TURA TRACKS

An evaluation of Tura New Music's regional and remote residencies and touring in 2019

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Executive Summary

This report presents an evaluation framework created for Tura New Music's programs in regional and remote Australia and the findings of a summative evaluation of its work in the remote north-west region of Australia known as the Kimberley. Tura New Music has worked in the Kimberley since 2003, bringing cross-genre, contemporary live music and sound art to remote communities through an annual program of concerts, workshops and residencies, presented in partnership with local organisations.

The study sought to develop a bespoke evaluation framework grounded in the experiences, priorities and aspirations of the communities of the Kimberley with whom Tura works. The dominant themes in the data gathered over three fieldwork engagements in the region were translated into the domains and subdomains of the framework. Monitoring tools were then developed and implemented in the field during the final fieldwork engagement (June 2019), using indicators drawn directly from the qualitative data. Across its three stages, the research incorporated mixed methods, including in-depth interviews, focus groups, participant observation and surveys. The resulting seven domains capture the diverse contributions of Tura's work:

Domain 1: Personal wellbeing

Domain 2: Family and Community

Domain 3: Identity and Culture

Domain 4: Aesthetic enrichment

Domain 5: Creativity stimulated

Domain 6: Capacities and Connections

Domain 7: Two-way

Together with the subdomains, they offer an accessible schema of measurable or trackable outcomes within the specific music experiences that Tura offers.

The findings show that Tura New Music brings **distinctive musical opportunities** to remote communities in terms of the instruments it features, the musical ideas and content, and its commitment to **collaborations with First Nations musicians**, including local and nationally-acclaimed artists. Its concerts, workshops and residencies can enhance **feelings of place-connection** and may help to strengthen community bonds, connecting new music and sound art with the local environment, providing a **spotlight for local musicians**, and even drawing people together **across community boundaries**.

Its focus on contemporary and new music and sound art is highly valued, and its concerts promote **relaxing and peaceful feelings** for many people, while also being **stimulating and challenging**. In a context where many people live in the moment, Tura's music events and residency activities in particular can **'shift the energy'** of the town and create memorable experiences that the community continues to talk about after the tour or residency has concluded.

Tura New Music is seen as a **valued and reliable partner and collaborator**. Trusted, respectful, and **longstanding relationships** between Tura personnel and the communities with which Tura New Music works are a critical component of Tura's achievements in this work, central to its continued growth and therefore to any efforts to scale the work.

A concern for communities is how Tura New Music's activities and contributions can help to support the ongoing provision of music opportunities. The evaluation framework and monitoring tools have been designed to track the ways that **capacities, resources, and connections for music and creativity** evolve over time in tandem with (and therefore indirectly or directly connected to) Tura's inputs. Tura's flexibility of approach, engagement with local strengths and aspirations, and **commitment to relationship building** are important factors in its capacity to catalyse increased music provision, capacities, and resources for music in remote and regional communities. Mapping these developments over time will enable Tura to better understand its potential to strengthen the music capabilities of communities through its work.

Context

Tura New Music is one of Australia's foremost arts organisations for the promotion and development of new Australian music and sound art. Within this mission is a commitment to exploring the connections between European art music and forms of Aboriginal music across Australia, creating opportunities for encounters and collaborations between nationally-acclaimed contemporary musicians (First Nations and non-Indigenous) and remote and regional communities. Tura New Music brings cross-genre, contemporary live music and sound art to remote communities through an annual program of concerts, workshops and residencies, presented in partnership with local organisations.

Tura has been working in the Kimberley region and other remote and regional areas since 2003. Part of Tura's mission is to work collaboratively with First Nations' People[1] in this region on the delivery of these programs. It has been well documented by First Nations' Scholars and communities that arts participation is a way of practising culture (O'Sullivan, 2016). Strong cultural attachments, maintenance, and participation have been shown to enhance life outcomes for First Nations' Australians (Dockery, 2009; Ware, 2014). According to Biddle and Crawford's 2017 analysis, First Nations' Australians' participation in arts and culture (including both First Nations and non-Indigenous cultural practices) supports empowerment, community connectedness and wellbeing, and can help to draw people towards other cultural expression activities. This in turn can help to reinforce cultural attachments and promote the protective factors relating to health, wellbeing, and life outcomes that these offer (Biddle & Crawford, 2017). Opportunities for arts engagement and participation with external, visiting providers can be a valued supplement to local provision, augmenting the possibilities for regional communities to gather and strengthen their connections through the arts (Regional Arts Australia, n.d.).

These observations set the context for Tura New Music's work in remote north-western Australia. While anecdotally there has been much positive feedback about its work and impact, Tura recognised a growing need to more systematically monitor and evaluate its contributions to cultural and artistic life in Kimberley communities. This led to the decision to engage a research team to develop an evaluation framework and tools for articulating the cultural difference that this program makes to communities.

Evaluation Approach

For Tura New Music and their research partner the Queensland Conservatorium Research Centre (QCRC), Griffith University, developing an evaluation framework for Tura's work in regional and remote Australia meant consulting the most important stakeholders – the communities that host the annual program of activities – and engaging deeply with what it is that they value in Tura's activities, and why. Grounding the development of the framework (and the tools for monitoring and evaluating Tura's future work) in the priorities, aspirations and worldviews of these communities was fundamental to ensuring that Tura would be offering activities and opportunities that accorded with those priorities, aspirations, and worldviews. While there exists a compelling body of evidence of the positive social impacts that music-making can have in communities, we also know that one size does not fit all, and measures relating to social and cultural benefit in First Nations' Communities in particular need to reflect the people's values and lived experiences if they are to be meaningful (e.g. Dudgeon, Bray, D'Costa, & Walker, 2017; Prout, 2012; Yap & Yu, 2016b) and offer direction and learning for the future. Therefore, this evaluation has been developed through three separate fieldwork engagements across three communities in the Kimberley.

Goals for the framework and evaluation research

The research undertaken for this evaluation, between 2017 and 2019, had three key components. First, the development of a bespoke **evaluation framework**, grounded in the experiences, priorities, and aspirations of the communities with whom Tura New Music works in the Kimberley region of Northwest Australia. Second, a pilot study in the form of a **formative evaluation** (Fitzroy Crossing, 2018) gathered multiple perspectives on Tura's concerts and residency work, and identified the current accomplishments, salient areas of focus, culturally appropriate indicators, and customised research instruments. It also assessed the wider eco-system for music participation and engagement. Findings from the pilot research informed the subsequent development of the evaluation framework. Finally, a **summative evaluation** was then implemented (its findings summarised in this report), trialling the monitoring and evaluation tools developed alongside the framework.

[1] The terms First Nations and First Nations' Peoples are used across this report to describe the collective of Aboriginal and Torres Strait Islander Peoples and their relationship to the multiple nations from which this collective is drawn. Capitalisation across these terms are used to indicate both a sign of respect recognising a diverse set of cultures, and it also operates as a short-form for a proper noun, i.e. First Nations' Peoples of Australia (O'Sullivan, 2016).

Our approach used mixed methods (interviews, focus groups, participant observation, and small-scale surveys), with fieldwork (Fitzroy Crossing, September 2018; Kununurra, Warmun, June 2019) delivered by Dr Gillian Howell, Research Fellow at the QCRC, and a preparatory community consultation (August 2017, seven sites, *see Table 3*) designed by Dr Howell and independent consultant Liesbeth Goedhart and delivered by Goedhart. The sample of communities enabled the gathering of data relating to residencies as well as concerts.

Capturing impact and change through a 'capabilities' orientation

The research team's approach has been informed by Amartya Sen's concept of *capabilities* and the 'Capabilities Approach' to development (Nussbaum, 2003; Sen, 1999). A capabilities approach recognises that what constitutes 'a good life' is not universal, that people's chosen aspirations must be taken seriously, and that development is found in the capability of realising these. It places emphasis on a person's (or community's) freedom to choose a life path and attendant goals and aspirations that they have reason to value.

Ensuring capabilities and the opportunity for people to choose and realise a life path or aspiration is not merely a matter of *not impeding*. It is also a matter of provision and recognising the non-material ways that people may be denied the freedom to create the life they have reason to value. At the research design stage we theorised that Tura's activities – always short-term but offered consistently each year in many of the communities they serve with touring or artist residencies – had a role to play in providing resources that could support people in remote communities to build musical lives that they had reason to value. The framework is designed to capture the small, cumulative changes that lead to larger impacts alongside the direct, immediate impacts.

Methodology – Building an evaluation framework from the ground up

The framework was developed and refined over three stages *(see Figure 1)*. First, a community consultation across seven locations generated insights into those aspects of Tura's work that Kimberley people found most valuable, and any aspects of Tura's work that they would like to know more about. Learnings from the consultation then guided the 2018 pilot study in Fitzroy Crossing, which answered three research questions:

1. How do Tura's concerts and residencies impact local creativity and cultural development? What are the key mechanisms for this? What are the outcomes or examples of this impact?
2. What transfer or development of knowledge, skills, and capacities occurs that can be connected to Tura's touring or residencies? What are the key mechanisms for this to occur?
3. What are the ways (if at all) that Tura models effective two-way learning in the field of arts and culture in remote Australia? What could Tura be doing differently?

The 2018 pilot study found that

> The consistent provision of Tura New Music's live music, professional musicians, unusual aesthetics, and creative processes in Fitzroy Crossing makes positive contributions to cultural vibrancy and community wellbeing. Cultural vibrancy captures the combined impact of outcomes relating to creative stimulation and capacity-building. Enhanced wellbeing is an impact of outcomes relating to engagement, participation, goal-pathways, agency, confidence, and intergenerational community connections. ('Tura Tracks' pilot evaluation report, Howell & Bartleet 2018, p. 4)

The pilot study also produced a comprehensive set of mechanisms i.e. the strategies, practices, and values that are key to Tura's effective work, conceptual models of how the concept of 'two-way' is understood in the Kimberley, and recommendations for what Tura could be doing differently. The dominant themes that emerged through the pilot study were then translated into domains and sub-domains in a bespoke evaluation framework, providing a systematic way to track and report back on each of these.

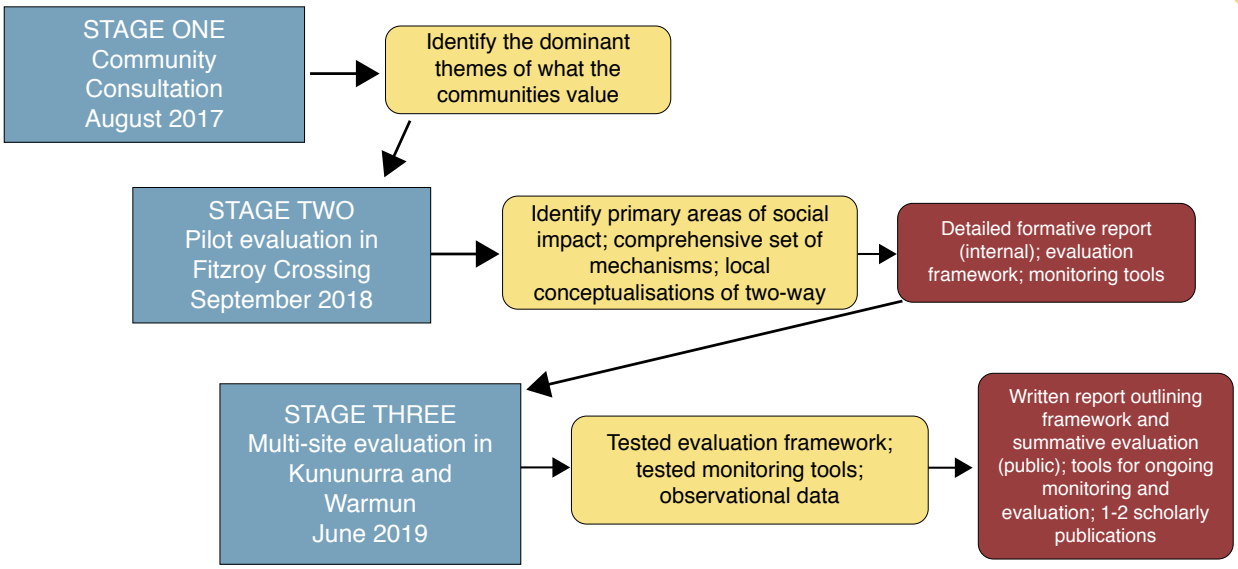


Figure 1: Three stages of research

The Framework and Indicators

The **Tura Evaluation Framework for Regional and Remote Engagement** consists of seven domains of activity, each divided into sub-domains and representative of the values, priorities and outcomes of Tura's activities grounded in the experiences of local communities (*see Table 1*).

Five domains concern aspects of Tura's work that it aims to deliver during the time it spends in communities giving concerts or through artist residencies. Domain 6 concerns local capacity-building in the area of music participation and tracks community uptake and changes in the wider eco-system for music provision, and Domain 7 addresses alignment with two-way values. The framework offers an accessible schema of measurable or trackable outcomes within the specific music experiences that Tura offers.

Domains	Subdomains
1. Personal wellbeing	1a. Increased confidence, self-knowledge, reduced shame 1b. New skills and knowledge 1c. Relaxation, pleasure, enjoyment, engagement 1d. Recognition from valued others
2. Family and community	2a. Strengthening intergenerational bonds and connections 2b. Affirmation of community strengths and contributions 2c. Equality of opportunity for all people in the community 2d. Cross-community connections strengthened
3. Identity and culture	3a. Exploration and affirmation of First Nations' and Australian identity 3b. Opportunities to identity with First Nations' achievement
4. Aesthetic enrichment	4a. Aesthetic growth 4b. Aesthetic validation 4c. Enhanced connection to the natural and/or spirit world
5. Creativity stimulated	5a. Opportunities to participate across the receptive-active-creative spectrum 5b. Developing the creative and collaborative capacities of local individuals
6. Capacity and connections	6a. Increased local capacity for music engagement (e.g. knowledge, skills, confidence) among providers 6b. Increased local resources for music engagement 6c. Increased local access to local provision and providers 6d. Increased cooperation between local agencies
7. Two-way	7a. Engagement with diverse languages 7b. First Nations' ways of knowing and reciprocity are prioritised 7c. Local culture, history, and landscape are creative resources 7d. Equal status for First Nations' and non-Indigenous music and musicians

Table 1: Tura Evaluation Framework for Regional and Remote Engagement

To operationalise the framework, the researchers returned to the qualitative data from the pilot study and community consultation. Stories shared by informants to illustrate their claims about what was working well in Tura's program became the basis for indicators and associated survey/interview questions for each sub-domain. Table 2 outlines the steps in this process of translation from story to survey instruments using the example of a story that was coded under the theme of intergenerational bonds being strengthened (sub-domain 2a):

Subdomain	*Story*	*Indicator*	*Likely data source(s)*	*Survey questions*
Strengthening intergeneration bonds	*"I love seeing the community members all sitting together. There were Elders, there were school children, just a mix of everyone from town … all sitting together, kind of like just holding each other but very relaxed, seemed very happy and just listening."* (Teacher, Fitzroy Crossing, 2018)	(i) sharing the concert with members of your family (ii) two or more generations present at the concert/ workshops	(i) Audience members (ii) Tour manager observations; (iii) Local partner organisation observations	(i) "I was able to share this concert with members of my family" (survey question with Likert scale from Strongly Agree to Strongly Disagree) (ii) & (iii) Documentation of audience demographics by tour managers and local partners.

Table 2: Translating stories into indicators and survey questions

The corresponding survey question (for audiences) and prompts regarding audience demographics (for tour managers and local partners) provide data for evaluating the extent to which Tura's activities create opportunities for intergenerational bonds to be strengthened.

This methodology was informed by the work of the Yawuru Wellbeing Research (Yap & Yu, 2016a) and its two-stage development of locally-relevant and valid indicators for measuring wellbeing. The Tura indicators were supplemented where necessary with indicators of social impact through arts participation accessed via specialist community arts evaluators BYP Group (2019).

Singing to the Fitzroy River, May 2019 [photographer: Jane Barker]

The research team

The two research team members Gillian Howell and Brydie-Leigh Bartleet have extensive experience as community researchers and community music facilitators, and have collectively worked in a wide range of intercultural contexts (including First Nations' Communities) for decades. Both recognise their positionality as non-Indigenous researchers, and as such, have sought guidance from First Nations' community leaders throughout the project. Also recognising the importance of relational ways of working, Howell has drawn on her pre-existing relationships with the Fitzroy Crossing community, having been Tura New Music's resident artist in Fitzroy Crossing, 2017-2019. In addition, her experiences over repeated residencies provided insights into how much could change in the community in terms of personnel, music engagement and resources between residency periods. This informed the development of Domain 6 and Subdomain 5b and the 'seeds planted' monitoring mechanism in the artist journals.

'Tura Tracks' - The 2019 Evaluation and Final Report

This final report is structured around the evaluation framework and offers summative evaluation on each sub-domain. It draws upon data from two datasets: the mixed methods data from the 2019 multi-sited evaluation and the qualitative data from the pilot research in 2018 (*see Table 3*). These include interviews (with teachers, local partners, young participants, local artists, Tura artists), focus groups (young participants), journals documenting activities and responses completed by the Tura tour manager (Sonus tour 2019) and Tura's resident artists (Warmun 2019, Fitzroy Crossing 2019), surveys (Sonus tour audiences, participating teachers, students, and local partners), and observational data (researcher's field journal, 2018, 2019).

	2019		2018	2017
	Kununurra, Warmun (the Sonus tour)		Fitzroy Crossing	Kununurra, Wyndham, Warmun, Halls Creek, Fitzroy Crossing, Broome, One Arm Point
	Qualitative: Interviews,focus groups	Quantitative: Surveys or monitoring journals	Qualitative: Interviews,focus groups	Qualitative: Interviews
Youth (concerts and/ or workshops)	2 focus groups (n=5; n=8)	1	0	0
Youth (residency)	1 focus group (n=7)	7	8 (4 interviews, 1 focus group [n=4])	0
Teachers	2	3	11 (7 interviews; 1 focus group [n=4])	9
Local partners (agencies, presenting partners)	4	3	5 (3 interviews, 1 focus group [n=2])	6
Audiences (adults)	0	16	2	0
Local artists	0	0	1	0
Tura Artists	1	2	0	1
Tura tour manager	0	10 locations	n/a	1
Observation journal	1	0	1	0
Other observers	1 focus group (n=5)	0	0	3

Table 3: Data sources

Key findings

Across the three stages of data gathering and analysis spanning three consecutive years, key messages from Tura's participants and partners recurred with notable consistency:

- Tura New Music brings something **unique and distinctive** to remote communities in terms of the instruments it features, the musical ideas and content, and its commitment to **collaborations with First Nations musicians**, including local and nationally-acclaimed artists.
- Tura New Music's programs can enhance **feelings of place-connection** and may help to strengthen community bonds, connecting new music and sound art with the local environment, giving a new platform and **spotlight for local musicians**, and often **drawing people together across community boundaries**.
- Tura New Music presents music that people find **relaxing and peaceful**, as well as **stimulating and challenging**. The concerts promote calm and contented feelings, and engage the imagination.
- In a context where many people live in the moment, Tura's music events and activities **'shift the energy'** of the town and create memorable experiences that the community continues to talk about after the tour or residency has concluded.
- Tura New Music is seen as a **valued and reliable partner and collaborator**, engaged with and responsive to local interests, strengths and aspirations.
- Trusted, respectful, and **longstanding relationships** between Tura personnel and the communities with which Tura New Music works are the fundamental and critical component of Tura's achievements in this work; they are therefore central to its continued growth and any efforts to scale the work.
- A concern for communities is how Tura New Music's activities and contributions can help to support the ongoing provision of music opportunities. The evaluation framework and monitoring tools have been designed to track the ways that **capacities, resources, and connections for music and creativity** evolve over time in tandem with (and therefore indirectly or directly connected to) Tura's inputs. Tura's flexibility of approach, engagement with local strengths and aspirations, and **commitment to relationship building** are important factors in its capacity to catalyse increased music provision, capacities, and resources for music in remote and regional communities. Mapping these developments over time will enable Tura to better understand its potential to strengthen the music capabilities of communities through its work.

The remainder of this report presents the framework and reports Tura's delivery in each of its sub-domains.

Evaluation outcomes

1. Personal Wellbeing

There is a growing evidence base to support the notion that music-making can make important contributions to wellbeing (Macdonald, Kreutz, & Mitchell, 2012; Sunderland, Lewandowski, Bendrups & Bartleet, 2018). It can strengthen individual and collective capacities for agency and recognition; heighten vitality and pleasure; be a source of meaning and hope; and facilitate bonding and belonging (e.g. Ruud, 2012). But these outcomes need to be considered alongside frameworks for understanding and measuring wellbeing through First Nations' worldviews. Wellbeing within these frameworks is predicated upon First Nations' Peoples' autonomy and agency, the relationship between wellbeing and connection to country and culture, the centrality of family and kinship, and interconnectedness of all aspects of wellbeing, so that an improvement in one area may lead to a decline in another (Dudgeon et al., 2017; Prout, 2012; Yap & Yu, 2016b). We cross-referenced the components of personal wellbeing that emerged in the pilot study as outcomes of Tura's work with frameworks of First Nations' concepts of wellbeing to articulate the four sub-domains that follow.

1a) Increased confidence, self knowledge, reduced shame

Across the three stages of data gathering, informants placed importance on the ways that Tura's activities supported a culture of pride and confidence, among young people in particular. School leaders and teachers shared observations of normally shy young people taking significant steps to perform and share their achievements. Young people spoke about their increased confidence, found through a combination of multiple opportunities to perform, and through performing music that held considerable meaning for them that they were proud to share and felt good about performing.

> Being involved in the Warmun residency project (violins and the Wreck) the kids all became really confident. Seeing them performing at the Arts Centre was important because the kids here are quite shamed about performing in public. And they were all really proud of themselves. (Teacher, Warmun, 2019)

Key mechanisms for this outcome are Tura's residencies, workshops, and concerts as they give community members repeated opportunities to perform, to share their achievements with others, and to be visible and recognised within their communities.

Performing music that they have created themselves (and therefore feel a strong sense of ownership of) is an additional critical mechanism that contributes to feelings of confidence and pride. This increased willingness to step out of comfort zones (circuit-breaking 'shame', which is a powerful psychological brake on engagement with new things (McKnight, Harwood, McMahon, Priestly, & Trindorfer, 2018)) and the associated anticipation of positive experiences when learning new things have important implications for enhanced intrinsic motivation (Snyder, Rand, & Sigmon, 2002) and engagement with education and learning.

> I was surprised they were so willing to perform. They're normally fairly shy. . . also how much they got into the whole thing. You never heard anyone complain that they were doing [the public performance with Tura]. They all liked doing it. They'd walk around singing the song [that they'd composed during the Tura residency]. (Teacher, Fitzroy Crossing 2018)

Tura delivers strongly in this sub-domain. The tour manager observed youth in 9 out of 10 sites as rising above their initial shyness or performing without any evident shyness or shame. Young participants (n=8) in workshops, concerts or residencies agreed (n=1) or strongly agreed (n=7) with the statement 'I feel confident as a person who can learn new things after doing music with the Tura artist' (an average of 93% agreement). Tura's resident artists (n=2) observed residency participants 'performing with pride and/or without frequent references to shame' in 100% of the activities offered. Teachers (n=3) observed 'normally shy kids self-nominating to have a try or be in the spotlight' (a Yes/No survey question, 100% affirmation).

1b) New skills and knowledge

The development of new skills and knowledge can contribute to wellbeing into two key ways: it enhances feelings of efficacy and mastery, and it creates new possibilities, inviting imaginative engagement with the 'future self' or 'future picture' (Ruud, 2012). The Kimberley has few specialist music teachers, which can reduce access to expert knowledge for those keen to play music and improve their skills. Research informants valued that Tura brought in knowledge and ideas (sounds, instruments, styles of teaching, and collaborations across knowledge boundaries) that are not typically available in their community, opening up a wider world of music than the standard guitar-bass-drums rock music combination.

Tura's mechanisms for supporting the development of new skills and knowledge include workshops with young people (with Tura musicians in the context of touring) focused on instrumental skills (e.g. drums, guitar, violin, didgeridoo) and creative improvisation and composition, and the longer engagements and creative projects that residencies provide. Development of new skills and knowledge is also possible for the local adult artists with whom Tura collaborates, and among the Tura artists. In 2018-2019 these related to the domain of creativity and expanded creative and aesthetic worlds and so are considered in Domain 5b.

> There was one student in my class who didn't have a lot of focus in class but became really focused when learning the violin. It was interesting seeing her just being able to contain herself. And other kids who you wouldn't expect… like two of the tough boys, I didn't expect that they would be really engaged in it, but they were. (Teacher, Warmun, recalling 2018 residency in 2019).

Tura delivers strongly on this indicator. 78% of surveyed students (n=8) agreed they had learned new skills and knowledge, while open responses from teachers (n=3) highlighted the valued learning outcomes for their students. The 2019 resident artists (n=2) recorded multiple opportunities for participants' skills development (100%), and tour manager journals documented skills- and knowledge-focused workshops offered in 70% of sites (n=10 sites).

1c) Relaxation, pleasure, enjoyment, engagement

Research shows that pleasure and enjoyment are major determinants of health and wellbeing (McHenry, 2011). In remote settings where new stimulating activities are infrequent at best, and where boredom and disengagement are common complaints, activities that people across all age groups describe as 'fun', enjoyable, 'engaging', and 'relaxing' have an important contribution to make in people's quality of life and day-to-day feelings of contentment.

Many audience members described Tura's concerts as relaxing. One First Nations' woman described it as a *peaceful experience*, its ambience and low levels of amplification in stark contrast to the rock music that is the more standard offering in her town.

> "It's really just nice and relaxing. I'm here with family. It's good to see the community together, the kids playing." (Audience comment recorded in fieldwork observation journal, Kununurra, 2019)

Furthermore, the beneficial impact of pleasurable shared experiences can linger for some time after the event.

> [The 2017 Wreck event] left the energy sort of shifted; the kids were really positive. That's what you see here. When good things happen there's a bit of a shift, a buzz that stays for a while afterwards. And there was definitely a buzz among the kids and around the community about the Wreck project. (Teacher, Warmun, 2019)

Teenage boys were pleased that the Tura concert in their school "didn't get boring. The didg was good and we wanted him to play longer." Teachers noted the significance of this level of engagement:

> Just seeing [the kids] sitting there and taking it in is amazing, because it's very hard for our kids to take stuff passively in. So that's a very beautiful thing, seeing how much it touches them. (Teacher, Warmun 2019)

And an elder in the Warmun community pointed out that concerts like Tura's help the community because they

> Bring happiness. We had the Aboriginal Dance [*joonba*] first and then they [Tura] came back with the music . . . No stress, just happiness. Just coming together and we is all happy. Yeah. (Shirlie, Elder and senior artist, Warmun 2019)

The longer timeframe of residencies also opens up the possibility of addressing needs for relaxation in more targeted ways, such as the healing-focused 'quiet music' workshops offered at the Marninwarntikura Women's Resource Centre, Fitzroy Crossing. Embedded within scheduled 'Nurture Nights', these workshops gave the Centre staff ways of including music in their trauma-informed approaches to care and support for women and children.

Tura strongly and consistently delivers against this outcome, with 100% of concert audiences (n=16) and 96% of students (n=8) saying they had enjoyed the concert and wanted it to happen again; and 100% of teachers (n=3) describing the concerts and workshops as highly engaging for their students. The tour manager recorded high levels of audience engagement in 90% of concerts (n=10 sites).

1d) Recognition from valued others

This sub-domain emerged in the pilot data as an important aspect of wellbeing. Tura's events create additional opportunities in the community for individuals to experience the pleasure of other people's recognition, enjoyment, and affirmation of talent and contribution. Adults and young people alike get to enjoy this experience in the context of Tura's tours and residencies, as evidenced by the enthusiastic whoops and cheers that accompany local performers who share the stage with the Tura musicians.

> Young People, Warmun We had to do something at the Arts Centre at night, with the big car. It was great and all the smoke was coming out in colours. We was doing the drums too. Violins and then drums. We was doing like everything on the car [*lots of cross-talk*]
>
> GH Did people come along to see you at the arts centre? Who came?
>
> Our family and our friends.
>
> GH What did they say to you afterwards?
>
> They said "Good job. Well done."

'Valued others' usually includes community members such as parents, teachers, Elders, etc., but it can also include tourists. For example, the presence of tourists at concerts in both Fitzroy Crossing and Kununurra was seen as a very positive additional outcome, not least because it enabled visitors to "see the community in a really positive light, everyone enjoying themselves" (Manager, Mangkaja Arts Centre, 2018).

Recognition is measured in different ways. Performers (e.g. students, n=8) strongly agreed that they had shared their performing with 'people who are important to me' (96%). Some local partners agreed they had discovered new local talent through Tura's concerts (76%, n=3). Teachers (n=3) and the Tura tour manager (n= 10 sites) witnessed praise and encouragement for workshop participants in 6 of the 9 sites where workshops were offered. Resident artists (n=2), with their longer relationships between the community and music activities agreed 100% that residency activities had attracted audiences of valued others.

Community Concert during Tura Residency at Baya Gawiy Early Learning Centre, Fitzroy Crossing, September 2019 [Photographer: Natalie Davey]

2. Family and Community

Connections within family and across community are fundamental to many First Nations' Peoples' perception of what makes a good life (Prout, 2012; Yap & Yu, 2016b). Family connections are a source of support, affirming one's identity and sense of belonging, and one's relational place within the community (Yap & Yu, 2016a). Opportunities for family contact, strengthened connections, and shared experiences of memorable events therefore have strong cultural value.

2a) Strengthening intergenerational bonds and connections

Many informants saw Tura's activities as opportunities for multiple generations of a family to strengthen their bonds through sharing music. For example, for Fitzroy Crossing concert host and partner Mangkaja Arts, the inclusion of primary school children in Tura's concert in the Arts Centre helped to transform their venue into multi-generational, social space.

> There was a whole series of generations: the seniors, real oldies from the aged care facility who are our senior artists, and then the kids who were singing and all their families came to watch them . . . and [the kids'] parents are also the children of the senior artists. So there was intergenerational presence all engaging in something, which is something that we're always aiming to do but is quite difficult to achieve. (Manager, Mangkaja Arts Centre, September 2018)

Similarly, Tura's performance at the Waringarri Arts Centre in Kununurra 2019 helped to augment participation in (and awareness of) the Centre's monthly presentation of traditional dance, an event that is part of a larger strategy for passing on traditional knowledge to younger generations, and bringing the community together.

The concerts provide a safe and welcoming space for families:

> I brought the grandkids down. It was the family relaxing under the stars. I think it needs to be more often, because that's the only way we can relax. We [the adults] can [relax] too. (Audience member, Fitzroy Crossing 2018)

Tura's mechanisms for contributing to this outcome are its concert events in particular. See Subdomain 2c for further comments on which aspects of the concerts help to attract diverse participation.

Tura delivers strongly in this sub-domain. 95% of audiences (n=16) shared the concert with members of their family. Local partners (n=3) recorded multi-generation audiences (100%); looking across all ten sites of the 2019 tour, the Tura tour manager observed two or more generations in 80% of the concerts; and the resident artists offered activities that brought multiple generations together (100%, 2 sites). Tura's workshops and concerts in schools are an exception to this pattern, with only 50% of teachers' responses (n=3) noting the presence of parents during their students' Tura experiences in school. However, when the concerts in schools were presented as part of larger community events (e.g. Tura's workshops and concerts were part of NAIDOC Week activities in Halls Creek and Fitzroy Crossing in 2019), intergenerational involvement was more likely.

2b) Affirmation of community strengths and contributions

Tura's activities frequently include opportunities for local community members to perform alongside the Tura artists, and these are the main mechanisms for the affirmation of community strengths and contributions. This includes presentation of *joonba* (traditional song, dance and rituals) as well as invitations for local contemporary musicians to perform their own material as part of the Tura concert. This can be impromptu (as occurred in Warmun, 2019) as well as planned, as with the performances by youth from the Fitzroy Crossing school in 2017, 2018 and 2019. Residencies create additional opportunities for community members to perform and have their work acknowledged, such as with the Wreck project in Warmun (2017), which continued to be talked about in 2019.

> There was a lot of pride and excitement about creating the Wreck and all the layers of community meaning and involvement. (Teacher, Warmun)

Tura delivers strongly in this sub-domain, with 89% of audiences (n=16) agreeing that the Tura concert made them feel proud of the talent in their community, and tour managers (n=10 sites), artists (n=2), and local partners (n=3) confirming opportunities offered for the recognition of new talent (a yes/no survey question, 100% affirmation).

2c) Equality of opportunity for all people in the community

An important goal of Tura's work is to be accessible, inviting all people to engage with the music and associated activities. Informants described the way that the informality, relaxed nature and inherent sense of welcome and invitation of Tura's concerts (e.g. the fact that there is unallocated seating, there can be kids and dogs wandering around, that food is also available) enhance the possibility of multiple generations finding it appealing and engaging.

> I know that when Tura first used to come the community members weren't so sure, but now community members stay right until the end. They dance and then they sit down and listen to the music. So, I think that's good. (Local partner, Kununurra 2019)

Tura's main mechanisms for communicating and creating access are in the choice of concert venue (generally outdoors or in a publicly accessible space) and in it being alcohol-free so that "anybody who wants to listen to some music can do that without fear of it becoming rowdy" (Local partner, Fitzroy Crossing, 2018). Workshop facilitation during touring and residencies that accommodates a wide range of abilities and that cultivates an encouraging and exploratory approach to music-making assures potential learners that there is "nothing too worrying about it for them" (Teacher, Fitzroy Crossing, 2018).

Through the inclusion of local performers, Tura's concerts may also attract audience beyond the usual attenders. Fitzroy Crossing partner Mangkaja Arts/ manager noted that,

> A few of those families that came in to watch their kids, they don't come into spaces in community very often. It was really lovely to see that. (Manager, Mangkaja Arts, 2018)

Tura also helps to promote music as something that everyone can participate in through presenting a diversity of artists. For example, having a female musician as artist-in-residence in Fitzroy Crossing was credited by several informants with significantly increasing the numbers of young woman opting to take part in music.

> Just for the record, I think [the increase in girls' participation] is definitely because of Tura and the residency. (Senior Class student, 2018)

Tura delivers strongly and consistently in this sub-domain. 96% of audiences (n=16), local partners (n=3) and teachers (n=3) considered Tura's concerts to be highly accessible; the tour manager and artist monitoring journal also tracked audience/participant numbers and inclusion of diverse abilities.

2d) Cross-community connections strengthened

Several informants highlighted Tura's success in attracting a broad mix of audience members to its concerts, noting the scarcity of activities that manage to do this.

> See, in our town it's often not a big mix of the two communities coming together to celebrate something or whatever. So, to be there and see that happening with music and the kids involved in it, the music had crossed all those boundaries. (Teacher, Kununurra, 2019)

While such interactions should not be taken as indicators of lasting change in cross-community relationships, the fact that events like Tura's concerts occur ensures that any existing social divisions become a little less complete, making a more constructive relationship more possible. The juxtaposition of community-led events like the opening of an art exhibition and the presentation of the Mirrawong dancers in Kununurra with Tura's music means that people from one community may come for 'their' event, but then also participate in the other.

> Would we have gone down and seen the Mirrawong Dancers if the Tura concert wasn't on? No! So look, you've already got people meeting … For me that's one of the great visions. It brings people together. (Teacher, Kununurra, 2019).

Through sharing something of mutual interest together, new conversations can be initiated:

> I went to see the exhibition opening [before the Tura concert], then during the week I saw a woman from there in the art room [at school]. I've not met her before but suddenly we are having a conversation about the how great the art exhibition was. She tells me that all her grand kids are at school. All these connections are happening just because of that music concert, and that's just in my life in the last couple of days. (Teacher, Kununurra 2019).

For these reasons, the non-Indigenous teacher quoted above said that for her, “the concert was about reconciliation”. A First Nations’ Fitzroy Crossing musician and Tura guest performer expressed something similar, suggesting that

> bringing two different musical landscapes together, and different artists together . . . is the best place to dance with that kind of stuff [because] it’s non-confrontational. . . And the more and more that happens it breaks down a lot of the stereotypes and the fear and the misunderstandings that we’re all faced with in trying to come together. (Local artist, Fitzroy Crossing September 2018)

Tura delivers strongly in this sub-domain, with its concerts the primary mechanism for creating spaces that equally attract First Nations’ and non-Indigenous participation. 100% of local partners agreed that the Tura concert had attracted both First Nations’ and non-Indigenous community members as audience. The tour manager journal estimates the ratio of First Nations’ to non-Indigenous audience members in each site, where a mixed but majority-First Nations’ audience is the highest scoring. The score was 75% (n=10). Future evaluations can probe further into how and through which mechanisms these new connections are maintained between Tura’s visits.

The Wreck project in Lombadina community, 2016 [Photograph: Tura New Music]

3. Identity and culture

Cultural participation and engagement can create ways for people to explore, affirm and celebrate aspects of their shared heritage, values, and place in the world, and in the unfolding Australian story (Australia Council for the Arts, 2019). Importantly, such work can disrupt the pervasive deficit narratives attached to community life in many remote communities, and instead create important space for strengths-based discourses to prevail and for individual and shared reflections on identity, place, and culture (Bartleet, Sunderland, O'Sullivan, & Woodland, 2019).

3a) Exploration and affirmation of First Nations' and Australian identity

Within Tura's activities, music and sound art is created that engages with aspects of local identity, including history (e.g. capturing the story of Bunuba warrior Jandamarra in song, Fitzroy Crossing 2018), the natural environment (exploring local bird song on violins, Warmun 2018-2019), and the interconnectedness of life in First Nations' knowledge systems (e.g. songwriting around the concept of 'flow', Fitzroy Crossing 2019). Reflecting on the Jandamarra songwriting, one teacher observed that

> The kids really connected and owned that topic, and I think it's because of the connection to country. A lot of the kids in my class are Bunuba speakers and it's a Bunuba story that they connected with. (Teacher, Fitzroy Crossing 2018)

Also in Fitzroy Crossing, young people's stated desire to "do songwriting on country" (youth focus group, 2018) resulted in upper primary students composing a song for the Fitzroy River, their living ancestral being, and then going on country to sing it *to* the River.

> Like the blood in my veins you
> bring life to our country
>
> You're gliding through the ground
>
> And like your flowing waters my spirit flows free.
>
> Flow, flow, flow, flow.
>
> (Chorus of 'Flow', Fitzroy Crossing residency 2019)

Tura's main mechanism for inviting exploration and affirmation of identity is through the creative projects (composition, songwriting, sound art) attached to its residencies and some workshops in the touring program. An additional mechanism is through the inclusion of these creations in Tura concerts, sharing them with audiences beyond the initial creators.

Tura delivers in this sub-domain through its residency program primarily, and the resident artists are the main agents instigating or determining the extent to which the creative work explores aspects of local culture and identity.

In Warmun, 75% of students from the 2018 violin residency agreed that they had got 'to know more about their community's history through the residency'. Qualitative data from Fitzroy Crossing students, teachers, and local artists in 2018 affirmed the value that community members placed on songwriting about Jandamarra and other local themes. The fact that such creations continue to be sung and referenced by the communities after the residency has concluded suggest that this could be a more explicit strategy for Tura in the future, rather than being dependent on the resident artist's interest. Concert audiences (n=16) agreed that they had heard 'people and sounds from my culture' in the Tura concert, scoring this at 96%. This indicates that Tura offers opportunities for both light and deep creative explorations, affirmations and celebrations of local culture and identity for communities in the Kimberley.

3b) Opportunities to identify with First Nations' achievement

Role models with whom you can identify can be influential in helping young people build a 'future picture' of their life-path and identify possible routes to the realisation of their goals (Appadurai, 2004). Many informants placed high value on Tura's provision of First Nations' role models.

> I think having First Nations' musicians is always amazing for the kids, they recognise that Naomi and Mark are their people and I think that's really strong role modelling . . . Seeing their mob represented is a really big thing for these kids. (Teacher, Warmun 2019)

Young people during the 2019 tour also responded strongly to the First Nations' musicians' acknowledgement of country, culture, and local stories. For example, Naomi Pigram, a member of the acclaimed Pigram musical dynasty based in Broome, sang a song of her father's ("my 80s song") that had First Nations' audience members in Kununurra singing along. Similarly, school children in Warmun were transfixed during one of her original songs that grieved the loss of young people in the Kimberley to suicide. Pigram was repeatedly nominated by audience members young and old as the most memorable performer in the 2019 Tura tour.

Tura delivers consistently in this sub-domain through featuring acclaimed First Nations' musicians in its tours and through offering performance platforms to local singer-songwriters. However, its community residency artists thus far have been non-Indigenous. That they are potential role models is evidenced in the way that a female resident artist in Fitzroy Crossing inspired a marked increase in female participation in music learning and rock bands. Therefore, this is a potential area of development for Tura.

4. Aesthetic enrichment

Aesthetic enrichment through arts experiences refers to experiences of captivation or escape through the senses that "is special and outside the everyday. This might include being moved or challenged through feelings such as beauty, awe, discomfort, joy, or wonder" (Cultural Development Network, 2019). It can come through arts experiences that are unfamiliar, challenging, or awe-inspiring (aesthetic growth) as well as those that are familiar and reassuring (aesthetic validation).

4a) Aesthetic growth (exposure to unfamiliar aesthetic experiences)

Tura New Music self-describes as offering 'adventures in sound': new, experimental, contemporary and genre-crossing music is its aesthetic terrain. Many informants considered Tura unique in the consistency and boldness of its offerings of contemporary and experimental music in outback Australia. Mechanisms for supporting aesthetic growth are in the presentation and exploration of new sounds and unusual or experimental ways of making music.

> Ripples of reaction broke the strong engagement of the cello solo, but then locked into stillness and focus. Fewer heads were turning to neighbours. Many were leaning forward, chin in hand. Whistles at the end of the demo. Judith [the cellist] asked, "What are you thinking of?" and the diversity of answers indicated the imaginative terrain that the sounds had accessed: "a horror movie", "chasing someone", "the moment in Bambi when the mother dies". (Observation journal, Kununurra High School concert, June 2019).

Longstanding Tura artist Steve Pigram believes that Tura's concerts, workshops, and residencies offer "a new way to look at music for a lot of remote kids" (speaking on ABC RN, 2019), including the idea that anything can be an instrument, and that the local environment can become an installation and performance space. The Wreck, a project in the remote community of Warmun led by artist Jon Rose in 2017, exemplified this 'new way' of thinking about music and sound.

> Everyone LOVED the performance with the Wreck. It was the one thing I kept hearing about, I guess because it was big, and it was noisy . . . And it was an old car – so there were a lot of elements that had big appeal for the community and it was really talked about for a long time. The violins were important too, but I think The Wreck was the big event that everyone really, really got into. (Teacher, Warmun 2019).

Given its overarching mission, **Tura delivers very strongly** in this sub-domain, presenting concerts in which just over half of what is performed is new and experimental (95% of its 2019 Kimberley tour [n=10 sites] matched this description). This is the kind of aesthetic enrichment that Tura is most known for; recognition of the name Tura in the Kimberley is associated primarily with their combination of celebrated First Nations' musicians, 'classical' instruments (i.e. cellos and violins), and experimental sounds. However, only 65% of audiences (n=16) agreed that they had heard music that was completely new to them. This could be due to a number of factors: ambiguity around the word 'new'; the fact that audience members may have heard similar music in other Tura concerts; or that tourists (rather than locals) were a significant proportion of the survey respondents. This question will be rephrased in the final monitoring tools to more precisely capture the aesthetic growth experience.

4b) Aesthetic validation (exposure to familiar aesthetic experiences)

Tura New Music also presents much music that is familiar to its audiences, supporting aesthetic validation. Audiences hear songs they know well (such as Danny Marr's performance of 'Home Sweet Home', a local anthem for Fitzroy Crossing, with the Tura ensemble in 2017), singer-songwriter performers (like Steve and Naomi Pigram), with their strong cultural connections for Kimberley communities, and instruments with cultural resonances, like didgeridoo.

But even this familiarity may be imbued with new hues in its presentation by Tura musicians and the unusual instrumentation on the stage. Fitzroy Crossing singer-songwriter Patrick Davies said that for him, performing with Tura was an "opportunity to dance with [his] song in a different genre or feel", and to discover new qualities in it. This supports his development as an artist. It is also powerful for audiences to "hear the song in another light; [it] puts a bit of colour around [the performer]". Speaking on ABC Radio, Steve Pigram described Tura's work as helping to "elevate that singer-songwriter status of artists to a more kind of concert type level. And really focusing on the lyric and the melody of the [local] area" (ABC RN, 2019).

Aesthetic validation is also found in the way that Tura's concerts are often embedded within local practices and existing platforms for music engagement, as at the Waringarri Arts Centre in Kununurra, where Tura's concert followed the monthly traditional dance workshop and performance.

> Did the audience have a sense of taking part in 'something special'? On some level yes, but it was embedded in a local context, aligned with local rituals and events for sharing culture and bringing people together. (Observation journal, Kununurra Concert at Warringarri Arts Centre, 2019)

Tura delivers strongly and consistently in this subdomain. Two monitoring tools – the tour manager's journal (n=10) and the resident artist journal (n=2) – report on the inclusion of familiar musical material alongside unfamiliar works and reported 100% delivery of this outcome.

4c) Enhanced connection to natural and/or spirit world

Many people commented on the ways that Tura's concerts – often performed outdoors and under an open sky – offered an enhanced experience of or connection with the natural or spirit world. Outdoor performances are therefore one important mechanism through which Tura's activities may enhance people's feelings of connection to the natural and spiritual dimensions of life.

> To me, it's a transcendent experience. It's just beautiful; you're under Kimberley's sky and you're with these fabulous musicians playing this amazing music. (Local partner, Fitzroy Crossing 2018)

Tura artists are similarly affected by this enhanced connection to the natural and spirit world, as First Nations' musician Mark Atkins explained:

> Well the beautiful thing about that is that . . . we're sitting in the red dirt country just playing music. And we've got the stars . . . I'm playing away and sometimes I get lost, because I see a shooting star! And smiling faces from the fire. And the dancers kicking up the dust. I mean, I've played a lot of big venues, but it doesn't get much better than this, I tell you. (Mark Atkins, Tura artist, 2019).

This experience of connection through nature is deepened with the knowledge that as he moves through the Kimberley, he is travelling the same songlines that his ancestors would have travelled. This enhances his connection to the spiritual dimension of Country.

Tura delivers very strongly in this subdomain when its concerts are presented in outdoor, natural locations, and when the residencies offer opportunities to explore or engage with the natural environment. 97% of concert audiences (n=16), all of whom were responding to concerts held in outdoor locations typically used for traditional (*joonba*) performances, strongly agreed that 'the music or atmosphere of this concert was good for [people's] spirit'. Inclusion of the word 'spirit' was a way of inviting audiences to consider the impact of the concert on that dimension of life (Yap & Yu, 2016a). The tour manager journal tracked performance locations (n=10 sites): 50% of concert sites were outdoor, open sky, natural locations (4 *joonba* sites, 1 oval with views across water and mountains); the remainder were outdoors but in town areas (40%) or indoors (10%).

Tree in Mirima National Park, 2019 [Photographer: Gillian Howell]

5. Creativity stimulated

An important and dynamic outcome of cultural and artistic participation is the stimulation of creativity in the participants. This manifests as the sparking of the imagination or ignition of curiousity that plants the seeds of desire for further creative expression and hopefully leads the participant towards future creative opportunities and endeavours (Cultural Development Network, 2019). Creativity – as the capacity to imagine as well as to enact or produce – can be applied across the full spectrum of human problem-solving, and is both a driver and enabler of sustainable development (UNDP & UNESCO, 2013). Creative agency is a component of self-determination and an exercising of the right to cultural expression (Stupples, 2011).

5a) Opportunities for participation across the receptive – active – creative spectrum.

Outcomes relating to creative stimulation encompass both thinking/imagining and producing/making. Tura's mechanisms for these are embedded across their two strands of activity – touring and residencies. Receptive participation (focused on listening and reflecting) is foregrounded during touring (with workshops offering opportunities for active and creative participation). Residencies have a stronger focus on active and creative participation as they emphasise experiential learning and collaboration, with individual artists determining the scope of activities they include.

But even in the more receptive participation that concerts invite, creativity can be stimulated:

> There were some instances of kids copying and miming the movements that make these sounds – e.g. miming a bowing action, copying the conductor's gestures. Kids volunteered that they heard rain, frogs, even a snake, in the 'Rainforest' piece. (Observation data, Kununurra Primary School concert, June 2019).

Similarly, audience surveys invited people to nominate something that 'this concert got them thinking about', and over half said the concert stimulated thoughts of their own creativity, their love for music, other places they would like to hear Tura perform (e.g. Cathedral Gorge), and memories of learning music when younger.

Tura delivers strongly and consistently in this sub-domain, with artist journals (n=2) and tour manager journals (n=10 sites) documenting a wide range of activities that invite different levels of participation. The receptive focus of concerts counterbalances with the active and collaborative emphasis in workshops and residencies.

For example, the Artist Journal for Fitzroy Crossing (2019) recorded 16 separate activities, with 12% active (participatory but not involving participants innovating with the material) and 88% creative and collaborative.

5b) Developing the creative and collaborative capacities of local individuals.

With a desired social impact of contributing to cultural vibrancy in rural and remote communities through increased opportunities for music participation and aspirations, Tura's contributions are intended to help build local capacities for imagining and activating musical activity. Tura contributes through modelling creative practices in concerts, supporting local creatives (inviting them to collaborate and create alongside Tura) and initiating new creative work (through workshops and residencies). In the latter, Tura's inputs interact with local enthusiasm and responses to create a spiral-like, cascading effect of increasing engagement:

> The fact that Tura comes and we've been thinking about music more, has meant that music has been available to kids more, instruments have been available more, and then they're more willing to want to engage in that … When Tura came that first year [2017], I don't think there were as many instruments just out. Now the band room's open every lunch time and there's kids of all ages in there mucking around … And then [the school has] bought better equipment, so now it's sounding better. So I think Tura has had a big influence, but probably not in a really direct way. (Deputy Principal, Fitzroy Crossing 2018)

Creativity is also nurtured within the touring space itself. Touring through the Kimberley in close contact with communities and nature has inspired many new works by Tura artists; these often become repertoire in future tours, as well as new works in their solo artist work and other collaborations.

Tura delivers strongly in this sub-domain in terms of consistently offering new catalysts for creative action. Teachers (n=3) observed repeated occasions of self-instigated musical creativity among their students (88%) and agreed that Tura's visit(s) had inspired new musical creativity in the school (100%). 85% of students (n=8) agreed they had learned new ways to be creative with voices and sounds. The tour manager journal documented that 83% of its concerts in 2019 (n=10) showcased local artists and created opportunities for them to play with the Tura ensemble.

But if the desired long-term outcome is greater independent musical creativity and collaboration happening, then some more ambitious indicators are also necessary. The monitoring tools include additional indicators (e.g. for resident artists: 'local artists have approached you, suggesting you collaborate' or on tours: 'occasions of impromptu jamming between local and Tura musicians') that are potential outcomes that depend on a constellation of factors beyond just Tura's presence. Tura's inputs are one contribution towards realising the capabilities that some community members may desire. The possibility of realising these more aspirational, ambitious indicators points however to an important moderating factor: the **quality of relationships** between Tura personnel and the local community. The risks inherent in creativity and collaboration are mitigated when the creative actions are fostered within relationships of trust and cultural/psychological safety. This highlights the **consistency and reliability** of Tura's presence in the Kimberley as an important factor in realising goals related to longer-term creative agency.

Senior artist painting The Wreck, Warmun 2018 [Photographer: Mark Jones]

6. Capacities and Connections

As one informant observed, when thinking about Tura's impact in Fitzroy Crossing, if we look for linear patterns of cause-and-effect "we're off our heads, because everything is complex, and everything is related" (Deputy Principal, Fitzroy Crossing 2018). In remote communities, Tura is one source among many that aims to interact in constructive and accumulative ways to create pathways and possibilities for young people. Tura needs to do this in an operational environment characterised by high levels of mobility and transience among the First Nations' and non-Indigenous population.

This domain seeks to capture the interrelated nature of local and external (i.e. Tura) contributions to cultural life in remote and regional areas, and the small, emergent incremental changes around music participation and delivery that these inter-relationships produce. It looks in particular at four factors that emerged in the qualitative data – people, platforms and resources, uptake, and cross-agency links - that play a role in strengthening capacity and connections for music engagement and creativity in remote and regional communities. Like any outcomes that emerge gradually and over longer periods of time, these impacts are challenging to capture because they take longer to become visible and can be stifled early on if the terrain does not remain sufficiently hospitable. These outcomes also rely upon community response and uptake rather than direct delivery by Tura.

In addition to indicators attached to the sub-domains that follow, Tura's ongoing monitoring tools document 'seeds planted' to capture the many small injections into the eco-system of ideas, invitations, and connections to do with musical engagement. These methods and conceptual understanding about how change through musical engagement can happen will assist Tura to more systematically monitor small and unanticipated changes and trace their relationship to more tangible impacts over a longer period of time.

6a) Increased local human capacity (i.e. knowledge, skills, confidence, ideas) for music engagement

While much of Tura's regional and remote work targets those in receipt of education or community services (e.g. school students, young adults), teachers and other staff working to support community life are recognised as potential partners in the delivery of music engagement opportunities. Teacher informants in the evaluation research described the way they had developed new skills and ideas for supporting music participation and other creative, open-ended, student-centred learning processes through observing Tura artists in action.

This potential for learning could also be extended to service agency staff, if they are similarly involved in Tura's work.In Fitzroy Crossing, teachers that had been part of residency activities described feeling more confident to try new strategies for music-based projects in their classrooms and modelling for their students how to be a beginner on an instrument.

> I have now the confidence and the skill to go ahead and show them how they can learn through how I've learned [to play new instruments]. I definitely wouldn't have tried to pick up as many instruments as I have had Tura not been coming [for the residency program as well as concerts]. (Teacher, Fitzroy Crossing 2018)

A Kununurra teacher described how Tura's visits had helped her develop a new vision of intercultural music-making in the school:

> The vision for me came from my experience with Tura. I [have] . . . kids who have been learning instruments and [a rock band of] Indigenous boys – the energy that they come in with is the spark that's missing! I thought that if you could pull those two together then you'd really have something special, and that would also help our community. Those ideas were put into me from that Tura concert I saw a couple of years ago. That was really powerful for me. (Teacher, Kununurra 2019).

An ideal capacity-building scenario, according to one local partner staff member, would be to have a community member attached to Tura who could keep the music activities going between visits.

> There's so much local capacity. There are so many people that are really musical out here, that they could be doing some of that learning from Tura and then being able to do it with their own people. (Local partner, Fitzroy Crossing 2018)

Note though, the mobility and transience of remote and regional populations makes it difficult to be strategic about investing in a particular person or organisation. An external organisation like Tura needs to build strong, trusting relationships so that when it arrives in town, new projects can be developed relatively quickly, new participants can be found, and earlier projects can be deepened or extended according to the community's interests.

> I haven't heard of anything happening with the Wreck [since that concert]. It just needs people to drive the project. And that's the thing, you can have all this *stuff*, but if you don't have someone to drive it then it's just stuff. And that's the thing with Tura, that you have all these passionate and knowledgeable people who bring it to life. (Teacher, Warmun 2019)

Tura delivers strongly on outcomes within this sub-domain that are within its immediate sphere of influence, such as having active teacher engagement during its workshops where these are offered (offered in 7 out of 10 sites in 2019, with levels of teacher engagement scored at 71% [n=7] as documented in the tour manager journal). Active engagement with Tura's workshops is a promising first step to encouraging and facilitating further music opportunities for students, and for noting student talent and enthusiasm. Artist residency journals report examples of teachers incorporating more music activities into their classroom work (100% [n=2]). Where resident artists can offer targeted development or learning programs for teachers (as occurred in Fitzroy Crossing in 2018), more ambitious indicators of practitioner upskilling become more achievable.

6b) Increased local resources for music engagement

This subdomain is interested in changes to the available resources for music in the form of venues, equipment, and other platforms that create potential new space for local musical offerings or engagement. For example, in Fitzroy Crossing, Mangkaja Arts Centre had not been used for concerts prior to Tura's 2018 daytime concert there. Many of its Board members were initially dubious about its appropriateness as a music venue. But according to the Centre Manager, the success of Tura's concert and the community's reception of the event

> definitely opened all of us to the idea that actually, while it was a big day, it was a really successful day and it felt really good. It was a lovely introduction to the possibility of having maybe more local bands come in and play. (Manager, Mangkaja Arts 2018)

Also in Fitzroy Crossing, a new venue for music emerged in 2018 when the local Men's Shed began to host monthly Family Nights that featured live music from local musicians, and quickly became a platform for young musicians from the school to perform in front of an encouraging audience. Tura's Sonus Tour in 2019 then performed in this space, which helped "raise awareness of the event and our Shed with community members" [Local partner, Fitzroy Crossing Men's Shed, 2019)

This sub-domain also tracks community investment in music resources, such as equipment or instruments. These are documented in tour manager and artist journals with resident artists more likely to learn of changes in resourcing (100%; n=2) than tour managers (changes noted at 38% during the 2019 tour [n=10 sites]).

However, as with Sub-domain 6a, community transience (e.g. among teachers) can quickly undermine resourcing efforts:

> I'd like to think that all the work that I'm going to do for the rest of this year and next year with the younger students [to facilitate new bands and music participation] will create some kind of flow-on effect, but if there isn't a staff member organising the instruments and maintaining the instruments and ordering replacement instruments, projects that we thought would be sustainable have definitely fallen apart in the past. (Teacher, Fitzroy Crossing 2018)

Tracked over time, patterns of accrual and attrition can help to build a more detailed picture of how music development among local partners, schools and services in communities is evolving, and for Tura to identify opportunities to support this evolution.

6c) Increased local access to local provision and providers

A long-term goal that many adult informants supported was to see more young people opting to be part of music activities, whether organised activities or self-initiated. A school leader in Fitzroy Crossing reflected candidly on the role that music participation could play in helping teenagers create happier and more involved lives for themselves in the community:

> We have struggled to get kids to actually identify interests, let alone do a project in their interest. So, this is massive for us, that kids are starting to say, I want to do music, I'm going to commit to something and have a go at it. And I think it does flow into that [imagining of a] future self. We want these guys to have a happy, fulfilling role in their communities, and music has been a part of that for a lot of adults previously. I don't know if they [the teenagers] would articulate it as contributing to their future, but I feel it is. (Deputy Principal, Fitzroy Crossing 2018)

Therefore, a possible legacy for Tura's touring, workshops, and residencies is to help activate pathways towards increased participation in music and accessing of music services and resources (such as the recording studio activities attached to the cultural health services in Fitzroy Crossing) among young people.

Developments in this sub-domain are tracked through youth and local artist surveys. Of the young people that took part in the Wild Violins of Warmun residency in 2019 (n=7), 71% felt that they knew who they could approach in their community for help with their 'next music steps'. By keeping track of local music provision options, Tura can create more meaningful partnerships with local providers, responding to needs and working in collaboration where possible.

6d) Increased cooperation between local agencies

One informant in the pilot study suggested Tura had demonstrated a useful role in helping different agencies in town connect with each other and that this could potentially open up new channels for inter-agency collaboration. While *new* inter-agency connections are less likely in smaller communities ('It's really only the school and the arts centre here, and we already work together a lot' – teacher, Warmun 2019), in larger towns, Tura's activities may help to catalyse new co-operations between service providers, as the quotes below confirm.

> Part of what we're trying to do at the school is build relationships and partnerships with the community, with organisations, with families, and because Tura is able to be out and about, and making connections, that helps us with the school to be connected to those places . . . and it makes Tura's other partners aware of what's happening in the school. (Deputy Principal, Fitzroy Crossing 2018)

> Hosting Tura's concert enabled us to engage with some established partnerships and develop some new organisational relationships. [Local partner, Fitzroy Crossing Men's Shed, 2019)

Tura's delivery of this outcome therefore depends on the specific circumstances and potential agency partnerships in each community. However, tracking the connections between agencies allows Tura to nurture mutually beneficial allies in the overarching goal of strengthening cultural vibrancy and wellbeing through music participation and engagement in Kimberley communities. The tour manager journal documented 62% of its concerts involving 2 or more local agencies (n=10); local partners (n=3) and teachers (n=3) were more equivocal, scoring the same indicator at 33% and 50% respectively.

Tura New Music 'Sonus' concert at Ngalangangpum School, Warmun, 2019 [Photographer: Gillian Howell]

7. Two-way

The final domain is concerned with intercultural competencies within Tura New Music, and in particular its capacity for 'two-way' work in partnership with First Nations' communities. Two-way approaches respect First Nations' knowledges, cultural practices and worldviews, rather than presuming the 'Western' or whitefella way is the 'right way' (Ober & Bat, 2007). 'Two-way' is a value that is revealed through action and practices. The pilot research invited community members in Fitzroy Crossing to define what 'good two-way' work and action would look like, particularly in the context of an arts organisation visiting the community (sometimes only for 24 hours) to offer concerts, workshops, and longer residencies. Their responses were synthesised into the four sub-domains below.

7a) Engagement with diverse languages

Engagement with the language diversity and the multiple language resources of the Kimberley communities is seen as a positive gesture and commitment to two-way. In the residencies, Tura's main mechanisms for engagement with diverse languages are through the incorporation of different languages in the creative work (e.g. songwriting in languages other than English; inclusion of diverse spoken languages in sound art). For example, during the period of this evaluation the Fitzroy Crossing residency produced original songs and sound-art, co-composed with local youth and language teachers, that encompassed five languages (Bunuba, Gooniyandi, Walmajarri, Kriol, and Standard Australian English).

Mechanisms associated with touring include featuring local languages during Tura concert presentations, such as a Welcome to Country in language, inviting a local person to co-MC the concert in language, or performances of traditional song and dance.

Tura's delivery in this sub-domain varies, depending somewhat upon the status of local languages within local partner organisations, and whether the concert includes *joonba* or other traditional performance that might include local languages. In 2019, 60% of Sonus tour concerts (n=10) featured 1 or more First Nations' languages; increases to this number would be led by community preferences but could benefit from Tura staff explicitly inviting or encouraging local partners to utilise all the community's language resources in the concerts, as an acknowledgement of their importance, to be inclusive of this knowledge, and to support their maintenance as living languages. In the artist residencies, one (Fitzroy Crossing) featured multiple local languages, while the other did not (scoring 50%, n=2).

However, 50% of students in the Warmun residency (n=7) believed they'd had opportunity to use their local language(s) in the Tura project. As suggested above, resident artists could assert an interest in incorporating multiple languages in their creative projects (as occurred in the Fitzroy Crossing residency, 2017-2019), leaving the specifics of how and whether this should happen up to the community participants.

7b) First Nations' ways of knowing and reciprocity are prioritised

For many informants, a genuine engagement with First Nations' knowledge and ideas is evident through willingness to learn from the community. Rather than coming into the community with pre-determined plans or presumptions that new things are needed, good two-way comes from sitting down, asking questions, and being flexible and open to fitting in with or building on whatever is going on in the community.

> Just us sitting here, those things are all part of it. It's about sharing and coming together and learning from each other. (Local Artist, Fitzroy Crossing, 2018).

Two-way learning cannot happen without trusting relationships, and good relationships are built over time, and through consistency. Across this evaluation, the social trust that Tura has built over many years of visits, valued contributions, and dialogue was evident. The people at the centre of these relationships are Tos Mahoney and the resident artists in Fitzroy Crossing and Warmun, as they are the community's main points of contact with Tura. Tura artists-in-residence took part in day-to-day community events, including basketball matches, community concerts, and fundraisers in the course of their residencies. The willingness on the part of the artists as well as the organisation to give, share, and be led by local knowledge was repeatedly acknowledged by community informants throughout the fieldwork.

> Quite often people come here but they are coming to take something, or not really take but to be immersed in the culture… self-promoting a bit – but Tura actually hangs about and gives back. The difference is the duration of the involvement with the school. Last year I think Tura was here for a couple of weeks [for the residency], they worked really hard with all the kids, and really gave them skills and an experience. (Teacher, Warmun 2019).

One form of reciprocity is in facilitating access to valued resources. One Warmun audience member (a scholar from the University of Melbourne who has been working with the Warmun community for over a decade)

pointed out the value for the community in being able to access Tura's audio and lighting technology for their *joonba*. It ensured that the audience could hear the words and see the dance moves, which in turn helped them to be learned correctly by younger generations (Fieldwork observation journal, 2019).

Tura delivers strongly and consistently in this sub-domain, particularly in the locations where its touring is augmented by community residencies. Local partners (n=3) and young people (n=8) acknowledged the space for their input and ideas (93%). Tura consulted with community Elders ahead of the tour (60%) or during the tour (40%) in every location (n=10 sites), and local partner organisations involved their elder advisors as well (100% [n=3]).

7c) Local culture, history, and landscape are creative resources

Research informants highly valued place-based musical work that reflected or drew upon local culture, history, environment and landscape as resources for creative content.

> For us [two-way is] around leading with cultural knowledge, or leading with that community knowledge, and then slotting a western knowledge along with it … it's leading with what is place-based and context-based and culture-based and language-based. (Local partner, Fitzroy Crossing 2018).

Tura's main mechanisms for this are in commissioning music for its tours that reflects local concerns, and through the music created by resident artists with community members. Examples of the latter in Fitzroy Crossing include the songwriting and sound art exploring local histories (Bunuba resistance fighter Jandamarra), the cultural value of the Fitzroy River, and even the importance of mobile phones and Telstra credit for young people.

> GH: So the Jandamarra song was a real highlight. Why was that song important?
>
> Child 1: Because we made it up.
>
> Child 2: Because it was Jandamarra.
>
> GH: Why did that matter?
>
> Child 3: Because of Country.
>
> Child 4: Because Jandamarra is special to me. (Youth focus group Fitzroy Crossing 2018)

In Warmun, the exploration of local birdsongs on violins and development of these into instrumental works offered an approach to place-based music-making focused on the sounds and musicality of the natural environment. Similarly, the creation of The Wreck – an old car wreck turned into an audacious, multiphonic percussion instrument – in Warmun offered a radical affirmation of the sonic potential of the local landscape.

Tura delivers strongly in this sub-domain. Residencies are the primary site for place-based musical outcomes that offer deep engagement with local culture, history, and environment, and both resident artists (100% [n=2]) embraced the local context as a potent creative resource. In their focus group discussion, 100% of students in the Warmun residency (n=7) agreed that their music had explored aspects of the local landscape, and that they themselves had helped to develop the catalogue of local birdsongs that they performed on the violins with artist Hollis Taylor.

7d) Equal status for First Nations' and non-Indigenous music and musicians.

Two-way presentation of music and concerts means offering equal (and equally meaningful) space for First Nations' artists to perform alongside non-Indigenous artists. Tura's primary mechanisms here are its touring program, with its inclusion of music by First Nations' musicians, arranged to feature the unique sounds of the Tura ensemble and the shared stage space of nationally-recognised and celebrated First Nations' and non-Indigenous performers.

> Bringing two different musical landscapes together, and different artists together [is good musical two-way]. Music does that already automatically. I think music and arts is the best way to do it because it's non-confrontational. And that's the best place to dance with that kind of stuff. (Local Artist, Fitzroy Crossing, 2018)

The same artist went on to say that, in their opinion, Tura offered an exemplary model of 'two-way music'.

Tura delivers strongly in this sub-domain, measured through tour manager reports of concerts (n=10) where First Nations' adult local artists shared the Tura stage (70%), audience impressions (n=16) of the 'right mix' of First Nations' and non-Indigenous performers on stage (91%), and a more ambitious indicator of resident artists (n=2) being included in locally-instigated cultural events (50%).

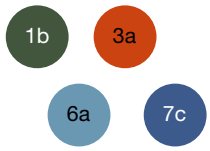
Interconnected outcomes

Different projects within Tura's offerings will deliver multiple outcomes from the framework in holistic ways, particularly when the community takes ownership of the musical material and embraces it as a local resource. The following example demonstrates how this can unfold:

'Flow' in Fitzroy Crossing

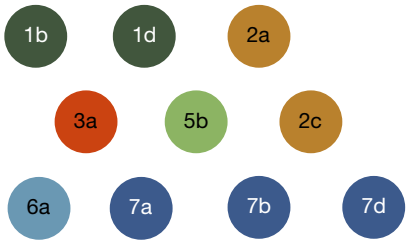
Songwriting with Year 8 students in the 2018 Tura residency brought the concept of 'flow' (with its multiple layers of meaning in the environmental, health, social, and cultural domains) to the fore (7b).

As the residency theme for 2019, upper primary students and their teacher explored the theme of 'flow' further, composing a song for the Fitzroy River (1b, 3a, 6a, 7c), a living ancestral being for the people of the Fitzroy Valley.

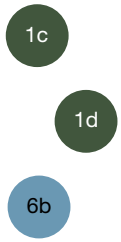


They travelled on country to sing it to the River (4c), and to the senior artists at Mangkaja Arts Centre (2a), with support from the local bus company (6d).

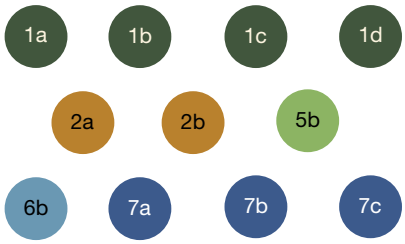
Indigenous language teachers in the school were impressed by the way the lyrics captured the holistic interconnections of country, culture, spirit, and wellbeing and suggested the lyrics should be translated into the three languages taught in the school (1b, 1d, 2a, 2c, 3a, 5b, 6a, 7a, 7b, 7d). The language teachers recorded the new choruses with the Tura artist (5b).



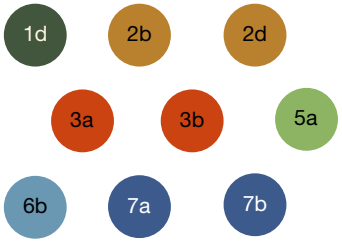
The recorded song became the school's 'morning bell' music, played daily to signal the start of the school day and heard by many of the surrounding community sites (e.g. at the kindergarten, at the Women's Resource Centre), "putting a smile on everyone's face" and creating a calm and happy vibe (1c, 1d, 6b) according to several informants from the town. It is played frequently on local radio (1d, 6b).



The children have sung it for numerous community events including the opening and closing of NAIDOC Week 2019 (1d, 2b, 5b, 6b, 7a, 7b, 7c). Some primary students created a dance to go with the song, and entered in the school talent contest (1a). Younger students have since learned the dance too, and perform it with their older peers (1a, 1b, 1c, 1d, 2a, 2b). A music video of the song has been viewed over 1000 times online (**vimeo.com/339259643**) (1d, 2b) and shared on social media.



Community Elders have requested that the students perform the song for planned meetings with pastoralists and government concerning the Fitzroy River's future, as a way of presenting the cultural value that the river holds for the young people of the region (1d, 2d, 3a, 6b, 7a, 7b). And the Tura musicians performed the song throughout the 2019 Sonus tour, helping to share its appeal and its message beyond the Fitzroy Crossing community (2b, 3a, 3b, 5a).



Space restricts us from making similar analyses of other projects, such as The Wreck in Warmun, or the 2019 Kimberly Echoes tour. However, we anticipate that all of Tura's projects will produce a comparable array of outcomes across the domains and sub-domains of the framework.

Conclusion

The summative evaluation of Tura's work against the domains and subdomains of the evaluation framework that we have presented here demonstrates that Tura's achievements in its work in the Kimberley are considerable. The 'Key Findings' section earlier in this report synthesises the highlights of our findings and paints a picture of an organisation with a strong understanding of its target audience, and a commitment to working flexibly and creatively to make work that the communities value and enjoy.

When considering these findings in the context of Tura New Music's next steps and future growth or development, the singular importance of the quality and longevity of Tura's relationships with communities and Elders in the Kimberley cannot be overstated. We found consistent indications that they are characterised by mutual respect, trust, and exchange, and enhanced through moments of shared wonder, humour, empathy, and transcendence. It takes considerable time and commitment for relationships like these to develop, and their maintenance will be critical to the organisation's continued success and future developments.

This report is designed to be the first step in a longer-term evaluative process. Our primary goal was to develop this framework and its indicators, pilot it and collect data to test its suitability and robustness in community contexts. In further iterations of this research, we offer the following recommendations.

1. The sample of communities surveyed or interviewed for this evaluation needed to encompass both concerts and residency activities. It was notable that of the three sites included in this evaluation (Kununurra, Warmun, and Fitzroy Crossing), those in which residencies had taken place (Warmun and Fitzroy Crossing) demonstrated some of the most compelling outcomes. A larger sample that includes survey responses and interviews in sites where only concerts/workshops have taken place should be a next step in order to build a more detailed picture of the different ways that these two strands of activity interact, and to better understand the Tura experience in those locations that are focused only on concerts and workshops.
2. To facilitate ongoing data gathering and monitoring, we recommend embedding the survey tools and journals into program planning and delivery, bringing partner organisations on board to help secure community participation across the different perspectives. Tura's strong relationships with its presenting partners across the Kimberley will be a valuable assistance with this.
3. We note the richness and highly contextualised detail about Tura's work that the qualitative data captured. This is an important complement to the quantitative monitoring tools, and we recommend that Tura New Music undertakes qualitative evaluation work on a regular basis in order to access this nuance and integrate its insights into any conclusions.
4. The evaluation framework that we have developed is comprehensive, covering Tura's contributions from a variety of angles and domains. However, the domains are not interdependent. It is therefore possible for only a selection to be considered at different points within the monitoring and evaluation program, should resources dictate a less comprehensive investigation.
5. Lastly, we recommend that Tura's tracking of local capacities should have implications for planning and programming, with Tura aiming to utilise and augment local capacities and facilities where possible (as occurred in Fitzroy Crossing with the use of the Men's Shed for its 2019 concert, building on the Shed's recent history of hosting monthly community music nights). This strategy will see Tura supporting new or fledgling music capacity in communities, which may be an important step in those capacities establishing a greater visibility, recognition, or engagement.

Tura New Music has established itself as a valued partner and provider of distinctive cultural programming and opportunities for creativity in the Kimberley. We hope that this evaluation framework will help the organisation to continue to develop its artistic contributions in remote and regional Australia, supporting the communities with whom it works to create and sustain vibrant and creative lives that they have reason to value.

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Participant in the Wild Violins of Warmun residency, 2019. [Photograph: Hollis Taylor].