

“I’m only young but that’s how I will feel forever”

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The Evaluation of Big hART’s *Lucky Project*



Written by Dave Palmer



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Background

Introduction

The following report provides a review of Big hART's work on what has come to be known as the *Lucky Project*. The *Lucky Project* encapsulates Big hART's work in the North West of Tasmania since 2006. It includes the '*Radio Holiday*', *Drive-In Holiday*, *Drive*, *This is Living* and support for other projects such as *Get Lucky* (later called *Lucky Project*), *Love Zombies* and projects with the *Il Heads Crew* skater group. Throughout this work arts-based practice has been used to help make a difference to the lives of different groups. Big hART used its community-based approach to draw members of these groups into task-focused workshops, arts and cultural activities (including the production of photographic work, radio production, music, performance theatre, film, narrative and writing pieces, and a range of other performance and arts-based activities) and community involvement in media and social policy change. As well as the intrinsic value of encouraging members of the community to participate in arts and cultural practice, the intention of the work was to 1) divert participants from crime, 2) bring together and encourage intergenerational involvement between four groups – teenage mothers, children, seniors and young men at risk, 3) provide opportunities for other personal and social developmental experiences (such as education, training, employment and community and civic participation). In other words, the intention of Big hART was to help 'empower' and assist young people and others to tell their stories, help build people's sense of community, and encourage conditions that impact on crime prevention.

Although not solely restricted to work concerned with crime prevention, the evaluation will begin by examining the achievements of Big hART in relation to the plans as set out in its funding agreement with the Commonwealth Government's Office of Crime Prevention. Under this agreement Big hART established what it called the *Community Crime Prevention Catalyst Programme Tasmania*. This three-year project used task-focused workshops, cultural activities and a media strategy to divert participants from crime and to breakdown distrust between the aforementioned social groups. As a consequence this report focuses on the period from May 2006 to early October 2008. The report also turns its attention to other project objectives as set out by funding partners such as the Department of Transport & Regional Services - Regional Partnerships Programme, the Department of Family and Community Services and Indigenous Affairs Mental Health Community Based Programme, and the Australia Council's Tasmanian Regional Engagement Strategy.

This report does two things. Section One describes the purposes of the evaluation and considers the aims and aspirations of Big hART and its major funding partners, comparing it with the evidence of success. This section involves what might be called an 'audit review' of the work. The second section draws on other evidence and recent scholarship within the

field of community cultural development to draw out lessons learnt about how this was achieved, the approaches used by Big hART and the range of unintended but positive outcomes emerging from the work. This section involves what might be called an 'open inquiry' into the personal, social and organisational changes and benefits brought about by Big hART. It is the combination of both of these approaches that helps illuminate both what was achieved and the processes used to create conditions for community improvement (Belfiore & Bennett, 2007).

Overview of Big hART's work in Tasmania

The report concludes that over the past three years Big hART has managed to achieve remarkable things both in relation to the production of high quality art and performance and in relation to making a difference in the lives of the target groups - teenage mothers & their children, senior citizens and young men at risk. Big hART's achievements over the past three years are many and varied. Clearly there is an impressive array of projects existing within the overall *Lucky* Strategy with a multitude of workshops, activities and smaller projects carried out. There is considerable evidence of successful achievement of key objectives as set out in the various project plans. Indeed Big hART can lay claim to extraordinary success in achieving the 'milestones' established by the Commonwealth Attorney General's Community Crime Prevention Programme, the Department of Transport & Regional Services - Regional Partnerships Programme, the Department of Family and Community Services and Indigenous Affairs Mental Health Community Based Programme, and the Australia Council's Tasmanian Regional Engagement Strategy. A particularly impressive part of Big hART's work has been its use of arts, creativity and performance as strategies to combat crime.

If there is a singular important feature of the *Lucky* Strategy it is that it has many dimensions and has adopted an approach that is multi-layered. For example, it has managed to work with four sections of the community many other organizations find a challenge: young parents, their children, seniors and young men involved in highly 'risky' behaviour. Often these groups have a complex array of social and personal problems to contend with. In this way the impact of Big hART's work crosses a range of social issues including poverty, crime prevention, housing, education and training, teenage pregnancy, self harm and 'risky' behaviour, mental health and substance misuse. It has also managed to do this across a range of regional, often isolated locations in Tasmania. Another feature of the Big hART model is that it involves multilateral practice, consciously and methodically working together with a range of groups such as local government authorities, state and Commonwealth agencies, community organizations, business, key individuals and the media.

Not only have Big hART successfully worked with each of these groups, they have used appealing, novel and imaginative strategies to bring them together. Big hART has fast become recognised as a national leader in its field, excelling in the use of hybrid performance and mixed media, often ingeniously experimenting with the use of different art forms across previously

unencountered artistic dimensions. Often audiences are treated to public performances that include dance, acting, song, film, digital imaging, painting and skating. Finally, as evident in the popularity of the shows and the dazzling reviews received for various productions, the work has managed to draw in varied audiences with many people coming to see theatre and arts for the first time.

In keeping with the Big hART philosophy, 'it's harder to hurt someone if you know their story' the approach used provides insights for others in how to work respectfully with marginalised communities. It offers governments and community organizations a different way of working, not so encumbered by the debilitation that comes from a sole focus on social problems, community issues, 'troubles' and welfare provision. The approach used offers community development practitioners a chance to make a cultural shift away from a 'deficit' approach to social programmes, celebrating and encountering the brilliance and fine qualities of those who are 'doing it tough'.

The Evaluation Methodology

Much of Big hART's work is well documented in reports, funding applications and many of the creative materials produced. This has been instrumental in shaping the evaluation and forms part of the evidence used to make assessments. Indeed the first method used was to carry out an audit of these reports, checking these against other sources of evidence. In addition, the evaluation employed the following other methodological devices to help understand and gauge the performance of Big hART:

- A review of the literature concerned with arts practice and community cultural development;
- An appraisal of media reviews and articles;
- Written feedback from community members;
- Interviews and discussions with Big hART staff, participants, community representatives, local groups and others involved in the Project (carried out during field visits to Tasmania);
- Analysis of other data – Council records, workshop attendance, employment/training statistics, meeting minutes, audience numbers;
- Direct participation and observation of a number of workshops, film-making, editing, rehearsals, performances and other creative activities involving young people and other community (carried out during field visits to Tasmania).

Three visits were made to the region during the final year of the Project. During these visits a series of interviews were carried out with young people, Big hART staff, other artists, community members, funding partners, local government people, teachers and representatives from other organizations. Visits were timed to allow first hand observation of various elements of the project and attendance at a number of key events. In addition, various Big hART staff were interviewed at three events in other parts of the country.

The audit review elements of the evaluation principally drew on the stated

aims and objectives as outlined in four related sets of plans:

1. National Community Crime Prevention Programme – The *Lucky* project, Federal Attorney Generals Dept: October 2005 – June 2008.
2. Dept of Transport & Regional Services - Regional Partnerships Programme
3. Dept Families, Housing, Community Services and Indigenous Affairs - Mental Health Community Based Programme
4. The Australia Council for the Arts - Tasmanian Regional Engagement Strategy

During the audit review process the most important guiding principal for making assessments was to seek evidence from at least three different sources. Using the well-established social scientific device of 'triangulation'¹, three different 'positions' were sought to confirm or cast doubt upon the merit of claims made by Big hART. In this way rhetoric and practice was compared and the practice of Big hART was checked to see how it matched with a range of other sources of evidence.

In addition, the open inquiry elements of the evaluation involved identifying factors contributing to the successful implementation of various projects carried out, factors that may have hindered the implementation of the work, and assessing other outcomes from the work that were unintended but socially productive.

Preliminary remarks about the evaluation of crime prevention

Before entering into a discussion of the Project's performance in relation to the crime prevention objectives, it is worth making some preliminary observations about the business of evaluating crime prevention strategies.

According to Miller (2001 p. 13), there exists at least three models or approaches to community-based crime prevention: opportunity-reduction, order maintenance and community-centred. The first two approaches are largely dependant upon police intervention, are top-down or managed from central authorities and are principally designed to reduce opportunities for crime. According to others such as White (1997), Sutton (1997), O'Malley (1997) and Wimshurst and Homel (1997) these approaches dominate public affairs and crime prevention practice. The third approach, community-centred, is designed to allow communities to shape strategies and methods and is more likely to see crime prevention as connected to other social programmes and strategies for improving community life.

¹ Social science has taken this method from the coastal navigational technique of taking readings from at least three distinct markers in order to safely establish one's position.

Table 1: Three models of community crime prevention (Miller 2001, p. 43)

Approach	Central Problem	Role of Police	Community control
Opportunity-reduction	Multiple crime opportunities	Teach citizens to avoid crime	Identify and target crimes, target harden
Order maintenance	Disorder and unruly behaviour	Greater police discretion to respond to fear and disorder	Identify disorderly behaviour and work with police to curb that behaviour
Community-centred	Low economic and social development, extensive police power	Work with communities to identify community-supported responses to particular problems	Identify crimes, fear of crime and fear of police abuse of power, some community control over policing

As a consequence, community-centred approaches to crime prevention place primacy in “creating a vibrant living environment in which citizens have an array of viable opportunities for employment, housing, health care, recreation and social activity” (Miller 2001 p. 41). Many youth development programmes have adopted this approach, attempting to maximize the chance for young people to get involved in projects that have an employment, training, sport, recreation or arts focus and encourage youth involvement in new opportunities (White, 1997, p. 176). This approach often draws upon opportunity-reduction and order maintenance strategies but does not treat them as the central platform in crime prevention. In addition, those adopting this approach are often wary of directly connecting law enforcement and anti-crime activities with the strategies they choose (Miller 2001, p. 153). Indeed, in a review of Australian crime prevention strategies Coventry, Muncie and Walter (1992) established that preoccupation with ‘crime as a central object of concern’ can be dangerous and counter productive.

Partly this reflects ideals about the need to move ‘upstream’ to try and respond to the underlying causes of crime in communities that are experiencing difficulties. The notion here is that conventional crime prevention focuses too much attention on ‘downstream’ reactions by police and other law enforcement agencies (O’Malley and Sutton 1997, p. 1). These kind of approaches place considerable emphasis on using novel methods, education, communication and creativity.

Therefore the use of arts and creativity can often be instrumental in building success in crime prevention work. According to O’Malley and Sutton (1997, p. 2-7), using the arts and performance has been used to bring success when combined with early childhood or developmental prevention, publicity campaigns, community development, institutionally based prevention, public education and diversion programmes.

Additionally community-centred approaches to crime prevention often involve attempts to move beyond one-off programmes opting for strategies designed to bring about longer-term impact across time and generations (Sutton 1997, p. 19 and Hayes 2007). This reflects evidence that success (i.e. long-term

reductions in rates of detected offending) comes from a systematic approach involving an extended amount of time in community with a combination of educational, employment recreational and other 'cultural' activities (Sutton 1997, p. 20). Indeed O'Malley (1997, p. 260) concludes that crime prevention projects rarely "produce noticeable effects except in the long-term."

Other researchers have established that projects are more likely to bear fruit if they involve a range of organizations and agencies such as those involved in education, housing, law enforcement, welfare and employment development. A consequence of an 'inter-agency' approach is often that crime prevention becomes entrenched in the everyday practices of a range of groups rather than solely the responsibility of one group (Sutton 1997, p. 22-23).

As successful crime prevention work is hard to establish in any cause and effect or direct lineal fashion, the use of indirect indicators also features in community-centred work. For example, it is popular in the evaluation of youth crime prevention programmes to seek evidence of things such as regular and substantive contact between youth workers and young people, on-going attendance at events, workshops or other youth targeted programmes, increased literacy, skills development, involvement in education, employment and training and participation in community service (O'Malley 1997, p. 268).

Given the difficulties of establishing success in crime prevention, particularly where it involves long-term personal and social change, it is important that evaluations not only look for short-term and direct evidence of impact but also identify the existence of features of good practice. In this way, where it is established that 'good practice' exists it can be safely assumed that, in the long term, it is likely that positive crime prevention outcomes will occur. If we follow this logic then in this case, success can be assumed if there is evidence that Big hART are using the methods and practices that are associated with 'good practice' in the international literature.

Table 2: Markers of success in crime prevention using social and community development

Marker of success	Source
Feature one: Adopting a broad community participation and development approach ie involvement of young people in decision making, workshops and other activities.	Miller 2001, p. 43 Based on White 1998, p. 11
Feature two: Adopting a healthy and vibrant living environment approach, maximising people's chance to have an array of viable opportunities for employment, housing, health care, training, sport, recreation, social activity and arts.	White, 1997 p. 176 Miller 2001 p. 41
Feature three: Extending the social and skills repertoire of struggling members of the community and encouraging them to seek excellence and high quality work.	Mills & Brown, 2004
Feature four: Using of novel methods, arts, creativity and symbolic and communicative strategies.	O'Malley and Sutton 1997, p. 1
Feature five: Moving beyond one-off programmes opting for a systematic approach involving projects that have an extended amount of time in community	Sutton 1997 p. 19-20
Feature six: Creating a constellation of programmes and setting out a range of activities to cater to a wide variety of interests, needs and situations of young people	White 1998, p. 11
Feature seven: Encouraging 'community ownership' and taking into account local conditions i.e. youth participating in community service and involvement in other organisations	White 1998, p. 12
Feature eight: Adopting multi-agency involvement, including the involvement of young people, so that a wide range of skills, knowledge and resources can be drawn upon in creating long-term solutions	White 1998 p. 12 Sutton 1997 p. 22-23
Feature nine: Using indirect indicators and documenting unintended but socially productive consequences. eg. regular and substantive contact between youth workers and young people, on-going attendance at events or workshops, increased literacy, skills development and leadership.	O'Malley 1997 p. 268
Feature ten: Building in evaluation of existing projects and programmes, and assessing the effectiveness of different kinds of interventions	White 1998 p. 12

Section One: Review of Plans

Background to Big hART

Big hART is a multiple award winning arts company who use theatre, film, television, paintings, photography, dance, radio and a range of other creative processes to support groups and communities who lack opportunities. It combines a range of art forms to help achieve both art of substance and community with substance. Big hART projects start from the knowledge that the creative process used in arts-based work helps draw out both people's stories and their ability to make connections with others.

Typically Big hART spends at least 150 weeks in a community. During this time in communities they create opportunities for participants to: learn new skills; tell their story; develop performance work that has both local and national exposure; impact positively on the lives of others; and build relationships with those participants who would not otherwise have met. The approach used involves encouraging people's participation in personal, community and broader change. Indeed together with community participants the company routinely uses the exposure gained from their highly visible and acclaimed productions to highlight the need for social policy changes.

Founded in 1992 on Tasmania's North-West Coast, the organisation has worked directly with more than 4,500 individuals in over 32 rural and remote communities. Through arts-based practice Big hART has worked with these communities to assist them address social problems such as domestic violence, drugs and alcohol misuse, the struggles of teenage mothers and their children, suicide, low levels of literacy, crime prevention, Indigenous language loss, motor accident prevention, truancy, climate change, intergenerational addiction, social isolation and homelessness.

Overview of the work of *Radio Holiday*, *Drive In Holiday*, *This is Living* and *Drive* (Big hART's Tasmanian work called the *Lucky Project*)

Big hART's Tasmanian programme *Lucky* ran for three years from 2006-2008', initially supported by the Attorney General's crime prevention strategy from which further support was leveraged from other funding groups as mentioned above. Each year a new community was invited to take part in the project by developing new skills, sharing their stories and creating high quality art. These groups were:

- Year 1 – Teenage mothers or young women at risk of pregnancy
- Year 2 – The elderly living in fear of crime in regional, rural and remote locations
- Year 3 – Young men at risk of criminal behaviour, self-harm and suicide.

The overall *Lucky* strategy saw the creation of a number of projects, each focusing on one or more of the above target groups and resulting in four productions and a number of legacy projects. These include:

- *Radio Holiday*
- *Drive-In Holiday*
- *This is Living*
- *Drive*

Lucky sought to achieve a series of objectives, details of which are outlined in Appendix 1. Generally the work set out to provide opportunities for people who are struggling to participate in the production of high quality art and performance work. More specifically the work had a strong crime prevention focus, attempting to create novel ways of responding to young people who have a history of 'troubles', social difficulty, dangerous, 'risky' and self-destructive behaviour and criminal activity. To assist in this regard Big hART also sought to find ways to have groups of young people work together with seniors in what has been described as intergenerational exchange. A final important feature of the work was the objective of attempting to encourage local governments to take on arts and cultural development as a way of responding to community need.

Radio Holiday

Prior to the period this report examines Big hART embarked upon a pilot project that became known as *Radio Holiday*. The early elements of the work began in 2004-2005 with a series of creative workshops. These young people, largely from Burnie, Smithton, Penguin, Wynyard and some of the surrounding North West Tasmanian communities, worked with the Big hART team visiting shack sites and interviewing members of the community about their personal histories and accounts of earlier shack life. These stories and the creative material that was produced formed the basis for the development of performance, film, visual art, and a series of radio plays that were then broadcast through ABC radio. In addition, the work was used to help shape a pilot show for the Ten Days on the Island Festival in 2005. The touring show was literally carried around Tasmania in a number of 'vintage' 60's and 70's caravans with artwork, poems, photographs, films and stories of participants in the projects.

Due to its success Big hART embarked on *Radio Holiday* Stage 2 beginning with an invitation to attend two International Arts Festivals including the Melbourne International Arts Festival in October of 2006. With support from members of various shack communities teenage mothers and young women presented their work in Federation Square in the heart of Victoria's arts precinct. They then toured the work to the Ten Days on the Island Festival in 2007 (Introductory letter to LGAs 2005).

Drive-In Holiday

Following *Radio Holiday*, the focus continued on encouraging young people to work with older members of 'shack communities'. In this way Big hART brought together two generational groups that would not otherwise have made contact with one another. The principal objective of this project was to encourage intergenerational contact between children, young parents and the elderly, using these relationships to help support the many needs and struggles of each group. As a consequence their work together fostered an understanding of the range of challenges confronting other generations, helped contend with diminishing levels of trust from both groups and offered both groups a chance to see what the other generation has to offer in the way of skills, experience and wisdom. Through the performances, arts production and media attention that came from these new 'intergenerational' relationships a powerful model of how communities can work together was made available to the rest of the community.

Following on from *Radio Holiday* was the performance of *Drive-In Holiday*. This involved single mothers and their children working with the elderly and residents of isolated shack communities in various parts of the Tasmanian coast.

Highlights include that the performance of *Drive-In Holiday* sold out its 2007 run in the Ten Days on the Island Festival and the 1 hour 10 minute film attracted much acclaim. Another was that early in 2007 a group of the young mothers wrote to and later met the Federal Justice Minister, Senator Chris Ellison to discuss their views about the experience of crime and crime prevention. As a consequence of this meeting the young women prepared and presented to Senator Ellison a policy document outlining ideas for social policy reform.

This is Living

The *This is Living* project involved an exchange between young mothers, young men and the elderly, across the regional and remote areas of Tasmania's North West Coast. In keeping with Big hART's approach, the project was guided by professional artists including sound engineers, photographers and filmmakers, as well as the technical production crew. *This is Living* began with a series of IT workshops, and continued with a multimedia theatre production and regional tour in October 2007. As a legacy to the initial project, *This is Living* has developed into a full scale project during 2008 and will tour Tasmania for the 2009 'Ten Days on the Island' Festival. Things began when young women started to interview residents from a number of aged care facilities, collecting oral accounts of their lives. At the same time a group of young women began working with the photographic mentor Rick Eaves to produce a pictorial representation of the lives of seniors. These stories, both oral and pictorial, helped shape the writing of the performance piece called *This is Living* as well as helping create a touring photographic exhibition. The theatre production played to wide audiences, touring along the North West Coast, from Burnie, to Wynyard and to the

remote and isolated area of Smithton in the Circular Head region. The photos were exhibited in a range of settings including aged care facilities, Wynyard High School and later in one of the Council buildings used by the *Lucky* young parents project. As a legacy to this funding, *This is Living* has been redeveloped into a larger scale project around the State during 2008 and will tour Tasmania during the 2009 'Ten Days on the Island' Festival.

Drive

The *Drive* project has involved workshops with young men to develop a series of short films acting as a pre-cursor to a major film. The project is shaped by the relationship between young men, motor vehicles and risky practices such as early experiences with alcohol consumption, speeding, experimenting with cars and identify formation associated with 'rights of passage' from childhood to manhood.

The film work has been made by and about young men coming of age on the North West Coast of Tasmania and explores two major rites of passage - obtaining a drivers license and the legal right to consume alcohol. As with other elements of the *Lucky Project*, young people worked with arts mentors to lead the film making process, taking on roles as film makers, sound recordists, interviewers and interviewees, and as media production workers.

The young men have made contact with and interviewed family and friends who have first hand experience of tragedies as a consequence of road accident and trauma. In addition, they have also interviewed law and crime prevention agencies. This work will shape the final film dealing with young men's struggles to differentiate between dangerous behaviour, healthy risk taking and choices that keep them healthy and safe.

The group has also successfully produced a film documenting how young people successfully lobbied local Council for a new skate park. In association with the Triple J Radio Station they produced a story on young people living on the North West Coast in October 2007. They filmed the Triple Js visit and created a short film recording the major elements of the production of *This is Living* for archival and promotional purposes. It has drawn in a group of twenty young men using film to carry out a community mapping process where they explore the challenges being confronted by young people in the region.

Other Legacy Projects

A mark of the success of Big hART's work in helping create longer-term community projects of substance has been the creation of a number of key 'legacy' projects. These projects were not initially or directly funded by the principal funding partners, but have since come into being as a consequence of opportunities being embraced by Big hART. In addition to supporting the work of other organizations such as the Circular Head Aboriginal Corporation and local government events Big hART's work in Tasmania has led to setting up the *Lucky Project* with young parents and children, support for *Il Heads*

Crew and a range of their initiatives and the *Love Zombies* production in association with Wynyard High School. In addition to the work carried out as part of funding provided by the Commonwealth Government, *This Is Living* has attracted separate funding for touring the *Ten Days on the Island Festival*. In this way *This is Living* also stands as a legacy project.

***Lucky (called Get Lucky in the early stages)*²**

One of the legacy projects emerging out of Big hART's Tasmanian work involves young mothers and their children. It has been federally funded through the FaHCSIA Communities for Children program and is an arts focussed hub for young mums, dads & kids; where art & play combine to help young people broaden their horizons. The *Lucky* group are producing a street magazine (a 'zine'), tour guiding, making jewellery, creating a website & blog and exploring self directed and imaginative play. *Lucky* is designed to encourage young parents to find ways to get their accounts made public, learn new skills, forging new connections across the community, increasing their social & economic involvement, and break down fears and barriers that get in the way of young parents and their children having good lives.

Support for *Il Heads Crew*

As a consequence of their contact with a group of young Skaters Big hART lent its support to the *Il Heads Crew*. After a lobbying process from February 2006 around 30 young men engaged in various council meetings to decide the solution to the removal of the Old Burnie Skate Park. These young men formed a steering committee to assist with the implementation of a new skate park. In addition they helped construct and manage a temporary facility in an area within the Creative Living Centre (A Burnie City Council building used by Big hART).

With Big hART's support the members of *Il Heads Crew* worked with construction professionals to design and construct a temporary facility for local skaters. Through this process, a collective identity was formed, and with mentor support from BIG hART volunteers and professionals, successfully ran and maintained the Two Heads Skate Shed for over a year. The shed was regularly used by many young and senior skaters, rollerbladers and BMXers and became the venue for events including:

- SK8 JAM (opening) gained statewide media attention. It is now in it's 3rd year, since becoming an annual event.
- SK8 L8 as part of Burnie Council's New Years Eve 'A Night on the Terrace'.
- Il Heads back to school BBQ featuring local musical act 'Jesus & The Jedi' and other musical acts and performers.

The *Il Heads Crew* also formed a steering committee to drive the community

² This project has adopted the same name as the overall Attorney General supported Tasmanian strategy *Lucky*.

consultation, design and construction process for the new \$350,000 Burnie City Skate Park development. It has since been completed and launched. Subsequently with funding from the Foundation for Young Australians this group has produced a film examining young people's ideas about life in Burnie. The film represents a novel method for involving young people in consultation and planning. In addition *// Heads Crew* has been successful in securing second stage funds from the Foundation for Young Australians to hold a subsequent youth event - 'Mad Month of Making'. This month long arts festival will involve young people in a multi media creation performance process examining their ideas and identity.

Love Zombies

This project came into existence when Big hART received an invitation from Wynyard High School to help them create a school performance with students. The project's genesis can be traced to the school's earlier involvement with *Drive-In Holiday*, *This is Living* and *Drive*. After initial discussion with key teachers the Big hART team ran a series of workshops with students to create a performance that was original and involved young people in all elements of production from film-making, costume design, beat boxing, screen-printing, running blogs, publicity, musical performance, dance and acting. In addition seven seniors couples agreed to be interviewed on film, sharing their experience of love and relationships. Edited versions of these interviews featured in the stage productions. Over 160 students were involved in the production of *Love Zombies*. It played 11 shows over two weeks to roughly 2000 members of the community.

Funding and Sponsorship

Financial and in-kind support came from a range of different sources including significant funding from the Commonwealth Government's Attorney General's Crime Prevention Programme, The Australia Council, the Commonwealth Department for Family and Community Services and Indigenous Affairs and the Department of Transport and Regional Services Regional Partnerships Programme. The following table provides details of the various groups offering support.

As a consequence of the success of the project in 2007, *This Is Living* was able to leverage support from the Tasmanian State Government, the Tasmanian Community Fund, The Australia Council and Tasmanian Regional Arts. This allowed *This is Living* to develop into a full-scale project and performance piece for *Ten Days on the Island* in 2009. Following this additional funding *This Is Living* continued its life across Tasmania through out 2008, linking young people and the elderly through storytelling, photography, performance and production. It has gone on to form one of Tasmania's - if not Australia's - largest project of its kind, involving 301 people across generations, professions and geographic locations."

Table 3: Funding and sponsorship sources

Source	Amount	Reports - Acquittal
• Grants		
Attorney Generals National Community Crime Prevention Project	\$550,000	Final reports: completed
Department of Transport & Regional Services - Regional Partnerships Programme	\$218,453.40	Final report: completed
Department of Family and Community Services and Indigenous Affairs Mental Health Community Based Programme	\$111,000	Final report: completed
Australia Council's Tasmanian Regional Engagement Strategy	\$290,000	Final report produced
Fosters Foundation	\$ 65,000 & \$28,000	Acquittal: Completed
Ian Potter Foundation	\$10,000	Acquittal: Completed
Caledonia Foundation	\$10,000	Acquittal: Completed
Foundation for Regional and Rural Renewal	\$5,000	Acquittal: Completed
Women's Tasmania	\$2,000	Acquittal: Completed
Tasmanian Community Fund	\$10,000 & \$45,000	For Radio Holiday, Acquitted May 2006 and Drive Acquittal: Completed
Foundation for Young Australians (in partnerships with Il Heads Crew)	\$40,000	Report produced
Australia Council for the Arts – Community Partnership	\$35,000	Reports produced
Tasmanian Government Youth Advisory Services	\$4,500	Acquittal: Completed
Wynyard – Waratah Council – Youth Strategy	\$3800	Acquittal: Completed
Regional Arts Tasmania	\$2,000	Acquittal: Completed
Perpetual Trustees managed funds that included the Gailbrath C& B Trust, Myer EB Charity Fund. Irwin Enid Charitable Trust	\$25 000	Acquittal: Completed
• Sponsorship		
Regional Express Airlines/ Burnie Airport	\$10, 000	REX flights - Facilitated by Burnie City Council
Burnie City Council	In kind	Provided office & workshop space and rehearsal space free of charge (including all electricity, heating, furniture etc)
Tourism Tasmania	\$7000 of printing	Provided Tourism Tasmania bags, a Tourism Tasmania postcard (promoting Big hART) and DVD as giveaways at the festival.
TOLL Shipping	Discounts	Discounted freight of all caravans,

		cars etc from Burnie to Melbourne For <i>Radio Holiday</i> and <i>Drive</i> tours.
Fibre Optic Magic Railton	Donated topiary shrubs	
Cement Australia	Donated \$1000	Organised by Fibre Optic Magic owners
Auspine/ Stubbs Mitre 10	Donation of wood	Donated wood for making children playing blocks
Artery – Art Supplies	Discounts	Art supplies for artists
Frank Haines – SBS TV	\$2500	
Headway Northwest	\$2000	
Lighthouse Film Society	\$2000	
Circular Head Aboriginal Corporation	In kind support	Provided office & workshop space, rehearsal space, transport as well as a support worker
Tim Last: Jolly Rogers on the Beach and Waji Spiby: Waji	Facilitated donations	Produce suppliers: Petuna Seafoods, Ashgrove Cheese, Christmas Hills Raspberry farm, Truffles d'Anvers, Jean – Pascal Patisseries, Lenah Game Meats
Melbourne International Arts Festival	Free venues	Provided venues free of charge, as well as publicity associated with the festival.
Ten Days on the Island Festival	Publicity	Publicity associated with the festival.
A range of other in kind sponsors including: Resolution X and Outlook, Dorset Council, Elders Wynyard, Bakers Dozen, Shorewell IGA, Parkside Funeral Services, Creative Paper Mill, Buckaneers, Wynyard Wharf Seafoods, Radcliffe Removals, Save a Buck, Just Art Frames Burnie, Australian Paper, Wynyard Photos, Hot Mother Café, Steve Walker Sails, Xerox Burnie, Port Latta, Reflexions Dance Studio, Wynyard Sailing Club, Vintage Caravans, Wynyard – Waratah Council, CHAC, Northwest Residential Support Service, Wynyard High School.	In kind	

Comparing plans with practice: an audit review of the work

What follows is an 'audit review' of the evidence in relation to each of the key objectives as outlined in the plans as funded by the Office of Crime Prevention. As outlined earlier, for each of the principal objectives evidence was sought from at least three separate sources to 'triangulate' conclusions and check the merit of claims made by Big hART.

Objective 1: Evidence of engaging LGA's and interesting them in using alternative strategies for crime prevention

A key feature of the work in North-West Tasmania was Big hART's keenness to encourage local government authorities to 1) support their work, 2) see the value of using arts, creativity and performance to help combat crime and 3) start initiating their own arts-based projects. Notwithstanding a number of clear and significant challenges confronting local government (eg. limited resources available to many rural LGAs in the North-West, turnover of personnel, skills shortages in the industry) there is clear evidence that many have enthusiastically embraced elements of the Big hART model.

There have been a number of particularly impressive highlights in relation to local government's involvement in the work. For example, one council were so enamored with Big hART's youth participation work with the *// Heads Crew* that they decided to commission the production of a film as a strategy to shape the writing of a Youth Strategy. Another Council representative reported in a very animated fashion about the remarkable success she had with events management as a consequence of retaining the services of young people who had learnt their skills in working with Big hART. On another occasion, the attendance at a Council AGM had skyrocketed (from the usual handful to 250) as a consequence of piggybacking the AGM with the performance *This is Living*. At a recent meeting of Council, representatives who had seen the performance of *Love Zombies* instructed those who had not seen it "to get along as a matter of urgency". One participant at the annual Tasmanian local government manager's conference remarked, "after Scott's (Big hART Company Director) address every General Manager was convinced that they too could creatively make a difference." (Evaluation interview notes).

The following two tables list the range of ways that local government has become involved in the various projects, taken on elements of the arts-based approach and themselves benefited from the 'partnerships' with Big hART.

Table 4: Performance in relation to Objective 1

Activity/Indicator	Examples of evidence
<p>Activity: Build on existing relationships with local councils & communities</p> <p>Performance Indicators: Community consultation & engagement. Councils involved in project communication. Increased request for information from local councils & community groups</p>	<ul style="list-style-type: none"> • Solid contact with LGAs throughout the project via newsletters, emails, phone calls & invitations to Festival shows, community events & launches. • Letters of acknowledgment and support received from a range of LGAs • Interview with representatives from Burnie City Council confirming central importance of various events to LGA operations (2008). • One council worker claimed that “their work is so good and so popular that I pursued Big hART more than they pursued me.” (Evaluation interview notes). • Burnie City regularly employing young people involved in <i>Drive-In Holiday</i> for events management (2007). • One Mayor has asked representatives from Big hART to come to a special forum to discuss what it does (Evaluation interview notes). • One Council representative described the impact of involvement with Big hART on local councillors as a “massive shift” (Evaluation interview notes).
<p>Activity: Provide high profile events/tours to council areas of arts outcomes</p> <p>Performance Indicators: Involvement of council & community through set up & attendance of event</p>	<ul style="list-style-type: none"> • 2006-2007 young mothers project actively involved with 6 LGAs in the set up and delivery of events (Progress Reports 2006 and 2007). • All LGAs contributed financially & in kind. • Details of regular involvement of LGAs in all projects (Final Report) • Tours of <i>Drive In Holiday</i> throughout LGA in Tasmania as part of the Ten Days on the Island Festival (2007) • Local government representatives attended the launch of <i>This is Living</i> including from Burnie City Council, Wynyard – Waratah Council, Circular Head Council, and CHAC. • Commenting on <i>This is Living</i> performance at a council AGM one council representative said, “I was gob smacked”.
<p>Activity: Provide media opportunities to publicise local councils involvement</p> <p>Performance Indicators: Media stories focussing on council involvement with Big hART</p>	<ul style="list-style-type: none"> • Regular mention of council involvement in media stories (see list of media reporting later in report) • All council staff interviewed confirmed the strategic value to LGAs of the media exposure associated with Big hART projects. • After one local government reported on numbers attending AGM where <i>This is Living</i> performed, staff from state local government office phoned to ask if there was a typing mistake in the figures (Evaluation interview notes)

Objective No.2: Evidence of engaging young mothers and those at risk of early pregnancy in workshops to help divert them from crime, substance abuse and domestic violence.

The second objective of the work was to find ways to involve young mothers in projects to divert them from crime, substance abuse and domestic violence. In large measure this reflects the paucity of support that targets the parents of young children who are isolated and experiencing major social, financial and family difficulties. By definition these young people are not supported well by other organizations, have difficulties in participating in ‘mainstream’ education and present challenges to those seeking to design relevant programmes. Despite these difficulties it is clearly the case that Big hART has managed to provide long-term contact and involvement of a solid number of young parents.

As a number of examples from Table 13 will show, many young mothers have benefited enormously through their involvement in various Big hART projects. There have been a number of particularly impressive highlights in this regard. Indeed all of those interviewed as part of the evaluation were able to cite specific examples of young mothers who had experienced profound changes during the last three years. For example, one local government worker listed the names and circumstances of a half a dozen young women and said, “I know many of these girls from the days of No 13 (a Burnie youth centre that has since closed) and now I look at them in the street and am proud of who they have become” (Evaluation interview notes). Another person from a community organisation said, “when I first met with many of these young women the subject matter of their conversations was going out and getting pissed and doing other stuff that just crushed your hopes for them ... now I see them and they talk about going to music festivals, arts exhibitions and their latest show. These are the most far-fetched changes in aspirations and life worlds you could imagine.” (Evaluation interview notes).

Table 5: Performance in relation to Objective 2

Activity	Examples of evidence
Activity: Contact & engagement through referrals from relevant service providers & street/youth work & self/peer referrals Performance Indicators: Contact with 31 young women and children made	<ul style="list-style-type: none"> • Project records indicate that 37 young mothers participated in various elements of the work. • Participants referred from a variety of different groups including Circular Head Aboriginal Corporation, Burnie City Council, No 13 Youth Centre, Community Corrections, Job Net Burnie and through other participants. • Other service providers confirmed that a key feature of the work was the “‘inter-agency’ contact and reciprocal arrangements made for referral of participants” (Evaluation interview notes)
Activity: Workshop Stream 1: Running focussed, creative skill based workshops Performance Indicators:	<ul style="list-style-type: none"> • Solid evidence in workshop journals of consistent attendance and active involvement by young women. • Workshops include excursions, theatre games, trust building, movement & drama, photography & portraiture, nutrition & cooking, textile design & sewing, storytelling; interviewing; sound recording; song

<p>Consistent attendance of the core group at workshops</p>	<p>writing.</p> <ul style="list-style-type: none"> • Evaluators attended workshops during three visits. Evidence of consistent attendance and active involvement in a range of carefully led workshops. • Evaluation feedback from John Cully sessions confirmed active learning and involvement. • Interviews with young participants confirm conclusions reached in project reports. • See Table 9 on creative workshops
<p>Activity: Workshops Stream 2: Creative early childhood focussed workshops with an early intervention focus for the prevention of family violence and health & welfare dependency cycles</p> <p>Performance Indicators: Consistent attendance of both mothers & children Creative early childhood, prevention & intervention focus</p>	<ul style="list-style-type: none"> • Solid evidence in workshop journals and observation of workshops of consistent attendance and active involvement by young women. • Sessions on childhood resilience; early childhood games; toy making; nutrition & cooking with children; sculpture slams, painting, cartooning, print-making, dance; writing lullabies for children. • Workshop involvement culminated in trips to local shack communities, interviewing children and each other to make a history document for their families, lullabies were recorded and launched, a photographic exhibition. • Citing her observations about impact on young women one local government worker said, "I know many of these girls from the days of No 13 (a Burnie youth centre that has since closed) and now I look at them in the street and am proud of who they have become." (Evaluation interview notes) • Another community worker said, "when I first met with many of these young women the subject matter of their conversations was going out and getting pissed ... now they talk about going to music festivals, arts exhibitions and their latest show. These are the most far-fetched changes in aspirations and life worlds you could imagine." (Evaluation interview notes)
<p>Activity: Public, high profile showing of the creative material made through the workshop process</p> <p>Performance Indicators: Event staged, attended and receives positive public, media & peer acknowledgement</p>	<ul style="list-style-type: none"> • Many examples of high profile arts events eg. young women presented public exhibition of photography as part of the <i>Radio Holiday</i> project (2007), all 37 young women participated in at least 1 of the shows, tours of <i>Radio Holiday</i> and <i>Drive In Holiday</i> to Melbourne (2006) and Tasmania (2007). • High profile officials and artists attended performances eg. 'Ten Days' Festival Director Elizabeth Walsh attended the Burnie event and Arts & Tourism Minister Paula Wriedt attended the Hobart opening night of <i>Drive-In Holiday</i>. • All 4 shows selling out with young mothers receiving standing ovation in Hobart (Final Interim Report 2008). • Regular media coverage and reviews of events and activities (from review of media articles)

Objective No.3 Building relationships between young women and the elderly, through task based workshops, to increase trust, assistance and decrease in fear of crime

The third objective of the work was to find ways to encourage ‘intergenerational’ exchange and work between young people and the elderly. This objective sought to encourage relationships across generations to help build trust, working relationships and challenge taken for granted ideas that result in fear of crime. Partly this objective is prompted by evidence that media representations on youth and the aged and changes to social practices create a barrier between the young and old and inhibit community involvement and active work between the groups (see MacCallum et al 2006). It also reflects the evidence that arts-based and creative strategies have been successful in combating crime and anti-social behavior and generating healthy community projects (see Kaplan, Henkin & Kusano, 2002, Newman, Ward, Smith, Wilson & McCrea 1997, Perlstein,1998-99).

It is in this objective that Big hART has managed to demonstrate that it is leading the way. Indeed in the burgeoning field of intergenerational exchange the company has managed to convince others that it has moved beyond being a novice in this area, featuring as a leading national exponent of intergenerational exchange (note the recognition of Big hART’s work in MacCallum et al’s 2006 national study of intergenerational exchange).

Young people and seniors interviewed spoke about how rewarding it was the chance to work together. For example, one young women said, “I used to think that old people smelt bad ... people think they are just waiting to die. Now I know that they are lovely people with so much to tell ... they’re just like young people wanting to get out there. They have so much respect. Now I can’t wait to be old.” (Evaluation interview notes)

Table 6: Performance in relation to Objective 3

Activity	Examples of evidence
<p>Activity: Contact & engagement of older citizens from range of backgrounds including independent living, nursing hostel care</p> <p>Performance Indicators: Involvement of group of 15-30 older people (participating with the established group of mums & kids)</p>	<ul style="list-style-type: none"> • Over 100 seniors participated in interview and photo workshops • 11 formed a group to mentor young people • 29 elderly participants took taken part in photography workshops. • 14 elderly participants took taken part in oral history workshops (Regional Partnerships Report 2007, Attorney Generals Final Report 2008). • Evidence of attendance and participation in photographic collection of workshop activity. • Interviews with seniors confirm conclusions reached in project reports. (Evaluation interview notes)
<p>Activity: Running of workshops in aged care facilities, homes & Creative Living Centre – facilitated by young</p>	<ul style="list-style-type: none"> • 9 days of 3 workshops held in 4 nursing homes across the coast; 9 workshops held at seniors groups; and 11 in the homes of the elderly. • Evidence in reviews that many elderly participants reported a decrease in their fear of crime & of young

<p>women exploring the narrative of the elderly</p> <p>Performance indicator: Growing friendships between the young women and the elderly & openness of aged care facilities to participation in the workshops</p>	<p>people (Attorney Generals Final Report 2008).</p> <ul style="list-style-type: none"> • Involvement of elderly participants in <i>This is Living</i> project, portraiture project, visual archive project, oral history project, and filming for <i>Love Zombies</i>. (Regional Partnerships Report 2007).
<p>Young women interview & record stories of older citizens & build intergenerational relationships that provides support for the elderly & young women</p> <p>Performance Indicators: Both groups providing concrete evidence of support between the older citizens & young women</p>	<ul style="list-style-type: none"> • 37 interviews recorded over 44 hours; • 144 seniors citizens participated with young women in photography & interview workshops; • 40 young women and 30 young men participated (Attorney Generals Final Report 2008) • John Cully evaluation revealed ongoing support network between these groups & a breaking down of the barriers. • Clear evidence of intergenerational work in production material. • Oct 2007 - 10 personal photography collections shared as part of visual archive workshops (Regional Partnerships Report 2007).
<p>Implementation of strong media strategy designed for maximum exposure of alternative crime prevention strategy to create the cultural shift</p> <p>Performance Indicators: Media hits recorded and collated</p>	<ul style="list-style-type: none"> • <i>This is Living</i> prompted 31 media stories across local & state newspapers, websites, ABC local & national radio, Triple J Radio, local & commercial radio • Regular mention of events in the media (from review of media reports) • Participants in <i>This is Living</i> identified that the media exposure was “impressive.” (Evaluation interview notes)
<p>A public showing of the traditional theatre piece culturally appropriate to older citizens entitled “<i>This is Living</i>” including material based on their life story</p> <p>Performance Indicators: Theatre piece staged in local community with strong public attendance and council support, then toured to 6 LGA areas.</p>	<p>Features of <i>This is Living</i> include:</p> <ul style="list-style-type: none"> • Won Burnie City Council award for Event of the Year • Invitation to Ten Days on the Island Festival 2009. • 4 shows (2 free matinees for seniors) at the Burnie Civic Theatre attracting over 400 people • Discussion panel on ‘What is future for Braddon’s Senior Citizens?’ included a Federal MP, Labor Candidate, Big hART, Yarrandoo nursing home resident and others. • 2 shows at Wynyard High School Theatre • An exhibition of portraiture curated by local professional photographer & young woman. • Presentation at the annual LGA Managers conference, featuring speeches from two participants (Attorney Generals Final Report 2008)

Objective No.4 Building relationships between young men at risk of suicide, the elderly & young women, through workshops, to divert them from crime & violence

The fourth objective was to focus on work with young people and seniors around the emerging issue of youth and risky use of motor vehicles. In particular this objective sought to begin the process of challenging the association between young men, identify formation, alcohol use, speed and dangerous risk taking and the menacing increased incidence of motor vehicle accidents, death and injury. Big hART's strategy was to use film, personal history recording and other multimedia production methods to encourage young people to seriously consider the depth of consequences associated with dangerous use of motor vehicles. This objective has been provoked by the growing incidence of death and injury associated with road trauma and motor vehicle accidents in Tasmania's Northwest.

Big hART's work on the *Drive* Project has many noticeably evocative features. The treatment of the subject matter is both of serious magnitude to the young people involved and sensitive to the families who have been interviewed. The young participants have taken on a central role in treating the subject with depth and great profundity. They have, as one adult observed, "stepped up to this one with insightfulness, reverence and gusto." As one emergency services worker involved in the project said, "I was impressed that the young blokes weren't along for the ride so to speak. They were the doers on this one". Or as one police officer said, "they seemed like they give a shit and were very focused." (Evaluation interview notes)

Perhaps the most striking feature of this work was the perceptible depth and the expression of maturity that many of the young men possessed after having been involved in the project. Young men were impressive in their ability to reflect upon the impact on themselves and others, articulate how the process of learning skills in filmmaking help them socially and identify the ingredients that lead to a successful programme. Indeed, there was a profound and noticeable shift in the maturity and sensibility of these young men from the time when the evaluation began to the present. A mark of the impact of the project on two young men was their capacity to speak with impressive analytical ability about how carrying out film work had allowed them to do a range of "things we just wouldn't have been able to do before." They talked at great length about how working with Big hART staff learning how to interview and be interviewed had "taught us heaps ... how to film, acting, heaps about sound work, lights, how to write a CV, even to write a business proposition, design clothes, screen printing and make and sell t-shirts ... how to communicate with people ... because when you work with Big hART you learn to go around and interview people you haven't met before ... you learn to talk to people about anything ... talking to people from papers ... how to talk and explain things ... like there's no way we could be sitting here talking to you about this before ... no way man". (Evaluation interview notes)

Table 7: Performance in relation to Objective 4

Activity	Examples of evidence
<p>Activity: Contact & engagement with young men at risk of mental health disorders and/or suicide, through referrals from relevant service providers and street/youth work</p> <p>Indicator: Contact with 30 young men to be made</p>	<ul style="list-style-type: none"> • Over 96 young men have participated, with a core group of 36 • Evaluator participated in 3 workshops during visit to the region observing at least 15 young men actively involved with a range of elements of the filming, including camera work, acting, sound, lighting, and operation of multi-media. • Evidence of more than 100 young people involved indirectly through Big hART's support of II Heads Youth Consultation DVD. • Clear evidence of active involvement in the production of <i>Drive</i> film. • Involvement in workshops - see Table 9 • 12 participants, 7 of whom have anxiety and/or depression based illnesses, gained employment during the project. • 13 participants remained in education - either at High School, College or TAFE. • 5 participants returned to education. • 2 participants employed in Australian Armed Forces • Two Heads Crew produced Sk8 JAM 3, an interactive youth culture festival at their local skate park as part of the Burnie Shines festival. • 4 Drive participants were youth mentors in the making of local youth short films for the Wynyard – Waratah Council Youth Strategy. • A Drive participant mentored to organize Tasmania's first Break Dance competition 'Versus Element' in June 2008. • 11 participants gained casual editing and media management employment. • One participant gained paid filmmaking work by a local service provider - Circular Head Rural Health. • One participant gained paid writing and workshop work at Circular Head Aboriginal Corporation. • Participants developed legacy projects including: • II Heads Skate Crew received funding from Foundation for Young Australians to run Mad Month of Making in January 2009. • A group of participants played key roles as student ambassadors and assistant writers and directors in <i>Love Zombies</i>, a multi media musical at Wynyard High School. • A participant mentored as a sound recordist with ABC recordist. Led to job as project sound recordist.
<p>Activity: Workshop Stream 1: Running task focussed creative skills based workshops</p> <p>Indicator: Consistent</p>	<p>Consistent attendance at a range of workshops:</p> <ul style="list-style-type: none"> • Skating & set construction workshops for <i>This is Living</i> event, 24 task focussed & skills based digital IT, pre-production, sound recording, film sound design, editing, music composition, interviewing & storytelling techniques, spoken word presentation &

<p>attendance of the core group at workshops (participating with young mothers & elderly group)</p>	<p>performance and film.</p> <ul style="list-style-type: none"> • <i>Drive</i> launch organized by young men & attended by more than 100 people ranging between 3 and 70 years of age. • Planning 36 intensive film shoot workshops. (Attorney Generals Final Report 2008) • 257 task focused workshops delivered in a wide variety of digital IT skill areas including filmmaking, film postproduction, animation, interview/personal storytelling techniques, poetry, website & online archiving, sound design, theatrical technical & production management, Performance skills (Final FaHCSIA and DOTARS reports)
<p>Activity: Young men interview & record stories of families affected by road death, older citizens and their thoughts on death & young mothers. Film created by the team</p> <p>Indicator: Evidence of groups working together on project</p>	<ul style="list-style-type: none"> • Over 104 interviews conducted by young people including with family & friends who lost loved ones, community professionals including the police & media who are first to the crash site & youth workers, and peers focusing on storytelling about growing up as young men in the region. • Those interviewed by evaluator expressed the view that “these young people acted like real pros doing the work with a great deal of sensitivity and skill” (Evaluation interview notes) • The young mothers involved in earlier stages of the project have been key participants & liaisons in this process, as have the elderly participants who have assisted in establishing meetings & providing contacts. (Attorney Generals Final Report 2008) • There is clear evidence of active involvement in the production material. • Five families who had lost their sons to car crashes in the past 2 years took part in the filming. They shared the personal impact of road fatality and suicide on their lives in the interviews conducted by young men. • 47 Community and funding groups have supported the project including Drug & Alcohol Unit Burnie, Community Connections, Tasmania Police, Tasmania Fire, Tasmania Ambulance, SES, General Practise Northwest, Devonport Community Health Centre, Ashley Youth Detention Centre, Burnie and Wynyard Councils.
<p>Activity: Implementation of strong media strategy designed for max exposure of alternative crime prevention strategies to create a cultural shift</p> <p>Indicator: Comprehensive media strategy implemented with strong hits locally and state wide</p>	<ul style="list-style-type: none"> • Project targeted local, state & national media to promote the project, attract participants & audience, promote the launch, film shoot & community event, & to facilitate participants gaining experience in working with the media. • Reviewed evidence of media reporting in Big hART archive. • Drive had 12 high profile public promotion events. The project recorded 51 Media hits (20 during the research phase) including ABC TV, Channel 7 News, Triple J, local & state newspapers, local & national ABC & commercial radio and website.
<p>Activity: A public showing</p>	<p>Public showings of <i>Drive</i>:</p>

<p>of the film produced about the narratives reflecting the collected stories. Film entered into festivals and competitions</p> <p>Indicator: Filming is shown with wide public attendance</p>	<ul style="list-style-type: none"> • The Australian Performing Arts Market (APAM) in Adelaide, 25-29 February 2008 • Starter TAFE workshop, Burnie, May 15: • Careers Advice Australia Conferences, Department of Education & Workplace Relations, May 26 in Adelaide & May 29 in Melbourne • Wynyard Community Centre June 1 • Deakin Lectures, June 5 -15, Victoria. • Australian Film Commission Big Screen (launch) & Burnie Shines, Screening, 11 October 2008. • North West Coast Regional Tour & Screenings, October 2008 (Attorney Generals Final Report 2008) • Regional Arts Conference October 2008, presented project and film work as part of a panel. • Two short films created by participants shown at Wynyard - Waratah Council Annual General Meeting Civic Celebrations and Office of Children and Youth Affairs - State Community Development Conference. October 2008. • Drive film premiere as part of the National Film & Sound Archive Big Screen Festival at the Metro Cinema. Sold out screening accompanied by panel discussion with young men, clinical psychologists, police, ambulance, fire services, trauma counsellors and families. Also accompanied by a photographic exhibition of the families and roadside memorials. • Regional tour of Drive films to Ashley Detention Centre and Circular Head Aboriginal Corporation. Screenings accompanied by panel discussion and photography exhibition. • Drug & Alcohol Awareness Day Burnie City Council. The Drive project had a stall at the event. As part of a special two-day event that focuses on Drink Driving Awareness CHOICES, 17th & 18th July 2008. • There are plans & discussions with the ABC about the possibility of screening the documentary film on the National Broadcaster.
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Objective No. 5 Pass on key learning and information to six other LGA's.

The fifth objective was to take the lessons learnt from the various projects and share them with at least six local governments. In part this reflects Big hART's desire to leave with communities a 'legacy' and support local groups and organizations who will stay after the company moves on from projects. This objective sought to draw local government interest in all of the projects, keep them informed and, where possible, encourage the adoption of arts-based and other creative strategies in work with community. Big hART's strategy in this regard was to seek practical ways for local governments to get involved. This included seeking financial support. For example, Circular Head Council has supported Big hART throughout the project, providing contact with CHAC and providing funds for *This is Living* photo exhibition to tour to Emmerton Park Nursing Home in Smithton. Councils such as Burnie have helped negotiate the use of space for workshops, project work and performances. They have also acted as 'partners' in the *Lucky* young parents and children project. Others such as Huon Valley Council assisted the company taking events, tours and exhibitions to local government areas that have limited access to the arts, carrying out joint projects (eg. working together on the organisation of the Burnie Shines Festival), reciprocating referral work and helping prepare young people for work in local government. It also involved novel ideas such as staging one of the performances (*This is Living*) as part of the Wynyard local government AGM to help create interest in both local government business and the work of Big hART.

There is much evidence (in the form of documentation of information, letters of support, participation on a range of levels and interviews with council representatives) that local government worked closely with Big hART on the various projects. There is also considerable evidence that the provision of information and these active relationships are bearing fruit in terms of local government seeing the value of arts in community work. Council representatives interviewed during the evaluation spoke in very energetic terms and with high regard of the consequences to their community of Big hART's work. One particularly compelling indication of the influence of Big hART's work in this regard was the fact that Council staff routinely responded to questions about the impact of the work by making direct reference to the identities and circumstances of particular members of their community. In other words, when asked to justify the claim that Big hART's work is impacting on local government, all responded by citing the names and personal details of members of their community, many of whom enjoyed 'marginal' status in their community. The fact that Council representatives have knowledge of the specific circumstances of members of their constituency is highly noteworthy. In part this demonstrates Big hART's tenacious and methodical approach to maintaining contact with local government. In part, it also demonstrates the capacity of multimedia, film and public performance in convincing groups like local government of the merits of this kind of work. As one local government worker observed, "because as well as doing good community work Big hART produces a show, a film, something that goes into the public arena it means that councilors can see what can be achieved ... like it gets into their field of vision and they start to get it." (Evaluation interview notes).

Table 8: Performance in relation to Objective 5

Activity	Examples of evidence
<p>Activity: Keep local government informed</p> <p>Indicator: At least three contacts with each local council – 1 per year minimum</p>	<ul style="list-style-type: none"> • Throughout year 1 (2006) six LGA's received a DVD of the short films made for <i>Drive In Holiday</i>, the <i>Drive In Holiday</i> promotional DVD, a CD of the <i>Radio Holiday</i> songs, other media articles, programs or promotional materials, newsletters, emails, phone calls and invitations to both Festival shows & Launches. Council members were regularly kept informed by newsletter & invited to events (Annual reports 2006-2008; Attorney Generals Final Report 2008) • Council representatives interviewed confirmed that they received regular updates and invitations to events (Evaluation interview notes)
<p>Activity: Invite key people from the 6 LGA's to visit the project for a learning experience</p> <p>Indicator: Invitations sent to key personnel throughout project</p>	<ul style="list-style-type: none"> • (2005) A series of meetings held with the following LGAs: Burnie City Council Huon Valley Shire Council Dorset Shire Council West Coast Shire Council Cradle Coast Authority Circular Head Shire Council • Sighted letters of acknowledgment and support received from the above LGA's. • Interview with representatives from Burnie City Council confirming central importance of various events to LGA operations. • Burnie City regularly employing (Big Hart) young people for events management. • Attendance at Ten Days on the Island performance by Burnie City Council Alderman, Dorset Councillor, Representatives from Burnie City Council and other local community organizations such as North West Residential Support Service and Circular Head Aboriginal Corporation. • Members of the above LGA's invited to come to weekly workshops, observe <i>This is Living</i> and attend an information session. • In response to ongoing correspondence from the project West Coast Council invited Big hART to present at a meeting held in partnership with Rotary (Letters of support to Big hART)
<p>Activity: Make evaluation material available to local councils</p> <p>Indicator: Councils will be invited to share this information</p>	<p>Big hART has agreed to make available the final evaluation report to all Local Government Authorities involved in the work over the past three years.</p>

Big hART's practice and 'crime prevention'

As mentioned earlier, one challenge that an evaluation encounters in assessing the success of projects of this kind is the lack of quantitative data available from the police and other crime prevention authorities specifically in relation to crime reduction amongst the participants in Big hART projects. In part this reflects the fact that 'prevention' and community-centred strategies are designed to make an impact on the quality of life of communities, not so much directly on individual (criminal) behaviour. In part this reflects that police data collection methods are designed to be useful for policing practice, not the practice of those adopting small-scale community-based methods.

Given this, it is important to buttress earlier discussion of the evidence of crime prevention with an examination of Big hART's practice and the sorts of methods they use. From here one can draw inferences about the quality of the crime prevention work.

In other words, in the absence of direct policing data one can extrapolate that certain practice is more likely to lead to crime prevention. It follows that by comparing Big hART's work with the available research on sound or 'good practice' it is possible to draw reasonable conclusions. If Big hART are using practice that has been established to have been successful elsewhere then it follows that they will see success.

To assist in this regard the report will now turn to an examination of instances of 'good practice' as it has been established in the international literature. This will be achieved through using features as they are outlined in Table 3 as a marker of good practice and checking for evidence of these features in the work of Big hART.

Feature one: Adopting a broad community participation and development approach ie involvement of young people in decision-making, workshops and other activities.

A defining feature of Big hART as an arts and performance company is that it has a keen eye on identifying community ideas about key problems and community solutions to challenges. It does this by spending at least three years in a community, using arts to draw out community responses and creating productions and other visible projects to get these ideas into the public arena. Tables 10 and 11 provide details of the breadth of work in this regard. In particular Table 11 outlines the extent of involvement of community groups during the past three years. Impressive in this regard has been the on-going association of a range of different people in the project Reference Group, young people's participation in workshops which act as a means through which they help direct the future of the projects, and the use of filmed interviews as a novel technique for driving youth participation in decision making (eg. Foundation for Young Australians project). As one young person said when asked to talk about ingredients that help make the work successful, "Whenever we are doing anything, they (mentioned the names of Big hART workers) treat you like adults ... it is just like a normal days work where you

get to decide on things” (Evaluation interview notes).

Feature two: Adopting a healthy and vibrant living environment approach.

In keeping with other community-based approaches to crime prevention Big hART has spent much of its energy on helping create an array of healthy activities and projects for young people and seniors to become involved with. Table 11 documents the extent to which community organizations benefited in this regard. Table 12 provides a sample of the kinds of opportunities that have been opened up for young people involved in the various projects. These range from taking young people on various tours, employing young people on the project, employment with other organisations, regular attendance at workshops, supporting young people’s solo arts projects and assisting skate events. Indeed one of the most impressive elements of Big hART’s practice is the extent to which they are successful in getting young people (particularly those who do not get involved in other ‘mainstream’ activities) involved in being active. While it is difficult to establish a straightforward or cause and effect relationship between crime prevention and community-centred ‘intervention’ (as it is with other forms of crime prevention such as traditional policing or punitive programmes) there is clearly a direct link between Big hART’s work and positive benefits for young people and others in the community. Tables 13, 14 and 15 offer evidence of some of the direct and short-term positive consequences of participation in Big hART projects. For example, in one high school, local teachers claimed a direct correlation between student involvement in *Drive* and *Love Zombies* and such things as school attendance, ‘engagement’, technical skill development, improved confidence, groups working together and better relationships with teachers (Evaluation interview notes). Without the aid of notes or records one Juvenile Justice Worker listed an impressive array of concrete ‘outcomes’, matching them with specific young people and directly attributing these with participation in Big hART projects. For example, she was able to show a relationship between participation in projects and such things as: all 9 young people from her region involved in *Lucky* and *Drive In Holiday* moving into further education and enrolled in Certificate 3; two completed Certificate 4 in Business Management; three found full-time employment; and 1 gain a full-time traineeship as a graphic designer (Attorney Generals Final Report 2008).

Feature three: Extending the social and skills repertoire of struggling members of the community and encouraging them to seek excellence and high quality work.

Another feature of the work of Big hART is its emphasis on involving members of the community in the production of high quality art and performance. Indeed there are few companies of this kind who have had so much success in attracting the praise of reviewers. Tables 11 and 12 document the breadth and profile of interest that the projects have attracted. Shows have consistently featured in state and national media. The acclaim that they have received was consistently favourable. Shows are very well attended and often sold out. As a consequence participants are literally and symbolically given

voice, become known for something positive by others in the community and get to perform and work with and in front of some of the country's most accomplished performers and arts critics. As one young person remarked, this has had some profound consequences, "because I got involved in the *Drive-In* work I am now an artist in residence ... one thing led to another ... I interviewed an elderly lady who is an artist, we got talking and she invited me to start doing some work with her." (Evaluation interview notes)

Feature four: Using novel methods, arts, creativity and symbolic and communicative strategies.

Perhaps the central feature of Big hART's approach is that it is first and foremost an organisation committed to encouraging creativity, performance and arts production. Indeed all involved in Big hART projects find themselves exercising their creativity, employing artistic talents and extending their imaginative capacities. In addition, often this involves people moving across genres, media and modes of performance 'playing' with multi-layered forms including film, music, multi-media, dance, sound, radio, fine art, photography and acting. Table 9 provides examples of the rich variety of activities that have been made available to participants. Table 12 highlights some of the consequences of this for individual young people. Nowhere is this more powerfully articulated than when, during the middle of a day when the evaluator was in town, one young man sent a text to a staff member asking him to "save me man, come make me work with ya".

Feature five: Moving beyond one-off programmes opting for a systematic approach involving projects that have an extended amount of time in community.

Big hART's long standing presence in the North-West of Tasmania stretches well beyond the period of this report. Indeed the company is one of the oldest community-based organisations in the region, having been established in Burnie in 1992. As a consequence the project that is the subject of this evaluation is part of a much longer involvement in the region and has its genesis in the piloting of the *Radio Holiday* project of 2005. In addition, the company sought to leave 'legacy' projects (such as *Lucky*, *Love Zombies* and various events associated with the *Il Heads Crew*) at the completion of the three years. As is detailed in Table 11 a range of other community organizations continue on with work that has been shaped by Big hART. For example, a representative from the Circular Head Aboriginal Corporation acknowledges that the company was instrumental in supporting their 'Healing the Family Tree' and 'Boots and Billy Can' projects (Evaluation interview notes).

Feature six: Creating a constellation of programmes and setting out a range of activities to cater to a wide variety of interests, needs and situations of young people

As Table 9 clearly demonstrates Big hART has opted to take on a multi-dimensional approach, creating a range of projects, using a range of methods,

arranging many workshop experiences, devising four principal performance pieces, working with a diversity of ages, incorporating people from many different cultural backgrounds and responding to several social policy issues. In this way, the three-year strategy can be said to be multifaceted in its methodology, encouraging intergenerational and intercultural exchange, responding across social needs and catering to many interests. This is clear when one examines the range of media productions, artwork and performance pieces and listens to what young people say. As one young participant concluded: "one of the main things about what they do is that there is something for everyone ... performing is not my thing so I got to do photography and look what happened (points to wall of her exhibition)" (Evaluation interview notes).

Feature seven: Encouraging 'community ownership' and action

As is outlined in Table 13 one important consequence of young people's involvement in the work was its relationship with community service activities. Indeed the very act of taking part in many of the activities associated with *Drive-In Holiday*, *This is Living*, *Drive*, and the other performances is an act of community service. In this way, these young people are literally performing themselves away from crime. To put it another way they are learning to 'act' in a socially responsible way by acting in the performances, films and other productions. For example, reading many of the media articles associated with the campaign to build a skate park in Burnie one is struck by the extent to which young people involved in the *Drive* project possess a highly developed sense of civic duty and political activism. This they have clearly learned through the skills development and mentoring they have received from Big hART.

Feature eight: Adopting multi-agency involvement, including the involvement of young people, so that a wide range of skills, knowledge and resources can be drawn upon in creating long-term solutions

Another clear feature of Big hART's work has been the extent to which they have worked with a range of organizations, service providers, local governments and other government instrumentalities. Table 11 lists many of the community organizations involved throughout the last three years. Many had a reciprocal relationship with Big hART, referring people and supporting those referred by the company. This in turn resulted in a series of joint projects with others. For example, together with Big hART a local arts centre (Creative Paper) embarked on a three way project to support two young people taking on an 'artist in residence' initiative. According to a representative from Circular Head Aboriginal Corporation they have consistently enjoyed a 'two-way' relationship with Big hART, taking on activities together whenever working in the same location, sharing space and passing on technical and artistic skills (Evaluation interview notes).

Feature nine: Using indirect indicators of crime prevention and documenting socially productive consequences.

There is much evidence from testimonials and observations from members of the community of the socially productive (hence crime prevention) consequences of Big hART's work. One juvenile justice worker from a community organisation said, "I am now constantly getting referrals from police who see the merits of the work ... they also take notice of my recommendations because they see my work with the company as being a success." She claims that local police have said to her, "whatever you are doing is making it better." One emergency services worker said that he noticed from those involved in the *Drive* Project that "you can see they have a real sense of pride in what they have achieved ... and they have achieved something great ... for anyone that would be a great achievement but for kids in strife this is doubly impressive." A police officer who was interviewed observed that a healthy indication of the success of the work in dealing with crime was that "the young people got some status from this work so their friends see them as doing something very positive ... they seem like they give a shit and this has got to be good" (Evaluation interview notes).

One local teacher saw the involvement of young people in Big hART projects as,

huge ... they have a knack of working well with the kids that aren't getting much out of school ... I can talk about individual kids (and he did) who are more confident, more engaged in school and whose attendance is much better than it would have been ... like *** was a bit lost a few years ago ... since he had been involved people have noticed he's a good kid, his confidence is much better ... everyone here (school) raves about Big hART (Evaluation interview notes).

Another made this remark shortly after seeing the Love Zombie performance, "before the first matinee staff were coming out of the performance ecstatic ... one teacher remarked that 'this is so good we can't just keep it here.'"

An astonishing vote of confidence in the competence of young people involved in the *Drive* Project came from one senior person who said,

the young people involved in the Big hART work are going to be making decisions about things like the quality of nursing care for my generation when I'm 75. It'll give me hope if in 15 years I see a Big hART young person who is responsible for my prescriptions (Evaluation interview notes).

Young people and others involved as participants also provided some evidence that the work produces conditions that foster crime prevention. During one of John Cully's evaluation workshops³ young people cited the

³ In November 2006 and in April 2007 John Cully visited Burnie to run evaluation sessions staff and participants.

following when asked how the thought the work helps prevent crime and create stronger community:

- It keeps young ones off the streets
- Occupies the people, gets them involved and focused on things they are interested in
- I see people developing a self-respect and a stronger sense of responsibility to their children's learning and environment. Meeting a broader cross-section of people (inc shackie, elderly) also broadens understanding.
- It gives time away from the normal/destructive things and groups getting together and learning about their stories
- Brings people together to do something positive
- It gives everyone a view on someone's other perspective

Young people interviewed as part of this evaluation made similar remarks:

- It shines a light on young people, you are more likely to do good things when this happens
- It gives people more ideas than just the usual ones like 'just say no to alcohol and drugs'
- It gives everyone something to do because there are lots of different roles like camera work and lighting
- Holding a camera and learning about focusing gives you focus ... hey that's profound
- It (*Drive*) gets the stories of those who have died a bit of dignity so we don't stereotype
- Now I've been involved in Big hART I don't get in trouble
- Its added colour to my life. I was a Goth and now I'm living in colour.
- Quite a few people have improved a lot ... there is a lot less alcohol and drug taking ... they don't go tearing around the streets ... it has improved their quality of life ... they are certainly much better people now.

Feature ten: Building in evaluation of existing projects and programmes, and assessing the effectiveness of different kinds of interventions

Throughout the course of the past three years Big hART has established a range of mechanisms for reviewing and documenting its work. Staff have maintained detailed records and journals of workshop and tour activities. A comprehensive archive of photographs, art works, sound and film production material has been kept. As well as commissioning this evaluation, in November 2006 and in April 2007 John Cully, a School Principal and experienced community worker, visited Burnie to run evaluation sessions with staff and participants. In addition, one of the impressive features of Big hART is the energy with which the Company Director, producers, arts workers and mentors meet to review their work, share ideas and 'pitch' new ideas.

Table 9: Examples of Arts-based events and workshops

Example of Activity	Participants	Details
Workshops with young people and elderly - 06)	Young mothers & CHAC participants	<ul style="list-style-type: none"> • CHAC photography exhibition • CHAC artists recording oral history
Hot Mother's Café Photography Exhibition - 06	10 – 15 young mothers	<ul style="list-style-type: none"> • Followed by tour of Circular Head Aboriginal Corporation. Young mothers & others hosted a month long exhibition of their photographs & portraits of their children.
Oral history work - 06	Young mothers, young women, children and elders	<ul style="list-style-type: none"> • Young mothers visiting shack sites and interviewing elderly shack community members, some filming & photography work.
Skate Jam - 06	Young mothers, young women, children and young men	<ul style="list-style-type: none"> • Lucky weekend of artistic workshops with guest music, visual, graffiti artists, dance & skate workshops with evening concert.
Drive-In Holiday film shoot - 06	Young mothers, young women, children and elders	<ul style="list-style-type: none"> • Elders in film interviews about history of their homes & performed in the Drive In Holiday films. Directed by young mothers in 5 remote shack communities
AFI Big Screen Festival - 06	Young mothers, young women, children and young men	<ul style="list-style-type: none"> • Big hART showcased two films as part of the AFC Big Screen Festival in Burnie.
Workshops as part of the Drive-In Project Nov 06 – Feb 07	59 young people, 41 children; 17 identified as Aboriginal & 20 from regions	<ul style="list-style-type: none"> • Focus moved from radio, visual arts & craft and oral histories to story telling and filmmaking, stop motion, 3D and hand drawn, animation, directing, cinematography, sound recording, production & costume design, prop making, production management, acting for camera, video editing, soundtrack editing and post production. • 5 oral histories chosen for transformation in to 5 short films based in 5 shack communities.
Melbourne International Arts Festival - 06	1800 people passed through exhibition & radio show. 3 elderly participants joined tour. 10 young mothers and 10 children hosted the event	<ul style="list-style-type: none"> • A core of 37 was formed to take part in one or both of the performance events. • Involvement by professional actors: Kerry Armstrong, Lex Marinos, Glynn Nicholas & Kerry Walker. • Media attendance and interest high: guests included Festival Director Kristy Edmunds, Rod Quantock, Hilary Harper (ABC). • Participant's work including original songs, radio sound recordings, oral histories, photographs, super 8 films, short films, video documentation, hand made toys, including dolls, pull along toys and kindergarten blocks.

Tour of Drive In Holiday - Ten Days on Island Festival - Mar 07	37 core young people	<ul style="list-style-type: none"> Young mums presented their work at four shows of Drive In Holiday to sell out audiences. Actors and production crew mentors to the group throughout the tour.
This is Living Photography & Interviewing workshops – May - Sept 07	Range of elder and young parents	<ul style="list-style-type: none"> Workshops focusing on portraiture, with elderly participants & with young women capturing positive images of ageing from across the North West coast. Part of lead up to the “This is Living” Commenced oral history workshops for <i>This is Living</i> involving young mothers & young women interviewing elderly participants from a variety of different background from across the North West coast.
This is Living IT Workshops - Sept 07	29 elders in visual archive workshops 14 elders in oral history workshops	<ul style="list-style-type: none"> Focus on sound engineering, oral history techniques, archiving interview skills, digital transcribing, digital imaging: digital photography, computer digital imaging software, CD/ DVD production skills.
Launch of “This is Living” - Sept 07.	26 young participants 100 people at launch.	<ul style="list-style-type: none"> Launch by Federal MP for Braddon Special guest, 91 year old resident of Umina Park
This is Living tour – Oct 07	26 young people, 12 seniors, over 500 audience members	<ul style="list-style-type: none"> Production at Burnie Seniors Week and the Burnie Shines Festival, 4 shows, 2 matinees 2 shows at Wynyard High School Theatre Workshop installation at the annual Local Government Managers (LGMA) conference. Touring exhibition of portraiture curated by two participants Discussion panel - ‘What is the future for Braddon’s Senior Citizens?’
This is Living Website/ Workshops - 07 Drive IT Workshops – Nov 07- Feb 08	22 young mothers 8 young men, 10 elders Core group of 15 young male participants and students from local high schools as well as over 100 interviews collected across community.	<ul style="list-style-type: none"> Focus on: graphic design, computer programming, website design, online archiving. 32 workshops included community mapping, film & interview processing, documenting of initial roadside memorials, interview family & friends of lost loved ones, police & media first to the crash site and others.
Launch of Drive – Feb 08	More than 200 from 3 and 70 years of age attended	<ul style="list-style-type: none"> Launch of preview film of Drive at the Burnie Metro Cinema. Presented live music and poetry performances, spoke about the process been through and documented the evening for film

Drive 07-08	A core group of 36 young men and over 96 other young men involved	<ul style="list-style-type: none"> • 257 workshops delivered in a wide variety of digital IT skill areas including filmmaking, post production, animation, interview/ personal storytelling techniques, poetry, website & online archiving, sound design, theatrical technical & production management and performance skills. • Produced a film documenting a group of local young men who successfully lobbied local Council for a new skate park. • With Triple J team produced a story on young people living on the North West Coast. Story 'Deadly Solo' placed on Triple J website. • Filmed of <i>This is Living</i> for archives. • Over 104 interviews took place with families, friends and professionals including police, ambulance, fire services, clinical psychologists, trauma counselors, youth justice and social workers.
Community outcomes of Drive, Wynyard – June 08 – Sept 08	16 young men, 11 young mothers & children, 8 elders	<ul style="list-style-type: none"> • Community event, held at the Wynyard Community Centre, film rushes publicly screened for local participants & others. • 2 short films created by participants shown at Wynyard – Waratah Council Annual General Meeting Civic Celebrations and Office of Children and Youth Affairs – State Community Development Conference. October 2008.
Drive film Premiere, Oct 08 - Part of the National Film & Sound Archive Big Screen Festival at the Metro Cinema	Cinema packed out, close to all participants attended plus school students (approx 100 young people) + local Big hART friends	<ul style="list-style-type: none"> • Sold out screening with young people attending from Yolla, Parklands, Wynyard and Penguin High Schools, and Hellyer College. • Film screening accompanied by a panel discussion with local representatives from the Police, the Fire Services, Headway North West, young male participants and family and friends of the subjects in the film. • The film screening was also a part of the Burnie Shines festival and was accompanied by a photography exhibition of black and white photographs by renowned photographer Lisa Garland. • Regional Tour to Ashley Detention Centre and Circular Head Aboriginal Corporation • The National Film and Sound Archive have approached Big hART to distribute the short films as part of a their national school screenings within their Big Screen Festivals (Attorney Generals Final Report 2008).

Table 10: Evidence of quality in arts production

Event/performance	Examples of review/award/recognition
September 2006	<ul style="list-style-type: none"> Bronwyn Purvis & Dawn Yates present project at the Sixth Annual Colloquium of the International Centre for the Prevention of Crime – Canberra.
Regional tour of <i>Drive In Holiday</i> , Ten Days on the Island Festival – 07	<ul style="list-style-type: none"> Both Festival Director Elizabeth Walsh and Arts & Tourism Minister Paula Wriedt indicated their positive support. Favourable review in web-based film magazine Reel Time. All 4 shows sold out with high level of support & attendance from LGAs, community & VIPs. Young mothers received standing ovation in Hobart.
September 2007	<ul style="list-style-type: none"> Bronwyn Purvis presents the project at the 'This is not art' festival (TINA) in Newcastle.
December 2007 – April 2008	<ul style="list-style-type: none"> <i>Drive In Holiday</i> films screening on the Spirit of Tasmania from Dec 07 – April 08.
<i>This is Living</i> Jan 2008	<ul style="list-style-type: none"> Winner of Burnie Australia Day Event of the Year – '<i>This is Living</i> – The Art of Ageing Disgracefully'
<i>This is Living</i>	<ul style="list-style-type: none"> An invitation to 10 Days on the Island Festival in 2009.
Ten Days on the Island	<ul style="list-style-type: none"> According to Elizabeth Walsh (Ten Days on the Island Director) <i>Drive In Holiday</i> was "an outstanding new work that created 'a new form'"
<i>Drive In and Radio Holiday</i>	<ul style="list-style-type: none"> Received invitations or interest from Adelaide Festival, Adelaide Film Festival and Christchurch Arts Festival.
The Australian Performing Arts Market (APAM) in Adelaide 25 – 29 February 2008	<ul style="list-style-type: none"> The company was invited to attend this high profile event in Adelaide to showcase the use of mental health awareness strategies and arts outcomes, The presentation attracted national and international attention from presenters, festival directors, art dignitaries and corporations.
Conferences - Careers Advice Australia, Depart of Education & Workplace Relations, May 26 in Adelaide & May 29 in Melbourne.	<ul style="list-style-type: none"> Drive Co- director Bronwyn Purvis & Creative Director Scott Rankin presented the NCCPP crime prevention strategies, arts outcomes and Drive Film at two national conferences. Careers Advices Australia is a Federal Government initiative run by the Department of Education and Workplace Relations, in direct collaboration with FAHCSIA and DOHA.
Deakin Lectures - June 5 – 15 Victoria:	<ul style="list-style-type: none"> Big hART Creative Director Scott Rankin delivered a series of presentations at this high profile and well attended lecture series, showcasing the Big hART NCCPP strategies and art outcomes, including a screening of the Drive short films.
Regional Arts Conference 2009, Alice Springs	<ul style="list-style-type: none"> Presentation of Big hART model at panel.
National Film and Sound Archive Big Screen	<ul style="list-style-type: none"> Drive film has received an invitation from National Film and Sound Archive Big Screen director to distribute the film nationally as part of the their school screening sessions. ABC TV have expressed interested in broadcasting it nationally.

Table 11: Involvement of and impact upon community and other groups

Activity	Organisations/individuals	Comments & evidence
Reference Group - 06	<ul style="list-style-type: none"> • Jenna Dixon – young person • Di Oakley – Shackie • Brian Lane - Ed Dept • Kim Strachan – BCC • Di Ainsley – CHAC • Peter Dixon – local business • Bronwyn Purvis/ Dawn Yates – Big Hart 	<ul style="list-style-type: none"> • Three members of this group were interviewed. All provided accounts of significant impact on themselves and/or the organisation they represent. For example, one said, “a number of our programmes still working came out of Big hART’s <i>Lucky ...</i> those involved have changed the way they are with the community”.
Radio and Drive-In Holiday 06-07	<ul style="list-style-type: none"> • Six local government agencies mentioned earlier • Over 20 agencies egs. Police, Women Tasmania, Community Corrections, CHAC, Il Head Crew, Youth Health Team, Mobile Family Resource Van, JPET, No 13 Youth Centre, Centrecare, TAFEs, local schools. • The various shack communities 	<ul style="list-style-type: none"> • Benefits to local governments are discussed in earlier section of the report. • Services providers were given an opportunity to make contact with potential clients and/or refer clients to workshop series • Benefits to shack communities included profiling stories to local and national audiences; archiving 150 personal histories; profiling regional tourism, creating contact between young people and older generations.
Reference Group - 07	<ul style="list-style-type: none"> • Diane Ainsley – CHAC • Neal Rodwell – North West Residential • Meg Arvier – Family Resource Van • Maria Perez-Pulido – Burnie City Council • Peter Dixon – Local business • Cassi Gladwell - Young Woman • Billy Mercer - Young Man 	<ul style="list-style-type: none"> • Five members of this group were interviewed. All provided accounts of significant impact. For example, one person said “there is a constant two way process going on between Big hART and us ... it blows me away when young people speak about how their involvement with Big hART has changed them”.
Radio Holiday & Drive-In Holiday 06-07	<ul style="list-style-type: none"> • Various community organizations, ABC, National Film & Sound Archives, libraries and government organizations given access to production and other archival material. 	<ul style="list-style-type: none"> • Archive material distributed to shack communities, LGA’s, schools, 7 LGA libraries, community partners & the Tas National Parks & Wildlife. • Material archived through ABC TV website & National Film & Sound Archives.

<p><i>This is Living</i> - 07</p>	<ul style="list-style-type: none"> • LGAs • Over 20 of organizations egs: Country Women's Association, Burnie Senior Citizens, Burnie Bowling Club, Calder Road Women's Group, Hatters To Go Society, Meals on Wheels, Wynyard, Burnie Pioneer Village Museum, Burnie Historical Society, • Five local nursing homes 	<ul style="list-style-type: none"> • Community groups given a stage production in regions where this rarely is possible. • Elders in aged care homes had young people read to them and help record personal stories.
<p>Various Projects 06-08</p>	<p>Ongoing Community meetings & consultations with over 20 organizations including:</p> <p>Anglicare, Community Corrections, Drug & Alcohol Unit, Working it Out, Job Network, Centrelink Burnie, LINX, Salvation Army, Children Services – Reese House, I Party R.A.P, CAMHS, Parkside Mental Health, University of Tasmania, Reflexions Dance Studio</p>	<p>Key outcomes from this contact include:</p> <ul style="list-style-type: none"> • Project employed Indigenous youth worker Dianne Ainsley from CHAC. • Ongoing working relationships with 2 youth workers from Youth Centre 'No 13' • Ongoing working relationships with staff of various organizations; providing accreditation of skills, reciprocal referral. • Considerable involvement in planning, performance and youth support for organisations.
<p>Radio Holiday and Drive-In Holiday (2005-2007)</p>	<p>Big hART has worked closely with the Circular Head Aboriginal Corporation (CHAC) for the last three years.</p>	<ul style="list-style-type: none"> • As a result of their involvement, CHAC applied for Shared Responsibility Agreement to record oral histories of indigenous elders living in the region. • Staff from Big hART (<i>Radio Holiday</i>) worked as mentors • Verbatim stories published in book "Boots and Billy Cans". • One representative noted local police had remarked "whatever you are doing is making it better."
<p>Reference Group 2007-2008</p>	<ul style="list-style-type: none"> • North West Residential - Neal Rodwell • Community Connections – Nancy Fawkner • CAMHS North West - Belinda Sims • CHAC - Dianne Ainslie • DIER - Bob Sharp • Wynyard High - Peter Massey • Mother of suicide victim: Trudy Draper • Police - Sgt Colin Wilcox 	<ul style="list-style-type: none"> • Four members of this group were interviewed. All provided accounts of significant impact. For example, one person said "because of our involvement in Big hART work and the impact it has on young people I am now getting regular referrals from police who now take notice of my recommendations".

	<ul style="list-style-type: none"> • BCC - Melissa Taylor • Burnie Emergency Services: Jodi Armstrong 	
Big hART reps on a number of committees & groups (local, state & national)	<p>Examples include:</p> <p>Centacare Communities for Children, NWAY youth services, Tasmania Regional Arts, BCC Skate Park Advisory group, Wynyard Yacht club, Arts Tasmania, Australia Council.</p>	<ul style="list-style-type: none"> • This demonstrates the influence of Big hART across community organizations and their capacity to support a broad range of long term projects.
Business support and involvement	<p>Over 25 organisations for example:</p> <p>Coates Hire, Extreme Lighting, Kings Carpet, Mitre 10, Newsprint, Red Bull, Red Herring, Regional Express, Subway, Toll Shipping & Transport, Total Audio Productions, Metal Land, Stratton's Engineering, Harbor Homes, J Randal Construction, KOAN Design Collective</p>	<ul style="list-style-type: none"> • This demonstrates business support for Big hART's approach to crime prevention and community development • It also demonstrates the extent to which the strategy reaches beyond the conventional community sector and government to local economic interests.
Employment of artists	<p>Impact on cultural development and arts in the region</p>	<ul style="list-style-type: none"> • Rebecca Lavis secured exhibition in Sydney based on <i>Drive In</i> and <i>Radio Holiday</i>. • Generated employment for 15 locally based artists and artworkers (most young people) • A number of participants gained employment as artists.
Involvement in culture and the arts	<p>Increased cultural participation by a broad cross-section of the community</p>	<ul style="list-style-type: none"> • Various productions attracted non-theatre going audiences with most from rural areas where exposure is often limited.
Legacy projects	<p>On-going projects emerging from Big hART's Tasmanian strategy throughout the last three years</p>	<ul style="list-style-type: none"> • Principal & teachers at Wynyard High School overwhelmingly confirmed support for production of <i>Love Zombies</i> claiming "Huge ... attendance has been much better than it would have been ... everyone is raving about it" • As discussed later, II Heads participants confirmed Big hART's influence. • <i>Lucky</i> FACSIA project emerged from request for work with young women from <i>Drive-In Holiday</i>.

Table 12: Impact on young people

Activity	Details of impact
<i>Radio Holiday and Drive-In Holiday (2005-2007)</i>	<ul style="list-style-type: none"> • Project had participation of 92 young people • 55 participated in <i>Radio Holiday 1</i> - 31 core participants. • <i>Radio Holiday 2</i> has a further 37 involved. • 17 identified as being Aboriginal • 20 live outside major town • Over half of participants either having children or being pregnant
<i>Radio and Drive-In Holiday – remained in education</i>	<ul style="list-style-type: none"> • 9 participants remained in education. I.e. 3 completing Year 12 + Year 13, 3 completing CHAC Traineeships, 1 continuing BEd, 1 completing Childcare Certificate and 1 in his 3rd year apprenticeship fibreglasser
<i>Radio and Drive-In Holiday – returned to education</i>	<ul style="list-style-type: none"> • 12 returned to education. I.e. 1 to study textiles, 1 to complete Yr 11 & 12, 3 studying Certificate 4 Business, 2 studying photography traineeships and 4 begun CHAC Traineeships in youth work
<i>Radio and Drive-In Holiday - employment</i>	<ul style="list-style-type: none"> • 15 gained employment. I.e. 2 in Customer Service, 3 as care workers, 1 as a childcare worker, 1 Home Tutoring, 1 in health care, 2 in event work, 2 by CHAC, 1 in retail and 2 as administrative assistants
<i>Radio and Drive-In Holiday -</i>	<ul style="list-style-type: none"> • 10 joined a consultative committee with Centacare's 'Communities For Children' program
<i>Drive-In Holiday (2006-2007) – skills development</i>	<ul style="list-style-type: none"> • Accredited skills development in areas including: personal presentation, public speaking, training in digital technology, financial responsibility, relating effectively to other age groups, looking after children, nutrition, personal timetabling, self confidence. (Source: 2006 Project Report) • Assisted young people develop personal and social skills - as evident in feedback to John Cully Evaluation.
<i>This is Living and Drive (2007) involvement in education, training and skill development</i>	<p>2006-2007</p> <ul style="list-style-type: none"> • 3 remain in education. 1 studying textiles, 1 completing Year 11 & 12, 1 completing Year 13, 4 continue Certificate 4 Business & CHAC traineeships, 1 continue 3rd year apprenticeship in fibreglass, 6 gain employment, • 1 gains Provisional licence • 3 gain Learners licence • 2 get photography mentorships with Living Tasmania Photography company • 1 gained employment with local film production company aDaPICTURES as a sound recordist <p>2007-2008</p> <ul style="list-style-type: none"> • Develop skills and opportunities in literacy & numeracy, computer & digital technology, arts and performance, media and publicity, event management and public speaking • 3 enrolling in Certificate 3 in Community Services, 4 continue in education: Certificate 4 Business & continue with their (CHAC) traineeships, 1 returned to education, enrolling in Literacy and Numeracy course, 1 gained a traineeship as a paper maker, 1 gained grant to pursue photographic exhibition, 6 remain in employment, 1 remains in ongoing retail employment, • 1 organising first annual skate competition in 'Burnie Shines'

<p><i>This is Living and Drive (2007) – connections between young people and elders</i></p>	<ul style="list-style-type: none"> • 2006-2007 - 29 elderly participants taken part in photography workshops with young mothers, 10 seniors share photography collections with young mothers, 14 elderly taken part in the oral history workshops with young mothers, 22 young mothers involved in the oral history, photography and visual archive workshops, 8 young men involved in “<i>This is Living</i>” on stage with elderly community members, chorus of elderly performers formed for the “<i>This is Living</i>” show. • 2007-2008 – 144 elderly took part in interview & photography workshops with young mothers, 13 seniors shared photography collections with young mothers as part of visual archive workshops, 40 young women involved in oral history, photography and visual archive workshops, 30 young men involved in “<i>This is Living</i>”, connecting with elderly community members through skate performance with senior citizens in the show and in the audience, 8 seniors in performance workshops and performed in “<i>This is Living</i>” show.
<p><i>This is Living and Drive (2007) – young people connecting with businesses and others</i></p>	<ul style="list-style-type: none"> • 2006-2007 - 3 participants working with CHAC, tank maker Peter Dixon mentored 1 participant, 2 commenced individual photography mentorship with Rick Eaves, 1 working with Fiona Bakes at Reflexions Dance Studio, 2 working with Burnie City Council Events Department, 10 attended a workshop with Burnie Historical Museum and Burnie Historical Society. • 2007-2008 - Participants continue involvement with mentors and business eg. 3 with CHAC; 1 with Peter Dixon; 2 with Rick Eaves; 1 with Fiona Bakes; 2 with Burnie City Council, 1 working with (traineeship) Creative Paper, Burnie, 1 working with Women Tasmania to write a Small Arts grant. • 2008 - 2 participants employed by Wynyard – Waratah council for youth week workshops, 1 participant employed by Circular Head Aboriginal Corporation, 1 participant employed by Circular Head Rural Health, 11 participants casual employed in editing and media management, 2 participants gained employment in Australian Armed Forces
<p>Other evidence of impact - Nov 2006 and April 2007</p>	<p>Considerable evidence young people benefited from involvement:</p> <ul style="list-style-type: none"> • Leant from being involved - Interaction, communication, commitment, talking in front of people, creativity, photography, confidence skills, speaking in open, working with groups & development of responsibility for people, learnt new things about myself e.g. how to control temper • Areas of interest sparked - Photography, filmmaking, community work with young people, going back to school next year, producing and directing similar projects • ‘Like most about the project so far’ – ‘it was fun, exciting, challenging’ – ‘meeting new people’ – ‘photography, filmmaking, song writing, toy making, doll making,’ – ‘10 days on the Island,’ – ‘It’s given me something to do instead of sitting on my butt’ (John Cully notes).

Table 13: Examples of impact on individual young people

Young people	Project involvement	Challenges faced when 1st joining	Evidence of impact – what has changed for them
Young woman 1	<i>Radio Holiday, Drive In Holiday, This is Living Drive</i>	Referred through youth service. Has 1 child. Low income, living in public housing. Caring for younger sibling. Drug and alcohol problems	Carried out many interviews as part of <i>This is Living</i> . Did a number of presentations with local government association. Sat on a panel with two local MPs. Completed a Cert 3 in Community Services. Now in established relationship. Successfully achieved her P license. Taking on Assistant Director role. Assisted with contact with people for <i>Drive</i> story.
Young woman 2	<i>Radio Holiday workshops, Drive In Holiday, This is Living Drive</i>	Problems associated with alcohol abuse. Problems with care of child. Referred through community group.	Now involved in <i>Drive</i> Project, filming and interviewing. Moved from being shy and unable to socialise, now open, confident enough to perform in public.
Young woman 3	Young mothers project	Referred through community group. Young mother. Lost partner to motor vehicle	Produced photography work for exhibition. Participated in <i>Radio Holiday</i> . Key person helping lead <i>Drive</i> project. Deeply involved in filming of <i>Drive</i> .
Young woman 4	<i>Radio Holiday Drive In Holiday, This is Living Drive</i>	Referred by youth service. Young mother with two children, challenges raising children. Drug & alcohol problems.	Successfully gained P license. Enrolled in textiles and design course. <i>Lucky</i> provides a link to others. Participated in <i>Drive</i> shoots, filming and performing.
Young woman 5	<i>Radio Holiday Drive In Holiday, This is Living</i>	Referred by community organisation. Has 2 sons and has difficulties. Drug and alcohol problems. Father committed suicide. Lost friends to suicide and road deaths.	Involved in film shoots, production, performing and recording stories of seniors in <i>Radio Holiday</i> and <i>Drive In Holiday</i> . Helped lead other young women. Started Cert 3 TAFE course in Community Services. Led <i>This is Living</i> process in Smithton. Took on six months traineeship with Big hART. Worked at CHAC while studying. Worked as leader in contacting families re: <i>Drive</i> .
Young woman 6	<i>Radio Holiday Drive In Holiday, This is Living</i>	Young mother with baby. Recently separated from partner. Suffering Post Natal Depression. Lost friends to suicide and road deaths. Drug and alcohol problems	Involved in film shoots, production, performing and recording stories of seniors in <i>Radio Holiday</i> and <i>Drive In Holiday</i> . Helped lead other young women. Started Cert 3 TAFE course. Led <i>This is Living</i> process in Smithton. Key person in <i>Drive</i> Project. Offered formal Administration traineeship with CHAC. Worked as leader in contacting families re: <i>Drive</i> .
Young woman	<i>Radio Holiday, Drive</i>	Referred from local school.	Worked as Admin Assistant on <i>This is Living</i> . Worked as assistant to young

7	<i>In Holiday, This is Living</i>		mothers. Worked as assistant to film maker, working the same hours of arts workers. Set up 6-month traineeship with Big Hart (<i>This is Living</i>). Now artist in residence at Creative Paper. Successful grant from Burnie Council for Paper Caravan.
Young woman 8	<i>Drive In Holiday, This is Living,</i>	Did not finish school.	Co-curator photographic exhibition at Burnie Civic Centre and Wynyard High. Successful in gaining a grant to hold her own exhibition (WomenTas). Successful in gaining work at Creative Paper and working on a project (Paper Caravan). Now artist in residence at Creative Paper Successful grant from Burnie Council for Paper Caravan wit Frankie
Young man 1	<i>Radio Holiday, Drive In Holiday, This is Living and Love Zombies</i>	Referred by disability service provider. Has struggled with socialising and public events	Took on a paid role in a number of projects eg. Melbourne tour of <i>Radio Holiday, This is Living</i> and <i>Love Zombies</i> . This work has now taken him around the country working. Now is able to participate in full company meetings. He articulates that he has learned "just gotta let the unknown get him" (to have courage when anxiety attacks). Support workers from other agencies describe the impact of his involvement with Big hART as "remarkable ... gone from struggling and isolated to a recognised sound producer with confidence and incredible skill."
Young man 2	All projects since <i>Radio Holiday</i>	Referred from local school, identified as at risk of school non-attendance and involvement in crime. Trouble with reading and writing and anger.	Completed a literacy and numeracy course. Assisted with practical elements of the various projects. Worked as Production Assistant with <i>Drive-In Holiday</i> . Local council employed him in events organisation. Employed on <i>This is Living</i> (next stage). Ran workshops at Wynyard High re: <i>Love Zombies</i> . Remarkd "I used to take drugs as a way to cope with boredom. Now what I do is get my fix working with Big hART."
Young man 3	<i>Drive</i>	Expressed high anxiety & distrust of people. Mental health problems in family	Acknowledging he needs assistance from support services. Is now a filmmaker. Now a disability support worker.
Young man 4	<i>Drive and Love Zombies</i>	Local young person	Taken on leading role in <i>Drive</i> and <i>Love Zombies</i> . Now writing material for both productions. Involved in youth affairs. Has been asked to participate in state-wide youth organisation. Has

			been a co-writer/director of film work Spoke at Council AGM and regularly in communication with local council on youth issues. Running a local skate park event in youth week.
Young man 5	<i>Drive</i>	Trouble with law. Has been barred from hotels. Has trouble with anger and other forms of social trouble. Lost job as a consequence.	Describes his involvement as “well put it this way ... it is the only thing that has kept my interest and I have done in the last six months.” Gained some part-time employment with Big hART
Young man 6	<i>Drive</i>	Struggles with anxiety and emotional distress	Has gained part-time employment (both with Big hART and other organisation). Interested in pursuing art as profession. Has designed a major image for <i>Il Heads Crew</i> clothing line and interested in setting up a logo business.
Young man 7	<i>Il Heads, No Comply 2004, This is Living, Drive</i>	Alcohol and substance use problems	Has taken up guitar. A key skate park campaign representative. Regularly initiated media releases as part of skate park campaign. Is now writing his own music. Has secured work in a bakery and the logging industry.
Young man 6	<i>Drive. Il Heads, This is Living and Love Zombie</i>	At risk of leaving school. Received a formal warning from police for theft.	Took on filmmaking during school based project. Contributed to workshopping of ideas for <i>Drive</i> film Is now a central person in <i>Il Heads Crew</i> . Explained that “before Big hART I would not have been able to talk with someone like you. Since then I have learnt heaps about interviewing people ... now I can talk to anyone and I know they are interested in what I've got to say” While evaluator visiting sent a text to Big hART worker “save me man, come make me work with ya”.

The major challenges confronting the work

In addition to the achievements outlined above, during the past three years Big hART has been confronted by some important challenges. Indeed, the project began with a noteworthy challenge when a key funding submission was rejected and it took twelve months for the appeal to be dealt with. As a consequence of this delay a number of problems had to be dealt with including:

- maintaining relationships with various groups and staff who had agreed to become involved
- readjusting the project to reflect current needs & issues of the community
- confirming and adjusting the various commitments to in-kind support and seeking new arrangements to compensate for changes in circumstances
- nurturing new relationships and filling in people about the project (given the significant turn over of personnel in local government, community organizations and state departments).
- encouraging the participation of young people, given the time lapse between *Radio Holiday* Stage 1 Pilot and the fact that many young people had moved on to other activities.

The nature of the work means that new and emerging difficulties are ever looming and participants are regularly confronted with challenges. This is a reflection of Big hART's dual aspirations of offering support to communities who are 'doing it tough' while helping them create high quality art. This means that participants often bring to the workshops, performances and other sessions social issues and problems. At the same time many were learning new and demanding skills and confronted by the pressures associated with performance and producing work for public viewing. At times the demands related to creating high quality art further exacerbated the weight of all-consuming social and personal problems, magnifying tensions. Indeed the very thing that triggers Big hART's work, the day-to-day struggles of young people and other community members, was the issue that presented the project with some of its greatest challenges.

As one young woman reflected, "sometimes when we were on tour it got be a bit much ... a lot of dramas with kids and annoying partners and finances and things" (Evaluation interview notes). As a consequence, Big hART staff were routinely confronted with dealing with participant's personal and social problems.

As has been noted in other research concerned with Big hART's work⁴, challenges, problems and turmoil are not simply seen as a problem to be overcome—they are also seen as one of the important constituent factors that help the company do its work. The everyday struggles of young people are

⁴ See Wright and Palmer 2007.

routinely used by Big hART workers to help them think about how to contend with life problems and build social maturity. Often stories of adversity become the starting points for young people's writing, photography, artistic production and performance. For example, the everyday pain and anguish experienced by seniors became the content around which creative workshops and the *This is Living* production was organised. During the oral history work young participant's and seniors shared stories of pain often bringing them together. As one young person said, "the interview with ##### got us talking about my frustration with learning art at school and one thing led to another and I've ended up being an artist in residence." (Evaluation interview notes).

As is the case with any production work, during various performances a number of minor 'hitches' or problems occurred. For example, on the Melbourne tour problems with child-care were encountered. As one young person said, "Whilst in Melbourne not everything was organised for the children but we spoke and dealt with the issues as a group." Although none of these jeopardized events, it is important to note that Big hART has a vigorous process for recording and noting these challenges for future reference. Indeed, a stand out feature of the company's approach to creative production is that young people are encouraged to take systematic notes and carrying out a debriefing reflective exercise after each performance. As one young woman testified, regular tour meetings were designed to 'iron out' problems so "if anything goes wrong it is usually fixed straight away" (John Cully notes).

Amongst the most pressing challenges for Big hART is maintaining the momentum and consolidating on the success of each of the projects. As a number of those interviewed remarked, the task of "keeping the work fresh" was always great. One community worker said, "initially I was sceptical and wondered what would happen when young people came down from the high they were on." (Evaluation interview notes)

The project set out to respond to the needs of a range of different people from the Northwest communities. The work involved young mothers, young skaters, young men, shackies, seniors and an array of others. This presented the company with an array of practical challenges associated with different and at times competing interests. For example, the fact that many of the young women had responsibility for the care of children resulted in challenges for others. One young woman commented, "we had some problems with some mothers not looking out for their own kids and girls bitching too much and support workers not having enough chill out time." (John Cully notes).

It would be naive to expect that all participants and members of the community agree and are satisfied with all elements of a project the magnitude of this one. However, it appears that participants were able to express their frustration. As one young woman said, "There were a lot of issues over in Melbourne but I think that they were resolved fairly quickly so good job." (John Cully notes)

Another challenge confronting Big hART is that not all members of the community have the same depth of knowledge and information about the way the company works. As one local government worker said, "sometimes people

in Tasmania don't realise how successful they are ... its wonderful they don't give you the 'have I got a deal for you' sell ... but the fact they don't promote themselves can go against them." (Evaluation interview notes)

Nor was it the case that every young person, young parent and senior person 'participated' in equal measure or benefited in the same way from involvement. One young person acknowledged this point and offered the reminder that "one or two who went on tour were a bit disruptive and probably didn't get anything out of it apart from going on a nice trip away from Smithton." Another said, "some other people didn't seem to take it seriously and didn't make an effort to commit" (John Cully notes).

Another challenge presenting itself throughout the course of the past three years is how to deal with and prioritise the energy of Big hART and its staff, particularly given the requests coming from young people, the local community and others in Tasmania. As one teacher said, "we shouldn't let this (*Love Zombies*) just stay here ... we must let others have it ... but Big hART is only as big as it is" (Evaluation interview notes). According to project reports, at times it proved difficult to maintain the pace of the work and limit things to the three-year timeframe.

Another difficulty confronting Big hART reflects the large degree of transience in the community services industry. Due to long standing problems associated with chronic labour shortages, skills deficits and relatively poor employment conditions in the industry, many local governments and community organisations find it difficult retaining the services of their staff for long periods. As a consequence of this pattern of regular turnover, Big hART are forced to commit considerable time maintaining relationships with staff of its existing partner groups. As one Big hART worker put it, "no sooner have we met and filled in the new person than we hear they have moved on. Establishing new personnel contacts & educating on the project is a time consuming task. Thus the strength of some of the relationships has waned" (Attorney Generals Final Report 2008).

There were a number of positive consequences borne out of the necessity of seeking funding from a range of sources. For example, it resulted in continued contact across community organizations, government departments and funding groups. It also helped the project to carry out work that responded to social need across a range of portfolio areas. On the other hand it also magnified the demands of reporting to a number of different groups, all with different requirements and expectations. As one worker said, it is difficult "keeping the balance between on the ground work and time to dream up big ideas and new strategies" (Attorney Generals Final Report 2008).

Given the growing expenses associated the global demands on fossil fuel, a comparatively large amount of the project's resources were committed to transport costs. This was always going to be the case given the nature of the work with participants living in isolated areas of the North West Coast. However, the timing of the heating up of global fuel prices was particularly disadvantageous to this project (Attorney Generals Final Report 2008).

Section Two

Features of the Big hART approach in North-West Tasmania

An evaluation that merely audits or compares project achievements with project plans has limited value. It is also important to recognise that practice is often contingent and emerges from a range of circumstances, not simply what funding bodies and programme architects imagine at the beginning of projects. As a consequence evaluation of this kind of practice demands tools well beyond the limitations of conventional and prescriptive social research. To understand the use of arts in community development one must become artful (Adams and Goldbard 2001, p. 38), moving beyond too close a focus on 'models', 'replicability', 'best practice' and other dull and one-dimensional rhetoric.

Another challenge confronting researchers and practitioners of Community cultural development is the inclination to 'parachute in' ideas from the literature, or prematurely arrive at conclusions, relying on abstractions dragged from distant places. Often this means that opportunities are missed to see how local people understand things or notice the very thing that sets arts apart (Adams and Goldbard 2001, p. 21). On the other hand, part of the point of an open inquiry is to compare and contrast people's work with what happens elsewhere.

Therefore what follows is a discussion of both what stood out as distinctive about the work in the North-West Tasmania as well as the elements that bore resemblance to similar work elsewhere. This is important because there were many moments when participants, Big hART workers and others provided original ideas and insights. There were other moments when Big hART's work was reminiscent of that which is described in the literature.

The centrality of art, performance and digital tools

The first and perhaps most important observation to make about Big hART's work is that it relies heavily upon and is itself an enterprise in arts practice. The work, described elsewhere as 'community cultural development', involves the use of creativity, arts and performance to help artists, performers, community organizers, funding bodies and participants join together and make changes at the individual, community and regional level. (Sonn, Drew & Kasat, 2002 p. 12). The intention is to help draw out people's taken-for-granted knowledge (Polanyi, 1967) and help them plan for a better future using creativity and imagination (Kins & Peddie, 1996). The objective is to not only produce beautiful art but encourage people to work together to make changes (Adams & Goldbard, 2002 p. 33). These changes can be many and varied. It can free people from the "traps of habit, help [them] see things from a different perspective, suggest connections between varied subjects and transform communities and the way in which government agencies operate" (Mills 2007, p. 36). Boal (2007 p. 13) adds that using performance and arts work can also help to enliven imagination and provide opportunities for people to rehearse for what might be possible.

Impressive in this regard is the way that Big hART starts with what is available in the lives of the people they work with, drawing upon the poetics of groups such as young people and seniors. Here their approach is similar to that adopted by development and community performance practitioners after Augusto Boal and Paulo Freire who start with the language, conceptual themes and ways of expressing that come from what they call 'communities of the oppressed' (Boal 2007; Freire 2007). As the two key architects of Big hART put it, they help create new work from "the naive, ugly originality found when people on the fringes of the society are given the opportunity for self-expression, access to an arts mentor and advocacy in national arts forums" (Bates & Rankin, 1996 p. 28).

Particularly critical in this work is the use the company makes of new media technologies and multi-dimensional theatre and performance. Participants get to experiment with a range of soft and hardware, playfully learning with arts mentors how to use digital cameras, sound devices and manage lighting desks. They record in digital sound recording studios and edit on state of the digital art film suites such as 'Final Cut Pro'. As one teacher said, "these kids are learning to operate some of the most up to date gear in Tasmania ... I'm so jealous." Impressively many get to work directly with professional technicians, most of whom have state of the art equipment they share. For example, during one film shoot a young man was given the opportunity to work with a visiting sound engineer. He expressed how thrilled he was to work alongside a professional 'sound techie', "all of a sudden we have gone from good sound recording into using top of the range gear ... I'm learning so much" (Evaluation interview notes).

Used in tandem with the creation of multi-dimensional arts and performance genres these new and digital technologies have provided possibilities for participants to reconfigure otherwise taken-for-granted ideas about things such as 'youth', 'ageing', young parenthood, rural life and Tasmanian identity. Big hART has drawn on some of the Macintosh led innovations in easy access multi-media platforms. This has allowed them to join an emerging international movement of community-based organizations shifting the balance of representation towards local and independent content.

This innovative use of the new technology and multi-dimensional performance genres is important for a number of reasons. First of all in profound ways these new technologies are increasingly shaping the lives of the groups Big hART has chosen to work with. Indeed over the past five to ten years there has been a rapid take-up of digital technology by young people. Secondly, these technologies are being owned and used by young people. Young people are now picking up and using multimedia appliances such as stills cameras, video cameras, iPods and MP3 players, multi-functional devices. They are also operating 'user-friendly' applications for post-production such as iMovie, iTunes, iPhoto and GarageBand. This is partly because the technology has become fast, accessible, highly portable and more publicly available. Thirdly, young people are learning things through the use of this technology. In fact most young people are now routinely logging on and into a

vast and complex digital culture largely unfamiliar to their parent generations. This world is “symbolic-rich, language-saturated and technology-enhanced” (Hull 2003, p. 232). The associated skills, knowledge and cognitive repertoires that young people are gaining from this are changing the way that they ‘participate’ in the social world. Fourthly, in new and novel ways young people are leading the way in reconfiguring how they are seen by others, forging new identities and transforming global ideas from an ever increasing pool of sources. Fifthly, these social and technological changes provide enormous economic potential for young people who are leading the way as experts in the various creative industries. Discussing this movement Cunningham (2007, p. 19-20) cites the Carnegie Foundation, who suggest, “the new forms of newsgathering and distribution, grassroots or citizen journalism and blogging sites are changing the very nature of who produces news’ ... the 18-34 demographic is creating the inexorable momentum.”

The importance of ‘community development’

Another feature of Big hART’s work is its use of what is often referred to as ‘community development’. To use the company’s language, “as well as trying to help produce high quality art they seek to make a difference in the lives of people who are doing it hard” (Big hART website).

This emphasis on community development has a number of dimensions. As mentioned earlier, it involves the company being led by what is important to participants, particularly taking up and following the themes, views and conceptual ideas of young people, seniors and others who make up the project’s ‘community’. This follows similar work that has its roots in the British community movement. T.R. Batten (1957, p. 1), one of the earliest advocates for community development, describes it as “a movement to promote better living for the whole community, with the active participation and if possible on the initiative of the community.” In this way community development has long been seen to be ‘non-directive’ with people aspiring to work in such a way that locals consent and actively participate in change to improve their lot (see Kenny 2006).

As one youth and arts worker explained, this is done by getting groups of young people to ‘participate’ at a range of levels. Starting from the use of oral history, photography, film and performance young people are encouraged to start leading proceedings. Thus at one and the same time they can “hold a mirror up so they can see themselves while directing the camera to help show others”. One of the directors explains the power of arts in helping young people to start moving into move active participation,

I don’t know of any other way of so powerfully shifting young people than to have them interview each other on film and then play it back. This forces them to stop and look at themselves ... it also lets them take on a role in filming others and start to direct what gets shot ... this works so much better than other youth work methods like drug and alcohol education campaigns (Evaluation interview notes).

Two young men provided a similar explanation in their very detailed description of how film works as a catalyst for social and personal development in various ways. "Well when us crew are filming with Telen it helps us get our ideas out, we have to learn to listen to ourselves and think about the shit we are saying and then do it again ... you also have to learn to listen to others ... like really carefully especially when you are editing ... it helps you practice talking, especially to strangers ... you have to go over things and this helps you remember things... this has helped teach us how to speak to the public" (Evaluation interview notes).

In part this works well because young people were not only the subjects of interviews, they also took on the role of carrying out the interviews with others. They were not only written about, they also became the writers. Their lives were not only 'acted' out on stage, they also became the actors. They literally and symbolically moved to the centre of the stage. It helped create a shift from being the traditional subjects of community work (consumers) to take on new subjectivities (as co-producers). In this way Big hART used theatre and arts as a very practical way of helping to realize what many only claim in their rhetoric, encouraging autonomy and self-direction as well as participation in leadership. It also allowed them to combine the acts of sociality, deliberation and contemplation with performance, bringing young people's private struggles and frustrations "out into the public world where ethical judgment can get at it" (Geertz cited in Conquergood 2007, p. 58).

This technique of using arts to bring individuals together to work on social and community change works in a number of ways to build healthier communities. It helps create friendships, social networks and links between individuals and their broader social environment. For example, the oral accounts recorded by young people often incited a profound reframing of young people's attitudes to ageing. Using arts in this way also helped build the kind of social competencies associated with civic participation. These include the ability to act autonomously, function in socially heterogeneous groups, use tools interactively and create art for public exhibition.

Unique to this kind of community development work is the use of arts to help create social spaces so people have a chance to meet, share meals, encounter each other as human beings, listen to each other's stories and build levels of intimacy not otherwise available. In this way their practice is quintessentially about building community.

Big hART's work is also highly successful in helping create relationships between participants and others in the community. As Big hART like to say, this is the "life-blood" of the work because participants gain so much from being recognized and coming into public attention. As one local government worker observed, "many of these kids I knew as timid, socially deficit or on the outer. When you'd try and talk with them you'd get monosyllabic responses. Now the same kids are talking with the media on a regular basis, presenting public workshops and directing photo-shoots and performances" (Evaluation interview notes).

Respect, relationships and support for participants

As outlined earlier, the Lucky Project encompassed a range of projects and enjoyed the involvement of a number of different groups of people over the three-year period. The extent to which different participants were involved varied considerably. Some moved in and out of all four projects. Others enjoyed an intense involvement in one project. Of course some moved on and had only limited association with Big hART. However, the consistent message from participants was that a leading element in the success of Big hART 's work is the value they attach to building relationships and practicing respect. For example, one young man responded to a question about the ingredients for the success of Big hART by saying,

It's the way we get treated by Tel. Working with him is just like hangin' out with mates. Nothing is ever too much and he is really patient ... he is good at dissecting things into smaller things so you can follow. And he helps you do things that fit in with what you want to do. It's a different way of treating you than what happens at school or the way cops treat you. The way I get treated by police and others in Burnie is like I am 100% a criminal. I own a skateboard so that makes me 100% criminal. There's nothing else to say ... It's all about respect (Evaluation interview notes).

Senior people participating in *This is Living* shared similar views,

the whole thing was very supportive. None of us have any experience in being on stage ... so we made lots of mistakes ... it was very supportive, particularly during the mistakes. It was fun and enjoyable but mostly I appreciated the way that everyone had respect for each other. (Evaluation interview notes).

Others in the community concurred. For example one local government representative said,

Big hART have a very different way of doing things than I see in most organizations. Usually the MOU (Memorandum of Understanding) is the first thing people want to talk about. Sometimes it comes after a 'have I got a deal for you' rant from them. Most organizations trawl for money first, moulding community need to the money that is available. Big hART start usually with a coffee or a meal and a conversation. We then begin by talking about values, beliefs and creative ways of doing things. The organizational stuff happens much later. I find them much more respectful in their approach (Evaluation interview notes).

The positive consequences of this element of Big hART's work does not only stretch to participants. Many artists involved also concluded that respect and the act of reciprocation was important in helping them gain things from their involvement. As one worker said, "the spirit of respect was very much given and received ... as artists we gained much as well giving our time and efforts" (Evaluation interview notes).

American sociologist and writer Richard Sennett has much to say about the practice in his book *Respect: The Formation of Character in an Age of Inequality*. He argues that by-and-large policy makers misread how respect is built, relying on the idea that the poor and welfare recipients need to be 'encouraged' to earn respect for themselves. He says these simplistic prescriptions for self-motivation are not enough to elevate people and argues that we cannot expect people to build esteem if institutions neglect them, compete, accept the culture of market & competition and simply demand that others conduct themselves respectfully. In contrast he suggests that respect is a practice that can only be cultivated in a gift economy. Following the anthropological work of Malinowski & Mauss he points out that respect is diminished when the market is the dominant determinant of social relations. Here, the symmetry of exchange results in people lacking any means of being socially bound to each other. In contrast, a gift economy obligates people to one another, producing conditions that see people reciprocating their debt. According to Mauss (cited in Shaw 2007, p. 129), the gift creates an economy not of altruism but of debt so that gifts must be eventually returned and their value matched. In pointing to the centrality of 'the gift' Sennett describes the kind of practice Big hART adopts.

What this produced was noteworthy. In part it helped participants feel more valued and able to contribute to performances, often during times of considerable stress and personal difficulty. It also helped produce the kind of conditions that nurtured creativity. Some artists, including the company director, thought that this style of respectful reciprocity helps Big hART create 'cutting edge' work (Mulligan 2007, p. 25). A number took the view that their involvement in the project helps to sharpen their own arts practice.

I think the trouble with many artists is they don't get the contact that we do with people ... their performance gets stale, they run out of ideas and they get disconnected ... this [connection] is exactly what you get when working with Big hART, and it wouldn't happen unless the company worked in this way (Evaluation interview notes).

Openness to unintended consequences

As Mulligan (2007, p. 23) has said, "the beauty of the arts is that they can have novel, unforeseen outcomes. This is certainly the case in Big hART's work in Tasmania. As has been demonstrated in the earlier part of the report, there is much evidence that project objectives and other plans were carried out with a great deal of success. However, Big hART's achievements did not end here. In addition to meeting plans to impact on crime prevention, produce high quality art and encourage local government to take on arts-practice, a string of other things happened. In fact, one of the standout features of Big hART is that it has produced well beyond what funding bodies have demanded.

The support offered to groups such as the Circular Head Aboriginal Corporation (CHAC) has had direct and meaningful benefits well beyond the

scope of Big hART's work. For example, the project employed a number of Indigenous people associated with CHAC. In part, because of their involvement in the Radio Holiday pilot project, CHAC applied for funds under the FaCSIA's Shared Responsibility Agreement (SRA) to record oral histories of local indigenous elders and people living in the region. Big hART staff helped CHAC workers carry out this work and publish the oral history accounts in the book "Boots and Billy Cans". One CHAC representative noted, "our relationship with Big hART is a great example of two way or reciprocal working between Aboriginal and non-Aboriginal Australians. We always offer them space, in-kind support and free power and in return our community get linked in to Big hART" (Evaluation interview notes).

Another stand out example of the consequences of Big hART's support for others is found in the work they have done in conjunction with the skate group the *Il Heads Crew*. With involvement from Big hART workers, members of Il Heads have successfully organized a number of annual hip-hop and skater festivals called *SK8 JAMs*. Young people carried out a long-term campaign targeting Burnie City Council over the closure of the Burnie Skate Park. This campaign had many dimensions, involved the organisation of events, creating a sustained media and lobbying strategy, managing an alternative skating venue that operated for 12 months in a space rented by Big hART, working with skate park engineers, builders and local government representatives on the design and building of a new skate park and organizing the official opening of the park in association with the local council. During this campaign the group organized and managed a number of impressive skate competitions, attracting state and nationally recognized skaters. In addition, Il Heads successfully won a grant from the Foundation for Young Australians to carry out a youth consultation in Burnie using film and vox pop as the means of encouraging broad 'youth participation.'

The *Lucky* young parents project, *Love Zombies* and the continued work of *This is Living* represent other examples of legacies that came into being as a consequence of Big hART's work over the three year period. The impetus for the *Lucky* project came out of the weight of needs for play-based opportunities for young women and their children who had been involved in earlier Big hART projects. It was inspired through the opportunity provided when the company was asked by FaHCSIA to find innovative ways to strengthen strong parenting amongst those who suffered from social isolation. Likewise *Love Zombies* has its roots in earlier work, particularly the *Drive* and *This is Living* projects with students from Wynyard High School. This represents one of Big hART's first large scale encounters with schools and has involved working with a large body of the student population creating and performing a school musical while working with older members of their community. Early evidence is that this project has been received very well, stirring up considerable praise and acclaim from young people, parents, teachers and a rich array of people from the community. Particularly impressive has been the response from local councillors who have expressed their desire to meet with the company to talk about supporting future projects. As mentioned earlier *This is Living* also stands as a legacy project. It has developed into a statewide project, involving four local councils around

Tasmania. It is set to play at next year's Ten Days on The Island Festival and will continue to involve young people, seniors, skaters, actors and artists in interviewing, the use of new media, filmmaking and performance.

There were also a number of important consequences of the work for those not initially the principal target groups identified in funding agreements. For example, as discussed earlier, a range of people living in shack communities gained much from the 'Radio Holiday' and 'Drive-In Holiday' projects. Many found the projects helped profile their stories to local and national audiences, offering a forum to make public their campaign to maintain the heritage of shack communities. Over 150 personal histories were archived, creating a very practical resource for economic and tourism development. Teachers claim that the work carried out as part of the *Drive*, *This is Living* and *Love Zombies* projects have "made our work with certain kids so much easier." There is also evidence that community workers and other professionals have indirectly gained things from their involvement in Big hART work. For example, when one emergency services worker was asked to talk about the benefits to young people of involvement in *Drive* he responded, "I can say that *Drive* has been good for our people ... it has really helped our people see the other side of their work, particularly the impact of their work on families." Another involved in road trauma education said, "I can see that some of the film work will be very helpful as a tool for our work in schools ... I've talked to a number of young people who love it because it speaks to them in the language and style they know" (Evaluation interview notes).

Play and taking on 'risk management' culture

The emergence of what can be described as 'risk management' culture in government discourse and community practice presents considerable challenges for organizations such as Big hART. Following the analysis of Beck (1992) a number of writers have noted the proliferation of the idea and culture of risk management in work concerned with community development, particularly work targeting children and young people. As Tait (2000, p. 7) notes, the category of the at-risk youth is perhaps the most profound and formative in youth policy and practice. As Bessant et al. (1998, p. 311) conclude, the effect of risk management in youth work is stark, with not only youth programs being driven by the need to respond to ever increasing risks but also themselves subject to new and flourishing constraints identified variously as 'risk assessment', 'protective practices' and 'duty of care'.

Significant in this regard is the growth in measures to deal with the preoccupation of risk of child abuse, what Tait (2000) calls the most common theme to emerge in the new risk society. There has been a proliferation of research and policy activity targeting the profound and negative impact child abuse has on communities. In response child protection practices and a string of legislative requirements have exerted increased constraints on community organisations.

The category of the 'older person' is also often associated with a range of risks. Typically the elderly are seen as suffering from a range of 'risk factors'

such as of a plethora of health problems, susceptibility to crime and increasingly less able to take action on their own behalf. Indeed, often in the media the aged are seen as those who are vulnerable to exploitation and abuse by youth.

How this plays out for community-based organizations such as Big hART is important. Often community-based projects are seen as the best way of offering something to those most at risk. At the same time the projects are often treated as themselves things that generate 'risks' such as litigation, poor governance and financial peril. Accordingly community-based organisations are subject to strict reporting mechanisms, increasingly detailed procedural obligations and careful auditing processes. The language and culture of community development is littered with risk management and auditing discourse. Nowhere is this more so than in work with children, young people and seniors – the three key groups targeted by Big hART.

Organisations such as Big hART who are trying to deal with or offer something to the most 'at-risk' groups, embrace the value of risk in human development. Rather than seeking to eliminate or reduce risk, Big hART's approach involved seeing it as the element that makes possible learning and change. As one person from the company said, 'risk' is a central ingredient in the success of the company, we see it as a friend not a foe" (Evaluation interview notes).

A recent Australian study of intergenerational exchange arrived at similar conclusions claiming that the impact of 'unbridled risk management culture' in youth work, "makes people lazy, trying to imply that if we fill out the forms and build a set of procedures then we are off the hook ... frightening people away from making careful judgment calls" (MacCallum et al 2006)

One of the ways Big hART have responded to this challenge is through taking on play as a central element in their practice. To see how playfulness is a feature of work throughout the breadth of projects it is worth briefly examining how it works in the *This is Living*, *Lucky* and *Love Zombies* projects.

In the *This is Living* performance work the playfulness of young skaters is the first thing confronting the audience as they walk in to take their seats. They skate poetically, rolling with ease from one skate ramp to another, up and down in beautifully fluid movements, almost carelessly leaning into turns before rolling down towards the other ramp. If one were to imagine their wheels leaving a visible mark of their presence then they would create the symbol of infinity, over and over again as they continue their meditative movements. What this represents is the playfulness of youth, unencumbered by the pressures of adult earnestness. This functions as an introduction to a performance about the loves, passions and desires that are often frustrated by ageing bodies and physical limitations. In a way this playfulness sets up a play about the loss of capacity for play.

As a theatrical device this playfulness of skaters helps create what Turner (1982) calls a liminal space, an in between and betwixt experience that helps

move the audience from their everyday and structured worlds to an experience he calls 'communitas' where they can themselves playfully experiment with new ideas, norms, customs, regulations and plans for our future.

When participants attend *Lucky* workshops the first thing they find themselves doing is play. Indeed the convention is that everyone, parents, children, artists and visitors begin and end each session with play. After an initial session with parents and children playing together they separate so that parents can spend time in arts workshops. Just before the workshop ends parents and children are reunited, often to read a story before returning home. In part this approach is premised upon the idea that in order to care for each other we need to regularly practice play. This is particularly important for parents, many of whom were forced to leave their own childhood as a consequence of the burdens and responsibilities associated with parenting. It is also important to create opportunities for play as it helps draw the attention of parents to their children and create lasting bonds that are rooted in fun. Play is also important as it helps create a liminal space for young parents, many of whom arrive from their every day worlds that are difficult and arduous. This is critical as it helps prepare them to 'shift gears' to do the work of *Lucky*, experimenting with various art forms and producing jewelry, screen-printing, creating blogs and writing for the zine publication 'Scream'.

In many ways a culture of playful practice seems to stand in sharp contrast to a culture of risk management. We often treat play as something carried out by the immature or an activity reserved for leisure or time outside of work. Play is seen as the antithesis of serious work. Carried out in the workplace it is treated as juvenile, with people guilty of it being challenged to 'grow up'. We generally assume that it is the stuff of weekends when we have finished with work and the chores or life. We often see it has something that holds risks and uncertainties, increasingly treated as something to be supervised and practiced carefully.

However, adopting a playful demeanor is a powerful way to combat the insatiable urge to submit to risk management culture and regulate the uncertain. This is because by definition play demands that one takes risks, submitting to fears and doubts. It can involve a great many activities that we often associate with the theatre including pretending to be a particular type of person, portraying a character in a theatrical or movie production, performing a theatrical piece, or creating and performing music. We could also adopt the technical use of the term play, as engineers do when considering the play that exists between two different materials or surfaces. Here, play is the act of movement or causing something to move unsteadily or irregularly over surfaces. Play then becomes the act of metaphorically and literally testing the degree of movement between two things, accepting that varying degrees of looseness are important. All of this work demands the practices of speculation, imagination and experimentation. It is here that play helps build the courage to confront risks and carry on in spite of them.

Participants certainly appreciated this feature of Big hART's approach. People

said things like, “I do enjoy doing everything that is thrown my way”, “it was fun, exciting & some things were challenging” and “the photography was enjoyable and visibly pleasing ... it was fun.” Others noticed the importance of a playful style in workers, “Tel is 30 going on 4”, “Chris is the biggest kid of all”, “you can tell that they really love what they are doing ... and it is infectious” (Evaluation interview notes).

A number of others had astute things to say about Big hART’s use of the practice of play. One community worker said,

Another thing that sets them apart from others doing work with community is that they have fun. Even though their work is very serious they don’t take themselves too seriously. They’re actually good to be with because the fun is infectious (Evaluation interview notes).

For Big hART playing is skilful work that demands a combination of dexterity, talent, cleverness, agility and real knack. Playing with others demands a certain level of civic skill. Indeed advocates for social capital formation argue that the first and foundational moment in civics occurs when children learn to play with others in the family, the school and the playground (Putnam 2000). In this way play can be a useful antidote to social problems, producing conditions that encourage social transactions, and as a practice helping people learn to move from individual to social being. Play, particularly when it happens in association with others, also demands an act of ideological negotiation where body and mind are forced into exercise to help us manage differences in interest and values. In this sense play is concerned with the transaction of meaning at the same time as the interaction of the social, both the cornerstones of civics (Kershaw 2007, p. 78).

Not only did Big hART use play in their work with young people and in various performance and creative projects, it also applied a ‘playful’ approach in its work with the community and other organisations. As has been suggested elsewhere (Wright and Palmer 2007, p. 52) about Big hART and improvisation in community work, it could be helpful to see the whole project as “playful community work practice” or community work as play. In contrast to much community work, Big hART was more prepared to step outside simplistic ideas about what it means to be ‘professional’, instead literally and metaphorically ‘playing with possibilities and solutions.’ Although the work was shaped by acute social problems and serious attempts to ‘deliver’ outcomes, the story of what was achieved is not of an organisation tightly bound by preconfigured formulas or set ways of working. On the contrary, others remarked on the agility of workers. Often using metaphors taken from sport or play, they talked about Big hART as those who refused to allow themselves to be fixated with angst, instead “playing with ideas”, constantly “pitching” possibilities, “throwing up” suggestions and “kicking around” solutions.

Intergenerational exchange

Another important feature of Big hART's work is its focus upon working across the generations and bringing children, young people and seniors together. This kind of work is what in the US and Britain scholars and policy makers describe as 'intergenerational exchange'. In part this is driven by the concern of many that communities are becoming increasingly age-segregated with older groups, families, young people and children moving away from social interaction and proximity (Arfin 2004a). The evidence from the US supports this supposition, pointing out that children and young people are limiting their contact with others when they attend age segregated schools, adults are spending less time with young people in a work environment, and seniors are increasingly moving to housing settings where there are only other seniors as neighbours (Senior Services, 2004). According to Arfin (2004a), this is leading to a range of social outcomes that are unhealthy, including competition for scarce public resources, growing self interest, stereotyping, the creation of environments that are breeding fear and discrimination based on age, some social anxiety and a loss of significant social and intellectual resources for younger people. It is also leading to a further spiralling of age segregation, with the cost of housing and living expenses in exclusive age communities making it increasingly difficult for families and young people to afford to live in them (Arfin, 2004b). In addition, communities where age segregation is growing are finding it difficult to recruit young workers and build service industries for the aging (Arfin, 2004b). At the same time, older people are increasingly becoming alienated from their families, often locked away from involvement in public life as a consequence of feeling at risk of violence and crime (Kaplan, Henkin & Kusano, 2002; Newman, Ward, Smith, Wilson & McCrea, 1997).

The asserted benefits of intergenerational exchange are many and varied and include the idea that they help instil important civic values (Woffard 1999, 92), strengthen mutual understanding (Berns 1997), rebuild social networks and create inclusive communities (Granville and Hatton-Yeo 2002, 197), increase tolerance, a level of comfort and intimacy between the old and young and dispel clichés and myths about the aging process (Manheimer, cited in Intergenerational Strategies 2004). In part, this is because intergenerational work demands that members of a community build common bonds, and discover shared life experiences, challenges and problems (Larkin, Newman and Manheimer, cited in Intergenerational Strategies 2004).

Despite the fact that intergenerational exchange is relatively new and underdeveloped in Australia, Big hART has adopted the practice and made it a cornerstone in its Tasmanian work. In fact their work in 'Radio Holiday' was recognised and included as a case study in a national Australian study. This research concluded that despite the rhetoric about a 'whole of community approach', there are still few examples in Australia of social programmes that are able to bring the young and old together (MacCallum et al 2006).

The intergenerational elements of Big hART's work emerged when early in the 'Radio Holiday' project it was recognised that "working with young people

in isolation is not realistic, as each young person is part of a family and/or a community, and exposed to a diverse range of influences across generations” (Final Report). During the project’s development phase it was decided to adopt “a natural whole of family approach” where young participants could explore a range of difficulties they were dealing with through a ‘family holiday’ experience with local shack community members acting as both hosts and subjects of young people’s work.

Following on from the success of bringing together young people and elderly shackies, Big hART continued with the theme of working across the generations. This has been put into practice in a number of ways during the past three years. Senior people have taken on mentoring roles, providing personal and social support and assisting young participants in various elements of the work. For example, one local businessman has provided long-term support to many young people throughout the past four years, offering work, taking part in many of the projects and acting as a key production mentor building many props and stage settings. Another senior local artist has taken on a role of arts mentor to two young women, initially offering them work as an assistant and then, upon retirement, encouraging these two to take on her role as artist in residence.

The reverse also happened with young people offering practical support, even mentoring to some senior people. For example, during the workshops as part of the *This is Living* project young people visited the homes and care accommodation of seniors, reading to them, keeping company, producing portrait photographs and helping document their stories. Indeed many elderly people found the process of working together invigorating. One person involved said, “watching the young skaters was wonderful, they have so much life and energy and it made the whole thing worthwhile” (Evaluation interview notes).

Many of the projects have themselves been intergenerational in their content and substance, examining and throwing up for public consideration topics relevant to the development of intimate and long-standing relationships between the young and elderly. Indeed, in one way or another each of the performances deal with the complex and intertwined struggles associated with ageing, from childhood, youth, parenting and later years and death.

For example, as the following press release demonstrates, intergenerational struggles are confronted in the performance of *This is Living*,

This Is Living is a major new theatrical work by leading arts and social change company BIG hART ... it is a compellingly dark comedy about ‘the right to live’, ‘the right to die’ and ‘the right to have sex when you’re old and ugly, in a world obsessed with the new and youthful’ ... it follows 3 lives well-lived and almost over in their discovery of an unwitting ménage-a-trois (*This is Living* press release nd)

Furthermore, Big hART adopted an approach that involved the intergenerational use of space. This happened on stage and in the places

where workshops, events and activities took place. The Circular Head Aboriginal Corporation is one example of how this happened 'off-stage'. The building was regularly used by Big hART for workshops. As a consequence young people often shared the same space with elders. This meant that during breaks in workshops young people shared connections with seniors over cups of tea and lunches. In this way unforced natural connections were made. This unobtrusive contact was further strengthened by more structured encounters during interviewing of elderly people by young mothers. Later, during the *Drive* Project, the same space was used in a similar way when police and accident professionals were interviewed about road trauma and accidents.

Using arts and performance in this way encouraged people to come together despite the fact that they often harbour fear, disdain and trepidation for one another. As Big hART explains,

the projects consistently encourage participants of all ages to connect with one another in various forums, to emphasise that no one lives in isolation from one another. This is in keeping with the Big hART motto 'it's harder to hurt someone if you know their story' (Big hART website).

Many commented on how this is not something they have opportunities to do very often. As one young person said, "Most of the time we think old people are scary, just waiting to die and they all hated youth ... that was mainly because I didn't get to know many." In contrast to their typical experience, seniors were able to sit with young people, recollecting their hopes, aspirations and desires and drawing out from memory how it was to be young. At the same time, often on the same stage or as a part of the same project, young people were able to show how their interests, loves and interests are normal and commonplace. This worked in such a way as to interrupt taken for granted ideas about aging. As one young person said, "I used to think old people smelt bad ... I learnt that they are lovely people with so much to tell. They're just like young people wanting to get out there ... I'd like to be old." As this so beautifully demonstrates, bring together seniors and young people provided a tonic to counter the distrust that many have for the other generation.

Staffing, longstanding involvement and flexibility

Another signature of Big hART's approach is the importance it attaches to recruiting skilled and respectful people and in spending considerable time in a community. Nowhere is this more so than in its work in the North-West of Tasmania where the company has its roots and is firmly based. This has become another standout feature of the company.

This was something that others noticed and appreciated. For example, when asked what made the company different from other organizations that carry out arts production work one young man identified its steadfastness in remaining in the community. He said,

we (members of the company) come from here man ... you look at the main people, Tel, Bron, Chris and Scott ... we live here so we ain't gonna stuff things up ... it is what really sets the company apart from others (Evaluation interview notes).

One representative of a welfare organisation concurred, saying,

Part of the Big hART model that is so impressive is that they have a real emphasis on peer support work ... they have young people working with young people ... they are locals working with locals (Evaluation interview notes).

Another community worker said,

One of the reasons why they have had such a big impact on the community is that they are present in the community ... they are genuine in the real sense; they are genuinely here and for a long time (Evaluation interview notes).

Not only is this important for participants in the projects, it also made it possible for Big hART workers to get to know local organisations, local councils and services providers. As a consequence, they were seen by people as "friendly", "kind and good natured", having the "right personalities to guide people", "young and importantly interested in music, skating and the stuff that kids love" and "very approachable".

To a considerable extent this was only possible because of Big hART's success in recruiting talented and competent staff. This is doubly impressive when one considers that, due to the nature of the work, staff need to be adept in both community work and arts practice. As one local government worker noted,

Big hART's achievements are even more notable when you think about how broad is their skill-base. Some of the group are equally skillful as youth workers, filmmakers, community advocates, producers and publicists. This is particularly impressive when you know how difficult it is for us (local governments) to get good people in a community sector with such skill shortages (Evaluation interview notes).

Another picked up on the dexterity of workers,

Often on any given day they can be supporting young people in the court system or helping them with sorting out benefits. Next thing you know they are behind a camera. If you're not on the ball you miss seeing them change to sit behind the sound desk. Go back to their house with them and you'll see them writing a funding proposal (Evaluation interview notes).

Connected with this is Big hART's ethos in relation to maintaining professionalism without taking on the pretense and authority of the

'Professional'. As has been noted elsewhere "Big hART were more prepared to step outside their official roles and functions as 'directors', instead literally and metaphorically sharing the stage with the community" (Wright and Palmer 2007, p. 52).

This emphasis on long-term involvement in a community and the fact that the project has roots in 2004 has also helped Big hART provide a range of opportunities and see to it that young people can move through a process of developing their skills. Some participants spent time involved in one project and then moved on to other things. However, many were able to move in and out of different projects, at times using one to spring board into another in various ways. This has made it possible for some young people to grow socially and technically, moving from participants with little autonomy to taking up jobs as mentors, support workers and assistant producers. The length of the project has also helped make it possible for a number of young people to make the transition from participant to worker. For example, a number of young mothers who were mentored during the *Drive-In Holiday* film shoots during the first year have since joined the crew and become production coordinators and unit managers on the young men's intensive film shoot for *Drive*. One young man who has been involved for many years said, "sometimes I get paid for my work and some times I work as a volunteer ... but I am now a proper part of the production crew for things like *Love Zombies*" (Evaluation interview notes).

Another feature of the approach was Big hART's steadfastness in maintaining a low worker to participant ratio during its workshop and production work. Often this meant that someone from the company could work closely with two or three young people. This was an exceptionally important decision given the high needs of many of the participants. It was also critical because often the demands of production were great, making it even more important for staff to ensure that work was kept on track while participant's were well supported.

This decision also made it possible for Big hART workers to 'stretch' the individual participants, extending their opportunities, skills and efforts well beyond what would have been possible in a larger group setting. It was obvious from observing the work on the *Drive* and *Love Zombie* projects that participants were expected to push themselves. One local government worker made this observation,

I was gob smacked when I saw the way these guys worked. They didn't just indulge the young participants, making sure they were having a nice time. They don't treat young people like they are extra sensitive or need special treatment. They really push these kids ... they let them make mistakes but they don't let them get away with half-arsed attempts (Evaluation interview notes).

Another concluded that young people's interest in the arts could only have emerged as a consequence of intense contact with people outside their limited network of social contacts.

To hear these young women talk about going to an arts festival in Melbourne or Adelaide was amazing. I remember them from before they did Big hART and I can tell you this was not what they talked about. This would not have been possible unless these young women had spent a lot of time, one on one with Big hART staff (Evaluation interview notes).

The strategies for establishing this level of intimacy with young people are varied. However, there does appear to be a consistent approach taken. Initially, contact is made during what Big hART has described as the 'engagement stage'. Young people are encouraged to come to workshops that are set up as barbecues, film making excursions or involve art making. This helps people feel less self conscious and awkward about their involvement with 'strangers'. Following this engagement stage, a project launch is often used to spark and excite the interest in participants. As Big hART suggest, this "becomes the first opportunity for participants to be publicly applauded and acknowledged through the audience, media and creation of the art." Often friends and peers are invited and in turn observe the project without feeling any obligation to join. The energy, public attention and prestige associated with audience, applause, and the excitement created by media attention, lights, cameras and the attendance of one or two celebrities helps further fuel young people's interest. Following this Big hART build the excitement and aspirations of young people when selections are made for particular roles. This process both engenders young people's participation and also begins to help provide a "turning point in terms of their perception of themselves, their commitment to the project (and thus diversion from harmful behaviours) and the broadening of their horizons" (Attorney Generals Final Report 2008).

Another feature of Big hART's approach is its decision to build into the staffing structure the employment of participants and encourage young people's involvement in other work. This meant that young people and some seniors were employed by the company to carry out a range of roles. As they maintained their involvement and demonstrated their commitment through voluntary work, participants were offered jobs as support workers, child carers, administrative duties and in various technical and production roles, particularly on tour.

In addition many organisations involved with Big hART have taken on participants as workers. For example, participants who took part in interviewing elderly people in *Drive-In Holiday* and *This is Living* have "gone onto become disability and elderly support workers, directly applying some of their skills they learnt on the project". As mentioned earlier, young people have gained work in a range of settings.

Another feature of the style of Big hART reflects the importance workers place in maintaining a flexible and responsive approach. Their approach is to begin with a plan while being sensitive and astute to the possibilities and opportunities that materialize. As the company has observed, this is most important when working with young people who have not responded well to institutions and approaches that have been overly rigid,

to engage participants, and particularly for the most marginalised young people, it is imperative to start where they are and move with them away from dependency towards participation. Big hART often begins with street work, dealing with survival issues, before moving on to more formal workshops (Attorney Generals Final Report 2008).

This was certainly confirmed by young people when they were asked to talk about the things that made the work successful,

I think it is because they are flexible ... I don't mean they let you do anything you like ... so flexible that everything turns to jelly ... I mean that they can think on their feet, roll with the punches and do things differently (Evaluation interview notes).

This is clearly an approach that focuses on drawing upon young people's strengths and positive interests. As the following example demonstrates, this is a style that is sensitive to the way young people frame their world. When a request was made from a potential funding source to reformulate *Drive* to make it part of a 'say no to drugs' campaigns, one worker responded by saying.

In my opinion it is more effective to deal with these issues (things like drug and alcohol intervention) in subtle ways – keeping art and creativity as a positive focus as to what the group is pro, rather than advocating for it to be counteracted. This approach is very important to engaging those most in need of drug and alcohol intervention for generally these particular kids are very fond of their drug and alcohol use and are not in a fit state to reflect on their situations with maturity and objectivity. Advertising a (say 'no' to) drug and alcohol stance would only serve to deter many, if not most of those in the target group. (Telen Rodwell email to colleague Nov 2008)

In this way the approach to community work is similar to 'improvisation' in stage performance. According to Farmer (2005, p. 1) in improvisation actors are taught to free themselves of the need to have complete control over the performance. Far from being something that needs to be fixed, managed, immediately resolved or perhaps covered up, the experience of 'not knowing' is precisely what is necessary for improvisational performance.

In improvisation actors are also taught that their response in a performance depends entirely on context. To be sure, the very act of improvisation is not possible to completely script or generate in a formalistic way. Actors need to be skilled in relating 'with regard' to the previous speaker and those around them. Each speaker or actor has to see the utterances and actions of those who come before as "a good offer" to be built upon (Wright and Palmer 2007, p. 51)

Interestingly many of these same features are present in the practice of skaters. Skating is fundamentally an artful business. It demands of the artist

the ability to put to the test their skills of dexterity. It is also an act that relishes risk. In a way it involves 'designing in' obstacles so that the skater can test and move beyond their limits. Indeed where there are no obstacles, no rails, no edges, or other potential impediments, where this is no risk, there can be no skating. These are the very things that allow the skater to produce momentum and movement. These are the things that make possible the principal activity of skating, a controlled change of course. To be a skater is to be confronted with looking over the edge, gathering courage and launching off into a dangerous maneuver. By definition it literally involves embracing risk. The more skilled the skater the more capable they are when confronted by a range of natural and built obstacles. Far from being a hindrance or danger that needs to be eliminated, managed or evened out, the skillful change of course is precisely what makes skating what it is.

Skating is also poetic. Audiences of *This is Living* and *Love Zombies* are welcomed to the performance by the rhythmical, graceful and flowing movements of young skaters. After a few minutes they find themselves captivated and in a meditative state, mesmerized by the ebb and flow of skaters rolling up and down the half pipes. Indeed one young man made the profound observation that one Big hART person (a skater himself) "works like he skates ... he's always on the look out for a rail or a lip to help him get more power ... when he's skating he's into it ... and he always skates with us" (Evaluation interview notes).

Skating in tandem with others also demands other sets of talent. Skaters learn that their response on a ramp or skate park depends a great deal on what others are doing and where others are skating. The most expressive of skating sessions often have people moving with precision in close proximity. However, the act of skating in unison is not possible to completely control or prearrange. Skaters then need skills in improvisation, skating 'with regard', and conscious of the conditions around them.

So in a number of ways the literal act of skating, central in a number of the projects, stands as a metonym of what Big hART seeks to encourage in its participants and a metaphor for its own practice. Big hART has sought to encourage young people to carry out a controlled and confident change of course in their life. Workers have had to learn careful timing and think consciously about of their use of space. The work constantly demands negotiating bumps, shifting ground and obstacles with courage. Indeed Big hART workers used skating terminology to illustrate the work, describing various moments as 'skating on thin ice', at times 'off the wall', and regularly feeling 'on the edge'. Important in this have been an attitude of respect towards skaters and recognition of the fact that the act of skating is not as 'anti-social' as is often claimed (Weller 2006).

Conclusion

Establishing and carrying out social programmes aimed at improving the lives of communities is very challenging and is frequently difficult to assess. Nowhere is this more so than when testing out novel approaches such as the use of arts and cultural development to impact on crime prevention.

However, in this case the evidence demonstrates overwhelmingly that Big hART has managed to deliver consistent and solid achievements to the communities of North-West Tasmania. Without question Big hART has achieved its key objectives as outlined in project plans. In addition, a number of important unintended and positive outcomes have been realised. In particular the Big hART team has established broad contact and worked intimately with considerable numbers of children, young people, seniors and others in the community, promoted the programme well and produced some startlingly beautiful and high quality arts, performance and creative productions.

Most impressive has been the breadth of social consequences that Big hART can lay claim to generating. For example, it is clear there is a correlation between the work of Big hART and other socially beneficial outcomes such as participation in education, employment, social and behavioural change in individuals, increased youth involvement in community service, social connection, the capacity of local agencies to extend their contact and reach, and young people's involvement in the arts. It is also the case that many of the features of Big hART's approach mirror many of the features of 'good practice' as they are discussed in the international literature. Its work is genuinely community-based, with many successful examples of participants and community members taking on central roles in planning. It routinely works closely with other local organizations, particularly local governments. It has carried out an assortment of projects, each using multi-methods and offering participants considerable choice. The company's long-term involvement in the region stretches well beyond the three years. Its use of creativity, arts practice and performance have made the company well recognised nationally in the fields of community development and in the arts. Particularly impressive in this regard is the fact that the company has managed to produce four high profile performance pieces touring across the region and nationally. All of this has occurred with participants joining nationally acclaimed artists and performers in the production of high quality art.

Big hART's work in North West Tasmania is enormously impressive. While the approach they use is characterized by playfulness, fluidity and spontaneity it is also carefully organized and well disciplined. The company has a remarkable repertoire, drawing upon an assortment of technologies, many different community work strategies, a combination of arts and performance methods, a breadth of support people and an array of artists.

The work is beautiful, intelligent and moving. More important than this, the work makes a difference.

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Appendix 1 Various Project Plans and Contracted Obligations

Office of Crime Prevention – National Community Crime Prevention Programme: Project Objectives:

Objective No.1: Engage 6 LGA's and interest them in using alternative strategies for crime prevention

Activity	Performance Indicators
Build on existing relationships with local councils & communities	Community consultation & engagement. Councils involved in project communication outlets (newsletters, phone calls, letters). Increased request for information from local councils & community groups
Provide high profile events/tours to council areas of arts outcomes	Involvement of council & community through set up & attendance of event
Provide media opportunities to publicise local councils involvement	Media stories focussing on council involvement with Big hART

Objective No.2: Engage young mothers and those at risk of early pregnancy in workshops to help divert them from crime, substance abuse and domestic violence.

Activity	Performance Indicators
Contact & engagement through referrals from relevant service providers & street/youth work & self/peer referrals	Contact with 31 young women and children made
Workshop Stream 1: Running focussed, creative skill based workshops	Consistent attendance of the core group at workshops
Workshops Stream 2: Creative early childhood focussed workshops with an early intervention focus for the prevention of family violence and health & welfare dependency cycles	Consistent attendance of the core group at workshops – both mothers and children
Public, high profile showing of the creative material made through the workshop process	Event staged, attended and receives positive public, media & peer acknowledgement

Objective No.3: Build relationships between young women and the elderly, through task based workshops, to increase trust, assistance and decrease in fear of crime

Activity	Performance Indicators
Contact & engagement of older citizens from range of backgrounds including independent living, nursing hostel care etc	Involvement of group of 15-30 older people (participating with the established group of mums & kids)
Running of workshops in aged care facilities, homes & Creative Living Centre – facilitated by young women exploring the narrative of the elderly	Growing friendships between the young women and the elderly & openness of aged care facilities to participation in the workshops
Young women interview & record stories of older citizens & build intergenerational	Both groups providing concrete evidence of support between the

relationships that provides support for the elderly & young women	older citizens & young women
Implementation of strong media strategy designed for maximum exposure of alternative crime prevention strategy to create the cultural shift	Media hits recorded and collated
A public showing of the traditional theatre piece culturally appropriate to older citizens entitled "This Is Living" including material based on their life story	Theatre piece staged in local community with strong public attendance and council support, then toured to 6 LGA areas.

Objective No.4: Build relationships between young men at risk of suicide, the elderly & young women, through workshops, to divert them from crime & violence

Activity	Performance Indicators
Contact & engagement with young men at risk of mental health disorders and/or suicide, through referrals from relevant service providers and street/youth work	Contact with 30 young men made
Workshop Stream 1: Running task focussed creative skills based workshops	Consistent attendance of the core group at workshops (participating with young mothers & elderly group)
Young men interview & record stories of families affected by road death, older citizens and their thoughts on death & young mothers. Film created by the team	Evidence of groups working together on project
Implementation of strong media strategy designed for max exposure of alternative crime prevention strategies to create a cultural shift	Comprehensive media strategy implemented with strong hits locally and state wide
A public showing of the film produced about the narratives reflecting the collected stories. Film entered into festivals and competitions	Filming is shown with wide public attendance

Objective No. 5: To pass on key learning and information to six other LGA's.

Activity	Performance Indicators
Keep local government informed	At least three contacts with each local council – 1 per year minimum
Invite key people from the 6 LGA's to visit the project for a learning experience	Invitations sent to key personnel throughout project
Make evaluation material available to local councils	Councils will be invited to share this information

Big hART Tasmanian Regional Engagement Strategy - The Australia Council for the Arts

The objectives of the project:

1. To engage individuals facing specific issues of marginalisation within their local communities, in a Big hART project which creates high quality art
2. To engage the local communities and their local government in creating local solutions to the issues they face, driven by the process of making high quality art
3. To work across government and across portfolios to have input into the development of social policy around the issues faced by the community and captured through high quality art
4. To engage in research and development of a 25yr legacy strategy
5. To evaluate the strategy

FaHCSIA - Mental Health Community Based Program Project

Key task	Strategy
Engage up to 30 young men suffering/at risk of mental illness in arts based workshops	Seek referrals from community stakeholders & partners; conduct 'street' work to build rapport with and engage those most marginalised.
Drive film shoot – bringing professional artists together with at risk young men.	Run workshop program, 2-3 days/week. Task focussed & skills based digital IT w/shops: focus on filmmaking (film studies, camera operation, editing); interview / personal storytelling techniques, poetry; website & online archiving; sound design (sound gathering, recording, music composition, both digital and manual).
Drive Project Launch	Film material presented at development stage, together with live music. Young men compare the event. Funding partners and community stakeholders invited.
Drive film post production	Continuation of workshops, with a shift in focus from field trips, to editing, collation of sound track, addition of graphic art.
Drive Film premiere & tour	Premier the film at Metro Cinema in Burnie & tour to regional and remote areas of the North West Coast, including multimedia installation and discussion panel involving key young participants.
Develop logo and brand for the project.	Work with graphic designer.
Develop media strategy.	Target local, state and federal media, and develop a timeline for the dissemination of information. Develop press release ideas & headlines according to the project plan and timeline.
Engage participants.	Disseminate press releases to local media outlets to advise of the project and workshops program, inviting young men to participate. Promote the program through local networks. Meet with partners and stakeholders.
Promote the project launch.	Disseminate press release to local, state and federal media outlets. Use the launch as a platform to generate

	greater community enthusiasm for the project, but also to raise awareness of the issues surrounding young men and mental health on the North West Coast. Invite key dignitaries and ministers. Promote the project as an important and alternate model for addressing such issues.
Promote the Film premiere & tour.	Develop promotional materials including posters & flyers & information pamphlets. Disseminate press release to local, state and federal media outlets, to generate audiences for the premiere and tour. Involve participants with the media, arranging for radio & newspaper interviews to ensure that this is a 'win' for them. The participants will be encouraged to utilize their links through various internet networks - eg face book, my space, you tube - to promote their project outcomes to peers as well as directing traffic to the website for further exploration of the subject matter.
Promote the web based education toolkit.	Launch the "Drive" website as a model arts & education/information mental health resource to share with other arts, community & mental health organisations nationally.
Review the film & multimedia installation	Arrange for media reviews of the film and project. These are valuable tools in the evaluation of the project.
Generate broader exposure for the film	The film will be widely distributed to festivals both interstate and overseas with the aim to generate broader exposure and success.
Develop strong relationships with stakeholders	Engage in meetings with key people, such as police officers, mental health professionals, and high schools to keep them informed of the project.
Establish a reference group	Identify key people and supporters that can act as a reference point for various aspects of the project: support with mental health issues; support with referring participants back to education or employment; support with putting on events. The group will meet in the lead up to specific events, but will otherwise play an informal support role as needs arise.
Seek referrals from stakeholders.	Inform stakeholders of the commencement of the project and seek appropriate referrals. The Drive project already has relationships with many stakeholders, including, Wynyard High School, Burnie High, Parklands High, Child & Adolescent Mental Health Service North West, Parkside Mental Health, North West Residential Support Services, Circular Head Aboriginal Corporation, Youth Justice and the Two Heads Crew, a proactive group of local young men.
Collaborate with stakeholders on the needs of particular participants	Refer participants to appropriate services where need be. Given that the Drive project is an arts based mental health project, our strategy is to link participants in with other relevant services to ensure an integrated approach to the individual needs of its participants.
Ensure stakeholders are always kept abreast of the project and are rewarded for their input and investment in the project	Invite stakeholders to all events; share good news stories with stakeholders; give stakeholders a tangible piece of the project, such as photos, CD's, DVD's and records of promotional materials.

<p>Engage up to 30 young men suffering/at risk of mental illness in arts based workshops.</p>	<p>Develop and implement a workshop program that is arts based, task focussed, and desirable to at risk young men. Engage the participants in the making of a film that is by band about them. Use the workshop program to encourage help seeking behaviour and to encourage participants to reengage in education and employment by connecting them into the services network.</p>
<p>Pre production focus on film studies, story telling and techniques; Film shoot, focus on camera operation, sound recording & interviewing; Post production, focus on editing, sound/music design and graphic design.</p>	<p>Use a community cultural development, participatory arts model in the making of the film. Draw on the skills and collaboration of a broad range of arts professionals, such as graphic designers, film makers, web designers, sound engineers & sound designers, using guest artists throughout the workshop program.</p>
<p>Produce, tour & distribute a film to generate awareness of mental health issues amongst young males, as well as installing a website that allows the further exploration of the project outcomes.</p>	<p>Widely promote the film and website according to the above mentioned media and promotions strategy, ensuring that it is thus broadly viewed and distributed. Ensure that the project and film receive a high media profile at local, state and federal levels. Encourage community discussions about mental health issues and suicide by engaging in social policy debates and forums.</p>
<p>Produce a website and education kit; collaborate with other stakeholders and organisations on legacy projects.</p>	<p>Conduct web based workshops such that the education toolkit is produced by participants themselves, thus retaining relevance to the target group beyond the life of the project. Discussions on a legacy project have already begun with the Foundation for Young Australians - this could result in a project involving young men that grows from the Drive project.</p>

Department of Transport and Regional Services - Regional Partnerships Programme

Milestones:

	Activity Milestone Description	Completion
(i)	Building IT skills in regional communities – workshops 1) Secure workshop resources, including sound engineers 2) Establish workshop schedule 3) Identify participants and commence workshops 4) Research and development into long term sustainability, capacity building and exit strategy commenced 5) LGA and Cradle Coast meetings commenced	1 Sept 2007
(ii)	Capacity building through Tasmanian regional tour event production 1) Complete regional tour of Tasmania Creating tools to promote the region nationally 1) Short films developed 2) Short films released in local region	1 Feb 2008
(iii)	National promotion and event planning 1) Tour schedule finalised involving at least one relatively high profile interstate location with potential to showcase the short films and achieve the targeted regions development objectives	1 June 2008
(iv)	National promotional event delivered 1) Complete interstate tour Website, archive and sustainability 1) All material archived and placed on website 2) Website launched 3) Relevant requirements of exit strategy completed 4) Workshops completed 5) Evaluation reports completed and distributed.	1 Sept 2008

Outcomes and performance measures:

	Project outcome	Performance Measure
(a)	Stimulate sustainable growth in the North and North West region of Tasmania through increasing project participant's numeracy and literacy as well as computer, artistic, digital technology, media, event management and presentation skills. This will lead to beneficial employment outcomes for the individuals and the region.	Workshop and activity reports completed over the 12 months. These reports will assess participants in the following areas: skill developments, their changes in social, education and training and economic participation levels, employment status and prospects, education status and prospects.
(b)	Stimulate sustainable growth in the North and North West region of Tasmania through increased engagement of marginalised young people in regional society	Levels and types of engagement with region's social support service providers. Decrease in risk taking behaviour such as dangerous driving or substance abuse as reported by project partners.
(c)	Stimulate sustainable growth in the North and North West region of Tasmania through improved social networks.	Number of participant young people connected with number of community elderly. Strength and number of connections between participant

		youth and leaders and members of the general and business community.
(d)	Stimulate sustainable growth in the North and North West region of Tasmania by promoting through art and media its remote Indigenous and social histories, artistic and media capacity and general attractiveness as a destination.	Media hits and enquiries. Number of promotional activities requested and undertaken. Tourism Tasmania recording an increase in tourism as a result of promotional activities. Indications of increased interest in NW as a feature film location.