

KICKSTART ARTS: THE HAPPINESS PROJECT

FINAL EVALUATION REPORT



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Community Focus

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The evaluator would like to acknowledge the many contributions to this report from project partners, participants, artists and other Kickstarts Arts staff. The author would also like to thank Romy Winter for her role in conducting audience surveys during the community screenings and support with data entry and analysis.

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1. EXECUTIVE SUMMARY

Kickstart Arts Inc. has been successful in developing and implementing an innovative, creative and inspiring Community Arts and Cultural Development Project (CACD) in five communities across Tasmania¹ during 2010 to 2012. Over this time they engaged nearly 1000 people as participants and over 3000 people as audience members for community screenings of the films, showing of the fabric art panels called The Fabric of Life and a short theatre piece produced early in the project.

Feedback from participants of the art making process indicates that there were very positive outcomes from the project. Participants:

- gained confidence in speaking and sharing their ideas and expressing feelings
- built relationships, interpersonal skills and knowledge about how to work as a team
- had opportunities to challenge themselves, tell their story and explore the concept of happiness
- developed specific skills in writing, knowledge of how films are made and a greater appreciation of the underlying messages in films
- feel more optimistic and creative and like they have choices in their lives.

"I learnt that I have choices about what I want to do with my life"

"I can see that there is light at the end of a black hole.... I can see that today maybe crappy but tomorrow the sun will be shining...."

Most of all the participants feel proud of their creative achievements:

"The films get the message out that little communities are so important. I am so proud to be part of a small community that can produce this....." (parent)

"I'm more than happy. I've done the film and it's out there. I am really proud of my idea." (young participant)

Teachers, parents and community members have observed that for some young people the project meant a greater willingness to go to school, to be actively involved and to work collaboratively with others. Involvement in the project for schools and community organisations has been a positive experience and one that they would certainly recommend to others.

"Both the journey and the destination were amazing." (school principal)

"The film has given the community positive feedback and a sense of self belief, made the children value themselves.." (school principal)

¹ The five communities were: Flinders Island, Glenorchy, the Midlands (Oatlands and Levensdale), Cygnet and Dover.

For the artists involved in the Happiness Project there has been learning: about Positive Psychology and how to use the associated concepts in working with communities, in the process of Community Arts and Cultural Development (CACD), workshop facilitation and in managing a large team over the life of a multi-year, multi-community project.

The art made through the Project has been very well received so far in the community screenings. A total of 496 audience members were surveyed (21.2% sample) at the four community screening events in May 2012 and later screenings on Flinders Island in Hobart and Glenorchy. 78.8% of those surveyed rated the films as very good or excellent. Only 3.1% rated the films as poor or just Ok.

The Project was viewed as making a substantial contribution to communities, bringing a chance to tell stories, to affirm identity and to open dialogue about what is important. Many of the viewers of the films found the films to be moving and they provided insights into the lives of others. They made people reflect on what was important to them. Audiences rated the films as interesting (96.9%), enjoyable (96.5%) and good quality (96.1%).

The Happiness Pod (mobile cinema) was found to be welcoming (96.2%) comfortable (92.1%) and engaging (93.6%).² Many liked the geodesic dome shape, the reception area and the Happiness Tree attracted over 500 comments about the theme of happiness.

The Fabric of Life Panels were also highly appreciated by audiences with viewers commenting on their colour, the richness of the stories contained within the panels and how they added to the ambience of the Happiness Pod.

The Happiness Project concept was greatly valued across communities. While the title 'happiness project' took a while to engage some communities the outcomes achieved were considerable. Successful relationships were built in communities and there are some 'learnings' for how to further enhance such community relationships in the future.

Most of those involved in the Project see its potential to continue to reach out into more communities across Tasmania and interstate using the Happiness Pod and films produced to date as the 'engagement tool' to work with communities in making more artworks in communities over time.

"Brilliant..... first class, should be shown to every regional community in Australia"

"A great project and I hope it can reach more communities and film more stories..."

"I hope the project continues.."

"I think the project should roll out in other communities- some of the best I've seen"

² Results from audience surveys during May 2012.

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“Inventive and inspiring. The project is a solution to so much depression and stress everyone is feeling. Can you keep doing this project all over Tassie?”

“I would like to see this concept go global.”

As in any project of this length and scope there are suggestions for future improvements and these have been reflected in this report for future reference. The key to future success of the Happiness Project will be its capacity to secure further funding to support the creative and community engagement processes, the capacity of Kickstart Arts to recruit and maintain a team of skilled artists to work within communities and the sustainability of the relationships built with host communities and partner agencies.

2. BACKGROUND TO THE PROJECT

2.1 OVERALL PURPOSE

The project purpose was to *'create short films with four communities, which explore the true nature of happiness and to tour rural Tasmania screening them in self-powered eco-cinemas'*.³

The Happiness Project also aims to address high levels of depression among young people in Tasmania⁴ and increase wellbeing and a sense of personal happiness through a Community Arts and Cultural Development project that:

- provides an opportunity for young people to explore what happiness means to them, their families and other members of their communities
- enables them to discuss and put forward views through the medium of short film about what type of life choices they may make to achieve happiness
- enables young people to learn new skills and develop confidence in project planning, film making, writing, concept development, staging of events and engaging with the community.

The Project sought to demystify the concept of 'happiness' by bringing information about Positive Psychology into local communities over a three year period (2010-2012). In doing so the project artists and managers hoped to create powerful, innovative and excellent story-based art. Through The Happiness Project young people were to be assisted to further develop their literacy and creative skills.⁵ The project commenced in March 2010 and the phase of the project encompassed by this evaluation report ended at the end of June 2012.

2.2 FUNDING AND PARTNERSHIPS

The project was undertaken with three key sources of funding including larger grants of:

- \$500,000 from the Australia Council \$500,000 through the Creative Communities Partnership Initiative
- \$53,716 from the Tasmanian Government (Community Support Levy funds – Tasmanian Health and Wellbeing Grant)
- \$75,489 from Arts Tasmanian (over 2 years)
- \$128,000 from Tasmanian Community Fund (over 2 years).

³ Australia Council, Creative Communities Partnership Initiative Funding Agreement 2010. A variation to the funding agreement was agreed in 2010 to enable Kickstart Arts to build one larger mobile cinema (Happiness Pod) instead of a number of smaller structures.

⁴ The Health and Wellbeing Grant funds are specifically aimed at addressing health and wellbeing issues in the target communities.

⁵ Tasmanian Community Fund Adult and Family Literacy Round 2, application 2010.

Many sponsor agencies provided in-kind or financial support for the Project including: Glenorchy City Council, The Phoenix Centre, Pulse Youth Health Centre, Women's Karadi Aboriginal Corporation, Montrose Bay Big Picture School, The Brisbane Hotel, Huon Valley Council, Dover District High School, Huon Valley Youth Council, Cygnet Primary School, Southern Midlands Council, Levendale Primary School, Oatlands District School, Callington Mill, 97.1 FM, Community Men's Shed Oatlands, Flinders Island Council, Flinders Island District High School, Flinders Island Cabin Park and Car Hire, Move Media and Wide Angle Tasmania. Other support was provided by Huon Eldercare, Salamanca Arts Centre and the Midlands Multi-Purpose Health Centre and Regional Health Services.

2.3 TARGET GROUPS

The Happiness Project aimed to work with up to 100 young people under 20 years of age across 4 communities in Tasmania:

- Flinders and Cape Barren Islands
- Oatlands
- Glenorchy
- The Huon Valley.

There was to be a particular focus on working with Aboriginal community members on Cape Barren Island and on working with young African former refugee community members in Glenorchy. ⁶ Up to 665 community members were to be involved in the project over the three years as participants, partners, community members, audiences and artists. It was envisaged that key partners would be schools, local Councils, health services, non-government community services and other arts organisations. The film making was to involve artists and community members working in cross-generational settings to explore happiness from a variety of personal perspectives.

The Project certainly achieved these aims and worked directly in workshops with over 200 young people (excluding large scale activities like the Boredom Busters program with Pulse Youth Health Centre in 2010). The communities expanded from four to five over the life of the Project and in reality included 6 communities if Levendale is considered separately from the District of the Midlands. In total there were nearly a thousand people (983) involved in the art making process.

⁶ Kickstart Arts was invited to work with the Cape Barren Island community and conducted initial meetings with the school and community in 2010. However due to changes in school staffing and other issues between The Education Department, the school and the community (which were unresolved at the time that the Project was due to start) Kickstart Arts was advised not to proceed with the Project at this time on the Island. Kickstart then focussed on working with the Flinders island community which also has a significant Aboriginal population.

3. PROJECT OBJECTIVES AND OUTCOMES

The objectives of The Happiness Project encompassed:

- the engagement of communities
- the creation of the artworks in collaboration with communities
- dissemination of these artworks.

The Happiness Project was an arts and health project so the desired outcomes also included a range of outcomes for participants, artists, partner organisations and other service providers (e.g. greater knowledge about the value of Community Arts and Cultural Development, skill development on the part of participating young people, how the Project affects perceptions of young people within communities).

Project Objectives

1. Lead communities through creative explorations and art making that explores the true nature of happiness and its causes.
2. Develop artworks of an excellent quality through partnerships between community and artists.
3. Disseminate the artworks using innovative presentation, alternative and on-line spaces.
4. Create youth driven artworks that can be distributed via the NBN.
5. Target disadvantaged audiences in regional and rural areas.
6. Increase awareness of the value of professional Community Arts and Cultural Development (CACD) in Tasmania to both make quality art and achieve social outcomes.
7. Influence community perceptions of young people within the five communities.
8. Create opportunities for young people and other community members to explore the true nature of happiness.
9. Increase and build social networks and connections within the participating communities.
10. Offer skills development opportunities and mentoring for youth, community members, health and wellbeing workers and artists about community arts and cultural development in relation to the Happiness Project.

Some project objectives were framed slightly differently for the Tasmanian Community Fund (TCF) application but covered the same areas of: exploring what happiness means to the participants, building connections between community members and developing skills. The TCF component of the overall project had a significant focus upon literacy skills and also “promoting optimism and wellbeing among participants.”

Project Outcomes

1. Partnerships and networks have been developed between regional health and education services, organisations promoting Positive Psychology and Kickstart Arts.
2. A cadre of artists and arts workers has been developed that incorporate the psychology of happiness into their Community Arts and Cultural Development practice.
3. Professional development has been provided for local health workers and schools about Positive Psychology and how it may be integrated into community cultural development activities.
4. A diverse range of community members have been brought together in a spirit of sharing and creativity to build and reinforce local senses of identity, connectedness and self esteem.
5. Opportunities have been created for young people to develop their capacity, confidence, skills and abilities in the creative arts and become active contributors to the cultural life of their communities.
6. Quality, innovative new artistic work has been created by young people in the chosen communities (including a midland farming community, urban refugee community, coastal community, Bass Strait Island community).
7. 25 short films and other installations and art works have been developed.
8. These films, installations and art works have been exhibited and shown across target communities, and toured to 3 other Tasmanian communities and Agfest⁷ in May 2012.
9. 4 small transportable structures have been built using repurposed materials and alternate energy sources and used to exhibit/show and tour the new artistic work.⁸
10. The artwork and transportable structures have been installed as cultural tourism attractions and resources in the participating communities.

⁷ Agfest is an annual Rural Expo Event held in Northern Tasmania.

⁸ Note that during 2011 the project outcome was changed so that one Happiness 'Pod' or mobile cinema would be built and this would tour to the participating communities rather than creating four separate 'Pods'.

11. An online space/website has been created that disseminates information about the project.
12. A contribution has been made to the body of knowledge about Community Cultural Development practice and the nature of happiness in Tasmania.
13. Community attitudes towards attitudes and perceptions of young people have been influenced by the project.
14. A momentum of work in relation to Positive Psychology and happiness in local communities has been created that will be continued after this project has been completed.
15. Opportunities and approaches that may improve future projects in the arts, cultural and community development industry sectors have been identified through the learnings from the Happiness Project.
16. Other benefits arising from the Project in terms of community engagement, relationship building, partnership development, economic, cultural or social development have been identified and included in the final evaluation report.

4. PROJECT ACTIVITIES

The project was undertaken in 4 key phases:

4.1 PROJECT ESTABLISHMENT ACTIVITIES (LATE 2010- EARLY 2011)

- Recruitment of artists, arts workers
- Team building: holding an initial two day workshop⁹
- Capacity building/Professional development of artists and designers involved in working in communities through attendance at The Happiness Conference in Sydney, and team meetings
- Appointment of external evaluator
- Professional development of the artists (attending the Happiness Conference in Sydney, group discussions and other opportunities for information exchange)¹⁰
- Project planning: developing time lines, refining objectives, defining roles within the team, developing Memorandum of Understandings (MOUs) with partner agencies
- Making contact with communities- establishing links with health, education, and other community workers, developing local knowledge
- Developing workshop/creative formats for working with groups of young people
- Establishing appropriate cultural permissions (for working with the Aboriginal community).

4.2 COMMUNITY ENGAGEMENT/CREATIVE WORK WITHIN COMMUNITIES (2010-2012)

In 2010 the artists commenced work in Oatlands, the Huon Valley, Glenorchy and on Flinders Island to build connections with young people, schools and other community members. This involved being part of a school holiday program at the Pulse Youth Health Centre (Boredom Busters), events like White Ribbon Day, participating in a community arts project in an Aged Care facility in the Huon Valley, a visit to Flinders Island and running a two week program with students at Oatlands High School.

Oatlands 2010

During late 2010 Kickstart Arts began working with the Oatlands community to build relationships for the film making during 2011.

Six workshops were held over a two week period in late November/early December 2010. The workshops were held in two blocks across the school day. Participants were aged between 10-14 years and numbers varied from 9 participants to 6. They were chosen by the school Principal as being students who may benefit from the experience of the project.

⁹ This involved extensive sharing of methodologies and approaches and was an important part of the early establishment activity.

¹⁰ See section 6.3.4 for information on the professional outcomes for artists attending The Happiness Conference.

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During the early workshops introductory games and information sharing activities were used to build trust between participants and the facilitators. Circus activities (e.g. counter-balances, tumbling), ball games and running games were also used, particularly at the beginning of the workshops.

There was a focus on the theme of happiness with use of activities like 'ten positive emotions that make up happiness'. Over the course of the workshops the participants explored topics like 'Home, History and Hope' through brainstorming and group discussion. This involved in depth discussion about these themes to develop ideas for scenes for the performance and image making.

The group wrote and practiced a show which they performed on the last week to the whole school.

In early 2011 the artists commenced film making workshops in Glenorchy with five main groups: young refugees, Aboriginal young people, young mothers, students at the Montrose Bay Big Picture High School and the Polytechnic College. The artists also did some work with two young people who are frequent service users of the Pulse Youth Health Centre.

Later in 2011 the artists worked with the Flinders Island community (one artist resident on the island for 4 months), The Midlands (Oatlands and Levendale communities), the Huon Valley (Dover and Cygnet). Some of the film making in Dover and Cygnet took place in early 2012. The artists worked with students in school settings as well as some of their families (e.g. Full Moon- Dover, The Two of Us -Dover, Country Life-Levendale, and Harriet's Cupcakes- Flinders Island). A number of the films were made with adult participants (e.g. Caring for Gordon, The Priest – the Huon Valley, Sing and Belonging- Flinders Island).

WORKSHOPS WITH YOUNG PEOPLE- FILM MAKING

Film making workshops commenced with get to know you activities which would engage young participants (e.g. ball and word games, improvisation, writing games, dancing, circus skills, soccer). The activities were structured to suit the ages, backgrounds and interests of the group.

“A daily ‘check in’ was used to enable young people to speak openly about how they were and what was going on for them. This progressed to discussing ideas about strengths and virtues and happiness using examples from the kid’s own experiences”.

“The first stage of the workshops was about gaining trust, finding out if the participants wanted to work on The Happiness Project goals. The artists worked to build a space where people could be creative together, generating ideas and stories. The aim was to make sure participants felt valued and that everyone was recognised as having something special to offer. Participants learnt active listening skills ... we ate and laughed together.”¹¹

Participants then moved into learning how to use Flip Cameras, being introduced to film making, developing ideas for stories, engaging in drama activities which created images of ‘happiness’ and interviewing other participants, teachers, youth workers or family members about what made them happy. Flip Cameras were used to give participants practice at shooting film footage and a practical way to engage quickly with the story telling process.

Some groups progressed quickly to making short films (e.g. the Polytechnic group at Pulse Youth Health Centre made a ‘commercial’ about happiness) while other groups worked over a series of months developing and refining their stories.

“Becoming a co-custodian of personal stories in an art making process is a profound responsibility that must be respected..... The aim is to keep the work light, fun, creative and incremental without worrying about the outcome or putting pressure on the participants so the work deepens almost without anybody noticing what they’re doing. This is not deceptive conduct- we spell out and discuss why we are here- to make art for an audience.....”¹²

¹¹ Project artist documentation – The Happiness Project Processes, Understandings, Structures, Tools... A. Frost 2011.

¹² Process and Exploring Personal Story, R. Bladel, 2011.

Within some groups the project continued as a group process whilst for others it meant creating individual stories. The young mums group at Pulse Youth Health Centre met four to five times as a group with a few breaks in between and then started working individually with the artists/film maker on their films.

"It was a natural progression from the group to telling individual stories."
(youthworker, Glenorchy)

Films were made in a variety of locations including: participant's homes, a coffee shop, outdoor settings like sports fields, rivers and city streets.

4.3 DESIGNING AND DEVELOPING THE HAPPINESS POD, HAPPINESS TREE, TOUCH SCREENS AND OVERALL LAYOUT

The activity during this part of the project involved:

- Deciding on what type of structure would be used as the mobile cinema or 'Happiness Pod' to show the films
- Developing the solar power operating system
- Designing and building the Happiness Tree (an art installation on which audience members could write their story on a leaf and clip it to the tree and/or take a story if they desired)
- Deciding and commissioning the furnishings and other associated infrastructure (e.g. bean bags, foyer, bar/entrance reception desk, touch screen stands, curtains etc).

4.4 FABRIC OF LIFE WORKSHOPS

In total 35 Fabric of Life workshops were held during the first half of 2012 at eleven locations across the State in the Huon Valley, the Midlands, Flinders Island and Glenorchy. A total of 185 individuals participated in the workshops with some participating in more than one workshop (202 participants in total). The participants were a mix of adults and children and included: young mothers (with toddlers), schools students (High school and Primary), elderly citizens and their carers (Huon Eldercare), Aboriginal young people (Karadi Aboriginal Women's Corporation), young refugees (Phoenix Centre) and rural community adults (Flinders Island, Oatlands, Huon Valley). Many groups involved multi-generational art making activity. Most of the adult participants were female but there were some men involved in the workshops on Flinders Island and in the Huon Valley).

Fabric of Life workshops involved:

- Making collages with re-used clothing
- Story telling about the memories connected with the clothing (talking and writing)
- Games using recycled materials.

4.5 FINALISING THE FILMS AND TOURING TO THE PARTICIPATING COMMUNITIES (APRIL-JUNE 2012)

This final phase of the project involved:

- Editing and collecting information for film credits and making sure community participants were happy with the films.¹³
- Organising the tour, setting up the Happiness Pod in the various locations, promotions, film showings and evaluation.
- The Project had an official launch and screening of films at Agfest in May 2012 and then toured to three other communities (Oatlands, Franklin in the Huon Valley and Glenorchy).¹⁴ During July, September and November 2012 more screenings were held over 8 days in Hobart, Glenorchy and Flinders Island.
- Information about the project was uploaded onto the Kickstart Arts website as an on-line resource centre.
- The evaluation activities have occurred throughout the life of the Project with the external evaluator coming on board at the same time as the artists were recruited. *See section 5 below for a full description of the evaluation methodology.*

¹³ On Flinders Island DVDs of the short films were distributed to people who had participated in the project. In other locations films were shown to participants for their approval before they were finalised for the screenings.

¹⁴ A second launch and season of The Happiness Project film screenings in The Happiness Pod will be held in Hobart in September 2012.

5. EVALUATION METHODOLOGY

The evaluation methodology for the Project focused on:

Project activity outcomes: have the desired target groups been engaged, have the project activities been undertaken, have the artworks been completed?

Qualitative outcomes: has the project made a difference to the skills, confidence or wellbeing of participants? Have partnerships and connections been made between individuals, groups in the communities? Has the project made a difference to how communities engage, has it fostered an awareness of the value of Community Cultural Development within these communities or influenced how young people are perceived?

The key domains for exploring outcomes were:

- **Skill development** on the part of the young people and other community members participating (e.g. development of concepts, film making skills) and skill development for the artists involved (e.g. in Community Cultural Development)
- **Health and wellbeing outcomes:** contributions of the project to changes in the health and wellbeing of the people directly involved in the project (e.g. confidence, self esteem)
- **Community Connectedness** (e.g. how does the project assist young people or other community members to feel part of their community?)
- **Formation of successful partnerships between organisations and groups** within communities
- **Sustainability** (e.g. what will live on beyond this project?)
- **Community attitudes and perceptions:** the degree to which The Happiness Project affects community attitudes and perceptions of young people, their attitudes to concepts of happiness
- Contribution to **Community Arts and Cultural Development** (e.g. lessons learnt, promotion of the value of Community Arts and Cultural Development in addressing health and wellbeing issues, building communities).

The project team used a specific template for recording details about each workshop conducted and these were uploaded once completed to a DropBox which was accessible to all project team members.

The evaluation was undertaken using a variety of tools:

- 70 face to face and phone interviews with participants and other key stakeholders (young people and other community members, artists, health workers, educators)
- Observation of project activities and events (e.g. workshops, film screenings)
- A survey of 19 students who participated in the Project at Cygnet Primary School

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- 496 audience surveys conducted at community screenings during 2012
- Online discussion among the project artists
- End of workshop surveys of young participants conducted by the Project artists or the external evaluator using tools developed by the evaluator
- A team review session conducted in June 2012.

Interview data was analysed to identify themes and participant quotations were used to demonstrate the emerging themes.

End of workshop surveys were collated by the evaluator and used to develop a series of 'mini-reports' over the 3 year period.

Agfest survey data was entered into Survey Monkey for analysis.

6. PROJECT RESULTS

6.1 ACHIEVEMENT OF OUTCOMES

The project has very successfully achieved its desired outcomes. Kickstart Arts has worked with a variety of partner organisations around the State, has provided opportunities for professional learning for the artists involved, engaged a diverse range of young people and community members and promoted their creativity, produced high quality artwork and developed and commenced touring the mobile cinema to regional communities.

Outcomes to be achieved	Results
<p>1. Partnerships and networks have been developed between regional health and education services, organisations promoting positive psychology and Kickstart Arts.</p>	<p>The project has developed a substantial network of 'partners' in each community which they have actively engaged.</p> <p>Project partners included:</p> <ul style="list-style-type: none"> • Health workers (e.g. Pulse Youth Health Centre, Oatlands Multi-Purpose Health Centre staff, Eldercare Aged Care facility at Franklin) • Community service workers (e.g. Phoenix Centre, Glenorchy City Council, Flinders Island and Huon Valley Council Youth Workers) • Education personnel (e.g. Oatlands, Dover and Flinders island District Schools, Montrose Bay Big Picture School, The Polytechnic College, Cygnet and Levendale Primary Schools). • Several partnerships were not able to be fully realised during this project due to external issues or changes of staff within the project.¹⁵ There are some 'lessons learnt' about partnerships with other organisations that will be used to inform continuing development of the organisation.
<p>2. A cadre of artists and arts workers has been developed that incorporate the psychology of happiness into their Community Arts and Cultural Development practice.</p>	<p>Having all artists working directly on the project undertake a week of professional development at the Happiness Conference in Sydney in 2010 meant that the team were 'on the same page' with access to up to date information and a broad range of tools for discussing the concept of happiness with groups.</p>

¹⁵ While the Project was to involve Cape Barren Island residents the issues within the community in relation to the school during 2011 meant that it was not possible to effectively work in Community Arts and Cultural Development on the Island at that time. In the south there was some initial work done with South East Tasmanian Aboriginal Corporation (SETAC) but, due to staffing changes and a lack of clarity about what type of artwork would be developed, this partnership did not continue.

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<p>3. Professional development has been provided for local health workers and schools about positive psychology and how it may be integrated into community cultural development activities.</p>	<p>By working alongside a broader pool of health, community service workers and educators the team actively promoted the value of Community Cultural Development (CACD) as a tool in working within communities.</p> <p>The professional development outcomes were achieved by local health and community workers and teachers being part of the process of workshops and observing CACD practice. It was not seen as appropriate for the Kickstart artists to be running formal workshops as many of these partner agency personnel also have knowledge about Positive Psychology. What the Kickstart team brought to the communities was the Community Arts and Cultural Development skills. The project demonstrated the value of story-telling as a way of engaging young people and exploring emotions and life experiences.</p>
<p>4. A diverse range of community members have been brought together in a spirit of sharing and creativity to build and reinforce local senses of identity, connectedness and self esteem.</p>	<p>The Happiness Project engaged a diverse range of community members of different age groups, cultural backgrounds and life experiences. The groups engaged included:</p> <ul style="list-style-type: none"> • Rural and urban young people of different ages • Aboriginal community members • Islander community members (Flinders Island) • Young African former refugees • Older community members (e.g. in aged care facilities, as part of an older men's group, individual community members telling their stories in film and fabric installations). <p>The films, Fabric of Life installation (fabric panels) and interpretative touch screens enabled the participants to tell stories of their lives, how their community works and what is important to them. The feedback from participants and audiences indicates that these artworks do reinforce local identity, build connection and self esteem among participants. <i>See section 6 for a detailed discussion of these outcomes.</i></p> <p>The Project has provided the opportunity for young people in particular to have a 'voice', demonstrate what is important to them and also to demonstrate their skills and capacity. Participants have clearly indicated that there were increases in confidence and self esteem arising from the Project (<i>see sections 6 and 7</i>).</p> <p>Feedback from the participants and film audiences indicates that the Project did contribute positively to strengthening community identity and pride</p>

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	within participating communities. <i>See sections 6 and 7 of the report for more detail.</i>
5. Opportunities have been created for young people to develop their capacity, confidence, skills and abilities in the creative arts and become active contributors to the cultural life of their communities.	<p>Young people involved in the Project have provided considerable feedback to show that they have developed their capacity, confidence skills and abilities in the creative arts.</p> <p>Participants said they are now more confident in sharing their ideas, have better relationship building skills, are better able to express themselves and know more about working as part of a team.</p> <p>Many have improved their writing skills and are more interested in writing, acting or being part of a creative arts community.</p> <p>Audience feedback from the community screenings of the films also indicates that community members are proud of the artwork produced by their young people and recognise them as contributors to the community cultural life. <i>See sections 6 and 7 of the report for further detail.</i></p>
<p>6. Quality, innovative new artistic work has been created by young people in the chosen communities (including a midland farming community, urban refugee community, coastal community, Bass Strait Island community).</p> <p>7. 25 short films and other installations and art works have been developed.</p>	<p>The artistic work created to date by young people has included:</p> <ul style="list-style-type: none"> • A writing and performance piece by nine young people in Oatlands 2010 (theatre and poetry) • 37 short films made across the 5 participating communities¹⁶ • 35 fabric panels which comprise ‘The Fabric of Life’ installation. The panels are mounted inside the Happiness Pod (Mobile cinema). <p>All of these were new artworks and the communities were very diverse (e.g. rural and urban, culturally diverse, different age groups).</p>
8. These films, installations and art works have been exhibited and shown across target communities, and toured to 3 other Tasmanian communities and AGFEST in May 2012.	The Happiness Pod, films, Fabric of Life panels and the Happiness Tree were taken to Agfest in May 2012. All artworks were then taken to three participating communities of Oatlands, Glenorchy and Huon Valley (Franklin) in the weeks following AGFEST with a further roll out of the tour later in 2012 (Hobart, Glenorchy and Flinders Island). ¹⁷
9. 4 small transportable structures have been built using re-purposed materials and alternate energy sources to exhibit /show and tour the new artistic work. ¹⁸	The project team assessed all the likely options for constructing the mobile eco-cinema (known as the Happiness Pod) including: building the cinema from scratch and purchasing a pre-fabricated

¹⁶ Note: This figure incorporates the 11 ‘Rush of Blood Films’ which form the digital quilt and was created through funding from the Australia Council One Year Grant and funding from Arts Tasmania.

¹⁷ The showing of the films on Flinders Island in July 2012 was funded through the Healthy Islands Project- a project of the Medicare Local. The Lions Club and Local Council were also active participants in this screening.

¹⁸ During 2011 a variation of the grant deed with the Australia Council was agreed to enable one mobile cinema structure to be built which would tour instead of having four separate ‘Pods’.

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<p>10. The artwork and transportable structures have been installed as cultural tourism attractions and resources in the participating communities.</p>	<p>structure that could be easily dismantled and transported on a truck from community to community.</p> <p>The most appropriate option in terms of weight, durability and ease of transportation was found to be a geodesic dome which was manufactured in Sydney and then assembled in Tasmania.</p> <p>A dome was designed as a model in collaboration with the Montrose Bay Big Picture School.</p> <p>As noted earlier it was found to be more appropriate to invest in one mobile cinema which could seat up to 40 people rather than four cinemas as originally planned. Rather than the cinema remaining in a particular community the Happiness Pod will continue to tour to different communities as part of an ongoing program.</p>
<p>11. An online space/website has been created that disseminates information about the project.</p>	<p>The content for the online space has been created and is currently being prepared for uploading onto the Kickstart Arts website.</p>
<p>12. A contribution has been made to the body of knowledge about Community Cultural Development (CACD) practice and the nature of happiness in Tasmania.</p>	<p>The Happiness Project team has identified a series of 'lessons learnt' about CACD practice and how to work with the concept of happiness in a CACD context. These 'learnings' will be shared through the evaluation report for the project.</p>
<p>13. Community attitudes towards attitudes and perceptions of young people have been influenced by the project.</p>	<p>The evaluation results indicate that the Happiness Project has influenced some community members' perceptions of young people. It has done this through highlighting the skills and creativity of young people involved in the project.</p> <p>Community members who attended the film screenings during May 2012 have said that they are proud of the achievements of their young people and are impressed by the artwork produced.</p> <p>To date the films have been shown to a limited audience, many of whom were involved in the project or knew someone who was involved, so it is not possible to identify how broadly community attitudes maybe affected by the project.</p> <p>The film made in conjunction with the Phoenix Centre which engaged young members of the African refugee community (Do You Wanna Dance) will be shown as part of other events in Tasmania which celebrate the achievements of young refugees.</p>

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	<p>A mention was made of the project and the Levendale community films in particular in State Parliament in May 2012.</p>
<p>14. A momentum of work in relation to positive psychology and happiness in local communities has been created that will be continued after this project has been completed.</p>	<p>The Project has generated some momentum around Positive Psychology by making artwork that is publicly presented to audiences. The films and Fabric of Life Panels tell intimate stories of people's lives in a way which is very accessible to audiences. The audience feedback indicates that these artworks make those who view them think about their own lives and what is important to them. <i>See section 7 of the report.</i></p> <p>There is evidence that communities want to continue this momentum (e.g. a number of requests for Kickstart to work with them again, an individual on Flinders Island writing a funding application to bring the whole Happiness Project show to Flinders Island, ongoing relationships with Pulse Youth Health Centre, schools asking for ongoing involvement with Kickstart Arts).</p>
<p>15. Opportunities and approaches that may improve future projects in the arts, cultural and community development industry sectors have been identified through the learnings from the Happiness Project.</p>	<p>The Kickstart Arts team has identified a number of 'learnings' (see section 10 of this report) which can be shared with others in the sector and used by the organisation itself to improve future projects.</p>
<p>16. Other benefits arising from the project in terms of community engagement, relationship building, partnership development, economic, cultural or social development have been identified and included in the final evaluation report.</p>	<p>The independent evaluator commenced work on the project in 2010 alongside the artists. The evaluation had identified other benefits arising from the project including:</p> <ul style="list-style-type: none"> • a high level of community engagement (over 2000 direct participants in making art and viewing the artworks) • numerous partnerships with health, education, Aboriginal organisations and youthwork agencies • it has highlighted the value of schools in small rural communities as a focal point for the community (e.g. Levendale and Flinders Island films) • it has directly employed 19 artists and arts workers during a 3 year period • some installations of artwork (e.g. digital touch screen to be installed at the Flinders Island airport) will continue to make a contribution to the cultural life of the community into the future.

6.2 KEY PERFORMANCE INDICATORS

The key performance indicators for the Project have been achieved.

Performance Indicators	Progress
Number of artists and arts workers engaged in the project	In total there were 19 artists and arts workers engaged in the project.
Number of participants in the program	In total there have been 3493 participants engaged in the Happiness Project through workshops, events and screenings. <i>See attachment 1- no. of participants in Happiness Project 2010/2012.</i>
Number of new works and pods created as part of the project	<p>Oatlands: one theatre piece, one poem created and performed to the whole school community.¹⁹</p> <p>Glenorchy: 9 films Oatlands: 3 films Levendale: 2 films The Huon Valley (Cygnet and Dover): 6 films Flinders Island: 17 films²⁰</p> <p>The Happiness Pod: A transportable, solar powered mobile cinema was developed for the Project. The cinema seats up to 40 people at a time. Attached to The Happiness Pod is the Foyer (another transportable structure).</p> <p>The Happiness Tree: an interactive installation which encourages audience members to write a statement about happiness and place it on the tree. More than 500 comments were placed on the Happiness Tree during the community screenings.²¹</p> <p>The Fabric of Life: 35 fabric panels made from recycled clothing in each of the participating communities. Participants were asked to bring along pieces of clothing which had special significance to them and these were used to create the panels. The process of making the Fabric of Life was interpreted via a touch screen resource which travels with the films and is available to audiences in the Happiness Pod.</p>

¹⁹ This work was undertaken to build trust and relationships within this community in order to 'set the scene' for work to be undertaken in 2011.

²⁰ This figure incorporates the 11 short films which make up the 'Rush of Blood' digital quilt.

²¹ The number of comments placed on the Happiness Tree was more than this in total as some audience members took comments home as well as adding their own thoughts.

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<p>Audience numbers viewing the creative outputs of the project</p>	<p>In total an audience of 2510 has viewed the Happiness Project films and other artworks up until the end of 2012. This audience was made up of:</p> <p>2010 Oatlands: theatre and poem developed by the workshop group of 9 students in late 2010 was viewed by the broader school community at the end of this series of workshops. The audience for this show was approximately 100 people.</p> <p>2011 Preliminary screening of artworks Flinders Island: 65</p> <p>2012 Agfest: 500 Oatlands: 150 Franklin (Huon Valley): 223 Glenorchy: 200 Hobart (Salamanca Place) : 720 Flinders Island: 139 The Works Festival: 400</p>
<p>Demonstrable impact upon participating youth- building connections, capacity, confidence, uptake of other services, social capital, re-engagement with formal education</p>	<p>There have been demonstrable impacts on the young people participating in the project. These include: increased confidence, increased sense of social connection, specific skills in drama, writing, performance and interest in the arts as a possible future career path.</p> <p>For the adults participating in the Project the experience has been interesting, enjoyable and stimulating.</p> <p><i>See section 6 of this report for more detail.</i></p>
<p>Dissemination of information on the project(s) and final evaluation in appropriate formats</p>	<p>Dissemination of information about the Project has continued throughout the project by way of:</p> <ul style="list-style-type: none"> • Artists working alongside health, community workers and educators within the target communities; • Information about the project being uploaded onto the Kickstart Arts website at regular intervals. <p>Once filmmaking was completed the films were shown to the target audiences. The final evaluation report will be sent to the</p>

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	funding bodies as well as other relevant stakeholders.
Partnerships have been developed with State agencies and other Government Departments and NGOs for the purposes of sustainable continuation of Kickstart Arts work in communities.	<p>The partnerships developed by Kickstart Arts with health agencies, Councils, Aboriginal organisations and educators will enable them to do further work in these communities in the future.</p> <p>The organisations which contributed to the evaluation have indicated that they would work with Kickstart Arts again in the future if an opportunity arose to do so. Some have also made suggestions for improving future partnership outcomes.²²</p> <p>The Happiness Project enabled Kickstart Arts to further develop these relationships by resourcing it to work on a broader scale across more communities and in more depth than has been possible in the past due to resource restraints.</p> <p>Recently Kickstart Arts staff have been invited to return to Flinders Island to show artwork as part of a 'Winter Blues' event which is addressing the occurrence of depression among community members over the winter months.</p>

²²See section 7 of the report.

6.3 OUTCOMES: THE FILM MAKING PROCESS

6.3.1 Young people

The evaluation data indicates that for young people participating in the Project there have been some significant outcomes including:

- being interested, engaged, excited and having fun
- increases in self esteem and confidence, particularly in speaking and performing
- increased sense of belonging to a team, community and new or strengthened friendships
- improved relationship building skills
- the opportunity to be creative and to be viewed as a creative person
- being able to explore the concept of happiness
- further development of writing skills
- greater capacity to express feelings
- feeling proud and special
- feeling more optimistic
- greater interest in and knowledge of arts career possibilities
- film making and film literacy skills
- physical skills (e.g. circus skills).

Interest, engagement, excitement and having fun

"The project meant everything to me.. learning about everyone's opinions and stuff"(student Glenorchy)

"It's the most fun I have had in a long time" (young woman Glenorchy)

"It ended pretty good and it was fun" (young boy, Cygnet)

For some students the project made them want to come to school:

"it gives you something to look forward to when you're coming to school in the morning ..." (participant Oatlands)

"It engaged a lot of the kids and was cleverly done I think" (parent, Flinders Island)

Some young people were pleasantly surprised by the experience:

"I thought it was going to be stupid when it started but then I thought about it more and it was good .." (participant, Oatlands)

"Making films is hard.. and it's a lot of fun" (young woman, Dover)

"It was interesting" (participant, Flinders Island)

"This workshop really interested me" (participant Oatlands)

For one participant in a Glenorchy film making group this was one of the few things he has ever fully participated in according to his teachers. The film making project appealed to him because it was practical and he liked working with the male artists on the Project. For another student:

"The Project helped him to stay at school" (teacher).

Some students were habitually absent from school but were keen enough to attend on the days these workshops were held:

*"I normally take Fridays offbut I'll work around it so I can perform in the show".
(student Oatlands)*

"For our child it has made him more independent I think, he has engaged with school more as result of the film making project" (parent Flinders Island)

"My child loved showing the film maker his favourite spot and talking about his favourite things.. he was bored at school before the film making so it was very good for him. He enjoyed learning to use the camera and was proud of the film, glad he did it." (parent, Flinders Island)

Teachers and parents commented on the value of the Project in terms of helping young people to think about future life options:

"This project has opened up horizons for our students" (teacher).

Increases in confidence, self esteem and trust

The project did lead to increases in confidence, self esteem and trust on the part of participating young people.

"I learnt how to talk to people better." (Polytechnic student)

"I am a bit more open with everyone now." (young woman, Glenorchy)

"the Project gave everybody the opportunity to have a voice" (School Principal)

"We done awesome, it was awesome" (participant Oatlands 2010)

"I have never been prouder of a group of people." (School Principal)

"My daughter is usually very shy but she was very confident in the film and it is touching as it showed their inner selves."

At Oatlands at the completion of the 2010 workshops the combination of skills development, team building and then performance in front of the rest of the school meant that there was a public celebration of these students and their skills. Three out of five students who completed the evaluation component for these workshops said they

were more confident following the workshops and they had noticed positive changes in themselves and others around them in the group:

"Yeah I am a lot more confident, like we were afraid to stand up and say a poem in front of our class and the older students, but we did it, and it's like worked on our communication skills a lot more....."

Other comments from participants of workshops included:

"I am able to speak out a bit more in front of a group and say what I mean." (young woman Glenorchy)

"It shows what you can really do by trying"

"I was scared of other people and now I am not"

"I was scared of performing, now I am happy that people won't laugh at me- I am happy now"

"I saw change about X – she seems to become more comfortable with herself.... She never really had an interest in drama, but now she's decided she wants to be part of next year's production." (teacher)

"I feel more comfortable in myself when I'm on stage and that, I don't feel as nervous"(student Oatlands)

"I am not as shy anymore."(participant Huon Valley)

"I have built up confidence and started believing in myself." (young woman, Glenorchy)

"I got over my fear of talking on the camera.. am proud of myself for that." (Polytechnic student)

"I have built up the confidence to be truthful about myself" (young woman, Glenorchy)

"I feel heaps more confident about myself." (young woman, Glenorchy)

"I am more outgoing.. the project has really helped me." (young woman, Glenorchy)

"I have learnt how to go up to someone I don't know at school and talk to them... now I will have more friends and that is good." (young woman, Glenorchy)

"I didn't think we could make a film in a day but we did..." (young man, Dover)

"I'm not scared to talk anymore" (student Cygnet)

"I learnt how to be interviewed and not to be shy" (student Levendale)

"I thought I was going to fail but I got through it" (young man, Glenorchy)

*"I was never able to talk to people comfortably- couldn't talk to anyone but my family and close friends but now I can talk to random people... it feels really good."
(young man, Glenorchy)*

A survey of participating students at Cygnet Primary School indicated that 73.7% of students thought they now had more confidence in speaking or sharing their ideas as a result of the Project.

All six of the younger students involved in the Project on Flinders Island said they were more confident in speaking and sharing their ideas and more confident performing in front of others.

6 out of 7 students surveyed at Levendale Primary School said they were now more confident in speaking and sharing their ideas.

Teachers commented that students involved had gained confidence from the Project:

"X was such a shy boy but through writing and acting he has really come out of himself."

"The students involved gained more confidence and also got drama and acting skills from the project."

"The children were really coming out of their shells and growing in confidence."

"Students who are often silent in group sessions did participate during the Happiness Project workshops."

All seven participants in one school group said they felt more confident in performing and talking in front of others in groups of this size by the end of the project.

Family members also noticed some changes in their children and grandchildren:

*"I think my grandson has gained a little bit of self esteem from the project. He thoroughly enjoyed it and he seemed to be a bit more confident by the end..."
(grandparent)*

*"Our son doesn't like school so it was amazing that he chose to do this project... the facilitator made him feel comfortable and his confidence has increased as a result."
(parent, Flinders Island)*

Building relationships, interpersonal skills and teamwork

One of the important aspects of the work undertaken in the Project was in building relationships:

"My favourite thing about the Project was getting to know everyone better"
(participant Glenorchy)

"On week two there is more positive relationship between artists and participants and participants with each other" (facilitator)

"Finding out more about each other"(participant Huon Valley)

"I have new friends who could help me out when I get in trouble" (participant Glenorchy)

"You got to know more about everyone involved" (participant Oatlands)

For some participants the Project meant a chance to reflect on relationships:

"This project has changed my relationship with my brother... realising I always looked at things he did as really boring or weird but it's what makes him happy."(student Glenorchy)

Others learnt interpersonal skills like managing anger or impatience and how to communicate non-verbally:

"It makes it a lot easier to control your temper, coz sometimes someone would do something and it would distract the whole class but you learn to hold your temper away from it..."

"I learnt a lot of patience, before I was very impatient, if things did not happen quickly enough I'd get pissed off, but being in the project gave me more patience to wait for things and not to expect things to happen so fast"

"You don't have to talk to communicate.....you know you can just use eye contact"

Facilitators and youth workers observed young people being more aware of each other's feelings:

"They seemed to mature during the film making process.. they became more responsible and more aware of each other's feelings..." (youth worker)

"We used to bicker and push each other too far... now we can have a joke and it does not happen, we have learnt how far to take things with different people" (young man Glenorchy)

Some students recognised the value of reciprocity in relationships:

"If you learn to be nice to people then they'll be nice to you in return"

"I noticed how touched they were by each other's comments when we were doing an exercise in giving each other compliments." (facilitator)

Others valued the opportunity to learn more about how to work well with other people:

"I learned how to respect other people and to respect yourself" (student Glenorchy)

"I learned how to cooperate with people" (student Oatlands)

"it's easier to work together" (student Cygnet)

"Getting all my friends together to make something productive, for me it is a really important part of being happy, we laughed a lot.." (young woman Dover)

"It is better working with people" (student Flinders Island)

"There wasn't much arguing and everyone cooperated... I liked the fact that everyone was good and cooperating with our leaders" (student Cygnet)

"We put a lot of effort in and pulled together as a team." (young man Glenorchy)

Teachers noted some students who had been exhibiting behavioural issues in the class group were *"really well behaved"* during this project. Some students said that they had noticed changes as well:

"I learnt how to be still."

"Our behavior has changed... it's calmed a lot of us down, even X it calmed him down too... he is not as full on as he was last year, he's a lot calmer.."

Opportunities for challenging personal limits and boundaries and telling your story

Young people involved in the Project really enjoyed being able to be creative and to tell their story, have those stories listened to and seeing them portrayed on a big screen:

"Well I got to tell everybody what it's like to be in foster care. That was really important, I've been wanting to do that for a while." (student Glenorchy)

"There are so many people out there that judge you, especially being a young mum. It will help people realise that being a young mum isn't bad, that we don't neglect our children just because we are young mums..." (young mother, Glenorchy)

"For me it's about making something, a timeline to be there for the future..." (young mother, Glenorchy)

"A great way of learning new skills and stepping outside of your comfort zone" (participant Glenorchy)

"Pushing myself to the limits, trying new things.... We've never done a play.... we've never had to like make everything so real, make it like it's really right in front of us... It was different... Yeah I really enjoyed it a lot" (student Oatlands)

"The films offer a snapshot in time, a good record of our community." (community member Flinders Island)

"It pushes the edges a bit which is good." (parent Flinders Island)

The opportunity to explore the concept of 'happiness' and finding out what makes them and others 'happy'

Many young people involved in the Project had never really thought about the concept of happiness before being involved in the Project:

"I hadn't ever thought about what makes me happy. I'd always think about the negative side.. it made me realize that there are things that make me happy and I just don't take them as seriously as I should. I take these parts of my life more seriously now and are doing them more." (student Glenorchy)

There were some significant insights for those who did think about it as part of the creative exploration process:

"You don't have to pretend to be someone when you can be yourself" (student Cygnet)

"It was good to talk about different stuff and happiness, what makes you happy and what doesn't. It just lets all your feelings come out. It's never happened before and I feel better because of it" (student Glenorchy)

"It has changed my perspective... I used to think that money made you happy." (young woman, Glenorchy)

"Happiness is about positive thinking and having a go at stuff..." (participant Flinders Island)

"It made me think about being a mum, the gains and the losses... made me realize the good things about being a mum.. given me a new view of my life.. that there are positives and a future" (young mother)

"I learnt to be happy as often as possible... don't always think about yourself" (student Cygnet)

"I used to think that making yourself sick and skinny made you beautiful but now I know that it is what is inside that counts" (young woman, Glenorchy)

"Yeah it doesn't take a lot to be happy you just have fun and learn at the same time" (Oatlands)

"I was always looking for more... revisiting my own past has opened my eyes.." (young mother)

"I learnt that you don't have to be pretty to be happy" (student, Cygnet)

"This maybe the most powerful workshop I have ever facilitated. I feel as though was have made real and lasting change around this struggle about body image" (facilitator)

"There are lots of different ways to be happy" (student, Cygnet)

"I reflected on the importance of giving the process time. ... the participants' reactions to seeing themselves on film the first time.... We needed to take the time to explore perceptions of self and what being happy with yourself might mean..." (facilitator)

The survey of Cygnet Primary school students who participated in the Project indicated that 68.4% thought that they now know more about what makes people happy and feeling good.²³

All seven participants surveyed at Levendale Primary school said that they now know more about what makes people happy and feeling good.

Writing skills

An outcome of the project was that many young people began to write more extensively than they had in the past, began to feel more confident in writing and developed some specific skills in relation to writing for film scripts:

"Really liked writing those short stories at the beginning of the day to get the ideas flowing.." (participant Dover)

"I used to keep a journal when I was younger... but then we were here every week for a couple of hours- once I found the words I could not stop writing" (young woman Glenorchy)

"I used to find it difficult to write but we learnt different styles of writing and better ways of putting what we want to say out to the community" (young man Glenorchy)

"You have got to take in ideas, it's gotta have basic parts and unusual parts" (student Cygnet)

"My writing has improved- the way the words flow on paper, the flow and it makes sense" (young mother)

"A better idea of how to turn memories and ideas and future wise into scenes" (participant Oatlands)

"Improved my English skills I think" (young man Glenorchy)

²³ 19 students who participated in film making were surveyed by the external evaluator of the project.

"I learnt that there is a bit of trial and error, for example you can write rap that does not have to be about lots of swear words....."(young man Glenorchy)

*"Within the group there was a lot of creativity, they bounced ideas off each other and then all went off and did their own thinking and writing between sessions.."
(youthworker)*

"Writing it all down first and then visualising....." (participant Oatlands)

Health literacy skills

The growth in confidence, inter-personal and writing skills identified by many participants may enable them to more confidently seek out information to address their health needs or to gain support in the future. In some instances in workshops health issues were specifically discussed (e.g. body image) and participants were provided with information about sources of further health information and support.

Expressing feelings

Another important outcome for the young participants of the workshops was having an opportunity in a 'safe' space to express their feelings. The Project helped to 'normalise' showing feelings:

"To tell people. To let them know it's good, it makes you feel happy and good inside instead of keeping your feelings inside, it comes out and feels better, a weight off your shoulders." (student Glenorchy)

"It meant that I got to express myself" (young woman Glenorchy)

"Having other people listen and reading out what I had written to other people made me feel more confident" (young mother)

*"It feels good to show the world who you really are and show people we are happy"
(young woman Glenorchy)*

"I learned how to express my creative ideas..." (participant Flinders Island)

"I think the project has made it OK to talk about feelings for this group of students. What the Happiness Project had done is given them an opportunity to create something, to express their feelings and to develop relationships. It has led to change on an individual level for these students". (teacher)

"Through writing for the project I learnt a lot about emotion... I was really pleased with the end result" (young mother)

"I've never talked about how I feel about these things, its brought up a new feeling inside of me and it feels really good" (male participant)

"I think the project was more valuable than they (participants) expected it to be. .. I don't think they expected the depth of reflection that came from it" (youthworker)

Feeling proud and special

The Project provided a chance for groups of young people to make something they are proud of and to feel special. They often felt special because they had been 'chosen' or had chosen to be part of the Project.

"I'm more happy. I've done the film and it's out there. I am really proud of my idea. Making the film has made me a happier person... making the film changed me because I can actually stand in front of a camera and talk" (young woman Glenorchy)

"I feel really special now" (young woman Glenorchy)

"I feel important" (young woman Cygnet)

"That I made a movie I feel proud of myself" (young woman Glenorchy)

"I am proud of my children – it is their story" (young mother)

"I got to be a star- I can do hard things" (young female participant)

"I am proud to be Aboriginal, it's good to show people that you are proud. The film might help other people to be proud of their culture, Aboriginal and other people too" (young woman Glenorchy)

"We were really proud of our daughter... had no idea she was doing this at school so it was a real surprise.. we are really impressed." (parent)

The students who participated in the early Oatlands workshops reflected that it was a 'once in a lifetime opportunity' to be part of this project. They felt special and privileged to have been part of this Project. Students also valued being part of a larger project which is occurring across several communities in Tasmania:

"It feels good to have a role in such a big project that has been funded from different people, it feels good that other people care about young kids and giving them a chance to be happy."

"I feel lucky that I had the opportunity to be able to do this, because it could have been anyone else in the school....."

Feeling more optimistic and creative

For some participants the Project has had a catalyst role in helping them to think more about their lives and what they want for the future. This has resulted in a more optimistic approach:

"I can now see that there is light at the end of a black hole- I can see that today maybe crappy but tomorrow the sun will be shining... " (young woman Glenorchy)

"I've become more creative and enthusiastic" (participant Flinders Island)

"I felt more open to things and ideas and the experiences" (student Levendale)

Arts/drama skills/ Understanding of arts and future arts career paths

The Project did enable some participants to think about whether the arts could be a potential future career path for them. It did so by providing an opportunity to learn specific skills, to see first-hand how films are made and to act in the films:

"I learnt how to write up a script and how to story board" (Polytechnic student)

"I like acting a little more more confidence" (student Cygnet)

"Learned the basic process of movie making"(participant Oatlands)

"I know more about what I want to do." (participant Oatlands)

"I learned different ways of creating films, documentation and different styles of editing to make a film that has impact..."(Polytechnic student)

"It was pretty important to me, what I want to actually be is sort of like an artist.. and doing a mixture between these films and drawings and stuff...helps me move closer to that goal" (Polytechnic student)

"It's not easy and it takes time.... A lot of work... lots of people get to make the story" (student Cygnet)

"Now I think more about meaning within films and DVDs... (I have) the passion to do photography and the realisation that you can do the things that you want to do.." (young mother)

"I want to have a career in acting and singing.." (young woman Glenorchy)

"I learnt that I have choices about what to do with my life.." (young man Glenorchy)

"It opened your eyes to different things.... To the other part of circus, we are used to circus with clowns but human circus, circus with balances and motions and scenesit's a lot more different to clowns and hire wire acts"(participant Oatlands)

"I learned how to write a script, how to use a camera...."(young woman Glenorchy)

"I feel like an actor..." (young woman Glenorchy)

"I liked acting in the film" (young woman, Dover)

One participant has since bought a microphone and set up a small studio where he is making his own beats and recording his own lyrics. The participant commented that *"this would never have happened if it wasn't for that project, I didn't think it was a real thing until then."*

Increases in physical skills

For the participants who were involved in learning some physical theatre and circus skills as part of the workshops there were observed improvements in their physical skills:

"a very large improvement in acro-balance skills from last week"

"participants were more able to manipulate their bodies with more precision ..."(facilitator observations)

Film making and film literacy skills

One of the aims of the Project was to give young people a chance to develop some film making and film literacy skills. The Project did achieve this with many young people commenting that they were now more aware of the messages contained in films that they watch and were more conscious of how the story was put together or the filming:

"I learnt about what happens in making a film, learning the basics of it.... Writing up a story, planning it out and then making it" (young man, Dover)

"How to use angles and use a camera properly... also seeing what goes on behind the camera" (student Levendale)

"For our family it was great to learn about the process of film making. My son learnt that films are not made in sequence for example and that you need a lot of footage for a film that only runs for a few minutes" (parent Flinders Island)

"I learnt how to use the camera for filming" (student Levendale)

"I learnt how to use the zoom more. At the filming I was really able to shine and show my skills" (young man Glenorchy)

Four out of seven in the Polytechnic workshop group said they now think more about the meaning or messages embedded in a film, DVD or video.

"I see things differently on TV now, like an ad would be really boring if it was just one camera angle."

Some students has already been writing before this Project but the Happiness Project provided a focus, a chance to build upon these skills in a tangible, practical way.

"This is stuff I have written over the years and if there's anyone that had any use for it it would be you guys...."

6.3.2 Outcomes for adult participants

For most of the adult participants of the Happiness Project the experience was interesting and a chance to do something different to their usual lives.

"It was an exciting project to be involved in..."

They got involved because of their children, grandchildren, involvement in a local community group or because they knew one of the people connected to the film project.

"My grandson came home from school talking about how we were going to make this film.... I really enjoyed it.. it was a bit nerve wracking but different..."

"My son nominated the idea for the film at school... there was a bit of input from the artists/filmmaker but it was a bit of a team effort...it was something a bit different I guess... your are not involved in making a film every day...."

Some parents were initially not engaged by the Project but once involved found it to be very useful and rewarding:

"initially I thought it as a wank project but I have to say it was more real than I expected." (community member Flinders Island)

The adult participants interviewed by the evaluator said they had fun making the film.

"We enjoyed talking together about the film and the filming was a really good day..."

"I spoke to our residents after the filming and they said they all enjoyed the experience very much, particularly the happy memories it had brought to the surface for reflection.." (staff member aged care facility)

The process of filming seemed to be smooth and well organised and the result professional:

"The process was not at all arduous, it was easy to be involved and the film maker was very professional and sensitive in their approach"

"The editing and the camera work were superb."

Some were surprised and moved when they got to see the finished film on a big screen at the community screenings:

"It was great... it made me cry which surprised me...."

"My film was awesome"

"Two men I have seen since from our town said they cried when watching the film which really surprised me....it was such a short film I didn't think it would have that sort of impact and given that it was telling a story that they already knew."

Many seemed to enjoy showing other people aspects of their lives:

"nice to share things we like to do with other people."

As for the young people involved in the Project being involved in the film made some older people feel 'special' as well:

"I feel the experience was very good for the self esteem of the participants as it made them feel very special.. when the films were shown here they really shined.. they were grinning from ear to ear and as pleased as punch with themselves..." (health worker)

Some of the adults interviewed were disappointed that the films have not been shown in their own local communities (Dover, Levendale, Cygnet), that they are not yet on the Internet for a wider audience to access or that copies were not yet available for them to share with friends and family interstate and overseas²⁴. Quite a few expressed an interest in seeing the other films made in other communities as not all were able to attend the first round of screenings held in May 2012.

The parents and other community members involved in the films who were interviewed for the evaluation were very pleased with the result.

"It was fantastic for my child"

Some indicated that it had given them more information about their town, residents of the area.

"I never knew the history of Gordon ('Caring for Gordon', Huon Valley) even though I see him around the town...."

"I found out a bit more about the town which was interesting...."

"I learnt about the shared interests between some of the students of the school that I had not realised before."

²⁴ Copies of films will be available in August 2012. Reformatting is required to enable the films to be made available in DVD format.

6.3.3 Outcomes for service providers and partner agencies

The evaluation feedback from service providers and partners highlighted the value they saw in the Project for their clients and their own organisation:

“The project has been a positive one for our organisation. We would certainly partner with Kickstart Arts again to work on another project. There are a few things we would change next time but on the whole given that we had never done this before it worked really well.” (youthworker,)

“I think it was great for our community to be part of something ‘big’ and the concept of the Happiness Project is really great, the work that was done with young people and older people was heartfelt and it made a nice connection between generations...” (healthworker)

“It was wonderful we had the opportunity to participate in the Happiness Project and we would certainly be delighted to be involved in any forthcoming projects.” (health worker)

“The young people we work with were excited to see their finished film on the big screen. One of them said it was ‘the best night of his life. The participants we were working with were chosen for this project because they were all having fairly major behavioural issues at school, some were definitely on the verge of being expelled ...the physical circus activity really helped to engage them. Being involved in the group made them feel special, they gained a bit of status with other kids at school from being involved. It meant that they had something special for themselves and they enjoyed having a relationship with the artists as other adults who value them. They got a lot out of the project. The project was a catalyst for development ... and although there were many other things that contributed to the changes that have happened for this group of young people The Happiness Project was significant”. (youth worker)

The feedback from schools about the outcomes for participants was very positive. Schools reported:

- The value of being able to provide this creative opportunity for students
- A positive impact on the confidence of students
- Greater engagement of students, particularly those who are not always fully engaged in school work
- Some students who are often absent came to school when project workshops were held.

While it took a while for some schools to understand what the project was about and there were some issues about the organisation of workshop activities and timetabling²⁵

²⁵ See discussion in section 8 of the report.

all of the participating schools provided positive feedback about the outcomes for participants:

"The school was a bit dubious about the project at the start but it has turned out to be good."

"We would not hesitate to be involved in a project with Kickstart Arts again – it has been marvellous for our students and school."

"I think there was a lot in it for our kids, they grew in confidence in handling technology and the involvement with the community was very positive."

"We now have a much better understanding of the Happiness Project – are more comfortable (and enthusiastic) about being involved."

"The project has had a huge impact on the lives of a group of our students."

"The benefits for our school are too many to list... we need more people to do this kind of work with kids who have confidence problems."

"It gave a selected group of students the chance to feel special and to have a positive experience."

Teachers commented that one aspect of the project that made it work well was that *"project leaders valued the students and their skills and allowed the students to 'lead' the project "*. The project was valuable as it gave students the experience of *"being part of something from start to finish."*

6.3.4 Outcomes for Kickstart artists

The Happiness Conference

In May 2010 the Kickstart Arts ‘Happiness Project’ team of artists went to the Happiness Conference in Sydney. All artists involved in the Happiness Project attended the Happiness Conference in Sydney in 2010. Prior to the conference the artists had held workshop to begin discussions about the project and begin the team building process. After returning from the conference a core group met 5-6 times of an evening to discuss readings of texts sourced through the conference.

The artists completed a pre-conference survey devised by the evaluator to identify their current level of knowledge about positive psychology and what they wanted to get from attending the conference. The survey results indicated that most artists had some knowledge of Positive Psychology theory and research prior to the conference. The goals for attending the conference included:

1. Professional learning and inspiration (e.g. facilitation techniques, workshop tools, broadening their understanding of Positive Psychology, learning how to apply theory in practice, understanding of current research, better understanding of others)
2. Personal learning (e.g. identifying patterns of behaviour in myself, new ways of thinking, consolidation of personal attitudes)
3. Team building (e.g. strengthening the bonds within the Happiness Kickstart group, better ways to work with others).

The feedback from those participating indicated that the conference provided:

- a wealth of inspirational input in relation to Positive Psychology which will be useful in the Happiness Project
- a positive team building experience for the artists in the Happiness Team (the artists got to know each other well, and ‘bonded’ as a cohesive team)
- an impetus for continued personal work and change for many within the team.

Attending the conference as a group meant that the artists had others with which to reflect upon the days ‘learnings’ and this strengthened the overall experience.

“It would be an entirely different experience if you went to the conference on your own”

Comments about the experience of attending the conference included:

“It was a blow-out”

“I feel so energised by the experience – my heart is about to jump out of my throat”

"The connection to this group was very special to me..."

"I enjoyed sharing views and thinking about where I am myself on this stuff"

"I was exhausted afterwards Did lots of thinking and planning before the conference so I could get the most out of it"

"I absorbed so much something in my brain has cracked!"

For some of the participating artists this was a pivotal moment in the way they think about their art practice:

"I have never been able to articulate what I am on about in my work as I can at this moment"

"I think it helped me see people more clearly and to speak from my truth"

"It was important to me that the artists in this project are on the same page, that we did this process together.. I personally am not going to be the same anymore... I feel now that our hearts are all in the one place .. we have a lot of different viewpoints but are all open... we were also exposed to lots of different viewpoints and it introduced us to a lot of new concepts"

"This is the first time I have walked away from a conference with things that I can use .. I feel confident and quite relaxed about the project"

"It was a life changing conference."

Specific tools/ideas and concepts gained from the conference

Many of the artists found the experience to be personally and professionally useful. Specific tools for reflecting on the theme of happiness were gained including:

"I jotted down some practical tools that I could use in my part of the project"

"Some sessions gave me tools to think with"

"We often work with people to understand that point in themselves (e.g. when raw emotion/anger/sadness/hurt picks up people) and then transform it into art so I got a lot out of the conference"

"The conference was a good start to the Happiness project- think it will help open doors for me to the other things that I want to do"

"Learnt some ways to get energy moving in a group, creating a group atmosphere, a safe space."

"It made me think about ways of working with young people to bring out their stories – how to address their issues without these being the 'front story'"

"The idea of 'pitching an idea'- exercise in teaching us how to 'pitch' and seeing other people 'pitch' and having it critiqued was helpful to me."

"The idea that when you give warmth and kindness to people it stays inside them so they can access it later in life... I was also thinking about the responsibilities we have in exiting communities appropriately"

"What can I do to make others look good rather than what can I do to look good."

"It made me consider how deeply we connect with communities about their pain when we work in a community as an artist"

"It helped me think about ways of 'opening up' participation in our project."

The Conference also provided reference points for the artists to follow up further reading materials. Following the debriefing session the artists also brainstormed a set of ideas to guide the Happiness Project:

"The Project is not about a teacher model- it will not be the artists making the art work but will be about genuine participation by communities."

"Artists will be learning about each communities and how people view their sense of place."

"Community control is important – it's their story, we want them to own their story."

"Artists will act as facilitators and conduits for these stories."

"The Pods will be innovative art spaces."

"The online space will allow Kickstart Arts to add 'happiness content' and make it available online."

"Project facilitators will be learning from each other."

"Our role is to draw out stories and help people to tell them."

"Technology will help us to share stories."

Learning from working in communities

The artists involved in the Happiness Project gained a variety of skills from the experience of working with communities and as part of a team including:

- increased facilitation and workshop skills
- improved tools for managing behavioural issues in working with groups of young people
- photography and film making skills (e.g. story boarding, script writing, interview techniques for film, camera skills, editing)

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- Positive Psychology content knowledge
- the importance of flexibility of approach, being prepared to 'change direction' and admit mistakes have been made
- management skills (e.g. managing large teams)
- knowledge and skills in how to work collaboratively within a team and with communities
- learning about life for young people in rural communities
- the value of being part of a multi-year project which involves a large multi-skilled team.

"I am a photographer, gained graphic design skills and am an emerging cinematographer as a result of working on the Happiness Project.."

"I have learnt how to edit films"

"I have acquired new skills in workshop facilitation"

"I feel that I am a more well-rounded artist as a result of working for Kickstart Arts"

"I have learnt how to translate the deep concept of happiness for four year olds to semi-understand"

"It reinforced for me the importance of building trust in communities ... I learnt that it is important to go and live there if you want to work with an isolated community"

"Huge learning about how to make a creative space"

"Creating a structured disciplined space and some routines for young people to work within (especially in a classroom setting) enabled students to get a grasp on their responsibilities before moving onto new challenges"

"The value of using physical activities early in a workshop"

"Making the purpose explicit when asking participants to engage in an activity"

"I learnt more about how life is for young people in these rural communities"

"I learned a whole new workflow... how to edit digital film"

"For me it was a learning experience about the power of story-telling through film"

"It was enormous for me... the first time I had worked on such a long project and my first experience of moving from being a professional artist to part of a professional team of artists"

"I learnt about the value of being prepared to change direction, to be flexible to respond to communities and their interests..."

"For me it meant clarifying my role, managing a much bigger team than I had ever done before, really honing my management skills.. I also learnt the value of mentors, peer support and seeing your Board as a resource"

"I learnt how exciting film making is, was able to delve into happiness as a philosophy,.... how creating art around happiness can generate some really interesting discussion...."

"For me the value was in being able to see a project right through from start to end... often my work is quite insular and only involves one stage of a project"

6.4 OUTCOMES FROM THE FABRIC OF LIFE PROCESS

Participants of the Fabric of Life workshops appeared to enjoy the experience of talking, writing and making. Those who attended film screenings in the Happiness Pod were also excited to see their panels up on the walls and on the touch screen. The key outcomes for participants of these workshops were:

Learning to use recycled materials

"I enjoyed using recycled materials to create something specific"

"I have more understanding about energy use in household recycling"

"It was good to create an artwork from only the materials available- not thinking of design and then buying the materials."

"One of the staff said that she was inspired to do similar fabric collages with residents to represent the seasons and these could be used in the health facility for the residents.." (artist/facilitator)

Working with others on a collaborative project

"working and sharing projects"

"I enjoyed working with others"

"talking to others in your group about what you are doing"

Inspiration gained from the workshops and the opportunity to 'create'

"It makes me think of new ideas"

"The background information and the imagery provided was really good"

"making a small window of time for myself to be creative again"

“making something straight away- seeing a result”

“I will now have more freedom to create and not be fussy and precise”

For some participants making an artwork was a new, unfamiliar experience:

“Is this alright, just I’m not an artist, I’m not used to creating something like this, I’m used to copying them....”

Some participants were surprised by the results that could come from using recycled materials.

The social contact

“being involved was very social”

A chance to consider happy memories and share stories

“At first I was unsure if it would suit our resident’s interests and capabilities but I was most certainly wrong..... we had decided our theme would be scarves and the importance of a scarf in the country woman’s life... the residents were absolutely intrigued and very outgoing, sharing stories and memories....one of our residents who has dementia even recalled where she had worn her scarf and where she had purchased it from!”

Relaxation and fun

“The sewing together was just so relaxing”

“I enjoyed putting it together quickly and easily.”

Fabric of Life Workshops- what worked well?

“The story telling was enjoyed by many participants- it was effective in getting the participants into the art making process”

“Talking about childhood experiences with senior residents of an aged care facility and working with school uniforms from their local community”

“Working with participants from a regular art class- they made the transition from working with paints to cutting up fabrics and making collage easily”

“Having children and older people working together on the artwork and story telling”

(artist/facilitator)

7. FEEDBACK ABOUT THE ARTWORK

7.1 THE FILMS

In total 2510 people viewed the Happiness Project films during from May to November 2012 at a series of community screenings held in six communities around the State including the Annual Rural Youth event called Agfest which is held in Tasmania's north at Carrick. Three community screenings were held in Oatlands, Franklin and Glenorchy during May 2012. A screening of the films was held on Flinders Island in July 2012 as part of a program of events designed to lift emotional health on the island over the winter. In September 2012 the Happiness Pod was set up on the lawns of Salamanca Place and the films shown over 3 days to an audience of 720 people. This was followed by Kickstart Arts participating in the four day Works Festival in Glenorchy in November 2012.

A total of 496 or 21.2% of audience members were surveyed either directly by the external evaluators or by Kickstart Arts staff using the survey tools developed by the external evaluators.

Table 1: Audience numbers and surveys completed by location

Location	Audience Numbers	Number of surveys completed
Agfest: Carrick	500	102
Oatlands	150	88
Franklin, Huon Valley	223	105
Glenorchy	200	53 ²⁶
Flinders Island	152	34
Hobart (Salamanca)	720	114
The Works Festival (Glenorchy)	400	27
Total	2345	496

What did audiences think of the films?

The audiences were very positive about the films viewed at the initial screening at Agfest and at the three community screenings 96.9% rating the films as good, very good or excellent. Only 3.1% thought they were poor or just Ok.

²⁶ Quite a few of the participants in the Glenorchy Friday screenings were very young children (prep, grade1/2, Launch into Learning parents and toddlers) so they were a bit too young to survey.

“A spectacular art and community project- the best I have ever experienced” (community member Levendale).

Table 2: overall rating of films by audiences

Rating of the overall experience	Number of responses	% of total responses
poor	2	0.4%
just ok	14	2.7%
good	94	18.1%
very good	180	34.7%
excellent	229	44.1%
Total responses	519	100.0%

The range of general comments made by audiences included comments about the value of the Project:

“really great – community capital beyond the consumer growth economy”

“wonderful to hear the optimism and resilience of people/communities”

“just loved experiencing the stories, seeing the faces of the young and old, how respectful the project was”

“very artistic and thought provoking”

“beautifully unexpected”

“an important project- a ray of light in a world filled with negativity”

“great, beautiful and original”

“ all cool and unique”

“inspiring and interactive”

“some better than others but great, thought provoking and affirming”

“all thought provoking and memorable- thumbs up!”

“art from the heart”

“superb story telling”

“thank you for coming to our town.. please come back.”

Some wanted to see the Project continue and grow:

"brilliant and first class.. should be shown to every regional community in Australia"

"I would like to see it travel the State, the nation and the world!"

" a great project and I hope it can reach more communities and film more stories"

"well worthwhile- important to disseminate widely"

"keep going"

"this must continue- the thread of worth and connection must not be broken"

" I loved it and will be writing to the funding body to tell them so"

"a great thing to explore what makes us happy- need more in a different medium"

"art needs this sort of profile to help engage our youth"

"are you guys going to be here next year? (grade 1-2 Goodwood Primary)"

"keep the films coming. A great insight into the parts of Tasmania you might otherwise miss"

"Inventive, inspiring. The project is a solution to so much depression and stress that everyone is feeling. Can you keep this project going all over Tassie?"

Audience members talked about the impact of the film viewing on them or their community:

"I left with my heart filled, a smile on my face and a tear in my eye"

"I was not expected to feel so lifted in spirit by the event, it was a really good thing to do on a Saturday arvo"

"they were funny, heartfelt and showed the importance of a community"

"very inspiring and caring"

"The films showed the isolation and disempowerment that people often now experience.. the Project clearly engaged and seemed to embody not just two people's stories but the entire community perspective"

"it will go on adding heaps to our community"

"very uplifting"

"it gives me hope"

"they made me feel happy"

"brilliant- it really cheered me up!"

Others enjoyed the variety of films in the showing:

" the great variety"

"I liked that they were all different"

"a mixture of openness and talent and technology"

"The Zombie film was so unexpected"

Which films stood out for audiences?

Many audience members for the screenings in May 2012 were connected in some way to the film project or were from the communities in which the films were made so they particularly liked being able to recognise people they knew or places they knew well.

"I liked the Levensdale ones because I live there....."

"the ones with Cygnet kids as my friends are in it"

"I live in Glenorchy and it was good to see it on the screen."

Some viewers were pleased to see country life portrayed realistically and to see people who were similar to themselves portrayed on the screen:

"because they were the same as my life"

"Oatlands stories because they were about our way of life"

"the Flinders Island films portrayed the close family connections on the island well"

"because it showed the country"

"It is important to do this kind of project because otherwise the richness of everyday life is lost..."

"I am proud and happy about where we live."

The honesty and naturalness of the children, particularly the very young children in the films were appreciated:

"The children were so natural and just being themselves"

"I enjoyed gaining an insight from the kids."

There were many positive comments about the animation in 'Fistfull of Pencils' and 'What a Town Needs'.

"Loved the artwork in the Levendale school film"

"I liked the animation."

"The Levendale film made good use of various creative devices. I found it a powerful use of the media, the stories came alive through it being more than static art"

Audiences at all screenings liked the personal nature of the stories and the fact that they were about real people:

"So poignant, honest"

"Personal interest stories like 'Caring for Gordon' stood out for me"

"The Dover ones were personal"

"They are very intimate stories"

"I liked that they were about real people"

"The films have a great authenticity and capture those important little moments"

"They were ordinary stories about ordinary people – they valued people's stories"

"I loved the films about the Flinders Island community. It triggered memories of community that I'd forgotten about.."

"Secret Men's Business was a great story, sensitively and humorously told, beautiful location"

The films made people think and evoked strong emotions for some audience members:

"The films evoked strong emotions for me.."

"They all touched in different ways"

"The films were very moving and left me with a lot to think about"

"The one about the father and son fishing was very touching"

"All told our stories in a way which makes us remember what is important to us"

"The Warmth of Connection- very powerful and moving"

"It was touching"

"The scene of the dad and boy in the truck.. where he says he will cherish these times.. "

The humour in the films was also appreciated by many audience members:

"The Cygnet one was funny"

"The first film I liked because it was funny and mysterious"

"They all had an easy humour- liked them all."

For some audience members it was a particular technical quality or aspect of the film that stood out:

"The two in the boat because it was longer"

"The editing was great"

"The animations – I really liked them."

"The quality of the films was excellent"

"Well put together"

"The silent movie was well researched"

"I really liked the artwork and some of the films were very good"

"Art so good and so cool."

For the Hobart audiences the Flinders Island films were particularly appreciated with 48 out of 69 respondents making specific comments about this group of films. On Flinders Island audiences expressed appreciation for the "professional and enjoyable portrayal of island life". Others commented that the films were "natural and honest".

How did audiences rate the films on interest, enjoyment, originality and quality?

The majority of audience members rated the films very highly on interest (96.9%), enjoyment (96.5%) and quality (96.1%) with only a very small proportion saying that they did not find them interesting (3.1%) or enjoyable (3.5%). Given that many of the showings were to school groups it is not surprising that some may not have necessarily chosen to watch the films if given a choice.

"The kids did a great job and the post production was world class I reckon." (parent)

Table 3: rating of films in terms by audiences

Positive responses (yes)	Number of responses	% of respondents	Negative responses (no)	% of total responses	Total responses to this question
Interesting	413	96.9%	13	3.1%	426
Enjoyable	407	96.5%	15	3.5%	422
Original	336	92.1%	29	7.9%	365
Good quality	366	96.1%	15	3.9%	381

What did audiences enjoy the most?

The most commonly cited aspects of the films enjoyed by the audiences were seeing familiar locations, the stories told by the films and the characters.

"I think it depicted their characters well"

"My favourites were the ones from Flinders Island ... the old men laughing together, the simplicity of the story line in Harriet's cupcakes- what a beautiful simple tale of kindness"

"Cute, they reminded me of my sister, my own life"

"I liked the photography up close- made it very personal, very intimate stories"

"The community of Flinders- it touched me"

"Exposure to a different social group than I mix with ..."

Table 4: audience enjoyment of aspects of the films

Aspect of the films	Number of responses	% of respondents to this question (n=446) ²⁷
characters	160	35.9%
stories	253	56.7%
locations	151	33.9%
music	80	17.3%
acting	79	17.7%

²⁷ More than one response was possible to this question.

Note: Not all audience members surveyed answered this particular question or they only completed part of the question. It is likely that only those who felt strongly about this particular aspect of the film were likely to answer. Most of those who completed a community screening survey completed at least part of this question. However, at Agfest a longer version of the survey was used by the evaluators conducting face to face interviews and interviewees had little time given the range of competing activities available at Agfest.

Was there anything that audiences did not like about the films?

Most audience members did not specify anything that they did not like. The comments from the small number who provided feedback about what they did not like included:

“show more films”

“some were boring”

“didn’t like the first couple”

“too much animation”

“The only thing that detracted from the film was a bit of jumpy camera work in parts”

“could have drawn more from people”

“some didn’t have any action”

“some were too short”

“nice but not very challenging”

“it would have been good to have a map showing where Levensdale is as many people would not know..”

“could have drawn a bit more from people”

‘nice but not very challenging.’

Did watching the films help audience members to understand the lives of a particular person, group or community?

Only audiences at the Agfest screenings were asked this question. It was *not* asked at the community screenings as a shorter self administered survey was used for these screenings as the majority of some audiences were children, some of whom were quite young.

98.2% of those who answered this question at Agfest said that the films **had** helped them to understand the lives of others to some level.

Table 5: understanding the lives of people and communities

Response	Number of responses	% of responses to this question
Yes	54	98.2%
No	1	1.8%
Total	55	100%

However audience members at all sites for the screenings commented on the insights they had gained into communities and groups from watching the films:

"The Priest because it was about spiritual insight"

"The film called 'Open' as it showed how with a good life feeling things can happen to benefit the whole community"

"I liked learning about communities"

"I think they showed the importance of community, of diversity and community connectedness"

"The films showed some unexpected things"

"I got to understand life in Levendale and also on Flinders Island and in Glenorchy"

"Made me think about what makes a community work"

"I understood how some older men can be lonely"

"Yes I am going to be that age one day... I have learnt something from it"

"The importance of place and wanting to share feelings of pride and place"

"Older people and the wisdom they have to give if we give them a voice"

"It made me think about the isolation of the elderly and how important things like Sing Australia and things like that are... we need more such activities for people living on their own"

"It was good to know about the different lives being lived in different communities"

"Represents different parts of the community"

"I enjoyed gaining insight from the kids"

"There were some surprises in the stories people told- even people we knew really well."

Did audience members find out anything about the concept of happiness from watching the films?

88.5% of those who responded to this question during the surveys conducted at Agfest said that watching the films had led to them finding out more about the concept of happiness.

Table 6: finding out about the concept of happiness

Response	Number of responses	% of responses to this question²⁸
Yes	54	88.5%
No	7	11.5%
Total	61	100%

Many of those interviewed took the opportunity to tell the interviewers what they thought happiness was about:

“It is the simple things that make you happiest”

“It is mostly being connected to community and family”

“Happiness is an important thing for our wellbeing”

“That it is different for everyone”

“The importance of connection for us humans”

“You can find moments of happiness in your daily life”

“The level of happiness depends on the individual, it is about daily life, person to person communication, talking to people, meeting with people..”

“Spelt out what happiness is all about”

“It was about being happy in the present, making the connections, experiencing what is around you”

“I learnt something about happiness and country life”

“It was great to see the different ways happiness was presented and as quite different from just having the latest things”

A couple of people interviewed expressed some concern about the way the term ‘happiness’ is used in our society and thought that what was important was how people make sense of the concept.

²⁸ This question was only asked of the Agfest screening audiences.

Others talked about how it made them think more about happiness and their own lives:

"Food for thought about what happiness means"

"All told stories in a way which makes us remember what is important to us."

7.2 FEEDBACK ABOUT THE HAPPINESS POD

The majority of those surveyed during the screenings in 2012 found the Pod to be welcoming (96.2%), comfortable (92.1%) and engaging (93.6%). Many liked the shape (geodesic dome) and the reception area. The big screen was also a 'hit', particularly with younger viewers.

A very small percentage found the Pod to be too cold or too hot and the seating posed some difficulties for some older people who found it difficult to get out of the bean bags. The Pod environment is subject to temperature variations depending upon the time of year and weather when screenings take place.

"Bean bags are a bit tricky for older people and seats very hard!"

"It was a cold in the pod."

There were a few comments about the need to have the Dome set up closer to the 'street' at Agfest to encourage viewers to come inside and look.

For many viewers the environment was cosy and interesting despite the very cold conditions which prevailed for many of the screenings:

"It was really cosy in there"

"The shape of the Pod is good, the reception area a good way in and I loved the idea of it being powered by solar .."

"Going into the Pod was very relaxing and quiet after Agfest.. it was excellent"

"Cool.. did not feel I was at Agfest"

"wicked, liked the big screen and the bean bags."

Table 7: responses to the Happiness Pod

Positive responses	Number of responses	% of surveyed audience members	Negative responses	Number of responses	% of responses	Total number of responses
Welcoming	410	96.2%	Not welcoming	16	3.8%	426
Comfortable	384	92.1%	Not Comfortable	33	7.9%	417
Engaging	353	93.6%	Not Engaging	24	6.4%	377
A place they wanted to be	299	94.9%	Not a place they wanted to be	16	5.1%	315

7.3 FEEDBACK ABOUT THE FABRIC OF LIFE PANELS

There was considerable feedback about the Fabric of Life Panels (226 comments) even though during the film showings it was difficult for audiences to see them very clearly. Many but not all audience members stopped to have a look at the panels after the film screening or looked at the touch screen interpretation.

Adding to the overall ambience of the Pod

“A colourful addition to the Happiness Pod”

“Liked all the different cloths”

“Added to the appearance of the Pod”

“They really make the inside of the cinema”

“It added such warmth and interest to the tent- made it more welcoming and inviting”

“eye catching, it made the space interesting”

Telling stories and contributing to understanding within communities

“Amazing stories told by everyone”

“Adds to the fabric of this community”

“Easy to understand and you get glimpses of people’s thoughts”

“Stories in the clothes a great idea”

“A simple way to engage the wider community in art”

“Good for connecting different age groups”

"You can see the people in these panels made of scrap materials - they are the most positive thing of all and really communicate messages about what is happening".

Interest and engagement

"Extremely interesting works of art"

"I was curious about them"

"More fascinating than the film"

"Loved the undies..."

"I was so distracted from watching the film"

"An interesting and unexpected addition to the structure"

"It was fun making them and they look great finished"

"I wished I could have been in the project, amazing ideas... it really cheered me up"

"I give the Fabric of Life 10 out of 10"

"interesting even without reading the story"

"Will there be more of them?"

"They really made it. I give it 100 out of 100"

"awesome, more interesting than the video"

"The fabric is the most brilliant of things... the girls did one and other community members were part of it too... the panels make the dome more human and welcoming."

"very innovative"

Finding out about recycling

"It was great to be told a good story about recycling- creativity and connection.. perhaps if the artists could spend more time with the people they could go further..."

"Amazing that you can get old things and put them together and make something like this.. gives you a fresh view on things."

Table 8: comments about the Fabric of Life Panels

Comment	Number of times mentioned
lots of stories to tell	14
cool	15
creative	11
they look excellent	1
good/great	28
colourful	5
all different/varied	9
appealing	2
artistic	1
original	8
wonderful	4
unusual	2
bright	1
wonderful. beautiful idea /great, fantastic idea/excellent concept	25
amazing	4
memories to keep forever	1
well put together	2
clever	2
interesting	17
great use of materials	5
revealing/reveals something about the makers	1
personal	2
random	2
they stand out	1
wicked	1
added warmth and charm/made it cosy	4
attractive	2
fascinating	4
brilliant	1
funny	1
good idea of togetherness	1
beautiful/lovely	4
added ambience and character	6
a great component	1
creditable	1
pretty	1
personal	1
bright and cheery	4
liked the clothes, milo wrapper	3
lots to think about in them	1
engaging	3
impressive	1
fun to make	2
very awesome	2
welcoming	3

heart warming, homely	4
Individual	2
Inspirational	4
Reflective, symbolic	1
Groovy	1
Dynamic	1
Nice textures	1
Wow	1
Authentic	1
Total	226

7.4 FEEDBACK ABOUT THE HAPPINESS TREE

The Happiness Tree was very well received by audiences and visitors to the community screenings. The evaluator observed that young and older people often delighted in both the visual qualities of the tree itself and the opportunity to put comments on it for others to read. At Agfest for some passers-by it was the Tree that attracted attention rather than the Happiness Pod.

“Having the Happiness Tree at the centre of the site at Agfest showed a nice welcoming sign to the people passing by” (artist)

Some availed themselves of the opportunity to both write and take a comment from the tree. Comments about the tree included:

“It is so lovely, you should be making these to sell...”

“It is bright and cheery and happy really..”

Over 4 community screenings a total of 439 comments were made and left on the Happiness Tree. People were often willing to share very intimate thoughts and experiences through the Tree. Some of these are included below:

What are you grateful for?

“I am grateful for you”

“My great friends and family”

“For life, and the ability to see and hear”

“For the great life I have, I only just realised how lucky I was”

“That I was raised well by my mum and that she taught me to be independent so was able to see my potential opportunities”

What do you hope for?

"Giving of love and sharing the warm of this wonderful feeling"

"Peace, the stopping of big loneliness.....real equality between the sexes, compassion between unequals in their journey of life"

"Healthy, happiness and success for my son"

"I hope that I have a little sister"

"To get good grades"

"A better future for people who suffer from poverty"

"A horse"

"I hope I can grow my own veggies till I am old"

"I hope to find a direction"

"A Tasmania where racism is a thing people think is only found in the history books."

A time when you saw or practiced kindness

"Yesterday, I love helping others- it is nice thing to do"

"In my family"

"Every life hurdle and struggle has been met with kindness and love from my devoted sisters – without their kindness I would not be who I am"

"Being able to support and watch a close friend as she and her family struggle with cancer"

"Giving a busker a \$50 note instead of a 50c coin. Do it when you can – it feels great!"

"Being a dad has forever changed me. Practicing kindness and patience is a 24/7 operation and not the least bit of a burden"

A courageous thing you have seen or done

"My mum and dad screaming at each other and then forgiving each other"

"Driving through town on a rainy day and seeing a homeless lady asleep in her own vomit. Stopping the car to see if she wanted help or if I could call anyone for her..."

"Going through the pain of separation and divorce after 20 years together, knowing that it was the only way either of us could grow and change for the better"

"Speaking up about family violence"

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“Seeing my mum die, knowing she had chosen her time, not pursuing more treatment for her cancer. Although I wanted her to stay she died with dignity and grace”

“I participated in this project”

“When I was travelling and stood up to a man who was trying to assault my friend and he ran away and left her alone.”

8. LESSONS LEARNT FROM THE PROJECT

Approach to the topic of 'happiness' when working with communities

The artists involved learnt that it is important to take time to 'work towards' a discussion about the theme of happiness as for many young people (particularly those who are somewhat disengaged from school or the community) talking about happiness is very unfamiliar and can be somewhat threatening.

"Kids tend to live in the moment and are not as reflective .. if you tackle 'happiness' head on with kids you don't get stories and it's hard to create artistic material....but if you talk about what they like to do it works" (artist)

Within the broader community, and in particular rural communities the theme of 'Happiness' was seen initially as a bit 'naff' or too 'arty'.

"I think the name of the Happiness Project was a bit hard to sell in this community. People are quite practical here so it just sounded a bit wet. A lot of people thought it was a bit childish and were a bit reluctant to engage with it initially. Another name might have been better."

"Generally I think the project is great but they may struggle to overcome the name 'happiness project'".

The key challenge for the Project artists was to build trust, understand the interests and experiences of the young people in the group and their view of their place in their community and then to start to talk about 'happiness'. Activities like the circus skills and drama games helped to establish a connection with the participating young people and build trust and confidence in the process. Incorporating self esteem building activities into the workshops as warm-up exercises worked well.

The artists have also reinforced their knowledge of the importance of using physical theatre and games to build relationships and trust with young people before engaging in 'talk' about the project theme.

Selection of participants

Working with a small sub-set of young people drawn from a community or school can make this group feel 'special' and lead to increases in their standing among a peer group if the selection process is carefully managed so that students are there for positive reasons rather than being seen as 'problem students'.

Some service providers have talked about working with a more manageable sized group in the future (e.g. if there is a need to pick up and transport young people from different locations over a prolonged period of time).

Building relationships within communities

Kickstart Arts is reliant upon the organisations working within local communities to 'open the door' for them to work in that particular community. The evaluation has highlighted the importance of investing in these reciprocal relationships and ensuring that there is a local 'connection point' for participants to stay informed about how the Project is progressing and to ask for feedback about their experience of the Project after the intensive workshop phase has been completed.

It will be important to ensure that potential partners are clear about what work will be done together, what will be produced in terms of artworks, who owns them and how they may be used post-project and what each party will contribute to the Project. In some cases the Kickstart Arts Project forms only a part of the work already being undertaken by a partner organisation so it means working alongside rather taking a lead role and sharing the 'glory' for the outcomes.

In some circumstances the relationship between Kickstart Arts and schools was 'mediated' through a partner agency and this probably had an impact on how informed the schools were about The Happiness Project. In the future Kickstart Arts may need to establish a more direct link with the schools even if a partner agency is the primary link to organise the release of students to the program.

Taking the films back to communities where they were made was a very positive part of the Project:

"by showing the final results (the films) within their own community participants got to see their own films, as well as a selection from other regions. I think that seeing the results of the larger project makes their participation experience much more substantive. Screening the films also gives the participants the opportunity to reflect on their contribution to the project". (artist)

Taking risks and exploring new approaches

During the Project the artists explored some new ways of working with young people to produce the artworks for the Project and these had productive results. For example, the process of making a film in a day with the Dover District High students involved writing a story which stemmed from random words.

"It really worked successfully and once they understood the concept of film genres and sketches and how to make them we all came up with a little story together that out really well" (artist)

"At Levendale Primary we trained the kids to be film makers- even 4-6 year olds. Each group went through the same workshop and they all had vastly different outcomes from their workshops. Kinder-grade one was total imagination. Grade 1 had the strongest balance of wild imagination and literal sensibilities... it was very

important to teach them the skills of holding the camera steady, the different options for covering something with footage. Country Life was shot primarily by the participants. I gave each participant a task list, containing the shots they'd need to collect for the film and some indicative interview questions. They came back with flying colours and gave us ample content to cut together something really quite special." (artist)

Providing background information about the Happiness Project to participating communities

Not all participating agencies seemed to be fully aware of the breadth and scope of the Project prior to the film screenings (even though the promotional materials talked about working in five communities). Many seemed surprised that so many films had been produced across so many communities.

During the Fabric of Life workshops (which occurred at later stages of the project) a Happiness Powerpoint presentation was used to 'set the scene' and this proved to be useful. It may have been valuable to have something like this at an earlier stage of the Project to help clarify what the Project was about with schools in particular.

Number/gender of artists working in communities

While the initial project plan outlined a process whereby two artists would live and work in each community while undertaking the CACD work this plan changed during the life of the Project in response to artist requests and because some artists became unavailable to work on the Project for a variety of reasons. This meant that much of the CACD workshop work was undertaken by one artist at a time and in some communities it meant travelling in and out of the community for a prolonged length of time. Feedback has indicated that it would be valuable to have more than one artist working in the workshop setting, particularly when challenging behaviors, split groups or large groups are involved, and to have both male and female artists available if this is desired by the group.

"The fact that the artist was not known to our students , was male when we have few men in the school meant that it took a while to get underway..... the kids then got enthusiastic about the project and looked forward to it."

Managing dynamics and behavior within groups

The project artists have been further developing their skills in managing 'process' within groups of young people with quite challenging behavior (for example achieving a balance between how much to enforce 'rules' and how much to allow things to evolve). The need to make effective use of group leader authority in order to establish a safe, creative space for all participants was reinforced by the experience. Another 'learning' for some artists was the need to work with normal classroom dynamics if working in a school setting (e.g. sitting at desks to do writing tasks).

"I learnt more about how to work with several members of one family in the group- being aware of family dynamics and its potential impact on art-making" (facilitator Glenorchy)

"Having a set time and working with an established group dynamic worked well" (Fabric of Life)

The importance of explaining why a particular process is being used also became more apparent to the artists as they worked with older groups of participants in particular.

On Flinders island some older students withdrew from the Project as it was hard to keep them engaged in 'writing' tasks and holding workshop sessions late in the day when students were at their lowest energy level was not always a useful approach²⁹.

Working in split groups in a classroom and not having separate work spaces for some Fabric of Life workshops meant that it was difficult to maintain focus with large groups and many distractions. It was suggested that working with smaller groups and out of school hours may prove to be more beneficial in the future.

The use of Flip Cameras enabled each participant to take control of the film making process and has been a valuable way of harnessing the interest of participants, allowing them to personalise the filming and to develop some technical skills. However, not all of the early footage was usable leading to the need to re-shoot some material. It highlighted the need to constantly re-evaluate the process of working with each group.

"I think with the earlier films if we had spent more time educating participants about film making techniques like story boarding and how to hold the camera steady before they started it would have been good... perhaps in the future we need to align our team skills so we can do this.."

Time frame for the project

At some stages of the Project the artists found the process challenging given that:

"with film no-one really gets to see the final product until months after the shoot... It is challenging giving a sense of pride, satisfaction for those involved at this stage of the project." (facilitator)

The time frame for the Project was perhaps too long for the younger participants (e.g. instead of months between filming and screening it was a year for some groups). Although the time frame was seen as reasonable given the scale of the project and number of communities more realistic time frames may have been given to participating agencies and young people.

²⁹ This was the time slot when students were available to participate in the Project rather than it being the preferred time slot for working with students.

In some instances holding the Fabric of Life workshops later in the Project did help to re-connect participants to the project. Some of the connections may have become less strong in later stages of the Project due to the departure of two of the artist/facilitators prior to the film screenings.

Involvement of participants in editing of films

There was some feedback from participants that they would have liked to be more involved in the editing process:

"I think the process was all good.. my only suggestion would be that it would have been good to look at the films before the editing and be part of this process... I am a creative person so this would have been good for me, and would have made me feel more part of the process so I could understand how it has turned out".

However, it may not have been realistic to involve participants in the editing process given the time involved in such a task and the technical skills required to do this professionally. The artists note that the only way to address this issue maybe to run editing workshops for participants separately to the actual editing of the films. However, more resources maybe required to provide this additional skills development opportunity.

Timetabling and working with schools

One issue that arose in relation to partnerships with schools was that schools have planned classes and timetables and the artists tended to have a more casual approach to timing. Some schools indicated a wish to see workshops start on time in the future and for greater clarity to be gained about how the project will evolve. However, all the schools involved indicated that they would be very happy to work with Kickstart Arts again in the future.

"Schools and Kickstart artists have different approaches to how to plan/structure the learning activities. Teachers plan their classes 3-4 weeks ahead and need to know what is being planned to work effectively with it. Mostly I think teachers just did not know what to expect".

Balancing community and film making outcomes

The Project had goals which encompassed both artistic and health and wellbeing outcomes. To achieve these decisions had to be made about how much of the content was developed by community participants and how much the professional artists shaped the content and narrative. For example, participants wrote the scripts and acted in the shots but the film makers often chose the shots to help 'realise' what the participants were wanting to say and provide the 'overlay' of the film. This collaboration of participant writing and acting and professional skills is a difficult one to get right. It

appears that this balance was achieved in this project judging by the comments from participating young people.

“The film maker gave us choices and options and that was really good.... It felt like our film.. but having the film maker make some of the choices was good- it would not have been as good a film if we chose them” (participant Glenorchy)

“The students having control of the process was important.. it made for a change with the children in charge of the camera, helped them to develop their decision making skills.” (teacher)

Limitations on project resources

Kickstart Arts did end up making more artwork than originally planned (e.g. originally a total of 26 artworks was planned and the project ended up producing 37 films and 35 fabric panels). The artists involved have indicated that they needed to develop a ‘critical mass’ of artwork in order to ensure that the final mix of films would be of sufficient quality to show to audiences. While Kickstart Arts did work with the communities they had intended to work with they also worked in more communities than anticipated (5 communities compared to 4 in the project proposal) and this largely arose because of the recognition of ‘communities within communities’. Most of those involved think that the resources were spread more thinly than they would have liked. The feedback indicates that it would have been preferable to work in fewer communities in more depth and produce fewer films, while still achieving a mix of genres and styles.

Departure of team members

Over the life of the Project changes in the make-up of the team occurred as people joined the team/organisation and others left for a variety of reasons. Conflicts within the organisation which resulted in departures prior to the end of the Project had some impact on the momentum in film making in Dover and Cygnet in particular and in the ongoing connections to these communities. However, in Cygnet a local experienced artist joined the team late in the Project and assisted Kickstart Arts to mitigate the issues arising from the departures.

In the way the Project unfolded there were not as many opportunities for the whole team of artists originally contracted to engage to the level initially thought possible (e.g. instead of building the cinemas from scratch a portable pre-designed dome was purchased so the role of the builder/designers was less than initially intended).

It was noted that it is difficult to decide on the skills required for a Project at the time funding is sought and then be responsive to community interests and desires which may lead the project to need a different skills set to that originally contracted. Kickstart Arts is reviewing its contracting arrangements with artists to provide greater responsiveness in the future to the skills set required for a particular project.

Group process and individual stories

The Project involved both group and individual work with participants. The artists commenced working with groups of young people in communities which led to either the group as a whole making a film (e.g. Levendale Primary, Oatlands, Cygnet) or individual young people and/or their families (e.g. Flinders Island, young mothers group Glenorchy, Dover).

Some artists within the Project expressed the view that film is being best used to tell the story of one person or to explore one strand and that this does not always sit comfortably with the group process. However, this may depend on the type of film being made (e.g. with drama it may be easier to involve all participants in a group but drama is more expensive to make and it is harder to get a quality art outcome). The demand for individual stories to be told did mean considerable pressure on the Project resources so it will be important to clarify this issue with future partners and participants of film making CACD projects so that participants' expectations can be met.

Skills mix within the Kickstart Arts team

For some of the artist facilitators this was their first experience of making films. This meant considerable learning about how to get scripts 'nailed down' before shooting rather than shooting lots of footage and then editing them to achieve the end result. Budget constraints also meant that the film maker did much more of the interviewing for the filming than initially anticipated.

The artist facilitators worked with the groups to build relationships and trust, develop storylines and then introduced a filmmaker who could assist them and the group to develop quality films (apart from on Flinders Island where the one artist did much of the film work as well). Review of the initial workshops in the Project led to the film maker being introduced into the process earlier and the process becoming much more streamlined. It took more time negotiating what was to be included and how the film would be made than perhaps anticipated at the start of the Project.

Group size

Within the Fabric of Life workshops it was found that it was more productive to work with between four and eight participants rather than twelve at a time. Groups of twenty students required a second artist/facilitator to manage group dynamics and provide sufficient direction.

Maintaining the interest of participants

There were some observations of what worked in terms of maintaining the interest of the participants within the project:

“within the Fabric of Life workshops the participants who had brought along clothing found it easier to get involved in the process”

“some participants were engaged by the story telling/writing part of the workshop while others were more engaged in the making process.” (Fabric of Life and Happiness Film Making activities)

Use of sub-committees

Some team members thought that it may be valuable to use more sub-committees for decision making about project components in the future. Towards the end of the Project sub-groups were established for marketing and pod making but in the early part of the project team meetings tended to involve everyone. Given the limitations on resources and the different roles undertaken by different team members greater streamlining of meeting process may be beneficial.

Project data base

One of the challenges with a three year project is keeping track of all of the contact details for participants, project partners and interested parties and communicating effectively with them. While each artist facilitator did develop their own list of community contacts there was not one central data base established which could be updated as the Project unfolded. It will be important for this to be established early in future projects to facilitate effective communication and marketing.

Evaluation tools

It proved to be useful to have a core set of questions designed by the external evaluator that could be asked in a variety of ways for the different participant groups (e.g. as a written feedback sheet, as a group exercise or as a one to one interview format). It was useful for the artists to collect participant responses during and at the end of the workshop programs in each community in order for the feedback to be real, heartfelt and collected at the time of the experience. It was also valuable for the artists to reflect upon their own professional learning during the process of making the artwork. These two strategies combined with extensive audience surveys at the time of the film screenings in communities have provided rich evaluation data for the project.

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Attachment 1: Number of participants – The Happiness Project 2010-2012

Month/year	Type of activity	Location or Organisation	No. Participants	Male	female	Background of participants
2010						
November 2010	Eldercare workshop	Franklin	12 6 young people 6 older residents	4	8	Students, aged care residents, Aboriginal community members
November 2010	White Ribbon Day Event	Glenorchy Lawns in Front of Council Chamber	11	5	6	Young people aged 2-20 years Older community members
September 2010	Boredom Busters	Glenorchy Pulse Youth Health Centre	467	Twice as many young men as young women	Young people from across the city of Glenorchy	
November 2010	Theatre and poetry workshops /project	Oatlands District School	9 aged 10-14 yrs	5	4	Students from the District school

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2011						
January –March 2011	Phoenix Centre	Pulse Youth Health Centre Glenorchy	5-7	5	2	Young refugees
January- March 2011	Karadi Aboriginal Corporation	Karadi Aboriginal Women’s Corporation Glenorchy	4 Age range from 11-14 yrs	1	3	Aboriginal young people
January- Feb 2011	Pulse youth Health Centre	Glenorchy Pulse Youth Health Centre	2:aged 12/13 yrs	1	1	Young people who are frequent service users at Pulse
January- March 2011	Young mums group	Pulse Youth health centre	13 adults (Children not recorded in this table)	13	0	Young mums group at Pulse
March –April 2011	Montrose Bay Big Picture School	Montrose Bay Big Picture School Glenorchy	5	5	0	Students at the Big Picture School
March 2011- May 2011	Pulse Youth Health Centre and other locations	Polytechnic College	5-12	7	5	Students from the Polytechnic College
May- July 2011	Flinders Island school and community locations	Flinders Island	139			Students (grade 4-5 and 7-10) parents and community members community organisations
October 2011- April 2012	Oatlands District School	Oatlands various locations	29			Students
November 2011- April 2012	Community and health organisations Oatlands	Midlands locations	12- 25			Community members,
November 2012- March 2012	Levendale Primary School and community members	Levendale locations	17			Children from the school and parents
May 2011- March 2012	Cygnnet Primary school	Cygnnet Primary School	22-26	-	-	Grades 4-5

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Month/year	Type of activity	Location	No. Participants	Male	female	Background of participants
2012						
Dover District High/community	Film making workshops	Dover District High and community locations	11 students 3 adults	5	6	Students and their families
Cygnets Community	Film making	Cygnets various locations	6	3	3	Community members
Fabric of Life Workshops						
Flinders Island: 7 workshops 4/2/2012- 11/2/2012	Fabric of Life panel workshops	Arts and Entertainment Centre, Whitemark Flinders Island	17	-	-	Adults and children
21 February 2012	Fabric of Life panel workshop	Huon Valley	7	0	7	Young mothers and toddlers
13 March 2012	Fabric of Life panel workshop	Karadi Aboriginal Women's Corporation Goodwood	8	0	8	Adults and young women
Month/year	Type of activity	Location	No. Participants	Male	female	Background of participants
20 March 2012	FOL workshop	Levendale Primary School	18	-	-	Primary school Students
28 March 2012	FOL workshop	Cygnets Primary School	21	-	-	Primary school students
29 March 2012	FOL workshop	Goodwood Primary School	24	-	-	Primary school students
30 March 2012	FOL workshop	Goodwood Primary School	19			Primary school students
4 April 2012	FOL workshop	Dover District High School	16			High school students
14 April 2012	FOL workshop	Glenorchy	3			Young people/adults
15 April 2012	FOL workshop	Glenorchy	1			Young people/adults
16 April 2012	FOL workshop	Huon Eldercare	9			Older people and young people
17 April 2012	FOL workshop	Young mothers group Huonville	2			Young mothers
18 April 2012	FOL workshop	Oatlands District School	22			Students

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Community Focus

19 April 2012	FOL workshop	Phoenix Centre	5			Young people – former refugees
19 April 2012	FOL workshop	Karadi Aboriginal Women’s Corporation	7			Aboriginal young people
23 April 2012	FOL workshop	Oatlands Multi-Purpose Health Centre	6			Older community members
Total participants- process of art making			983			
Viewing artworks						
December 2010	Theatre Piece performance	Oatlands District School	100			Various age groups
December 2011	Rush of Blood films screening	Flinders Island	65			All ages – children and parents
3, 4, 5 th May 2012 (3 days)		AGFEST Carrick	500			All ages
11, 12 th May 2012 (2 days)		Oatlands	150			All ages
18, 19 th May 2012 (2 days)		Franklin (Huon Valley)	223			All ages
25, 26 th May 2012 (2 days)		Glenorchy	200			All ages
July 2012	Happiness Project films and Rush of Blood	Arts and Entertainment Centre, Whitemark Flinders Island	152			All ages
September 2012		Hobart, Salamanca Place	720			All ages
November 2012 (4 days)		The Works Festival Glenorchy	400			All ages
Total audiences for artwork			2510			
Total participants for whole project			3493			