passing knowledge and experience on to the next generation. The traditional cultural program presents many 'once in a lifetime' opportunities for audiences to engage in traditional dance, spear throwing, didgeridoo playing and making, damper making, weaving, and story telling

## **Yidaki (Didjeridoo) Playing Competition**

There are two sections in this competition, traditional and contemporary. Everybody enjoyed enthusiastic performers from near and far, with a highly skilled competitor from Japan taking out the contemporary competition.



## **Banatjari Strongbala Wumin Group**

The Banatjarl Strongbala Wumin Group (Women's Council) set up under several traditional huts in Culture Park and proceeded to entertain and educate the crowds of visitors. The group also held bush medicine workshops, damper making and interactive weaving sessions.

The Banatjarl Strongbala Wumin Group is a well known fixture at the Festival delivering its community cultural development education workshops. Like all of the microbusiness initiatives the Women's Council benefits from the infrastructure and audience of the Festival. In 2017 this included a full time coordinator and MC who provided information to the audience and answered questions on behalf of the women. The Women's Council received payment directly from the workshop participants. In 2 years this has grown from \$6,000 to \$10,000 in 2017.

## FINANCIAL REPORT 2017

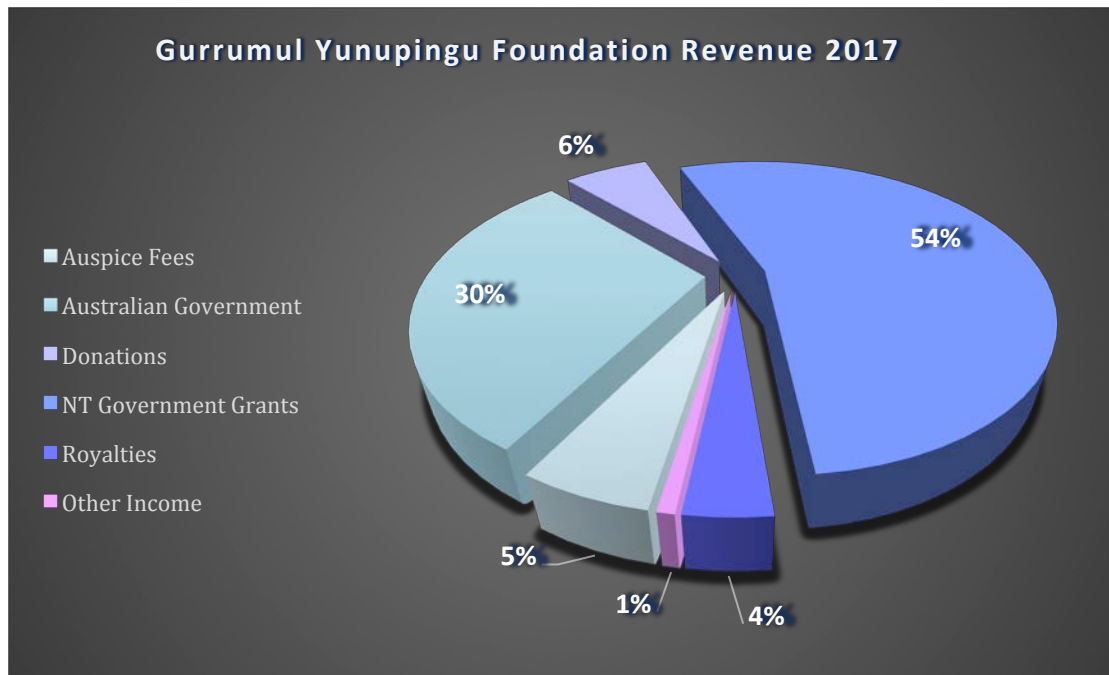
The Gurrumul Yunupingu Foundation finished the 2017 financial year with a surplus of \$18,616 increasing the net equity position to \$119,146.

Overall, the Foundation's total revenue for the year was \$156,433, which was 264% higher than the previous year, however much of this was attributed to grant funding for projects. Funding from donations was down by 61% compared with previous year, however royalties increased substantially, although much of this increase is due to the timing of royalty payments.

Grant funding was 84% of the revenue, which included 30% from the Australian Government, 54% from the Northern Territory Government. Grant funding was used to fund projects including the Barunga Festival Music and Culture Workshops and Jonathon Yunupingu's performance in Sydney. Other grant funding for projects not completed at the end of the financial year, included the John Lennon Educational Touring Bus, Serina Pech Development and Recording project, Caiti Baker Showcase Tour, and Jonathon Yunupingu Recording Project.

Donations, auspice fees, royalties and other income were 6%, 5%, 4% and 1% respectively of the total revenue.

Operational expenditure for the Foundation increased marginally by 4%, whilst project expenditure was in direct correlation with funds received for each specific project.



STRATEGIC DIRECTIONS 2014-2016

**PROMOTE GURRUMUL'S VISION, INSPIRE AND BE INSPIRED BY REMOTE INDIGENOUS YOUNG PEOPLE,  
SHARE IN THE EXCITEMENT AND CELEBRATE SUCCESS**

Focus Areas	2014	2015	2016
Board Directors	Develop and implement systems that ensure good governance  Identify, engage with and recruit board directors, community reference group members, philanthropic and corporate donors and creative partners  Identify, support, and resource arts and cultural programs that embody the vision, role and key principles of the Foundation	Develop research partnerships and investigate areas that will advance the Foundation's vision  Increase the geographic scope of the Foundation's programs by developing creative partnerships where there are natural synergies  Strengthen the Foundation's operating base and expand its support network  Exploit technology to achieve exemplary communication with all stakeholders	Evaluate and review programs, adjust to achieve better outcomes for participants and renegotiate with funding partners  Review all policies, procedures and priorities and adjust to accommodate changed funding and partnership environments  Publish research findings
Community Reference Group Members			
Philanthropic and Corporate Donors			
Partnerships			
Programs			
Communications			
Human Resources			
Research			
Public Relations			