

Calling The Shots

EVALUATION REPORT



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OVERVIEW

WHAT THIS REPORT COVERS

As Phunktional's activities in Mildura 2009 -11 were covered by earlier reports, this report covers the final three years of activity from 2012-2014. These three years were the culmination of the project and led to the creation and completion of the three short films that make up *Calling the Shots* (CtS). There are detailed descriptions of:

- 2012** Community based participatory activities and workshops leading to scripting, performing and shooting the three films of CtS
- 2013** (Voluntary) Editing and compiling of music tracks in Melbourne
- November** Rough-cut screening and feedback with participants in Mildura
- July 2014** Film launch and photographic exhibition in Mildura

FINDINGS/OUTCOMES

These have been collected through both quantitative and qualitative means. Surveys of responses to the films in July 2014 were collected from audiences at the public launch and education screenings. Qualitative data comes from interviews and written responses to questions with participants, Reference Group members and leading artists, and some participant-observer notes and reflections from the report writer.

"It is important to emphasise *both* the quality of participation in community arts projects *and* the quality of artistic outcomes so that impacts on participants and observers alike can be more profound and enduring. (Martin Mulligan et.al 2006, p.152)

"It's been the best time of my life really to watch the kids emerge from who they were. They've just learnt so much about themselves, so much about other people and so much about life. It's been wonderful!"

– Barbara O'Hara, School Counsellor at Red Cliffs Secondary College



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Executive Summary

The City of Mildura is situated on the Murray River in the Region of Sunraysia, in the far North West corner of Victoria. The current population is 31,209 (Census Figures 2011). It has a significant Indigenous population and is culturally diverse. The Indigenous inhabitants are the Latji Latji and Barkindji people, the 'people of the sand hills', and white settlement was established in 1887. It is a largely dry land farming region and dependent on irrigation. This puts the inhabitants at the mercy of extreme climate conditions such as drought and flood.

Phunktional Limited is a Melbourne based Arts Company that creates art with and for youth and communities across Australia. Phunktional uses a broad cross-section of art forms such as dance, theatre and film, to provide forums to provoke discussion about sensitive issues like sexual assault, bullying, body image, drug addiction, depression, youth suicide, adoption and racism. Phunktional uses a 'whole of community' engagement approach.

In 2008, after presenting a performance in Mildura of *Love Drunk*, (Phunktional's touring show about binge drinking and sexual assault - [click here](#)), Gerard Veltre, Phunktional's Artistic Director, was invited to work with Mildura High School students on their Rock Eisteddfod entries. The relationships and the work blossomed. A larger project was envisaged and a wide range of consultations took place. ***Calling the Shots (CtS)*** was initiated as a local response to racial tension, social isolation and the high proportion

of engagement in risky activities by local young people. These issues were identified by the Mildura Reference Group, which was comprised of key local stakeholders who assisted in guiding the project, and reflected in the Mildura Social Indicators Report [2008].

Between 2009 and 2011 Phunktional addressed these concerns through participatory arts. A series of workshops in dance, theatre, scriptwriting and music-making for over 300 participants took place in both secondary schools and non-school settings across the Sunraysia region. Fifteen leading Australian Community Cultural Development (CCD) artists facilitated the workshops. The Mildura Reference Group of 30 people guided and oversaw the work.

In 2012, as a result of requests for an ongoing resource that could be used after the project finished, Phunktional initiated a range of specific arts activities that laid the groundwork for the development of three short films¹. These were scripted and filmed by a combined group of local participants and professional artists and film-makers and are collectively titled *Calling the Shots.(CtS)* This was the culmination of the 5 years work.

1

'Film' is used in this report as a generic term for what is technically understood as digital stories

The 3 films are:

- *'Ankle Breakers'* (a basketball film created by a group of young men from diverse cultural backgrounds living across the region- their rag tag team makes the finals!)
- *'Picking the Musical'* (a musical about a family whose grape farm is going broke)
- *'For Stacey'* (a story about not having residency, being the new girl at school and falling in with a group of girls who make a dangerous pact)

The trailer for the three films can be accessed [here](#)

In July 2014, amid great community excitement and pride, the launch of the three films took place at a red carpet premiere on the big screen in the Deakin Cinema Mildura. It was accompanied by a photographic exhibition of the previous five years of arts activities for young people in Stefano's Gallery, a highly frequented space attached to a cafe.

The legacy of the project is long-term friendships and increased trust and connections between different generations and cultures across the community, a greater sense of skills and

capabilities within the community and an increased sense of the personal and social transformations arts activities can engender in dealing with the challenges of regional change and transformation. Interest in one of the films, - *Picking the Musical*- from festivals in Brazil, Germany and Italy has contributed to both a strong sense of belonging and a reduction in feelings of regional isolation.

Through the project Phunktional learned how to respond to the challenges of maintaining a project over long distances - Mildura and Melbourne; and a long time – six years. This required increased attention to the details of organisation and communication both from within and from outside the community. The coming and going of the artists meant extra attention in maintaining the engagement of participants and Reference Group members. Local leadership and social media were particularly useful for communication with youth. The challenges of working in digital technology include time for editing and composing, sourcing funds and accessing high level skills.

Next Steps: *Calling the Shots (CtS)* will form a peer-to-peer education resource that can be used locally and nationally to engage young people who are at risk of becoming offenders or victims of crime, build self esteem, communicate health messages and encourage positive social change.



calling the shots

Foreword

Vikki Arthur

Year Level Coordinator

Red Cliffs Secondary College



Phunktional established an extremely close relationship with the Mildura community over the past few years. The various dance and music workshops, performances and film productions created by Phunktional within the community of Sunraysia demonstrate the success of the program. On all occasions audiences were enraptured. Nothing however, can measure the real successes that occurred during this period.

The level of confidence that was instilled in students due to their involvement with Phunktional is astounding. Students who were disengaged with school suddenly had a true sense of belonging. Children who had remained very much within their own cultural group were laughing and talking to an abundance of nationalities. Individuals who had previously not felt good enough to talk to others were speaking before large groups of people who were actually listening to them.

The schools of Sunraysia, and especially the students of Red Cliffs Secondary College cannot thank them enough.

SECTION 3

2012 ACTIVITIES

As this was the fourth year of work in Mildura there was a significant cohort of participants and community supporters who had been working with Phunktional artists for several years and were keen to continue.

1. PROMOTING YOUTH LEADERSHIP – LOCAL AREA COORDINATORS

In line with the aim of building ongoing local sustainability into the process, Phunktional with the support of the local Reference Group, began by contracting and paying four of the participants as Local Area Coordinators (LACs) : Phillip Murray, Morgan Appleby, Tarina Sailor and Kaine Williams. The LACs were project participants from previous years who were now capable of taking on more responsibility. They assisted with planning and communication, ran dance workshops, led post performance discussions and assisted with the logistics of filming later in the year.



"When we were doing the Scheherazade play and I was out here helping with the students here and stuff, Gerard always said that it was like I was working for him without being paid, 'cause I'd just want to help out as much as I could, and then this year he's actually got me working for him which is real cool. So I get paid for doing what I love doing and it's good. I just love it."

- Phillip Murray,
Local Area Coordinator

Phillip was the recipient of the 2010 Noel Tovey Achievement Award for emerging artists.

Since then, Phillip has continued his journey as an artist and was named Mildura's NAIDOC Artist of the Year in 2010.

In 2014, Phillip was named Triple J's Unearthed's National Indigenous Music Award winner.

LEFT: Phillip Murray, image taken from a scene in Ankle Breakers.

2. WORKING WITH LOCAL ORGANISATIONS

Successful Community Cultural Development projects need respectful and productive relationships with the community where they are working.

→ A voluntary Mildura Reference Group was set up in Mildura in early 2009. It consisted of members from local police, health services, Department of Education, Department of Justice, youth services, school focused youth services, council and community organisations. Meeting approximately monthly, Reference Group members have been closely involved in the project through planning meetings, consultations, participation in workshops and the generous contribution of services and resources. Their role was fundamental in supporting Phunktional's engagement with young people and the community. The Reference Group continued to meet through 2012 though there was some falling off in numbers over the years.

→ Phunktional created an ongoing housing partnership arrangement for the project with the Mildura Arts Festival who provided a 'hot desk', meeting and rehearsal space. This introduced youthful participants to people and spaces that could be useful for future projects.

→ The project maintained respectful and engaged working relationships with the Indigenous community.

3. LIVE PERFORMANCES, PARTICIPATION IN ARTS ACTIVITIES - LEARNING SKILLS

Working closely with the LACs, Phunktional developed and implemented an initial phase of dance workshops, live performance presentations and script development workshops with participants in a variety of school and community settings.

In March Phunktional presented six live performances of *'Who Stole the Sole?'* a community engagement tool about cyber safety and

inter-generational relationships. Five schools were visited with performances and there was one evening community performance. [Photos, videos and information available [here](#)]

At the day time performances the shows were introduced by the LACs. After the performances in some schools, LACs taught hip-hop dance workshops to groups of students. At the evening performance there was a post performance discussion panel by local health, justice and education professionals.

Performances and workshops were well attended and as a result of the LACs being intimately involved with the planning and implementation of the project there was strong community ownership. This encouraged the building of trust so participants felt comfortable talking about their own experiences and enabled the introduction of harm minimisation options.

4. WORKING IN DIVERSE TEAMS INCLUDING PROFESSIONAL ARTISTS – DEVELOPING THE FILM SCRIPTS

Initial performance development and script development workshops were led by Phunktional artists with the support of LACs, local health professionals, teachers and community support workers. The writing process began with large group brainstorming and workshops, then a draft script was written up, and those who came to work on the details were those who wrote the next phase.

These initial workshops produced four distinct 'faction narratives'- a blend of truth and fiction that enabled community participants to 'tell their story' in a way that they felt protected and supported. Each of the four narratives was led by two or three Phunktional artists from Melbourne and attracted a specific group of community participants. Each narrative had the wider Mildura community as the initial audience. The four narratives developed and explored by community participants in Mildura were:

→ *'Ankle Breakers'* (a basketball film created by a group of young men from diverse cultural backgrounds living across the region- their rag tag team makes the finals!)

→ *'Picking the Musical'* (a musical about a family whose grape farm is going broke)

→ *'The New Girl at School'* (a story about not having residency, being the new girl at school and falling in with a group of girls who make a dangerous pact)

→ *'Indigenous girls Film'* (a drama about a local Indigenous girl who is at school, leaves school and decides to return to school)

Ultimately three of these films went into production. The Indigenous girls film lapsed because a) there was not enough money and b) it was taking longer to find culturally appropriate artists.

5. FINAL SCRIPTING AND FILMING THE THREE 'FACTION NARRATIVES'

a) *PICKING THE MUSICAL*

Fredricka Arthur, one of the participants, wrote the first draft of *Picking the Musical*. Adult and child actors for this were cast via auditions. The LACs were part of the auditioning panel and ran the auditions.

As a result of pressure to film grapes on the vines before they fell off, some initial digital documentation of *Picking the Musical* in early May took place. The LACs played a central role in organising the shoot. They organised moving from location to location, feeding people and communications. Unfortunately at this stage LACs Kaine Williams and Tarina Sailor had family issues that meant they were less available.

Final Shoot of *Picking the Musical* took place in May.

b) *ANKLE BREAKERS*

By now students who wanted to make the basketball film were in Year 12 and there was considerable pressure to study. Workshops took place on weekends and after school. Nine versions of the *Ankle Breakers* scripts were passed back and forth between Phunktional artists,

LACs and project participants. *Ankle Breakers* was filmed over four days from the 12th-16th of July.

c) *THE NEW GIRL AT SCHOOL* – FINAL TITLE: *FOR STACEY*

Scriptwriting took place between March and August. A group of girls wrote a scene breakdown during the workshops then Bridgette Burton created the first draft from that. Oriel Guthrie and Simon Green, cinematographers and directors, both came to workshops at beginning and end. The three main actors, plus LAC Morgan Appleby, Gerard Veltre and Oriel Guthrie, the director, honed the script.

The name changed and became *FOR STACEY*. Demi Sorono, Melbourne hip hop dancer and workshop leader, contributed crucial changes like the shop lifting scenes to the final draft. Because of the sensitive nature of the script, Dr Sergei Yuxhnevich, consulting psychiatrist from Melbourne and Joanne Sheehan from the Mallee Domestic Violence and Sexual Assault Unit in Mildura were engaged as consultants.

The *For Stacey* shoot took place over a week in the school holidays from September 20-28th.

6. 2012 OCTOBER: Initial Editing and Music making for digital short stories

There was a small amount of funding remaining and Simon Green, Director/Cinematographer of 2 of the films worked on initial editing and Composer MC Julez Gregory began rough draft music tracks with participants.

Table 1. Range of Activities, 2012

ACTIVITY	NUMBER
Mildura Reference Group Meeting	4
Local Youth Leaders Appointed as LACs	4
Performances of Who Stole the Sole in Schools	5
Post Show Dance Workshops	4
Community Performance of Who Stole the Sole with Panel Discussion	1
Script Writing and Development Workshops	25
Filming	3 weeks
Editing and Music Creation	2 weeks

Table 2. Numbers of People Involved in 2012

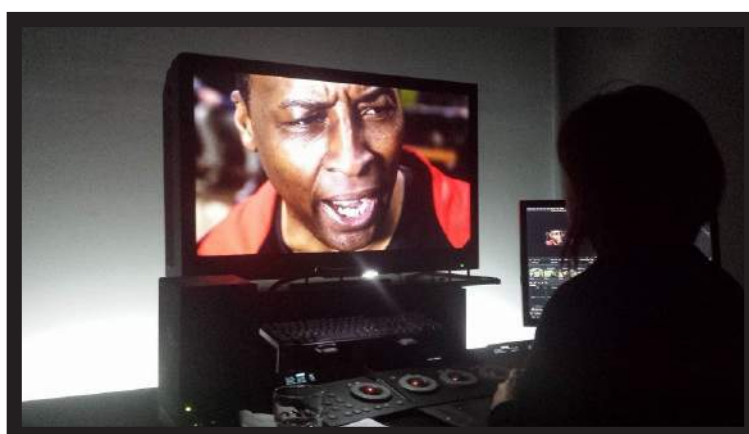
ACTIVITY	NUMBER
School performances of Who Stole the Sole	1150
Dance workshops	280
Community Performance of Who Stole the Sole	250
Script Writing and Development Workshops	150
Filming participants	170
Local consultants/ Volunteers	20
Specialist consultants	2
Artists	15

SECTION 4

2013 ACTIVITIES

Voluntary editing of the three films by professional Editor Salvatore Barone and Oriel Guthrie continued all year when he and Gerard could find the time. Music tracks were compiled by Julez Gregory who spent considerable time constructing his own sounds and samples as there was no money to pay royalties to source existing music.

In November 2013 Gerard and Salvatore led a rough draft screening of all three films at the Arts Mildura offices and Red Cliffs SC for participants feedback. Many of the participants were now working, some were studying in Melbourne. 110 participants attended the screenings and gave feedback.



SECTION 5

2014 ACTIVITIES

1. *CALLING THE SHOTS* PHOTOGRAPHIC EXHIBITION

This exhibition documented work by Phunktional Limited in Sunraysia over the five years 2009 – 2014 and took place in Stefano's Gallery, a central and popular location with strong local arts links in the main street. (see Appendix for Invitation)

Photos were curated by Karleen Oliver, who had been a project participant in earlier years, and Meiwah Williams, an artist from Melbourne. The LACs assisted in contacting as many participants as possible via social media and strategically placing the invitation in various locations around town.

Documentation of notable past projects included:

- Video clips with original lyrics, music and dancing (2008)
- 'Scheherazade' a live theatre, dance, multi-media performance working with young people from several secondary colleges across the region (2009)
- Presentation of the Noel Tovey Award (2010)
- Recording of 'Minds Eye' music CD with all original songs and music by local young people
- Photos of the creation of three broadcast quality short films *Calling the Shots* written and performed by young people from across the region with the support of local community leaders and Elders (2012)

The exhibition was open to the public and ran for five days from 10th July to 15th July 2014.



2. CALLING THE SHOTS FILM LAUNCH, JULY 14

At 6pm on July 14th 2014, an unusual mix of 300 people walked the red carpet into the function room of the exclusive Gentlemen Only Mildura Club. Under the commanding 1890 gaze of the Club's first President, Lord Ranfurly, Indigenous Elders and families, farmers, local officials, school principals, students and children ate and drank. The mood was animated, the entertainment - local African rappers, gypsy violin and Hip-Hop dancers.

At 7pm everyone walked next door and filled the Deakin Cinema. They were there to see the three short films that were brainstormed and scripted from stories by the young participants working with professional filmmakers, writers and musicians from Melbourne.

In the introductory speeches to each film by Indigenous Elders, the mayor, school principals, counsellors and participants the word that was most used was 'proud': proud of the participants, proud of the community and proud of the films.



FILM LAUNCH 14TH JULY, 2014

"The number of people, number of positive remarks, and such a divergent group of people. It was rewarding for the community"

- Mildura Reference Group Member

ABOVE: Norsiyah Mokak from the Mildura Reference Group with Indigenous Elders Uncle Pete Peterson and Aunty Janine Wilson

MIDDLE: The Mildura community gathering at the Mildura Club for food and drinks to start off the night

TOP RIGHT: Project participant Robbe Miller (second left) with family

MID RIGHT: The crowd at the Mildura Club gather to watch some live performances by project participants

BOTTOM RIGHT: Morgan Appleby, Calling the Shots participant and Local Area Coordinator with Barbara O'Hara, Mildura Reference Group Member





SCREENINGS AT THE MILDURA DEAKIN CINEMAS

Phunktional premiered the completed films for the Mildura community on July 14, 2014 at Mildura Deakin Cinema.

A total of 270 project participants, family, friends and community members gathered together to celebrate the achievements of the community's young people.

Over the next two days, 600 students from local high schools came to Deakin Cinema to watch the three films

Click this link to watch a 2 minute trailer of the three films:

<https://vimeo.com/112019116>

3. SCHOOLS SCREENINGS

For the next two mornings 600 students from local high schools including Red Cliffs SC, Merbein SC and Irymple SC and the Indigenous Unit at Sunraysia TAFE were bussed in to attend screenings at Deakin Cinema. There was also a post screening discussion and dance workshop with Demi Sorono, Gerard Veltre, Meiwah Williams and local emerging artist and past project participant, Phillip Murray at the Indigenous Unit at Sunraysia TAFE.

Table 3. Mildura Participants, 2013-2014

ACTIVITY	NUMBER
Rough Cut Screenings	Audience: 110
Exhibition	LACs: 2 Audience: 250 (est)
Cinema Launch	Audience: 270
School Screenings	Audience: 600
TAFE Arts Workshops	Participants: 20 Artists: 4
TOTAL	1,256

SECTION 6

OUTCOMES AND FINDINGS

"...the social value of arts cultural activities simply cannot be reduced to instrumental, measurable, benefits. Our research confirms that there are many less tangible and difficult to quantify benefits of cultural action for both individuals and communities". (Mulligan et al 2006, p. 150)

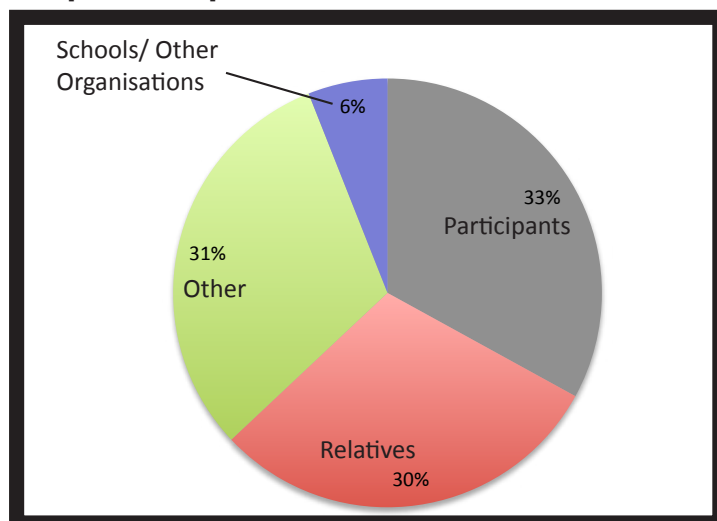
These have been gathered through both quantitative and qualitative means. Surveys were collected from audiences at the public launch and schools screenings in July 2014. These were overwhelmingly positive. Qualitative data comes from interviews and written responses to questions with participants, Reference Group members and leading artists, and some observations and reflections from the report writer.

7.1. IMPACT OF FILMS

a. Impact On Launch Audience

The decision to screen the films in the cinema and to make it a red carpet event meant participants and members the wider community all celebrated the films together in an atmosphere of great community pride.

Graph 1. Composition of Launch Audience, 2014



54 members of the launch audience filled in survey forms. Of these: 33% were participants, 30% relatives or friends, 6% schools/orgs, and 31% other

"Monday night's opening was far more extravagant than I thought it was going to be –the number of people, number of positive remarks, such a divergent group of people. Celebrating the long term, people from early in the project and people who joined later. It was rewarding for the community and in a community sense."

– Karen Doyle, Mildura Arts Centre
Mildura Reference Group Member

"Monday night's launch was awesome! The quality of the movies and the messages were clearly articulated. The whole thing was very special."

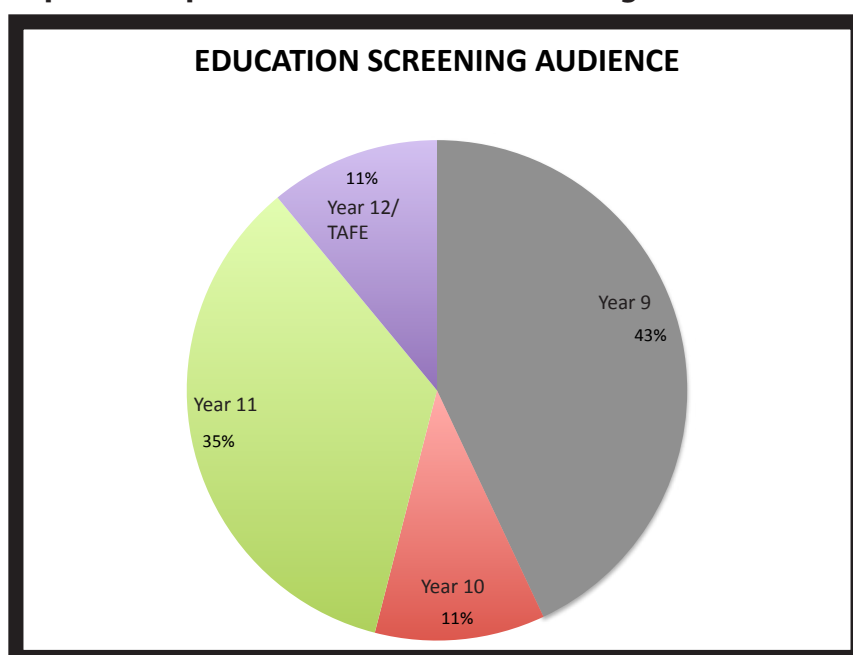
– Norsiyah Mokak
Manager of the Indigenous Unit at Sunraysia TAFE
Mildura Reference Group Member

"It was exciting to look around and see so many different ages and cultures in the audience. Usually you go to see a movie and it's all children or it's all teenagers or it's all boys in an action movie or something, so it was really interesting to see all different ages and cultures ..yeah and babies..and it was really cool in the Mildura Club! That was really cool!"

– Fredricka Arthur, Participant

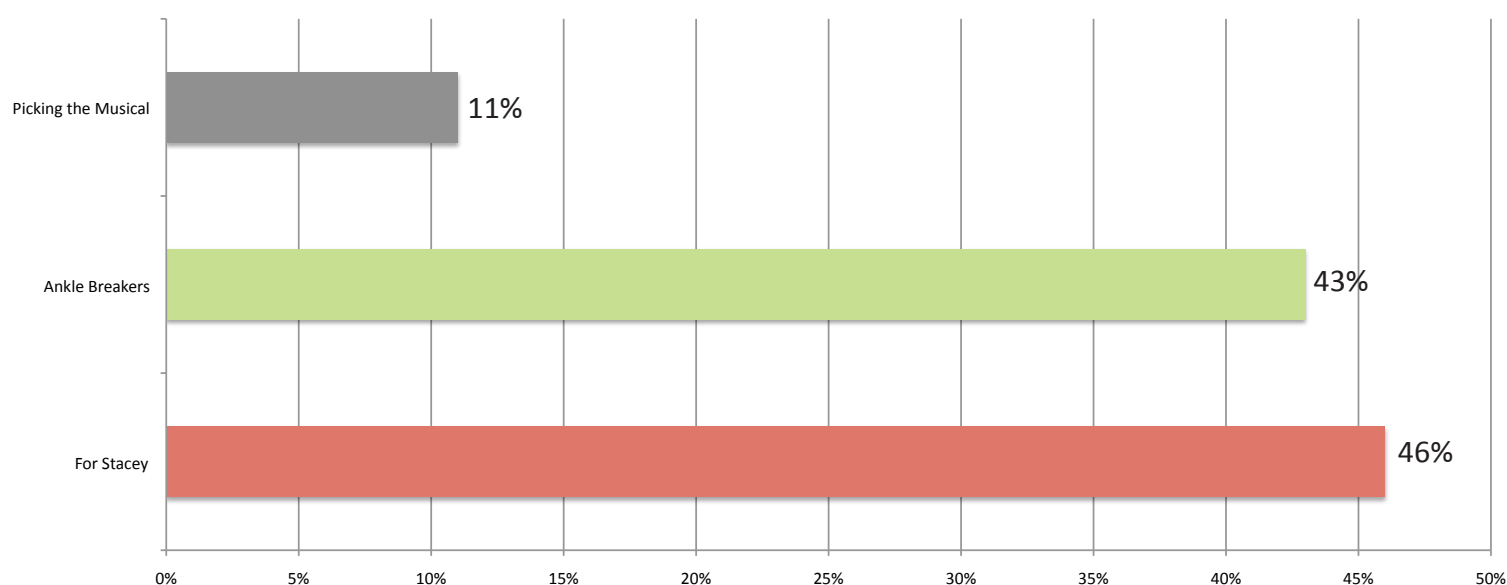
b. Impact On Student Audience

Graph 2. Composition of Education Screening Audience, 2014



79 Students filled in an online survey. The school students were:
43% from YR 9 11% from YR 10 35% from Yr 11 11% from Yr 12 & TAFE

Graph 3. Favourite Films From Education Screenings, 2014



Of the students who filled in the survey, their favourite films were:
For Stacey 46% *Ankle Breakers* 43% *Picking the Musical* 11%

However on an individual show of hands at the Tuesday Education Screening, approximately 2/3 liked *Ankle Breakers*, approx 2/3 liked *Picking the Musical* and approx 1/3 liked *For Stacey*.

At the TAFE discussion, Indigenous students clearly responded to *For Stacey's* subject matter of youth suicide and isolation. There were widely differing opinions about the other two films, particularly *Picking the Musical*. Demi Sorono acknowledged that while everyone knew people in emotional difficulties, one of the reasons *Picking the Musical* was less immediately popular was because "You had to use your brain and think! It doesn't give you any answers!" This is probably because 'Picking' is more complex structurally and artistically. (Personal notes from Robin Laurie taken during discussion.)



Credit: Sarah Howell, Ink drawings used in *For Stacey*

7.2. RESPONSE TO FILMS

a. Community at Launch

Community response to the films themselves was extremely positive and this graph shows the aims of the film makers were understood and appreciated by a large percentage of the audience.

Graph 4. Percentage of Launch Audience Agreed or Strongly Agreed with these Statements, 2014



a. Individual Student Responses

The films communicated and created empathy with the student audience. Individual students felt the stories in the films were relevant to them and that they related to the characters. The films maintained students' interest because they were engaging and entertaining.

→ For Stacey

"It really reflected to my personal life, I felt as though I related to it"

"They have problems just like me"

"I liked this film because I can really connect to it."

"Had a great story"

"Had art in it and I love art"

→ Ankle Breakers

"Entertaining and had lots of action"

"It always kept you watching and you never got bored or sidetracked"

→ Picking the Musical

"[I liked] the magical singing grapes!"

"It was the most entertaining"

"I found it to be quite important as it dealt with real issues in this day and age"

The films contributed to a sense of pride in the environment in which they live. They responded positively to seeing people and situations they knew on screen. One of the aims of *Calling the Shots* was to create a sense of belonging and increase young peoples' ability to solve difficulties in their personal lives. Students felt that the films contributed to both positive relationships and more inclusive communities.

PICKING THE MUSICAL

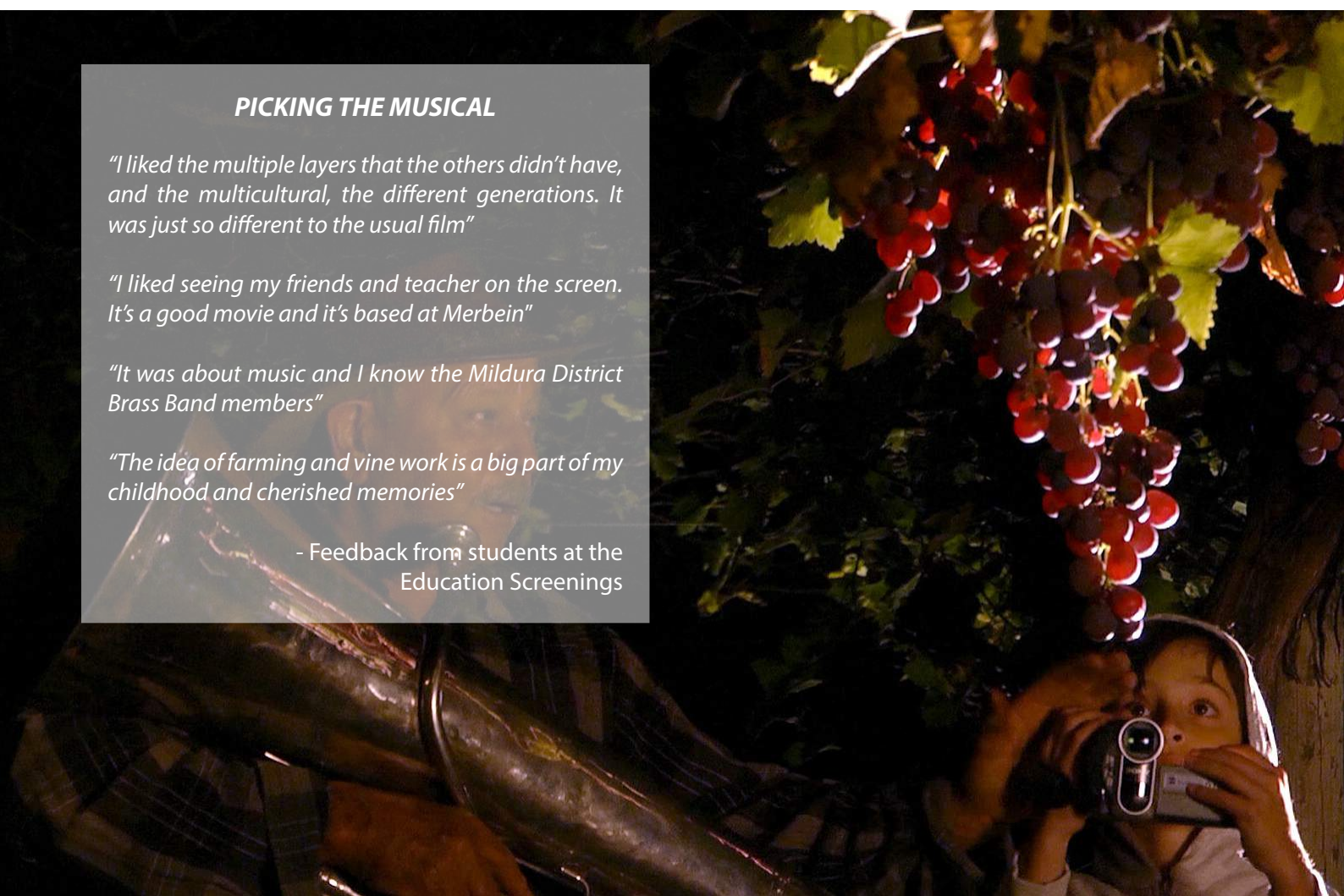
"I liked the multiple layers that the others didn't have, and the multicultural, the different generations. It was just so different to the usual film"

"I liked seeing my friends and teacher on the screen. It's a good movie and it's based at Merbein"

"It was about music and I know the Mildura District Brass Band members"

"The idea of farming and vine work is a big part of my childhood and cherished memories"

- Feedback from students at the Education Screenings





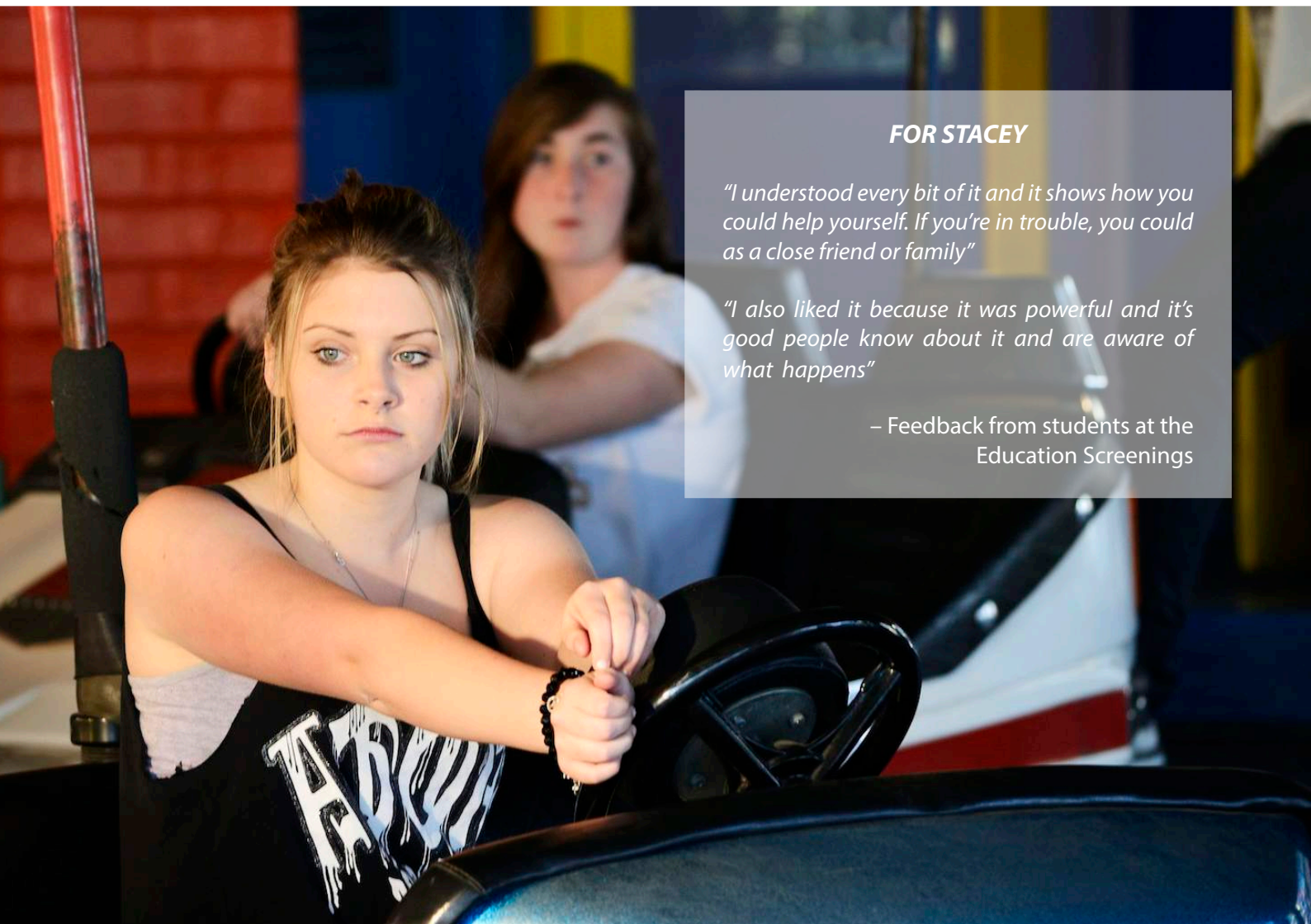
ANKLE BREAKERS

"It was about how basketball is a team sport"

"It represented acceptance. My dad's in it and it's about basketball"

"It was nice to see a lot of people that I know"

– Feedback from students at the
Education Screenings



FOR STACEY

"I understood every bit of it and it shows how you could help yourself. If you're in trouble, you could as a close friend or family"

"I also liked it because it was powerful and it's good people know about it and are aware of what happens"

– Feedback from students at the
Education Screenings

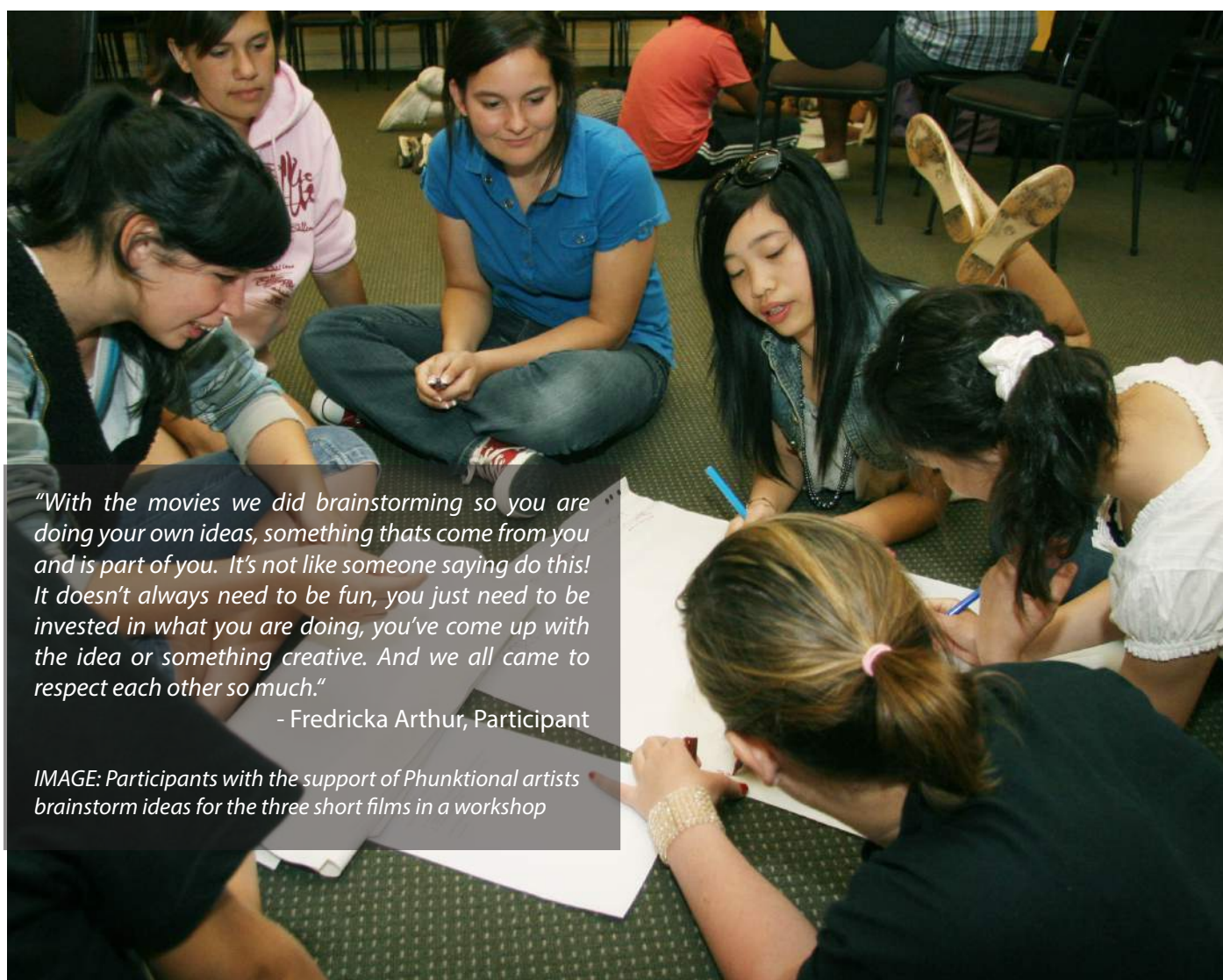
7.3. IMPACT OF 2012 ACTIVITIES

a. Scriptwriting Workshops and Filming

Creativity and collaboration are well documented as useful skills in many areas of endeavour including business, education, civic engagement and personal relationships. There was a strong sense of ownership and respect in working relations between participants themselves, and between participants and professional artists. High expectations, working across generations and outside existing social hierarchies contributed to feelings of inclusion and shared purpose. Using a fictional form made it possible for people to communicate difficult emotions at a safe distance.

"Fiction film is a great way for the participants to share a story through another character and be able to express something personal without making it directly about them."

– Oriel Guthrie
Director, *For Stacey*



"With the movies we did brainstorming so you are doing your own ideas, something that's come from you and is part of you. It's not like someone saying do this! It doesn't always need to be fun, you just need to be invested in what you are doing, you've come up with the idea or something creative. And we all came to respect each other so much."

– Fredricka Arthur, Participant

IMAGE: Participants with the support of Phunktional artists brainstorm ideas for the three short films in a workshop

When technical processes had to be repeated again and again high expectations and respect between the professionals and participants on the set enabled participants to persevere. Artists observed transformations in participants confidence and sense of their own creativity.

"I liked how inclusive it was on set and how professional everyone was about it even though they were working with school kids. Sometimes I think people are working with school kids and they just think it's going to be a bit of a shambles but Gerard had such high expectations and that was good because it made you realise it could be something really good."

– Fredricka Arthur, Participant

"[One participant] was very shy and it manifested in the beginning as a sort of whatever attitude and seeing her become part of it and saying if she disagreed with things and contributing ideas was very encouraging. I don't think she felt herself to be a creative person at first."

– Julez Gregory, Composer/Musician

b. The interactions with Professional Artists

This interaction had profound effects in many ways. Reference Group Chair, Greg Rhodes, Principal of Merbein Secondary College thinks the interaction expanded the participants horizons and sense of possibilities. Working with professional artists encouraged young participants to take their art form interests seriously and provided a framework for others to persevere in their goals. The process was pleasurable as well and this too encouraged participation.

"It's good to have artists come up like a flash of light! ...I worked with dance choreographer Neda, she was fun to work with and Morganics. It created a sense of purpose, gave people something to look forward to, to work towards, to keep getting better."

– Kyle Knight, Participant

"I worked with Julez and we did lyrics and music and we came up with a song for the film. Now people contact me with my group and we get work. It would still have happened but this project made it go forward a little bit faster. I'm studying sound and music production at TAFE for 2 years now."

– Joseph Nyabanda, Participant



"The film making experience with the professionals on set, we don't experience things like that. It opens up country peoples' lives. Our eyes are opened up. Country people have less opportunities."

– Greg Rhodes, Principal at Merbein S.C
Chair, Mildura Reference Group

IMAGE: Local Elder Uncle Pete Peterson and Second Camera Oriell Guthrie on the set of *Ankle Breakers*.

Professional artists modeled commitment and maintained connections with participants over the long time it took to bring the films to the screen. Morgan Appleby, one of the LACs, did some work experience with Phunktional in Melbourne in the school holidays. Participants and artists maintained contact via Facebook.

"The boys have wanted to make a basketball film for the three years that we've been doing the project, and they've stuck around...these boys aren't actors, they're not dancers, they're not singers, so they must be pretty committed because they went through a theatre production, a CD, to get to the film...yeah, they've stuck it out really well. I'm really proud of them."

- Morgan Appleby,
Local Area Coordinator and Participant

Participants were able to observe professional artists working and to entertain the notion that they might have career options in the arts.

"Projects like these impact young people in communities, showing them there are other options in life and you don't have to do what everyone else does. Not all kids in the country want to play sport or become a tradie or a nurse, or drink or do drugs. So for kids who are interested in the arts, Phunktional employs many creative artists, film makers, writers, actors, musicians. I think that is a great message in itself to the young people we work with to show them you can have a career doing what we do."

- Oriel Guthrie, Director, *For Stacey*

"Dawit, who was camera assistant, made little films as well and often I'd show him stuff I'd been writing and he'd tell me if it was good or what I still needed to do."

- Fredricka Arthur, Participant

Two of the participants have in fact gone on to have significant careers in the arts. Phil Murray, who was a Noel Tovey Award recipient and star of *Ankle Breakers*, has just recently released his own collection of rap music. Phil has presented as a motivational speaker in schools, is now considered a respected role model in the Indigenous community and tours Australia. Fredricka Arthur, co-writer of the *'Picking'* script has worked extensively with Phunktional since leaving school and is currently pursuing her career in acting, singing and writing.

c. Interacting with a Wide Range of People and Leadership Roles

The range of experiences and interactions with a wide range of people contributed to increased confidence in their ability to engage with novel situations. The LACs had a great deal of responsibility in leadership positions during the film shoots with obvious personal benefits.

"I was never a shy kid but I wouldn't go out of my way to just talk to someone or anything like that and after hanging out with them and stuff I just got...this massive sense of confidence now and I can just talk to anyone or do whatever I feel like I can do, so...it's great."

– Phillip Murray
Local Area Coordinator and Participant

"Alessio's grandparents were really nice. It was interesting working with some of our teachers on the same level. Like Al Raynor and they are playing your dad or something and at school they tell you what to do but in this instance we are all working together."

– Fredricka Arthur, Participant

"I'm now the local area coordinator for Mildura...so I'm the 'go-to girl'...everyone comes to me, ask me questions, and I have to organize all the locations for shoots and make sure everyone turns up."

– Morgan Appleby
Local Area Coordinator and Participant

7.4. RELATIONS WITH THE INDIGENOUS COMMUNITY

The process highlighted once again the importance of listening with respect and acting upon that listening. Norsiyah Mokak, Director of the Indigenous Unit at Sunraysia TAFE and a member of the Reference Group said:

“Gerard and Phunktional were good because they understood boundaries. They were respectful of culture, sought advice, there were no slip ups. Some people are just waiting for outsiders to slip up and then they’ll wipe their hands.”

– Norsiyah Mokak
Director, Indigenous Unit at Sunraysia TAFE

Norsiyah also commented on the sensitivity with which the passing away of an important Indigenous woman was handled at the launch:

“It was well done around Auntie Bev. It’s so good when there’s grief and loss and someone does something beautiful around it. The whole thing was very special.”

– Norsiyah Mokak
Director, Indigenous Unit at Sunraysia TAFE

One of the concerns that members of the Mildura Reference Group raised was that students at different high schools had no interaction with each other.

“I went to the KODE School, so I never really had any white friends, just all Aboriginal friends because it was an Indigenous school...but through Gerard and Phunktional I got to meet a bunch of different people and hang out with them and through that I got to really interact with other races or people or whatever you want to say. I liked it a lot and I know now that I’ve got friends for life from doing all that stuff so it was good. ”

– Phillip Murray
Local Area Coordinator and Participant

“I met kids from Koori School and stuff. I didn’t even know that school existed.”

– Jess Ellis, Participant

It seems even within specific schools particular groups tended to keep to themselves.

"[Gerard]...asked me to get a group of kids together for a project, ...and Red Cliffs is quite a conservative school I suppose, white Anglo Saxon mainly, so ...to look at different diverse groups we had to pluck the kids out from other cultural backgrounds...it became exciting from the start because one of the things we noticed was the racism that was amongst some of our kids...they'd never spoken to an Indigenous person even though one of the other kids in the group was Indigenous and they'd never talked to the boys that were Turkish. So there was some real unraveling of biases."

– Barbara O'Hara
School Counsellor, Red Cliffs S.C.

There was a refreshing range of different personal and working relationships with Aboriginal participants. John Wayne Parsons, Indigenous opera singer and actor in *Picking the Musical* was central in encouraging and communicating with youthful participants during the shoot. Ideas from young Indigenous participants were taken seriously and acted upon.

"John Wayne was great, he was good for keeping everyone sane."

– Fredricka Arthur, Participant

"It's really interesting, (getting to know about Aboriginal culture) especially after knowing Phil and meeting Uncle Peter. He's so funny and it's great having those Elders and their interest in the younger generation"

– Harriet Arthur, Participant

"The idea came from the young Aboriginal blokes. They'd seen various basketball films and American football films and so I quite stupidly said 'we can do that.' Which of course was ridiculously challenging because to film sport is really hard and not only that, the editing is really hard!"

– Simon Green
Director, *Ankle Breakers* and *Picking the Musical*

7.5. COMMUNITY CONSULTATION AND HARM MINIMISATION

Gerard Veltre described the situation in early 2012 as they planned the next steps:

“There had been a number of suicide pacts and some overdose attempts with Panadol by school students. Also some adults had taken their own lives as a result of the drought and pressures on the farm. Health professionals asked for our help to make an Ad about suicide to address these problems. Dean Wickham from the Ethnic Communities Council said the community needed to see itself, not just on TV, but to really see itself in stories so it can assess itself.”

– Gerard Veltre, Artistic Director, Phunktional

The decision was taken to go ahead and make three short films from narratives suggested and guided by participants. The student who became the main character in *For Stacey* was recommended by the school Counsellor because she had recently had a death in the family. She became part of the central script writing group. Trust and respect make these sorts of interactions possible.

It is also apparent in the comments from schools screenings that the films communicate emotional and complex situations and explore ways through them.

The Consulting Psychiatrist on *For Stacey*, Dr Sergei Yuxhnevich commented after the Launch screening:

“Here a person goes to a 10 or 15 minute movie which connects first of all with the problem and then with the resolution of the problem. Which is that life is much more than just that problem. Life is friendship, life is counsellors at school, life is connections with art, graffiti, or anything else. Life is lying with friends on mattresses looking for shooting stars. There is much more to life than feeling isolated or bored or misunderstood and the movie portrays that very nicely. “

– Dr. Sergei Yuxhnevich
Consulting Psychiatrist

7.6. ROLE OF THE REFERENCE GROUP

The Reference Group guided Phunktional's introduction into the community, assisted with raising funds where possible, though these were very limited in Mildura itself. It also increased interactions among organisations and individuals in Mildura.

"My role on the Reference Group was to provide links and open doors. We were there representing MAC and the Council. I loved being on the Reference Group. Even though I have lived here for 40 years it expanded my own networks and range of knowledge as well. There was such a wide range of people on it."

– Karen Doyle, Mildura Arts Centre

7.7. QUALITY OF LEADERSHIP

"Good practitioners in the field need a sophisticated set of skills. These skills include: listening to people and communicating ideas in ways that can motivate; getting people with very diverse skills to work together; understanding the dynamics of the particular local community and groupings within it; organizing events...giving people advice on how they might sustain useful engagements with others in the community...being alert to times when people are struggling with spoken concerns or feelings and be able to address such tension; knowing when it is appropriate to refer people to relevant professional services." (Mulligan et al 2006, p.154)

Several people commented on Gerard's interactions with the community and also the artists' positive interactions with the students. Individual artists were good role models and facilitators, with strong commitment to teaching skills and supporting community voices.

"Gerard's leadership abilities cover all groups – kids, adults, organisations. I thought he was genuine. He wanted to succeed and he gave a damn about the kids and community. He made the effort and his excitement and belief made me want to be part of it."

– Norsiyah Mokak
Director, Indigenous Unit at Sunraysia TAFE

"Gerard was able to work with all sorts of people from Councils to community health centres. He really made an effort to include everybody, the community really felt they owned it. I haven't experienced anybody with such affinity with the community"

– Greg Rhodes, Chair, Mildura Reference Group

"He [Gerard] can see things in people that others don't notice, and the people he's brought out to do workshops with the kids, they've all had a very strong belief in people and community and working together. When I think back on different artists who came to the school it's been a great range of people that he's introduced our kids to."

– Barbara O'Hara, School Counsellor, Red Cliffs S.C

7.8. IMPACT OF HOW THE WIDER COMMUNITY VIEWS THE ARTS

In many country towns sport is central to many people's lives in a way that the arts are not. Some teachers were more supportive than others who resented giving students time off for rehearsals early in the project. Many of the students in 2012 were doing VCE so there was more time pressure all round. Film shoots took place in school holidays and writing workshops at weekends. The extravagant nature of the launch, the excitement and community pride the films generated, added to community's respect for participatory arts and its ability to transform people's attitudes and life choices.

"It was really good to see a lot of people there, people who weren't really involved too. It gives people a lot more respect for the arts. When I was at school teachers were reluctant to let people go out of class to things like this but if you're in sport they go, yes, take the whole day off! Sport has a big place in the community and people don't understand that arts can be really important and life changing and bring people together"

– Harriet Arthur, Participant

"The participants learned new people skills, professional development skills and had personal opportunities. Repetition of scenes in filming is like having to do a spreadsheet until you get it right, over and over again! It was good to see them on Monday night grown up and interacting, with increased social skills."

– Karen Doyle, Mildura Arts Centre

"Family and friends are really inspired by it because they see their children and nieces and nephews actually growing and blossoming through the project ... I don't know if the schools really understand. It's going to end up being a schools' resource so in the end they'll go 'Bam, that's cool' but in the short term they're just thinking 'Oh no the kids are missing school.'"

– Morgan Appleby, Local Area Coordinator and Participant



7.9. LONG TERM NATURE OF THE PROJECT

The long term nature of the project meant that by 2012 there was a cohort of young people who had already had the opportunity to move out of their comfort zone and work on different art forms in creative teams with a wide range of people. Participants had established relationships with different artists.

The performance of *Who Stole the Sole?* in early 2012 began the cathartic process of tackling important personal issues in a public arena. Post show discussions contributed to the research for developing the film scripts.

A long term project also gives young people the opportunity to see that sometimes things take a while but if you decide to hang in there you can make something happen. The professional artists modeled commitment and process over that time which was taken up by participants.

One of the drawbacks of coming and going over a long distance and a long time was a drop off in Reference Group member numbers. This may have happened anyway as Phunktional's own connections within the community became stronger and needed less managing by the Reference group. However Phunktional sometimes found it hard to give sufficient advance notice for Reference group meetings.

"The distance was sometimes a problem because there were long periods where nothing happened so there was a lack of consistency and we had to rev ourselves back up again. After Minerva left, the scheduling and logistics became more difficult. Sometimes we'd only get notice of a meeting a day in advance and we are all busy and it was hard to deal with. People dropped off the Reference Group over the years. By the end there were only 3 or 4 who came to meetings regularly."*

– Karen Doyle, Mildura Arts Centre

*Minerva Draeger, General Manager, Phunkktional Limited (2008 - 2010)

7.10. PERSONAL AND PROFESSIONAL DEVELOPMENT OPPORTUNITIES FOR ARTISTS

Working on CtS created personal and professional development opportunities for the artists. Simon Green Director/Cinematographer of *Ankle Breakers* and *Picking* had the long awaited opportunity to direct and shoot the films. He also had to do a DCP (Digital Cinema Projection) for the big screen at Deakin Cinema.

"...in the past I've directed some films with cinematographers who I really like but I felt there was a barrier between me and what I've been trying to direct. These projects gave me an opportunity to do directing and cinematography. I shot them as well and it felt very natural to me and enjoyable... I'm ridiculously proud of the films. And I've never made films to be finished in the cinema. I've never done a DCP before so it was really exciting. I wanted to say thank you to Mildura for the opportunity to be there."

– Simon Green

Director, *Ankle Breakers* and *Picking the Musical*

Other professional artists who were involved in *Calling the Shots* commented on extending their practice and skills by working with people new to them.

"I had the challenge of directing teenage girls who have never acted before, dealing with extreme issues such as suicide and risk taking behaviour. It was an absolute honour to work with them and create a film that reflected issues that are important to them."

– Oriel Guthrie, Director, *For Stacey*

“..that time was also when I first began to do a lot of work and talking with groups of school kids, learning what ways of communicating worked, how to hold the attention of a group of kids who are going through all the distractions that we’ve all experienced when we were younger and how to excite them about an artistic project which, technically, they didn’t have to do. ”

– Julez Gregory, Music Composer

Julez Gregory also composed the soundtracks to the films, creating his own sounds when there was no money to pay copyright for existing material.

“The challenge, particularly with Ankle Breakers, was that the soundtrack we wanted to create was based around sampling 50s, 60s and 70s records and chopping up loops.

I was concerned about the legality of that and I knew Gerard was hoping to reach a big audience with the films. So I decided to try and recreate those 70s sounds myself, playing keyboards, coming up with chord progressions and running them through old tape emulation programs to recreate that crackly vinyl sound without using anyone else’s work.

It was a huge learning curve for me, and a lot of work, but as a result I feel more proud of the work and I’ve recently done other projects using the same technique.”

– Julez Gregory, Music Composer

Findings Summary

During these five years of arts activities, participants’ interactions with students from other secondary schools and different cultural groups led to increased personal and social confidence and an increase in skills and ability to work with a wide range of people. Discussion of difficult issues led to better understanding of who to go to for help and awareness that education can provide a useful pathway for the future. At least two students are embarking on careers in the arts. One has already had national radio success and become a significant role model for the Mildura Indigenous community. The other is working with a youth performance company in Melbourne.

Table 4. Outcomes for 2012 Scriptwriting and Filming and 2014 Film Screenings

Categories taken from: Kim Dunphy's PhD Thesis: *The Role of Participatory Arts in Social Change in Timor Leste*, Deakin University 2013

OUTCOMES	PERSONAL WELLBEING	CULTURAL VITALITY	SOCIAL EQUITY	ECONOMIC INCLUDING EDUCATION	CIVIC ENGAGEMENT
PARTICIPANTS	- Fun - Confidence - Self esteem - Positive interactions with a wide range of people	- Technical skills in music and writing - Cross cultural learning - Creative vision of problems and solutions - Expanded horizons for potential actions	- Increase in social cohesion - Reduced social tension - Dialogue between different generations - Intercultural contact	- New skills - Collaborative work with professional artists - Opportunity for leadership - Observing persistence to achieve goals - Increased community connections	- Potential diffusion of leadership skills to community organisations & institutions
AUDIENCE MEMBERS AT COMMUNITY LAUNCH SCREENING	- Pleasure and entertainment in viewing the films - Pride in family members & friends	- Sense of belonging to a talented & skilled community - Community celebration	- Increased understanding of others lives & experiences		- Reference Group members interaction with wide range of people
STUDENTS AT EDUCATION SCREENINGS	- Seeing personal problems they could identify with - Seeing possible ways to solve problems	- Seeing people they knew acting in films - Seeing places they knew on the screen	- Seeing a wide range of people acting in the films		- Positive health messages - Voice of Multi-cultural youth heard in own community
ARTISTIC LEADERS	- Sense of pride in the achievement of the films			- New technical skills - Opportunities to increase personal skills & interactions with youth	



calling the shots

Afterword

It's been the best time of my life really to watch the kids emerge from who they were. They've just learnt so much about themselves, so much about other people and so much about life. It's been wonderful!

They're all Year 12 now so they'll be heading off to the big wide world at the end of this year, and I suppose they've still got the fears that most Year 12s would: "Where to from here? What's my journey from here?" But there's a quiet confidence, a belief in themselves and a realization that they can mix it with the best in whatever area and with every sort of different background of person.

So they're not going to head out into the world only having ever worked with white people, or never danced, or never got out of their comfort zones and sang.

These kids are just amazing, they're inspiring!

Barbara O'Hara

School Counsellor

Red Cliffs Secondary College

SECTION 8

CONCLUSION AND RECOMMENDATIONS

The original members of the Mildura Reference Group identified three major areas of concern for youth in the community: social distance and isolation, racial tension and risk taking and harmful behaviours.

Phunktional wanted to use participatory arts in *Calling the Shots* to empower young people in Mildura with the confidence and skills to call the shots; to investigate these problems and creatively explore solutions. *Calling the Shots* aimed to provide young people in Mildura with the opportunity to have their say, and to enable them to be the co-creators of education, not just the recipients of it. It also aimed to engage the wider community of Mildura as audiences, supporters and participants in the complex and difficult issues of sustaining regional vitality and community transformation.

1. SOCIAL DISTANCE AND ISOLATION

Calling the Shots succeeded in bringing different schools and groups from different backgrounds together. The exhilarating sense of working together with people of different ages, skills and cultures was mentioned by many participants.

The public film screening in the Deakin Cinema created an opportunity for what Mulligan calls community avowal: "Our research suggests that popular local cultural events also serve an important purpose of avowal - that is a positive statement to the effect that the community concerned is existent or present, vibrant and interesting. Avowal of community also relates to an opportunity to experience community rather than talk about it in the abstract". (Mulligan et al, *Creating Community - Celebrations, Arts and Wellbeing*, 2006, p.149) This is exactly what happened with the film launch.

Pride and confidence come in belonging to a community that has the skills to produce such

high quality films and contributes to a sense of the community's capacity to deal with change. Gino Garreffa, who played the Italian grandfather in *Picking the Musical* sent a DVD to his relatives in Italy and said with enormous pride immediately after the screening: "It's good for the community. It can go anywhere in Australia, in the world! And it's from Mildura!!!"

Belonging, Pride, and The Power of the Credits

Simon Green reflected that: "It's a very moving time of the screening and for people to see their name is an essential part of the process. We spent weeks and weeks sending it off and then changing it, right up to the last minute. We still got things wrong of course, spelling mistakes, but I think we mainly got it right."

Karen Doyle from Mildura Arts Centre and Reference Group Member said: "I had a moment of pride when I saw my name on the credits and I had a smile to myself on the kids behalf. How proud they must be feeling! I was looking for MAC and there was my name! I nudged my Manager sitting next to me! For me that was important and I'm sure it was for everyone. I now realise why there is that long list of credits at the end of things. It gives a sense of belonging."

2. RACIAL TENSION

Community arts projects provide the opportunity for the creation of shared purpose and meaning in young peoples lives and the discovery of common experiences. They also enable the revelation and acceptance of differences in experience and behaviour.

"...reducing discrimination demonstrates that social inclusion is not only about reaching individuals who are isolated; it is also about

creating a culture that reduces the fear of 'otherness' and fosters a genuine respect for cultural diversity". (Mulligan et al 2006, p.148)

The long term nature of the project gave Phunktional the opportunity to had build strong supportive relations with local organizations and communities. They developed trust in the artists and the artists gained a sense of the complexities of life in Mildura. The respectful relations with the Indigenous community created the opportunity for many interactions that may not otherwise have happened. The process of making the films successfully blossomed out of embracing all of this social complexity and not avoiding difficult issues.

Dr. Sergei Yuxhnevich, Consulting Psychiatrist for the project commented that: "The films touch how we live in Australia, what our values and differences are. They also portray multi-cultural Australia very nicely and the films have become bigger than just education because they have become artistic".

3. REDUCING RISKY BEHAVIOUR AND INCREASING HARM MINIMISATION

Harmful behaviours are reduced by the creation of positive social relations, changed attitudes to school and education and the ability to know who to go to for help.

All of the activities contributed to pleasurable creative engagement and significant opportunities for personal growth, development of confidence and self-esteem for both participants and artists.

Participants also reported significant learning experiences including developing confidence and self esteem as their ideas were taken seriously in script writing workshops and working with professional artists in a situation of creative collaboration was also a significant outcome.

Student audiences felt that difficult and distressing personal situations shown in the films could lead to understanding by others in similar situations. Adults also gained empathy

and awareness of circumstances they may have had no understanding of.

Project participants obtained new insights about issues in their own lives and the wider community that they identified as ongoing challenges. These included situations of emotional pressure and distress at school and at home. Participation in project activities and watching the films generated a strong sense of positive connection with others. This was especially important for the many young people in Mildura in vulnerable situations who are 'couch surfing' like the character in *Ankle Breakers*, the young women in *For Stacey* who are being bullied by other students and those whose families are in financial or emotional crisis like the family in *Picking*.

We are living in an age of rapid transformation and change. Rural communities in particular have to come to terms with changing environments, changing demographics and different methods of working the land.

Kim Dunphy (*Role of Participatory Arts in Social Change in Timor Leste*, Thesis, 2013) writes: "In the dimension of civic engagement, research indicates disadvantaged young people will be less likely to engage in violent behaviour if they have creative outlets, see hope for their future, have skills they feel will lead them to opportunities and feel supported by their wider communities".

Given the current fears about violent radicalisation of youth it would seem that an arts project like CtS has generated all those opportunities.

"Regardless of where they find it, young people seek out friendships that satisfy their sense of community and group solidarity. If they feel little or no connection to mainstream Australian society nor see any opportunities to succeed within it, they will find and identify with other marginalised groups." (Broadbent 2014). A sense of belonging to a community and a place can come from participants witnessing themselves and the beauty of the place they live in projected onto the big screen. Confidence about moving in the world and having the personal resources

"What is important about these movies is that they touch the nerves of the young generation. They reach kids who can relate; who feel sometimes isolated with their problems; or cannot talk about their problems or are unable to articulate the problem.

It helps them to see they are not alone, that there are other people who have had similar problems and their problem is not something unique."

-Dr Sergei Yukhnevich
Consulting Psychiatrist for the project
2012-2014

IMAGE: Gino Garreffa playing music to the grapes in *Picking the Musical*

TOP RIGHT: Participants Joseph Nyabenda and Danika Andrew with director Simon Green shooting a dance scene in *Picking the Musical*

BOTTOM RIGHT: (left to right) Tung, Morgan Appleby, John Wayne Parsons, Danika Andrew and Harriet Arthur



to work in groups and deal with the unknown comes from positive interactions with a wide range of people, in this case from both Mildura and Melbourne.

Community Arts projects provide opportunities for participants' creative thinking and expression. "...the very many positive outcomes of creative thinking, (include) elicitation of positive characteristics such as 'courage, independence of thought, honesty, perseverance, curiosity, and willingness to take risks' (Torrance 1988, p. 43) and the potential to 'become fully human' (Hawkes 2002, p. 15) (Dunphy 2013, p. 152)

These are the skills we need to embrace personal and social change and create the healthy, vibrant and inclusive communities we wish to live in. *Calling the Shots* provides a very positive template for generating imaginative processes, creative skills and profound experiences that can be extremely useful as we head together into challenging times.

4. RECOMMENDATION

MEDIUM TO LONG TERM OUTCOME OF *CALLING THE SHOTS* - A PEER TO PEER EDUCATION RESOURCE WIDELY DISTRIBUTED

The response to the films by young people and professionals involved in education and health demonstrates that the three films making up *Calling the Shots* have a powerful emotional impact on audiences. They contribute to understanding and empathy, evoke imagination and open up possibilities for discussion and communication.

Phunktional proposes that the final DVD will be packaged to form the basis of an innovative peer-to-peer education resource (as a collection of three digital stories) with an accompanying booklet (teachers resources) that explore social issues, investigate the choices of young people and contribute to strong, inclusive communities through the expression of the young people who created them.

The development process of the films on the DVD has already

- promoted dialogue between Indigenous and non-Indigenous young people,
- built positive social norms and
- supported inclusive communities across cultural sub-groups.

Its distribution and application in schools has the potential to:

- provide a harm minimization tool for teachers to use in classrooms,
- become a vehicle for dialogue around sensitive issues within school communities and
- promote inclusive communities beyond the life of the project in Mildura.

There are not a lot of resources that strike at the heart of young peoples situations in rural communities and promote possible positive change.

"The arts are, as they have always been, a vital means of understanding and shaping our experience: but that experience is much more diverse, much richer than you would guess from most of the voices which are raised in the national conversation. It is essential that rural experiences, insights and values are brought to the heart of these debates." (Matarasso 2002, p.30).

The power of these films is that the rural community of Mildura, and in particular the young people, did in fact, call the shots.

SECTION 9

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SECTION 10

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APPENDIX 1: REFERENCE GROUP MEMBER LIST

CHAIR: Greg Rhodes

MEMBERS

Barbara O'Hara
Vikki Arthur
Dean Wickham
Rocky Stone
Kylie Mackay
Gary Leeson
Katrina Henderson
Rudolph Kirby
Gloria Clark
Jemmes Handy
Karen Doyle
Jill Joslyn
Norsiyah Mokak

Barbara Wilson
Tanya Wild
Mick Lowes
Minerva Draeger
Jane Moglia
Helen Healy
Robyn Hollis
Toby Kirby
Morgan Appleby
Joanne Sheehan
Jill Antonie
Amanda Wheeler
Phillip Murray

Margaret Wilson
Vas Tuifao
Simona Yash
Fredricka Arthur
Matthew Hayes
Sandra Stewart
Sally Stewart
Ann Timmons
Jean McDonald
Polly Roden
Gerard Veltre

APPENDIX 2: ARTIST LIST

ARTISTIC DIRECTOR:
Gerard Veltre

ARTISTS

Simon Green
John Wayne Parsons
Maria Randal
Morganics
Neda Rahmani

Julez Gregory (MC JuleZ)
Marcus Hughes
Dawit Fesseha
Jamieson Caldwell
Demi Sorono

Oriel Guthrie
Jolene Moran
Rowan Marchingo
Bridgette Burton
Meiwah Williams

APPENDIX 3: INTERVIEW LIST

ROBIN LAURIE & PAMELA LAM INTERVIEWS, 2014

GREG RHODES – 15 July 2014
Chair Reference Group, Principal Merbein SC

FREDRICKA ARTHUR, HARRIET ARTHUR, JESS ELLIS – 15 July 2014
Participants

JOSEPH NYABANDA – 15 July 2014
Participant

KYLE KNIGHT – 16 July 2014
Participant

KAREN DOYLE – 17 July 2014
Reference Group Member, Mildura Arts Centre

NORSIYAH MOKAK – 17 July 2014
Reference Group Member, Indigenous Unit Manager Sunraysia Tafe

SIMON GREEN – 4 August 2014
Director /Cinematographer, *Ankle Breakers* and *'Picking the Musical'*

DR SERGEI YUKHNEVICH – 14 August 2014
Psychiatrist, Hawthorn

GERARD VELTRE – 3 Oct 2014
Artistic Director, Phunktional – Notes From Phone Conversation

JULEZ GREGORY 'MC JULEZ' – Oct 2014
Musician/Composer

ORIEL GUTHRIE – Oct 2014
Director, *'For Stacey'* – Written Response To Questions

DIANE REID INTERVIEWS, 2012

Phillip Murray, 27 March 2012

Barbara O'Hara, 14 July 2012

Morgan Appleby, 15 July 2012

Please contact Phunktional Limited for interview transcripts, audio or video footage if required.

APPENDIX 4: WEB MATERIAL

1. *Calling the Shots* - 2009 to 2011 Activities

<https://www.youtube.com/watch?v=YvES4cyhu5Q>

2. Behind the scenes on the shoot of *Ankle Breakers*, 2012

<https://www.youtube.com/watch?v=YRRpSXs5ViM&feature=youtu.be>

3. Dianne Reid interview with Barbara O'Hara, 2012

<https://www.youtube.com/watch?v=KRHelsRwU4E&feature=youtu.be>

4. Dianne Reid interview with Morgan Appleby, 2012

https://www.youtube.com/watch?v=w2Poi_VVGwc&feature=youtu.be

5. Dianne Reid interview with Phillip Murray, 2012

https://www.youtube.com/watch?v=Eg77_6fSHIA&feature=youtu.be

6. Phunktional Limited, Love Drunk

<http://education.phunktional.org.au/love-drunk/>

7. Phunktional Limited, Who Stole the Sole

<http://education.phunktional.org.au/who-stole-the-sole/>

8. Stuart Walsh Comic, 'May You Dream of the Devil and Wake in Fright'

<https://drive.google.com/file/d/0B7I9DQU7wLh3UW1WbzBuVzVwU2s/view>

APPENDIX 5: CASE STUDY

PHILLIP MURRAY CALLING THE SHOTS PARTICIPANT LOCAL AREA COORDINATOR ARTIST

When I was younger, about thirteen, I got in trouble with the police a couple of times and my life was leading in the wrong direction ... I went to court twice, and I nearly got sent to Juvee, and then the Judge told me that "if I see you in here again I'm gonna send ya" and that kind of just clicked then, and I was like, no that's not where I want to be...but I guess I'm lucky to have thought like that.

I first met the Phunktional guys when they came to Mildura, think it was 2008 and I recorded a song with Morganics and Gerard did some choreography for us, for the video and stuff...that song was about sexual assault ...and next time they come down we done a play with them called SCHEHERAZADE . There was video footage and theatre performance and I played an evil rapper called 'the King'. That was my first time doing something like that actually and it was a really good experience and I benefitted from it...

Two years ago I won an award through Phunktional, the Noel Tovey Achievement Award, and that was again for my rapping and performing in SCHEHERAZADE ...and Uncle Noel said they give it to someone that's had struggles in their life and turned it all around and made something better of it. It was an honor to win that award, definitely.

...I went to the, it's called Two Rivers College now but while I was there it was called the Kode School, so I never really had any white friends, just all Aboriginal friends because it was an Indigenous school...but again through Gerard and Phunktional I got to meet a bunch of different people and hang out with them and through that I got to really interact with other races or people or whatever you want to say...it was interesting, I liked it a lot and I know now that I've got friends for life from doing all that stuff so it was good.

(I'm one of the Local Area Co-ordinators)...it's cool...'cause the first time...when we were doing the Scheherazade play and I was out here helping with the students here and stuff. Gerard always said that it was like I was working for him without being paid 'cause I'd just want to help out as much as I could, and then this year he's actually got me working for him which is real cool. So I get paid for doing what I love doing and it's good. I just love it.

I was never a shy kid but I wouldn't go out of my way to just talk to someone or anything like that and after hanging out with them and stuff I just got...this massive sense of confidence now and I can just talk to anyone or do whatever I feel like I can do, so...it's great.

It's been a life-changing experience, the whole process of CALLING THE SHOTS.. ... City people are more, I don't know...they seem more fun and down to earth ...and they can act silly without worrying what people will think which is just awesome, so I think if kids can get involved in that it will give them, like me, it will give them a lot more confidence.

APPENDIX 6: PHOTOGRAPHIC EXHIBITION INVITATION



Phunktional Limited

presents:

Calling the Shots Photographic Exhibition

Calling the Shots Photographic Exhibition

Celebrating five years of work on the
Calling the Shots Project

Stefano's Gallery 25
25 Deakin Ave, Mildura

Launch Night

Thursday 10th of July
5:30 – 7:30pm

EXHIBITION SHOWING 10.07.2014 - 15.07.2014

phunktional 

Dance • Theatre • Film • Youth Projects

This project was made possible with the support of:



APPENDIX 7: FILM LAUNCH INVITATION

FILM INVITE



Monday
14th July
2014

Calling The Shots

A community Cultural Development project in Mildura resulting in the creation of three broadcast quality short films

Free Event for the Community
Monday 14th July

Red Carpet Event

Food and Special Performances Provided

Where: Mildura Club 85 - 91 Deakin Ave

Time: 5.30pm to 6.30pm

Film Screenings

Rated M

Where: Deakin Cinema

Time: 6.30 - Picking the Musical
7.00 - Ankle Breakers
7.30 - Intermission
8.00 - For Stacey

RSVP to info@phunktional.org.au by 10/07/2014

Picking the Musical

The story of how a little boy brings the farming family back together using the power of music

Ankle Breakers

A group of boys from the wrong side of the tracks are the rag tag basketball team who have made it to the grand finals

For Stacey

Three girls engage in risk taking behaviour and realise the power of friendship

This project was made possible with the support of:



The Kimberley Foundation

GEORGE HICKS
FOUNDATION

Geoff and Helen
Handbury
Foundation

APPENDIX 8: SURVEYS

CALLING THE SHOTS FILM LAUNCH MONDAY 14.07.2014

This survey has been designed to find out your opinions about the film launch today. The results of the survey will be used to evaluate the 'Calling the Shots' Project and help improve our work in the community. Please be assured that your responses are anonymous and will be held completely confidential.

Please read the questions below and select the response(s) that best describes your experience.

1. Which films did you see today? (Select all that apply)

- ☐ Picking the Musical ☐ Ankle Breakers ☐ For Stacey

2. Are you a:

- ☐ Participant in making the films ☐ A relative/friend of a participant
☐ From a school/organisation ☐ Other _____

3. How old are you?

- ☐ 10-20 ☐ 21-30 ☐ 31-40 ☐ 41-50
☐ 51-60 ☐ 61-70 ☐ 70 and older

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
4. The films reveal skills and talents in the community	☐	☐	☐	☐	☐
5. The films tell stories relevant to young people	☐	☐	☐	☐	☐
6. The films help people connect with others different from them	☐	☐	☐	☐	☐
7. An event like this means the community comes together to celebrate. This is a good thing	☐	☐	☐	☐	☐
8. The films encourage dialogue between different generations	☐	☐	☐	☐	☐
9. The films encourage positive relationships	☐	☐	☐	☐	☐
10. Films like this build inclusive communities	☐	☐	☐	☐	☐
11. I learnt things I didn't know about life in Mildura. Can you give an example?	☐	☐	☐	☐	☐

CALLING THE SHOTS SCHOOL STUDENTS SCREENINGS QUESTIONNAIRE JULY 2015

This survey has been designed to find out your opinions about the film screening today. The results of the survey will be used to evaluate the 'Calling the Shots' Project and help improve our work in the community. Please be assured that your responses are anonymous and will be held completely confidential.

Please read the questions below and select the response(s) that best describes your experience.

1. Which film was your favourite today?

- ☐ Picking the Musical ☐ Ankle Breakers ☐ For Stacey

2. What year are you in?

- ☐ Yr 9 ☐ Yr 10 ☐ Yr 11 ☐ Yr 12
☐ TAFE

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
3. The films reveal skills and talents in the community	☐	☐	☐	☐	☐
4. The films tell stories relevant to young people	☐	☐	☐	☐	☐
5. The films connect people with others different from them	☐	☐	☐	☐	☐
6. The films encourage dialogue between different generations	☐	☐	☐	☐	☐
7. The films would help young people talk about difficult things in their lives	☐	☐	☐	☐	☐
8. The films made me think I could do something creative too.	☐	☐	☐	☐	☐
9. I learnt things I didn't know about life in Sunraysia from the films.	☐	☐	☐	☐	☐
Can you give examples?					

10. How did the films make you feel?

APPENDIX 9: ACKNOWLEDGEMENTS

The Mildura Reference Group and Phunktional Ltd. would like to acknowledge the instrumental support of local organisations including:

The staff and students from Red Cliffs Secondary College, Two Rivers College, Merbein Secondary College, Chaffey Secondary College, Mildura Senior College and the Mildura English Language Centre

Barb O'Hara, Uncle Peter, Kylie Mackay

Mallee Sexual Assault Unit & Domestic Violence Service; Mildura Police; Merbein Police; Red Cliffs Police; Mallee District Aboriginal Service; Arts Mildura; Green Patch Apartments; Mildura Rural City Council; Mildura Arts Centre; Rio Vista; Mildura Grand Hotel; Clove Cafe; Sunraysia Mallee Ethnic Communities Council; Mildura Limousine; Deakin Cinema Complex; Mildura Arts Centre; All Seasons Holiday Resort & Houseboats

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