



Sound Travellers final report, April 2011



Over **45,000** people attended a Sound Travellers supported performance and/or event. At the conclusion of the project 23,083 paid audience and 16,609 free audience members physically saw a performance supported by Sound Travellers. With the inclusion of the special projects this figure rose to 24,646 and 20,633 respectively.

56 tours including 4 additional tours as special initiatives and/or pilots took place.

9 special initiatives projects were undertaken.

338 artists were involved in the project in a paid capacity. 238 artists participated in the tours and 100 artists participated in the special projects. Not to mention the 10 artswomen and 9 committee members involved in this project. Over 350 people working in the arts were involved in this project.

57 unique destinations visited. Every State and Territory in Australia hosted performances.

Artists participating came from every State in the country and Canberra.

750 subscribers received our monthly newsletter.

3,109 views of our videos on Youtube.



“The tours we’ve done with Sound Travellers have been well organised and promoted and have resulted in a big jump in the profile of our group. This has in turn led to offers of overseas festivals and other performance opportunities...Touring is one of the most important activities any band can undertake both in terms of developing markets and in developing the music itself,”

Peter Knight, band leader & composer from the band Way Out West

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Overview

This report summarises the considerable achievements Sound Travellers (ST) made during its three years of operation. It demonstrates that it is possible to provide a low cost, highly visible support structure for touring and contemporary music that is well attended and of value to artists and audiences.

For three very successful and busy years Sound Travellers supported over three hundred and thirty contemporary Australian artists tour to venues in every State and Territory. Fifty six tours went to fifty seven unique destinations around the country. Over 45,000 audience members left their lounge rooms to see, hear and experience some of the finest contemporary music this country has to offer, with over three thousand catching a performance on Sound Traveller's Youtube channel.

During its tenure a strong, vibrant network of venues, artists, audiences and commentators has flourished with the support of the Sound Travellers umbrella.

"Sound Travellers were brilliant. It made such a difference to me to be able to ask advice about marketing from an expert like Joanne Kee and to have access to such a great publicist as Clare McGregor. I am shocked to hear that the program won't be continuing in 2011. This is exactly the kind of program we need to help independent artists to tour. It is devastating news that the knowledge, expertise and good will built up through this initiative might be lost.

This is the first time I have ever received a grant where part of the grant was marketing support. A high percentage of sold out gigs on our tour shows how successful this was. This kind of practical help is badly needed by artists like myself and I sincerely hope that Sound Travellers can keep growing and supporting new music. We really need this organization. I am very grateful for the support I received. Thank you."

Sandy Evans, OAM, band leader

Unlike traditional funding, Sound Travellers was unique because it provided more than just cash. ST provided:

- a focal point for contemporary music covering three unique genres
- cross fertilisation of genres through showcasing them together
- a reference centre for artists, providing information on touring
- overall coordination (to ensure that tours didn't clash)
- a catalyst for new ideas and partnerships
- visibility in the market place through branding for the artists as well as the organisation through ST's strong clear identity which raised the profile of contemporary music and its reach.
- quality assurance – by choosing to work primarily with artists who have a track record of touring and are highly regarded artists
- increased performance opportunities through:
 - access to new markets through relationship building with new and potential new partners
 - providing opportunities for new collaborations
 - a central access point for contemporary music for venues, audiences and industry professionals.
- leveraging capacity in areas such as advertising discounts, online CD distribution, publicity etc.



- mentorship in business operations
- marketing support with a central database and regular newsletters, tweets and youtube uploads of artists on tour
- publicity support which raised the bar in terms of expertise and competence for many musicians
- increased CD and DVD music distribution outlets through brokering a deal with Birdland for online sales
- a flexible operation that was able to respond to artist's needs

Sound Travellers has had a major impact for some artists with increases in the scope of their touring opportunities and for others their career paths. This report includes written and verbal feedback from a range of artists who have benefited from this initiative.

“Sound Travellers have been most supportive, especially when striking problems booking performances for Sydney. The advice and support has allowed me to grow my arts practice to a full-time operation that involves performances, commissionings and international album releases. Through Sound Travellers I have been able to establish a broad network of followers that includes fellow artists, audiences and the independent public.” Tom Hall

ST enabled many artists to think seriously about touring and touring destinations and then helped them to undertake these. By constantly monitoring feedback we regularly refined and improved our processes. ST assisted in the development of touring networks that did not exist 3 years ago. This has proved an exciting achievement across the board.

It should be noted that projects such as the marketing and venue¹ resources which are information based have a quick turnover in this sector. Without upkeep they will reduce in value as time progresses.

By intention, the website, became the focal point for disseminating information to all these groups, from tour details and venue information to grant opportunities and industry updates, the traffic heading to the site grew to nearly 2,700 unique visitors in 2010. Our regular newsletter has over 750 subscribers, from a starting base of zero.

ST engaged with arts communities by attending and in some cases speaking at events such as Electrofringe, Sound Summit, Big Sound, Wangaratta Festival of Jazz and APAM. Wherever possible Sound Traveller's staff attended performances by ST artists and in many cases took archival video. Wherever possible we provided information and guidance for artists both those included in ST and those who were not.

In addition to the grants, Director Joanne Kee felt a deep commitment to working on building sustainable infrastructure for this sector. Seed funding was provided for numerous pilot partnerships and supported infrastructure projects. These include **Refraction**, a sound-art partnership with UTS and the City of Sydney; a **New Weird Touring Circuit**; a pilot concert series on **Sydney's Cockatoo Island**; a **Looping Festival** pilot, which has already attracted interest for actual performances; **Other Music Genres** a travelling contemporary music Festival, **The Sculthorpe Songbook** creative development for the reworking of Peter Sculthorpe's music by Phil Slater into a staged performance, **Viva la Gong tour**, pilot mini touring circuit between the Viva la Gong festival and other regional locations and a **Musician's guide to publicity** available on the Sound Travellers website.

Of the above projects, there is a high likelihood that the seeds sown, will lead to continuation

¹ A number of venues and presenters within these genres are transient. Providing venue information on an annual basis from the information provided by touring artists ensured that this data was current.



or further development of most of the above projects. However an extension of our timeframe for final reporting would have led to better more strategic outcomes.

Our concern, and that expressed by artists and other industry stakeholders is that if Sound Travellers or another similar scheme is not in place, the national touring scene for these genres will contract and the other industry benefits made will lose momentum. We have demonstrated that a relatively modest investment has the capacity to make a considerable difference in terms of performance and other artistic and operational opportunities.

ST is tremendously proud that in such a short space of time we achieved significant strategic infrastructure and benefits to the industry. This would undoubtedly benefit from continued investment and nurturing. There are certainly more opportunities to build capacity in these sectors, to assist these dedicated, passionate and increasingly popular artists achieve their potential. The attendance numbers strongly demonstrates that there are audiences for these genres.

Sound Travellers developed an infrastructure to develop not only national touring, but also to work strategically in this sector and beyond to further develop capacity and opportunities. We have also initiated a number of projects with a view to developing infrastructure and these are summarised in point 5 of this report.

“The support from Sound Travellers went beyond just financial. They helped in every way to make our tour a success and really understood what was needed to make a tour happen. The Sound Travellers team were efficient, hard working and so easy to work with. It was an honour to be a part of their first grant round,” **Band leader Mace Francis of the Sound Travellers initiative.**



Hinterlandt on Cockatoo Island

Image J Kee



Recommendations

Our experience over the past three years has led to the following recommendations

1. Set up an ongoing touring network utilising the Sound Travellers framework.

Rationale: It provides a cost effective, efficient and highly regarded (within the industry) framework for the touring of new music. Not only does it provide a touring and performance mechanism for the artists, but also additional benefits such as audience building capacity, brand building for the genres involved, creative development outcomes for musicians, producers and venues, professional business skills development outcomes for musicians, increased professional opportunities for musicians and multiplier funding outcomes for artists.

NB This framework, could be used with any genre of music touring.

“Only Sound Travellers provides a friendly front-end interface with the artist after the funding is in place including valuable advice and direct promotional support. This distinguishes Sound Travellers from the rest and makes it a very special program for my own genre – jazz fusion - and I’m sure all other genres too.”

Mark Isaacs, pianist/composer **Mark Isaacs Resurgence Band**.

2. Set up a touring helpline specifically for each of these genres.

Rationale: During the life of Sound Travellers we provided advice for artists looking to tour that were not in the ST program. Since the program has finished we still receive queries and requests for assistance (generally 3 – 4 a month). They range in nature from budgets, where to tour, who to contact, marketing, publicity etc.

3. Focus on building the industry pathways to introduce these genres of music to new audiences beyond their traditional niche markets

Rationale: A number of artists within these fields have the capacity to considerably grow their audience bases. The proof of this is seen in the audience numbers generated by ST supported tours.

There is also capacity for some artists to grow into the next size audience ie performing arts venues as well as jazz clubs.

In some cases ST was able to facilitate introductions into these venues and also provide leads for international touring. This is an area that should be nurtured.

4. Lobby the Contemporary Music Touring Fund to include sound art as contemporary music.

Rationale: Artists practising sound art, are currently not eligible for funding under this Federal program.



5. A central body collating research data for these genres

Rationale: There is a strong groundswell towards data supporting evidence. This can be utilised to support the statement that these genres are of musical significance and have potential for audience appeal. At the conclusion of three years ST attracted audience numbers of 45,279.

6. Three year initiatives should be five year funded projects with a capacity to cancel after three years if they do not meet key performance indicators.

Rationale: It is unrealistic to establish a new project within three years, with an expectation that it acquire alternative funding at the end of that timeframe. Within the industry both partnerships and funding cycles often require planning of more than twelve months²

The outcomes of the first year of a project are often not visible until the second year and without demonstrable outcomes, (with fundraising becoming more and more sophisticated) it is unlikely that applications for alternate funding will be successful.

7. Stronger support from the Australia Council with regards to attracting State funding.

Rationale: As detailed above, without strong support from the Australia Council, unproved projects are unlikely to garner support.

8. Consideration of projects versus the operational requirements of the Australia Council in regards to timelines.

Rationale: Many projects require long lead times ie venues, festivals, annual programs and educational institutions often work on timelines longer than twelve months. With regards to timelines for special projects, more effective use of the ST funds could have been made if the project could have been extended to 30 June 2011.

The nature of the performing arts, is such that often the best laid plans don't run according to their original timeframe. Lack of flexibility in this area, resulted in good potential projects having to be abandoned or modified due to timing.

9. Comprehensive listings and resource sight for contemporary music.

Rationale: The scene, particularly for sound art and jazz is fragmented and despite a plethora of websites aiming to provide listings, there is not yet one in existence that provides a comprehensive portal into any of the genres covered by Sound Travellers. A central platform is beneficial in terms of audience development.

"It was fantastic to work with a funding body that went beyond merely giving you some money. Working within a supportive infrastructure that provided access to resources such as publicity was incredibly valuable and beneficial."

Kynan Robinson, Escalators

² Examples are Playing Australia, ARC or Arts NSW which often have considerable lead time before actual project commencement. Major festivals also plan in advance.



3. SOUND TRAVELLERS OUTCOMES

- The success of this project demonstrated that Australia could be a leader in the development of contemporary music touring and audience development.
- Sound Travellers received positive feedback from industry, funding bodies and artists. It would appear that its funded touring model is unique not only in Australia, but also globally. The grants process empowers artists to be responsible and make their own decisions. However the access to information and coordination ensures that they are offered skills and tools to make their tours successful now and in the future.

“Performances at Adelaide, Brisbane and Canberra helped to consolidate Ensemble Offspring’s growing reputation as a national new music ensemble. Specific outcomes have included ongoing support for repeat performances in Canberra at The Street Theatre and our first exposure to audiences in Adelaide.

The opportunity to repeat performances of complex and demanding repertoire has also advanced the artistic quality of the group allowing further development of performance skills and expose new works to new audiences.”

Damien Ricketson Joint AD, Ensemble Offspring

- ST had considerable impact and reach due to the co-ordinated and strategic approach undertaken. The infrastructure costs were relatively low, particularly when weighed against other touring programs.
- ST provided financial assistance, co-ordination/strategic direction, artist support via publicity and marketing, visible presence at gigs and industry events, an up-to-date reference base on our website, industry referrals and the capacity to respond relatively quickly to the needs of the sectors. This differs from most other funding programs where the perception is, that only financial assistance is provided.
- The small but dedicated team at ST offered a personal, hands on approach and was able to offer additional support with ongoing advice on marketing, publicity, venues, touring, networking as required.
- Our capacity to view activity from an organisational perspective, enabled ST to “join the dots” or offer different ideas on potential venues, contacts and networks.
- ST’s strong presence enabled it to be a focal point for artists, media, audiences, producers and venues. There was capacity to strengthen further and potentially grow into an international framework.
- ST provided a central national database which lists artists, media, venues and producers. This was done strategically with low cost social media technology.
- ST offered artist information to venues, venue information to artists, centralised media releases and offer an easy entry point for other creative practitioners looking for contemporary music from a central database.
- Capacity to provide significant industry infrastructure and nurture this creative sector in a meaningful way.



“by doing combined workshop and concert events, we were able to connect with a younger audience and contextualize our work for them, while at the same time reconnecting with old contacts, and meeting new friends through the various producers’ networks. This was a good strategy for us, enabling us to retain our core of support while at the same time fostering new relationships.”

Dr. Erik Griswold, Artistic Director, Clocked Out

- Capacity to deliver measurable results across often fragmented sectors.
- Flexibility in improving operations.
- Operated on a best practice model with our contracting and payment mechanisms.
- ST had the capacity to reach beyond the usual parameters of operation for artists in these genres due to our industry connections across the performing arts sector including federal, state and local government, producers, major festivals and the like. It was able to open new doors and possibilities.
- ST was able to operate with a flexibility, often not possible with larger organisations, whilst still maintaining operational rigour and accountability.



Aphids

Images J Kee



Keijzer, McGuinness Quintet



Hannah Macklin and West End Composers



4. BACKGROUND, PROJECT OUTLINE AND SUMMARY OF ACHIEVEMENTS TO DATE

Sound Travellers was originally a two year project funded by the Australia Council in 2007 and was subsequently extended for an additional year. The aim of the original tender was to facilitate and promote the touring of new music, defined as sound art/electonica, improvised jazz and contemporary classical music.

"Thank you for three great years. When I interview a ST artist I mention, on air, how wonderful ST is, and ST artists invariably agree with me. Congratulations." **Knox Lovell, The Jazz Show, 4ZZZ 102.1 fm, Brisbane**

Sound Travellers provided more performance opportunities for artists and possibilities for audiences to participate on a national basis. In its three years of operation it produced the following outcomes:

- 45,279 audience members attended a contemporary music performance supported by Sound Travellers
- Paid attendances of 24,646, free entry 20,633
- Supported 56 tours, touring to every State and Territory in the country
- Assisted over 335 artists from every State and the ACT perform around Australia
- Provided marketing and publicity support in a partnership with the extremely successful Douglas Khan lecture tours (led by ANAT)
- Visited 57 unique destinations in the first two years, sometimes visiting a single destination up to 12 times during one year, thus adding breadth to local music scenes.
- Assisted with career development for artists, particularly those who received funding in more than one round ie opened up doors with venues, funding bodies, fellowships etc
- Enabled artists eg Way Out West, Ensemble Offspring, Tom Hall and Misinterprotato to use Sound Travellers as a launch pad for their touring strategies
- Secured additional touring dates for some artists through our networking with venues.
- Consistent growth in touring capacity ie Artists have increased the number of destinations at which they perform per tour.
- Coordination of tours, endeavouring for tours to be spaced at regular intervals or at a minimum to avoid date clashes
- Created a brand, Sound Travellers that is recognised and has status in the industry.
- Increased media for contemporary music through our publicity and marketing campaigns with media acknowledgment and ongoing interest
- Provided touring, marketing and publicity advice to artists.
- Created a website to not only support the initiative but also to provide general information for artists, audiences, media, producers and venues.
- 3,019 video views on Youtube
- More than doubled internet traffic in year two to 2,831 unique visitors and 573 repeat visitors and sustained this level in year three.
- Produced an up to date venue listings resource for contemporary music artists and potential audience members – available to all on the website.
- Produced a specialised publicity booklet for these genres available online
- Developed a regular newsletter and twitter stream and have built the subscriber database to over 750 subscribers.
- Produced promotional CDs in 2009 and 2010, with the spin off effect leading to increased purchases of artist's CDs and/or EPs.



- Developed a relationship with an online distributor for CD sales of each artist in the 2010 touring program.
- Represented Sound Travellers artists at the Australian Performing Arts Market in 2010 which facilitated additional interest from venues both national and international.
- At their request the music of artists from 2009 and 2010 is archived with the National Film and Sound Archive.
- The website and content including artists from 2008-2010 have been requested and archived by the National Library.
- Provided an opportunity to track and analyse touring and attendance statistics from all tours from 2008 - 2010.
- Anecdotally, feedback from Sydney presenters and musicians indicates an increase in NSW artists touring interstate.
- Contemporary classical ensembles have increased touring capacity and national presence.

The paid attendances of 24,646 and total audience of over 45,000 demonstrates that there is a desire for performances from audiences for contemporary music and that the Sound Travellers project has been extremely successful.

The grants program, whilst providing relatively small sums of money, had the advantage of being accessible and less daunting to negotiate than state and federally operated grant funding programs. There is an industry perception that artists in the contemporary music field - particularly in sound art and improvised jazz genres - cannot approach funding bodies, even though this is not the case.

"We broadened our audience, performing to many that had never seen Speak Percussion live in concert. We built our national profile by presenting elite and cutting edge performances in major Australian cities to which we haven't toured before.

We established contacts and networks which will be valuable for future collaborations and tours. This included performing for preeminent Australian percussionists and leading international soloists at the Australian Percussion Gathering.

We connected with the next generation of young percussionists by giving intensive workshops at the Australian National University and the Sydney Conservatorium of Music, as well as discussions with tertiary students from across Australia at the Australian Percussion Gathering."

Speak Percussion Eugene Ughetti

There appears to be a growing popularity for sound art in particular. Success of bands such as Empire of the Sun and the Presets lead the charge in the commercial end of the market. Providing some infrastructure support to these musical genres at this point in time would have exponential dividends due to being able to leverage from current interest.

Whilst some artists participating in Sound Travellers currently practise their art at a subsistence level, their tenacity, dedication and passion for their musical genres is evident. They punch well above their weight in terms of musical quality and have demonstrated that they certainly have the capacity to operate at a world class standard, as evidenced by many artists within these genres including The Necks, Pivot, Jon Rose, Misinterprotato, Lawrence English and Way Out West, to name but a few.



5. RATIONALE FOR NATIONAL TOURING:

- Enhance artist's skills level
- Make new artistic connections
- Grow performance skills for artists
- Grow performance opportunities
- Broaden audience bases for these genres
- Equity for national audiences ie opportunity to engage in new music
- Provide opportunities for collaborations between artists
- In cases where considerable rehearsal and other costs are involved it makes economic sense to perform a new work, show or album more than once.
- Raises awareness and interest in these artforms
- Possibly increase income
- Grow status as serious musicians and artists
- Raise visibility of these artists

The rewards of touring often are not financial.

"Four years ago the only opportunity for touring was to lose money ... and that meant sleeping on floors and driving cars which broke down."

Alex Masso, an improvising musician who performs in both the improvised jazz and sound art circuits

Sound Travellers has provided financial support, coordination, touring resource and publicity that have enabled Alex to develop his skills as an artist.



Vampires with Shannon Barnett

Image J Kee



6. ISSUES WITH REGARD TO TOURING

Australia suffers from the tyranny and costs of distance and a relatively sparse population with regards to national touring. The luxury of having many performance centres within a 4 hour travel time, such as exists in Europe, America and many parts of Asia does not exist here. Distance and a thin population may dictate that an Australian touring circuit might always require continued support and this should be considered by the music board as a sound investment in performance and infrastructure opportunities.

As long established touring companies such as Musica Viva and the ACO rely on subsidy to present more established music, it is not unreasonable to consider that touring of contemporary new Australian music, might also require ongoing assistance.

Contemporary music would greatly benefit from ongoing schemes such as Mobile States³ and Kultour⁴ which have enabled the development of touring circuits over the years.

“Increased touring activity is a highly desirable objective of Ensemble Offspring to advance national profile, improve artistic standards, attract new audiences and generally maximize creative product.

However, touring remains an ongoing challenge for Ensemble Offspring at several levels. At the planning stage, combining our own artistic programming objectives with that of multiple partnering organizations across several cities, makes the prospect of a genuine multicity tour highly challenging.

Greater financial autonomy and less reliance on partnered organization would reduce exposure to whimsical cancellations and postponements, however, we acknowledge the need for on-the-ground promotional support to attract local audiences. “

Damien Ricketson, Joint AD Ensemble Offspring



Mace Francis Orchestra
Images J Kee



The Scrapes

³ Mobile States has a particular interest in those artists whose practice is concerned with experimentation, research and the investigation of ideas and form. It is interested in innovative works created by small scale or project based companies.

⁴ Multicultural arts touring program established in 2001 and supported by the Australia Council



5. SPECIAL INITIATIVES UNDERTAKEN

In addition to the grants program, we undertook the following projects strategically directed at building touring infrastructure.

Refraction: a partnership with UTS and the City of Sydney developed to offer more performance opportunities for interstate artists in Sydney and to support and assist with the promotion of a regular sound art venue. The emphasis is on performance as well as unique mentoring opportunities for emerging artists.

<http://refractionssound.wordpress.com>

Cockatoo Calling: a pilot series of free concerts on Sydney's Cockatoo Island showcasing local and interstate Australian improvised music.

www.cockatoocalling.com.au

New Weird Australia Music touring circuit supported the research and development of a touring circuit for sound art, which will result in a regional tour with a mixed bill curated by Stuart Buchanan. <http://newweirdaustralia.com>

Looping Festival: Sound Travellers supported Linsey Pollak in the research, curation and development of a new music festival concept based on "looping". This project is focussed on being a touring festival which will commence in 2011 with artists from a range of locations around Australia such as Tjuperru and Mr Percival.

<http://soundtravellers.com.au/specialprojects/loopingfestival>

Other Musical Genres Festival: a pilot project to support a contemporary music touring festival in partnership with Brisbane Powerhouse, ANAM (Australian National Academy of Music) and the band Topology. In 2010 this took place in Brisbane and Melbourne and included artists Topology, Eddie Perfect, musicians from ANAM and the Brodsky Quartet.

<http://www.brisbanepowerhouse.org/events/view/other-musical-genres-brodsky-quartet>

Sculthorpe Songbook: A project including highly acclaimed artists Phil Slater and Matt McMahon among others, reinterpreting the work of their former teacher and mentor Peter Sculthorpe. The project is being developed with Artistic Director Patrick Nolan to create a musical performance piece to be presented at major festivals and venues.

<http://soundtravellers.com.au/specialprojects/the-sculthorpe-songbook>

Viva la Gong Sound Travellers supported a tour by Jonathan Zwartz to perform The Sea in Wollongong and Canberra. Intention for a mini touring circuit with the Viva la Gong festival.

Publicity resource for artists: a guide to publicity and marketing was produced for this sector and is available online. Sound Travellers has also provided media and venue lists to artists on request. <http://soundtravellers.com.au>



6. THE FUTURE

This has been an important initiative with the positive outcomes and possibilities surpassing the original tender brief. ST demonstrated a capacity to develop and grow these genres through nurturing the talents and strengths of artists, as well as working on skills and infrastructure development with a focus on ensuring the growth of audiences, improving promotions and strategic opportunities.

These new contemporary Australian sounds and music underpin the creative life of our nation and are arguably just as important as classical music, opera or the ballet. Their influence also spills into other areas of creative endeavour such as film, video, tv, gaming, webcasting, theatre, contemporary dance and the many other artistic disciplines. Importantly and somewhat uniquely, these artists have the potential to feed into the more commercial creative arts arena, however they require the same sort of support and nurturing afforded to the more traditional artists to make connections into other fields and to organisations with higher profiles and budgets.

Sound Travellers and indeed the Australia Council made a significant investment in this successful project. A strong overarching brand with infrastructure has been created. The best use of these resources would be to continue the program and build on achievements to date.

If Sound Travellers was able to secure ongoing funding, such as that provided to Mobile States or Kultour, it could continue the successes seen in our three year pilot and ensure that national touring for contemporary music is nurtured and that the artists, other stakeholders and infrastructure are developed in a strategic manner, taking into consideration an overview of the arts sector.

If the Australia Council considers the creation and presentation of contemporary Australian music as important, an initiative such as ST should be supported on an ongoing basis. A central body that can nurture, promote and create new opportunities can grow the industry in significant ways that a fragmented approach is unable to address.

A program such as Sound Travellers provides an excellent investment for crucial music infrastructure that has the capacity to develop creative ways of working with new technologies and new partnerships.

"This is the sort of program that should be funded on an ongoing basis. Congratulations to you for setting it up and making it such a success. You've changed the landscape."

Lloyd Swanton, The Necks, the Catholics