



# arts & wellbeing project bank

# Welcome to the Arts and Wellbeing Project Bank!

*“What art offers is space – a certain breathing room for the spirit.”*

- John Updike (Novelist and poet)

The Arts and Wellbeing Project Bank shows a diverse range of art-making projects, transforming the lives of individuals and communities through creative process and connection with others.

Tasmania has a long and broad history of arts activities that have contributed to individuals and communities sense of wellbeing. Tasmanian Regional Arts is showcasing just some of the many Arts Wellbeing projects that have taken place since 2006.

The diversity of projects is a reflection of the different regions of Tasmania, the range of art forms, social issues, health issues, urban and rural communities and the uniqueness of individuals.

In their diversity, they all have one common outcome; they enable creative expression that is intrinsically healthy.

Thank you to Eleven Thh who compiled the information for each project and to the individuals who contributed their stories and images. Tasmanian Regional Arts hope you enjoy browsing through the Project Bank and that you find it informative and inspiring!

*“Conversation and companionable silence were integral to so many projects. In Strait on Shore, an installation for Ten Days on the Island, made by King Islanders, working together brought about many important conversations around identity, sense of place and belonging. You might expect this from a community arts project focusing on its own history....*

*Still, the intensive work of crocheting yarn and using it to lovingly stitch the names of residents, past and present, into a tent made of clothing, provided the perfect place in space and time for that group of people to talk about who they are, and where they came from.”*

- Eleven Thh (Arts and Wellbeing Project Bank Officer)



The Arts & Wellbeing Project Bank was initiated as part of the Arts & Wellbeing Project funded by the Tasmanian Community Fund.

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	Drive	2006 - 2008	Film, Wynyard, Youth
	Vox Populi	2008	Music/Choir, Burnie, Mental Health
North	Close Knit	2006-07	Craft, Beaconsfield, General Population
	Party Safe	2007	Performance, Scottsdale, Youth
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Note on Keywords: For consistency, we have used the keyword headings 'art medium', 'town' and 'target demographic'.

See Map on back cover for visual geographic spread.

*“Creativity is a great equaliser”*

- Maud Clark (Somebody's Daughter Theatre)



Image: Queen of Tasmania Arts Bus  
Photo: courtesy of Interweave Arts Association

# STRAIT ON SHORE

March 2006 – March 2007



## Project Description

A community arts project exploring the settlement of King Island including many shipwrecks. The resulting art-work was an installation in a shop front, as part of Ten Days on the Island. This project generated many important conversations around belonging, identity and place.

## Host Organisation

King Island Council

## Funding sources

Festivals Australia

## Outcomes

Installation, Soundscape & Catalogue.

## Highlights

Having everyone flocking to the Centre and working away; all the important conversations this generated. Raising the tent.

## Project workers

Sally Marsden (Cultural Development Officer) & Julie Gough

## Keywords

Installation, King Island, General Population

## Project Contact

Sally Marsden - T: 6462 1924  
King Island Cultural Centre

<http://www.kingisland.net.au/~cultural/>

In the process of setting up the island's Cultural Centre, community members expressed an interest in being involved with Ten Days on the Island. Julie Gough was approached and, having had a connection to the island with a previous project, she readily agreed. Funding was sort to do a community project looking at the island's history of shipwrecks.

With funding secured, a consultation process was undertaken with community members, followed by a period of research. The idea for a tent made of clothing was closely associated with skin, and also how important shelter is on a wild island.

Old clothing was provided to make the tent. Wool and acrylic yarn was crocheted into lengths and used to stitch in the names of past and present residents. An evocative soundscape was also produced; the names of past and present residents being called out. This project was truly intergenerational – the youngest participant was 7, while the oldest was 94.

Over 100 community members actively participated in the project, while over 600 visitors came to view the installation. The soundscape was played at the airport, as both a greeting and farewell to all visitors.

Sally points out that:

*'the process of engaging with the community was incredibly important in shaping a sense of identity. So too, that the process of putting the tent together generated many more conversations and built a sense of unity between all participants.'*

The community embraced this project at every stage. They felt an enormous sense of pride at being represented in Ten Days, as this was a significant event for such a remote Tasmanian community. So too, the opportunity to work with an accomplished artist was seen as a great achievement. This community came together in a new and exciting way to celebrate their unique heritage and culture, with both the process and the outcome exceeding their expectations.



**Images:** Strait on Shore Installation  
Photographer: Sally Marsden

# WYNYARD SKATE PARK MURAL

Oct 2007 - Continued from project Jan – Feb 2002



## Project Description

Young people working with a community artist to design and make ceramic tiles to adorn the Wynyard Skate Park. In addition to providing a creative activity during the school holidays, the aim of the project was also to help young people make a better connection to their town. In 2007, an Indonesian artist worked with the community on another section of the park.

## Host Organisation

Waratah-Wynyard Council

## Funding sources

Arts Tasmania  
Warratah-Wynyard Council

## Outcomes

More appealing Skate Park  
Community building

## Highlights

Having an artwork that enabled young people to have a presence in Wynyard.

## Project workers

Richard Muir-Wilson (Community Development Officer)  
Christianne Goff (Ceramic Artist)  
Russel Kitchener (Indonesian artist)

## Keywords

Public Art, Wynyard, Youth

## Project Contact

Waratah Wynyard Council  
Richard Muir-Wilson T: 6443 8333  
[rmuirwilson@warwyn.tas.gov.au](mailto:rmuirwilson@warwyn.tas.gov.au)  
[www.circularhead.tas.gov.au/](http://www.circularhead.tas.gov.au/)

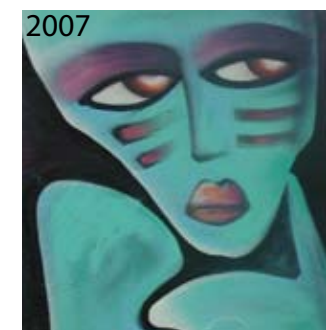
This project began when Christi-  
anne Goff expressed a desire to do a  
community arts project, around the  
same time the skate park had been  
completed. It was decided to work  
on a feature for the entranceway.  
Young people were invited to make  
their own ceramic tiles. Participants  
were aged 12 – 17, three quarters  
were male.

*“The kids didn’t need much  
encouragement, they were  
pretty keen to make their  
mark ... something for  
posterity”* (Richard Muir-Wilson).

Tables and drawing equipment  
were set up nearby. Designing,  
making and firing the tiles took  
place over the next few weeks.

*“Some of the designs were  
really fabulous ... magazine  
quality”* (Richard Muir-Wilson).

The names of all the young people  
involved were recorded as part of  
the major mural. In Oct 2007, Rus-  
sell Kitchener, a mural artist came to  
paint the reverse side. This was an  
opportunity for this next generation  
of young people to make their mark  
on the town. So now the Wynyard  
Skate Part has an artistic mesh of  
Indonesian and Australian cultures.



## Images Top to Bottom:

Twin towers, Artists working on the entrance to the  
Skate Park, Tulip Festival Wall at Skate Park & Twin  
Towers #2. Photographer: Richard Muir-Wilson

# CALL MY BLUFF 'ART OF THE WILD'

2006, toured 2007



## Project Description

Artists from the Meander Valley collaborated to celebrate connection to the land, identity and belonging, by focusing on the region's iconic Quamby Bluff.

## Host Organisation

Arts Deloraine in partnership with Tasmanian Regional Arts

## Funding sources

Tasmanian Community Fund  
Meander Valley Council  
Tasmanian Regional Arts

## Outcomes

Performance/exhibition June 22 – July 1 2006. Visual Arts exhibited at the White House Museum, Westbury. Regional tour of selected artworks. DVD and catalogue Partnerships developed. Improved understanding of Indigenous history & communal celebration of 'place'.

## Highlights

So many!

## Project workers

Kim Clark (Artistic Director)

## Keywords

Multi Artform, Meander Valley, General Population

## Project Contact

Arts Deloraine – Ph 6368 1151

In the Meander Valley, locals refer to Quamby Bluff with affection ... 'Quamby has snow on his shoulders today' or 'Quamby's looking moody today'. Initially, 20 artists got together to discuss the idea of a project focussing on the mountain ... the next day saw them climb Quamby for inspiration. By the time funding was secured and timelines established, the number of artists was 35, with the project growing as big as the mountain itself.

The aim of the project was to bring together professional artists, non-professional artists and the community, to explore and celebrate their relationship to the land – past, present and future – with Quamby ever present.

Artworks included paintings, sculptures in wood, paper, glass and metal, photography, films. Performances varied from songs, dance, music pieces, comedy and poetry, with many instances of cross collaboration. 38 local actors, dancers, musicians and stage crew formed a production company to present the performing artworks. Artists and performers alike professed to making an extra effort, knowing their peers were part of the audience.

Around 600 people attended the exhibition/performances, at the Little Theatre in Deloraine. Call My Bluff was awarded the Meander Valley Council's Community Event of the Year, with excerpts performed as part of Australia Day celebrations. An important aim of this project was

to explore the indigenous history of the area. Two indigenous painters gave their perspective. The involvement of custodian Hank Horton and elder Uncle Vivian Beaton in a Welcome to Country ceremony, was an opportunity to respectfully recognise their ancient connection to the land. Indeed they said they really appreciated the way their mountain and their people were portrayed and investigated, it had been done respectfully and sensitively.

*"Why I think it hit the mark was because it enabled people to be unified on at least one thing, and appreciate the value of beauty ... the mountain is beautiful"*

(Kim Clark)

Kim believes the treatment of aborigines by white settlers is something the community has yet to fully come to terms with -

*"the idea that a war was fought on the soil within sight of Quamby Bluff, we all think that we've never had a war in Tasmania, but we have".*



*"Folklore has it that the word 'quamby' is aboriginal for 'mercy', and that aborigines would call out for mercy in this way; this was after a tribal chief, named Quamby, had been killed by settlers.*

*However, Call My Bluff has seen strong connections made with the Aboriginal community in the area and it is hoped that healing can continue with a similar project, focusing on the River."*

## Image:

Detail of 'Call My Bluff' Exhibition catalogue cover  
Quamby Bluff Logo ~ the late Phil McDoughal

# DRIVE

February 2008 - February 2009



## Project Description

Take from a young man what he lives for and he will make it worth dying for... Drive is a film project challenging young men to explore the fine white line between invincibility and auto-cide. In a community in mourning for the disproportionate loss of its young men to the road Drive will create a new understanding of why this wave of deaths is occurring.

## Host Organisation

BIG hART has become one of Australia's leading arts production and social change companies linking professional performers and artists with marginalized young people, particularly those in isolated rural areas, in productions that address the problems and issues that they face.

## Funding sources

Federal Attorney General's National Community Crime Prevention Fund, Australia Council for the Arts, Department of Family, Housing, Community Services and Indigenous Affairs, Fosters Foundation, Tas Regional Arts, Tas Community Fund, Department Of Transport And Regional Services, Headway, Lighthouse Film Society, North West Residential Support Services, Foundation For Young Australians, Circular Head Aboriginal Corporation, Burnie City Council and Waratah Wynyard Council

## Project Contact

Telen Rodwell M: 0417 012 859  
[telenrodwell@hotmail.com](mailto:telenrodwell@hotmail.com)

Bronwyn Purvis M: 0428 437 271  
[bronwynpurvis@hotmail.com](mailto:bronwynpurvis@hotmail.com)

## Outcomes

The creation of a high school musical in partnership with Wynyard High school that provided opportunities for Drive participants to become peer mentors and educators.

New interaction across generations and community services, most importantly the young men taking ownership of a vast interview process that included other young men, grieving families, police, fire and ambulance services.

## Highlights

New leadership taken by emerging youth arts organization the Two Heads Crew who are continuing to build strong relationships in their community with guidance and support from father organization BIG hART.

Building a creative arts culture through developing emerging young artists and producers including Dillon Roberts (Writer), Jim Stedman (Film Maker), Scott Baxter (Designer/illustrator), Billy Mercer (Sound recordist), Ethan Hayward (Filmmaker), Brad Jones (Actor/Photographer) & Jack Holland (Martial Art/Dance) all of whom have received mentoring and training from professional artists in their respective fields.

## Keywords

Film, Wynyard, Youth

## Project workers

Telen Rodwell and Bronwyn Purvis (Producer/Directors)  
Scott Rankin (Writer and Creative Director)  
Leah Katz (Sound Designer)  
Natasha Dwyer (Interactive Designer)  
Vanessa Milton (Editor)  
Stuart Thorne (Sound Recordist)  
Sarah Davies (Cinematographer)  
Mat T Davis (Cinematographer)  
Lisa Garland (Photographer)  
Stephanie Finn (Researcher)

Drive is about identity. It is about the rites of passage that young men face as they move toward adulthood, gaining a driver's licence and the legal right to drink alcohol. By the time a young man reaches seventeen years of age his engine is running hot on a mix of naivety, anticipation, fear and courage. Drive will hold a mirror to this experience and to the fundamental experience of every young man striving to be someone.

Drive is a film project designed for and about young men struggling to come of age across the isolated North West Coast of Tasmania. So far the documentary process has involved over a hundred at risk young men, working intensively with a core group of thirty. Professional artists through workshops including all aspects of filmmaking are mentoring the young men. Specifically Camera operation and technique, sound recording and engineering, scriptwriting, performance, sound track composition, editing and the suite of

postproduction processes. Using their newly developed skills they have interviewed families, friends and the professionals that are most affected by the premature deaths of their peers, particularly in motor vehicle tragedy and suicide. Tracing the grief lines, the young men have interviewed over 150 people throughout their community.

Most importantly the documentary has brought together groups who are often in conflict socially including law enforcement officers and young men who have committed crime. The documentary filmmakers and young men have worked with thirty community partners including Tasmania Police, Tasmania Fire and Ambulance Services, Ashley Detention Centre, Youth Justice, Child Protection, Community Corrections, Drug and Alcohol Unit Burnie, Circular Head Aboriginal Corporation, Disability support services, local high schools, local councils, clinical psychologists and trauma counselors.

Big hART's process is simple; Engage those on the margins of their community in a multi-task focused, non-welfare arts based project, with an experienced creative team of professionals to create high visibility for the issues they and their community face. In this way, participants make a positive contribution, build social inclusion and become part of a solution rather than the problem. BIG hART has won multiple awards, including, a World Health Organization (WHO) Safe community Award, and 7 Australian Heads of Government Violence Prevention Awards.

There is no other integrated program on the North West Coast that provides the intense support and access to this suite of services to break the cycle of generational welfare dependency. There is no other approach like Big hART's that identifies the ability and desire of the young person and matches it with education, training, employment and social participation opportunities on a one on one basis. Projects create outcomes for the young people as well as the community volunteers and partners, building capacity, resilience and sustainability.

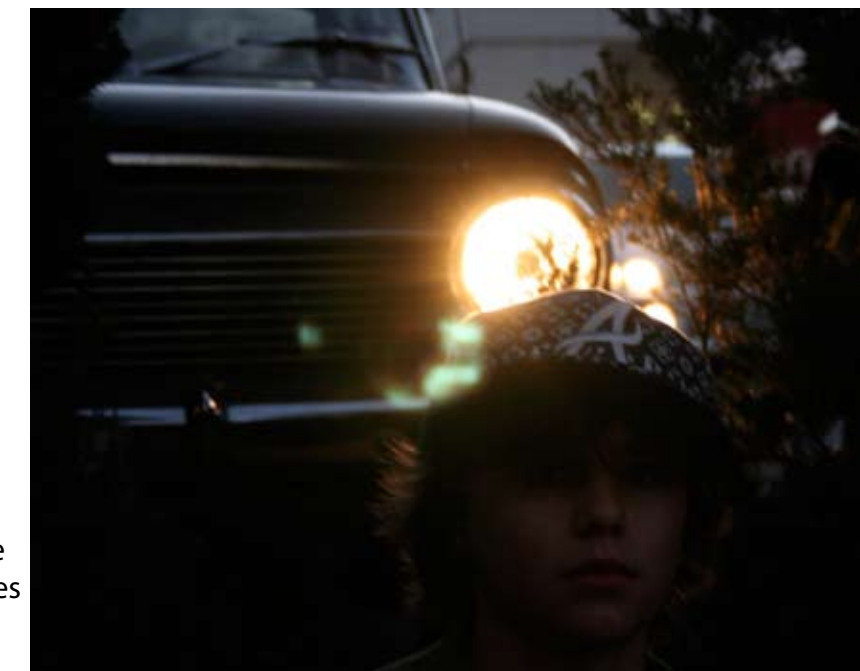
[www.drive.org.au](http://www.drive.org.au)  
[www.bighart.org](http://www.bighart.org)

## Images

Top: Lone Skater (Detail) Photographer: Stuart Thorne  
Bottom: Zac & the EJ (Detail) Photographer: Brad Jones

*“To bring many types of young men together was a big achievement from skaters, dancers, drifters and artists. To give young men a positive outlet was confronting for some, but to see them change was a great thing.”*

- Jason Bakes (Composer/ Arts worker)



# VOX POPULI (VOICE OF THE PEOPLE)

July - October 2008

## Project Description

The overall aim of this project was to develop a community choir and to facilitate a sense of community for those experiencing mental health issues through the medium of music. A music director and other specialist tutors worked with the choir with the aim of performing at a significant event to celebrate Mental Health Week in October 2008.

## Host Organisation

North West Mental Health Week (NWMHWC) committee.

## Funding sources

Corporate sponsorship was received from the following companies: Dale Elphinstone, Skilled, Royce Fairbrother & funding from the Regional Arts Fund

## Outcomes

The NWMHW steering committee has already begun planning for Mental Health Week 2009. The choir is now continuing due to demand from members. Several choir members have also joined other choir groups.

## Highlights

*'Seeing and hearing the entire audience and participants singing together at the end of our concert; in particular the strength of the combined 2 choirs (Vox Populi and the World's Worst Choir) helping each other maintain the last song and finally realising that they were the stars!' - Teresa Beck-Swindale*

## Project workers

Teresa Beck-Swindale (Music Director)  
Katy Pakinga (Specialist Tutor)  
Kay Lincoln (Specialist Tutor)  
Denise Sam (Specialist Tutor)  
Clare Thompson (Project Co-ord)

## Keywords

Music/Choir, Burnie, Mental Health

## Project Contact

Teresa Beck-Swindale  
T: 6426 2344 M: 0439 262 377

Mental Health Week (MHW) is a national event held during the second week of October every year. The aim of MHW is to raise community awareness about the importance of maintaining positive mental health and to reduce the stigma which persists around mental health issues.



Throughout the life of the choir project, approximately 30 people met every Wednesday evening at the Burnie Coastal Art Gallery to rehearse for a public performance scheduled for Wednesday October 8th. On the night of the performance 35 people performed to an audience of approximately 250 people.

In addition to overseeing the development of Vox Populi, the North West Mental Health Week (NWMHWC) committee also worked together with a number of non-mental health focused community organisations to conduct a one-day expo that aimed to cater to the broader community need of maintaining positive mental health.

Agencies involved with organising the event: Salvation Army, Aspire, Richmond Fellowship Tasmania, Richmond Fellowship Supported Packages of Care, Community Connections Inc, Parkside Community Mental Health Team, Devonport Adult Community Mental Health Team, Spencer Clinic, TAFE Tasmania – Burnie campus, Australian Red Cross MATES program, Anglicare & North West Mental Health Services.

*"no matter how bad I felt before I came, after singing, everything feels better!"*

- Choir member



## Also in Burnie... Serpentine Art Studio

Serpentine Studio enables people with disabilities to participate in arts and crafts, concentrating on exploration of various techniques and encouraging free expression. Located in Burnie, the studio's aim is to achieve reverse integration by encouraging a variety of artists to exhibit their work along side the work of people with disabilities. For more information: [www.multicap.com.au/serpentine.html](http://www.multicap.com.au/serpentine.html) or T:03 64313211

## Image

Vox Populi at the Mental Health Expo 2008  
Photo courtesy of NWMHW Committee.

# CLOSE KNIT

## Beaconsfield Community Scarf Project

May 2006 - May 2007

### Project Description

This was a community recovery project that began in the euphoria after the rescue of two trapped miners, Todd Russell and Brant Webb, from the Beaconsfield Gold Mine. People from around Australia and overseas participated in knitting more than 2 kilometres.

### Host Organisation

Beaconsfield District Health Service

### Funding sources

Health Promotion Unit, Temco & Dept Health and Human Services

### Outcomes

Over 2 kilometres of scarf, photographed and archived; Children learning to knit from senior citizens; 25 Primary school children showcasing at Fashion Fantasia Scarf prominent in anniversary ceremony; Scarf toured Tasmania, June – Dec 2007

### Highlights

Reading 25 pages offering comments in the visitor's book and receiving 6 folders of comments from participants.

### Project workers

Rebecca Bushby (Social Worker)  
Anne Young (Textile Artist)  
Francis Seen (Minister, Uniting Church)

### Keywords

Craft, Beaconsfield, General population

### Project Contact

Rebecca Bushby T: 6383 1104

Beaconsfield Museum  
[www.beaconsfieldheritage.com.au](http://www.beaconsfieldheritage.com.au)

This project arose spontaneously between Rebecca and Anne, both of whom are familiar with arts health activities. They agreed it was essential to have a project and, given the widespread publicity over the mine rescue, it should include broader Australia. They wanted to invite all the people who were touched by the rescue to celebrate its success. In doing so, the scarf would become a tribute to community spirit.

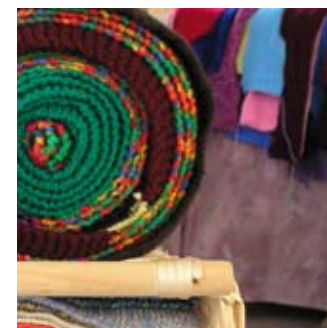
Their aim was to receive 925 metres of scarf, and present it at the one-year anniversary. This was the depth below ground where the miners were trapped. Within 10 weeks this target had been reached, and by 16 weeks, it had doubled.

25 groups participated, along with thousands of individuals from Australia and around the world. Members from a Venturer group from Victoria were inspired to knit for the first time. Along with their knitting, they sent two neck ties. They made Todd and Brant honorary life members because the resilience and determination these men showed emulated the ideals they strive for as Venturers.

The scarf featured prominently in the anniversary events. However this project is interesting, in that, while it most definitely struck a chord with thousands of people from around Australia, and even the world, it was not widely embraced by the Beaconsfield community, for whom the recovery element was mostly intended. Unlike some other regional towns, such as Deloraine, Beaconsfield does not have an arts and craft culture ... it is a mining town where, in the main, people just get on with living. Then again, there's just no prescription for an event like this; which is why the fundamentals of this project were of significant interest to other health workers.

Another highlight was receiving one small knitted square with a hole in the middle. The accompanying note said:

*"As I was knitting, I realised how important it is to have an escape hole".*



### Images

Some of the 2000 metres of knitted scarf received.  
Photographer: Rebecca Bushby

# PARTY SAFE

February - August 2007

## Project Description

A process orientated project involving young people of high school age, addressing issues around drugs and alcohol. Using drama as a medium, teenagers devised a series of sketches to perform to their peers and community groups. The young people also planned and hosted a party for their peers, incorporating the principles they had learned.

## Host Organisation

Dorset Council in partnership with the North East Cluster of Schools

## Funding sources

Gambling Support Levy  
Youth Advisory Services

## Outcomes

Young people engaged in the issue of safe partying and considerable awareness has been raised; Improvements in participant's self esteem and confidence; Positive impact on family relationships; Stronger relationships between participants and wider community

## Highlights

The positive outcomes for the participants, outcomes that *"don't just apply when they are at a party, that's something they carry with them"*.

## Project workers

Jen Barron (Youth Health Officer)  
& Jane Pickett (Assistant Principal of Scottsdale High School)

## Keywords

Performance, Scottsdale, Youth

Party Safe was an initiative of the Dorset Council Youth Health Officer, Jen Barron. The intention of the project was to create change around what was considered 'normal' behaviour for young people, around the issue of drinking and drug taking. 24 young people participated, one third were male.

Party Safe had two principles.

(a) it is possible to have a good time without taking illicit substances, but (b) if young people chose to, they would know how to look after themselves and their friends.

The project began by taking the participants on a camp to Bridport. Here they were provided with information from drug and alcohol counselors from Launceston College, Drug Education Network and Red Cross' Save a Mate, as well as the police and a sexual health worker. In this way, they became the 'experts'. Using role-plays, they were able to explore different scenarios; outcomes that might result from not having this information, and outcomes that might result, with more knowledge of safe partying. This process helped the participants to assimilate the information into the context of their own lives; to understand the importance of self-care, and looking after friends.



Along with the opportunity to plan the party, the camp resulted in the participants devising a series of dramas that have since been performed at school assemblies, community forums, including one on Flinders Island, and the Tasmanian Resilience Conference in Hobart.

The party was held at Scottsdale Performing Arts Centre and was attended by around 200 young people.

There is significant interest from other organisations and groups, to replicate this project. However, it is important to note that Jen believes this project was successful because of the process used –

*"Because we engaged the young people in the process at the very beginning, we then had 24 ambassadors for the project who were passionate and really fired up... Now we have so many people wanting to be involved, it's ridiculous!"*

## Project Contact

Jen Barron T: 6352 6500  
[jbarron@dorset.tas.gov.au](mailto:jbarron@dorset.tas.gov.au)  
[www.fewcha.org.au/partysafe.html](http://www.fewcha.org.au/partysafe.html)



## Image

Top: The Party Safe crew in action  
Bottom: Some of the Party Safe crew on camp  
Photographer: Jen Barron

# INSIDE OUTSIDE

July - October 2006



## Project Description

Art Therapy sessions for mental health outpatients at Launceston General Hospital, culminating in an exhibition during Mental Health Week.

## Host Organisation

Launceston General Hospital

## Funding sources

Launceston City Council

## Outcomes

Exhibition. Participants going on to be active in the arts community

## Highlights

Seeing the changes in people's lives.

## Project workers

Wendy Nash (Art Therapist)  
Jenny Pike, Amanda Rowlands,  
Peter Wager, Jan Dorman & Carol  
Campbell

## Keywords

Visual Art, Launceston,  
Mental Health

## Project Contact

Wendy Nash  
M: 0409 703 779  
ydney@bigpond.com

Inside Outside began with the observation by participants that the types of medications they were on often dulled their senses. This gave rise to the idea to hold – an exhibition where people would come not just to view, but to experience, the work. Part of the aim was to break down stigmas associated with mental illness in the wider community.

It was thought that the medications people were on might limit the amount of energy participants had for the project. However, with all the stimulation and the amount of self-direction they had, people were coming in on the weekends and putting in extra time on their works.

Some of the participants had creative or artistic backgrounds and undertook their own projects, while others decided to create sensory colour experiences where the viewer was invited to experience colours using all their senses.

Art works and installations were produced using silk screens, clay modeling, dead fish printing, whale bones, stones and more. Sounds, recorded from a woodworking session, were played in the background. There was a video on schizophrenia, made by one participant in his final year at university.

The corridor became a series of rooms, with a veil of kelp at the entrance.

*"You could hear people coming down the corridor, they weren't just standing and looking".*

Stories from the participants, relating to the work, were written down and incorporated into the exhibition. People experiencing the works were very drawn in by this, as it enabled them to make a real connection to the person behind the artwork. Many health professionals returned more than once, while community and social workers asked Wendy about how to replicate the process.

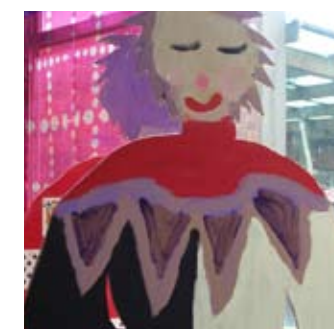
Wendy made the observation that in the area of mental health, people often get stuck, what with institutions, drugs, stigma and so on.

*"If it goes on for a length of time, it can be quite difficult to shift ...to enable people to get their life breath back, so to speak".*

Inside Outside is an outstanding example of not only giving people their breath back, but also providing the wider community with valuable insight into the lives of participants - the multi sensory experience proved to be a great leveler.



*"We are a group of artists who meet weekly. We are creative, whole and unique. We travel together on colourful, conceptual and surreal journeys. We invite you to join us, to step outside "yourself" and discover the person within".* - Stella Ferreras



*"One participant 'didn't know she was valid ...' she went from being not very active in the community and now she's alive, she's evolving in herself".* - Wendy Nash

## Images

Top: Alida Mullins figure (Detail)  
Middle: Mandala with figures (Detail)  
Bottom: Alida Mullins figure #2 (Detail)

# ACCESS ARTS LINK

2006 - Current



## Project Description

Under the banner of Interweave Arts Association, the Access Arts Link promotes innovation, excellence and participation in the arts by people with a disability. This program has helped open doors and ensures a dynamic, accessible environment where all can participate, experience and enjoy art.

## Host Organisation

Interweave Arts Association with support (both in-kind and \$ funding) from TAFE Tasmania and the Queen Victoria Museum & Art Gallery.

## Funding sources

Tasmanian Community Fund  
WD Booth Charitable Trust  
Fosters Group  
Regional Arts Fund  
Australia Council for the Arts  
Festivals Australia  
Launceston City Council

## Outcomes

Over 30 exhibitions at various venues  
State and Interstate Arts Bus tours  
Ongoing program

## Project workers

Kim Schneiders (Interweave Arts)  
James Newton (Disability Liaison Officer, TAFE Tas)

## Keywords

Visual Art, Launceston, Disability

## Project Contact

Interweave Arts Assoc  
Kim Schneiders T: 6323 3789  
[kim@streetsalive.com.au](mailto:kim@streetsalive.com.au)

## Highlights

For its efforts to date, the Access Arts Link program has successfully attained numerous local awards including: TAFE Tas 2007 Equity Award and Launceston Examiner's 2008 Smart Communities Award.

In addition Access Arts Link offers Art Programs designed specifically for children of all ages with additional needs to develop and practice social and emotional regulating skills, for which it won the 2008 Autism Tas Alex Walley Memorial Award for Outstanding Contribution.

Access Arts Link is Tasmania's leading arts and enterprise program for people with disabilities. Since 2006 the program has been promoting equality of access to the arts by supporting people of differing abilities to take part in innovative visual arts projects.

The Access Arts Links program works with adults and children with disabilities and others who find it difficult to access mainstream activities.

Through developmental workshops and exhibition programs we aim to provide a platform to showcase the talents and achievements of emerging artists contribute towards creating a more equitable society.

The Access Arts Link grew out of a six-month project established by TAFE Tasmania in partnership with the Queen Victoria Museum and Art Gallery (QVMAG), becoming a core program of the Interweave Arts Association in 2007.

The program offers studio-based workshops and master-classes facilitated by practicing artists who mentor artists experiencing a range of physical, sensory, neurological, mental health, medical and intellectual disabilities to further their technical skills and artistic practice. The program includes public exhibition opportunities that exhibit and promote the work of the participating artists locally, nationally and internationally.

Since July 2006, the program has assisted artists to embark on over 30 exhibitions including at private galleries, the UTAS Academy of the Arts, public presentations and art house exhibition spaces, the Sydney Opera House, the Henry Jones Art Hotel, the Adelaide Fringe Festival, Brisbane's Metro Arts Gallery, and Awakenings, Australia's only regional disability arts festival.

The Access Arts Link also aims to proactively recruit and employ skilled administrators, arts workers and volunteers experiencing a range of disabilities, and develop local, regional and national partnerships.

## Queen of Tasmania Arts Bus

30 August - 19 Dec 2008

The previous Pulp Mill Promotion Bus was transformed by Access Arts Link program artists into the Queen of Tasmania for touring to Horsham, Victoria during October 2008 where it was embraced within the Awakenings festival program as a mobile exhibition and workshop space. The bus visited schools and disability organisations and Access Arts Link artists, Ross Byers and Matt Viney delivered visual art workshops where participants produced work to apply to the bus exterior.

Crew from the Access Arts Link also attended the festival, using the painted bus as a backdrop for their puppet performance "Shine!" In addition, the bus interior was transformed into an accessible Media Lounge that acted as a mobile exhibition space throughout the festival, showcasing films and cultural bytes created by Tasmanian artists from other Interweave Programs. In November and December 2008, the bus toured around various locations in Tasmania to provide visual art workshops and present puppet shows to a range of community groups.

"Queen of Tasmania Arts Bus" was presented with the Launceston City Council Creativity & Craftsmanship Award for featuring in the end of 2008 Launceston Christmas Parade. Artists involved are: Kim Schneiders, James Newton, Ross Byers, Jay Watson, Matt Viney, Jacqui Taylor, Jude Walsh, Graham McKenzie

Support for this project primarily came from the Australia Council for the Arts and Festivals Australia, in addition to the Interweave Arts Association, Regional Arts Fund, the Queen Victoria Museum & Art Gallery and Launceston City Council, the Tasmanian Community Fund, Fosters Group and WD Booth Estate.



## The Body as a Canvas 2009 – 2010 Calendar

During 2008, local Launceston artist Gail Bickers produced a collection of Body Art images by consulting with the crew of artists from the Access Arts Link program. Interviewing them individually, she created a concept to perform a wearable art piece for them to model and then photograph. Intricately layering fluorescent paints, designing and cutting stencils Gail achieved a luminous effect on their bodies. Local young designer Gemina Bastick was employed to design a 16 month calendar with the images created. The calendar is not only useful, but also an inspiring artwork itself.

"The Body as a Canvas" calendar is available for sale for \$10 (proceeds go directly back into the Access Arts Link program) through contacting the Studio on (03) 6323 3789.



## Images

Top: Louisa Jones with her puppet in front of the bus  
Photographer: Kim Schneiders

Above: The Body as a Canvas Calendar (Cover Detail)

# ART THERAPY

## ST HELENS PRIVATE HOSPITAL

2004 - current

### Project Description

Art Therapy for adult mental health patients, at St Helens Private Hospital. This program caters for both day and in-patients.

### Host Organisation

St Helens Private Hospital

### Funding sources

St. Helens Private Hospital

### Highlights

*'I just get a thrill out of the tiniest gains ... If someone comes in terrified and actually stays for the session and gives it a go, that is a huge huge hurdle that has been overcome.'*

*'Seeing people who have had limited exposure to art allowing themselves to open to the unknown ... or seeing someone have a little 'a ha' moment.'*

Suzanne Calomeris  
Art Psychotherapist

### Art Therapist

Suzanne Calomeris

### Keywords

Visual Art, St. Helens, Mental Health

### Project Contact

St Helens Private Hospital

T: 6221 6444

[objaydart@keypoint.com.au](mailto:objaydart@keypoint.com.au)

### Outcomes

Well-being is a hard thing to measure. Art Therapy draws on a person's strengths and capabilities without the need to focus on pathology. However, in St Helens new brochure, art therapy is now listed in the same section as other 'Clinical Programs'.

The Art Therapist sees this recognition of art therapy's role in health outcomes as a huge achievement for the profession

Moreover, if people have been moved to embrace art-making in an ongoing way, to make time in their lives to engage their imagination in some way, then this is a big stride forward for those patients.

The program is currently being expanded with an offer to be implemented on the "Mother Baby Unit" at St Helens Private Hospital.

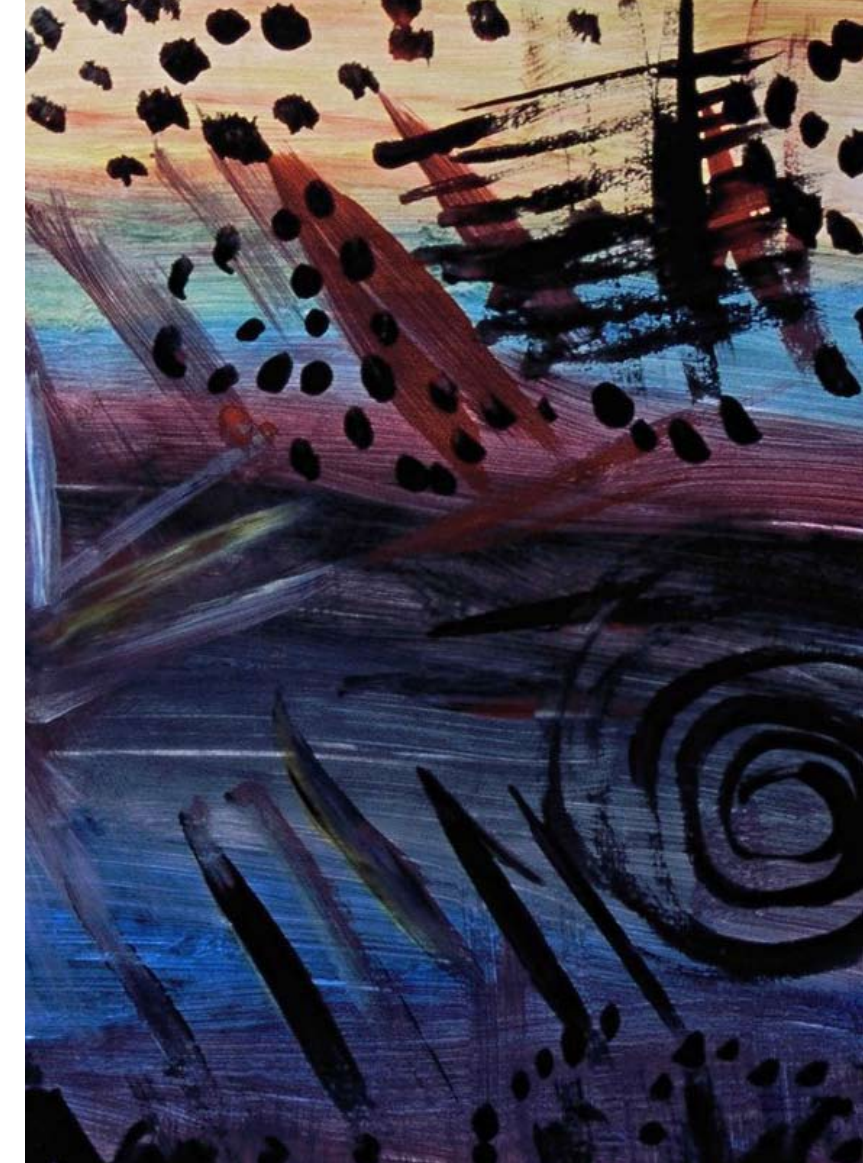
This program began as a pilot in 2004. The Art Therapist runs two sessions per week, one for in-patients and the other for day patients. A third has been added in January 2009 to serve mothers with post-Natal Depression, etc. Group size averages around 6 participants. The range of activities includes drawing, painting, collage, mask making, clay modeling and making constructions from recycled and natural objects.

All artwork produced is as confidential as any verbal disclosure made in a therapeutic setting.

The Art Therapist knows that she is often working with people whose lives have suddenly become very frightening. A key to Art as Therapy being effective is mindfulness. Whenever people are engaged in creative activity, they are held in the present moment, and this is very beneficial for people with anxiety and depression.

In the Art Therapy practised at St Helens, there is minimal praise and no judgment. The point is simply to be engaged. However there is encouragement to overcome resistance and The Art Therapist will often reflect back to a patient if, for example, they finish a session and the agitation they came in with has diminished.

In working in a hospital environment, The Art Therapist has had to concede to an Art as Therapy model over the Art Psychotherapy model of her Masters level training in the U.S.A.. Originally, the group came together and decided on a theme. Then art-making time was followed by discussion, with all the appropriate clinical boundaries in place. The Art Therapist admits that all the other commitments incumbent upon a patient during hospitalisation, means she has had to abandon this model to a degree. This is a frustration she has had to learn to work with given the constraints of the milieu.



**Images:** Artwork produced by the participants. The art therapist obtained written consent from the art maker(s) in order to have their images reproduced for purposes of publication and education.

# REGENER8

2006 - 2007

## Project Description

Stories, impressions and artworks by the community who experienced the 2006 East coast bushfires come together in a book.

## Host Organisation

Tasmanian East Coast community University Department of Rural Health(UDRH) University of Tasmania.

## Funding sources

Support from UDRH, Tasmanian Voluntary Bushfire Service, Break O' Day Council, Forestry Tasmania, Red Cross, Bushfire Disaster Recovery Coordinator and committee, the Tasmanian Fire Service, Health Community Project Regional Health Service of St Helens, and members of the Cooperative Research Centre Bushfire Research Unit, RMIT, Victoria. The printing was funded by the National and State governments.

## Project workers

Jan Sparkes, Dr Rosa McManamey, Fiona Watts, Rita Summers & Julia Hughes: Designer and artist of the book cover.

## Keywords

Story-telling/Photography, Break O' Day, General Population

## Project Contact

University Department of Rural Health  
Rosa McManamey (Book editor & Graphic Designer)  
Off-campus, Anne O'Byrne Centre  
Rosa McManamey T: 6324 4065  
[Rosa.McManamey@utas.edu.au](mailto:Rosa.McManamey@utas.edu.au)

## Outcomes

As the exhibition was held for over 1 month in 3 locations exact numbers of individuals viewing the works is not known, it is estimated over 1000 individuals viewed the work. 174 individuals recorded entries in the comments book. The book received extensive and sustained publicity, in particular in Northern Tasmania, from November 2007 to May 2008.

## Highlights

The book is dedicated to Forestry Tasmania firefighter Thomas Orr who lost his life as a result of the fires. The book was presented by Hon Dick Adams to Prime Minister Kevin Rudd earlier this year and the Prime Minister sent his congratulations to all the people involved.



The Project's purpose was to show and reflect the resilience of spirit and community caring within the East Coast communities after the Tasmanian East Coast Bushfire, December 2006.

38 individuals from the Break O' Day Municipality contributed to the exhibition through various art media. 62 individuals contributed stories to 'ReGener8 Stories and impressions of the Tasmania East Coast Bushfire 2006'. Over 20 individuals also contributed photographs for the project. There were a total of 120 individuals and organisations contributing to the production of the book. As the exhibition was held for over 1 month in 3 locations exact numbers of individuals viewing the works is not known, it is estimated over 1000 individuals viewed the work. 174 individuals recorded entries in the comments book.

It is the output of a project to celebrate and pay tribute to the extraordinary spirit, courage and humanity of ordinary people who faced great danger during the East Coast bushfires in December 2006.

## Image

Cover (Detail) of the Regener8 Publication  
Courtesy of the Regener8 Project Committee



# BRIDGING THE GAP

February – August 2007



## Project Description

Tasmanian and African born secondary school students came together to explore issues around cultural identity. The result was a play *'Madam Tojo's Café'*, and a DVD with teacher resource component.

## Host Organisation

Hobart City Council in partnership with Kickstart Arts and Elizabeth College.

## Funding sources

Dept. of Immigration and Citizenship

## Outcomes

Play: Toured performance 27 Aug – 5 Sept, to Sorrell and Tasman Schools. DVD. Improved cultural understanding amongst students.

## Highlights

Some of the African born students were so incredibly shy - watching them progress and perform. Some have only been speaking English for a couple of years, there were astounding changes. Response from audiences. Figuring out a reasonable communication process between partners ... all that red tape!

## Project workers

Jami Bladel (Writer/Director)  
Mathew Fargher (Youth Worker)  
Jamin (Artist)

## Keywords

Performance, Hobart, Youth

## Project Contact

Kickstart Arts T: 6224 2362  
[kickstart@internode.on.net](mailto:kickstart@internode.on.net)

This project began when the Networking for Harmony Committee identified a need to address cultural issues amongst young people aged 12 - 17. Elizabeth College has a growing number of African born students. At the time of this production it was more than 80.

In 2005, a working party formulated some ideas with Kickstart Arts and applied for funding. A steering committee was formed, comprising members from all partners and the Dept of Education and the Anti Discrimination Office.

Workshops with the 21 participants took place three times a week, over 6 months and began with many discussions on the idea of cultural identity. Using story telling sessions and improvisation, characters and a theme emerged. Jamie took these ideas and wrote *'Madam Tojo's Café'*. There were 6 songs in the play; *'Our Place'*, *'War'*, *'Dreaming Of Freedom'*, *'Human Just Like You'*, *'I Never Will Marry'* and *'We Are Only Human'*, the lyrics were mainly written by students, with Mathew writing the music. Craig Wellington, who also mentored students on production management, produced the play.

Everyone took part in the play, which was performed to audiences of up to 160 and made up of students from 12 schools, as well as the public. They received many standing ovations, with people often moved to tears. Evaluation revealed extremely positive feedback from the audience, teachers and participants. The Principal expressed great interest in finding ways to embed such projects into the curriculum.

This project also produced a DVD, distributed to all schools in Tasmania. It includes a teacher resource component, a 'making of' documentary and footage of one entire performance.

[www.kickstart.org.au](http://www.kickstart.org.au)

**Image:** Birzaff Gebreselaisie performing *'Madam Tojo's Café'*  
Photographer: Louise Conboy



# SECOND ECHO ENSEMBLE

2005 to date

## Project Description

Second Echo Ensemble is the only 'mixed ability' theatre ensemble in Tasmania. It was formed from a partnership between Cosmos Recreational Services and Tasmanian Theatre Company. The theatre pieces developed by the group so far are: 'Gorillas Downfall', 'If I Jumped I'd Fly' and 'This Much of Me'. The ensemble has performed at the "Awakenings" Festival in Victoria in 2007.

## Host Organisations

Cosmos Recreational Services and Tasmanian Theatre Company. The Second Echo Ensemble comes under the umbrella of the Tasmanian Theatre Company's Community Enrichment Program sponsored by Aurora Energy.

## Funding sources

Aurora Energy  
My State Financial Foundation  
Department of Premier and Cabinet

## Outcomes

Second Echo Ensemble has been awarded funding from the Department of Premier and Cabinet, to tour Tasmania in July 2009, with their double-bill - 'this much of me' and 'if I jumped, I'd fly' including 4 performances in northern Tasmania.

## Project Staff

Anne McKinstry - Cosmos  
Iain Lang - Tasmanian Theatre Co.  
Finegan Kruckemeyer - Artistic Director  
Sally Davis - Associate Director

## Keywords

Performance/Dance, Hobart, Youth, Disability

## Highlights

The members of the ensemble have had an opportunity to show their creative talents, expand on their communications skills, be part of a community, be able to work together as a team and meet and work with other young artists without disabilities.

## Project partners

Cosmos is a Tasmanian non-government community organisation which creates meaningful opportunities for people with an intellectual disability to participate in recreation and leisure activities in community based settings.

Tasmanian Theatre Company is based in Hobart and showcases the best of Australian and particularly Tasmanian theatre. The Second Echo Ensemble comes under the umbrella of the Tasmanian Theatre Company's Community Enrichment Program.

## Project Contacts

Cosmos Recreation Services  
Anne McKinstry  
T: 6228 6394  
[www.cosmos.org.au](http://www.cosmos.org.au)

Tasmanian Theatre Company  
Iain Lang  
T: 6234 8561  
[www.tastheatre.com](http://www.tastheatre.com)

The Second Echo Ensemble started out very small in 2005. The organisation received a small amount of funding to run a 10-week drama block for young people with an intellectual disability, to give them an opportunity to experience performance in the theatre. It is now Tasmania's only mixed ability theatre ensemble.

*"The benefits of Second Echo Ensemble are enormous. It's hard to convey how beneficial it's been and how incredibly important it is in the lives of the young people in the ensemble. It's given them an opportunity to show their creative talents but it's also given them the opportunity to expand on things like their communications skills: to be part of a community, to be able to work together as a team and to meet other young artists who don't have disabilities."*

Edited from statement by Anne McKinstry  
ABC's Stateline interview 1/08/08



## Image

Second Echo Ensemble  
Courtesy of Cosmos



# MOSAIC ROUND-A-BOUT

June - December 2007



## Project Description

A project involving young people. Using ceramic tiles, they worked with community arts workers to create a mosaic for a prominent round a bout in Huonville. As most of the participants were approaching driving age, a road safety element was incorporated.

## Host Organisation

Huonville Chamber of Commerce

## Funding sources

Tasmanian Community Fund

## Outcomes

Mosaic Roundabout (12 panels) Community and relationship building. Road safety awareness Another similar project is being implemented 2008/9 in Geeveston.

## Highlights

Seeing participants engaging in something they enjoy. Seeing the joy amongst everyone as they gathered at the beginning of the day. Young people gaining self-respect and recognising their importance as part of the community.

## Project workers

Fiona Richardson, Cath Leith & Sally Davis

## Keywords

Public Art, Hobart, Youth

## Project Contact

Huonvalley Council  
Fiona Richarson T: 6264 0375  
[frichardson@huonvalley.tas.gov.au](mailto:frichardson@huonvalley.tas.gov.au)  
[www.huonvalley.tas.gov.au/](http://www.huonvalley.tas.gov.au/)

Six young people and 2 of the artists worked over 4 weeks designing the mosaic. The construction of the panels took 4 months with 16 young people and a few local community volunteers. Most of the young people had been identified as either having a keen interest in the arts or in need of some creative project input away from the education system. Some participants were additionally, completing community service hours.

The design process involved consulting with the Huonville Chamber of Commerce on the overall design, and DIER, to meet road regulations. Finally, a design with the correct number of white arrows was set to proceed. The highly reflective white glass tiles quickly became known as Huonville 'bling bling'.

For the rest, they chose strong, bold coloured tiles, cut in random shapes. These were used to create 12 panels. Placing the tiles, while leaving room for grouting, required considerable concentration. Fiona believes a project like this can't fail, that you will always learn something.

*"Sitting around talking while you work, or while concentrating with the hands and eyes, the mind is mulling over other things ... and such beautiful colours to be working with too".*

The process that brought the mosaic into being also provided the participants with a welcoming and supportive environment, one that they would not otherwise have had, yet perhaps desperately needed. The type of work involved enabled them to see they could concentrate, engage and be still. So too, they had many discussions about general road safety, how their parents and friends drove, how it's not cool to drink and drive and speed, and responsibility to fellow citizens. Fiona reported that they really took on an understanding of consequences – in terms of the law, accidents and self-respect.

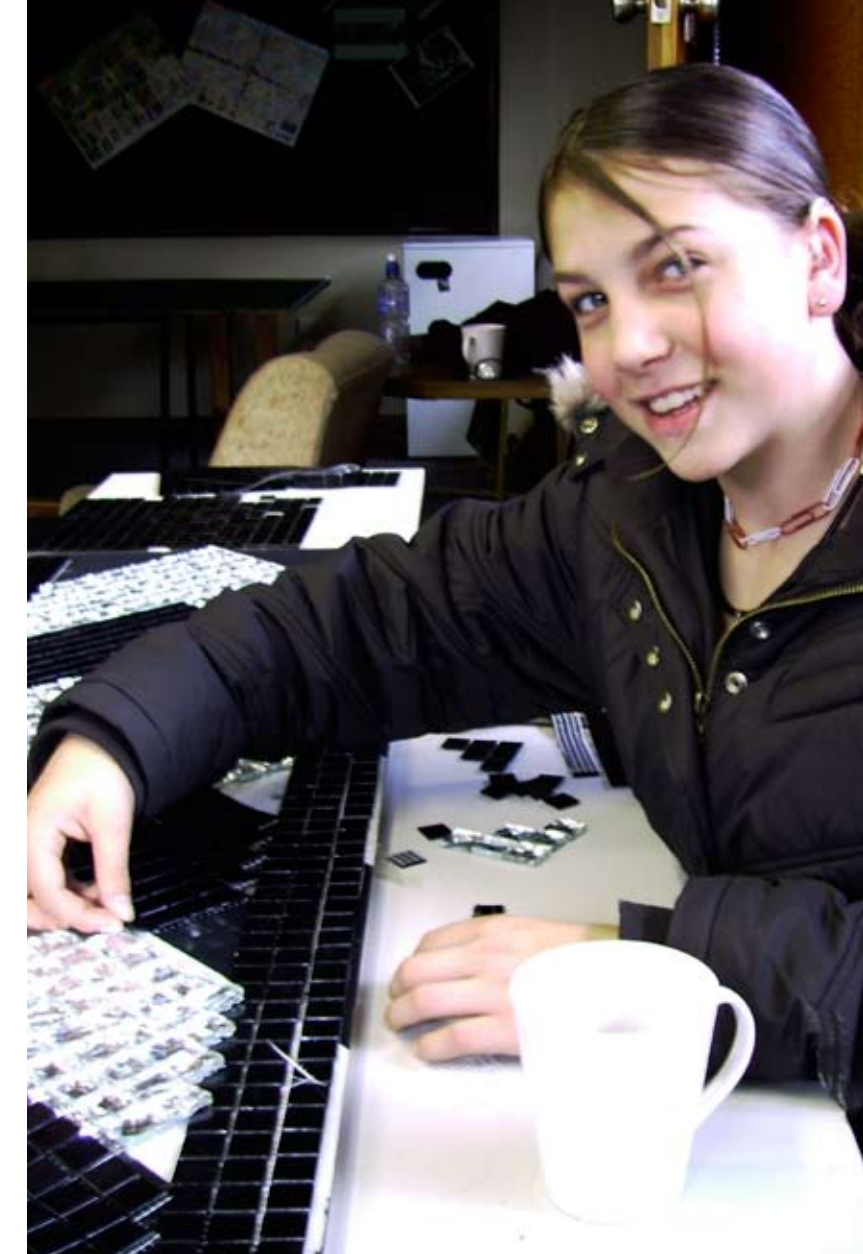
In addition, Fiona always provided an array of good food, choosing things not readily available in the Huon. In different ways, she sought to introduce the participants to new ways of being. In the case of one young woman, this project became a calling, she now intends to pursue mosaic making professionally.

During Rural Health Week the panels were placed in the Town Hall and community members were invited to place a few tiles. This extended the sense of ownership, while also providing very positive feedback. Bringing art to rural communities helps to dispel the, often entrenched, idea of art being a waste of time. This project is a brilliant example, as the mural, while being bold and 'out there', is also highly functional and a unique statement. The round a bout commands a 360 degree view of the town and skyline.

**RADIO RECONNECT** was another project that was implemented in Geeveston from February to July 2007.

Arts and Health workers worked with teenagers at risk of homelessness, as well as families from the wider Huon Valley community to produce a Radio Play. The process involved workshops designed to build trust, communication and cooperation; activities included improvisational exercises, voice work, creative writing and theatre games. Radio Reconnect was funded by the Tasmanian Community Fund and hosted by Colony 47.

A radio play was produced and new relationships developed between young people and service providers and between serviceproviders themselves. Project workers were Finegan Kruckemeyer (Playwright, theatre maker), Ben Nahmani, (Family Worker), Fiona Richardson (HV Youth Arts Officer), Shane Bone (HV Youth Worker and Huon FM) For more information: [www.huonvalley.tas.gov.au](http://www.huonvalley.tas.gov.au) and go to Youth Services and Youth Arts OR contact Fiona.



## Images

Top: Participant Megan Garth working on a mosaic panel.

Bottom: Mosaic panels in progress  
Photographer: Fiona Richardson



# CLOWN DOCTORS

Nationally: 1996 - present, Hobart: 2004 - present



## Project Description

The Humour Foundation operates the Clown Doctors program in 18 hospitals around Australia. The program is ongoing in Royal Hobart Hospital two days a week. The clown doctors visit the North West Hospital in Burnie and Launceston General Hospital 4 times a year through our Outreach Program.

Clown Doctors work in partnership with health professionals. They divert children during painful procedures, help calm distressed children in emergency, and encourage children in physiotherapy, or just brighten their day. 'Clown Rounds' are conducted through most wards including intensive care, burns, oncology and emergency. The whole hospital community benefits – patients, family and staff.

## Host Organisation

The Humour Foundation

## Highlights

Every smile or glimmer in the eye of a child, or sigh of relief from parents are highlights.

*"After a week of being in hospital, today is the first day I have seen my child smile, thanks to the clown doctors"*  
Parent at Royal Hobart Hospital

## Project Contact

Vicki Barclay - Programs Manager  
Alison Glover - Fundraising Officer  
The Humour Foundation  
T: 02 8978 4500  
or T:1300 HUMOUR (486687)  
[www.humourfoundation.com.au](http://www.humourfoundation.com.au)

## Project workers

Jean-Paul Bell Artistic Director and Co-founder . Dr Peter Sptizer GP, Medical Director and co-founder. The Foundation has 50 professional Clown Doctors.

Hobart Clown Doctors: Andrew Brassington, Leigh Tesch, Peter Dowling, Jacqui Dawborn, Sara Cooper, Tanya Langdon & Les Winspear

## Keywords

Clowning, Hobart based, Hospital

## Partnerships

Principal Partner: Cadbury Schweppes

Founding Partner: Commonwealth Bank Staff Community Fund

Corporate and Community Donors helping Clown Doctors around Australia: Big4 Holiday Parks, Johnson & Johnson Pacific, Brisbane Airport Corporation, Laing O'Rourke, Day of Difference Foundation, Marriott Hotels and Resort, Deloitte Touche Tohmatsu, mCorp Investments, Freedman Foundation, Sakata Rice Snacks Australia, holysheet!, Sunkids Children's Centre, Insurance Australia Group, The Calvert Jones Foundation, James N Kirby Foundation & The Shane Warne Foundation.

## Outcomes

The work of the Clown Doctors is extremely important and the outcomes speak for themselves. The healing power of humour has been recognized since antiquity. Everyone knows that 'Laughter is the best medicine', but international research has found real physiological and psychological benefits to patients.

The added bonus is that the entire hospital community benefits. A young child who is happier and more content, a parent who has reduced stress levels, as well as staff who enjoy a more relaxed working environment. Humour uplifts the whole community spirit and provides a wonderful coping tool in difficult times.

An integral part of the National Program is to monitor and evaluate the Clown Doctors effectiveness and performance. Clown Doctors carry out continual training and Professional Development. They also undergo an annual performance review where they are assessed by the Professional Development Coordinator. In addition to Clown Doctor Appraisals, The Humour Foundation also has regular liaison and reviews with host hospitals to ensure we are meeting their needs, and being most effective within the hospital environment.



The Clown Doctor program has proven itself to be an extremely sustainable model. The programs effectiveness and popularity is evidenced by the number of hospitals who are asking for us to visit them.

The Foundation provides on-going support and professional development to ensure Clown doctors are well-nourished professionally and are able to perform to the best of their ability. All programs are supported by rigorous Quality Assurance process.

Oversized medical equipment, 'red-nose' transplants, 'cat' scans, humour checks and funny bone examinations are all part of the fun. By exaggerating intimidating jargon and procedures, fear and anxiety are reduced. Further, by asking permission to enter a child's space and engaging with them on their terms, Clown Doctors return a sense of power to a child who is in an environment where they may feel very little

The work of the Clown Doctors is extremely important and the outcomes speak for themselves. The healing power of humour has been recognized since antiquity. Everyone knows the 'Laughter is the best medicine', but international research has found real physiological and psychological benefits to patients.

## Image

Clown Doctor Postcard Image (Detail)  
Photographer: Nick Osbourne

# AGEING IN PLACE WHAT I SEE AND HOW I SEE IT.

December 2007 - May 2008

## Project Description

Clients from Oakdale Services engaging in art classes with a focus on drawing, painting and pottery to show their own unique perspective on life.

## Host Organisation

Oakdale Services Warrane

## Funding sources

Seniors Bueareu  
Clarence Council Community Grant

## Outcomes

Exhibition at The School House Gallery. The exhibition was a huge hit, opened by the Health Minister, Lara Gidding and with media coverage. The participants were excited about their art being exhibited and received much joy, pride and satisfaction from creating the art work.

## Highlights

The highlights are many and range from the excitement of a beautiful mark made or a colour chosen.

Someone who is reluctant to participate finally giving it a go and feeling surprised and proud by what they have produced.

Seeing the work beautifully framed and displayed in the gallery.

The attention and accolade that the opening brought for both the Artists involved and the organisers.

The beautiful and moving speech delivered by one of the Artists.

## Project workers

Jackie McDonald, Jude Maisch, Ian Hopkins, Jeanette Pelham, & Christine Howell.

## Keywords

Visual Art, Hobart, Elderly/  
Intellectual Disability

## Project Contact

Oakdale Services Tasmania  
4F Bounty St, Warrane 7108

PO Box 205, Rosny Park 7108  
Jackie McDonald, Ian Hopkins  
T: 6244 8846



This Art Exhibition evolved as a result of weekly Art classes which were held at Oakdale Lodge in Warrane. The participants are people who are semi retired and have an intellectual disability and also people who reside at 'The Lodge' who would participate on their rostered day off (R.D.O)

The aim of this exhibition was to show the beauty and uniqueness of individual perspective, through drawing, painting and pottery. The Art work produced was so expressive and joyful it became evident that an exhibition would be an exciting thing for everyone involved to work towards.

Creating Art was an opportunity for the people involved to express themselves and the imagery produced was fresh, explorative but most importantly honest and very beautiful.



**Images:** Artwork by participants  
Photographer: Jackie McDonald

# ARTS & WELLBEING RESOURCE GUIDE

Developed by Tasmanian Regional Arts on behalf of the Tasmanian Arts & Wellbeing Network

This Resource was made possible through the Arts and Health Network of Tasmania, founded in conjunction with Tasmanian Regional Arts and the Tasmanian Dept of Health and Human Services - Think Outside the Box project, funded by the Australia Council for the Arts - Community Partnerships section.

## WEBSITES

### Tasmanian Regional Arts Inc

<http://www.tasregionalarts.org.au>

Tasmanian Regional Arts (TRA) is the peak organisation for regional arts and community based arts in Tasmania. TRA is the peak Regional Arts and Community Cultural Development organisation in Tasmania.

### Regional Arts Australia

<http://www.regionalarts.com.au/raa1/default.asp>

This website contains helpful information and tools for people involved as artists and arts workers in regional Australia. Regional Arts Australia is the key national body representing the broad and complex interests and concerns of those working with and for the arts in regional, rural and remote Australia. Tasmanian Regional Arts is a member of Regional Arts Australia.

### Australia Council for the Arts <http://www.ozco.gov.au/>

Enriching the lives of Australians and their communities through support for the creation and enjoyment of Australian arts. The Australia Council is the Australian Government's arts funding and advisory body. It directly supports young, emerging and established artists, as well as new and established organisations

### Arts Tasmania <http://www.arts.tas.gov.au/>

Arts Tasmania's grants programs are divided into the following areas. Individuals, Organisations, Small Museums & Collections, Artsbridge National, Artsbridge International, Loans. It is important that you check that you are applying to the correct program, because with only one closing date per year for each, you don't want to apply incorrectly. If, after checking the program description you are still uncertain, call a Program Officer at Arts Tasmania for assistance on 1800 247 308 or email: [arts.tasmania@arts.tas.gov.au](mailto:arts.tasmania@arts.tas.gov.au)

### arts@work <http://www.artsatwork.com.au/services/about.htm>

An arts agency established to develop employment, commissioning and export opportunities in the arts and cultural sector within Tasmania. arts@work works with arts and cultural organisations around the state to position Tasmanian cultural products in wider markets; develops opportunities to showcase and promote all art-forms to gain heightened local, national and international recognition and media coverage for the arts in Tasmania; manages the state's public art program and looks to extend commissioning opportunities for artists to create works for the public and private sector; develops partnerships with the tourism, local government, health welfare industry and education sectors; actively promotes employment in arts and culture based industries and provides agency services to promote linkage of arts and cultural providers to the local government, commercial and non-government sectors and provides information about arts industry issues, innovations and opportunities.

### VicHealth <http://www.vichealth.vic.gov.au/Default.aspx>

VicHealth is the Victorian Health Promotion Foundation, and is the peak body for health promotion in Victoria, committed to promoting the health and wellbeing of all Victorians. VicHealth recognises the arts as an effective way to promote health for both participants and audience alike.



### Australian Network for Arts + Health (ANAH) <http://www.anah.org.au/>

Gateway to the Australian arts and health sector online. This website provides information, and opportunities for participation and collaboration to Australian arts and health community locally, regionally and online.

### Cultural Development Network <http://www.culturaldevelopment.net>

The Cultural Development Network is an independent non-profit group that links communities, artists and local government councils across Victoria. We advocate a stronger role for participatory arts and cultural expression to build a healthier, more engaged and sustainable society.

### Community Cultural Development NSW

<http://www.ccdnsw.org/ccdnsw/default.php>

Community Cultural Development NSW promotes and supports community based arts projects where communities and participants have an active role in directing and controlling activities. CCDNSW maintains focus on cultural projects that have tangible social, community and artistic development outcomes.

### Arts Access <http://www.artsaccess.com.au>

Arts Access provides access to arts and cultural activity for people who are disadvantaged, including people with a disability.

### Disability Awareness

<http://www.openroad.net.au/access/dakit/disaware/disaware.htm>

The broad aims of this website are: to promote an understanding of issues surrounding disability, to encourage service providers to focus on the individual, not the disability, to develop an understanding of appropriate and effective methods of interaction with people with disabilities, and to develop an awareness of issues relating to access.

### KulturaNet <http://www.kulturamet.com/>

Australian Multicultural Artists Database. A free facility designed as a national resource for artists and professionals working in the arts industries who have multicultural backgrounds or interests.

### The Arts Law Centre of Australia <http://www.artslaw.com.au/>

The Arts Law Centre of Australia is the national community legal centre for the arts. Arts Law is a not for profit company limited by guarantee which was established with the support of the Australia Council in 1983 to provide specialised legal and business advice and referral services, professional development resources and advocacy for artists and arts organisations. Arts Law gives preliminary advice and information to artists and arts organisations across all art forms on a wide range of arts related legal and business matters including contracts, copyright, business names and structures, defamation, insurance and employment.

### Australia Business Arts Foundation (AbaF) <http://www.abaf.org.au>

AbaF promotes private sector arts support by connecting business, the arts, donors and volunteers. AbaF is a company of the Australian Government, established in 2000 by the Department of Communications, Information Technology and the Arts. AbaF's national team is supported by a council and board of over 90 leading companies. T: (02) 6271 1000

### Young People and the Arts Australia <http://www.ypaa.net/>

YPAA is the Australian peak body for practitioners who engage children and young people in the Arts.

## PUBLICATIONS

### Big Story Country: Great arts stories from regional Australia

Author: Regional Arts Australia network

Great arts stories from regional Australia

'Big Story Country' is the third publication from Regional Arts Australia documenting great arts stories from rural, regional and remote Australia.

A testament to the vibrancy that characterises the arts in regional communities. Available for download:

<http://www.regionalarts.com.au/raa1/support/default.asp?pageid=56>

### Heartwork: great arts stories from regional Australia

Author: Regional Arts Australia and the Australia Council

Heartwork: great arts stories from regional Australia profiles and celebrates the huge range of artistic activity occurring beyond Australia's metropolitan centres. It provides inspiration and models for creators in regional and remote communities. Available for download:

[http://www.ozco.gov.au/arts\\_resources/publications/heartwork/](http://www.ozco.gov.au/arts_resources/publications/heartwork/)

### miles ahead: marketing that works in regional Australia

Author: Regional Arts Australia and the Australia Council

(Su Hodge, Judith James and Amanda Lawson)

miles ahead: arts marketing that works in regional Australia is a collection of over 40 innovative arts marketing case studies gathered during a research trawl across regional Australia through 1997.

Available for download:

[http://www.ozco.gov.au/arts\\_resources/publications/miles\\_ahead/](http://www.ozco.gov.au/arts_resources/publications/miles_ahead/)

### H2W2- How to do an arts project, where to get help

Author: The Octapod Collective

How to do an arts project, where to get help (H2W2- How to, Where to) is the perfect tool kit providing the absolute low down on getting projects up and running. It has advice on everything from the initial flash of inspiration to taking the final bow and all tricky bits in between. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/h2w2/](http://www.ozco.gov.au/arts_resources/publications/h2w2/)

### Art and Wellbeing

Author: Deborah Mills and Paul Brown

Art and Wellbeing assembles ideas and case study material which demonstrate connections between community cultural development and government 'wellbeing' initiatives. Available for download:

[http://www.ozco.gov.au/arts\\_resources/publications/art\\_and\\_wellbeing/](http://www.ozco.gov.au/arts_resources/publications/art_and_wellbeing/)

### Brave Arts: the art of healthy community CD-ROM Project

Brave Arts is designed in three sections.

Part 1 showcases 19 Tasmanian arts and health projects through video interviews, images, performance and film. These projects have been facilitated in the government, non-government and local governments sectors, and involve all population groups. Part 2 titled Brave Arts Start Up provides information and resources to plan, manage and evaluate an arts and health project. Brave Start Up includes action tips, hyperlinked downloads for resource information including useful web sites, arts worker contracts, work plans, artists fee schedules, consent forms, arts and health evaluation reports and privacy and confidentiality agreements. The CD also includes useful publications and links. To order a copy please email [womens.health@dhhs.tas.gov.au](mailto:womens.health@dhhs.tas.gov.au) or phone 1800 675 028.

### The Art of Renewal: A Guide to Thinking Culturally About Strengthening Communities

This guide aims to assist people in strengthening their communities through arts and culture. Available for download: <http://www.communityrenewal.qld.gov.au/resources/publications/art.shtm>

### Creative Connections: Promoting mental health & wellbeing through community arts participation

The Community Arts Participation Scheme (CAP Scheme) was one of a number of schemes established under the Victorian Mental Health Promotion Plan. The Scheme was launched in 1999 and is a major pillar of VicHealth's Arts for Health Program. This report documents the findings from the evaluation of the CAP Scheme and the key lessons learned. Available for download:

<http://www.vichealth.vic.gov.au/ListPublications.aspx?TopicID=119>

### VicHealth Letter

Issue 23, Winter 2004 looks at: the health benefits of social circuses; evaluating community arts participation; the benefits of public art in housing estates; key partnerships with arts organisations, which are marking arts more accessible for everyone; and more. Available for download: [http://www.vichealth.vic.gov.au/assets/contentFiles/VicHealth\\_Letter\\_Winter\\_2004.pdf](http://www.vichealth.vic.gov.au/assets/contentFiles/VicHealth_Letter_Winter_2004.pdf)

### Evaluating Community Arts and Community Well-Being

An Evaluation Guide for Community Arts Practitioners. This guide has been developed by Arts Victoria, VicHealth, Darebin City Council and the City of Whittlesea to assist community arts practitioners collect evidence about the impacts of community arts projects. Available for download: <http://www.arts.vic.gov.au/arts/publications/publications/evaluating-communityarts.htm>

### Art for Health

A review of good practice in community-based arts projects and interventions which impact on health and well-being. Available for download: <http://www.renewal.net/Documents/RNET/Research/Arthealthreview.pdf>

### Making the Journey - arts and disability in Australia

Author: Arts Access Australia

This is a collection of inspiring examples of how to include people with disabilities in the arts, as participants, creators and organisers. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/making\\_the\\_journey/](http://www.ozco.gov.au/arts_resources/publications/making_the_journey/)

### Access All Areas: guidelines for marketing the arts to people with disabilities

Author: Neridah & Pam Wyatt-Spratt, Jane Haley, Lisa McKoy

This guide is intended to be practical, covering actions which are within reach of arts organisations, especially marketing officers and their departments. How to identify this audience, how to reach them and how to provide what they want is the key advice contained in Access All Areas. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/access\\_all\\_areas/](http://www.ozco.gov.au/arts_resources/publications/access_all_areas/)

### Disability Fact Pack for arts and cultural organisations

Author: DADAA National Network and the Australia Council

The fact pack outlines a variety of issues for arts organisations regarding people with disabilities including access, attitude, employment and discrimination. It also provides an overview of the Disability Discrimination Act. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/disability\\_fact\\_pack/](http://www.ozco.gov.au/arts_resources/publications/disability_fact_pack/)

### The World is Your Audience

Author: Australia Council

Focussing specifically on the development of audiences of a culturally diverse nature and of non-English speaking background, The World is Your Audience follows the path from planning through to development, marketing and presentation so the reader can refer to specific topics or use it as a step-by-step guide. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/the\\_world\\_is\\_your\\_audience/](http://www.ozco.gov.au/arts_resources/publications/the_world_is_your_audience/)

### Copyright, Moral Rights and Community Cultural Development

Author: Community Cultural Development Board

This guide is for organisations, communities and artists involved in collaborative arts projects. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/copyright\\_moral\\_rights\\_and\\_ccd/](http://www.ozco.gov.au/arts_resources/publications/copyright_moral_rights_and_ccd/)

### Cultures: Indigenous protocol guides

Author: Aboriginal and Torres Strait Islander Arts Board

This series of five Indigenous protocol guides provide information and advice on respecting Indigenous cultural heritage. Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/cultures\\_indigenous\\_protocol\\_guides/](http://www.ozco.gov.au/arts_resources/publications/cultures_indigenous_protocol_guides/)

### Respecting Cultures, Working with the Tasmanian Aboriginal Community and Aboriginal Artists

As a companion to the national indigenous guides for literature, music, new media, visual arts and performing arts, it provides an overview of Tasmanian Aboriginal arts and culture. It contains guidelines setting out appropriate ways of using their cultural material, and interacting with Tasmanian Aboriginal artists and communities." <http://www.arts.tas.gov.au/publications/respectingcultures/>

### **Getting Connected: making your mentorship work**

Author: Australia Council

Getting Connected is the handbook for you if you're seeking or planning a mentorship in the arts industry--either as a mentoree or mentor.

Available for download: [http://www.ozco.gov.au/arts\\_resources/publications/getting\\_connected\\_making\\_your\\_mentorship\\_work/](http://www.ozco.gov.au/arts_resources/publications/getting_connected_making_your_mentorship_work/)

### **Regional Event Management Handbook**

Edited by Rob Harris and John Allen (Sydney, 2002)

Mail order is \$45 (includes GST)

The Handbook provides an overview of event management, marketing and operations intended for managers of small to medium-sized events. It includes modules on a range of topics by experts in their fields, and includes additional references, resources and self-completion exercises. Produced with the assistance of the Regional Tourism Program of the Commonwealth Department of Industry Science Resources. The Australian Centre for Event Management publishes and distributes specialist publications on event management topics that you can order. Site: <http://www.business.uts.edu.au/acem/publications.html>

## **TRAINING**

### **Community Arts Network SA (CAN SA) <http://www.cansa.on.net>**

Peak advocate for CCD and Community Arts in SA; develops strategic partnerships and alliances; produces national magazine of CCD & community-based practice 'Artwork'; produces a widely based artists/arts worker register; accredited training including Graduate Diploma of CCD; excellent resource library; calendar of events.

### **CCD NSW <http://www.ccdnsw.org/ccdnsw/default.php>**

CCDNSW is accredited by the NSW Vocational Education and Training Advisory Board (VETAB) to offer the Diploma in Community Cultural Development (online).

## **FUNDING**

Regional Arts Fund

[www.tasregionalarts.org.au/content/view/26/108/](http://www.tasregionalarts.org.au/content/view/26/108/)

The Regional Arts Fund is an Australian Government initiative supporting the arts in regional and remote Australia and delivered in Tasmania in partnership with Tasmanian Regional Arts. Tasmanian Regional Arts delivers the Regional Arts Fund through targeted grant categories. We see the RAF as an 'arts road trip' punctuated by opportunities to pick up new skills, participants and partners on the way.

### **Arts Tasmania <http://www.arts.tas.gov.au/>**

Arts Tasmania's grants programs are divided into the following areas. Individuals, Organisations, Small Museums & Collections, Artsbridge National, Artsbridge International, Loans. It is important that you check that you are applying to the correct program, because with only one closing date per year for each, you don't want to apply incorrectly. If, after checking the program description you are still uncertain, call a Program Officer at Arts Tasmania for assistance on 1800 247 308 or email: [arts.tasmania@arts.tas.gov.au](mailto:arts.tasmania@arts.tas.gov.au)

### **Australia Council for the Arts <http://www.ozco.gov.au>**

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. It directly supports young, emerging and established artists, as well as new and established organisations. The Council provides over 1700 grants each year to artists and arts organisations across the country in the fields of Aboriginal and Torres Strait Islander arts, community cultural development, dance, literature, music, new media arts, theatre and visual arts/craft. Australia's major performing arts companies are supported through funding partnerships with the Australia Council and the state governments. In addition, the Australia Council supports strategies to develop new audiences for the arts, as well as new markets both here and internationally. The Council also conducts arts research and policy development, and regularly advises governments and industry on issues affecting Australian artists, such as taxation and insurance. Contact : (02) 9215 9000

### **Regional Event Assistance Program [www.eventstasmania.com/reap](http://www.eventstasmania.com/reap)**

The Regional Event Assistance Program (REAP) has been designed to assist the sustainability of regional festivals and events which demonstrate the ability to attract intrastate visitors and deliver regional benefits. The REAP is an initiative of Events Tasmania, the Cradle Coast Authority, Northern Tasmania Development and Totally South Tourism, to contribute to the growth of the Tasmanian tourism industry. The Program has limited funding and grants will generally be expected in the range \$1,000 - \$2,000 with a maximum of \$5,000. Contact: Events Tasmania - Email: [reap@events.tas.gov.au](mailto:reap@events.tas.gov.au)

### **Tasmanian Community Fund [www.tascomfund.org](http://www.tascomfund.org)**

We make grants to community organisations that make a difference by enhancing well-being and improving social, environmental and economic outcomes for the Tasmanian Community. The Board conducts two grant programs - General Grant Programs; The Board conducts two general grants programs annually. The aim of this program is to distribute funds across a broad range of community projects state-wide. Targeted Initiatives Program: The aim of this program is to identify and fund specific sector initiatives that have the capacity to achieve significant and sustainable benefits for the Tasmanian community. There are no targeted initiatives announced at this time. Contact Details: Mr Mark Green - (03) 6233 2800.

### **Tasmanian Community Foundation**

<http://www.tasmaniancommunityfoundation.org/>

Enhancing community development through informed giving and strategic grant-making. An independent non-profit public foundation. Providing a sustainable and permanent mechanism to resource a range of community initiatives. Supporting Tasmanian communities in cities, local towns and their surrounding districts. The Community Foundation awards grants to voluntary organisations in Tasmania. Our grants are usually recommended by our donors from sub-funds they have set-up at the Foundation.

### **Local Government in Tasmania [www.lgat.tas.gov.au](http://www.lgat.tas.gov.au)**

There are three spheres of government in Australia: the Australian Government, State Governments and Local Government. Because local government makes decisions about so many things that affect our everyday lives, it is often described as the sphere of government that is closest to the people: the 'grass roots' form of government. In Tasmania, local government is made up of 29 councils each responsible for a municipal area. Many local councils offer grants on an annual basis to community groups. Contact your local council for more information. Contacts available through [www.lgat.tas.gov.au](http://www.lgat.tas.gov.au).

### **GrantsLINK <http://www.grantslink.gov.au/index.aspx>**

GrantsLINK makes it easier to find suitable and relevant grants for your community projects from the many Commonwealth grants that are available. GrantsLINK also helps you find the best source of funding and assists you to complete application forms.

### **Community Support Levy**

<http://www.dhhs.tas.gov.au/agency/pro/gambling/comsupportlevy.php>

Under provisions in the Gaming Control Act 1993 Section 151, a percentage of the gross profits from video gaming machines in hotels and clubs are paid into a trust account known as the 'Community Support Levy'. Monies in the Community Support Levy are put back into the Tasmanian community through grant programs, services for people affected by gambling and gambling harm minimisation programs. The Gambling Support Bureau within Department of Health and Human Services (DHHS) administers the Charitable Organisations Grants Programs and is responsible for developing funding policies, assessment procedures and administering the grant monies.

### **Women Tasmania Small Grants Program [www.women.tas.gov.au](http://www.women.tas.gov.au)**

The Small Grants Program was established in 1999 as part of the Women's Development Program, a new initiative developed in response to the Government's commitment to providing as many opportunities as possible for women to become more involved in the social, economic, political and cultural life of the Tasmanian community. The Women's Development Small Grants Program is usually advertised in all three major newspapers in the south, north and north-west of the state around November each year, but if you would like to be placed on our email 'grant alert' system, please call Women Tasmania on 1800 001 377.

### **ANZ Charitable Trusts [www.anz.com.au/aus/fin/Trustees/guPrograms](http://www.anz.com.au/aus/fin/Trustees/guPrograms)**

To fund projects for general charitable purposes with the aim of addressing an identified area of need in the community.

### **Mercy Foundation Grants [www.mercyfoundation.com.au/](http://www.mercyfoundation.com.au/)**

To provide practical support for people who are working together for the elimination of poverty and the creation of a more just social order. telephone (02) 9699 8726

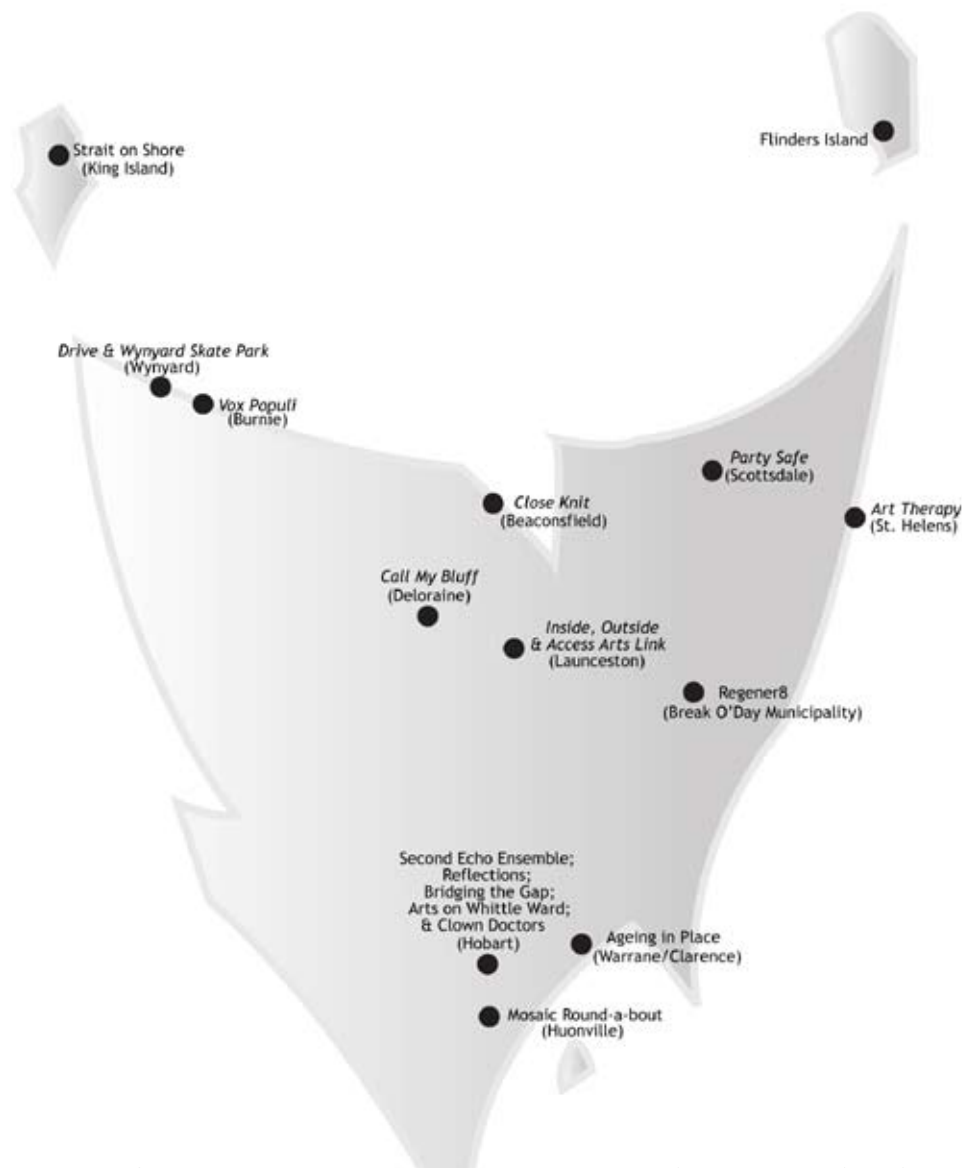
### **Australia Foundation [www.statetrustees.com.au/](http://www.statetrustees.com.au/)**

To provide income in perpetuity to charities operating within, and supporting, the Australian community. telephone (03) 9667 6740

### **Woodside Community Partnerships**

[www.woodside.com.au/Citizenship/Community+partnerships](http://www.woodside.com.au/Citizenship/Community+partnerships)

To work with a diverse range of community-based organisations to deliver better social, environmental and cultural opportunities both in Australia and overseas. Typically Woodside community partnership activities focus on development (especially of our young people), health, environmental protection and rehabilitation, culture and the arts. They encourage collaboration between our partners so they can build on each other's strengths. Contact Details: Email: [CompanyInfo@woodside.com.au](mailto:CompanyInfo@woodside.com.au)



Disclaimer: Every effort has been made to ensure that this information is free from error and/or omission at the time of publishing. This site contains information, data, images and contact details (the Information) prepared by Tasmanian Regional Arts for and on behalf of the case studies highlighted. Tasmanian Regional Arts wishes to make available the Information to better inform the community. The Information is protected by copyright. Tasmanian Regional Arts takes no responsibility for loss occasioned to any person or organisation acting or refraining from action as a result of information contained in these case studies.

Cover images top to bottom:

Bridging the Gap: Birzaff Gebreselaisie performing *'Madam Tojo's Cafe'* (Detail) Photographer: Louise Conboy

Art on Whittle Ward: Dry felt cushion (Detail) Photographer: Petra Meer

Close Knit: Part of the 2000 metres of knitted scarf (Detail) Photographer: Rebecca Bushby

Research/Data Collection: Eleven Thh

Project Support: Jacqui Dawborn

Layout & Design: Karlee Foster

Tasmanian Regional Arts

Head Office: Cnr George & James St,

Latrobe, PO Box 172 Latrobe TAS 7307

Phone 03 6426 2344 Fax 03 6426 2889

E: [info@tasregionalarts.org.au](mailto:info@tasregionalarts.org.au)

W: [www.tasregionalarts.org.au](http://www.tasregionalarts.org.au)

