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1. **EXECUTIVE SUMMARY**

Nomads Palace was a concept partnership between KISSmyBLAKarts™, BEMAC, The Planet Spins, and Masterminder Consulting Pty Ltd and as a result of this feasibility has now been formalized into its own legal entity, entering into JV relationships with key parties. Nomads Palace’s products maintain a reputation for superior taste and quality.

Exploring the intersection of Nomads Palace with the tourism industry has developed and clarified the enterprise in unexpected ways.

2. **DESCRIPTION OF PRODUCTS AND SERVICES**

This section provides a high level description of the products and/or services which are being considered as part of the feasibility study. The purpose of this section is to provide detailed descriptions of exactly what Nomads Palace is considering so this information can be applied to the following sections of the document. This description captures the most important aspects of the products and services that Nomads Palace is considering as well as how it may benefit customers and the organization.

Nomads Palace is an emergent collective hub for Indigenous enterprise which seeks to repurpose spaces and provide an arts and opportunities dedicated to international Indigenous arts and cultures. Its main objective is to promote grassroots Indigenous arts providers in ways that are culturally, socially, environmentally and financially sustainable. This marries with ethos of honouring the Indigenous way of traveling the land lightly in respectful harmony and social/environmental consciousness. The concept, includes a number of key components:

- International Indigenous Peoples collaborations
- Cultural Presentations and cultural ways of expression
- Identified appropriate methodologies for facilitating presentations and forums
- The sharing and strengthening of cultural knowledge and cultural practice
- The creation of platforms that invite wider community involvement, participation and discussion
- A shared understanding of ideas for cultural safety

It offers a suite of products under its various streams:

- Nomads Palace as Place – a gathering site for all people to experience the worlds Indigenous Cultures.
- Nomads Palace as Programming – a suite of cultural programs and product in partnership with microenterprise and community.
- Nomads Palace as an Ecology of Sustainable Design – honouring our world view and harmonic cultural practices.
2.1 Nomads Palace as Place

Urban HQ

The Nomads Palace headquarters are a re-purposed shipping container situated in Brisbane’s Eat Street Markets. An exciting new dining destination, Eat Street has enlivened Hamilton Wharf on Brisbane’s north shore. The concept, inspired by Asian bazaars, is the brainchild of food and market doyen Peter Hackworth. The wharf sparkles with designer lights, industrial styling and 60 shipping containers reconfigured as mini restaurants offering a selection of delicious international dishes created by the ‘best of the best’ local chefs. Living and breathing the ethical ideation and re-purpose mantra of this venture made Nomads Palace a perfect candidate for this funky urban development. Nomads Palace offers a retail outlet for a boutique array of world-class product, ethically sourced directly from first-people artisans worldwide. The initial mission is to create a space within the Container/Markets space that enables international Indigenous participation in collaborative cultural expression exchange of knowledge and experiences. The Container/Markets space is identified as a unique opportunity to embed this process within a larger scalable and global framework that encouraging conversations with wider community members as well.

Desert Palace

Nomads Palace iteration as “Desert Palace” is a form of Freestyle Marquee also known as Bedouin style, Freeform Tents or Stretch Tents. Desert Palace is the most versatile, cost effective, all weather, outdoor event structure in Australia. Desert Palace is made from a unique two-way stretch polyester material that’s 100% waterproof. It can be pegged or weighted, making its suitable for all types of ground surfaces.

Nomadic Tent Hire brochure
The Desert Palace is ideal for every event, as it is extremely versatile and can be:

- Erected at different heights,
- Attached to the side of a building,
- Installed on balcony’s,
- Around or over trees,
- On uneven ground,
- Sides up/Sides down,
- Tent or shade.

See: Nomadic Tent Hire Brochure for more information

Pavilion

Nomads Palace ‘Pavilion’ is a concept in development for a green-design touring venue dedicated to international Indigenous arts and cultures. Nomads Palace is exploring the feasibility of creating the world’s first green designed traveling venue of Indigenous programmed arts and culture, a new model and new innovation around arts engagement. The initial architectural vision looks at re-defining stylistic notions of cultural spaces to utilise cutting edge green design and present culture with high-end production values (not redemptive, impoverished and limited frameworks). Apart from Commercial Sustainability the primary goal is to help identify, recognise and employ cultural strengths in practice for the myriad of issues common to both Indigenous Peoples (and non-Indigenous peoples) locally, regionally, nationally and internationally from education, aspects of health and social
well-being, the fostering of dialogue about issues surrounding the recognition and maintenance of cultural identity and practice, socio-economic parity, as well as developing and establishing intercourse and exchange with wider communities, within a culturally appropriate manner and framework.

See: Prospectus for more information

2.2 Nomads Palace as Programming
Currently in implementation phase, the programming element of Nomads Palace is the most visible feature of the project. Nomads Palace works alongside major festivals, institutions and events, offering a multi-artform line-up of authentic Indigenous events and activities for patrons to experience. Successfully nurturing these relationships has resulted in long term partnerships in place with major institutions, festivals and events, featuring an evolving programme of world-class Indigenous arts and culture.

- The Gathering
- Leweton Tour
- Music Bridges
- Island Vibe Festival
- Simangavole Tour
- Containerval Festival
- LGSF
- Fest’Napuan
- AWME

2.3 Nomads Palace as Pillars of Sustainable Design
The Five Pillars of sustainable energy sits at the heart of Nomads Palace. Going beyond solar, we will harness wind, water and steam. The fifth element is kinetic – the energy of humanity.

Sunflower
Southern Cross University School of Arts and Social Sciences has built Australia's largest solar-powered audiovisual production system, nicknamed the Sunflower. The Sunflower has been designed by SCU visual arts and audio technicians and students to look like a giant flower, made up of a state of the art energy generation storage and management system that can be tilted and positioned for optimum orientation to the sun.

It has a 1.2 kw solar panel array and a lithium battery bank that can provide enough power to run a festival stage entirely from solar energy.

The battery storage and electronics have been developed in collaboration with industry partners Creative Environment Enterprises as part of a University and School of Arts and Social Sciences (SASS) research and learning project to power a 5kw sound system using the latest digital audio amplification technology.
The aim of the Sunflower project is to develop a 'think green' ethos within the Australian music industry and to promote best practice in solar and alternative power generation and efficient audiovisual technology. Over the next five years the project aspires to develop and refine an audio visual production system featuring the latest in efficient audio technology and LED lighting that has a very light environmental footprint.

The Sunflower solar audio project demonstrates the creative possibilities that exist within an interdisciplinary approach to research teaching and learning. The collaborative (teambuilding) learning project has enabled SASS students to participate in a creative regional community engagement project that showcases the use of sustainable/ethical technology design principles for contemporary audiovisual production design.

The Sunflower project is ongoing and will take advantage of the focus on community engagement and integration within the Australian music industry. The project maximises the skills development and career pathways and employment outcomes for SCU students by creating a real world project opportunity for them to work alongside and under the guidance of industry professionals.

3. **ARCHITECTURAL CONSIDERATIONS**

3.1 Draft manifesto & architectural scoping document

Michael Tawa, 22 December 2014
Introduction

The following draft manifesto and scoping document for the design of the Nomads Palace was prepared on the basis of notes taken by Michael Tawa at a creative lab held on 9 and 10 December 2014 at North Farm, Bellingen and incorporates additional noted of later meetings following the creative lab.

Attending the creative lab were:
Sam Cook
Alison Page
Dillon Kombumerri
Michael Tawa
Jarrod Lamshed
Tom Dick
Barry Hill

Later input was provided by:
Chris Bosse (Lava)

Draft manifesto

Nomads Palace will be a multimodal performance space that enables gathering for the development and celebration of global cultures, art, music, theatre, performance and food. It will provide a convivial, transformative experience for the individuals, communities, places and regions involved, and promote initiatives, capacity building and local enterprises through enduring partnerships. Through the multiple events that it makes possible, Nomads Palace will engage with and affirm the richness and diversity of cultural traditions and perspectives, while promoting innovation, developing new ways of framing cultural practices, creating new stories and narratives and adding to shared cultural memory.

Nomads Palace will function as a kind of global caravanserai or travelling pavilion that occupies its site for up to four weeks, providing a range of events including ceremonies, workshops and seminars, conferences, theatrical and musical performances and exhibitions. Catering for audience sizes ranging from 50 to 400 it will enable a range of configurations, from proscenium to in-the-round, with a rapid process of transport, erection, and disassembly. Facilities will include stage, back of house, greenroom, dressing rooms, toilets, bar, kitchen and services. Extensive and flexible external and internal areas will provide for arrival, gathering, meals and various seating arrangements.

Nomads Palace will incorporate best practice sustainable design principles and technologies that respect traditional knowledge and cultural practices while exemplifying innovation, enterprise and capacity building for local partnering communities and organisations.

Project outline

Nomads Palace is conceived as:
- a multimodal performance space featuring indoor and outdoor facilities sensitive to local communities, cultures, environments and climates;
- a virtual organism, global in scope and adaptable to different communities, places and sites;
• providing a transformative experience through a cultural lens, and through the impacts it will have on individual, communities, places and regions;
• promoting enduring partnerships and ongoing work with other communities and arts programs through ‘unbrokered’ initiatives and local enterprises;
• engaging with and promoting exemplary sustainability principles and outcomes;
• a sculptural object of presence and fascination that also hosts extraordinary events;
• engaging with and affirming the rich and diverse cultural traditions, symbolic, formal and graphic languages, while promoting innovation, developing new ways of framing cultural practices and creating new languages and stories;
• a vessel for sound and vibration (storytelling, music, performance) that, in travelling to different locations, creates its own, global cultural resonance;

Narratives and stories
A key idea of Nomads Palace will be the way in which it conveys and enables narratives and stories to be recollected, developed and transmitted from person to person, community to community and place to place. The Palace will itself be the fruit of a story or modern myth, yet to be devised, which will help it convey its role and purpose to all who experience and use it. Its design and function will be based on the promotion of living culture, story and its contribution to the collective memories of peoples around the world.

Some of the important emergent themes of the Nomads Palace story include:
• the importance of place-based perspectives on the world and peoples;
• the idea of a travelling show, a caravanserai, a weaver and revealer of a labyrinth of cultural interconnectedness;
• its promotion of stories and storytelling;
• its role in the development and expression of collective memory;
• that it is more prominent as a site of events than as a spectacular monument, more about atmosphere and ambience than built form;
• its respect for and integration of local protocols at each event;
• its capacity to foreground local culture, arts, food;
• its emphasis on partnership and collaboration and its capacity to facilitate and support local social and business enterprise across multiple sectors: recreation, manufacturing, gastronomy, architecture and design, the arts;
• its incorporation of traditional spatial and cultural practices in the performances - singing one's way into/out of the space/exhibition/performance; releasing the works exhibited or the performance that is to take place; sand messaging and sand sculptures to animate the ground plane of the Palace;

While the form of Nomads Palace design is important for its identity, what is more important to determine first is the ‘story’ of the design. The design narrative must be succinct, transferable, translatable and open to elaboration, embellishment, exaggeration, amplification and further development by individuals and communities. Stories are a question of transition and transmission - helping communities pass on their stories; Nomads Palace should be a place where this transmission takes place.
The Palace will promote alternative ways of story telling, for example decentralised staging, immersive settings that integrate the audience into the scenography, or forms of theatre that breakdown the classical relationship between actors and audience - for example, Ariane Mnouchkine's Theatre du Soleil in Paris (http://www.theatre-du-soleil.fr/thsol/index.php?lang=en); Brechtian theatre, the theatre of Toneelgroep Amsterdam (http://www.tga.nl) and the Lars von Trier film Dogville.

Function & program
Nomads Palace will function as a kind of caravanserai. It will occupy its site for 3 weeks to 3 months and feature quick assembly, bump-in/out times disassembly. It will provide for a range of events including:
- ceremonies;
- gastronomy;
- trading posts;
- retreats;
- workshops and seminars;
- educational events;
- lectures;
- film screenings;
- stage performances;
- music performances;
- exhibitions;
- conferences;
- site specific immersions

Nomads Palace will enable a range of audience configurations, including:
- proscenium;
- in the round;
- thrust;
- black box;
- cabaret;
- informal;
- immersive;

Audience
An audience size of 150-200 is an ideal rentable setting, requiring fewer events to be economically viable but also enabling more events of greater range during the annual program. Consequently Nomads Palace will accommodate a range of settings:
- 100-150 sitting for a cabaret/meal;
- 150-250 sitting watching a performance;
- 400 standing watching a performance on;

Back of house
Secure enclosable areas to be provided include:
- box office: 30sqm;
- greenroom: 40sqm;
• dressing rooms - men & women, up to 6 performers: 30sqm;
• servicing staff areas (scalable/extendable);
• bar/cafe: 40sqm;
• kitchen/food prep - restricted to warming up food prepared by the community/local businesses: 60sqm;
• waste storage and recycling: 15sqm;
• staff and performers’ toilets: 15sqm;

External areas
Flexible, lightly serviced external and open areas with various degrees of shelter/cover to be provided include:
• arrival and forecourt;
• internal unprogrammed areas;
• space for meals and intervals;
• outdoor kitchen for BBQ/in-ground cooking & large meals;
• public toilets;
• informal shaded seating;
• loading bays

Nomads Palace should maintain its identity and presence whether occupied or not - for example by operating as a retreat during off-performance periods and setup times, a light beacon or sculpture at night, a market or "trading post" of stalls, educational and cultural and activities offered by local businesses, community groups and institutions.

Design strategies

Design components
In discussion, the Creative lab developed a design diagram for the Nomads Palace with the following components:
• a centralised but dispersed layout of individual pavilions or 'pods' housing the three major program zones: 1. stage, back of house and green room; 2. foyers and box office, including adaptable space for docking/bumping-in events; 3. chill out space and bar/cafe;
• these pavilions are 'programmed' pods, some large, some small, some opaque, some transparent, depending on use;
• a lightly defined boundary with a 'palisade' (stakes) borderline of varying permeability/density;
• such boundary to provide a structural column grid and a hovering shade above the pavilions of varying degrees of openness to enable solar access and frame the night sky;
• plan layout and form determined by desire lines connecting various spaces and pods under the hovering canopy;
• an emphasis on liminal, intermediate and gap spaces (between the pavilions) and thresholds (at the borderlines);
• these intermediate spaces constitute the public domain (foyers, eating/drinking, audience seating, exhibition areas...);
• they function like an energised field, an open framework or infrastructure, a scaffolding and apparatus that could be differently arranged and serviced to adapt to different programmatic and contextual needs;
• the layout reverses other, standard performance tent/marquee types such as circuses and the Spigelent;
• the setup is designed to enable flexibility, adaptability and capacity for multiple configurations, performance styles and seating arrangements;
• the structure is designed to enable modularity, demountability, transportability, standardisation;
• the structure maximises the potential for open/closed walls and roofs that are themselves performative and responsive to ambient conditions (rain, dust, wind, sun...);
• the design maximises the multifunctional capacity of every component - every pole/pale does something, everything works in multiple ways (a step is also a seat and a bench and a stall table and a fixing for rigging up shadecloths: every element contributes more than one thing towards the greater enterprise;

Figure 1. Nomads Palace: possible interior view, showing the pavilion in a forested clearing with a raised kinetic floor, a hovering woven and stretched fabric roof, a box office pod and a back-of-house pod with performance underway.

Design narrative
Nomads Palace will be a place of confluence and cross-over, of margins - like the saltwater-freshwater estuaries, such as at Ballina, that sustain nurturing activities, abundant food harvesting, camps, corroborees and ceremonial gatherings; or like the trading posts which place value on less Westernised ‘product’, such as the ochre deposits in the Wilgie Mia.
Such marginal zones are place of emergence - creative settings for the production (and not just the consumption) of culture.

The skyrealm is one of the most powerful regions that humans have. It enables us to engage with the vertical, and with `upward looking' that has become rare but can open the mind. The roof of the Nomads Palace could relate to traditional architectural and theatrical symbolisms, including the symbolism of the circus (from Greek kirkos meaning circle). In architectural symbolism, the ceiling refers to the stars and the `canopy of heaven'. The word `sky' is cognate with `skin', `skein' and `shadow' through the Greek words skene which means tent, curtain or veil (as something `woven'); and skia which means shade. In the desert, shade determines a place. Architecture that makes reference, in its materials and forms, to these kinds of immemorial symbols may communicate more deeply with visitors.

The intermediate zone of the Nomads Palace could be thought of as a `smoke realm', a `light world', with a central fire representing the sun and community, with boundaries defined by the elements (fire, air, water, earth), with an ambience that conveys something like a metaphysical place of spiritual and cultural encounter. It could be a chameleon of a place - big, bold, brash and out there; but also subtle, quiet, slow, of multiple dimensions.

Redolent of oriental bazaars, of shade and movement, of curiosity and commerce, of meditation and reverie, the Nomads Palace well be a permeable shelter that gathers without oppressing; that is open and accessible, with multiple entry points, in which people occupy eddies in the confluent stream of public spaces.

It will be a neutral infrastructure that can take on the cultural specifics and symbolism of the place through tailor-made programming, colour, food, music; a structure that fits into its terrain yet is remarkable; that one walks into from one's own ground, but sees something special in the process.

A memorable experience
How will the Nomads Palace endure, what longevity and durability will it have, how will it resist obsolescence and irrelevance, what might be its shelf life, how might it be memorable without becoming a memorial?

- by capitalising on the potentialities of the out-of-context to produce memorable experiences - for example hearing Qawwali music in the parklands of Adelaide;
- by being conceptually rich and emphasizing how communities engage with its ideas, how it is experienced and used, how it arrives, leaves and travels; how it comes together and apart; how it gathers and disperses people and events; how it distinctively frames the place in which it is sited;
- by retaining a degree of the makeshift, of the rhizomatic that suggests networks and relays, thresholds and gateways, knuckles or pivots for all kinds of comings and goings that unfold out of it and move through it;
- by incorporating a `hovering' operable roof of tension rings and stretched fabric that can be opened to reveal apertures to the sky, provide natural ventilation and ribbons of artificial light for nighttime events;
• by incorporating a framework for curtains and veils that rise and fall or that are sensitive to and respond to ambient conditions (wind, rain), and add a ceremonial dimensions to its operation and experience;
• by incorporating an 'intelligent skin' (or a woven skin of recycled/sustainable materials such as plastics or bamboo); or a photosynthesizing facade system that can produce energy from the sun, adjust internal ambient conditions, incorporate ventilation and protection in inclement weather and act as a 'symbolic veil' that can be used for ceremonial purposes; or a phosphorescent material that is energised by sunlight and glows at night.
• by promoting an awareness and experience of the environment and the relative scales of things, of landscapes and of human interaction;
• by emphasizing the ephemeral, the blurred boundaries between objects that are in the same field so that the dimensions of things are never hard-edged and such that the interconnectedness and interdependence of things is conveyed;

**Design principles**

The design of Nomads Palace will work with the following design principles and aims:

• engagement with the common ground of people around the world - the common-weal or common-wealth; but also the universal world that we all inhabit and the universal wellspring that is in everyone: the 'perennial philosophy' (philosophia perennis) that indicates deep universal connections between different spiritual traditions and systems;
• openness and responsiveness to the ambient environment - light, sun, air, wind, sound, rain, dust - so as to foreground and highlight the magic qualities of the everyday;
• providing a framework that enables the place and its components (mountains, rivers, forests, clearings, brush, waterfalls, stones...) to be noticed in unusual, surprising even mysterious ways; in ways that return to those places their spiritual character; (the hollowness of the ground at Stonehenge, the emissions of heat from stones or a mountain range, the sound of gully breezes, frogs or crickets);
• incorporating a musicality in its very structure - that he building plays or can be played as a musical instrument by the environment and/or by visitors;
• avoiding the normal clichés of simple 'totemic' forms that characterise conventional 'architecture' in favor of deeper and broader levels of interpretation, of a complex set of references incorporated into the systems and structures of the building in more invisible but no less striking ways;
• considering a design which incorporates a fixed framework or 'receptacle' which accepts different 'inserts' that are tailor made to the specific community and site; consequently something of the structure could always remain behind as a trace or 'gift' the community, that could be used beyond the Nomads Palace event;
• strategy for storing the structure and minimising weight, volume, componentry and ease of transport'

**Overall form**

The overall form and shape of Nomads Palace and its components should not be limited to stereotypical circular and organic geometries, but exploit the wide range of (non-
curvilinear) geometries that feature in art, markings, placemaking and performance - for example the rectangular grids and weaving patterns of raark cross hatching from Ramingining, Kutuwulumi Purawarrumpatu's grid-based paintings from Melville Island (2000, below left) or Pedro Wonaeamirri’s Pukumani body paint designs (2003, below right) - orthogonal patterns that can better accommodate the necessary parameters of standard theatrical and other performance setups. Rij is another strong influence in the way in which we have the potential to honour the wealth of design that is culturally elemental in our story and heritage. (see attached image).

**Figure 2.** Kutuwulumi Purawarrumpatu, Untitled, 2000 (left) & **Figure 3.** Pedro Wonaeamirri, Pukumani, 2003 (right).

**Location**

Different local and international contexts and ground conditions for setting up Nomads Palace should be accommodated:

- hard paved town square in an urban situation;
- greenfields sites such as folk festivals;
- brownfield sites in or on the outskirts of towns and cities;
- pristine sites;
- sites exposed to toxicity or pollution;
- parklands;
- showgrounds;
- rural and bushland clearings;
- remote desert communities;
- flat and sloping land;
- hard and soft (stone, sand, soil), dry and waterlogged land;

The appearance and meaning conveyed by the form of Nomads Palace in these different settings should be considered and scenarios developed during design to test the impacts it might have at the local level (sociocultural, political, financial, technical...).

**Food**

The issue of what food might be prepared and served was discussed. What might be an appropriate urban meal? Consider engaging signature chefs in each location to prepare a distinctive, ethical, organic and place-based menus drawing from local traditions but developing new, hybrid and fusion cuisines, compared with stereotype meals of damper, kangaroo stew and bush condiments.
To add to the memorableness of the experience, contribute to the immersive cultural experience, the idea of transactional exchange and gift-giving, and elevating food to the level of performance:

Meals to be prepared off site and reheated/served with in Nomads Palace.

**Performers**
To go beyond the amateur level in drawing exemplary performers, artists and craftspeople.

**Market and competition**
What events and travelling shows will Nomads Palace be competing with? Why would an overseas festival lease Nomads Palace? The content needs to be distinctive, desirable, innovative. The setting and the architecture need to contribute something exceptional. The focus should be the performance not the architecture, an immersion in place and culture not in a building, an experience of conviviality not a solitary consumption of architecture.

**Sustainable design**
Nomads Palace will showcase innovative sustainable design principles and technically advanced systems and materials in both its structure and functioning to convey traditional principles of environmental and cultural stewardship and care. It will aim to harness both spiritual and tangible, physical energy. It will also promote ongoing development of innovative systems and materials through partnerships in enterprise.

Nomads Palace’s engagement with the sustainable needs to avoid stereotypes (solar panels, inflatables, cardboard furniture, parametric design...), pursuing instead deeper engagement with enduring principles of caretakership and capacity building.

To develop a more rigorous approach to material sustainability where the ethics surrounding procurement, manufacture and enterprise are more critical to convey that whether a material is visibly recycled or not.

Aspirational in terms of its technologies and systems, its capacity building potential for participating community across all aspects - from conceptualisation to systems and materials innovation, event programming and management, logistics, construction, monitoring and maintenance. Core business for the Nomads Palace HQ will include how to flesh out the global idea, identify talent, resource the technical people, secure commitment and input from communities.

Consider alternative means of generating power - kinetic dance floors, wind turbines, bicycle power (UK, Fremantle), that can supplement mains power or generators;

The design of the Palace will incorporate:
- design for recycling - aim for 100% up-cycling and down-cycling;
- zero carbon footprint;
- low to zero running and maintenance costs;
- design for modularity, prefabrication and demountability;
• design for ease of assembly and disassembly;
• design for lightweight structures and transportability;
• low embodied energy systems and products;
• waste management and recycling processes;
• recycled waste products in construction, particularly problematic materials such as recycled plastics and plywood;
• sustainable construction materials such as straw bales, bamboo weaving - see http://www.caveurban.com/2013/10/24/woodford-volunteer-project-with-master-bamboo-sculptor-wang-wen-chih/;
• advanced integrated technologies such as the SCU `sunflower' or `umbrella' pods that couple wind turbine and solar technologies to generate energy these could also be connected to kitchens, toilets, storage areas, as well as store rainwater and sculpturally define external space;
• strategies for minimising water consumption in construction, operation and maintenance;
• strategies for minimising power consumption in construction, operation and maintenance;
• strategies for minimising waste production in construction, operation and maintenance;
• strategies to build community enterprise in the area of sustainable materials, systems and processes;

Design for storage and transportability

• Consider the overall volume and close-packing design of the structure to fit within a 40' container for transport. Consider adapting a used container, which can be purchased for circa $3000 - though these are costly to modify.
• 40' containers are 76.2 cubic metres in volume, size 12.032m x 2.350m x 2.695m (internal) with a maximum payload of 28250kg (see http://www.tradecorpinternational.com.au/site/Tradecorp_product_catalogue.pdf);

Sunflower generator and service pods

Nomads Palace will use the Southern Cross University, School of Arts and Social Sciences' mobile solar `sunflower' generator:

• unit is 900kg weight;
• delivers 240 volt power;
• can power the audio visual needs of a musical event and whole festival;
• efficiency levels 16%; new systems 26% & 44% efficiency, hence power storage needs reduce and portability improves...
• has been road tested, and exceeded expectations as a generator;
• is adaptable for different uses such as housing;
• developed into a collaboration with the school of audio engineering in Northern Rivers;
• sits as a piece of functional art;
• can transmit data from energy production/use into a visualisation to communicate energy use for visitors
• commercial funding being sought from manufacturing companies;

To be determined in more detail and quantified are:
• an audit of the anticipated needs for power for construction and operation, together with projected costs;
• an audit of the anticipated needs for water for construction and operation, together with projected costs - including harvesting, first flush, use levels, capacity for recycling and on-site treatment;
• the desirable comfort levels of different spaces/zones/pods to optimise space configuration;
• the kind and degree of climate control and/or air conditioning;
• the optimal column and structural grid;
• the appropriate degree of enclosure;
• the appropriate level and quality of construction detailing;
• the desirable environmental performance and hence the required systems and technologies;
• degree of acoustic isolation - in particular in urban contexts and festival venues and hence the degree of enclosure and soundproofing and the material choices;

Capacity building and partnerships
Nomads Palace will promote the development of local enterprises, engage local skills and businesses in the design, manufacture and supply of resources, alternative sustainable construction systems and materials, services, cuisine, merchandise, erection, maintenance, management and the like.

In contrast to normative traveling pavilions that house a single event at different locations (eg, circus), Nomads Palace will function as an HQ, a creative intellectual hub with world wide connections, network and partnerships (Canada, Vanuatu...; fine and performing art institutions, NGOs, universities; industries; ..) with communities that produce their own festivals. Nomads Palace seeks to be a curator of global initiatives for local implementation.

A wide scope of partnerships is envisaged - including:
• agricultural and mining companies;
• local councils and towns;
• annual arts and music festival events;
• schools and tertiary institutions;

Nomads Palace will carefully consult and set up appropriate protocols with partnering organisations and communities, so that the template package, the macro enterprise and the economic impacts of the model can benefit all partners and communities.

Early consultation and programming with partners would need to begin around 18 months prior to an event. Envisaged is a rolling cycle of programs to ensure a fully booked, sold-out annual timetable. During each event at each site, ensuring a diverse program of complementary activities, so that the Palace is operating around the clock with no down time.
Indicative cost
Indicative estimate of cost for digital design and fabrication of a similar but non-waterproof structure would be in the range of $100K; and in the range of $1m for an engineered tensile waterproof structure.

There was discussion about grades of ticketing and pricing in relation to financial sustainability and marketing; for example, reserving say 50 seats at every show for a combined meet the troupe in a traditional way, a meal and/or supper and the performance with the best seats in the house.

Compare with Theatre du Soleil’s setup for all patrons that included a pre-show meal (served by the performers), watching the performers dress and make up for the show in the general foyer space.

One initiative might be to design a product for each venue, co-created with local artists and craftspeople; made remotely; editioned, sold with the price of a ticket as a collectible item.

Design influences and precedents, building systems and materials
Precedents that have inspired the concept of Nomads Palace include:
- The Plastiki boat made of recycled PET plastic and other waste products (http://theplastiki.com);
- James Turrell’s ‘Twilight Epiphany’ Skyspace at Rice University (http://skyspace.rice.edu);
- Thomas Hetherwick’s Shanghai Expo UK pavilion as an example of rich and indirect story telling, through metaphor and allusion, that speak to a very large number of people (http://www.heatherwick.com/uk-pavilion/);
- Keith Critchlow and Robert Lawlor's work on sacred geometry, Platonic forms in nature, biological systems, traditional concepts of place... ;
- The Ise Grand Shrine for its perimeter boundary made of palisades of different spacings (http://www.isejingu.or.jp);
- Barrisol stretch ceiling systems (http://www.barrisolceilings.com.au/index.html);
- What can be learned/adapted from circus tents, structures, setups, storage and transport? Will the Nomads Palace be like a circus with a core team that always travels with it - providing design knowledge, quality control, logistical and construction support and partnership, but ultimately supportive of the community which owns the event;

Theatre groups, festivals and events
- Harbourfront festival, Toronto;
- Mali Desert Festival
- Bayimba Festival
• Origins
• Womad;
• Theatre du Soleil;

Deliverables

Prospectus

The prospectus should consist of:

• 100-200 word project summary;
• 500-800 words text and narrative with the Nomads Palace story, various scenarios and visual imagery as needed;
• Business case and enterprise strategies;
• Costing for design, manufacture and operation (transport, assembly, disassembly, storage);

Timing

• Material for the Prospectus to Sam by 15 January;
• Presentation to GOMA and wider dissemination;

Words, whorls and worlds

A range of key words, metaphors and etymologies could be useful for developing narratives for the Nomads Palace. Some of these include:

• Nomads
• palace
• palanquin
• place
• festival
• culture
• transience
• prefabricated
• demountable
• transportable
• adaptable
• extendable
• resilient
• remarkable
• eventmental (arrival, assemblage, event, disassemblage, departure)
• memorable

Nomads

from Greek nomas (genitive Nomados, plural Nomadse) "roaming, roving, wandering" (to find pastures for flocks or herds), related to nomos "pasture, pasturage, grazing," literally "land allotted," and to nemein "put to pasture," originally "deal out," from the etymological root *nem- "to divide, distribute, allot"; to “name” (and number); sedentary
from Latin *sedentarius* "sitting, remaining in one place," from *sedentem* (nominative *sedens*), present participle of *edere* "to sit; occupy an official seat, preside; sit still, remain; be fixed or settled," from etymological root *sed-* "to sit" roaming, wandering pastoralist
Related ideas: name, allot, deal-out land

**place** from Old French *place* "place, spot" (12c.) and directly from Medieval Latin *placea* "place, spot," from Latin *platea* "courtyard, open space; broad way, avenue," from Greek *plateia* (hodos) "broad (way)," fem. of *platys* "broad"

Replaced Old English *stow* and *stede*. From mid-13c. as "particular part of space, extent, definite location, spot, site;" from early 14c. as "position or place occupied by custom, etc.; position on some social scale;" from late 14c. as "inhabited place, town, country" To *take place* "to happen, be accomplished" (mid-15c., earlier *have place*, late 14c.), translates French *avoir lieu*

Cf. Greek *skene* = curtain (of the temple, tent of meeting), of the theatre (*scene*), through the etymological root SKIA, cognate “sky” and “shadow/shade” – the tent casts shade that demarcates a place and protects those within its folds.

Related ideas: flat, broad way, culturally determined space; space marked and defined by events that have taken place there; shaded space

**caravanserai** 1590s, *carvanzara*, "Eastern inn (with a large central court) catering to caravans,"
ultimately from Persian *karwan-sarai*, from *karwan* "group of desert travelers", see Sanskrit *karabhah* "camel".

**caravan** a covered cart, mobile home

**seraglio** "harem," also the name of a former palace of the sultan in Istanbul, 1580s, from Italian *seraglio*, alteration of Turkish *saray* "palace, court," from Persian *sara'i* "palace, inn," from Iranian base *thraya-" to protect" (cf. Avestan *thrayeinti* "they protect"), from etymological root *tret-, variant form of *tere- "to cross over, pass through, overcome"*. The Italian word probably reflects folk etymology influence of *serraglio* "enclosure, cage," from Medieval Latin *serraculum* "bung, stopper".

**traveler** palace, inn, protected enclosure, dwelling

**travellers’ inn**, camel inn

**culture** from Latin: *colere* = to inhabit, cultivate, protect, honor with worship; see colony, cult, cultivate, couture, coulter. The common sense refers to the ‘tending’ of something—watching over its growth, development and increase, whether it is a plant, animal or human being. This makes of ‘culture’ a synonym of ‘civilization’ Cultic practices (veneration, worship, reverence), like cultural practices, are processes of caretaker-ship, through which the presence, effective and affective power of something (a being, a body, a mind, a territory, a region, a concept, a philosophy, a project, a site) is mobilized and brought into presence.

Culture is a matter of time—how we read and manage what is bequeathed to us, how we convey it into the here and now and how we project it innovatively into the future.
The Greek *topos* (place – where we happen to be) is associated with *ethos* (ethics – how we are [together] in that place).

Related ideas: cultivation, civilisation, caretakership, care, solicitude, emergence, presence, conveyance, tradition, innovation

### 4. **PRODUCT/SERVICE MARKETPLACE**

Nomads Palace seeks to find solutions to address Indigenous touring pathways, create a new approach to showcasing of Indigenous excellence and to look laterally at the issues of equity and cultural competencies when programming Indigenous arts into mainstream events. This was married against an ethos of honouring the Indigenous way of traveling the land lightly in respectful harmony and social/environmental consciousness.

It was felt that a cutting edge green venue and dedicated Indigenous programming space would have the ability to be a conduit for major events and the wider community have an authentic and carefully curated Indigenous arts experience. It was also felt that it could be a significant vehicle for Indigenous to Indigenous arts engagement which has much potential by way of collaboration and shared experiences. This venue would be called Nomads Palace. A series of Nomads Palace branded and co-branded activities are underway as well as the development of two design studios in Sydney and Melbourne to support the work undertaken in Queensland and beyond.

The construction, fitting and venue running is committed to sustainable design which sits at the core of its planning and we are looking into features such as recycled cardboard furniture, innovative ordering/payment systems to keep dynamic and cutting edge. We envision production, sound and lighting to be fully sustainable through technologies such as solar energy, enabling Nomads Palace to exist off the grid. Menus would be organic and packaging biodegradable, tapping into local produce, sourced from local resident areas. We plan to enter a market segment that has one sole competitor, the Speigletent, but feel we offer something so diverse that we are not in competition but rather offering an alternative to an icon.

This ground-breaking concept will lead on authentic engagements and understanding of our rich cultures, to provide an outlet of direct investment and engagement with the Indigenous arts. We believe Nomads Palace will revolutionise the arts sector and bring together the richness of Indigenous cultures to the world.

As a world first, Nomads Palace has already secured enquiries nationally within Australia and internationally as far afield as Uganda, Mali and Canada. Nomads Palace seeks to enter the market place of the Spiegeltent, providing a carefully curated multi-artform programme of Indigenous arts and cultural expressions that can remain in residence at an array of major festivals, venues and events globally.

Honouring living cultural practice, Nomads Palace has been envisioned as a green-design innovation, harnessing solar technologies and recyclable innovations so that it moves forward with a commitment to a new approach for Indigenous arts and economic development.
Marketplace: Containerval Festival

Containerval is Brisbane’s newest festival and will celebrate the city’s creativity from 1 - 17 November 2013.

Set on the banks of the Brisbane River at Northshore Hamilton, Containerval will transform shipping containers into a vibrant, edgy mix of pop-up retail shops, performance spaces, artist studios and even an open-air cinema!

The lovechild of Brisbane’s largest urban renewal project and the world-wide trend of shipping container transformation, Containerval aims to foster the development of Brisbane’s emerging creative talent in the fields of urban design, architecture and interior design. The festival will also provide a platform for new businesses and challenges existing businesses to embrace pop-up opportunities.

Containerval will feature an array of our city’s home-grown talent, supporting local artists, retailers and performers. Their contribution to the festival will tantalise the foodie, fashionista, muso, dancer and movie buff in all of us.

Eat Street Markets

‘Eat Street’ is a wonderment of the senses. From aromatic international cuisines and vibrant textiles, to the enchanting sights and sounds of our live performers, Hamilton Wharf plays host to Brisbane’s newest and most interactive market experience, every Friday and Saturday evening (4pm til 10pm), from Friday, November 8, 2013. An exciting new dining destination, ‘Eat Street’ is set to ignite Hamilton Wharf on the North shore of Brisbane on Friday and Saturday nights from the 8th November 2013. The concept inspired by Asian markets, will be brought to life by creative Brisbane identities, food and market doyen Peter Hackworth, producer John Stainton and TV celebrity Jacki MacDonald. It will see the wharf sparkle with designer lights, industrial styling and 60 shipping containers reconfigured as mini restaurants offering a selection of delicious international dishes created by the ‘best of the best’ local chefs.

“I have always wanted to recreate the hustle and bustle of the fabulous food markets of Asia, where you can experience the most fantastic regional dishes for next to nothing; with the fun, energy exotic flavours, wafts of wonderful aromas and noise in Brisbane,” says Peter Hackworth.

“We are bringing EAT STREET to the Hamilton Wharf with our own style! Young musicians; warehouse pallets for seating, damn good food at a great price; ‘Eat Street’ will become the hot destination in Brisbane – there’s just nothing else like it.”

The talented trio have also tracked down some of the most highly prized Queensland artists, artisans and designers to offer their work in a gallery of containers and tents that will run alongside the food containers. For those who enjoy a craft beer, cocktail or fine wine there will also be containers set up as small cool bars.
Cuisine offered on the night will include freshly baked pies, local sea food - Samies Girl oysters, prawns, fish and chips, Mexican tacos, New York Hot Dogs, Singaporean Bahn Mei Noodle Dumplings and Rice Paper Rolls and healthy choices such as crisp salads and Wholesomeness foods.

**Products**

Our commitment is to support grassroots Indigenous arts providers and work directly with regional and remote Art Centres, performing arts companies and independent practitioners to cover a world-class body of traditional and contemporary Indigenous artists. Equally we support sustainability and look at micro-enterprise and fair-trade supply chains. We feel strongly about ethical relationships and will ensure that our patrons and festival partners will be safe in the knowledge that all work secured has been within a body of respect for Indigenous Authenticity and that an economic benefit is going back to the communities and individual artists.

https://www.facebook.com/NomadsPalace

We are selling stories. We are selling the stories of people of place from all around the world. Cultural products and entertainment from Indigenous communities in our network. Product range includes: Products from indigenous communities who have shared their stories – from identified linguistic and cultural groups. (SAM do you want to include a list of consignees/products?)

Products are differentiated by:

- Spiegeltent market – diff by sustainability. Having met today we are looking at evolving our model into what was agreed in the design footprint but not realised in the EDQ process which became significantly reductive. One of which was to unplug from the grid and run off solar as a proof of concept in relation to the broader ambition of the suite of Nomads Palace products, which includes entry into the Spiegeltent market segment with a green-designed travelling venue inclusive of solar led SFX and LX. The construction, fitting and venue running is committed to sustainable design which sits at the core of its planning and we are looking into features such as recycled cardboard furniture, innovative ordering/payment systems to keep dynamic and cutting edge. We envision production, sound and lighting to be fully sustainable through technologies such as solar energy, enabling NOMADS PALACE to exist off the grid. Menus would be organic and packaging biodegradable, tapping into local produce, sourced from local resident areas. We plan to enter a market segment that has one sole competitor, the Speigletent, but feel we offer something so diverse that we are not in competition but rather offering an alternative to an icon.

- Artistic products – diff by story/culture/language Products from indigenous communities who have shared their stories – from identified linguistic and cultural groups.

Programming is differentiated by calibre and quality and uniqueness or cultural identity

This facility will generate $80,000 income for 2014.
Pavilion
A cutting edge green venue and dedicated Indigenous programming space would have the ability to be a conduit for major events and the wider community have an authentic and carefully curated Indigenous arts experience. It was also felt that it could be a significant vehicle for Indigenous to Indigenous arts engagement which has much potential by way of collaboration and shared experiences. This venue would be called NOMADS PALACE.

Promoted at WOMEX, IOMMA, INDIEARTH, SXSW, AWME and other music industry expos and tradeshows. Also at performing arts markets, and art galleries and museum expos. Brokering it into major events such as GC commonwealth games, etc.

5. **Network Report**

Ben Farr-Wharton

The following report synthesises and applies research concerning network dynamics and strategic partnerships to the Nomads Palace project. The following conclusions are drawn

The group of people directly involved in the Indigenous Musical Journeys represents a close-knit network. Previous research indicates that close-knit networks; share a depth of information amongst network members, have restrictive membership and have develop friendship ties outside of network activity.

Future development of the network and activity around Indigenous Musical Journeys should be considerate of:

- Building a platform of consensus amongst network members
- Ensuring cohesion and harmony in the group
- Ensuring consensus around the introduction of any new members

Nomads Palace has a core team involved in the project, and a significant amount of network links with external organisations and people. Their core team is a close-knit network; however the disparate connections around Nomads Palace is best described as a loose-knit network. Previous research indicates that loose-knit networks have; enhanced access to new information and opportunity, an ability to change and adapt to exploit new opportunities and fairly open membership requirements.

Future development of the network and activity around Nomads Palace should be considerate of:

- Develop mechanisms (such as e-news letters, updates etc.) to keep all loosely connected network members (and potential members) up to date with developments
- Communicate opportunities back to loose-knit members to enhance the facilitation of project leveraging
- Mobilize members of close-knit group to actively and regularly pursue new knowledge and opportunities from loose-knit network members
Overview

This report analyses network factors as they pertain to the Nomads Palace project. This project has secured funding from Southern Cross University and the Department of Resources, Energy and Tourism T-QUAL, Strategic Tourism Investment Grants for Indigenous Product Development to conduct a feasibility study into the integration of indigenous cultural practice/performance with current tourism research ideas. There are two specific products earmarked for development:

- **Songlines: Indigenous Musical Journeys** (adapted from and involving artists of the Song Peoples Sessions) - an iconic cultural journey where domestic and international tourists could travel from Darwin to remote communities and festivals in the Northern Territory following the songs through a mix of contemporary and traditional Aboriginal music – Patrick McCloskey, Wantok Musik Foundation.

- **Nomads Palace** - the world's first travelling venue that exclusively features a programme of world-class Indigenous arts and culture – Sam Cook, Kiss My Blak Arts.

This report acknowledges that ontologies (ways of being), epistemologies (ways of knowing) and methodologies (ways of learning) are different for all peoples around the world. It acknowledges specific differences in the ontologies, epistemologies and methodologies of Indigenous peoples, and those who trace their heritage to the colonial, Western and ‘Global North’ (Jolly, 2008; Quanchi, 2004; Tuhiwai-Smith, 1999). However, the document involves a significant synthesis and application of a body of academic literature, with its roots in the institutions and culture of the colonial, West/Global North, to the context of Indigenous cultural practice. As such, the reader is advised to use this document under serious consideration and with the utmost respect to protocols and determination of Indigenous peoples; noting also that what is presented in this report is contextually linked to the above listed activities, and should not be considered generalisable to other contexts.

Aim

This report aims to:

- Understand the network dynamics, as they exist in the Songlines: Indigenous Musical Journeys and Nomads Palace project.
- Report on the current level of strategic networking created through network activity that has taken place through the Nomads Palace project.
- Present further potential network resources that may provide suitable leveraging platforms for future activity.

A synopsis of network theory

A network can be conceptualized as a set of ties that connect a set of actors or nodes (Borgatti & Halgin, 2011). Social networks are relationships between people, however networks can also exist between organisations, and this can be facilitated through people. Networks that occur between organisations, through people, are referred to as interorganisational networks.
The general consensus amongst researchers supports the notion that particular types of network structures (existing between people, and people within organisations) can have an impact on the way a person and/or organisation operates. To date, there has been a large amount of research exploring the effect of different types of network structures on the outcomes of individuals and organisations. This includes things such as: the role of tie-strength (i.e. strong or weak connections between people) on the dissemination of new knowledge (Adler & Kwon, 2002; Granovetter, 1983); the outcomes created by socializing with the people that you work with (termed embeddedness) (Kilduff & Tsai, 2003); the ability to leverage existing relationships to forge connections with field leaders (termed small worlds theory) (Watts & Strogatz, 1998); the advantageous effects of bridging two or more networks (termed ‘structural hole’) (Burt, 1992); and the advantage that occurs as a result of building cooperative relationships between organisations (Dyer & Singh, 1998).

At the structural level networks involving people and organisations can be close-knit or loose-knit. Close-knit networks are characterized by strong aggregate relationships between members. In general, members belonging to close-knit networks share more information than members of loose-knit networks (Granovetter, 1983); this can facilitate ‘network learning,’ as network members acquire new knowledge in partnership with each other (Adler & Kwon, 2002). Loose-knit networks involve weaker sets of relationships between members. This may mean that network members meet less regularly, and/or have relationships that are not as close as those in close-knit networks. As loose-knit networks are generally more dispersed, and have memberships requirements that can be less restrictive than tight-knit networks; loose/weak connections between people assist in diffusing new knowledge (Granovetter, 1983); thereby enhancing the possibility of innovation (Gronum, Verreynne, & Kastelle, 2012; Tsai, 2001).

Thus, the effects of different types of network structures on people and organisations can be summarized as follows:

- Members of close-knit networks receive a greater depth of information from other network members. New information that is absorbed/acquired in a close-knit network will generally be thoroughly diffused throughout the network; enhancing the overall level of knowledge of network members. The limitation of close-knit networks for members is that access to new information is generally limited; thereby impeding the development of innovation. Furthermore, close-knit networks generally have restrictive membership arrangements.

- Members of loose-knit networks benefit from having access to new information, which can stimulate innovation. However, in loose-knit networks access to network members occurs less frequently (than network contact occurring within close-knit networks).

Strategic Networking

While different types of network relationships can affect the outcomes of particular network members, forging a strategic relationship with a person or organisation of note in a particular field can advance the position of a person or organisation. Partnering with a particular organisation or person is referred to as strategic networking (Jarillo, 1988). Forming
relationships with persons of note can, if successful, enhance the amount and quality of resources and opportunities afforded to an individual within a network.

The concept of forging and managing strategic and mutually beneficial relationships has developed significantly in the academic field of collaboration research. Collaboration, involving multiple network members, is focused on achieving systems change through dense interdependent relationships (Keast, 2011). In effect, a collaborative arrangement exists when forged networks are ‘more than the sum of their parts.’ In practice, this is achieved when particular networks, for example policy networks involving a mix of organisational representatives and interested people, are approached to inform the development of new governmental policies, development propositions, civil campaigns etc. In the context of indigenous tourism and cultural products, strategic collaborations between different sets of people and organisations, united by a vested interests in facilitating positive outcomes (i.e. culture, communities, people, wealth etc.) can create powerful platforms to leverage activity from.

Method
This report is underpinned by the analysis of field notes and interviews created by the named project participants, including: Thomas Dick, Sam Cook, and Patrick McCloskey. The sum of network activity occurring around the project was documented and catalogued by research assistants. This report synthesises the said network activity, and suggests possible implications for the project as a comparative study. The following section provides an application of network theory to the Nomads Palace case by comparing and contrasting it with the Songlines project. This is followed by a synopsis of the network activity that has occurred through the Nomads Palace initiatives. The report concludes with an analysis of other potentially beneficial network resources.

Describing the Networks Structures around the Indigenous Musical Journeys
The Songlines Indigenous Music Journeys project is, for the most part, embedded within a community of people residing in the Borroloola region. Cultural product development has directly involved twenty singers across four language groups: Yanyuwa, Garrwa, Gudanji and Marra peoples.

The community of people involved in the Indigenous Musical Journeys is likely* to represent characteristics of a close-knit network. As stated above, close-knit networks have the properties of:

- Increased capacity for group knowledge acquisition, as close ties between network members enhance the sharing of detailed knowledge between group members
- Conditional or restrictive membership
- Embeddedness (network members form friendships outside of the network)
- Inhibition to sudden change and/or sudden innovation

*The degree to which the following listed factors are present within the community of people involved in the Indigenous Musical Journeys project may vary. The potential for significant variation needs to be factored in when undertaking further network interaction.
Acknowledging that close-knit networks typically adopt the above listed characteristics, network and activity expansion such as; growing the group, connecting the group with other projects or organisations and/or mobilizing the group, needs to be moderated with consideration to the following:

- Building a platform of consensus amongst network members for any future development
- Ensuring cohesion and harmony in the group
- Ensuring consensus around the introduction of any new members
- Time to consider, talk about, and share thoughts regarding possible developments or innovations
- Resourcing to ensure social ties remain strong and healthy, as this is a central mode of relationship for the group
- Acknowledging any latent and/or non-latent hierarchies that are present within the group
- Allowing for, and promoting self-directed change

Types of Network Relationships around Nomads Palace
The Nomads Palace project is situated through the significant work of Sam Cook (of KISSmyBLAKarts), and now has a terrestrial distribution site at Nomads Palace Container, Northshore Hamilton, Brisbane, Qld, Australia. Sam Cook has consulted widely with many domestic and international festivals, organisations and funding bodies. She has connected a group of people around the Nomads Palace concept that includes designers and performers.

The network structure that resides around Nomads Palace can be conceptualised as a core team, which has multiple local and global connections with people and organisations who work in related fields. The core team can be considered a close-knit group, external to this is a loose-knit network.

As stated above, loose-knit networks have the following properties:
- Enhanced access to new information and opportunities
- Enhanced ability to adapt and change to exploit new opportunities
- Fairly open membership
- Loose ties between network members (i.e. network members do not meet very frequently, and are not necessarily very close friends).
- Opportunities for joint resource sharing

Acknowledging that loose-knit networks typically adopt the above listed characteristics, network and activity expansion for Nomads Palace needs to considerate of the following factors:
- Develop mechanisms (such as e-news letters, updates etc.) to keep all loosely connected network members (and potential members) up to date with developments
- Communicate opportunities back to loose-knit members to enhance the facilitation of project leveraging
• Mobilize members of close-knit group to actively and regularly pursue new knowledge and opportunities from loose-knit network members
• Ensure new loose-knit strategic partners are of potential value, and extricate those who aren’t to consolidate efforts

Strategic Networking for Nomads Palace

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<tr>
<th>Current Partners</th>
<th>Potential Partners (future exercise)</th>
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<tr>
<td><strong>Name</strong></td>
<td><strong>Name</strong></td>
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<tr>
<td>KISSmyBLAKartists</td>
<td>Curtin University</td>
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<td>Wantok Musik Foundation</td>
<td>Lotterywest</td>
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<td>PAC-RIM Studio Network</td>
<td>JB Seed</td>
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<td>IMC World Forum on Music</td>
<td>KALAAC</td>
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<td>WOMEX (European World Music Expo)</td>
<td>PIAF</td>
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<td>Borneo World Music Expo</td>
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<td>Commonwealth Games GC</td>
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<td>RIFF Festival</td>
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<td>State Library of Queensland</td>
<td>Womadelaide</td>
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<td>Canal Studio (through Music Bridges Project)</td>
<td>Sounds Aotearoa</td>
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<td>Southern Cross University</td>
<td>United Nations permanent forum</td>
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<td>Worlds Indigenous People</td>
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<td>Saltwater Freshwater</td>
<td>Indigenous Tourism Australia</td>
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<td>Merrima Designs</td>
<td>Tourism Australia</td>
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Conclusion

This document has reported on the network structures and strategic partnerships connected to the Nomads Palace project. The report has concluded that the network structure around Nomads Palace is best described as a loose-knit network. As outlined in the document, these terms (loose-knit and close-knit) can be used as reference points to consider how the networks may operate, and what considerations should be taken into account to safely stimulate future development.

References


6. **Marketing Strategy**

Nomads Palace is adopting a progressive 21st Century marketing model and structure. This looks at forming links to between the marketing story and the cash-flow narrative. During the Nomads Palace start-up phase, the focus will be on a leveraging and social media strategy with minimal physical print collateral held.

<table>
<thead>
<tr>
<th>Nomads Palace – Start up Marketing Strategy</th>
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<tbody>
<tr>
<td><strong>Description</strong></td>
<td><strong>KPI</strong></td>
<td><strong>Outlet</strong></td>
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<td>In Habitat <a href="http://inhabitat.com">http://inhabitat.com</a></td>
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<td>Green building and design magazine <a href="http://gbdmagazine.com">http://gbdmagazine.com</a></td>
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<td>Architectural Review Asia Pacific</td>
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<td>Smart Planet <a href="http://www.smartplanet.com/">www.smartplanet.com</a></td>
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**DIRECT PROMOTION** Identify and promote to key industry networks for bookings and enquiries.

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<tr>
<td>Min 5 meetings held locally. Min 5 meetings held nationally. Min 5 meetings held internationally. Min 40 direct email contacts made.</td>
<td>Key JV partners loose networks.</td>
<td>Promotion via prospectus and direct comms.</td>
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7. **Organization and Staffing**

**Organization**

Over the next 12 months, Nomads Palace will be operated with a core of support from JV partners, contractors, interns and volunteers as required. Project partnerships will also see outcomes realized through Youth Media Industries/Jeunesses Musicales Australia.

**Staffing Requirements**

Nomads Palace is adopting a progressive 21st Century business model and structure. This looks at ideation in business modeling and seeks to rely less on a bricks and mortal hierarchy and more on a virtual, horizontal hierarchy, supported by bigger networks, volunteers and paid casual/contract work.
Our focus is on dreaming in creative spaces, being so excited about it that we have to tell the world, developing new product and experiences through innovation and ideation, delivering these products and experiences to the best of our ability and doing it with grown people diligence, compliance and business savvy.

The “office” will be housed in the cloud, accessible by non-fixed technology from all corners of the world where there is internet access. This means we can offer a strong suite of lifestyle choices as well as flexible delivery, optimizing the best outcome for our people, product and potential. Modeling in this way aligns Nomads Palace to a 24/7/365 business venture, having the ability to work with the very best from all over the country and all over world to deliver future expansion and communication ambitions.

8. **Schedule**

The following is an indicative breakdown of key components and deliverables for the suite of Nomads Palace products.

<table>
<thead>
<tr>
<th>Schedule</th>
<th>Description</th>
<th>KPI</th>
</tr>
</thead>
</table>
2014
Nomads Palace HQ

Launch Container in second iteration
7x consignees secured.
1x Café launched.
Busking stage program developed.
Gig in a box launched.
End 12month trading with a profit.
Establish tourism initiative.

2014-2017
Nomads Palace (Pavilion)
Initiate Curtin University –
Lotterywest opportunity for
delivery of Nomads Palace
(Pavilion)

- Nomads Palace established as a viable progressive business model
- Inclusion in min of 3 Western Australian events.
- Establishment of a testing facility and product development location in WA
- Successful completion of 1 practice based PhD
- Presentation at min of 5 key industry forums and events within Australia and Internationally.

9. **FINANCIAL PROJECTIONS**

**PHASE 1 – CONTAINER**

Current position is break-even. It is envisaged this will grow into a profit situation with the implementation of a new consignment strategy, the opening of an outdoor café and a new partnership with Youth Music Industries to deliver outcomes against the Creative Sparks Grant.

<table>
<thead>
<tr>
<th>Current Income V Exp</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Expenditure</strong> (weekly)</td>
<td>Income</td>
</tr>
<tr>
<td>Rent (3 day weekly trading)</td>
<td>360</td>
</tr>
<tr>
<td>Infrastructure</td>
<td>30</td>
</tr>
</tbody>
</table>
### CONSIGNEE VOLUNTEER – develop consignment pool

Consignee agrees to:

1. 30 flat fee per trading day
2. **10% weekly sales**
3. **Volunteer 1 rostered day per week**
4. Consignee Volunteer agrees to provide the Seller with sales figures at the end of each trading day and settle with the seller the amount owing on the final trading day per week.
5. Seller will issue Consignee a tax invoice per settlement.

### Projected Income V Exp

<table>
<thead>
<tr>
<th>Expenditure (weekly)</th>
<th>Income</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rent (3 day weekly trading)</strong></td>
<td>360</td>
</tr>
<tr>
<td><strong>Infrastructure</strong></td>
<td>30</td>
</tr>
<tr>
<td><strong>Repayments</strong></td>
<td>50</td>
</tr>
<tr>
<td><strong>Paid Staff (x2 @$15ph)</strong></td>
<td>812</td>
</tr>
<tr>
<td><strong>Payment to consignees</strong></td>
<td>2500</td>
</tr>
<tr>
<td><strong>Subtotal</strong></td>
<td>3752</td>
</tr>
<tr>
<td><strong>Difference</strong></td>
<td>$0</td>
</tr>
</tbody>
</table>

### 10.FINDINGS AND RECOMMENDATIONS
Our sector and our community is at a point of maturation in global relationships and we feel best placed to share our knowledge and rich examples of artistic and cultural product with the world. We anticipate final product launch of the Nomads Pavilion in 2015, with staged events and product realization throughout 2013 and 2014 as NOMADS PALACE takes it's place in the world.

Based on the information presented in this feasibility study, it is recommended that NOMADS PALACE initiates Virtual Nomads and continues to deliver the suite of product geared towards tourism and patron engagement. The findings of this feasibility study show that this initiative will be highly beneficial to the organization and has a high probability of success.

11. Other Resources

Other Material:
- Photographic documentation of Dillon Second iteration
- Dillon Third iteration
- LAVA First Iteration
- LAVA Second iteration
- Nomads Palace HQ
- Desert Palace Hire brochure

Presentations/Industry Exposure:
- Balance/Unbalance
- POPCAANZ
- Big Sound
- WFM
- WOMEX
- WIPCE