This is a brush that brings new colour to my life

An evaluation of the FIVE project

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“This is a brush that brings new colour to my life”: An evaluation of the FIVE project

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UNLOCKED
So many stories within these suitcases: spilling out and mingling, joining, becoming part of other stories. So many stories in the hands and heart of those who create the artworks: arising, taking form, growing. And even more in the air around as each story awakens another in the hearts of the beholder. And the stories come out to play and dance and sing and express themselves, never to be locked away again. (Participant, written in visitor’s book, FIVE Busselton)
ACKNOWLEDGEMENTS

The evaluation team for this project consisted of Natalie Georgeff from DADAA Research & Evaluation, and Associate Professor Peter Wright from Murdoch University. Peter was contracted by DADAA as the chief investigator designing the evaluation and providing a conceptual and theoretical framework for it, conducting fieldwork, running workshops for stakeholders, providing advice and expertise. Natalie works at DADAA part-time and was the co-investigator.

We acknowledge and thank the participants, communities, and project partners for their willingness to share their thoughts, feelings and creative products with us. We also acknowledge those indirectly involved with FIVE who agreed to participate in focus groups, individual interviews, or surveys in order to explore issues surrounding the role of the arts in relation to health and wellbeing.

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Executive Summary

This report provides an evaluation into the FIVE project, a partnership between DADAA and Rio Tinto run between 2013 and 2014 in five different communities across regional, rural, and remote Western Australia. This project was designed to raise awareness of mental health particularly targeting FIFO workers and their families through arts practice.

The methodology for this review incorporated qualitative and quantitative measures including Most Significant Change, in-depth interviews, focus groups, as well as ethnographic fieldwork. Media reports, blogs, and artefacts were also reviewed. Surveys and descriptive statistics were used to highlight different elements of each project component.

The results find that the project was successful in building both the depth and breadth (size and density) of social connections, that is, connected belonging, as well as improving wellbeing through self-expression. This outcome is key in the context of contemporary understandings that social and relational factors are critical for good mental health, mitigating against social isolation, social fragmentation and illness, and consequently building resilience against mental illness. In addition, skills were developed and knowledge built in individuals, communities, DADAA and Rio Tinto. A number of challenges are highlighted.

The report recommends that future projects:

- occur over longer time frames
- are embedded in the community
- be better resourced, noting the diversity of resources required for success
- that the role of the creative producer be strengthened
- that future projects have cycles of information sharing and review resourced and built into the project life cycle with all stakeholders present
- that the improved knowledges and practices be purposefully built into future project work
• that the work developed through the project be **developed into multi-media** products that can be shared more widely recognising the different audiences to it

• that key Arts, Health, and Corporate organisations act as **key advocates** for this work

• that DADAA provided **workshops** alongside their presentations of the work educating the field

• that Rio Tinto continue to provide **leadership** in the field through key personnel

• that mechanisms be **established** between the CACD communities, artists, and the corporate sector exploring further opportunities for sharing practice, ongoing dialogue, professional development and future collaborations.

Finally, the report underscores the inadequacy of behaviourist models and approaches to mental health.
INTRODUCTION

Background to DADAA

DADAA is a not-for-profit community arts and cultural development (CACD) organisation, focusing on creating significant positive social change and opportunities for those with a disability or mental illness. Based in Fremantle, DADAA offers targeted arts and cultural programs in almost 50 Western Australian communities.

DADAA works through a model of local and cross-sector partnerships that bring arts and health together to effectively respond to community needs.

Established more than 20 years ago, DADAA is one of 14 Key Producer organisations funded by the Australia Council for the Arts and is a multi-award winning organisation.

Background to the partnership

Rio Tinto and DADAA have worked together since 2002 on community arts, cultural development and evaluation projects targeting the social inclusion of people living with a disability or a mental illness, and/or experiencing other forms of disadvantage in Western Australia.

In 2013, the FIVE project was established as the next iteration of this partnership with an emphasis on mental health focussing on rural and remote regions, and fly-in-fly-out (FIFO) workers and their families. This focus was important given the following disturbing data.

Western Australia’s suicide rate stands at one person per day and has consistently been higher than the national average since 2006.\(^1\) This figure sits alongside a raft of other indicators that mental health is a pressing health problem for the State and for the nation.\(^2\) Amongst other groups, and salient to FIVE, people living in rural and remote regions are especially at risk as a result of geographical and social isolation.

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\(^2\) Stokes B. Review of the admission or referral to and the discharge and transfer practices of public mental health facilities/services in Western Australia. Government of Western Australia, 2012.
It is also the case that in WA, FIFO and residential mining communities have unique needs, particularly in the areas of mental health, social connectivity and wellbeing. These extend to the partners and families of FIFO and residential workers. Across all communities, the role of stigma in ongoing incidence of poor mental health is now well noted in the literature and makes addressing mental health a particular challenge.³

In 2012 the Rio Tinto Health and Wellbeing Strategy reported the cost of unmanaged health to be costing the business more than 560 million AUD per annum, with health care costs likely to increase at ten to fifteen per cent per annum with a “business as usual” approach⁴.

Mental illness has been deemed responsible for 18 million absentee days a year across Australia, with untreated depression costing business an average of $8000 per employee per year. Beyond Blue estimates the cost of depression in the workplace to the Australian economy to be $12.6 billion per year; with costs related to lost productivity and job turnover⁵.

In discussions with DADAA around shaping a new partnership, Rio Tinto shared concerns about poor health impacting their ability to achieve their goal of a ‘zero harm’ workplace with health conditions such poor mental health (including depression and anxiety) and fatigue contributing to workers being two to four times more likely to be injured at work than those in good health.

Rio Tinto’s iron ore business, driven by Health and Safety, Human Resources and Communities developed a mental health strategic plan with a strong focus on primary prevention, including developing resilience and early identification, in order to reduce the incidence of poor mental health and prevent progression to a diagnosable mental illness.

These factors contributed to planning and designing FIVE as a new state-wide DADAA–Rio Tinto partnership project around this key health issue that could deliver benefits to the wider Western Australian community, while creating opportunities for employee education and engagement.

**Background to the project**

Planning for FIVE focused on five regional sites: Busselton, Geraldton, Derby, Paraburdoo and Esperance. These communities were chosen because:

⁴ Rio Tinto Mental Health Strategic Framework for Iron Ore (WA) 2012, pg. 1.
i. Mental health needs have been identified
ii. Rio Tinto has a fly-in fly-out or residential workforce based there, and
iii. DADAA or Rio Tinto have existing ties to these towns.

This combination of factors is advantageous as it means local needs are addressed; existing networks can contribute to the facility and success of the pilot; and evaluation across diverse settings and communities can ensure that broad impact could be understood.

Key to understanding this project particularly is the rural and remote locations of the sites spread across 1/3rd of Australia’s land mass, bringing with it significant logistical challenges.

In addition to the project planning that included State government and academic partners, significant planning took place at the local level, within each community – with local governments, mental health groups, arts organisations, Indigenous groups and youth groups.

The project’s core goal was the use of artistic and cultural interventions to break down stigma around mental health. Based on a community arts and cultural development (CACD) framework, the project also drew from health promotion, prevention and recovery models. A range of defined objectives for participants and stakeholders aimed to push the deep potential of the project to have broad impact across communities, including:

For participants
- To reduce social isolation.
- To increase interpersonal dialogue around issues related to mental health.
- To increase awareness of poor mental health causes, manifestations and solutions.
- To strengthen a sense of identity through self-expression and self-advocacy.

For DADAA as an organisation
- To engage participants in a way that enables complex issues around mental health to be addressed, discussed and expressed.
- To facilitate the creation of an artistic or cultural product that can be shared with broader audiences – one developed for and by communities.
- To build skills in CACD at the local level: with local artists, community development workers, Rio Tinto personnel and government partners.
- To share experiences and finding with the arts and health sector and broader community.

For communities
- To experience an enhanced sense of cohesiveness and wellbeing.
• To gain increased awareness around issues and resources in mental health.
• To gain enhanced skills and understanding of the role of CACD in improving health.
• To build community pride and facilitate community storytelling and celebration.

FIVE supports the State Government’s Mental Health Strategy, *Mental Health 2020: Making it personal and everybody’s business*, which maps critical reforms required to deliver mental health support and services.

Importantly, the strategy outlines the WA Government’s move away from a clinical definition of mental health towards a social model, which aims for connection between people and community, as well as active management of one’s own mental health. The strategy is aimed at responding to current needs across WA, including how the State’s workforces and towns are changing.
Making Sense of FIVE, an Ecology of Practice

In order to understand FIVE and this report it is important to provide some contextualising information. This is because FIVE was innovative and significant, with no known precedents, and with major challenges through the diversity of culture, geography, resources and participants in a field where silence is the norm.

Breaking this established way of being, and the taboos around mental illness means new approaches, new thinking, and creative responses to wicked problems. This also means new ways of thinking about what constitutes ‘success’ in such work? Who says? And, how do we know?

The report is structured in a way that allows multiple audiences to read the results in their entirety as well as in discrete components. We first provide an overview of the opportunities and challenges of doing this work, and how we might make sense of it. This includes an outline of FIVE’s evaluation approaches, frameworks and methodologies, including forms of data collection and analysis.

Next, we provide an overview of the triangulated results and key outcomes of FIVE. We do this first by aggregating across the five distinct projects in order to present the key outcome of connecting that we now describe in terms of the project as ‘connected belonging’. This notion is key to the project because it not only reflects how it bought people together, but also how sites were connected by intent, how artists connected to participants, and how participants connected to materials and ideas in order to be recognised, have a voice, and to flourish.

The third section provides an overview of FIVE for each community: the project itself, what happened, evaluation activities, and a breakdown of the number of participants for each CACD project.

Depending on the timeframe, nature and method of data collection for each of the FIVE projects, some communities include both qualitative and quantitative data. For example, due to the extended evaluation timeframes in FIVE Busselton and Paraburdoo, these communities include a story of change from a participant. As electronic surveys were sent a sample of participants involved in FIVE Geraldton, Esperance and Paraburdoo, these project results include demographic profile and descriptive statistics.

Each site is considered highlighting what each reveal, with the ecology of its practice, and how project ‘success’ might be considered in richer, more informative ways. All communities conclude with a summary of the key results, focusing on the ‘Five ways to wellbeing’.
The different elements of the project are then brought together through a discussion reflecting key tensions within this practice highlighting movements from disconnection to connection, and more sophisticated levels of interdependency between previously disparate groups. Artists as key ‘enablers of change’ are also discussed. Six key outcomes are then foregrounded as a way of informing future practice where learnings from this project can be built on.

We then provide various forms of evidence through a series of Appendices. In this section, we present summaries of: key project activities, collective outcomes against a continuum of impact, and quality of practice frameworks, as well as FIVE’S project objectives. Also included is evidence of stakeholder engagement and key project documentation.
Research Methodology: Opportunities and Challenges

*FIVE is a complex, multi-faceted initiative that operated in complex settings and environments.*

One of the most interesting and challenging aspects of researching arts practice is working in ways that are sensitive to the practice, are robust, and also reflect emerging principles as researchers and evaluators become increasingly dissatisfied with the paucity of traditional social science methods. As a world leader in ‘collective impact’ FSG with their mission in “reimagining social change”, for example, highlight the challenges of evaluating complexity and moving beyond deterministic thinking and better aligning with the complex nature of problems one wants to solve (Preskill & Gopal, 2014).

There are two issues, first, is the nature of arts practice in community where there is an ecology of practice reflecting many interdependencies. Leicester and Sharpe (2010) refer to this as an ‘ecosystem of cultural innovation’. This metaphor particularly offers a richer and more complete understanding of this dynamic field. For example, drawing on this ecological metaphor we can understand that there are many interacting, interdependent, interrelated, and sometimes competing systems that transect in dynamic ways where what happens in one impacts on others. In other words, what happens (cause and effect) is not linear, predictable, or one-directional. Following this understanding it is productive to consider relationships and patterns that occur over time, and the movements around and between subsectors. It is the learnings that emerge that can help a system thrive. The differing time length of component projects, from two to 60 weeks, was a particular challenge.

Second, there are established expectations about what constitutes effective forms of research and evaluation shaped by practices established in previous generations. This means that expectations reflecting established habits of mind can be out of step with contemporary thinking and approaches. What this project reflects is emerging approaches to research that grow of concerns by researchers and organisations themselves who seek to go beyond impoverished approaches.
FIVE: A Complex Adaptive System

This particular project can be thought of as a complex adaptive system with arts practice working both as a methodology and outcome in it. For example, mental health and wellbeing are multidimensional going beyond a simplistic notion of a biochemical imbalance in the brain to include physical, emotional, social, spiritual, intellectual, vocational and environmental elements (Friedman, 2013; Steckl, 2014). Complex adaptive systems (CAS) have certain characteristics.

(i) They are open to multiple forces. This means that forces can interact in interdependent ways bring about surprising and unpredictable events.

(ii) These systems are high dimension. They are characterised by diversity at all scales and across all boundaries. This diversity is considered in terms of both frequency (how often diversity occurs in systems) and scope (the degree of difference between and among the agents in the system).

(iii) Finally exchanges in a CAS are nonlinear. There is no direct cause/effect relationship. What happens today is informed by past experience, and what happens today shapes tomorrow’s reality in unique ways.

It is also important to understand that there are nested contexts with many intertwined and interconnected elements or threads with each being influential in the system. One thread reveals the individual or participant sitting within a friendship group/work group who are also a subset of a community, recognising that communities can be virtual, linked by shared interest or experiences, as well profoundly influenced by place. In addition, there is a further thread that sees arts practice reflecting one or more particular art forms, with each form offering different strengths and limitations. Next, exists an artist reflecting his or her particular ways of working and forms of expression, and then the organisation that employs them. As an added dimension, there is a funding body that provides resources, has a particular set of objectives in mind, has established ways of working, and is often seeking creative solutions to intractable problems.

Each of these system components reflects established habits of mind that bring with them sets of values by which judgements are made, sensitivities, and ways of knowing. Each of these components sit in dynamic relationship with each other that may adapt or change at different speeds, and contribute different things to the larger adaptive cycle; patterns of behaviour are not constant for example.

This understanding of arts practice always has the participant, for whom the project seeks to serve, at its core facilitated by arts workers—providing points of energy and influence—who bring creative methodologies into challenging sites. This means that if research and evaluation serves as tools for
improvement by building understanding, approaches to research must be sophisticated, nuanced, flexible, and robust rather than a one-size-fits-all.

Consequently, the research and evaluation components for this project have been built around these informing principles, and contemporary approaches. Through the provision of briefs, a proposal for the research/evaluation, two workshops for key stakeholders, we had these strategies endorsed. More specifically, through a focus on Outcomes Mapping (Jones, 2007), Most Significant Change (Davies & Dart, 2005), Participatory Action Research (Chevalier & Buckles, 2013), and Case Studies (Yin, 2009) the research team focused on eliciting markers and proxies for project outcomes that were inclusive, pluralistic and multidisciplinary.

For example, a review of 15 member expert panels across seven United Nation agencies found that “If capacity is low, time and essential support and resources for research and evaluation are minimal/inadequate, we have found that stories of change for example can reveal far more, more accurately and in timely ways, than can indicators” (Lennie & Tacchi, 2013, p. 139).

Finally, the team employed the research strategy of ‘outcome harvesting’ (Wilson-Grau & Britt, 2013). This process builds on the work of Earl et al (2001) and the International Development Centre, and considers the project through change in behaviours, practices, or policies allowing us to better consider how the project contributed to what might be different. These outcomes are then placed on a continuum of impact—this being an accessible way of better understanding complex interventions. What this does is help reveal the processes of change so that they may be more intentionally implemented in the future and so build on project learnings.

These processes then more seamlessly build in to forms such as ‘stories of change’ communicating important understandings that go beyond the simple accumulation of lists of results.

Hence, stories of change—where time and resources permitted—are one feature of this evaluation.
Evaluation Frameworks

The main framework used for evaluation was the ‘Five ways to wellbeing’ model\(^6\). This model was developed by the UK Government Office for Science drawing on advice from over 400 international leading experts and stakeholders, reviewing the state of the art in 80 areas of science with a focus on a life course rather one particular point in time. The power of this model comes from the robust way it was developed and the way key messages were distilled into five key actions that are essential for wellbeing in our daily lives.

Of particular relevance to this project was the way these ‘five ways’ are embodied in arts practice reflecting how creativity is a core component of being human, and the links between enabling, belonging, creating, health and wellbeing.

These ‘action themes’ include, in summary (Aked et al., 2008):

- **Connect** with people around you. “Think of these as the cornerstones of your life and invest time in developing them” (p. 5). Linking with arts practice, making is also connecting in that ideas are bought together with materials, and others are always present to the work whether they are co-workers or audience to it.

- **Be active**: “Discover a physical activity you enjoy and that suits you” (p. 6). Linking with arts practice, FIVE was also about action, there were ‘doings’ as well as ‘beings’ that is, making and shaping materials in order to communicate and give form to feeling.

- **Take notice**: “Be aware of the world around you and what you are feeling. Reflecting on your experiences will help you appreciate what matters to you” (p. 8). Linking with arts practice, this process references what might be thought of as ‘awareness-raising’. Observing and being sensitive to what is around you is key to engagement with the world and others around you.

- **Keep learning**: “Set a challenge you will enjoy achieving. Learning new things will make you more confident as well as being fun” (p. 9). Linking with arts practice, this fourth path highlights that in arts practice new skills are learnt, and more than this, arts processes provide enabling pathways for inquiry, self-knowledge, and expression.

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Give: “Look out, as well as in. Seeing yourself, and your happiness, linked to the wider community can be incredibly rewarding and creates connections with the people around you” (p. 10). Linking with arts practice, this final path reveals how participatory arts practice values investment of one’s own ideas that can be shared, and subsequently valued, in a community. Put differently, looking outwards instead of in goes from being constrained by one’s own internal world to a valuing of what can offered to others.

As shown in the diagram below, each action theme influences wellbeing and mental capital by interacting at the level of ‘functioning’ and play an essential role in positive relationships, autonomy, competency and security (Aked et al, p. 13).

*Figure 1: A model describing how the set of actions operates to enhance well-being.*
As well as the ‘Five ways to wellbeing’ framework, the evaluation report draws on other theoretical frameworks, including:

**Animating Democracy’s continuum of impact**

One way of representing complexity is through a framework developed for the **Animating Democracy** program of Americans for the Arts (Schaffer Bacon & Korza, 2010). This continuum is helpful in that it allows arts-based projects to consider their work as a range of possibilities in a series of starting and stopping points rather than an end goal in and of itself. The ‘Continuum of Impact’ does not necessarily imply any particular sequence or hierarchy, nor are the five domains identified mutually exclusive. Korza & Bacon (2011) show a spectrum of how arts and cultural experiences that can effect social change under the six domains of:

- **Knowledge**, by enhancing reflection, awareness & understanding
- **Discourse**, deepening discourse and dialogue
- **Attitudes**, shifting attitudes and values
- **Capacity**, increased engagement, leadership and advocacy
- **Action**, effective motivation, mobilisation and participation
- **Policies**, improved and supportive systems and policies.

A summary of these collective results can be found in **APPENDIX 2**.

**Markers of quality in participatory arts**

There are now a number of markers of quality in participatory arts (Cowling, 2004; Lowe, 2014; Matarasso, 2013; Wright et al., 2013) with participant’s experience being key. More specifically, ‘quality’ is understood as experience that is:

- **Creative**, that is, the process involves artistic and creative development for all involved.

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8 Participatory arts is the descriptor used to describe arts making processes where participants lead expressive lives by acting as makers and viewers of the work (Dix & Gregory, 2010). The benefits that accrue from these processes link health and wellbeing, community development and learning with arts practice enriching individuals and communities alike. Community Arts and Cultural Development (CACD) is the descriptor used by the Australia Council for the Arts to describe these processes.
• **Challenging**, where participants are encouraged to ask questions and explore ideas that they might not otherwise have done; and to try out new ways of tackling old situations.

• **Empowering**, participants are supported to think in different ways; change and challenge change attitudes.

• **Responsive**, the process and subject matter are guided by participants; and there is a strong sense of ownership.

• **Developmental**, the process offers opportunities for progression, the chance to develop new skills and affects or changes participants in a way that they deem positive.

An aggregation of evidence of these markers is presented in APPENDIX 3.
FIVE’s participant, artist/arts worker, Rio Tinto and community objectives.

A summary of the impacts of FIVE against these objectives can be found in the APPENDIX 4.

Data collection & analysis

A pluralistic approach (mixed methodology) was employed for data collection during the evaluation of FIVE, depending on the nature and timeframe of each of the FIVE communities.

Ethics approval for the evaluation of FIVE was received from the Human Research Ethics Committee of Murdoch University (approval #2013/172) on 17 October 2013.

For each community in-depth semi-structured interviews were conducted with people most involved in the project, with a total of 41 interviews completed, in person or by telephone. All stakeholders who took part in an interview were provided with an information letter about the evaluation process and signed a consent form (See APPENDIX 6). All interviews were recorded and transcribed verbatim. On request, transcripts were sent to interviewees for review and permission to use quotes (member checking).

The most significant change (MSC) technique was used for data collection and analysis for FIVE Busselton. The process involves specific interview questions that aim to collect significant change stories from people most involved in the project. In June 2014, a two-hour MSC workshop was held at Rio Tinto to analyse significant change stories from Busselton by a panel of ten FIVE team members and stakeholders. The MSC technique and analysis was not continued after FIVE Busselton; however, the evaluators continued to ask most significant change type questions during interview and surveys in other FIVE communities. Thematic analysis was carried out from all transcripts and significant change stories to identify concepts and categories from the qualitative data, with findings illustrated with selected quotes. All of the quotes used in this report are confidential and no interviewee names are used.

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The evaluators developed an electronic survey for FIVE Geraldton and FIVE Esperance and two surveys for FIVE Paraburdoo. Electronic surveys were emailed to all participants who completed a digital interview in Geraldton and Paraburdoo as they had signed a release form and therefore provided their email address. An electronic and written survey was provided to FIVE Paraburdoo participants and stakeholders following the launch of the sculpture and sent to Esperance participants on completion of the TWIG project. Analysis of quantitative data was carried out using descriptive statistics.

A review was also conducted of the media reports, blogs, and the artefacts produced. The evaluators were also present to a number of the project launches and were able to observe both participants and community at these events.
OVERALL RESULTS

Look at what we can do when we put our hearts and minds together (Participant).

This section describes the results for FIVE drawing on the data the team was able to collect. We first describe the most significant outcome for the project connecting, highlighting that this occurred both ‘in’ and ‘around’ a creative space. Next, we disaggregate the results to indicate what the outcomes where by site showing the key themes and the evidence to support them. Following, we consider the work against key international markers of quality in participatory arts practice. Finally, we use the framework of ‘continuum of impact’ to reveal where the project was most beneficial.

Connecting in a creative space

Even though the work across the five sites varied (see APPENDIX 1), the values base and so participatory processes that informed each was consistent. A review of all available evidence—qualitative and quantitative—aggregated across all sites revealed connecting as the preeminent outcome.

Connecting is key to addressing mental health concerns through increasing awareness, sharing resources, reducing exclusion, providing support in order to feel good and understood, and increase functioning. Key to this is a contemporary understanding of wellness as more community-based, emphasising what is inter-relational, interconnected, and life affirming.

Ten of the 14 objectives for the project referenced these social elements in direct or indirect ways. The arts in this context—the creative space—provided an enabling environment for these objectives to be met affording opportunities for creativity and initiative, and where engagement and purposeful activity was encouraged. This was especially significant in the context of regional and remote communities where there are high levels of isolation and lack of communication.

More specifically, ‘connecting’ was the highest ranked way to wellbeing experienced by a survey sample of 64 participants involved in FIVE Paraburdoo, Geraldton & Esperance (87.5%).
Which of these ways to Wellbeing do you think happened for you during FIVE?

<table>
<thead>
<tr>
<th>Way</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connecting</td>
<td>56</td>
<td>87.5%</td>
</tr>
<tr>
<td>Being active</td>
<td>42</td>
<td>65.6%</td>
</tr>
<tr>
<td>Giving</td>
<td>38</td>
<td>59.4%</td>
</tr>
<tr>
<td>Keep learning</td>
<td>36</td>
<td>56.3%</td>
</tr>
<tr>
<td>Taking notice</td>
<td>24</td>
<td>37.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>64</strong></td>
<td></td>
</tr>
</tbody>
</table>

This sample of quotes from interviews with FIVE participants demonstrate how participants were able to explain the role of CACD in creating opportunities to bring people in a community together and create art.

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\text{The opportunity to get involved in something like [FIVE], it just reminded me of all that I had missed. Bringing together a whole bunch of people, bringing their ideas into something much larger, but telling parts of the same story. So, yeah, I got that and I latched right onto that...the tremendous value of getting people together and participating in art (Participant, Busselton).}
\]

\[
\text{When I first started on FIVE I thought success was having a big sculpture, massive and lasting, leaving its mark on Paraburdoo forever. Now it’s almost like the artwork is a by-product of the process, which is making it. The biggest success I can see is the community engagement. Getting people together and connecting (Participant, Paraburdoo).}
\]

\[
\text{The opportunity to get involved in something like [FIVE], it just reminded me of all that I had missed. Bringing together a whole bunch of people, bringing their ideas into something much larger, but telling parts of the same story. So, yeah, I got that and I latched right onto that...the tremendous value of getting people together and participating in art (Participant, Geraldton).}
\]

\[
\text{As I said I have never been involved in anything like that before. I would have never of thought of it and I didn’t expect to get so wrapped up in it. I was waking up and looking forward to going to it each day. The suitcase exhibition was something extraordinary for me. I am now more involved into the Busselton community (Participant, Busselton).}
\]
Wellbeing through self-expression

In telling our stories, we identify what is important to us. By listening to the stories of others, we find out what is important to them; and by listening and telling together, we have the possibility of creating a clearer sense of what our community is and what our collective priorities are... we can take those stories and help craft our way to the future (Artist).

The second key outcome demonstrated across all communities was how creative participation and CACD inspired people to ‘be creative’ and express themselves; that is, “open up” and show their feelings and emotions as a pathway to self-expression and wellbeing.

For example, the highest ranked benefit of FIVE from survey respondents (n = 75) involved in FIVE Paraburdoo, Geraldton & Esperance was ‘being inspired to be creative’ (56%).

For you, what are the benefits of being a part of FIVE?

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Being inspired to be creative</td>
<td>42</td>
<td>56.0%</td>
</tr>
<tr>
<td>Feeling like I am part of something</td>
<td>36</td>
<td>48.0%</td>
</tr>
<tr>
<td>Feeling like I have something to offer</td>
<td>28</td>
<td>37.3%</td>
</tr>
<tr>
<td>Doing something meaningful</td>
<td>28</td>
<td>37.3%</td>
</tr>
<tr>
<td>Being about to express how I feel about where I live</td>
<td>20</td>
<td>26.7%</td>
</tr>
<tr>
<td></td>
<td>75</td>
<td></td>
</tr>
</tbody>
</table>

During interviews, participants described how being a part of FIVE, “being creative” (being active) allowed them to using the artistic cycle of making, expressing and reflecting. The following quotes taken from interviews from FIVE communities demonstrate the depth of experiences and emotions felt and shared during FIVE.

*It sounds like new age bullshit when you say it like that, but I mean it...[laughter]. I’ve seen the feelings associated with this artwork...you can feel it.* (Community Worker, Busselton)

*Because making art...always brings things out. I think that's intrinsic to art, it relaxes and opens up people* (Art Teacher, Busselton).

*An artist brought in her old drawings and paintings to me. She wanted to tear up her old paintings [up] and then we did it together, slowly, over time. She told me that the process was really special for her, that the project listened to her and supported her personal journey. She was obviously in a transitional stage of her life* (Artist/Arts Worker, Geraldton).

*I can now show a side of me that I wouldn’t normally show...the creative side and much more open to showing the emotional side of myself* (Participant, Paraburdoo).
The lizards’ tail was made by hundreds of children and [their] emotions (Community worker, Derby).
RESULTS: FIVE Communities

BUSSELTON

I joined in. I jumped in with both feet and simply joined in. I got together with some friends and other people we all joined in. I think that’s they only way that I can describe it, joining in (Participant).

What happened?

From mid-October to the end of November 2013, FIVE Busselton involved FIFO wives, partners, families and the larger community in exploring, through participatory arts projects, what it means to live in Busselton as a FIFO family or of the larger community. Busselton was significant as it is home to a significant and growing number of FIFO workers, and recognised that FIFO workers also have partners and families who also experience the challenges and benefits of the FIFO lifestyle.

FIVE Busselton comprised three elements: a series of digital portraits, an ephemeral art project, and a sculptural installation. Each of these three elements were brought together in a public exhibition and screening where FIFO workers and their families connected with the broader community in order to have their stories told.

More specifically, over a period of three weeks, digital artist Craig Walsh and assistant Matt Cabrera filmed community portraits that captured individual and community stories around the theme of ‘belonging’ in Busselton.

Local community artist, Nicole Mickle engaged FIFO partners over a six-week period to produce an ephemeral art installation, a doorway in Ludlow Forest.

Sculpture and performance artist Hiromi Tango held a series of drop-in workshops over three weeks, involving schools, youth groups and community organisations to build a large-scale suitcase sculpture.

The artistic outcomes were on show at a public exhibition and screening in the City of Busselton’s Artgeo Cultural Precinct, 22 - 28th November 2013.
Evaluation activities

The evaluators visited Busselton on 20 & 21 October, 10 & 11, 21 & 22 November 2013. Over this time they completed ten in-depth semi-structured interviews with participants, partners and key stakeholders. In June 2014, a MSC workshop was held at Rio Tinto to analyse six significant stories of change from Busselton by a panel of ten FIVE team members and stakeholders. The themes and stories of change developed are included in these collective results, with one illustrative story of change by way of introduction. The FIVE Busselton website and blogs were also reviewed.

Results

Participation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshops</td>
<td>1537</td>
</tr>
<tr>
<td>Digital portrait</td>
<td>50</td>
</tr>
<tr>
<td>Celebration event</td>
<td>182</td>
</tr>
<tr>
<td>Exhibition</td>
<td>120</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1889</strong></td>
</tr>
</tbody>
</table>

Key themes and story of change

Introducing Kylie

Kylie lives in Busselton and is the partner of a FIFO worker. Kylie didn't see herself as a ‘creative’ person but progressively became involved in the project, the ephemeral Doorway art project in Ludlow State Forest in particular. Kylie presents a powerful insight into the way that participatory arts engages and provides opportunities for connection, learning, being active and giving back to the community—four of the five paths to wellbeing. This is Kylie’s story.

When I went to the FIFO family Xmas party last week, I had some women to say hello to, who had been at the meetings or at the site and we had something to talk about. It was interesting too, at the final gathering, my husband bumped into a lady who he used to be on the school bus with when they both went to primary school, so they were about to reconnect. So it was that type of community project, where it was connecting to the community, in different ways.

It was good lesson for me, that if these kind of art opportunities come up, I need to make time and make it happen, otherwise it’s not going
to happen. Take the time out of your busy life. When we were doing Hiromi’s work, what was going to be a quick duck in, it ended up being over two hours of crafting with my little boy, which was good quality time. And clearly in the forest, collecting sticks, being back in nature and being in the moment…forgetting about all the jobs that need to be done.

What was interesting to me was that I had not done sculpture and was more an ideas person. I’m not such a practical person [but] I could see in my head what could happen, but actually making into something was a bit of challenge for me and things like using a chainsaw, getting wire, hanging up sticks, all very hands on art. So that was all new to me.

Walking through the forest, exploring the forest, wandering around picking up all the sticks, it’s all very physical. And my little guy was out there with his dump truck picking up sand, while we were working, so that’s all very physical.

Well, it’s certainly something I feel proud of and my little boy feels proud of whenever we drive past and when he saw the picture of it he was really engaged in it. It was really nice part, being able to share it. I just get a warm and fuzzy feeling, just thinking of all the people who will go to that picnic park and discover it. So that is like a gift. It’s something beautiful that does not cost you anything and can be enjoyed by everyone.

Kylie’s story reveals some key outcomes of FIVE Busselton. These outcomes, however, were more broadly visible. In particular other participants were also able to provide key insights.

**Connecting - social interaction & the beginning of friendships**

Participants building the suitcase sculpture were able to describe how their experience allowed them to connect, reduce their feelings of isolation and develop friendships.

> It’s a most rewarding experience, being with other people. I [had] felt distressed and isolated. This has lifted me out of feeling isolated…like a step back into life (Participant).

And it’s important to be connected, I know what it feels like to be alone…sitting around, feeling like you’re the only person who looks a certain way or thinks a certain way or enjoys certain things. It’s nice to know you’re not alone in that and to be reminded of that, as I was able to do here (Participant).

I guess I’ll remember how good it was to be accepted, to feel comfortable and to make new friends…meeting people that I don’t know and finding
that I like them or that I can relate to them. The beginning of friendships, perhaps, that could go to deeper friendship, you know? (Participant).
Participants interviewed observed how FIVE was successful in bringing a diverse range of people together.

It was so good to see non-arts community members there, because sometimes it’s just the same old people and it’s not so interesting. But this time it had the community rather than [just] the arts community. The point of community art is to involve people who you do not expect to be involved (Participant).

It was just lovely seeing people being creative …of every age group. They had different groups from different organisations around town. (Participant).

It really brings diverse people together. When I was sitting at the exhibition, there was an elderly man sitting in a wheelchair with a baby outfit on and I went up to him and said: Hello. And I would never have normally spoken to him. There were people with disabilities there too, so it reminds me that all people are in our community (Participant).

However, some stakeholders reported that FIVE did not adequately reach their main target group, FIFO wives, partners and families and explained some of the potential barriers.

I don't think nine (FIFO) women being involved is a good number, not when there are so many families just with one company. It’s such a small percentage. The barriers? Lack of interest, just the normal…it's too hard, it’s a remote spot…and if they have children it’s difficult and they’re busy. Anyone with a family is busy (Community Worker).

I guess…I was surprised, I felt a little bad for Nicole that more of FIFO families didn’t come out…and more regularly to get involved. But I can understand why this can happen. When your partner is home you tend to make them your priority and I’m like that too, when he’s home, it’s all about being with my husband. I’m just lucky that my husband is happy to come along with us, but I’m not sure if other families are in that position or are that interested (Participant).

**Giving something to the community of meaning and value**

When asked during their interview if they could relate to any of the ‘Five ways to wellbeing’, some participants reported that the giving was one of the most important elements of FIVE Busselton.

The suitcase [sculpture] is being used as a vehicle for other people’s ideas. It’s all about giving (Participant).

For me, the giving element was very important. For kids in generational poverty that our school system helps out, [their] need to give back is actually very important because they don’t get that opportunity. They had to give their ball to the community. Even if they loved their ball and some wanted to take it home, but they were giving it to the community as part of
a [suitcase sculpture] project. That simple act of giving and making...was really quite a beautiful little thing (Arts Teacher).

Every time I drive past it [the doorway in Ludlow Forest], my little boy always says: That’s our art piece. So it’s something he feels a sense of achievement and feels part of it as well. The really nice part is being able to share it. I just get a warm and fuzzy feeling, just thinking of all the people who will go to that picnic park and discover it. So that is like a gift. It’s something beautiful that does not cost you anything and can be enjoyed by everyone (Participant).

**Taking Notice - being in the moment**

Two participants involved in the ephemeral art installation in Ludlow Forest, described how the process of making the doorway allowed them to be more aware of the benefits of taking “time out” and developing mindfulness.

I think the best memory is the day that two of my friends came with me with their kids. We had a lovely time, the kids playing in the forest, the girls both said to me that, when they were collecting the sticks that it was like a meditation. They both said that to me. We had a picnic together and there were a few other people there. So that was my best memory. I really enjoyed that day...time out in the forest (Participant).

I’ve learnt that I just need to make these this happen and take time out of the day to day in order to be creative and...that I need to get out into beautiful outdoors that we have on our doorstep. So for me a lot of it was about finding art in nature and getting back to nature (Participant).

Furthermore, during FIVE, some participants had the realisation that creating art in the context of CACD can be ‘freeing’ and liberating.

I think now, my art will be a lot freer, rather than so precise. I hope I don’t go back into my old ways I hope I can stay free. We’ll see (Participant).

One of the things that happened during the process of assembly, I didn’t have a predetermined idea of what it was going to look like, but then I finally just stopped myself from wringing my hands and said Start! Just start! And that was very useful...that I can just tell a story even though I don’t know exactly where it starts and where it is a going to end. That’s a good way to be (Participant).

For me, it was the spontaneity, the freedom and working together in a positive situation...not being assessed or judged on it. The purpose was just to share, to give or to make. And they still put work and value into it. (Participant, Busselton).
Making is motivating and inspiring

Participants expressed surprise and a kind of amazement in how involved they became with the, how easily the community storytelling was facilitated and how the suitcase sculpture was created by over 1500 participants and celebrated.

As I said I have never been involved in anything like that before. I would have never of thought of it and I didn’t expect to get so wrapped up in it. I was waking up and looking forward to going to it each day. The simplicity of it all, having a suitcase exhibition and the joy it gave so many people (Participant).

Once I got to Hiromi’s workshops, I just seemed to gravitate there all the time. I [was] totally engrossed. Sometimes I kind of amazed myself…how deeply I got involved (Participant).

And when you look at it and think of all of the involvement and all the bits of it, no matter how small, from the little bent pipe cleaner someone has done to a major work and deep thought provoking stuff…what amazed me was the way people threw themselves into it. How they thought it was so worthwhile. I was surprised how easy it was to become involved (Participant).

Using the artistic cycle (making, inquiring, expressing, reflecting)

Most of the participants interviewed described how working with Hiromi on the suitcase sculpture allowed them to address, discuss and express their experiences of trauma, loss and grief.

This lady who lost her father, she crocheted this beautiful bag, making it look like a sea creature. But it didn’t look quite right, so she ended up going and getting the funeral notice and rolling it up and putting it inside (Participant).

I thought maybe this was a good time for me to get rid of a few old newspaper cuttings. It was a very, very tragic event [about my brother’s death]. I’ve hung onto all the newspaper cuttings…thinking, maybe one day his children…may want to know certain angles of the story. I thought I’ll wrap this paper up and I’ll put it in the case and get rid of it, maybe I can do that. What surprised me was that…I found that even I had good intentions, I still couldn’t do it, I haven’t done it, I thought about it, but I’ve still got them at home. I just thought I could get a little bit of that out (Participant).

So I took the backpack, it was heart wrenching for me. I just filled it up and locked it. I used three newspaper cuttings…from when G had died and placed a photo of her on the backpack. I thought that the only way to tell her story…that was her journey and this was the result of her journey. I found it a bit a hard. And I thought: Well, it’s another year, another chapter and another closure. I think I was unconsciously…..I didn’t realize
it at the time, but it helped me (Participant).

Key Results: Busselton

As the first FIVE community, Busselton benefited from a long lead in time and six-week period where almost 1600 people from the local community became increasingly involved in the installation workshops and the digital portrait with clear outcomes of a suitcase sculpture, an ephemeral art installation of a doorway in the Ludlow Forest and a community digital portrait called Belonging.

Ten participants were given the opportunity to tell their ‘stories of change’ which were analysed by a panel of FIVE team members and stakeholders. This process elicited rich descriptive data demonstrating how FIVE allowed community members to “open up” and be “liberated” through participatory arts practice.

In terms of the ‘Five Ways to wellbeing’, participants described how they were inspired and motivated to be involved with FIVE and that it was a catalyst to “step back into life”, to meet and connect to new and like-minded people. In some cases this resulted in the beginning of friendships and reduced feelings of isolation.

Participants described how working on the suitcase sculpture allowed them to express their experiences of trauma, loss and grief. That is, by making and shaping arts materials (being active/creative) they were able to communicate and give form to feeling, using the artistic cycle of making, expressing and reflecting.

One participant involved in the ephemeral art installation in Ludlow Forest, described how the process of making the doorway allowed them to become more aware of their surroundings and what they were feeling (taking notice).

For other participants, giving something to their community of meaning and value, such as their digital interview or a suitcase, was one of the most important elements of FIVE Busselton. This result demonstrates how participatory arts allow one’s own ideas and contributions to be shared, and subsequently valued, in a community.

FIVE Busselton was successful in bringing diverse range of people together, including the broader community, outside of the arts community and people of all ages and abilities. The project was less successful in reaching their main target group, FIFO wives, partners and families (nine people in total).
GERALDTON

*The meaning is more powerful than the words I speak about*

*(Participant)*

What happened?

FIVE Geraldton took place from mid-April – early May 2014 and was for all of the community. This particular element of FIVE had four key elements: community digital portraits, a community sculptural project, a young adult project, and a performative installation event featuring FIFO workers. Participants creatively contributed to a public sculpture, a collective digital portrait and other site-specific works for an exhibition event *NEST* on 8 May 2014.

More specifically, artist Hiromi Tango ran whole-of-community workshops at the Geraldton ACDC Gallery to create a whole-of-community sculpture that evoked the port city (messages in bottles and fishing nets).

Digital artist Craig Walsh and assistant Matt Cabrera interviewed community members around the theme ‘Home’ to create a community digital portrait.

Resident artist, Sonal Kantaria with Geraldton Streetworks Aboriginal Corporation did a photography and photovoice workshop with ten local young people to create self-portraits and photo narratives.

Artist, Christopher Williams ran two projects: *What ties me in?* a public installation event of 232 balloons with responses from interviews with FIFO workers and *The things we carry (to get ourselves through life)* public installation of interviews with adults about what they would tell themselves as a young person.

Evaluation activities

The evaluators completed five in-depth semi-structured interviews with participants and FIVE team members. An electronic survey was developed and emailed to 62 participants who completed a digital interview (18 responses = 29% response rate). The FIVE Geraldton website and blogs were also reviewed.
Results

Participation

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshops</td>
<td>1982</td>
</tr>
<tr>
<td>Digital portrait</td>
<td>37</td>
</tr>
<tr>
<td>Interviews</td>
<td>51</td>
</tr>
<tr>
<td>Celebration events</td>
<td>890</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>2960</strong></td>
</tr>
</tbody>
</table>

Demographic Profile

Of the representative sample of participants who completed the electronic survey and the demographic types questions, most are: adults aged 36 – 45 years (37.5%), female (87.5%) and identify with being a community member (80%).

Age Group

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 18</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td>18-24</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>25-35</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>36-45</td>
<td>6</td>
<td>37.5%</td>
</tr>
<tr>
<td>46-55</td>
<td>4</td>
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<tr>
<td>56-65</td>
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</tr>
<tr>
<td>66-75</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>16</td>
<td></td>
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</tbody>
</table>

Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>2</td>
<td>12.5%</td>
</tr>
<tr>
<td>Female</td>
<td>14</td>
<td>87.5%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

How would you describe your role while you were involved with FIVE Geraldton?

<table>
<thead>
<tr>
<th>Role Description</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community member</td>
<td>12</td>
<td>80.0%</td>
</tr>
<tr>
<td>Parent/Family</td>
<td>8</td>
<td>53.3%</td>
</tr>
<tr>
<td>Artist</td>
<td>8</td>
<td>53.3%</td>
</tr>
<tr>
<td>Student</td>
<td>3</td>
<td>20.0%</td>
</tr>
<tr>
<td>Senior</td>
<td>2</td>
<td>13.3%</td>
</tr>
<tr>
<td>Tourist</td>
<td>1</td>
<td>6.7%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>
Key themes and story of change

Introducing Tonia

Tonia was a young mum living in Geraldton. The project gave her an opportunity to be involved as a maker, and also gave her a ‘break’ from her full-time child rearing. Tonia’s story provides an insight into the deeper significance of FIVE, the connections and giving that occurred, as well as some of the challenges and opportunities that existed.

I am a young mum who became involved in the NEST project. The location of the workshop space was great, right next to café and the library. It meant that I could socialise with other mums and the project provided me with a break. That was a relief. The NEST idea was good, it reflected Geraldton and the fishing here, and the artwork we made based on the fishing nets represented resilience. ‘If you don't catch anything you keep trying’, which represents resilience.

The fishing net became the nest and that linked in with the bush baskets the local Yamaji [indigenous people] make. Making the pom poms (to decorate the nest) was fun and inclusive and you don't need any special skills to do it so anyone could join in. It had more meaning than just a craft activity. It was exciting to be involved.

Some of the older women really opened up and laughed and giggled like teenagers.

What we are able to observe from Tonia’s story is how she was active in the project, the pleasure of being involved, the way that the artefacts built a sense of place, and how connections could be further strengthened through improved communication.

These themes of connecting are reflected in other results, both quantitatively and qualitatively, shown on the following pages.

Connecting, meeting and interacting

Overall, ‘connecting’ was the highest ranked way to wellbeing experienced by a survey sample of 16 participants involved in FIVE Geraldton (87.5%), followed closely by ‘giving (81.25%).
Which of these ways to Wellbeing do you think happened for you during FIVE Geraldton?

<table>
<thead>
<tr>
<th>Way</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Connecting</td>
<td>14</td>
<td>87.50%</td>
</tr>
<tr>
<td>Giving</td>
<td>13</td>
<td>81.25%</td>
</tr>
<tr>
<td>Keep learning</td>
<td>10</td>
<td>62.50%</td>
</tr>
<tr>
<td>Being active</td>
<td>9</td>
<td>56.20%</td>
</tr>
<tr>
<td>Taking notice</td>
<td>5</td>
<td>31.25%</td>
</tr>
</tbody>
</table>

As shown below, the highest ranked benefit of FIVE from survey respondents involved in FIVE Geraldton was ‘meeting and interacting with people’ (87.5%), followed by ‘being inspired to be creative’ (81.3%).

Over half of the survey respondents reported benefits of ‘feeling like I am part of something’ (62.5%) and/or ‘doing something for the Geraldton community (56.3%).

For you, what are the benefits of being a part of FIVE Geraldton?

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meeting &amp; interacting with people</td>
<td>14</td>
<td>87.5%</td>
</tr>
<tr>
<td>Being inspired to be creative</td>
<td>13</td>
<td>81.3%</td>
</tr>
<tr>
<td>Enjoying myself</td>
<td>11</td>
<td>68.8%</td>
</tr>
<tr>
<td>Feeling like I am part of something</td>
<td>10</td>
<td>62.5%</td>
</tr>
<tr>
<td>Doing something for the Geraldton community</td>
<td>9</td>
<td>56.3%</td>
</tr>
<tr>
<td>Feeling like I have something to offer</td>
<td>8</td>
<td>50.0%</td>
</tr>
<tr>
<td>Express myself/my emotions</td>
<td>8</td>
<td>50.0%</td>
</tr>
<tr>
<td>Being about to express how I feel about where I live</td>
<td>7</td>
<td>43.8%</td>
</tr>
<tr>
<td>Doing something meaningful</td>
<td>6</td>
<td>37.5%</td>
</tr>
<tr>
<td>Feeling proud of my art work</td>
<td>4</td>
<td>25.0%</td>
</tr>
<tr>
<td>Having a sense of achievement</td>
<td>4</td>
<td>25.0%</td>
</tr>
</tbody>
</table>

Connecting with the FIFO workforce

*What ties me in?* was successful in terms of reaching the FIFO workforce and increasing an understanding of the issues affecting them. As they were arriving or leaving the Geraldton airport 45 FIFO workers were asked three brief questions about how they connect to their home and family while they were away.

The artist/art worker describe the process:
The [232] balloons were used as a visual metaphor with the tags having the FIFO responses written on them. Tied to the ground with string, which was related to going away, but being connected. The idea was for people to understand the FIFO experience, but also reflect on their own experience of being away from home (Artist/Arts Worker).

By asking [FIFO workers] the questions and that they reflect on how they deal with separation. It’s one thing to think [about] it, it’s another thing to speak it. And when they see other responses… it gives them opportunities in how they can deal with their own separation (Artist/Arts Worker).
Here is a sample of ‘tag’ responses tied to the balloons from FIFO workers:

Geraldton is my hometown so family connects me.
I miss my family when away.
I get used to being away and know I am coming back lifts me up.

I was raised here – so that and my family tie me to Geraldton.
Family and summer is what I miss when I am away.
I try not to talk to [the] kids on the phone, as it’s too emotional.
I do what I need to get by + text home.

Work ties me to Geraldton. I miss the beach when I am away.
If I feel weighed down being away – family and memories of home lift me up.
Also acknowledging these thoughts help.

Business and family ties me to Geraldton.
When I am away I miss my own bed.
I try to enjoy the journey and not get weighed down by being away.

**Giving positive messages to young people in the community**

The things we carry (to get ourselves through life) project involved interviews with six adults about what they would tell themselves as a young person. The recorded interviews and a photo of the person with a backpack were displayed in Geraldton.

The artist/art worker describe the process in the connect of giving:

[By] asking people to people to delve back into their youth that they’re not used to talking about, they uncovered a few things for themselves...in a good way. They would start quite sedate, but by the end, when they were giving messages to youth, they would get quite fired up. Like they were fighting for someone (Artist/Arts Worker).

I think the people interviewed got the most out of the project. There was a sense of investment. They were remembering their own experiences and transposing it onto younger people. Even if they were nervous at the beginning they were quite enlivened by it (Artist/Arts Worker).
**Learning while developing a sense of identity**

Stakeholders interviewed described the Streetworks photography workshops as successful as young people were learning and for some, developing an identity through self-expression.

*In terms of the Five Ways to Wellbeing, I would have to the Streetworks [photography course] as the most successful. It truly engaged young people. You had an experienced arts worker with a degree in photojournalism [Sonal] working with eight to ten kids where they can develop skills and bring something to fruition, which they exhibited. They expressed themselves; they produced a collection piece of art together (DADAA team member).*

*There were four out of nine young people who really got something out of it [the Streetworks photography course]. They recognised or were feeling like they were good at something. We went through and gave critical feedback about the photography and that really made some of them really sit up straight [and think]: “Wow I’m really good at this”. So there were four young people who were empowered or felt a shift in their possibilities as a result of the workshop (Arts Worker/Artist).*

*One young person has now said she wants to be a photographer for National Geographic and take photos of nature. And there is one guy who can read, but not write and it was good working with him in terms of a visual narrative and that he really tuned into it (Arts Worker/Artist).*

**Creative community engagement**

The whole-of-community workshops at the ACDC Gallery were very successful in terms of engaging 1982 participants and creating a cultural product of ‘Nests’ for and by the community.

This level of engagement is demonstrated by most of the survey respondents visiting the sculpture workshop at ACDC Gallery more than once (81.25%).

**How many times did you visit the sculpture workshop at ACDC Gallery?**

<table>
<thead>
<tr>
<th>How many times did you visit</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zero</td>
<td>1</td>
<td>6.25%</td>
</tr>
<tr>
<td>Once</td>
<td>2</td>
<td>12.5%</td>
</tr>
<tr>
<td>Twice</td>
<td>5</td>
<td>31.25%</td>
</tr>
<tr>
<td>Three</td>
<td>2</td>
<td>12.5%</td>
</tr>
<tr>
<td>Four-Five</td>
<td>6</td>
<td>37.5%</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>16</strong></td>
<td><strong>100.00%</strong></td>
</tr>
</tbody>
</table>
Further responses to the survey question: What word/s would you use to describe the vibe or atmosphere at the sculpture workshop with Hiromi at ACDC Gallery?

*Figure 2. Participant’s responses to the sculpture workshop*

Representing participant’s experiences differently, this word cloud highlights the inclusive nature of Hiromi’s practice revealing the way that she was welcoming, creating a space that was happy and active, conducive to being creative, and so encouraging participants in a way that left them wanting to spend more time in the space.

Further comments demonstrate the extent that participants were “drawn” to the workshops (as they were in FIVE Busselton).

*Hiromi herself is a success factor in FIVE. She has a magic she exudes. Everyone is treated equally [yet] uniquely. She is inviting, humble and unthreatening (FIVE team member).*

*I was drawn into the energy and work ethic of Hiromi and enjoyed watching it all progress in such an organic nature. She absorbed the ideas/feelings/thoughts of the community and gave back to it with her artwork. Fantastic stuff!! (Participant)*

*I found the arts pace and Hiromi’s availability made me return several times and I told others about the project (Participant)*

*After speaking with Hiromi I was inspired to go home and think about my relationship to Geraldton. It was an interesting idea for me to put a*
message in a bottle and I collected some object and drew a little cartoon of some of the things that make me happy about being here (Participant).

**Building skills in CACD at a local level**

Participants and community members readily identified that how the model of CACD has worked in the Busselton community and that were looking forward to future DADAA projects and continuing CACD at a local level.

For example, in response to the survey question: In your opinion, what is the Most Significant Change that took place during FIVE Geraldton?

> Also everyone was talking about the installation space of Hiromi's work, the stone shed. Her work and lighting brought the space alive and created an intimate atmosphere. Ideas were burbling about possible future performances, installations, exhibitions and events that could/should be hosted there! (Participant).

> Post FIVE, it's seems more local artists/arts workers are talking about future community based projects.

> DADAA were terrific and made us feel, as local artists, that our contribution was valued and necessary. We look forward to developing challenging and creative works and events in the future. (Participant).

Participants and artists/arts workers interviewed also commented on the community digital portraits and the celebration event.

> I loved the almost-pixilation of the heads, with building overlays of individuals that released to reform - it was a brilliant visual concept (Participant).

> From a creative point of view, I really liked Geraldton [with] the concept of projecting [the community portrait] on the three different walls. That whole space was really unique and wonderful and I think the community would have responded to it really well had the rain and technical issues not occurred (Artist/Arts Worker).

> Loving the photos of Geraldton! Projections can turn dark uninviting evenings into something of an adventure. Beautiful images. (Participant).

> The process was good but even more stunning was the transformation of the urban spaces by the artists on opening night. The rain was unfortunate but the area chosen to project and install worked incredibly well. This car park, nothing-space, became somewhere, echoing with the voices and hybrid heads of locals. It was thought provoking, haunting, epic and unexpected (Participant).
Key Results: Geraldton

Overall, FIVE Geraldton was most successful in developing the awareness and appreciation of the cultural and community development (CACD) model in engaging the local community. Key stakeholders and participants were able recognise and value how well the CACD model worked in Geraldton, reporting that are motivated to develop more CACD projects at a local level.

For example, the whole-of-community workshops at the ACDC Gallery involved almost 2000 participants and creating ‘Nests’ for and by the community. This level of engagement is demonstrated by most of the survey respondents visiting the workshop more than once (81.25%) and describing how they were drawn to the project by the “welcoming” space set up by the artist.

In terms of the Five ways to wellbeing, connecting and ‘meeting and interacting’ with people was the highest ranked benefit by sample of participants who completed a survey (both 87.5%).

Giving was the second highest ranked way to wellbeing experienced by survey respondents (81.25%); allowing the participants’ own ideas be shared and valued. For example: The balloon installation project What ties me in? reached 45 FIFO workers and enabled them to express to the Geraldton community how they stay connected to their home. The things we carry (to get ourselves through life) project allowed six adults to record positive messages of encouragement and advice to their “younger self” and share this with young people in their community.

Learning was the third highest ranked way to wellbeing (62.5%). Stakeholders described how young people were learning and developing skills during the photography workshops. Some participants are now considering their possibilities for the future, as a photographer, demonstrating how learning a new arts practice can create pathways for inquiry, self-knowledge, and expression.
DERBY

*I was given the permission to be free in my expression and it was one of the few times I actually felt it was real and I was really proud of what I’d done* (Participant).

What happened?

FIVE Derby was a collaboration with the MarshART festival that took place in October 2014. The project had two elements, a large sculptural installation and a digital portrait component. Through the creation of art works for exhibition on the marsh and throughout town, the project celebrated stories and lives of the local community.

Artist Hiromi Tango facilitated whole-of-community sculpture workshops over a four-week period, working with the local school, prison; youth centre nursing home and playgroup.

Working with Mowanjum Art and Culture Centre, digital artist Craig Walsh and assistant Matt Cabrera captured the personal story of Lena Buckle and the community, projecting portraits from the My Face, Our Place project onto a variety of trees in and around Derby.

The sculpture entitled *Lizard Tail* and community portrait ‘Belonging’ were screened at the MarshART festival.

Evaluation activities

The evaluator visited Derby from 8-10 October 2014 and completed five in-depth semi-structured interviews with participants and FIVE team members. The FIVE Derby website and blogs were also reviewed.

Results

*Participation*

<table>
<thead>
<tr>
<th>Activity</th>
<th>Number of people</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshops</td>
<td>1080</td>
</tr>
<tr>
<td>Digital portraits &amp; light</td>
<td>10</td>
</tr>
<tr>
<td>sculptures</td>
<td></td>
</tr>
<tr>
<td>Celebration event</td>
<td>500</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>1590</strong></td>
</tr>
</tbody>
</table>
Key themes

**Creative community engagement**

Participants, arts workers and community stakeholders interviewed were able to describe how the 1080 people from the local community were involved with the whole-of-community workshops to develop the community sculpture ‘Lizard Tail’; developed for and by the community.

And the vision of the lizard tail being a collaborative project was a key factor. The kids suffer from what is widely described up here, as shame. So I think rather than make this and your piece will be displayed on its own, the collaborative process allowed them to make something and hide their piece in there somewhere. So maybe that was an important part of the process (Community Worker).

The kids themselves don’t get given a lot of things, but the way they sat and made something and were happy to give it away, to contribute to the lizard tail, was quite special. I would have worried before that they would have liked to keep what they made, but they understood it was for a bigger project (Community Worker).

What fascinated me was how engaged the kids got with the arts activity. They really took to Hiromi. She was so good at keeping them making and being proud and talking about what they had made. All of the kids at the centre are going through their own trauma, be it violence, abuse… and to watch them create something and to be proud of it. It was quite remarkable (Participant).

**Wellbeing by creating & making**

All interviewees described how participants were engaged in a way that allowed their feelings, emotions and/or mental health issues to be addressed, discussed and/or expressed, using the creative cycle (making, expressing, reflecting).

In Derby, people were drawn to be a part of the story. Creating opportunities not only to make art, but also to express themselves, open up (Community worker).

One participant had tough memories of her upbringing in Derby…and of the Marsh, so she was quite scared going back there because she hadn’t visited it for a long time. She was able to help carry the lizard tail to the Marsh and reengage with it. It was a peaceful and transformative experience for her (Artist/Arts Worker, Paraburdoo).

I’ve had depression for many years and I wasn’t really in a good headspace, I was in a dark place. So it was almost coincidental that Hiromi showed up and said come along. The timing was bang on. (Participant).
Creating develops self-awareness

Some participants expressed how they were given permission to have the freedom to express themselves, create, be in the moment and exist.

*I was given the permission to be free in my expression and it was one of the few times I actually felt it was real and I was really proud of what I’d done (Participant).*

*I think, what is significant is being able to express yourself so freely, what it looks like is irrelevant. It’s more about whatever you’ve got in your head that comes out in your hands. There’s no wrong, it’s all right because it comes from you and that is what matters the most out of all of it (Participant).*

*It was about just being, about existing in that moment. I gathered up all the materials I wanted and started my part of the lizard tail. I guess for me it was the moment where I felt like I existed. I actually felt real in that moment I was creating (Participant).*

Key Results: Derby

Participants, arts workers and community stakeholders described how involved and engaged people in the Derby community, in particular young children, became with the development of the community sculpture, the Lizard Tail.

In terms of the ‘Five ways to wellbeing’ the giving nature of the process, being able to contribute to the *Tail* was described as collaborative and cathartic.

All interviewees described that while “doing” art for the Lizard Tail (being active/creative) participants were engaged in a way that allowed their feelings, emotions or mental health to be discussed, using the artistic cycle of making, expressing and reflecting.

This result also highlights that learning a new arts practice enables pathways for inquiry, self-knowledge, and expression. That is, by being involved in the creation of the lizard tail, some participants had the freedom to be in the moment and "exist".
PARABURDOO

Not in a million years would I have thought I would be learning how to do these skills (Participant).

What happened?

Of all of the separate five projects Paraburdoo was the most significant. This reflected the length of time that the project was represented in the community, the embedded nature of the project, the resources that were tagged to it, and the legacy left by the Resilience sculpture as a significant piece of public art. FIVE Paraburdoo had two elements including engaging mining employees and the broader community in creating a large-scale sculpture, and a community digital artwork for the town of Paraburdoo.

From October 2013 until December 2014, artist Alex Mickle facilitated the development and creation of a large sculpture called ‘Resilience’ that is now located in Paraburdoo. The sculpture was built as a collaborative community project, including people working at Rio Tinto.

From mid-May - mid Jun 2014 digital artist Craig Walsh and assistant Matt Cabrera captured personal stories about living and working in Paraburdoo to screen the digital portrait and light sculptures at a community event.

Evaluation activities

The evaluators visited Paraburdoo 14 & 15 May, 6-8 June & 3-4, 16-18 December 2014 and completed a total of 18 semi-structured in-depth interviews with key stakeholders, team members, participants and partners. One electronic survey distributed to 30 participants who completed a community portrait interview (12 responses = 40% response rate). A second electronic & written survey was distributed to the 75 participants and stakeholders who attended the unveiling of the sculpture (48 responses = 64% response rate). The FIVE Paraburdoo website and blogs were also reviewed.

Results

Participation

<table>
<thead>
<tr>
<th>Activities</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculpture development &amp; construction</td>
<td>450</td>
</tr>
<tr>
<td>Digital portrait</td>
<td>26</td>
</tr>
<tr>
<td>Celebration event - digital portrait</td>
<td>130</td>
</tr>
</tbody>
</table>
Demographic Profile

Of the representative sample of FIVE Paraburdoo participants and stakeholders who completed the electronic or written surveys most are adults aged 36 – 45 years (40.4%); male (65.8%); working for Rio Tinto (59.5%), live in the Paraburdoo community (54.8%), with their partner / family (47.7%). 14.3% are FIFO.

Age Group

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 18</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td>18-24</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td>25-35</td>
<td>8</td>
<td>19.1%</td>
</tr>
<tr>
<td>36-45</td>
<td>17</td>
<td>40.4%</td>
</tr>
<tr>
<td>46-55</td>
<td>11</td>
<td>26.2%</td>
</tr>
<tr>
<td>56-65</td>
<td>3</td>
<td>7.1%</td>
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<tr>
<td>66-75</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td>Over 75</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
<td></td>
</tr>
</tbody>
</table>

Gender

<table>
<thead>
<tr>
<th>Gender</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>25</td>
<td>65.8%</td>
</tr>
<tr>
<td>Female</td>
<td>13</td>
<td>34.2%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>38</strong></td>
<td></td>
</tr>
</tbody>
</table>

How would you describe your role while you were involved with FIVE Paraburdoo?

<table>
<thead>
<tr>
<th>Role Description</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>I work for Rio Tinto</td>
<td>25</td>
<td>59.5%</td>
</tr>
<tr>
<td>I live in the Paraburdoo community</td>
<td>23</td>
<td>54.8%</td>
</tr>
<tr>
<td>I work in the Paraburdoo community</td>
<td>14</td>
<td>33.3%</td>
</tr>
<tr>
<td>I am a Men’s Shed member</td>
<td>9</td>
<td>21.4%</td>
</tr>
<tr>
<td>I do not live or work in Paraburdoo</td>
<td>5</td>
<td>11.9%</td>
</tr>
<tr>
<td>Parent</td>
<td>5</td>
<td>11.9%</td>
</tr>
<tr>
<td>Partner/spouse</td>
<td>3</td>
<td>7.1%</td>
</tr>
<tr>
<td>Family member</td>
<td>2</td>
<td>4.8%</td>
</tr>
<tr>
<td>Student</td>
<td>1</td>
<td>2.4%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42</strong></td>
<td></td>
</tr>
</tbody>
</table>

How would you describe your residential status?

<table>
<thead>
<tr>
<th>Residential Status</th>
<th>Count</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>I live in Paraburdoo as a resident with my partner/family</td>
<td>20</td>
<td>47.7%</td>
</tr>
<tr>
<td>I live in Paraburdoo as a resident on my own</td>
<td>8</td>
<td>19.0%</td>
</tr>
<tr>
<td>I do not live or work in Paraburdoo</td>
<td>8</td>
<td>19.0%</td>
</tr>
<tr>
<td>I live here FIFO</td>
<td>6</td>
<td>14.3%</td>
</tr>
</tbody>
</table>
Community Digital Portrait

The highest ranked benefit of FIVE from survey respondents (n=22) involved in the digital portrait was ‘getting involved in the Paraburdoo community’ (68.1%). followed by ‘developing an identity in the Paraburdoo community’ (59%).

Half of the survey respondents reported benefits of ‘showing what Paraburdoo has to offer’ and ‘sharing with others how to be resilient’ (both 50%).

For you, what are the benefits of the FIVE Paraburdoo Community Digital Portrait?

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Frequency</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Getting involved in the Paraburdoo community</td>
<td>15</td>
<td>68.1%</td>
</tr>
<tr>
<td>Developing an identity in the Paraburdoo community</td>
<td>13</td>
<td>59.0%</td>
</tr>
<tr>
<td>Showing what Paraburdoo has to offer</td>
<td>11</td>
<td>50.0%</td>
</tr>
<tr>
<td>Sharing with others how to be resilient / cope</td>
<td>11</td>
<td>50.0%</td>
</tr>
<tr>
<td>Doing something meaningful</td>
<td>10</td>
<td>45.4%</td>
</tr>
<tr>
<td>Feeling like I am part of something</td>
<td>10</td>
<td>45.4%</td>
</tr>
<tr>
<td>Feeling like I have something to offer</td>
<td>9</td>
<td>41.0%</td>
</tr>
<tr>
<td>Starting up a conversation about mental health and wellbeing</td>
<td>8</td>
<td>36.7%</td>
</tr>
<tr>
<td>Promoting how people can become involved in the Paraburdoo community e.g.</td>
<td>8</td>
<td>36.7%</td>
</tr>
<tr>
<td>the Men's Shed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Being inspired to be creative</td>
<td>8</td>
<td>36.7%</td>
</tr>
<tr>
<td>Being inspired to think differently</td>
<td>7</td>
<td>31.8%</td>
</tr>
<tr>
<td>Develop community pride</td>
<td>7</td>
<td>31.8%</td>
</tr>
<tr>
<td>Increase peer to peer connections between Rio Tinto workforce</td>
<td>7</td>
<td>31.8%</td>
</tr>
<tr>
<td>Increasing the involvement of mining families in the Paraburdoo community</td>
<td>7</td>
<td>31.8%</td>
</tr>
<tr>
<td>Doing something for Rio Tinto / my work colleagues</td>
<td>6</td>
<td>27.2%</td>
</tr>
<tr>
<td>Being able to express how I feel about living in Paraburdoo</td>
<td>6</td>
<td>27.2%</td>
</tr>
<tr>
<td>Reducing the stigma around mental illness</td>
<td>6</td>
<td>27.2%</td>
</tr>
<tr>
<td>Increased capacity for Rio Tinto to understand, support and implement mental health strategies</td>
<td>6</td>
<td>27.2%</td>
</tr>
<tr>
<td>Increased understanding of what it is like to be in the mining workforce</td>
<td>5</td>
<td>22.7%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>22</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Responses to the survey question: What do you remember most about the Paraburdoo Community Digital Portrait?

I have had good feedback from what I said on the screen.

Most people have told me that it was good to see people they know on the screen.

This product pushed me to think more about our life and being a part of community.

Participants interviewed in Paraburdoo suggested immediate uses of the FIVE Paraburdoo digital portrait.

It would good to show people coming into town, new starters. It has a touch of sadness, but you can't sugar coat it, you have to be realistic. You have to be honest with people and it's a balanced truth (Participant, Paraburdoo).

It is a great approach to show who we are and for people coming in new to the town to get a quick snapshot of what it’s like (Participant, Paraburdoo).

We had a difficult time getting any traction out of the mental health video that was produced by the iron ore group. We had a lot of: “I don't know that person, it’s difficult for me to put any emotional energy into understanding their issues that might help me, because I don’t know them”. But the video we have here is quite different because it is people they know and I think it that creates a different response (Rio Tinto team).

The Paraburdoo video was most universally enjoyed out of the [FIVE] communities. It was good combination of people’s comments as well as the showing the physical space and locations around town and in the country (Artist/Arts Worker).

Responses to the survey question: How else would you like to see the FIVE Paraburdoo Community Digital Portrait used?

In a way that benefits the community, show it to new starters, prospective employees, and similar communities.

Show prior to / during community events.

At the drive in, when screening potential new employees, before all major Paraburdoo events

Show in Rio Tinto website. Provide copies to participants.
### ‘Resilience’ Sculpture Project

The highest ranked benefits of FIVE from survey respondents (n = 34) involved with the ‘Resilience’ sculpture was:

- Increased capacity for Rio Tinto to understand, support and implement mental health strategies (58.8%)
- Getting involved in the Paraburdoo community (55.9%)
- Develop community pride (55.9%)
- Starting up a conversation about mental health and wellbeing (52.9%)
- Being inspired to be creative (52.9%).

**For you, what are the benefits of FIVE Paraburdoo Sculpture Project?**

<table>
<thead>
<tr>
<th>Benefit</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increased capacity for Rio Tinto to understand, support and implement mental health strategies</td>
<td>20 (58.8%)</td>
</tr>
<tr>
<td>Getting involved in the Paraburdoo community</td>
<td>19 (55.9%)</td>
</tr>
<tr>
<td>Develop community pride</td>
<td>19 (55.9%)</td>
</tr>
<tr>
<td>Starting up a conversation about mental health and wellbeing</td>
<td>18 (52.9%)</td>
</tr>
<tr>
<td>Being inspired to be creative</td>
<td>18 (52.9%)</td>
</tr>
<tr>
<td>Reducing the stigma around mental illness</td>
<td>16 (47.0%)</td>
</tr>
<tr>
<td>Promoting how people can become involved in the Paraburdoo community e.g. the Men's Shed</td>
<td>16 (47.0%)</td>
</tr>
<tr>
<td>Showing what Paraburdoo has to offer</td>
<td>14 (41.1%)</td>
</tr>
<tr>
<td>Feeling like I am part of something</td>
<td>14 (41.1%)</td>
</tr>
<tr>
<td>Being inspired to think differently</td>
<td>13 (38.2%)</td>
</tr>
<tr>
<td>Increasing the involvement of mining families in the Paraburdoo community</td>
<td>12 (35.3%)</td>
</tr>
<tr>
<td>Doing something meaningful</td>
<td>11 (32.3%)</td>
</tr>
<tr>
<td>Making new friends</td>
<td>11 (32.3%)</td>
</tr>
<tr>
<td>Developing an identity in the Paraburdoo community</td>
<td>10 (29.4%)</td>
</tr>
<tr>
<td>Sharing with others how to be resilient / cope</td>
<td>10 (29.4%)</td>
</tr>
<tr>
<td>Doing something different</td>
<td>10 (29.4%)</td>
</tr>
<tr>
<td>Increased understanding of what it is like to be in the mining workforce</td>
<td>10 (29.4%)</td>
</tr>
<tr>
<td>Feeling like I have something to offer</td>
<td>9  (26.5%)</td>
</tr>
<tr>
<td>Doing something for Rio Tinto / my work colleagues</td>
<td>8  (23.5%)</td>
</tr>
<tr>
<td>Increase peer to peer connections</td>
<td>8  (23.5%)</td>
</tr>
<tr>
<td>Gets me out of the house</td>
<td>7  (20.6%)</td>
</tr>
<tr>
<td>Being able to express how I feel about living in Paraburdoo</td>
<td>6 (17.6%)</td>
</tr>
</tbody>
</table>

**34**
Connecting' was, by far, the highest ranked way to wellbeing experienced by a survey sample of 45 participants and stakeholders involved in FIVE Paraburdoo (86.7%).

Which of these ways to Wellbeing do you think happened for you during FIVE Paraburdoo?

<table>
<thead>
<tr>
<th>Way to Wellbeing</th>
<th>Count</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Connecting</td>
<td>39</td>
<td>86.7%</td>
</tr>
<tr>
<td>Being active</td>
<td>30</td>
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<tr>
<td>Keep learning</td>
<td>23</td>
<td>51.1%</td>
</tr>
<tr>
<td>Giving</td>
<td>22</td>
<td>48.9%</td>
</tr>
<tr>
<td>Taking notice</td>
<td>16</td>
<td>35.6%</td>
</tr>
</tbody>
</table>

Key themes and story of change

Introducing Mick

Mick lives in Paraburdoo with his family. He was recruited from overseas and saw this move as an opportunity for them. The project captivated his imagination and he became engrossed in it spending extra hours of his own time creatively seeking solutions to the challenges it presented. Mick’s story is one of growth, opportunity and recognition balanced with a challenging environment. Key to his story is the way his creativity was engaged and strengthened, and the benefits that flowed as a consequence. This is Mick’s story.

There is a price of living here in an industrial spot. I’m not going to say that if people aren’t happy, then why are they here? There needs to be some balance. Some people who stay here find that balance and some people don’t. If you’re talking about this place, there are truths that are hidden. It’s not an easy place to live here, people come here for the money, to learn skills and leave as they can. There are also people suffering and sacrificing a lot. The truth comes in many shapes and forms, seen from different angles and perspectives.

Sometimes you think that you’re just living—the interviews [with Craig-digital artist] got me thinking. I appreciate Craig’s work because it’s got beauty. It’s more than just living. That’s why I appreciate this project... my brain is thinking a different way. I didn’t just do it during my working days, but on my days off as well.

When we are living our usual life, we do not think of the value of life enough. Maybe we do some time, but not enough. Only when we step into art from our usual life, only then do we start to see something that is hidden from view. This project gave me that, understanding our lives differently.
I now feel like I am being recognised. It’s an opportunity for me to get involved [in FIVE] to show myself in the community, to show that I exist here.

I opened myself up to new contact for myself [working] with different people… from plant, from boilers, around 20 new people that I have interacted with and am now constructing new relationships with in the community. I think about how I have created relationships with new people that I never would have met. To step into the art, this project has given me the opportunity to find myself in this world, in this community, in this group of people.

I also think about giving to this community and getting something back and this project is a bit different. I now value myself, because I will leave here at some stage, but part of me will stay here, if we create something, some steel art, some culture whatever we make, part of me will be here. These are things that you can’t count it, but you can feel it.

People will read the plaque and say that this sculpture is about this, it is beautiful, it brings out the emotion for the people living here and spent some years here in the hard life of mining. They take a photo and say: ‘This is Paraburdoo’. For people living here, it is important for them, because this is about their life here, a piece of history or a memory.

This [project] is a brush that brings new colour to my life. There are some days when you’re not writing in black ink, you are taking the big brush of beautiful colours. That’s what we’re all doing here, painting our lives. Before I tried to put my emotions at the back, but now I think we are humans, we are living and feeling a life.

I now understand that I am doing something for this place and the people. It’s a great satisfaction for me.

Mick’s story provides powerful evidence of the role that arts practice can play in people’s lives. Each of the five paths to wellbeing is represented in his experiences, and was also confirmed by others.
Connecting, collaborating and cooperating in Paraburdoo

Most of the participants interviewed could explain that as a result of FIVE, they connected with new and/or more people in the community, and on a deeper, more personal level.

The most significant change is the connection of people. What brings people to the shed is curiosity and the art form, but it’s really about people coming together and developing friendships. People have become more acquainted with each other. They let their guard down, they feel at ease, they don’t feel like they are being judged or have to be defensive (Participant).

It’s been a topic that people talk to me about now: “Are you still going to the men’s shed? How is the sculpture going?” It’s a regular conversation item now. That’s been a really good thing, for me. So the next time you see each other, you know each other a bit better, you start to open up, talk (Participant).

Participants working for Rio Tinto reported that with FIVE they were working in a more collaborative way and with other members and teams in the Rio Tinto workforce, who they do not usually have the opportunity to meet, work with and develop relationships with.

It’s much more proactive way than the way we usually work. We’ve got a quite established ways of doing things on the mine site, but this has had be a lot more collaborative and creative. We would have brought a specialist in, but part of the process is working the problems through together and get people engaged. It would have been a lot easier to have someone to tell us how to do it, but nowhere near the experience (Participant).

In particular, participants and stakeholders commented on the level of cooperation between different groups in Rio Tinto and in the community, including contractors and females.

The camaraderie is part of it, helping each other out, contributing. We’re all hard working and we want to have fun. You really do feel like you have a sense of purpose. We all feel like we’ve got something to show for what we’ve done (Participant).

The most significant thing is the amount of cooperation that has gone on in the community, around this project. For example, being able to get gas bottles after hours, borrowing equipment to pour concrete, contractors doing welding… people making phone calls to get things done. It has brought people together, working, communicating, talking; and while you’re out there talking, you’re connecting (Participant).
A real strength of the project has been the level of cooperation between people. Helping out by making a phone call, getting equipment, contractors coming in to help out (Men’s Shed member).

I didn’t expect the core group working on the sculpture to be half men and half female. What impresses me the most is how hard they are all working. Their commitment [and] their endurance (Men’s Shed member).

Once I was invited, I felt like I could go into the men’s shed. From the second I walked in, I was totally captured. I thought I wouldn’t fit in, but once Alex [the artist] told me all about and showed me what they were doing I said: Well, do I get a go? (Participant).

There’s been a fair bit on interaction between community members, men’s shed and Rio site workers. We’ve blended and worked together, but not turned it into another mine site. It’s a happy medium (Participant).
Core group “doing all the work”

Despite the overall positive reports of collaboration and cooperation from participants, some people felt that too few people were working on building the sculpture.

One thing that has been disappointing is that more people from the community as well as FIFO workers have not come in. Some people have come in, but it’s tougher than they thought it would be and they only come once or twice (Participant).

It seems to me that the same people are working on the sculpture, the same faces. I’m a bit disappointed by the community and their lack of support (Participant).

More community involvement [as] this project was completed by a small group. I don’t believe it captured the town and this was shown in the community celebration (Participant).

Some interviewees commented on the reasons why more of the Rio Tinto workforce was not involved in building the sculpture: being FIFO or shifts/rosters.

This is someone’s home when you’re residential, but it’s just a hotel for the guys who are flying up here. It’s not their home. There are different feelings, different emotions. It’s a little bit harder for the FIFO, with the time constraints, Rio needs to give them some time and they need to give them some of their time (Participant).

Given the long hours we work it seems sometimes that the community is segmented because of the shifts, there are people who live in Paraburdo who you don’t know because you are on shift when they are off and visa-versa it is a difficult problem to overcome with the current shifts and working hours (Participant).

I don’t know if it’s rosters, or day shift/night shift. There always tends to be a handful of people doing most of the work. It’s just more obvious in a small community like Paraburdo (Participant).
**Leaving a legacy**

Almost half of the survey respondents (48.9%) reported that they experienced ‘giving’ during FIVE. Interviewees reported giving mostly in the context of leaving a legacy.

It’s about bringing people together and building something that we can be remembered for (Participant).

I think a lot of people are feeling that, the giving, of their time, their energy. They feel like they are giving something back to the community. They don’t get to do that when they’re working on the mine (Participant).

You could look at the sculpture from the perspective that we are trying to portray a message…bring people together, using mining techniques, to create art. And for years to come it will become something that will have elements of what the Pilbara is all about. Behind it is the involvement, the people who are deep in it, who put their hearts and souls into it. The sculpture is a mark of time (Participant).

Legacy is a bit of an out there word to use. The town itself is a bit strange, because without the mine, you’ve got no town. So it’s a bit unusual, but I think having that legacy of having something that stays here in the town, is a good thing (Participant).

There’s a fair bit of destruction in mining…you’re not growing or making something…where you get that sense of achievement. Same in blasting, you’re destroying something, but it’s for an end game if you like. So I think that’s what we’re doing in this project, we’ve taking some steel and doing something with it (Participant).

**Being physically active**

‘Being active’ was the second the highest ranked way to wellbeing experienced by survey respondents (66.7%). Participants interviewed could clearly describe the physical exercise they got out of working on the sculpture.

I like to be physically active and I don’t mind if it’s repetitive. I find it is relaxing for my mind, to try to turn off. So working on the rock, you get physical and you get to hone in on something and focus. And when you are done, you have that symbolic feeling that you’ve contributed to the sculpture (Participant).

Some of the people at the shed are incredibly involved and they work so hard in the heat. They are so resilient. So people are getting more activity, getting muscly and wiry. They wouldn’t be going to work on the sculpture on their days off and slaving away if they weren’t getting something out of it (Participant).

When I went down, I hung off one of those stone saws or at the end of a grinder or help cut the metal rods. It was good exercise. It was something
I like to do and it made me feel good because I haven’t done anything physical for a while (Participant).

**Learning and teaching new skills**

Over half of the survey respondents (51.1%) reported that they were learning during FIVE. This result was supported by participants who reported that they were learning new skills or as Men’s Shed’s members, who were assisting participants to learn new skills, such as welding.

The main motivation for me is learning. I come down in between my shifts and if I’m off my swing, I’ll come down everyday. I’ve been a sponge around Alex. Learning and doing things I didn’t know anything about, like working with iron ore, rock sawing, grinding and chiselling, I’ve learnt welding techniques by helping Alex set up the mental rods in the centre of the sculpture (Participant).

My main role has been to show people how to do things, how to use equipment, step in if there are any safety concerns or to show them how to progress. Like welding, I do this everyday of the week, so I wanted to stand back and let them have a go. Something they wouldn’t have the opportunity to do (Men’s Shed member).

I believe that everyone who has come here [to the Men’s Shed] has the potential to grow and be better, acquire skills. I believe I’ve shared my skills and brought them to the table to build the sculpture (Participant).

It allowed me to be creative and learn new amazing skills. We have learnt to do welding; cutting steel and rock, plus grinding and polishing rock. Not in a million years would I have thought I would be learning how to do these skills (Participant).

**Changing mindsets by being creative**

In terms of ‘taking notice’, participants reported the benefits of getting out of their routine or mindset by doing something different and/or by thinking differently.

I think for us, we tend to go out and do our job, that’s our work, truck driver, blast crew, driller or whatever. So doing something different, particularly at work, is quite a change. For me, this is happening (Participant).

I don’t think it’s challenging, it’s just a different way of thinking. We know how to manage explosives and we know how to fabricate steel. It’s just: “Shit, we don’t usually blow up steel”. It’s just getting your head around it. We’ve doing all the same sorts of things, but differently (Participant).

There were difficulties, with what Alex wants and what [are] we going to do to get it. I was like, it doesn’t fit, it won’t happen. After a while, I realised what he what he was trying to do, we all started to be creative, open our minds and then we started to get results. This gave us an
opportunity to do something different, to start to think in a different way (Participant).
Learning about CACD and wellbeing

Participants interviewed demonstrated an understanding of the role and function of CACD plays in improving health.

I now know that it is very important that I contribute to the community and supporting others. I find it’s satisfying...kind of the by-product of helping others. I’ve learnt that from the FIVE (Participant).

When I initially started getting involved with the project, I was thinking where’s the link with mental health, how is it going to help Rio and our mental health strategy? I’ve always been involved in the community activities, but recently the men’s shed. I started to realise that getting involved in the community is the act-belong-commit stuff (Participant).

This project brings people together. It would be easy to mass produce the sculpture and get it finished months ago, but that’s not what it is about, it’s about getting people involved (Participant, Paraburdoo).

I think I’m more aware of how important the connections with other people are...that decision between spending an extra couple of hours at the men’s shed, going to the pub or home to watch the footy game. Before, I never would have missed that game, but I make different decision about how I use my time, based on how I value my interactions with others. I think that’s something I do differently. (Participant, Paraburdoo).

Benefits for the ‘Para’ Men’s Shed

Participants were able to describe how FIVE has benefited the Men’s Shed and how they are now able build skills in CACD at a local level

Now we know we can all get together and work on one thing rather than different projects. There is now acknowledgment that the men’s shed is an option and they can come down if they need it. Why stay at home and look at the walls? After the project is done and up, the project’s gone, it’s still the men’s shed. It will still be here and it will have an open door and be welcoming (Participant).

One thing I have noticed [at the men’s shed] is that a lot of the other [solo] projects have been pushed to the side because of the project, like cars gathering dust. I think this is a good thing (Men’s Shed member).

It’s helped out our focus here. A lot of people who have come in... have seen the other side of the men’s shed. Community members, some of the females, thought that they couldn’t really come to the men’s shed, that it’s a man’s place. This arts project is changing that [and we are] keen to continue...keep that interest up. It was like a closed door to some people before, even though our doors were always open (Men’s Shed member).

I was interested be involved in something artistic... anywhere in town. I’ve never been to the Men’s Shed before...it just isn’t really my scene,
car mechanics etc. But this project has encouraged artistic involvement in Paraburdoo. There are closet artists out there (Participant).

**Animating Democracy’s continuum of impact**

The table below shows the collective impacts of FIVE Paraburdoo in relation questions are based on ‘Animating Democracy’s continuum of impact’ (Korza, P & Bacon, B, 2011).

Most of the survey respondents believe that FIVE has made the greatest difference by more people talking more about mental health (64.3%).

**In what ways do you think FIVE Paraburdoo has made a difference?**

<table>
<thead>
<tr>
<th>Impact</th>
<th>Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>People talk more about mental health (improved communication &amp; discussion)</td>
<td>18 64.3%</td>
</tr>
<tr>
<td>People can change their working and living conditions (supportive places &amp; policies)</td>
<td>17 60.7%</td>
</tr>
<tr>
<td>People know more about mental health (improved awareness &amp; understanding)</td>
<td>16 57.1%</td>
</tr>
<tr>
<td>People think and feel differently about mental health (shifting attitudes &amp; values)</td>
<td>14 50.0%</td>
</tr>
</tbody>
</table>

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**Improved communication and discussion about mental health**

These results are supported by interviews with participants who reported how FIVE had increased communication and discussion around mental health, cautioning that it’s “early days”.

Coming back from Perth, a lady tapped me on the shoulder and asked if I was involved in FIVE. I told her I was. She said to me: “My husband is on the…team and he was telling me about the project…blowing things up…mental health. It’s the first time that he has ever opened up to me about his brother committing suicide. It’s started him talking. (Participant).

People come down here [to the men’s shed] and start talking and helping each other, there is better communication because they’re stimulated in something they are interested in and then they’re asking for help to do things and communicating about how they’re going, how they’re tracking (Men’s Shed member).

Most of us are more openly talking about our own mental health experiences and have developed friendships as result of FIVE (Participant).

Rio is talking more about mental health, but it’s early days. We all know there is a problem there. We don’t have all of the answers, but at least we
now recognise that this is a problem and we are talking about it (Participant).
Supportive places and polices

Stakeholders and participants interviewed from the Rio Tinto team in Paraburdoo were able to identify how FIVE has highlighted a different way of working resulting in an increased capacity to support and implement mental health intervention strategies.

And just support from people, just the way they’ll talk about mental health a bit more than normally would have happened. Someone saying: “Are you okay?” That would not have happened two years ago. It’s only a couple of words, but it’s that more support is forthcoming, of late (Participant).

I think out of this we’ll learn that there are other ways to educate the workforce on mental health and that this is a different way to engage the workforce about mental health and still get that benefit (Rio Tinto team).

The language in Rio, we quite often use language around caring, but how do we truly demonstrate that? I’m not sure that we necessarily do that; there are not always tangible ways for us to show that. We’ll train you, but people don’t see that as caring, that’s just filling my head full of stuff so I can do my job. It may have a different intent but that’s the reality. Doing it this way has certainly been different…same intent, but a different method to do it (Rio Tinto team).

The challenge in reducing stigma around mental illness

Just half of the survey respondents believe that FIVE has resulted in people thinking and feeling differently about mental health (50%). Some participants interviewed explained how stigma about mental illness remains pervasive in the mining workforce.

When we present FIVE at workshops, you see some guys, their eyes roll in the back of their head and then some afterwards, would go, “How can I get involved?” (Participant).

People tell me how unhappy they are, that they hate living in Paraburdoo, that it’s so monotonous and I suggest coming down to the shed to help work on the sculpture. One person came and I introduced him, but he didn’t come back. There was a great opportunity to expand his life but he didn’t take it (Participant).

I have had a couple of people say to me: “Oh, you’re not involved in that sculpture project are you?” And I say: “Yes, I am, It’s fantastic. They answer [sarcastically]: “What’s so good about it? Do you feel better going to the men’s shed? Do you feel understood?” (Participant).
Key Results: Paraburdoo

While a large-scale project, FIVE Paraburdoo benefited from being run for longer than 12-months, where the local Rio Tinto personnel and the community became involved in the development and creation of the sculpture ‘Resilience’ sculpture. People were also involved in a community digital portrait in May/June 2014 that allowed a halfway point and an opportunity to increase the involvement and focus of FIVE in the local community.

Collective impacts for FIVE Paraburdoo indicate that most of the survey respondents agree that FIVE made the greatest difference by more people talking more about mental health (64.3%). Similarly, for people involved in the Resilience sculpture, the second highest ranked benefit is starting up a conversation about mental health and wellbeing (52.9%). These results are supported by interview themes about increased communication and discussions about mental health.

Just over sixty per cent (60.7%) of survey respondents agree that FIVE made the greatest difference by people changing their working and living conditions. For people involved in the Resilience sculpture, the highest ranked benefit included an increased capacity for Rio Tinto to understand, support and implement mental health strategies. Stakeholders and participants interviewed from the Rio Tinto team in Paraburdoo were able to identify how FIVE has highlighted a different way of working resulting in an increased capacity to support and implement mental health intervention strategies.

Over half (52.9%) of survey respondents involved in the Resilience sculpture identified ‘being inspired to be creative’ as one of the benefits of being involved’. Some participants described an increased understanding of the benefits of creative thinking; the role CACD plays in improving wellbeing and how they are now able build skills in CACD at a local level, in particular at the Men’s Shed.

Over half of the survey respondents (57.1%) agree that FIVE has resulted in people knowing more about mental health; with half of the respondents agreeing that people are now thinking and feeling differently about mental health (50%). Some participants interviewed explained how stigma about mental illness remains pervasive in the mining workforce.
In terms of the ‘Five ways to wellbeing’, connecting was, by far, the highest ranked way to wellbeing experienced by a survey sample of 45 participants (86.7%) involved in FIVE Paraburdoo.

For people involved in the community digital portrait, the highest ranked benefits were ‘getting involved in the Paraburdoo community’ (68.1%) and ‘developing an identity in the Paraburdoo community’ (59%).

Key themes from the semi-structured in-depth interviews included stories of change about connecting, collaborating and cooperating during FIVE Paraburdoo. Participants described that as a result of FIVE, they connected with new and/or more people in the community, and on a deeper, more personal level.

Participants working for Rio Tinto reported that with FIVE they were working in a more collaborative way and with other members and teams within the Rio Tinto workforce. Participants and stakeholders also commented on the level of cooperation between different groups within Rio Tinto and in the community, including the participation of contractors and females.

Despite the intensity or level of bonding and bridging between disparate groups, some people felt that too few people were working on building the sculpture while commenting on the reasons why more of the FIFO workforce did not become involved with FIVE.

Being active was the second highest ranked way to wellbeing by participants (66.7%). Participants interviewed could clearly describe the physical activity and benefits they got out of working on the sculpture.

Just over half of the survey respondents (51.1%) reported that they were learning during FIVE, with participants reporting that they were learning new skills or as Men’s Shed’s members, were assisting participants to learn new skills, such as welding.

Almost half of the survey respondents ranked giving as a way to wellbeing they experienced (48.9%) during FIVE Paraburdoo, with interviewees reporting giving in the context of leaving a legacy in the form of the ‘Resilience’ sculpture.

Only 35.6% of survey respondents experienced wellbeing in terms of taking notice. However, participants reported the benefits of getting out of their routine or mindset by doing something different and/or by thinking differently.
ESPERANCE

What did I get out of TWIG? I got a sense of the sheer joy and pathos of life enabling me to see their experiences and surroundings in new, simpler and more meaningful way (Participant).

What happened?

During September 2014, multi-form artist Trevor Flinn worked with two host farming families and Munglinup primary school in the Esperance district. Trevor and the locals made artwork and site specific sculptural pieces under the title Twig in response to each farm and the local community.

Evaluation activities

The evaluator completed three semi-structured telephone interviews with participants. In addition, an electronic survey with open questions was sent to four participants, who all responded. The FIVE Esperance website and blogs were also reviewed.

Results

Participation

<table>
<thead>
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<th>Activity</th>
<th>Number of people</th>
</tr>
</thead>
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<tr>
<td>Artist-in-residence</td>
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</tr>
<tr>
<td>Celebration event</td>
<td>30</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>55</strong></td>
</tr>
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</table>

Key themes

CACD in Munglinup

Participants involved in FIVE Esperance were able to describe the benefits of being involved the experience of FIVE Esperance, including community storytelling and celebration.

There are only 15 kids at the local school, so any opportunity to get anyone there of any interest is always positive. Trevor was great in terms of being open to going to the school. He had this idea of shadow puppets.
It worked perfectly. The kids created a story about the Corner and made their own animals as shadow puppets that lived in this part of the world. They performed the shadow puppet play at the community celebration (Arts Teacher).

Trevor Flynn spent several days on two farms in the district working with host families and friends to create sculptural, conceptual, and visual multimedia works and installations revealed during final evening 'happenings' attended by hosts, friends and neighbours (Participant).

For one of the host families, building and keeping a new landmark on their farm, “Ned’s Head” was a highlight.

Last night I began work on shaping the pile into a head like shape. It may well turn out to be ‘Ned’, the eponymous early squatter who originally settled the original Ned’s Corner on the banks of the Murray River in the coming hours and days I’m certain something Ned-like will slowly emerge (Artist).

The sculpture Ned’s Head was a big mound of dirt moulded into the shape of a head. It was built 800 metres from the farmhouse on the top of the hill. It was a joint effort. The girls would come home after school every day, put on their boots and run up the hill to help Trevor, and then trample the mud all the way home! (Participant).

Our family loved Ned’s Head because it was of the only thing that was not dismantled at the end of the exhibition. So it was one thing that we had from our experience. And we were most involved in that piece, getting the mud to keep shaping it with Trevor. So we all had a sense of ownership. And we would see it every day on the way to school, like a landmark on the farm with the eyes and nose peering out from the earth (Participant).

**Taking notice – seeing the everyday differently**

One of main benefits and way to wellbeing experienced by participants is how they saw their everyday farm surroundings in a “different light”.

I think the farming people enjoyed seeing a farm in a different light (Participant).

Even if it was all a bit different, it was still an experience. It’s a reaction. And that’s important because out here life can get monotonous and everything looks the same, because you don’t have new experiences or opportunities thrust at you, like in the city. Anything to keep you engaged and stimulated (Participant).

Trevor used a lot of everyday materials lying around the farm. Finding art in our everyday lives rather than just something hanging in the gallery… Like…a yellow hose, with a bit of black paint and stone head, made into a pendulum snake. And there was map of Ned’s Corner using legumes that we later made into a soup and ate! (Participant).
I think what I got the most out of it was to look at the ordinary in a different way. Looking at the everyday in a completely different light. That was one of the big things for me. A lot of the learning actually was to look past the purpose or function of the items he used (Participant).

**Connecting and catching up**

Participants also reported connecting with someone new, such as Trevor and “catching up” and sharing the “Twig’ experience with locals.

Connecting with others was definitely happening. Not only with Trevor, an artist connecting with our family, the school and community, but it also brought people together for the exhibition experience. Connecting was a big part of TWIG (Participant).

Great having artsy people in a farming community [and] for the kids to meet an arty male as an alternative to the traditional male farmer type (Participant).

Standing around before we began our journey, catching up with people and being sharing their excitement and anticipation on what it was all about (Participant).

Lovely to ramble around with you, Trevor, meeting new country friends and experiencing the evolution of amazing ephemeral art works whilst sitting comfortably at home (Participant).

I realize how much I love my home and want to get neighbours together more regularly to share each other’s creations/ projects (Participant).

**Learning about art**

Participants were able to give examples about how the kids, at home and at school have learnt more about art form and being creative.

One of the kids said to me: “So are we going to have a gallery in our shearing shed…and I said: “No’, it’s going to be more of a space. You could see their minds going, this is a bit different. Most of the art they do and is watercolours and paintings, so to be able to see art, as video installations, food that we eat as a soup; it made them think about art as experience or as something a bit more conceptual (Participant).

Ever since Trevor has been through, the kids at the school have done a number of visual arts projects and are using their iPads more creatively (Teacher).
Creative engagement

Participants reported that Trevor himself was a key success factor of FIVE Esperance.

The secret to the success of the project was having the right artist, in Trevor. He has a great sense of the absurd and is quirky. He was really going with the flow, but still achieved so much. It's like any cultural exchange process; you've got to make sure it's the right person who is willing to take on the experience (Participant).

Trevor's ability to harness ideas, found objects and equipment in a very short time and to absorb local contexts and input to concoct convincing and surreal events appealing to a huge range of participants and audience was simply magical (Participant).

Key Results: Esperance

Although FIVE Esperance was small project, it was a very intimate experience for the participants from the local farming and school community around Munglinup.

Participants were able to describe the benefits of being involved in Twig in the context of CACD, including community storytelling and celebration. For one of the host families, building and keeping a new landmark on their farm, “Ned’s Head” was a highlight.

Key themes from interviews with participants related to “Five ways Wellbeing’ mostly by taking notice with participants seeing their everyday farm surroundings in a “different light” as art installations created by the resident artist.

Participants also reported connecting by connecting with someone new, such as the artist and/or “catching up” and sharing the Twig experience with the locals.

Participants were able to give examples about how the kids, at home and at school continue to learn more about art form and how arts processes provide enabling pathways for inquiry, self-knowledge, and expression.
DISCUSSION

As a project, and as a site for research and evaluation, FIVE was challenging because it was not easily quantifiable and went outside the language of the numerical. Beyond the simple logistics of working across one third of the country, the climatic conditions were harsh, population density is sparse, and the project itself brings together two cultures—mining and arts practice—that are intrinsically different. For example, one is based on efficiencies, risk mitigation, and outputs that can be weighed, assayed through chemical analysis, and shipped to markets elsewhere. Participatory arts practice, by way of contrast, is risk-seeking with uncertainty at its core, is designed to have an aesthetic or ‘felt’ component—it lives in and through those who experience it for example (Dewey, 1934/1959). This practice also has multiple determinants of value, and is meant for the benefit of the community from which it came.

This partnership—mining and the arts—has no known precedents, yet have much to offer each other. For instance, when organisations use the uncertainties, complexities and mistakes in decision-making that occur within practice as opportunities for learning and improvement, that is, ‘positive error cultures’, workers and organisations alike are enhanced.

Done well, projects such as these provide ‘safe’ places for participants to first be expressive, a key component of being human, and second to invite difference. For example, in dangerous work places emphasis is always place on risk mitigation, as it must. ‘Safe’ in this context has very particular physical manifestations. This by its very nature is constraining and rule determined. Arts practice, by way of contrast, has uncertainty at its core, constantly seeks difference, and in this way is freeing reflecting a more holistic view of workers who also have social, emotional and aesthetic elements to their lives. It is also the case, for example, that diversity is a characteristic of FIFO workers and their families. Safe in this context references the social and emotional—the felt dimensions of our lives—and is key to wellbeing and mental health. This notion of living a fuller, richer, more complete life is key to understanding the power of this work where the arts and health intersect with mining and each contributes to communicative action where communication and action between individuals can have lasting social effects.

What were evident in Paraburdoo and Busselton particularly were clear theoretical and philosophical underpinnings of participatory practice. For example, for those who participated, the arts practice opened up a transformative space where existed the opportunity a way of seeing the world and being in the world differently. This simple, but powerful key idea informs the practice and reflects how “to be denied the capacity for potentially successful participation is to be denied one’s humanity” (Doyal & Gough, 1991, p. 184). This means that a world-view of cooperation not competition was engendered, and interdependency developed; it was this interdependency, for example, that allowed innovation to occur bringing previously siloed groups together.
What was interesting to observe over the life of the project where there was a longer-term presence was this important notion of interdependency moving from a simple pooling of resources (pooled interdependency) to sequential, then reciprocal interdependency where a network of two-way relationships was needed to create a successful outcome and high levels of active management and commitment to achieve. The positive of this was a shared ownership and valuing of both process and product and the positive interactions that occurred where the informal ties developed, information was shared, and the quality of relationships was strengthened. This meant that gaps were bridged between disconnected units in the organisation. Put differently, networks build belonging and we were able to observe how both the number and quality of these were enhanced particularly at Busselton and Paraburdoo.

Second, the project achieved significant outcomes in terms of new conversations, and deepening those because they were facilitated by the artists with rigour and authentically. Each artist, for example, bought different strengths to their work, and the forms they employed—ephemeral art, digital story, and sculpture, for example—allowed different stories to be told. It is the sharing of what was previously ‘unspoken’ that was key to this project. These two principles of authenticity and rigour also meant that the artists constantly worked towards creating good conditions for participatory arts work.

The artists and enabling pathways

It is also important to reflect on the role of artists. Artists are agents of change, and in participatory arts, their task is to also facilitate other’s creativity so that they too may also be agents of change. Artists routinely work in a place of uncertainty. Making any work of art requires difficult practical and aesthetic judgements in relation to a complex and dynamic environment. This sits in the developing understanding that the real world is uncertain and complex and that simple, target-based performance management mechanisms are not effective ways of ensuring that people do the right job well.

The artists also reflected on a range of techniques they had used to build relationships. A key feature was that they started by listening, understanding and responding to context, rather than by pushing their perspective. This starts the relationship on a pathway where the artist conveys their passion for their practice. The starting point was also a questioning, non-expert position that treats the participants (and their wider context) as the source of expertise in the work. There was a strong sense that involving participants in a process of critical reflection about the work was a key factor in producing strong work. Participatory practice is both highly structured (with both individual workshops and a whole programme of workshops) and highly fluid, requiring artists to respond creatively to ‘failure’ (which often brings exciting new possibilities) and to other forms of change. Artists also discussed how to recognise the ‘ignition point’ of participatory projects - that moment when the core idea of the work appears. There are also unresolved challenges that artists face, such as when and how much to push participants, when to intervene, and questions of the relationship between consent and censorship.
Major Challenges and Lessons Learnt

There is more than one way to get stuff done (Leader)

It would remiss not to conclude this section of the report without considering the major challenges associated with this project. Key to framing these challenges is the important observation that FIVE was conceived as a pilot project with the underlying assumption that there would be lessons learnt.

FIVE was a highly aspirational project with separate projects in five distinct sites with differing participant groups. This placed very high demands on DADAA staff and arts workers. Many expressed feelings of being stretched with unrealistic project demands made on them by the dimensions of the projects themselves. The nature of arts-based projects often have a dynamic cycle with increasing pressures to ‘deliver’ for a public event, however, the nature of FIVE itself often went beyond these meaning that this pressure to produce became, at times, unproductive (See APPENDIX 5: Stakeholder Engagement).

It is now well understood that projects such as these need adequate resourcing. These resources run from materials, to travel, accommodation, infrastructure and personnel. It is in this context, and in a concomitant way, time frames—with the exception of Paraburadoo—were too short; where projects ran concurrently this was more challenging. Churn of key personnel in Rio Tinto increased the potential for missed communication, reestablishment of project knowledge, and changing expectations. In a like manner, a number of opportunities for sharing information and strengthening partnerships across the diversity of stakeholders were missed.

If projects are to have a sustainable impact, then time is critical in order to move from awareness-raising, through to action, then what is needed for these changes to be maintained (Prochaska & Norcross, 2002). For example, change can be thought of as going from ‘reaction effects’ at one end of the spectrum (exposure) to how change might be applied in other areas of participant’s lives (transfer), and how this affects others (Hoggarth & Comfort, 2010).

Put simply, change takes time. It is the case, for example, that values and attitudes are the most closely guarded elements of self and so most resistant to change. Issues related to mental health exist within a culture of silence where self-blame and self-silencing are still the norm. This means that short-term projects provide limited opportunities for change to occur.

The constraints of time as a resource also meant that some elements, where value could have been added through improved flow of communications for example, were not realised. Time pressures could also mean that project work can be reproductive instead of generative. There were also increased levels of flexibility required thorough out many projects. As previously observed, the cultures of multi-national corporations are risk averse whereas grass roots
community arts organisation work to a different imperative. Having established more productive ways of working, this loss of knowledge and practices is a risk where this knowledge is not realised in future project work.

There has also been substantial learning occurring between Rio Tinto and the DADAA artists. As one senior managed remarked, “we have both learnt to be more flexible”. Rio Tinto have also been exposed to a creative way of educating its workforce beyond training, with one leader highlighting that: “this is a different way to engage the workforce about mental health and still get that benefit”.

The evaluation team are also aware that a separate review of the partnership between Rio Tinto and DADAA was commissioned and has been delivered. The report from this review has not been made available to the team for scrutiny at the time of this report. We understand that this report highlighted some key areas for improvement.
CONCLUSION

FIVE was a highly complex project ambitious in scope. What was singularly impressive about the project was what was able to be achieved across five discreet projects—despite their challenges—with each having its own focus: FIFO partners (Busselton), young people (Geraldton), indigenous Australians (Derby), FIFO workers and remote mining communities (Paraburdoo), and farming families (Esperance). These projects were not only geographically distinct, but also the time of each project or intervention ranged from a few weeks (Esperance) to 15 months (Paraburdoo) in length.

Of greatest significance in terms of impact Paraburdoo stands out reflecting the longest presence in the community, and the resources that Rio Tinto was able to draw on in order to bring the project to its successful conclusion.

Despite these differences, it is also important to note the way the projects were linked by quality participatory arts principles, and what was able to be achieved.

By way of overview, the following outcomes are highlighted as being most significant and consistent across each separate site.

Connected belonging

Through arts practice opportunities were provided to reshape participant’s relationships to their community. This enabled many to move from a focus on the symptoms of their condition/s, to seeking to create meaning out of their experiences. This awareness raising did much to help participants understand and contextualise the social, political, environmental and cultural influences on their behaviour. It is this principle that highlights that related-ness is central to any effort to improve mental health and wellbeing.

Artists and makers

When participants worked as artists and makers they were able to reclaim their personhood and identity, and subsequently reclaim his or her dignity. This reclamation occurred both through shared action learning (making), and reflective practice (viewing).

Making meaning

The arts provided both the means and ends to gain more understanding about what was going on in participant’s lives through the power of connection; this connection providing a richness of feeling that
participants described as ‘missing’ in their hearts referencing value and consequence.

Dignity and respect

The workshops modelled respect and engagement in contrast to the neglect and disrespect encountered in past experiences. The processes of working with participants reflected an ethic of ‘Caring’ where each person’s stories (and their interpretations) were listened to, and a space was provided for the expression of hopes and fears without shame.

Engagement and Participation

The work grew out of everyone’s participation and the facilitation of the creative richness in each person’s life promoting collaborative opportunities for ‘shared understanding’ that was constructive rather than burdensome.

A broader horizon

Through the sharing of the artefacts that were created within the broader community there was a developing awareness among participants of a broader social responsibility as active agents of change and the shared responsibility this engendered. In the words of Richard Southern “Any work of art is an address (in some form) by an individual to a number of people” (1968, p. 23), this process taking participants outside of themselves into relationship with community.

Key to understanding the successes of FIVE in its entirety is that health is a state of being, and then wellness is a process of ‘connected belonging’ not only to others, but also bringing into relationship one’s social, creative and physical selves. Put simply, being useful, being meaningful, and feeling hopeful.

These outcomes can be understood through the way that arts practice brings together the participant’s personal domain (their knowledge, beliefs and attitudes), the domain of arts practice (experimentation, inquiry and expression), the domain of consequences (the salient outcomes achieved), and the external domain (the resources of information, stimulus or support).

What this means was that mental health competence was built through (i) self-exploration, the asset rather than a deficit approach built (ii) strengths and confidence, (iii) creativity and innovation was strengthened, and (iv) emotional wellbeing was facilitated through sharing and expressing difficult emotions and relationships. This became a source of strength and resilience for many.
Finally, side by side, face to face, and through the work created, people ‘talked’. In the words of Robert McKee:

*Stories are the creative conversion of life into a more powerful, clearer, more meaningful experience. They are the currency of human contact.*
## APPENDIX 1: Summary of Key Participatory Arts Activities, Workshops & Outcomes

<table>
<thead>
<tr>
<th>Arts activity / Artist</th>
<th>Type of participation</th>
<th>Community</th>
<th>Number of participants</th>
<th>Artistic / Creative Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community digital portraits by Craig Walsh &amp; Matt Cabrera.</td>
<td>Interviews with community members around the themes of belonging and home.</td>
<td>Busselton, Geraldton, Derby, Paraburdoo</td>
<td>123</td>
<td><em>Belonging</em> series of digital portraits &amp; light sculptures screened at community celebration events.</td>
</tr>
<tr>
<td>Ephemeral arts installation facilitated by Nicole Mickle.</td>
<td>Workshops including FIFO wives, partners &amp; family members in Ludlow Forest (9)</td>
<td>Busselton</td>
<td>37</td>
<td><em>Doorway</em> in Ludlow Forest.</td>
</tr>
<tr>
<td>Sculptural installations facilitated by Hiromi Tango.</td>
<td>Whole-of-community participatory arts workshops including schools, youth groups and community organisations.</td>
<td>Busselton, Geraldton, Derby</td>
<td>4552</td>
<td><em>Suitcase</em> sculpture, <em>NEST</em> sculptural installation, <em>Lizard Tail</em> sculpture</td>
</tr>
<tr>
<td>Public installations facilitated by Chris Williams</td>
<td>Interviews with 45 FIFO workers about staying connected &amp; six adults about giving advice to their younger self.</td>
<td>Geraldton</td>
<td>51</td>
<td><em>What ties me in? &amp; The things we carry (to get ourselves through life)</em> public installations of balloons and paste-ups with recordings.</td>
</tr>
<tr>
<td>Photo narratives facilitated by Sonal Kantaria.</td>
<td>Photography and photo voice workshops for young Aboriginal adults.</td>
<td>Geraldton</td>
<td>10</td>
<td>Photo narratives &amp; self-portraits for each participant.</td>
</tr>
<tr>
<td>Large-scale sculpture facilitated by Alex Mickle.</td>
<td>Sculpture conceptualization, development &amp; forming with Rio Tinto employees &amp;/or community members.</td>
<td>Paraburdoo</td>
<td>450</td>
<td><em>Resilience</em> sculpture</td>
</tr>
<tr>
<td>Artist-in-residence Trevor Flinn at two Munglinup host farms.</td>
<td>Creation of site-specific sculptural pieces including host families and local primary school children.</td>
<td>Esperance</td>
<td>25</td>
<td><em>Twig</em> sculptural installations on two local farms.</td>
</tr>
</tbody>
</table>

*(Participant numbers supplied by DADAA)*
# APPENDIX 2: Collective Outcomes and Continuum of Impact – Evidence Against Key Domains

<table>
<thead>
<tr>
<th>Domain</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Awareness, Knowledge and Discourse</strong></td>
<td>In this domain, the project enhanced what people knew of each other and issues relating to their own, and others, wellbeing. One striking example in Paraburdo being that without exception, not one project participant either hadn’t had personal experience with mental health challenges or been touched by them through family or close personal friends. We were also able to observe participants reflecting with and on each other and their community where arts processes gave voice to, and highlighted, different perspectives. As one manager from Rio Tinto remarked: “I know most of the people [there] and there were some things I didn’t know about that person, or I felt ‘that’s really brave of them to share that story’. Then I saw his video and saw that it’s tough for him being away from people… so he’s actually created a connection between his work and the art, and back home”.</td>
</tr>
<tr>
<td><strong>Attitudes &amp; Values</strong></td>
<td>This domain is concerned with what people think and feel. In each community that the evaluation team visited, participants expressed pride at what they had been able to create and the legacy they were able to leave in terms of the art work/s produced. One participant, for example, pronounced: “I turned out of my drive on to the street and I could see the donut [sculpture] from the end of it as I drove out, and I thought ‘shit, I fucking made that’”.</td>
</tr>
<tr>
<td><strong>Capacity &amp; Leadership</strong></td>
<td>The project built capacity from ranging from artistic or technical skills that might have been learnt, to an increase in the leadership developed and ability to engage and share with others. One leader commented: “We just had to change our mindset to ‘We can do this, we just need to work out how?’ instead of saying ‘No, we can’t do that’, it’s amazing what you can achieve”.</td>
</tr>
<tr>
<td><strong>Participation and Action</strong></td>
<td>Where there were longer periods of being present in community there was also a correspondingly increasing participation and engagement. More specifically, commitment was built to the project, the artefacts developed, and those who contributed to them became more active as a result. In one participant’s words: “People have been coming down [to the Men’s shed] specifically to participate in the project”.</td>
</tr>
<tr>
<td><strong>Supportive Systems, Policies and Places</strong></td>
<td>This domain is concerned with what change can be sustained. While some long-term changes were foreshadowed in Paraburdo specifically, due to a lack of resources the evaluation team were not able to return to the projects observed in order to make this assessment.</td>
</tr>
</tbody>
</table>

THE POWER OF ARTS for CHANGE

A SPECTRUM OF ROLES

THE ARTS REFLECT

Artists and the arts reflect society. Attuned to the social, political, and cultural currents of their time, artists’ work reveals untold stories and embodies and heralds the issues of the time. Artists’ work enters the public consciousness and public discourse. Artists and cultural organizations are increasingly playing a more deliberate role in making social change. Beyond reflection:

THE ARTS ENGAGE

THE ARTS ANIMATE

THE ARTS INFLUENCE

A CONTINUUM OF IMPACT

<table>
<thead>
<tr>
<th>AWARENESS, KNOWLEDGE, DISCOURSE</th>
<th>ATTITUDES, VALUES</th>
<th>CAPACITY</th>
<th>PARTICIPATION, ACTION</th>
<th>SYSTEMS, POLICIES, PLACES</th>
</tr>
</thead>
<tbody>
<tr>
<td>enhanced</td>
<td>confirmed or shifted</td>
<td>increased</td>
<td>promoted &amp; effective</td>
<td>improved &amp; supportive</td>
</tr>
</tbody>
</table>

what people know

what people think and feel

what people have and can do

what people do

what change is sustained

- Fostering reflection
- Making information inviting and accessible
- Deepening understanding of complex issues
- Giving voice, bringing forward new or different perspectives
- Enabling, enhancing, deepening dialogue
- Helping people see relationships among local, national, global issues

- Generating hope, pride, sense of possibility
- Expressing, clarifying ideals, values
- Promoting respect

- Building social capital
- Developing creative skills and strategies for organizing and advocating
- Increasing the status of disadvantaged groups
- Developing leadership and persuasiveness

- Expanding who participates
- Increasing civic participation and engagement
- Motivating people to engage, act
- Enhancing organizing strategies
- Mobilizing people

- Improving access and equity
- Diversifying leadership
- Adopting policy change
- Improving physical spaces and environments
- Increasing sustainable assets

Developed by Animating Democracy, A Program of Americans for the Arts, in collaboration with the Surdna Foundation
## APPENDIX 3: Evidence of Quality in Participatory Arts/CACD

<table>
<thead>
<tr>
<th>Marker</th>
<th>Criteria</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative</td>
<td>The process involves artistic and creative development for all involved; it is exciting, fun and enriching; it increases understanding and appreciation arts practices and processes</td>
<td>The project drew on a range of participants from young to older people, various socioeconomic status, and levels of ability. The participants committed to ongoing involvement taking pleasure in both process and product. Many identified creative aspects of their lives that had lapsed or saw themselves with new skills and abilities.</td>
</tr>
<tr>
<td>Challenging</td>
<td>Participants are encouraged to ask questions and explore ideas that they might not otherwise have done; and to try out new ways of tackling old situations.</td>
<td>Participants examined challenging aspects of their lives highlighting that, which might have been unspoken. Participants also described how project work ‘stretched’ them to find creative solutions to challenging problems.</td>
</tr>
<tr>
<td>Empowering</td>
<td>Participants are supported to make sense of their place in the world, to think in different ways; to break down barriers and challenge received wisdom.</td>
<td>Participants described how arts practice provided them with enabling pathways to be different, building confidence enabling them to strengthen their identity and that of their community.</td>
</tr>
<tr>
<td>Responsive</td>
<td>To the needs of individuals and the group. As far possible the process and subject matter are guided by the participants; and there is a strong sense of ownership.</td>
<td>Participants worked with their environment being responsive to it and to the work of others as they worked towards an artist outcome. Many highlighted how the work was ‘place-making’.</td>
</tr>
<tr>
<td>Developmental</td>
<td>The process offers opportunities for progression, the chance to develop new skills and affects or changes participants in a way that they deem positive.</td>
<td>Each project was facilitated by the artists to cater for multiple entry (and sometimes) exit points. Participants were not excluded through a lack of particular knowledge and/or skills, the development of these being seen as opportunities by artist and participants alike.</td>
</tr>
</tbody>
</table>
APPENDIX 4: Summary of Evidence and Impact Based on FIVE’S Objectives

<table>
<thead>
<tr>
<th>Objective</th>
<th>Impact</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>To reduce social isolation</td>
<td>A review of all available evidence—qualitative and quantitative—aggregated across all sites revealed <strong>connecting</strong> as the preeminent outcome.</td>
<td><strong>Sample representative quotes:</strong></td>
</tr>
<tr>
<td></td>
<td>‘Connecting’ was the highest ranked way to wellbeing experienced by a survey sample of 64 participants involved in FIVE (87.5%).</td>
<td>It’s helped me gain a bit of confidence in mixing with people. For many years I’ve been out of the community and I didn’t realize how much I missed it (Participant, Busselton).</td>
</tr>
<tr>
<td></td>
<td>Connecting’ was the highest ranked way to wellbeing experienced by a survey sample of 16 participants involved in FIVE Geraldton (87.5%).</td>
<td>I hope I seek out more opportunities like this. That’s always a hurdle for me. This may not come across, but I’m not extraverted to the point…going into a new group is difficult for me. But once I’m in I don’t have any problems. So this helped remind me that I can do that (Participant, Busselton).</td>
</tr>
<tr>
<td></td>
<td>The highest ranked benefit of FIVE from 16 survey respondents involved in FIVE Geraldton was ‘meeting and interacting with people’ (87.5%).</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Connecting’ was, by far, the highest ranked way to wellbeing experienced by a survey sample of 45 participants involved in FIVE Paraburdoo (86.7%)</td>
<td>I’ve met new people, made new friends. We had barbeques at each other’s homes. Before I felt isolated and stagnated, dead. I decided I really needed to try to stay up here, really try to make it work. And then if I do leave, at least I know I have done everything I can, I’m not just running away because it’s too hard. It just started from there (Participant, Paraburdoo).</td>
</tr>
</tbody>
</table>
**Objective**

To strengthen a sense of identity through self-expression

**Impact**

The highest ranked benefit of FIVE from survey respondents (n = 75) was ‘being inspired to be creative’ (56%).

The second highest ranked benefit from survey respondents involved in FIVE Geraldton (n =16) was ‘being inspired to be creative’ (81.3%).

In the FIVE communities of Busselton, Geraldton & Derby participatory arts allowed some participants to be creative and experience the artistic cycle of making, expressing and reflecting; demonstrating how learning a new arts practice can create pathways for inquiry, self-knowledge, and expression.

**Evidence**

**Sample representative quotes:**

*It’s been really cathartic… to go through. Feeling comfortable to open up and then manifest your feelings in the art (Community Worker, Busselton)*

*When I was making my part of the lizard tail - I actually felt like in that moment, I existed (Participant, Derby).*

>To step into the art, this project has given me the opportunity to find myself in this world. It’s an opportunity for me to get involved [in FIVE] to show myself in the community, to show that I exist here. I feel like I am being recognised. (Participant, Paraburdoo)*

*I get off on it, it’s mental, but it’s also emotional. If I don’t have any time for me, then life gets a bit hard or I’m down…I guess that’s why I’ve struggled up here in Paraburdoo, I was ready to leave. Of course it’s isolated up here but the real problem is…you’re not being who you really are and not tapping into things that make you who you are. And that’s what I’ve got out of FIVE (Participant, Paraburdoo).*

*There were four out of nine young people who really got something out of it [the Streetworks photography course]. They recognised or were feeling like they were good at something. We went through and gave critical feedback about the photography and that really made some of them really sit up straight [and think]: “Wow I’m really good at this”. So there were four young people who were empowered or felt a shift in their possibilities as a result of the workshop (Arts Worker/Artist).*
<table>
<thead>
<tr>
<th>Objective</th>
<th>Impact</th>
<th>Evidence</th>
</tr>
</thead>
</table>
| To experience an enhanced sense of community cohesiveness                 | The second highest ranked benefit from survey respondents (n = 75) involved in FIVE Geraldton was ‘feeling like I am part of something’ (48%). Over half of the survey respondents in Geraldton (n = 16) reported benefits of ‘feeling like I am part of something’ (62.5%) and/or ‘doing something for the Geraldton community’ (56.3%). The highest ranked benefit of FIVE from survey respondents (n = 22) involved in the digital portrait was ‘getting involved in the Paraburdoo community’ (68.1%), followed by ‘developing an identity in the Paraburdoo community’ (59%). | Sample representative quotes:  
I’ve learnt that I have been lonely. I have been seeking that sense of belonging and that’s what it’s all about. And I felt I belonged there. I was with people who wanted to be there…in a friendly environment …in a creative environment. It just became natural to be happy there…you’re all working to the same goal (Participant, Busselton).  
When I went to the FIFO family Xmas party last week, I had some women to say hello to, who had been at the meetings or at the site and we had something to talk about. So it was that type of community project, where it was connecting the community, in different ways (Participant, Busselton).  
I think about giving to this community and getting something back. I now understand that I am doing something for this place and the people. I’ve felt it before, but I lost this feeling for a while and now I am feeling it again. It’s a great satisfaction for me (Participant, Paraburdoo). |
<table>
<thead>
<tr>
<th>Objective</th>
<th>Impact</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>To increase interpersonal dialogue around issues related to mental health</td>
<td>The third highest ranked benefit of FIVE from survey respondents (n = 34) involved in the ‘Resilience’ sculpture project was ‘starting up a conversation about mental health and wellbeing (52.9%).</td>
<td></td>
</tr>
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<td></td>
<td>When asked: <em>In what ways do you think FIVE Paraburdoo has made a difference?</em> 64.3% of survey respondents agreed that people talk more about mental health (n = 18).</td>
<td>Sample representative quotes:</td>
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<td><em>Busselton was the most advantageous community we worked in, given the number of participants and what they go out of it. People really talked about mental wellbeing and shared their personal stories and emotions. It was quite amazing the amount of community members who got involved and contributed (Artist/Arts Worker).</em></td>
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<td><em>It was rewarding to witness such a positive response by the participants, and surprisingly, many people are openly discussing mental health and their personal issues (Artist/Arts Worker, Derby).</em></td>
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<td><em>[The community portrait] tells a great story about how people feel working where they do [in Paraburdoo]. It’s not all good, but the fact they were willing to share, that’s more than I would have expected. I was not surprised that people wanted to talk, but in the degree they spoke, on camera, in public…the revealing (Rio Tinto team).</em></td>
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<td><em>We have really open, candid and life changing conversations. You’re working on the rock and the next thing you know, you feel like you’ve had a therapy session. I’ve had some really meaningful and in-depth conversations with people in the group (Participant, Paraburdoo).</em></td>
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<td><em>You’ve has a tough day and you go down to the shed and go: Blah, Blah, Blah and then you…get to work on the sculpture. And then it doesn’t feel so bad anymore, it’s over, the frustration, it’s gone. It’s an emotional outlet (Participant, Paraburdoo).</em></td>
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| To increase awareness of poor mental health causes, manifestations and solutions | When asked: *In what ways do you think FIVE Paraburdoo has made a difference?* 57.1% of survey respondents from FIVE Paraburdoo agree that people know more about mental health (n = 16). In FIVE Paraburdoo, just 35.6% of survey respondents experienced wellbeing in terms of **taking notice**. However, participants reported the benefits of getting out of their routine or mindset by doing something different and/or by thinking differently. In Esperance, key themes from interviews related to “Five ways Wellbeing’ mostly by **taking notice** with participants seeing their everyday farm surroundings in a “different light” as art installations created by the resident artist. | **Sample representative quotes:**  
*It was good lesson for me. That I need to make time and make it happen. Take the time out of your busy life. What was going to be a quick duck in ended up being over two hours of crafting with my little boy, which was good quality time. And clearly in the forest, collecting sticks, being back in nature and being in the moment...forgetting about all the jobs that need to be done (Participant, Busselton).*  
*It’s given me a lot of self-worth. I had got into a huge rut...everything revolved around me. Working on the sculpture, it’s given me a new beginning and allowed me to break old habits and behaviours. It’s been such an intense experience (Participant, Paraburdoo).*  
*It’s that realisation that it is the connections that I need to continue to seek to maintain and grow, that helps me healthy. Before I would’ve thought I can take it or leave it, but I’d much rather spend time doing those sorts of things. So that’s a bit of a self-realisation for me (Participant, Paraburdoo).*  
*I still see guys with mental health issues in my team, but there is movement at the station. I do see supervisors that are better equipped to support our people. The supervisors are more confident to talk about someone’s progress and what support they are getting. The awareness has been raised considerably (Rio Tinto team).* |
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<td>To engage participants in a way that enables complex issues around mental health to be addressed, discussed and expressed</td>
<td>Participants described how working on the suitcase sculpture allowed them to express their experiences of trauma, loss and grief. That is, by making and shaping arts materials (being active/creative) they were able to communicate and give form to feeling, using the artistic cycle of making, expressing and reflecting.</td>
<td>Sample representative quotes: One of Hiromi’s skills, really empathizing with the person that she is talking to. She’s had some really deep encounters with some of the women that have been working here, it’s been a really cathartic…process for a couple them to go through… that has obviously reached the bottom of their soul (Participant, Busselton).</td>
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<td>The brief of FIVE, mental health, arts and cultural engagement, I think was most successful in Derby with people sharing their stories and the issues facing them and the community. Issues like unemployment, race relations, alcoholism, suicide, fear of authority and loss of hope (Artist/Arts Worker).</td>
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<td>It’s my first ever interview [with Craig] and it’s switched on my brain to answer his questions about belonging, what do I hope for, etcetera. [They are] simple questions, but living here in hard conditions, sometimes you don’t think about it, you’re just living. After my interview, it got me thinking (Participant, Paraburdoo).</td>
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<td>You’ve has a tough day and you go down to the shed and go: Blah, Blah, Blah and then you…get to work on the sculpture. And then it doesn’t feel so bad anymore, it’s over, the frustration, it’s gone. It’s an emotional outlet (Participant, Paraburdoo).</td>
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<td>To facilitate the creation of an artistic or cultural product that can be shared with broader audiences developed for and by the communities</td>
<td>Most of the survey respondents involved with FIVE Geraldton (n = 16) visited the sculpture workshop at ACDC Gallery more than once (81.25%), with one-third (37.5%) going four-five times.</td>
<td>Sample representative quotes:</td>
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<td>I guess because it was different. I’ve never come across anything like that before and as each day went on it just kept progressing to a stage when you just wanted to get in and see what else was happening. I didn’t mean to get so involved, but I just couldn’t help it (Participant, Busselton).</td>
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<td>Being recognised as a fellow artist, a creative community in its real sense, and seeing what the artists made with and of us, especially in the Laneway event! (Participant, Geraldton).</td>
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<td>One of the members is an engineer and he designed the inside of the sculpture. It looks like they are bent, but the steel rods are actually straight. He gets to show people his idea (Participant, Paraburdoo).</td>
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<td>[The artist] got all of these different coloured clays that we use for drainage on the farm to help with salinity and created a trail. So we are all got a candle and followed this geometric trail around the shearing shed, like sheep following each other. So you’ve got these farm boys, whose biggest experience of an arts exhibition might be the school play. A lot of people in a farming community don’t have that opportunity (Participant, Esperance).</td>
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<td>This project really gives me value for myself, because I will leave here at some stage, but part of me will stay here, if we create something, some steel art, some culture whatever we make, part of me will be here (Participant, Paraburdoo).</td>
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See APPENDIX 1.
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| To build community pride and facilitate community storytelling and celebration | The second highest ranked benefits of FIVE from survey respondents (n = 34) involved ‘Resilience’ sculpture project was ‘getting involved in the Paraburdoo community’ and ‘develop community pride’ (both 55.9%). See APPENDICES 3 & 4. | Sample representative quotes:  
Individually...people will feel like they have contributed, some people in a big way and some people in a small way, it doesn’t matter, they’ve done something that they may continue do or may never do again. There are 1500 people who’ve touched the project. There are a dozen people who have really gotten so into it that...everything for the last month has been about this (Participant, Busselton).  
It made me like being in Geraldton, and allowed me to see people in the community who were doing something interesting. I learnt about the society in general, and some of the people who live here by listening to the Portraits, and seeing the people who attended FIVE Geraldton (Participant).  
So the sculpture is saying, Paraburdoon is unique, so let’s celebrate it. Some people will like it and some people won’t, but at least they’re talking about it. It’s a conversation piece (Participant, Paraburdoo). |
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| To gain enhanced skills and understanding of the role on CACD in improving health | Over half (52.9%) of survey respondents involved in the Resilience sculpture identified ‘being inspired to be creative’ as one of the benefits of being involved. Some participants described an increased understanding of the benefits of creative thinking; the role CACD plays in improving wellbeing and how they are now able build skills in CACD at a local level, in particular at the Men’s Shed. | Sample representative quotes:  
This art…you can be playful or you can be serious or you can be constructive or you can be very technical. Whatever you want to be. But this project was a lot freer. And I think just giving people a bundle of materials and let them go and do thing, gives them the control, so… it’s empowering (Participant, Busselton).  
My hope is that DADAA set up in Geraldton permanently and work with the community to help break down barriers and encourage a creative and inclusive community! (Participant, Geraldton).  
For mental health out here, it’s about having anything else to do, getting out, getting off the farm [and] coming together as [a] community. So from that point of view, TWIG was very successful. Just the fact of getting the community out and engaged and people looking at things in a different way. All of that contributes to positive health (Participant, Esperance).  
For me it’s all getting people together and watching people participate, interacting and that’s what I am interested in, and what the community is saying about it. To me, that’s makes this project work for mental health…that people are interacting, cooperating and communicating (Men’s Shed member).  
I think we can say now that at the men’s shed we have given people a zone, an out, a place, to come down and meet new people, socialise or do something different in a alcohol free environment. This type of socialisation can all be linked to mental health (Men’s Shed member). |
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| To build understanding and skills in CACD at a local level | FIVE Geraldton was most successful in developing the awareness and appreciation of the cultural and community development (CACD) model in engaging the local community. Key stakeholders and participants were able recognise and value how well the CACD model worked in Geraldton, reporting that are motivated to develop more CACD projects at a local level. | **Sample representative quotes:**

I’ve learnt that community art…can be really meaningful. The suitcases are just a manifest of the way a lot of people who have come together (Community Worker, Busselton).

It was significant for [Street Works] themselves, who have just taken on a cultural officer. They will be using the documentation from this project to pursue larger [arts] funds and continue the partnership with DADAA. So, overall the most significant change was igniting new possibilities for individuals and organisations (DADAA team member).

I’ve never seen anyone come in and engage with these kids as quickly as Hiromi did. They can sometimes be challenging to work with, to the point where I actually shy away from activities that require an outsider facilitator, because more often than not, they won’t understand how to engage with the kids and the project falls down (Community Worker, Derby).

TWIG introduced community art to our tiny town. Once you’ve done this kind of project, it opens people’s eyes and it will be easier to have more in the community in the future ( Participant, Esperance).

From FIVE, there’s a much greater understanding of how art can draw people, the community together. I can see how the FIVE project will really help the men’s shed, move down that path, so we can keep it going, keep it alive, the sense of community (Participant, Paraburdoo). |
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<td>Increased capacity of Rio Tinto to support &amp; implement mental health intervention strategies</td>
<td>The highest ranked benefit of FIVE from survey respondents (n = 34) involved in the ‘Resilience’ sculpture project was an increased capacity for Rio Tinto to understand, support and implement mental health strategies (58.8%). When asked: In what ways do you think FIVE Paraburdoo has made a difference? 60.7% of survey respondents agree that people can change their working and living conditions (supportive places &amp; policies) (n = 17). Stakeholders and participants interviewed from the Rio Tinto team in Paraburdoo were able to identify how FIVE has highlighted a different way of working resulting in an increased capacity to support and implement mental health intervention strategies.</td>
<td><strong>Sample representative quotes:</strong> One of the most difficult things has been trying to draw people in, engaged in it. We started out by doing workshops in the training room, but we ended up getting a lot of people along who didn’t want to be involved. So we tried to think outside the box and started going out to all of the different work areas and got a lot more engagement that way (Participant, Paraburdoo). When we say we want to set out to implement a mental health program, you could see that as being a difficult thing to do, like the peer support program. It’s not easy to do, or a subject that’s easy to talk about or easy, to get people interested [as] there are taboo topics to discuss…shaming, embarrassing and all things that go with that. This has created an opportunity for something to happen, a hook if you like, to get the conversation started, that wouldn’t have happened otherwise (Rio Tinto team). At the mental health first aid training, we went through the questions to ask people that may be struggling a bit and the suicide prevention, Are you okay? I’ve got a mate who came around, the day after this training. I won’t tell you what he said, but I asked him: ‘How are you tracking at the moment? Any thought of suicide? And he said: Why, yes and explained it to me. Afterwards he said how it disempowered his plan and he promised to stay in touch. That was a direct result of the training, that I recognise the situation and ask that question. It could have been just a talk …but it ended up begin a powerful conversation, because I wasn’t afraid to ask those questions (Participant).</td>
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| **Employee engagement, especially with regard to FIFO workforce** | Of the representative sample of FIVE Paraburdoo participants and stakeholders who completed the electronic and written surveys (n = 42) most work for Rio Tinto (59.5%), live in the Paraburdoo community (54.8%) and/or with their partner / family (47.7%). 14.3% of sample are live in FIFO. Some people felt that too few people were working on building the sculpture while commenting on the reasons why more of the FIFO workforce did not become involved with FIVE. FIVE Busselton was less successful in reaching their main target group, FIFO wives, partners and families (nine people in total). | **Sample representative quotes:**  
People who wouldn’t normally work together are here together. We want to make sure that everyone can come down and you can be who you are, not a superintendent, supervisor or contractor (Participant, Paraburdoo).  
I know some guys who are part of the project and they are really enthusiastic about it. One of those guys has had some mental health issues and he’s come on and gone: “Yep, this is good”, so he’s getting engaged with it because of his personal experience (Participant, Paraburdoo).  
It’s brought a mix of people together that would never work together and get to know each other. It has been a bit hard for the FIFOs to be involved because of the 12-hour shifts and they just don’t have time for extracurricular activities (Participant, Paraburdoo). |
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| To reduce stigma and build awareness around issues related to mental health in the company and community | When asked: *In what ways do you think FIVE Paraburdoo has made a difference?* 50% of survey respondents agree that people think and feel differently about mental health (shifting attitudes & values) *(n =14).*  

Over half of the survey respondents in FIVE Paraburdoo (57.1%) agree that FIVE has resulted in people knowing more about mental health.  

Some participants interviewed explained how stigma about mental illness remains pervasive in the mining workforce. | Sample representative quotes:  

*When I first started, no one talked about it…it wasn’t even discussed. You just heard that someone had had a breakdown. There’s a stigma around miners anyway, being big tough miners. Now in the last few years, getting some awareness around it, where we can say: “We need a bit more help around it and not get into a deep hole. Having a discussion before it is too late (Participant, Paraburdoo).*  

*So there has been a change in that culture. Now what happens is if you know that the guy is going through something…you can go and see the supervisor and say: “Mate, he’s going through a divorce at the moment” and suddenly their perception will change towards that person. You obviously don’t want to be dobbing someone in, but it’s more about that concern for the person. So that’s a bit a change of scene with our supervisors (Participant, Paraburdoo).*  

*People are talking about mental health more than they ever have. For me, I’ve suffered from anxiety and then depression and then when I got help, it was like a light at the end of the tunnel. I’ve learnt how to pick myself up, get myself out of a hole and get up in the morning. I know workers here who have anxiety and depression and they come to talk to me about it (Participant, Paraburdoo).* |
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<td>Increased understanding of the issues affecting FIFO &amp; Rio's workforce</td>
<td>The project ‘What ties me in? 45 FIFO workers were asked three brief questions about how they connect to their home and family while they were arriving or leaving the Geraldton airport they. Their responses were tied to of 232 balloons in a public art installation.</td>
<td>Sample representative quotes:</td>
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<td>The big one…to say that someone had taken the time, DADAA, Rio Tinto, to acknowledge that there are challenges for FIFO families. That they are trying to do something to support us and understand more about what it means to be in a FIFO family, putting faces and voices to us (Participant, Busselton).</td>
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<td>I found people’s perceptions really interesting [in the community portrait]. What I thought is that there is a bit of sadness there, because I know a lot of the people in it and I actually felt afterwards if there is a need for there to be someone in the community to make sure that people aren’t feeling alienated. That overall theme of alienation really hit home for me (Participant, Paraburdoo).</td>
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<td>The projections on interesting backgrounds (the group of friends and the jump at motocross were awesome). Also the FIFO man’s comments about how he feels trapped in his unit but free with the windows open at home (Participant, Paraburdoo).</td>
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APPENDIX 5: Stakeholder Engagement

Appreciation of CACD in regional and remote settings

Almost all of the survey respondents involved in FIVE Paraburdoo and Geraldton agreed that they would like to come to more cultural events like FIVE (92.9%).

Would you like to come more cultural events like FIVE?

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<tr>
<td>Yes</td>
<td>26</td>
<td>92.9%</td>
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<td>No</td>
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<td>0.0%</td>
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<tr>
<td>Don’t know</td>
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<td>7.1%</td>
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<td>28</td>
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These quotes from interviews with participants in FIVE communities indicate the appreciation of the opportunity to be involved in CACD projects in regional and remote settings.

The artwork, process to form it and calibre of the artists involved were excellent. What a treat to have them work in Geraldton! (Participant, Geraldton).

Please give us more. The community is ready for more visiting artists and as a school art teacher it provides us with access to news mediums, techniques, ideas and most importantly ‘contemporary artists’ willing to contribute and teach/inspire our students and community (Participant, Geraldton).

It has been an invigorating experience I hope that the community can do more of this type of project (Participant, Paraburdoo).

This was an awesome project that I have loved being a part of. Please do this type of thing again as communities like Paraburdoo need this sort of creative outlet / project to gather round and rally that sense of community pride (Participant, Paraburdoo).

It’s highlighted that people are just asking for this kind of thing, these kinds of experiences (Participant, Paraburdoo).

The fact that was free opportunity was amazing for our students and it was in our town, a regional town it was just a wonderful opportunity and I’m very thankful for it. We don’t have access to these opportunities very often (Arts Teacher, Busselton).
FIVE Website

Over half of the survey respondents involved in FIVE Paraburdoo and Geraldton had been on the FIVE website (55.5%).

Have you been on the FIVE Website?

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<td>Yes</td>
<td>25</td>
<td>55.5%</td>
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<tr>
<td>No</td>
<td>19</td>
<td>42.2%</td>
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<td>Don't Know</td>
<td>1</td>
<td>2.3%</td>
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Over one-third of survey respondents (35.4%) had accessed information or resources about mental health on the FIVE Website

Have you accessed the information or resources about mental health on the FIVE Website?

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<td>Yes</td>
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<td>35.3%</td>
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<tr>
<td>No</td>
<td>20</td>
<td>58.8%</td>
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<tr>
<td>Don't Know</td>
<td>2</td>
<td>5.9%</td>
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Mental health message

One of the challenges that came up during interviews with participants was how to successfully publicise and promote a project with objectives related to mental wellbeing.

*It was only after I had become involved in the FIVE Paraburdoo project & had been there on several occasions did I become aware that this was aimed at promoting mental health awareness and wellbeing (Participant, Paraburdoo).*

I don’t think it’s being pushed as mental health at the moment. You still get people along and you can still get that mental health message through, but you’re not selling it to them a this is why you’re coming. You’re coming because you want to involved with building a sculpture (Participant, Paraburdoo).

*I was surprised when I heard that mental health was one of the main drivers of the project. I had no idea really, nothing I read made it obvious to me, but having that link pointed out to me, it’s a great initiative (Participant, Derby).*

As soon as you start being too full on with mental health, people are going to back out. Like, if you had a speaker coming out, you wouldn’t get anyone attending. That’s really the nature of it in these farming areas (Participant, Esperance).*
In terms of tackling mental health in regional Australia, there is no other way to approach it than in a subtle or indirect way (Participant, Esperance).

**Spreading the word about FIVE**

Most survey respondents (n = 62) involved in FIVE Paraburdoo and Geraldton found out about FIVE through work (67.8%), followed by word of mouth and/or walking past a display or workshop (both 17.7%).

This representative sample is predominantly made up of participants from FIVE Paraburdoo (n = 44) who would have heard about project through work, that is Rio Tinto.

**How did you find out about FIVE?**

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<tr>
<td>Through work (including Rio Tinto)</td>
<td>42</td>
<td>67.8%</td>
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<tr>
<td>Word of mouth</td>
<td>11</td>
<td>17.7%</td>
</tr>
<tr>
<td>Walking past a display or workshop</td>
<td>11</td>
<td>17.7%</td>
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<tr>
<td>Saw a poster/flyer about it</td>
<td>8</td>
<td>12.9%</td>
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<tr>
<td>Through community centre</td>
<td>8</td>
<td>12.9%</td>
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<tr>
<td>Email</td>
<td>6</td>
<td>9.7%</td>
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<tr>
<td>FIVE website</td>
<td>4</td>
<td>6.5%</td>
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<tr>
<td>Facebook</td>
<td>2</td>
<td>3.2%</td>
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<tr>
<td>Newspaper</td>
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<td>1.6%</td>
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<tr>
<td>FIVE Facebook</td>
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<tr>
<td>Radio</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>62</strong></td>
<td><strong>100.0%</strong></td>
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Results from interviews in Paraburdoo show that work of mouth is an important way to publicise community projects in remote towns.

*My only other comment would be about the awareness of the project. I probably wouldn't have known about it if I hadn't seen Glen. I felt bad that it was six weeks in before I could have become involved. I think more physical advertising may have worked better because the people you’re trying to reach, they’re the ones who are closed off and not necessarily going on a website. It’s a small town, so word of mouth is the way to go, it all trickles down (Participant, Paraburdoo).*

*If you’re going to do a project like this, you really need to think about how you engage with the people who come along. Don’t expect people to read the flyers, the emails, go to the website or go the workshop. Get out there and talk to them, one-on-one. Don’t underestimate that and don’t make it easy on yourself. Spending the time spreading it by word of mouth (Participant, Paraburdoo).*

*I first found out about the project because I saw the post on someone’s Facebook page. I was driving past the Men’s Shed and I saw their car out the front and I thought: “This is a good opportunity to go in because I know someone in there” (Participant, Paraburdoo).*
Other interviewees suggested a longer lead-time before the FIVE artists and team arrived in the community to allow the “word to spread”.

One of the common issues that came up with most of the people I talked to was the lack of publicity leading up to the project (Community Worker, Busselton).

There are a lot of untapped local exposure opportunities in small communities like this. Like school newsletters, email or bulletin boards. I think if it was more publicised and earlier on, more people could have been involved or come along (Participant, Esperance).

It would have been a good idea to introduce the artist’s work before we got to the community and setting up a series of small works in different parts of the community throughout our stay. I think this worked well in Paraburdoo, with the tree projections outside the mess hall at 4am. This could have happened more and it would have allowed us a sustained presence in the community (Artist/Arts Worker).

A lot of people at the events said to me: “I wish I could have been a part of this”, but it was too late by then, of course. We need to generate some interest in the project before [the artists] arrive (Artist/Arts Worker).

For people knowing we are going to be around in Geraldton for three years [for the DADAA youth project], FIVE is a birth…that is a better entry into a town [for a CACD project] that you could ever have. It’s not usual to have such as big project to entry a community. It’s unique, but it worked really well, birth by fire (Artist/Arts Worker).

In FIVE Geraldton, the importance and success of local partnerships and publicity was highlighted in communications about FIVE.

A lot of people who do show up [for workshops or interviews] found out about FIVE through local organisations e.g. Geraldton City Council who was really involved or through Rio Tinto. It’s good to use your local partners, but I think DADAA could look at establishing broader networks in the community… (Artist/Arts Worker).

The City of Greater Geraldton staff and the team had played the proactive role [so] the general public seemed more aware of FIVE when I arrived. It was great that I that everyone already knew about it (Artist/Arts Worker).

The partnership with ACDC seemed to be successful. ACDC played a very active role connecting the FIVE project and the local community members by promoting their existing networks (DADAA team member).

The team from the City of Geraldton, who were put together to support FIVE were all action, all go. The City has a strategic plan around cultural vibrancy and they thought FIVE was invaluable to work on that strategic plan (DADAA team member).
Events

One of the key areas for improvement provided by participants, community workers/partners and FIVE team members was the publicity of FIVE celebration events, particularly in FIVE Geraldton and Derby.

In Derby, the second and third night events were not well publicised so very few people showed up. I don’t think it is because they wouldn’t want to see the art, they didn’t know about it. These sorts of things are relatively easy to do, but the lack of information had a detrimental effect… (Artist/Arts Worker).

It fell it away a bit with the promotion of the events. I was fielding questions about what was happening with the events. I thought there would be different events on the banner at the Post Office each day. I was under the impression that there were different things happening over the three nights and the banner would be updated, but it wasn’t (Community Worker, Derby).

In Geraldton, just under half of sample of survey respondents attended the screening of the community digital portrait (43.8%).

Did you see the screening of the community digital portrait?

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<td>Yes</td>
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<td>43.8%</td>
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<td>No</td>
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<td>56.3%</td>
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Sample responses
I did not know it was on. I was not notified.

I heard it was very good although hampered by rain. Try again in summer.

Would like to see it but unable to attend that particular night.

Had to leave early due to rain :(.

In response to the survey question: Is there anything about FIVE Geraldton that you’d like to change or improve?

It seemed there wasn’t equal communication [and] flyers were produced very late and were handed out in the main shopping areas, even on the night. Lots of people still didn’t know it was on.

Better advertisement.

More publicity to make sure people are fully aware that this is happening. When I went to a nearby store on the night, the service people did not know what was happening in the Lane across from their work place? I also met others who did not know about the event.

More information made public pre-event & better use of free media.
Almost 55 per cent of sample of survey respondents from FIVE Paraburdoo attended the screening of the community digital portrait.

**Did you see the screening of the community digital portrait?**

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<tr>
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<td>5</td>
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<td></td>
<td>54.5%</td>
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I think the public event side of FIVE, how it was exhibited and marketed was problematic. There was way too much focus and energy on one public event. A single “one-off” event can have issues with no other opportunities to display the work to the community, e.g. the weather [rain, storms] in Busselton and Geraldton and if there are any technical issues (Artist/Arts Worker).

The event [in Geraldton] was highly problematic and needs to be adapted. It didn’t work. Having a massive event on a one-hour window is a major risk. A series of small events, additional screenings and installations with didactics are some of the ideas. Not everything hinges on one event (DADAA team).

Make the events, presentation of work longer, to go over a couple of days. For that amount of work to go into one event is a risk. It was meant to be three days eventually, but bit-by-bit it got frittered down to one evening (Artist/Arts Worker).

It was unfortunate it was for one night only, as it felt it needed to play longer, allow more digestion of the content and intent. It would have been great to be able to place the projections in another site around town (Participant).

In related feedback from some stakeholders, the issue of what to do with the physical/installation artwork at the end of the community event was discussed.

One thing I did not have a chance to plan ahead was the life of the art after the event or exhibition. There was some interest by the local community groups and organisations for the artwork donations. For the future reference, if the destination of outcome artwork is planned during the residency, it will create the great authorship for the community members, and would be great for the long-term outcome (Artist/Arts Worker).

If the suitcase came back to school it would be valued highly. It would be put in the foyer and displayed…where parents come daily…it would be admired. So if it could come back to the school that would be wonderful (Arts Teacher, Busselton)

In terms of an exit strategy…there was no plan just what to do with the lizard tail. The idea is that those who contributed can have their pieces back, but it just wasn’t discussed or a plan organised. I was really disappointed it was taken apart, surely it could have been displayed for a while. It seems unfair to dump the artwork, just like that (Community worker, Derby).
INFORMATION LETTER

Evaluation of FIVE

Dear Participant,

The purpose of this research is to conduct a detailed evaluation of FIVE that is being run in your community. Associate Professor Peter Wright is working with Ms Natalie Georgeff from DADAA to evaluate this program. We hope to find whether the project is meeting its aims successfully and whether there is anything we can learn from you that will be of value to other similar projects.

You are invited to participate in an interview or focus group with one of us during our visits to the site. The interview will last about 30 minutes and we will negotiate an acceptable time for you.

We want to find out both your understanding of the program as well as your opinions about it. To help us achieve this, we will also ask you to complete a brief form. This form will ask about what happened in the project, what was significant, and why this might matter. Some of these questions may be seen as personal and private. You can choose not to answer any of the questions on topics sensitive to you.

You can decide at any time to withdraw your consent to participate in this research. If you decide to withdraw, any material you have given us will be destroyed. Withdrawing from the research will have no consequences for your ongoing participation in the project.

We will seek your permission to use direct quotes from the interviews or focus groups that go into the final report.

Both Natalie and I are happy to discuss with you any concerns you may have about this study. You can expect to receive feedback in 2015 though the evaluation report and the FIVE digital platform.

Sincerely

Peter Wright
Chief Investigator
P.Wright@murdoch.edu.au
0407 425 815

Natalie Georgeff
Co-investigator
Natalie@dadaa.org.au
0417 412 867
Evaluation of FIVE

I have read the participant information sheet, which explains the nature of the research and the possible risks. The information has been explained to me and all my questions have been satisfactorily answered. I have been given a copy of the information sheet to keep.

I am happy to be interviewed and for the interview to be audio recorded as part of this research. I understand that I do not have to answer particular questions if I do not want to and that I can withdraw at any time without needing to give a reason and without consequences to myself.

I agree that research data from the results of the study may be published provided my name or any identifying data is not used unless this material is already in the public domain. I have also been informed that I may not receive any direct benefits from participating in this study.

I understand that all information provided by me is treated as confidential and will not be released by the researcher to a third party unless required to do so by law.

Please check one of the following boxes.

☐ I agree to direct quotes being used in the final evaluation report.

☐ I would like to be contacted in order for direct quotes to be used in the final evaluation report.

My email address is _____________________________________

Participant’s name: ___________________________________

Signature of Participant: __________________________ Date:

I confirm that I have provided the Information Letter concerning this study to the above participant; I have explained the study and have answered all questions asked of me.

Signature of researcher: ____________________________ Date:
SAMPLE INTERVIEW QUESTIONS

- Tell me about your experience in FIVE.
- What happened in it?
- Who was involved?
- What were its elements?
- What were its most successful elements?
- In what ways did the project make a difference?
- Can you describe one memory you think you will keep from your experience?
- Are the any positive or negative experiences you did not expect from being involved in FIVE?
- At the exhibition, how would you describe your contribution? What would you say about it and your involvement?
- What are the lessons to be learnt from this project?
- What have we learnt from this project?
- What do you know now?
- What can you do now?
- In what way do you feel or think about yourself or others differently?
- Is there anything else you would like tell me?
Most Significant Change (MSC) Questions

- In your opinion, what was the **most significant change** that took place during FIVE?

  *This could be for you, for someone else that you saw or heard, for a group of people or the local community*

- Where did this happen?

- When did this happen?

- What happened?

- Why do you think this is a significant change?

- Why was this story significant for you?

- What difference has it made already and/or will it make in the future?

Does the story / interview relate to any of these Five ways to wellbeing?

- Connect

- Be active

- Take notice

- Keep learning

- Give
References


RESILIENCE

I helped build that.

Legacy is a bit of an out there word to use. The town itself is a bit strange, because without the mine, you’ve got no town. So it’s a bit unusual, but I think having that legacy of having something that stays here in the town, something that is achieved by the whole group, it would be a good thing. And I’ve got a 2-year old and a 4-year old and I would like to be able to tell them, I help build that.