COMMUNITY ENGAGEMENT THROUGH INDIGENOUS MUSIC TRAINING

Schedule 4.3

Issues

The parties agree the key issues to be addressed are:

- The University has experience in Indigenous music training and presenting these courses in remote locations. These programs are not coordinated with any delivery of related activities by DEET;
- Community feedback anecdotally shows that crime, drug and alcohol, and critical injury rates drop during periods where music courses are delivered in the community. Firm research based evidence of the validity of such reports of community benefit is required.
- Community engagement through music making, particularly engagement of adult Indigenous men, could build on the music programs that are offered within prisons. These programs have been successful within prisons to mitigate offending behaviours. Collaboration between Correctional Services and the Remote Music Programs could provide opportunities to sustain the engagement of adult Indigenous men in an ongoing program of adult learning after they leave the prison environment.
- The Indigenous music making activities would be relevant to the Indigenous Arts Strategy and the Strong Communities Strong Futures Strategy

Strategies

The parties agree the strategies they will employ are:

- Investigate how the NT Music School and CDU remote Music Training (including private – Skinnyfish Music for advanced training / industry mentors / business strategies) can lever benefits from each others activities, e.g. achieve wider delivery, articulate students from school based to tertiary education, facilitate adult Indigenous music makers to return to the community as educators.
- Establish a close relationship with CHARTTES and the TAC and promote the benefit of increased Indigenous music training from an industry perspective.
- Establish a program of monitoring / research that documents the community and individual benefits flowing from the remote delivery of music making training programs
Investigate how correctional services, the NT School of Music and the Charles Darwin University can collaborate to sustain the engagement of Indigenous men in an ongoing program of adult learning after they leave the prison environment.

Expand the regional delivery of the music making programs.

Collaborate with the Indigenous Regional Crime Prevention teams, and other relevant organisations to include Indigenous Music Making Training in crime prevention activities.

Mapping the Indigenous music making activities with the Indigenous Arts Strategy and the Strong Communities Strong Futures to reveal complementarities in how Government and University can work together to improve outcomes.

Establish a focus for research activity and performance in Indigenous music making within the NT.

Performance Indicators