

# **COMMUNITY DEVELOPMENT AND JUSTICE STANDING COMMITTEE**

**INQUIRY INTO THE ARTS IN REGIONAL WESTERN AUSTRALIA**

**TRANSCRIPT OF EVIDENCE TAKEN  
AT BROOME  
ON MONDAY, 1 SEPTEMBER 2003**

**SESSION 4**

## **Members**

**Mr D.A. Templeman (Chairman)  
Mr L. Graham (Deputy Chairman)  
Mr J.N. Hyde  
Mr A.P. O’Gorman  
Ms S.E. Walker**

[11.50 am]

**BIN BAKAR, MR MARK**

**Artistic Director, Goolarri Media Enterprises,  
examined:**

**LATUKEFU, MR ALOPI SIONE**

**Strategic and Commercial Development Officer,  
Goolarri Media Enterprises,  
examined:**

**ALBERT, MR STEPHEN "BAAMBA"**

**Cultural Liaison and Public Relations Officer,  
Goolarri Media Enterprises,  
examined:**

**The CHAIRMAN:** I firstly give a very warm welcome to Alopi, Mark and Baamba of Goolarri Media Enterprises Ltd. The Community Development and Justice Standing Committee is conducting an inquiry into regional arts in Western Australia. On behalf of the committee, I thank you for your hospitality on Friday evening and afternoon when we were given a tour of Goolarri Enterprises complex and learnt what Goolarri's operations involve across Australia, in Broome and the Kimberley region.

The committee hearing is a proceeding of Parliament and warrants the same respect that proceedings in the House itself demand. Even though you are not required to give evidence on oath, any deliberate misleading of the committee may be regarded as contempt of Parliament. Have you completed the "Details of Witness" form?

**The Witnesses:** Yes.

**The CHAIRMAN:** Did you understand the notes attached to it?

**The Witnesses:** Yes.

**The CHAIRMAN:** Did you receive and read an information for witnesses briefing sheet regarding giving evidence before parliamentary committees?

**The Witnesses:** Yes.

**The CHAIRMAN:** Will you please very briefly give an overview of Goolarri Media Enterprises' operation? Our terms of reference relate to regional arts in Western Australia. We are paying attention to five key issues, including the benefits of arts to regional WA, the level of local content, the level of employment generated, the impact and effectiveness of government funding and the arts festival issue.

**Mr Latukefu:** Would you like an overview of Goolarri Media or of our submission?

**The CHAIRMAN:** An overview of the submission would be appropriate

**Ms S.E. WALKER:** Has Mr Latukefu given us an overview of Goolarri Media in the submission? I do not know anything about it.

**Mr Latukefu:** We have not included in the submission a full overview of Goolarri Media.

**Ms S.E. WALKER:** Can we have a short description?

**Mr Latukefu:** I will ask our board member, Baamba Albert, to give a history and overview.

**Mr Albert:** Goolarri Media probably started with the Broome Musicians and Aboriginal Corporation. In the mid 1970s we were thinking about finding a place, but nothing happened until about 1980, when we set up the Broome Musicians and Aboriginal Corporation. Out of that came the Broome Aboriginal Media Association. In the events that followed, we applied to register BAMA radio. The main purpose was to assist musicians to make tapes that no radio station would play for us. All we heard was classical music on the ABC and cricket. There were no commercial channels here. So the guys asked why we should not set up our own radio station. We registered our radio station. When videos became popular, the guys said now that we have the radio station we would like to see ourselves on television. Out of the needs of musicians and following the concept of radio, the appointment of our new directors saw community television developed. We are like every other taxi and had to wait in the ranks for everybody else. In the meantime, other community radio and TV programs were established. However, in three years, we are the only community radio station that has an actual program, which is a plus for us. We have been through various phases. We initially had one chief executive officer. When we were in the red because of our funding we decided to have two directors - an artistic director and a general manager. That means that both funding and creating programs are covered. Goolarri Media is under the umbrella of BAMA. BMAC was being phased out because we could not get any funding. We were competing with AB music and other places. We created a memorandum of understanding between BMAC and BAMA, and BAMA took over BMAC as part of our program under that memorandum. BAMA became Goolarri Media. We had to be enterprising about selling ourselves and how we could earn some sort of income or provide training programs in order to do that. We established an acting school. We assisted the Western Australian Academy of Performing Arts. Now we work with Notre Dame. In the meantime, through TAFE, we have just established a musical school. One of our visions is to establish the medium of art and performing arts within a year. Rather than our people having to travel to Perth, we are at least providing opportunities for mature students and school leavers. Within the town of Broome, Notre Dame is just across the road, as is St Mary's College. The government school is not far away. St Mary's students do their media training at Goolarri Media. We are being utilised by the government system. The concept of Goolarri Media originated with Broome musicians. Our artistic director also established AB Music years ago. Goolarri then became an events coordinator when we established Stompen Ground and other programs. We helped Shinju Mitsuri Festival when it was having problems. In three years, we took over as events coordinator. We had Malaysian, Japanese and Chinese teams to represent the pearling people. We still do not have an Aboriginal team, but, hopefully, we will.

**Mr Bin Bakar:** After 30 years of investment, we created Goolarri Media. That comes from the roots. It is becoming part of our rhetoric to drop these names when we are seeking funding, but the reality is Goolarri has achieved what it has today because it was born from Brand Nue Dae, Corrugation Road, Scrap Metal and earlier musicians who were frustrated. They could record their music but they could not play it on radio because no stations would play it, so we developed our own radio station. As a result, Broome Musicians Aboriginal Corporation was formed. The artists were very excited about making their own video clips and playing their music on radio. However, they hit a brick wall because at that time the

Aboriginal and Torres Strait Islander Commission did not recognise any other art form except visual art. However, it recognised media, so the Broome Aboriginal Media Association was formed. From that came the vision of ATSIC rolling out funding for us to set up a recording studio and buy equipment to set up a radio station. It has matured since then and led to our tendering for a television licence. In that whole process we have taken a staggered approach to achieving our goal, which was set up by the early Baambas and others. It is a success story, even though it has involved 30 years of investment from this community. When it reached the point at which the BAMA committee decided it wanted to delve into business, it had to form a company to protect its assets, hence the birth of Goolarri Media Enterprises. There are A-class and B-class share holdings. The dividend shares are owned 100 per cent by the Broome Aboriginal Media Association and the B-class shares are held by the two directors who have management control. That is the position today. It was a fantastic vision. Sadly, in the 30-year period - at the same time a positive thing - the people who had the visions have established their own entities such as Brand Nue Dae Productions, the Scrap Metal Machine, which features the Pigram Machine and so on. It has been a long struggle to achieve the ultimate goal. At the end of the day it is about the future, not the people of the past, although they are the ones who are determining that future.

**The CHAIRMAN:** I will focus on your submission, Alopi. I understand you would like to take us through some key elements.

**Mr Latukefu:** There are four important points we want to highlight to the committee. Importantly, we had to deal with some of the legacies of the structural arrangements that have been in place for the arts. Goolarri Media is the antithesis, in some ways, of the structural approach taken to regional art, particularly from a core periphery approach to administration. For a long time, the emphasis has been on the fact that culture needed to be imported to the Kimberley rather than originate from there. It is a very important part of where Broome Aboriginal Media Association, Broome Musicians Aboriginal Corporation and Goolarri Media have always stated their position; that is, there is a strong need to develop content and artists from our region to export as not only a way to meet the aspirations of artists in the region but also to create value for those artists and to develop opportunities in regional development at the same time. We consider that it is important to come within the framework of community development and social justice. We wanted to then also highlight regional arts narrative and dependency. They are a very strong aspect of what Goolarri Media has as its core element; namely, the empowerment of Aboriginal people through their ability to tell their own story, to sing their own music and to deliver their own narrative to the broader community. While Aboriginal people remain invisible within society and their stories are not told effectively, they do not register within government or within the private sector as relevant parts of the community. Part of Goolarri Media's commitment over a very long period has been highlighted by our board member. My director has been to see the development of strong narrative within the Kimberley region, of which Goolarri has been an important player.

The third part of this submission was to examine the importance of effective information and knowledge distribution. While people remain isolated in areas such as the Kimberley and the Pilbara and other country regions, without an effective opportunity to distribute information and knowledge to each other and to the local community, the State as a whole, as well as the Commonwealth, those communities will remain isolated. The removal, for instance, of RF radio within communities, ironically, was to make them more isolated, even though for 30 years they had a very strong communications network in place. The introduction of telecommunications infrastructure, of which only a limited amount of infrastructure was put into the regions, meant that, unlike the situation before when people had a free channel of distribution of knowledge and information, it became restricted to pay-as-you-go. Goolarri

Media has also been involved in a strong commitment to getting better infrastructure for the regions through the Pilbara and Kimberley Aboriginal media programs and the Pilbara and the Kimberley digital network, which is part of the outback digital network - a project that runs along the whole of northern Australia to improve broad-band telecommunications infrastructure to remote communities over the longer term.

[11.45 am]

This has been another project that BAMA has committed itself to because of the perceived importance not only to communities over the longer term, but also to individuals and the opportunity for individuals to participate in the knowledge-based economy in the future.

The last point we want to highlight was turning regional and remote parts into value propositions, such as I alluded to earlier in the discussion. The issue is that, again, we have a situation in which the arts within the Kimberley remain isolated within its form. There is no ability for artists to develop their work effectively or distribute it effectively to most markets. There is a very important commitment that Goolarri has had and has demonstrated through its track record of getting those artists and that content out to not only the State but nationally - and internationally in some regards - through shows such as *Stompen Ground*, which was broadcast three times to date by the ABC as a national program. It has also been done through *The Mary G Show*, which went to air three years running on SBS television as a national show. It has also been done through the ongoing development of the national indigenous radio service, of which we are members, in delivering content such as *The Mary G Radio Show* and other content that Goolarri has that delivers content to broader audiences throughout Australia, particularly Aboriginal audiences. It is getting content distributed to other areas of the world that are pulling it down from the satellite service. For instance, *The Mary G Radio Show* has been heard in Papua New Guinea, Fiji, New Zealand and other areas. That ties in with our commitment to information and communications technology and also allows for further distribution of media and the arts over the longer term through media streaming etc. We have included some brief TAFE studies of some of the issues we have faced.

An area we would like to highlight is the regulatory environment, particularly for remote areas, where the provision of production is clearly separated from the advocacy of artists within government policy, as far as we have been able to determine. The ability to receive funding, for instance, to maintain our advocacy position for artists and the development of artists is, in some ways, contradictory to policy in terms of production. We have been told to either go down the track of production or apply for triennial funding for what we do on an arts agency status; essentially, we cannot have both. Goolarri faces the issue that it has a mandate by its community organisations to do both. We are required to try to achieve both outcomes, particularly for the indigenous community in our region. If that is a stumbling block within the structural approach of government, we would like to see some way - even if it is in a regulatory environment - of reporting differently for different things to exist in the same organisation, in the same way that Telstra retail and Telstra wholesale come under the same organisation, but are regulated. It is the same case for publishing and distribution companies within the recording industry. They are not able to talk to each other directly in terms of conflict of interest, but can be maintained within the one organisation. We would like to see that develop and open up so we can do the best for our artists in the future.

Apart from that, there are a number of conclusions and recommendations that we would like to make to the committee. I will take you through them briefly. The first is to place country and regional arts administration in the region itself. We feel that there is a need for a far greater link to the region and the community than currently exists. A lot of the work done for

country and regional arts is done in Perth. It is often a distant relationship, although they do come up here and we have a good yarn when they do. It is one of distance and an arm's length relationship. It does not mean that everyone has to be necessarily located in the regions; there are cost issues. In terms of building our effective communications and infrastructure, the other day we held a video conference between Goolarri and the Western Australian Tourism Commission, EventsCorp, ArtsWA and a number of groups in Perth to talk about the development of the indo-pacific festival and where we can go with that. It was a very effective meeting and did not require any flights or the like. We were basically working on a very strong, close relationship with the groups involved in the process. They came up for an earlier meeting but we have agreed to have ongoing discussions via videoconferencing to develop that area. It is a need we see.

**The CHAIRMAN:** How often in the past have representatives from ArtsWA and Country Arts WA been up - once a year?

**Mr Latukefu:** We will get them perhaps two to three times a year.

**Mr Albert:** It depends on what festival is on!

**Mr Latukefu:** And what the temperature is in Broome!

**Mr L. GRAHAM:** Climatically controlled visits!

**Mr Latukefu:** A few other points: we would like create a platform for the development of regional and country arts as a mechanism for empowering communities rather than centralising control. That is very important because it is the voice of the community that should be developed. I am reading a paper by Dr Tim Rowse of the Australian National University in which he states that there has been a bit of tension between arts organisations that see the role of the arts as developing the high arts and creating theatre and opera of world standing and not investing in the country. That is the perception that has been in the arts community for a long time. We see a strong need for investment and development of the arts in the region that has the pure voice of the community from the regions themselves.

**Mr J.N. HYDE:** Part of the empowering of communities is that the same template that works here is not going to work in Narrogin or Kununurra. It is only by empowering your communities that you will come up with the correct process. Three people are nodding!

**Mr Latukefu:** We would also like to see the creation of a network environment in electronic terms to deliver our contribution to the region by distance and to coordinate effective distribution and have lower transactional costs for artists in the regions. One of the big issues we face is that we cannot participate in the day-to-day lobbying that often happens within government from the regions. We need to find ways in which to gain the same outcome that groups in Perth and the surrounding region get from having that presence within government at the day-to-day level. It is a case of finding the most effective way to do that in future.

We would also like to see a focus on public arts infrastructure needs within regional remote communities to provide lower costs of delivery. This is the other side of the coin in terms of supply and demand of arts and the delivery of arts. We have a monopoly of arts infrastructure and production services in the regions. What would cost one thing for a community organisation to hold an event, costs a lot more in the regions. That is because of the dearth of infrastructure in the regions. We need to see some improvement in developing that infrastructure in the future.

Further, the type of funding to take advantage of the relationship between arts and media in the region is something we see as very important - this is not just because we are a media organisation, but to build. This is a lesson that could be learnt from a lot of regional towns

and communities that feel all the content they consume through media is from Sydney, Perth, Melbourne or wherever. Broome is unique. Through Goolarri Media it has its own independent media that distributes television, radio and online services to the Broome community and the broader region. It is something that was highlighted in the regional arts conference we attended last year in Albury. A lot of people were quite astounded that something like Goolarri Media existed in Australia because it is unique.

**The CHAIRMAN:** That was highlighted in terms of our visit on Friday afternoon when you were able to demonstrate the coverage of Goolarri. You mentioned earlier that it was not just throughout Australia but into Papua New Guinea and New Zealand that some of your product

-

**Mr Latukefu:** That is mainly radio because of the satellite distribution of the service that runs through Alice Springs. It has a footprint over those regions so that groups within those regions can pull down the content. It is one of the unique things that the technology has caught up with the aspirations of the artists and organisations involved.

**The CHAIRMAN:** In terms of the funding issue - you mentioned the targeting of funding - because what Goolarri is achieving is unique, are you saying that, once again, you do not necessarily fit into various funding pools?

**Mr L. GRAHAM:** You are a failure - you do not fit within funding guidelines!

**Mr Latukefu:** It is an interesting issue. We have found that we have always struggled to fit into the box of government. It is also one of the strengths of Goolarri Media. We have always beaten our own path in some ways and set benchmarks that people work to within a lot of organisations. As I mentioned, Baamba was our training organiser. Our commitment is to see training and skills development that is of industry standard so our trainees can work with the ABC, SBS or commercial television, and have the ability to shift between organisations. It is not a case of having an Aboriginal organisation that is somehow substandard to the rest of Australia. We see what we produce. People who come out of Goolarri have the skills and ability to work in any environment. That is the great power of what Goolarri Media represents.

**The CHAIRMAN:** That was highlighted during our visit on Friday. One or two staff were on secondment - one from the ABC. We met them.

[12 noon]

**Mr Latukefu:** We actually have two people from the ABC currently within Goolarri. The senior cameraman from the news and current affairs division in Melbourne is with us for a year. That was negotiated with Goolarri last year and is a strong commitment. It actually started with the 2000 Stompem Ground and the Mary G shoot, where the ABC saw some value in seeing that relationship foster. We also saw that, but it took a couple of years to get the framework in place. That is now in place and there is ongoing development in that area. That again ties in to some of the issues that we have pointed out in terms of understanding the success of Goolarri as an organisation. It has leverage constantly with the networks both in the region and statewide, and nationally, and at times even internationally, to secure the outcomes. So what looks like a very local Broome-oriented organisation is actually a distributor organisation with a lot of arms and a lot of networks in place. It is a very powerful organisation in terms of achieving outcomes.

The last point that we would like to emphasise is -

Develop an approach where content and arts development is a viable long term regional development with emphases on provision of content and distribution to mass markets (in the larger urban populations).

While we are simply, if you like, seen as importers of content and the focus is seen in some areas as being the need to have content from outposts of Australia, like the Kimberley, that will remain the case. However, when we start to see that the value of the Kimberley will grow in other areas of opportunity as opposed to costs to government, then there is a great outcome that could be fostered for all parties concerned.

**Mr J.N. HYDE:** That leads on very well to what *The Mary G Show* has done. Perhaps Mark might like to embellish on that. *The Mary G Show* is an amazing crossover of something local that has somehow been able to use the system to become a national product and show. Rather than all our experts from Perth or the Australia Council coming in and saying, "You have done it wrong. You should use this structure, and we will give you this money if you do this on Tuesdays backwards and blindfolded", what should the Government be doing so that Mary G and the other great artists who are here will get the ability to do that? Is it simply that you have got the structure right; we should just give you the cheque and get out of your way?

**Mr Bin Bakar:** The freedom to be an artist I think is the answer.

**Mr J.N. HYDE:** It was not luck; it was a lot of hard work from you guys over a number of years, was it not?

**Mr Bin Bakar:** It was managing big amounts of money too. Funnily enough, it was consistent with the growth of Goolarri. It started on ABC when we were using ABC as a network broadcaster -

**Mr J.N. HYDE:** Radio.

**Mr Bin Bakar:** We got a licence and broadcast for one hour, two hours or three hours, and then we went national on the network. I think the driving force - and I do not think Mary G is any different from visual artists, arts and crafts, musicians and the like - is that I have the ability to be a performer, and the radio and television are just mediums to get it out there. That is all it is - the ability to be free, mentally and physically, to be a performer, a character or an artist, to touch into people's souls and minds and spirituality, and to express something that they feel they own. That is exactly what has happened. I have to say that that was not calculated. It was a thing just like a great artist - something comes along and sits in front of you, and you go "Wow, this is fantastic." Mary G was just that. It just appeared, and through our ability it was created. I mean, try crossing from being just a radio broadcaster to becoming a man dressed as a woman, and the phobias about crossing the line, so to speak, and the accusations and all sorts of things come back at you. It was like, at the end of the day, what went through my head as a performer was to say, "This is so important for my community that I have to cross the line to make the arts work." The other side of that was, because of the popularity, I could open my arms and take other artists with me, by using television and radio or whatever means.

Last Wednesday I was doing radio and I got a phone call half way through the show from Radio Larrakia in Darwin. You do not know about this, Alopi. You will probably want to check it out - you will have to check it out. Radio Larrakia rang me and said, "Look, we are launching our radio station on 5 September, but unofficially you are being streamed internationally already, right now." They did not talk to us about that; they just took it on themselves to say we are going to push Mary G internationally and stream it. That is the other media and artists taking advantage of you. I think it is about changing people's way of thinking and being able to stimulate people to accept things differently and see things



differently. That is the gift of an artist. I have been able to find that through being a woman. I could not do it as a man! That is the essence of creativity - being able to tap into people's souls.

**Mr J.N. HYDE:** That has been the driving force, rather than Australia Council guidelines or Healthway funding?

**Mr Bin Bakar:** It is absolutely right outside of it all. In fact, they have come back and said can we engage, because they realise the importance of it. Rachel Perkins is a prominent indigenous film-maker. When she was winning an award in Sydney she came up to me and said, "Do you realise that through *The Mary G Show* you have actually turned the whole film industry upside down, because you have taken things out and you can't pigeonhole things any more, because Aboriginal art is not just something you put on the wall and say that is Aboriginal art and this is something else. It can be anything." That was a compliment coming from someone of that calibre.

**Mr A.P. O'GORMAN:** I don't actually have a question, but I want to pass a comment on what I saw on Friday and what you have presented this morning. I have been around for a reasonably short life, but I have seen a few things. What I saw at Goolarri on Friday just stunned me, because not only do you have the capacity of pulling some raw material in, turning it into a production and broadcasting and distributing it, but also you are picking up all the other things that companies should do. You are picking up on young people and training; you are not just doing the artistic side. You are picking up the administration side and you are also bringing your training in through that. I was just stunned at how successfully you have done it. Okay, it has taken a long time, but you have kept people from the start in order to keep the original vision there. I think it is about not playing to government strategies and what the government wants you to do but working out what you are going to do and making the government strategy come around to you. I do not think you need more opportunities to canvas; I think you have got it down pat, whether you are close or far.

**Mr Albert:** Just adding to what you are saying now, we consider Goolarri as the community's thing. Even though it is owned by Aboriginal people, it is for everybody. We have done things for other government departments too, like for FESA we have had Mary G doing the pre-cyclone warnings, and for the road traffic units we have done things on wearing seat belts and wearing light-coloured clothes at night and all that sort of stuff. That not only gets to our community but also gets everywhere. Some of us are having it put on GWN. Some of the other groups are coming to us because they can see that they can utilise us. There are other programs that we could probably get into, like with Centrelink and some of the other employment and training programs. Those are sidetracks that can come into our organisation, but we do not have the resources yet, so we can only concentrate on one or two things at any one time.

People are coming to us now. A lot of people think Broome is a good place to do their filming and their television programs. I have to work on a television program in two weeks time. We get people coming in here with their own actors and their own camera people and their own staff. We try to say to people, "Okay, you can come with your actors and your cameras, but we have got cameras here. You don't have to send your actors down to Perth. You can do it here. We have got all the facilities here." In the industry they have got their buddies here, and they want to work together. We have got to try to break that sense of thinking by saying we have got people here who can do that. The main thing is that Goolarri is for people in the community up here, and we want to expand it to the Pilbara and East Kimberley because of the network. There is that interest coming in now, but as I said, nearly half our staff are voluntary, and many of them are on CDP. It is only our major players - the

coordinators - who are funded and get the award wage. Many of our staff are either CDP or voluntary. Maybe that is why we have a big turnover. However, by the time they leave Goolarri they can get a full-time job in another organisation because they have got the computer skills that they learnt here. It may not be in the media. It may be in another organisation. I can think of about 10 different organisations in town that have had our people go through. So without knowing and without doing it intentionally, we have set up people to go to other jobs.

**Mr Bin Bakar:** If I can add to that, with it being the Modern Dreamtime Dancers anniversary, Goolarri has played a huge role in supporting them in the past. We actually hosted the national indigenous youth dance forum as well. Those sorts of organisations come in and use Goolarri, and they go and do their own thing as well. Just the other day someone visited us and wanted our support. It is not our mandate, but as an organisation we feel we have a responsibility to other mediums and art forms. We are helping the arts and crafts mob so that they can become an incorporated body to support the arts and crafts workers. It is kind of like we are delving into areas and saying we might as well try to be a representative body of all the art forms, but it is like trying to convince training bodies that there is a demand in our community, not only in Broome but in the Pilbara and throughout the Kimberley, and in isolated areas of the Kimberley and Broome. They say things like, "Can you help put up a satellite dish so that we can receive *The Mary G Show*?" or "Can you help us write a submission so that we can do arts and crafts." It is not our mandate, but we have to somehow try to contribute to that, because it is our responsibility; that is the nature of our organisation. However, we have to try to convince the funding bodies that there is a bigger element to all of this. It is not just television, radio and musicians. It is people in the community saying they want help too. What is going against us is that our indigenous community tends to have an expectation that it is all for free, so we have a cultural responsibility, and there is a challenge in that, and then we have the ethos of the business to make this thing become self-sustainable. We are kind of in between that. We are being Heckyl and Jeckyl.

**Mr J.N. HYDE:** The other level of that, though, is that four of us went to the tenth anniversary of Dreamtime. That went from Baamba and yourself to the biggest stars in Australia. You were there with the kids as a role model, and it was amazing to watch. There were hundreds of kids there, and they can see that the arts is a future, a job and something of real importance. That role modelling was amazing. I declare my interest, having worked quite a lot with Baamba. If we think back before the days of Ningali being the Water Corporation spokesperson, Baamba was on television doing commercials - probably the first Aboriginal actor - and people throughout Western Australia and Australia and young kids could see that an Aboriginal guy can work in this industry too. That role-modelling is a huge benefit of what Goolarri and yourselves are doing.

**Mr Bin Bakar:** For me, wherever I go, Mark Bin Bakar does not exist any more - it is either Mary G or someone else; but it is so empowering when you get that sort of feedback from old people and young people, right from little kids through to teenagers. We did a show in Perth at Edith Cowan University in Mt Lawley, and all these Nyoongah women were sitting up the front. In this show Mary G takes the mickey out of Baamba, who is Mary's boyfriend, and all these old Nyoongah women were upset with that. They felt Mary should not talk to him like that; he is a beautiful old man. They were sucked right in. That is the beauty of the whole arts aspect of it. However, the moment Baamba started singing, he had roses thrown at him! They loved it!

**Mr J.N. HYDE:** Sort of a black Tom Jones!

**Mr Bin Bakar:** Exactly!

**Mr Albert:** I think the best thing is when we first started doing this on SBS, because in real life Mark is my nephew, and then all the aunties were having a go at him and saying, "You can't talk to your uncle like that", because they thought it was real, and I had to explain that we are only actors, because we have that cultural or family tie that we have to respect our uncles and all that. It took them a long time to realise that we were acting.

**Ms S.E. WALKER:** What did you say?

**Mr Albert:** They think it is real.

**Mr Latukefu:** I want to thank Tony for his up-beat assessment of Goolarri, and also all the other members here for taking the time to visit us and see what we do. I do have to stress, though, that as an organisation that is starting to achieve self-sustainability we face some enormous challenges in our region, particularly because of the demographic mix that we have and the market in real terms. It is about possibly looking into the future and at the ways in which we can leverage positions so that through the network itself we can secure the jobs, the outcomes and the process to be able to make what we do a long-term possibility. What you highlighted about us doing all the right things as an organisation comes from the fact that we are a community-based organisation and have the pressure of delivering community outcomes. The last bit of what we put in the paper is just stressing why Goolarri is what it is, and I guess why we have had success in those areas is that our focus is to deliver outcomes to our community.

**Mr Albert:** One important thing is that we also have a monitoring program, so that if it is anything to do with culture we get permission from the traditional owners. We have to act like a cultural centre and look at what is appropriate, and if there is any complaint they come straight to us. The difference between us and any other community radio program around the country is that we have a protocol that we have to adhere to. Whether we like it or not, as artists or whatever, the old people have to have their say, because in the end it belongs to them. We have a memorandum with the Kimberley Land Council and the cultural centre and all that. Any program to do with language goes through the cultural centre, Magabala Books and Goolarri. Because we get funding from the same source, we are able to combine our skills so that the WA Arts Council can see that as arts groups we are getting together to do things. We have gone in that area as well. We also have a memorandum with KLC saying that we will not get into political stuff like land rights and native title or anything like that. However, if there are debates they want us to do - if they want to talk to Geoff Gallop and want someone to debate with, we will do that so that we can get out to the community what people are talking about. It is very important to us that we do not get involved with different organisations and politics, because we are a media organisation and we have got to keep that balance as well. We see that as very important. We have interviewed people like Kim Beazley and Richard Court on *The Mary G Show*, because she has got a licence to do that sort of stuff, so we do have those kinds of programs, but I am just trying to make the point that we are controlled, if you like. We make it our business to let other organisations know that we will be doing this, have a look at the content and at what we can do and what is possible. Part of my job is going to other organisations to make sure that what is shown and what is heard is compatible with what they are doing.

**Ms S.E. WALKER:** You mentioned a paper by Dr Tim Rowse.

**Mr Latukefu:** It is available online.

**The CHAIRMAN:** On behalf of the committee, I want to thank you again for your hospitality on Friday afternoon and evening and also for the time that you have given us this afternoon. I also want to thank you for your very detailed submission, which we welcome for

our deliberations. We wish Goolarri Media Enterprises and all the people involved in the organisation and the projects and the work you are doing the very best for the future. It is very clear that you are doing a tremendous job here, and it is certainly a beacon in what is happening in the Kimberley. We wish you every success in the future and thank you for your attendance at this committee meeting.