

2024 ANNUAL REPORT





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Cover image: 2024 NIMAs, Emily Wurramura by Leicolhn Mckellar

Left image: Remote Regional Summit, Juran by Tully Hemsley

OVERVIEW

ABOUT MUSICNT

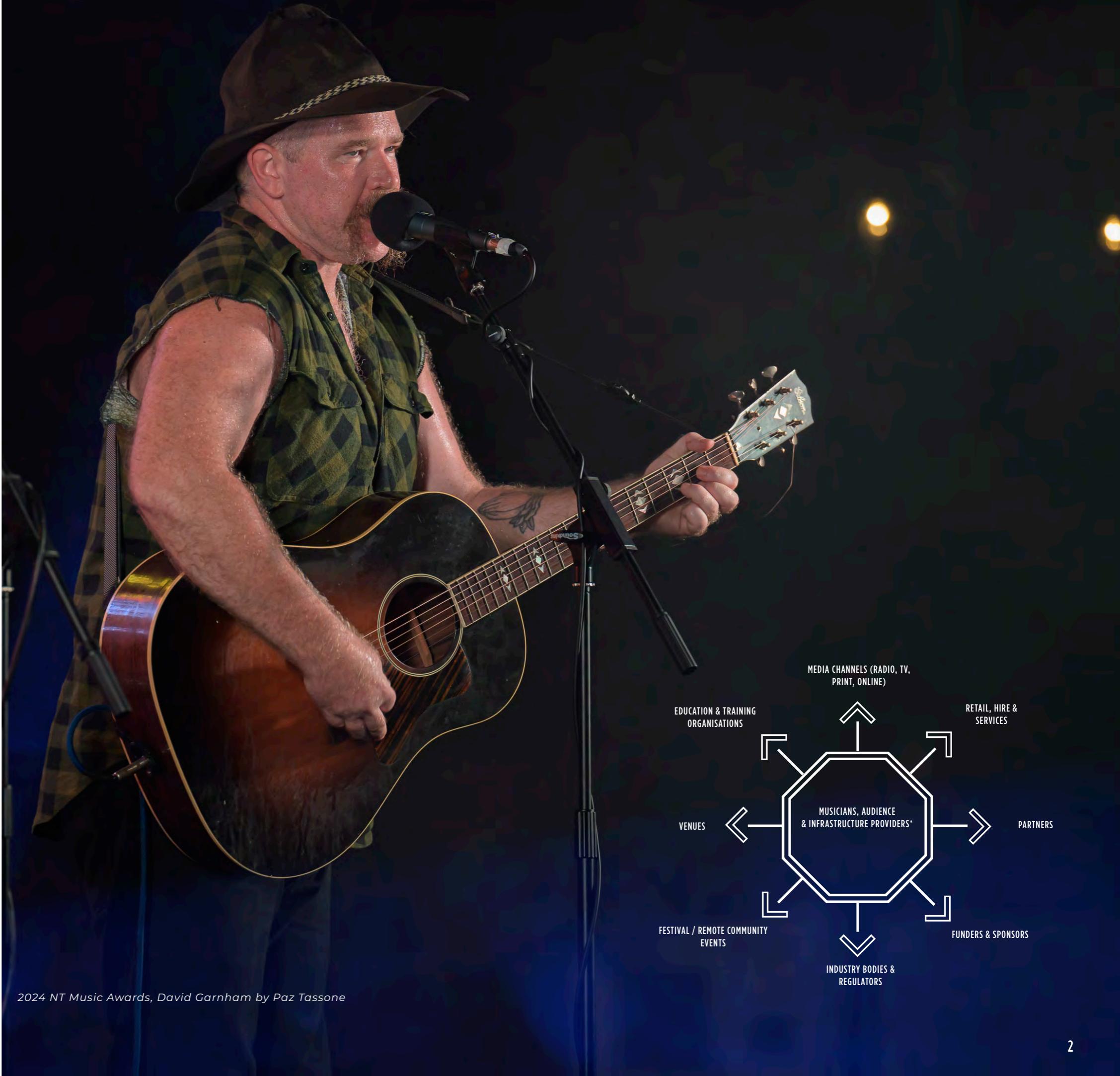
MusicNT is the Northern Territory's music industry peak body, facilitating the development of musicians, the industry and audiences.

For more than 20 years, MusicNT has supported the growth of original music through skills development, networking, regional capacity building and by recognising excellence. MusicNT delivers programs focused on skills development, recognition and advocacy, supporting Indigenous and non-Indigenous musicians and music industry representatives from across the Territory.

Operating offices in Darwin and Alice Springs, MusicNT aims to place itself firmly at the centre of the music sector in the Territory to provide support, advocacy and advice to foster the growth and development of the Territory's contemporary music sector. Active collaboration with sister organisations across the country as well as like-minded Territory organisations, enables MusicNT to leverage its resources in advocating for music infrastructure, policy and industry development. MusicNT is a non-profit member based organisation.

We exist for the Northern Territory music industry, with musicians, infrastructure providers and audiences at our core.

2024 NT Music Awards, David Garnham by Paz Tassone



OUR VALUES

OUR VISION

A thriving and connected Northern Territory music industry.

OUR MISSION

To support the growth and development of the Northern Territory music industry.



ACCESS & EQUITY

We deliver service with a focus on equity of access regardless of location to provide supportive opportunities for musicians across the region.

ENGAGEMENT

We foster open dialogue with our members - the local, national and international music industry; and our other stakeholders.

INNOVATION

We recognise the importance of using new technology and creative approaches to facilitate access to music across the Northern Territory and to Northern Territory music in the rest of the world.

POWERFUL PARTNERSHIPS

We work together with musicians, government, industry and other stakeholders to develop connections and powerful partnerships that provide opportunities and music experiences in the Northern Territory.

TRANSPARENCY

We respect good practice and are transparent in our decision-making processes.

FINANCIAL STABILITY

We acknowledge the importance of income generation for musicians and the need for MusicNT to think commercially to ensure the organisation is sustainable.

Left: 2024 NT Music Awards, Dr Shellie Morris AO by Paz Tassone

KPIs

KEY PERFORMANCE INDICATORS

KPI 2024 ACTIVITIES

DEVELOP PATHWAYS FOR MUSICIANS	<ul style="list-style-type: none">Successfully lobbying for a music export program to support NT musicians and industry to engage in domestic and international markets.Building national awareness of the NT music scene through the National Indigenous Music Awards and Bush Bands Programs to grow future opportunities for NT artists.
EQUITABLE ACCESS TO MUSIC AND MUSIC MAKING	<ul style="list-style-type: none">Further enhancement and broadening of the Music Ranger program bringing support closer to musicians in regional and remote areas.Utilising the Alice Springs/Mparntwe office as a community arts hub providing rehearsal and performance spaces for the community.
STRONG TERRITORY ECOSYSTEM	<ul style="list-style-type: none">Workshop programs providing a broad offering of seminars, mentorship opportunities and practical skills to enhance knowledge and extend networksDevelopment programs addressing specific gaps including Indigenous Women's Music Program IWMP, Remote Areas Music Program (RAMP) and Bush Bands Program providing customised approaches for specific groups or communities
LEADERSHIP, VOICE AND INFLUENCE	<ul style="list-style-type: none">The Women In Music Strategy - Gender Equity Report 2024 highlighting the opportunities and challenges for women in musicSecuring election commitments from the three major parties.Presenting at the MAP NT Government Arts conference on growing partnerships and lobbying.
RELEVANCE, STRENGTH AND VIABILITY	<ul style="list-style-type: none">Continuous improvement of risk management processesSecuring significant multi-year Philanthropic investment from the Tim Fairfax Family Foundation.Creating the Regional and Remote Music Summit and having it build into a national, annual touring event.



Mark Smith speaking at Regional Remote Summit by Tully Hemsley

CHAIRPERSON'S REPORT

CATHERINE SATOUR



2024 NIMA, Arrkula Yinbayarra by Benjamin Warlgundu Ellis

It is with immense pride that I present this report on behalf of the Board for MusicNT's 2024 Annual Report.

This year has been one of reflection, resilience, and renewal. In a time of ongoing transformation across the arts sector, MusicNT has continued to be a strong and steady voice for musicians and music industry workers across the Northern Territory. As the peak body for contemporary music in the NT, we remain deeply committed to nurturing a diverse, inclusive, and vibrant music culture that reflects the unique voices of our region.

Throughout 2024, MusicNT has delivered powerful programs that support the professional development of artists, foster regional music ecosystems, and promote the incredible talent that calls this place home. From the evolution of our regional outreach efforts to the success of initiatives like the Music Ranger program, the Desert Festival, Sista Sounds, and the continued growth of All Good, we've seen firsthand the power of music to connect, uplift and empower.

We've deepened our commitment to Aboriginal

and Torres Strait Islander music development, creating culturally safe spaces where First Nations musicians can share their stories on their own terms. The establishment of strong partnerships with remote communities, and the elevation of Indigenous-led projects, continue to be a cornerstone of MusicNT's identity and purpose.

Of course, these achievements do not happen in isolation. I want to sincerely acknowledge our ED and dedicated staff, whose tireless work and passion for music drive this organisation forward. I also extend my thanks to my fellow Board members for their wisdom, leadership, and advocacy, and to our funders, supporters, and partners for believing in the power of music to create lasting change.

As we look to the future, MusicNT is well placed to continue its legacy of leadership, innovation, and service to the Territory's music community. We will keep listening, adapting, and standing strong for our artists—because when music thrives, our communities thrive.

Thank you for being on this journey with us.

ED REPORT

MARK SMITH

Reflecting on 2024 brings back memories of both significant successes and continued challenges. Organisationally MusicNT continues to grow, expanding to 17 staff members across this period as the Music Ranger's program brought on additional positions and an expanded All Good Project increased the capacity to support festivals and venues across the NT as well as forge connections nationally.

And this broadening of MusicNT's profile nationally was a dominant theme in 2024 as many years of hard work by the incredible MusicNT staff is being highlighted as best practice nationally and demonstrates clear lasting impacts for musicians right across our region.

2024 was also a year where MusicNT again demonstrated its capacity to be an innovative and agile organisation with a fundamental goal of supporting music and musicians from across the NT. Creating the Regional and Remote Music Summit in partnership with the incredible Kirsty Rivers and Laura Harper clearly showed

the organisation's ability to reflect the needs of the sector and create a platform for vital discussions that was a clear gap nationally. That this event is now becoming a national Summit held across the country each year is testament to the vision of the organisation and our strength in partnerships to bring together key people to build and deliver ideas.

“Regional Remote Summit... is now becoming a national Summit held across the country each year is testament to the vision of the organisation and our strength in partnerships to bring together key people to build and deliver ideas.”

Hosting this Summit in the same year that we celebrated 20 years of the Bush Bands Program and the National Indigenous Music Awards is a tangible recognition of the longevity and impact of our programs alongside maintaining the ability to innovate. Envious qualities in any organisation.

This year was also a Territory Government election year and MusicNT worked to articulate a strong and clear voice for the NT Music sector. As a result we managed to secure commitments from the three major parties leading into the election and early in 2025 have seen them start to be delivered by the current government.

Once again I extend my deep appreciation to the staff of MusicNT who instil passion in all they do and to our board who support and encourage fearlessness in striving for outcomes across the sector. I extend this appreciation to our board who support the organisation as we move through this period of growth.



PROGRAMS

NIMAs

The 20th National Indigenous Music Awards (NIMAs), supported by Amazon Music, delivered an unforgettable night of electrifying performances, emotional tributes, and history-making wins under the stars at Darwin's Larrakia Country Amphitheatre.

Kicking off with a fiery set from triple j Unearthed NIMA winner Jamahl Yami, the Waanyi/Gangalidda rapper set the tone for a night of unmissable talent. The crowd roared as Jessica Mauboy—herself celebrating 20 years in music—took the stage with her powerhouse vocals, while the soul-stirring harmonies of Arrkula Yinbayarra (Together We Sing) and Dr. Shellie Morris AO left the audience spellbound.

The energy never dropped, with osts Karla Ranby and Nooky (triple j) keeping the vibes high, honoring 20 years of Aboriginal music with humor, heart, and hype. Dan Sultan, 3%, Miss Kaninna, Birdz & Fred Leone, Eleanor Jawurlngali,

and Emily Wurramara delivered world-class performances before the night closed with a show-stopping medley of iconic First Nations anthems—a perfect finale for this milestone event.

The night belonged to Barkaa, who dominated with Artist of the Year and Film Clip of the Year for her unapologetic banger “We Up.” Meanwhile, 3% claimed Song of the Year for “Our People,” and Dan Sultan’s self-titled album scored Album of the Year. Rising star Becca Hatch snagged New Talent of the Year, while Bulman School & Community won Community Clip of the Year for “Nidjarra.” In a historic moment, Rrawun Maymuru and Electric Fields shared the Indigenous Language Award, celebrating their work in preserving culture through music. The emotional peak came when Warumpi Band legend Sammy Butcher was inducted into the NIMA Hall of Fame, cementing his legacy as a pioneer of Indigenous music.

RAMP 2024, Titjikala by Jez Conlon



Artist of the Year

BARKAA

Album of the Year

Dan Sultan – Dan Sultan

New Talent of the Year

Becca Hatch

Song of the Year

3% – ‘Our People’

Film Clip of the Year

Barkaa – ‘We Up’

Community Clip of the Year

Bulman School & Community – ‘Nidjarra’

Indigenous Language Award

Electric Fields, Anpuru Maau Kutja & Rrawun Maymuru, Yolngu

Hall of Fame

Sammy Butcher

Triple J Unearthed Competition

Winner Jamahl Yami ‘Black Majik’

INDIGENOUS WOMEN'S MUSIC PROGRAM (IWMP)

Genise Williams continued coordinating the Indigenous Women's Music Program including Divas workshops and showcase opportunities for emerging First Nations female identified singer/songwriters and Sista Sounds music development workshops for women and girls from remote communities. The Program's Reference Group membership remained active and stable, with Catherine Satour remaining as Chair.

The 2024 Divas at Bush Bands showcased another two female performers including Bronwyn Stuart from Ntaria and singing in English, and Jessica LA a Western Arrernte/Luritja artist from Awabakal country singing in English. Both have gone on to secure further gigs in their own right since Bush Bands.

Divas supported singer/songwriters through providing several “try out” workshops, and an intensive program culminating once again in a showcase as part of RHACA's Desert Festival. Divas performed their original songs and several spoken word pieces to the delight of Festival goers. Quality mentors including Dr Shellie Morris AO, Emily Wurramara, Jessica Grainer, Dallas Frasca, Stephanie Harrison and Katie Harder ensured support across diverse participant groups through both the 2024 Divas at Bush Bands and the Divas development season and showcase.

Sista Sounds visited Yuendumu community working in with PAW Media to support their Karnta (women's) music space and provided another follow up visit to Kintore including checking in with a women's band and the school. Sistas also visited both Utju (Areyonga) and Titjikala, both of which had not been visited for some time and had identified women and older girls keen to participate in music development workshops. Dr Shellie Morris AO, Casii Williams, Jessica Grainer and Alison Mapleson provided support and several of these visits were conducted in collaboration with RAMP.

REMOTE AREAS MUSIC PROGRAM

In 2024, RAMP continued its vital work supporting music in remote communities, stepping in to assist Ampilatwatja after devastating floods by helping sort and audit gear while also providing a space for PA training and rehearsals ahead of a collaborative concert with the local school. Meanwhile, in Atitjere, RAMP supported the community's growing interest in music by facilitating equipment training and rehearsal space setup, with plans to expand this support in 2025.

RAMP also strengthened its presence in the Top End with first-time visits to Ramingining, Maningrida, and Gunbalanya, deepening long-standing industry relationships while exploring opportunities for the Remote Music Rangers program. These connections helped broaden the reach of RAMP's initiatives, aligning with its vision to foster music engagement across more remote regions.

Live music events remained a key focus, with RAMP supporting a well-attended Sista Sounds concert in Kintore and collaborating with the Bachelor Training Centre in Willowra to deliver workshops and a vibrant community concert. The program also played a crucial role in Bush Bands Business, managing the RAMP stage throughout the event and hosting the official dress rehearsal for Bush Bands Bash.

In Tennant Creek, RAMP partnered with Winanjjikari Music Centre to establish a daytime community jam space, drawing local musicians and music lovers while planting the seeds for

future regular jam sessions. Additionally, RAMP responded to community requests for recording workshops, helping artists in Utju (Areyonga) and Tijikala produce demo tracks for both personal use and grant applications, further empowering their musical aspirations.

BUSH BANDS PROGRAM

It was a massive year for the iconic Bush Bands Program celebrating its 20th Anniversary! Bush Bands continued in its usual format of a four-day development camp (Bush Bands Business) immediately followed by a concert (Bush Bands Bash) at the Telegraph Station, with Zoe Curren remaining as Program Coordinator.

The program continues to be highly sought after by bands, with many more applications received than there are places for. Since 2018 the program provided in person outreach visits across 3 vast geographical regions to support bands with their applications. Following the 2023 application period it was identified that this approach was inevitably "hit and miss" and did not result in a noticeable increase in completed band applications. In 2024 we trialled linking in with Remote Indigenous Media Organisations or equivalent organisations including PAW, Ng and APY Media, TEAABA and Barkly Regional Arts, offering incentives for them to support bands from their region to submit competitive applications. This proved far better value for money than our previous approach, with the highest percentage of fully completed applications

received in any year so far whilst also encouraging stronger connections between media organisations and artists.

Bush Bands Business saw leading industry professionals connecting with artists providing assistance and guidance to the performers, resulting in noticeable improvements in their quality and style from the start of the camp to the performance. Artists also benefitted from broader music industry workshops including in copyright, self-promotions, gaining gigs, understanding contracts, and artist management.

The Bush Bands concert attracted an audience of approximately 3,100, slightly up from 2023 and was broadcast live on ICTV, streamed via Facebook, and professionally documented for MusicNT & #39;s YouTube channel. All ten selected acts performed sets of their original material, including songs in 9 different languages from the NT and SA, covering a range of genres. Improvements in staging, lighting and levels of security including community patrols assisted this major community event to proceed safely and with no major incidents.

REMOTE MUSIC RANGERS PROGRAM

Throughout its 2nd year of operation the Remote Music Rangers program, a unique and innovative employment program for Indigenous music leaders living in remote areas of the Northern Territory, continued to grow. Romana Paulson and Cassandra Williams



RAMP 2024, Willowra, Mentor Shilo Monkland by Jez Conlon

remained as Indigenous Music Development Officers (IMDOs), with Romana supporting the Top End region and Cassandra the Central/Barkly.

Throughout 2024, 6 Rangers were employed from communities including Ramingining, Galiwin'ku, Maningrida, Manmoyi, Tennant Creek (also providing outreach to other Barkly communities) and Atitjere with efforts increased to recruit more towards the end of the year. Activities have included supporting remote music programs, being subcontracted to work on festivals in other communities and networking

with providers in communities to increase support for music related activities.

An intensive residential training program was held in the immediate lead up to Bush Bands Business at Ross River Resort, with the IMDOs and Rangers coming together with other key MusicNT staff along with guest mentors including Leah Flanagan (NATSIMO) and Dr Shellie Morris AM. The program addressed workplace communications and problem solving and provided practical sessions in setting up and packing down a PA and stage and in using several different devices to do digital

field recordings with a view to documenting music and band histories when back in community.

The 5 Rangers able to participate in the Camp went on to put learning into practice through being part of the organising team throughout Bush Bands. Rangers were given rotating schedules enabling each of them to work on each of the rehearsal stages with different technicians and equipment, as "band wranglers" through the camp and live show ensuring artists were where they needed to be, and in assisting with packing and unpacking throughout the event.

SAFE VENUES AND FESTIVALS PROGRAM

The All Good Project continued its growth in 2024, expanding its harm reduction and safety initiatives across the Northern Territory's festivals, venues, and music community. Early 2024 key developments included the launch of the All Good Project website, designed to clearly communicate the project's purpose to the public and stakeholders, and the creation of a safety merchandise line to amplify messaging. AGP also welcomed new staff, including a part-time harm reduction coordinator and a casual mental health practitioner, to support its evolving service model. The All Good Project deepened its collaborations with partners including NT Major Events Company (NTMEC), Menzies School of Health Research, and Hospitality NT, while also establishing new relationships through early scoping work with Neptune Security. Ongoing service design and consultation took place with festivals including Bass in the Grass (BITG) and Darwin Festival, with a focus on integrating knowledge of the AGP into the broader safety service ecosystem.

Successfully delivering its harm reduction and safety service at Bass in the Grass was a 2024 milestone for the AGP, including a safe space staffed by 60 trained volunteers and health professionals. The team recorded over 5,400 interactions with patrons, more than 500 education moments, over 40 care space assists, and included collaboration with Menzies on a pop-up survey for project evaluation. It also delivered training to volunteers at Darwin Festival's 'Club Awi' later in the year, and contributed



to workforce development through its tailored All Good training sessions for venues. Beyond festival delivery, AGP expanded its influence through outreach trips to Tennant Creek and Katherine, engaging with WMC, GYRACC, and local venues to strengthen safety planning. The project also held exploratory discussions with web developers to scope gamified learning tools aimed at embedding safety messages within the NT's music community, and entered the design phase for a campaign titled: 'Be a Legend'. Which used strengths based messaging to further address gender-based harassment and violence, with a focus on active bystander intervention. Finally, the All Good Project presented on gender-based violence, Harm reduction and safety at the Regional and Remote Music Summit, while continuing to advocate for stronger safety responses through meetings with NT Police and other industry partners.

AGP will continue building on this momentum in 2025, expanding its reach and deepening its commitment to safer, more inclusive spaces across the NT's music scene.

ARTIST DEVELOPMENT WORKSHOP PROGRAM

MusicNT's 2024 workshop program continued in its mission to offer a diverse range of sessions tailored to empower and educate music industry professionals. Among the standout workshops was the "Music Video Workshop" presented by Claudia Sangiorgi Dalimore, which provided invaluable guidance on team

dynamics and collaboration within the music industry.

In the later part of the year the program delivered five workshops on recording music fundamentals, catering to both novice and seasoned musicians.

Overall, MusicNT's 2023 workshop program continued to play a pivotal role in nurturing talent, fostering professional growth, and enhancing the Northern Territory's music community.

NT MUSIC AWARDS

The 2024 Northern Territory Music Awards celebrated the vibrant and diverse music scene of the region, honoring outstanding artists and their contributions. The ceremony took place on June 27 at the George Brown Botanic Gardens in Darwin, showcasing exceptional live performances from local talents.

Attendees at the awards were treated to live performances by several talented local artists, including The Wanted Gems, David Garnham, Sally Balfour and Ben Allen, Akrasia, and David Crowe.

The NTMAs represent an important event within MusicNT's suite of programs, dedicated to uplifting and acknowledging the diverse talents within the Northern Territory's music scene. Through this annual awards ceremony, the NTMAs serve as a pivotal platform for celebrating artistic achievement and industry contributions. By providing a comprehensive array of award categories, the program ensures that excellence is recognized across various aspects of the industry.

Key elements of the NTMAs include its diverse award categories, an inclusive nominations process, and a rigorous judging system that collectively foster transparency, inclusivity, and fairness in the recognition of Northern Territory music excellence.

Beyond the ceremony itself, the NTMAs have a broader impact on the Northern Territory music landscape. By showcasing local talent and achievements, the program raises awareness of the Territory's vibrant music scene regionally and nationally. Additionally, the recognition provided by the NTMAs serves as a catalyst for further creativity, collaboration, and innovation within the industry.

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Song of the Year

'Shaka' - Mervin Ngalmi, Monkey Marc

Rock Song of the Year

'James Range Band' - Kirsten Joseph, Ephraim Poulson, Caesar Dixon

'Salt Lake Band' - Brendan Yantarrnga, Rickson Yantarrnga, Reubenstan Bara, Shane Yantarrnga, Ezekiel Mamarika, Dave Murrarungan

Heavy Song of the Year

'Akrasia' - Dylan Manhire

Electronic/Dance Song of the Year

'Kuya James' - James Mangohig, Rowan Dally, Ben Edgar, Caiti Baker

Folk Song of the Year

David Garnham

Country Song of the Year

Sally Balfour

Hip Hop/Rap Song of the Year

'Shaka' - Mervin Ngalmi, Monkey Marc

Blues & Roots Song of the Year

'Katanga Junior' - Aidan Lijanga

Pop Song of the Year

'Beachz' - David Crowe

Youth Song of the Year

'Seaning' - Sean Collins



Live on the Lawns, Alison Mapleson & Keith Buzzacott by Liz Archer

LIVE ON THE LAWNS (AS)

Alice Springs was treated to an extended series of Live on the Lawns this year thanks to funding from the NTG's Activate Alice strategy and in-kind support from 8CCC AV Enterprise who also provided production services.

Fortnightly gigs were held either in Todd Mall or on the lawns outside MusicNT's Mparntwe office at the Old Courthouse between March and August. All up this provided lunchtime entertainment at 11 gigs featuring 13 acts, 11 of them local, one from Darwin and one interstate with connections here.

The artists performed their own original material with the occasional cover thrown in for good measure. This made for a diverse mix including songs about birds, weeding, love, life, loss, Country, inspiration, picking yourself up and dusting yourself off and much, much more.

Featured artists, selected through an EOI and panel process, included Stuart Nuggett, Sealed

Lips, Katie Harde; Anders Pfeiffer, Damperman, Wanted Gems, Gleny Rae & Tim Rickards, Moongaze, Emmy Ryan, Alison Mapleson & friends, Jaemie Page, Alexis Naylor, Anchor & Kite and Dave Crowe with XAVIA. Overwhelming feedback from artists was how much they enjoyed playing their material in an informal, friendly and open environment, with ensembles who collaborated together for their gig also commenting on how much they enjoyed the practice and preparation together too.

Audiences were similarly delighted and whilst attendance was sometimes low, we received plenty of support for continuing initiatives such as these, particularly for making them as regular as possible and working toward their becoming part of the "established" calendar of events on offer.

OTHER PROJECTS

ADVOCACY

Gender Equity

MusicNT's annual Gender Equity Report was released on International Women's Day 2024 and unpacked data collected over the previous three years (2021–2023), reinforcing claims of gender-based disadvantages outlined in the You Gotta See It report (2021). This is particularly evident in women's access to remote music development, representation in award ceremonies, and utilisation of rehearsal spaces. Despite these challenges, there is a positive trend with an increasing number and proportion of women seeking artist support from MusicNT. Furthermore, female representation within the senior leadership team is growing, and there is a rising number of female/nb (non-binary) staff members.

However, the report emphasises the lack of additional programs addressing persistent gender-based disadvantages across

the Northern Territory's music ecosystem. The disparity is particularly acute in remote communities. The report acknowledges the promising impact of initiatives like the Regional Arts Fund (RAF) Remote Artist Mentorship Program, which includes Indigenous female mentors in "mainstream" visits, though further analysis is warranted.

To address these imbalances and promote women's inclusion, the report advocates for strategies such as additional workshops focused on production and participation in programs like the Australian Independent Record Labels Association (AIR) Women in Music (WIM) mentoring. Such initiatives are essential for gradually shifting the gender balance and fostering a more diverse and inclusive music community, benefiting all stakeholders involved.

Regional Remote Summit by Tully Hemsley

Art and artists in
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The 2024 Caring for Country Music Competition, delivered by MusicNT in partnership with NAPCaRN, was a powerful celebration of music, culture, and environmental awareness. Designed to raise awareness about biosecurity, the competition invited entries from across the Northern Territory and received 21 original songs from schools, solo artists, and groups.

Winners were selected across five categories, with prizes

totalling \$11,500. Highlights included Strong Bala Wei by Bulman School students, Vivian Lawrence and Steve Lane (School Category); Counting on You by Resin Moon (Solo); and Talking Biosecurity by Taylah Debney and Atom Ab-Dalla, performed by Tay Tantra and Blvxk Bird, which won both the Group and Most Innovative and Creative categories. That's What Makes Us Unique by Audrey Petschel and Ayla Johnston took out the People's Choice Award.

Supported by both Territory and Federal Ministers for Agriculture and Fisheries, the competition helped spark community conversations around protecting country from biosecurity threats. Judges praised the creativity, originality, and relevance of the songs, which reflected a strong sense of place and cultural responsibility.

Beyond prizes and recognition, the competition served as a valuable educational

tool, introducing younger generations to biosecurity themes and career pathways in a fun, accessible format. Tracks like Strong Bala Wei stood out for their deep community involvement and meaningful messages.

The success of this initiative highlights the power of music to engage, educate and inspire action—setting a strong precedent for future arts-based environmental programs.



2024 NIMA, Arrkula Yinbayarra by Benjamin WarlNgundu Ellis



MusicNT team at the 2024 Bush Bands Bash by Nico Liengme

Other Advocacy Activities for 2024:

- Advocating for support for International music collaborations through DFAT
- Partnership with DFAT to bring out a RollingStone Writer to Bush Bands highlighting NT music globally
- Renewed focus of AMIN group in light of the development of Music Australia
- Presentation to LGANT on Live music strategies for Councils and Shires
- Lobbying NTG through Activate Darwin to consider the Night Time Economy as a government project
- Lobbying City of Darwin and providing a submission towards the development of the Arts strategy
- Continued membership of CIMAC (Creative Industries Ministerial Advisory Council)
- Joined Australian Festivals Alliance and attended national AGM to build awareness of NT festival issues.
- Worked with Licensing NT and Hospitality NT to continue exploring opportunities to reform the Liquor Act.
- Successfully advocated for Key Territory Election commitments from the 3 major parties.
- MusicNT advocated strongly nationally on the importance of Regional Spaces in the national music landscape.
- Worked with Licensing NT and Hospitality NT to include All Good within the RSA refresher course broadening the awareness and training considerably.
- Presentation to LGANT on Live music strategies for Councils and Shires
- Created a now National event that will tour States and Territories annually focussed on the importance of regional and remote music sectors.

OUR PEOPLE

BOARD OF MANAGEMENT



CATHERINE SATOUR (CHAIRPERSON)

Catherine Satour is a singer-songwriter from Alice Springs and is Pertame Arrernte and Mirning. Catherine Satour has been involved in the music scene for two decades as a solo artist in her own right and implementing local artist development and showcase opportunities in the Northern Territory and South Australia. A founding member of the Desert Divas Indigenous Women in the NT program and Blak Night in South Australia with Carclew Arts. Catherine Satour has released her own independent contemporary music and was a producer for the Arrernte Song Women's project in 2015. In addition to her music career Satour is a passionate advocate for arts, social justice and Indigenous rights and works to empower and uplift Aboriginal and Torres Strait Islander communities. Catherine Satour is an Apra Board Observer and she continues to create meaningful music.

v

ADRIAN SCHMIDT MUMM (VICE CHAIRPERSON)

Adrian is a musician, composer, sound engineer, and producer with a diverse cultural and musical background, creating works which cross culture and genre boundaries. He completed a B.A. in Anthropology/Music at Adelaide University in 2017 and is fascinated by the interplay of music and art between different cultures. He currently lives and works in Yirrkala, NT as a Project Coordinator at Rirratjingu Aboriginal Corporation, running various projects and programs in community. He is the band leader and primary songwriter for the award winning band Slowmango, an instrumentally-driven band known for their energetic live shows who have performed at Harvest Rock, Darwin Festival, Dark MOFO and many more. Adrian is the Music Director of The Bait Fridge, a multidisciplinary arts collective with a focus on community events and immersive performances and has previously worked for Music SA as a Program Coordinator. He has also worked in production roles for various festivals and events, including Adelaide Festival and Adelaide Fringe, and written and recorded musical scores for video, film, theatre, and art installations.

GREG ARNOTT (TREASURER & PUBLIC OFFICER)

Greg joined the MusicNT Board in 2021 with 20 years' experience in corporate services and executive roles in Statutory Authorities and Local Government throughout the Top End of the Northern Territory. Originally from Sydney, Greg worked in the finance and insurance industry before moving to Groote Eylandt. He has sat on company and community boards, professional associations and government advisory committees.

Greg has a Masters in Business Administration from the Australian Institute of Business and a Graduate Certificate in Business Administration from the Sydney Graduate School of Management as well as qualifications in work health and safety, community consultation and treasury management.

His experience in corporate services including finance, human resource management, facilities and risk management provide Corporate Governance experience to the Board.

CLAIRE KILGARIFF (SECRETARY)

Born in Alice and arriving to Darwin as a young visual arts and music teacher, Claire has a deep belief in the arts as the foundation of an inclusive creative community. She worked for many years as an arts educator and practitioner and have helped establish a number of key music organisations in Darwin. As the Artistic Director of Arafura Music Collective and current Chair of the Darwin Symphony Orchestra Claire is recognised in the arts sector as a highly accomplished musician, project manager and creative director. This is complemented by an extensive profile as an executive leader committed to creative and outcomes-led organisational leadership in the NT Public Service and Bachelor institute.

Claire is highly passionate about live music and the contribution music makes to the NT as place of inclusivity, diversity, creativity and innovation.

ARIAN PEARSON

Arian Pearson is a Yolŋu leader and multi-creative whose work spans music, film, education, and cultural governance. Based in Northeast Arnhem Land Yirrkala, Arian brings over 20 years of experience across the arts, community development, and land management. He is a founding member of the award-winning East Journey Band and continues to perform and produce music that fuses Yolŋu culture with contemporary sounds. Arian has mentored several artists including some members of King Stingray and continues to support up and coming artists from his community.

Arian's leadership extends across several key organisations. He is Vice Chairman of the Bawaka Aboriginal Corporation, and serves on the boards of Artback NT and the Aboriginal Tourism Committee NT. His early career included nine years as a Dhimurru Ranger, five years in the building industry, and time as a support music teacher at Yirrkala School. Arian's work reflects a deep commitment to cultural integrity, creative excellence, and the empowerment of First Nations voices in the Film and Music industry.

Working in a number of roles and projects across central and remote NT, James has spent almost 15 years recording, producing, managing, touring, supporting, educating, training, counselling, bailing out and believing in countless bands and musicians as well as producing numerous live music events and initiatives.

Currently based in Tennant Creek and managing the Winanjjikari Music Centre as part of Barkly Regional Arts, James believes that investing in infrastructure and personnel to provide greater access to learning, rehearsal, recording and performance opportunities across the NT will have a tangible positive social impact on participants, supporters and communities alike.

REFERENCE GROUPS



RUSSELL GOLDFLAM

Russell Goldflam has lived most of his life in Alice Springs, where he worked in adult education before becoming a legal aid lawyer.

Now retired from legal practice, he has more time pursue his musical interests, playing clarinet with his klezmer band Rusty and the Infidels as well as jazz and chamber music.



Eleanor Dixon Trio at NIMA 2024
by Benjamin Warlngundu Ellis

NIMAS LEADERSHIP TEAM

Ben Graetz
Catherine Satour
Elizabeth Collins
Romana Paulson

INDIGENOUS WOMEN'S MUSIC PROGRAM MENTORS

Dr Shellie Morris AO
Katie Harder
Cassandra Williams
Sinafone (Ceenah) Nafauhui
Jessie Grainer
Kristen Elms

BUSH BANDS REFERENCE GROUPS

Warren H Williams
Donovan Rice
Genise Williams
Cassie Williams
Donovan Mulladad
James Winwood
Dirk Dickenson
Victor Rostron
Jeremy Conlon
Zoe Curren
Liz Archer



RAMP MENTORS

Stuart Nugget
Shilo Monkland

OUR PEOPLE

MUSIC REPS



MARK SMITH
EXECUTIVE DIRECTOR

Mark started out as a drummer in Darwin bands Drum Drum and Culture Connect. He later became manager of both groups, taking Drum Drum on a tour to over 13 countries, whilst Culture Connect received national attention through triple j and Channel V.

Mark later took on management of Darwin duo Sietta – the group achieving significant national impact with their first album, securing partnerships with Elefant Traks, Universal Publishing and New World Artists/Artist Voice.

Mark has been the Executive Director of MusicNT for the past sixteen years and, in that time, has grown the organisation's internal capacity by initiating and supporting programs to deliver clear and sustainable outcomes for the NT music industry. Mark has high-level project management and governance experience, and holds a Bachelor of Business.



JEREMY TAYLOR
OPERATIONS MANAGER

Jeremy has extensive experience working across the creative industries with over 12 years' experience working on complex placed-based activations, festivals, exhibitions, performances, and arts and cultural infrastructure projects at both small and large scales.

As a former professional musician and with over 20 years' experience performing, producing and facilitating music projects Jeremy shares a deep commitment to the development of the music industry and specifically the principles and objectives of MusicNT.

Jeremy is also co-founder of Mycelium Studios, a multi-disciplinary creative hub, consultancy and exhibition/ performance space in Melbourne's north, where he oversees the strategic direction of Mycelium Recording Studio.



LIZ ARCHER
CENTRAL AUSTRALIAN
MANAGER

Whilst pursuing a career in youth and community services, music has remained central to Liz's life. She studied classical piano at Elder Conservatorium in the late 70s and has performed piano and keys solo, as accompanist and in bands at private and community events along with singing in community choirs.

For a decade Liz produced and broadcast a diverse range of programs with 102.1 8CCC Community Radio and more recently has co-ordinated local productions including Desert Song Festival, Desert Voice and Big Sing in the Desert, along with coordinating a very remote Festival in Walungurru (Kintore) in 2013.

Liz brings a wealth of experience working with remote communities, event and staff management skills, community development and report writing expertise into her role, along with a commitment to working collaboratively, listening to stakeholders and supporting the continued growth of independent, original music in and from central Australia.



JEREMY CONLON
REGIONAL AREAS MUSIC
PROGRAM MANAGER
(RAMP)

Jeremy Conlon, freelance sound recordist – sound engineer, musician, and composer, has had over 33 years experience in many facets of the music industry, and has been working with remote musicians since 2002.

When based in Darwin they were a remote and town based lecturer for CDU and a producer / engineer for Skinnyfish Music.

They are a member of occasional Adelaide / NT band The Violets, and continue songwriting and producing with their electronic persona Cooperblack.

Jeremy has a degree in Classical Composition, adding tools to his songwriting, arranging and production skills. They perform with Alice Springs based groups Cloud Sequence (Synth, Beats and Voice) and Stellar Sea (Bass and Voice).



ZOE CURREN
BUSH BANDS
COORDINATOR

Zoe is a dedicated professional with a passion for community development and positive engagement. With a background that spans community development and the arts, Zoe brings a wealth of experience to her role as the Bush Bands Program & Special Projects Coordinator.

She has had many years experience working for Indigenous organisations in remote communities and for community development organisations internationally.



GENISE WILLIAMS
INDIGENOUS WOMEN'S
MUSIC COORDINATOR

Genise Williams' comes from Ntaria (Hermannsburg), 125km west of Alice Springs. She is a musician and was raised in a very musical family.

Genise has been singing with her family since the age of 5, and is also part of the Central Australian Aboriginal Women's Choir, having toured with the choir since the age of 2014.

Genise originally worked with MusicNT in 2015 in a mentoring capacity with Sista Sounds and Saltwater Divas, and has also previously assisted with MusicNT's Bush Bands Bash.

Genise is looking forward to working with the aboriginal women's music community and keeping programs like Sista Sounds and Desert Divas strong.



ROMANA PAULSON
INDIGENOUS MUSIC
DEVELOPMENT OFFICER

Romana is a Bundjalung and Mununjali woman from New South Wales but has lived on Larrakia Country and with the Darwin community for the majority of her life.

For the past seventeen years Romana has focused on Event Planning/Management, Stage Managing, the hospitality industry and volunteering within the Top End LGBTQI+ communities.

Romana credits Event Management for opening doors for her to build a sense of community, a sense of belonging, and has helped her to create magic for those involved.

Romana is an achievement driven and goal orientated person, who says her personal success is measured by self-awareness and experience. Romana is ready and excited to step up and take on the challenge as Music NT's Indigenous Music Development Officer, and is excited to increase her leadership capacity in this industry as a First Nations person.



CASSIE WILLIAMS
INDIGENOUS MUSIC
DEVELOPMENT OFFICER

Cassandra Williams, aka Casii Williams, is an award winning singer/songwriter and musician who made her debut as a musical theatre performer in 2024 in the Warrumpi Band musical theatre show 'Big Name, No Blanket.'

Casii has been a part of MusicNT as an artist, mentoring Desert Divas for many years and is now MusicNTs Indigenous Music Development Officer, central region.

Cassandra has been around music her whole life, coming from a music family hailing from west of Alice Springs from the remote community of Hermannsburg (Ntaria). After following in her grandfather's footsteps the late Kasper Gus Ntjalka Williams OAM, Cassandra has become the first female solo artist in her family performing in festivals around Australia.



EMMA GERARD - SAFETY
ACCESS AND EQUITY
OFFICER

Emma has been playing and performing music across Australia over the last two decades. Her experience spans the running of community music groups, choirs, events, festivals, performing in bands and teaching music to young people and adults.

Concurrently Emma's professional life started in Design thinking and Education Redesign projects. This has taken her around the world and through many academic institutions where she has advocated for positive behaviour change projects through quality education. These two worlds combine in Emma's work at Music NT where she aims to promote positive behaviour change in the Music industry through our training and advocacy projects. With a Bachelor in Social Design Thinking and an Honours thesis on Empathy in Society,

Emma's work speaks to the possibility of change to create a safer and healthy Musical world for us all to enjoy.



DANIELLE ANDREWS
HARM REDUCTION
OFFICER

Danielle Andrews is a dynamic performer and entertainer who has captivated audiences across the Northern Territory as a children's entertainer, comedian, and professional weirdo.

In her role at MusicNT with the All Good Project, Danielle is dedicated to creating safer, more inclusive spaces in festivals and venues, ensuring everyone can enjoy live music experiences. With a mission to spread joy as generously as Nutella, Danielle brings creativity, humour, and passion to everything she does.



LEISA HOWLETT
COMMUNICATIONS &
ENGAGEMENT

After studies in the creative industries and advertising, Leisa started her writing career as a music journalist for university and streetpress mags around Brisbane. After a stint in travel marketing, she was inspired to take off on her own adventures and document her own experiences. She backpacked and freelanced her way through Latin America, one coffee and cerveza at a time. Leisa developed her social media management, content creation and digital marketing skills at an agency in Alice Springs during the Coronavirus pandemic. She's since returned to one of her first loves – music – and moved up to Darwin to continue living the NT dream. Working across all our programs and their respective channels, Leisa communicates the work we do to our stakeholders and engages with musicians and industry workers across the sector.

OUR PARTNERS

CORE PARTNERS



PRINCIPAL PARTNERS



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Barkly
Regional
Arts

