




BIG *h* ART

ANNUAL
REPORT
2018-2019

We **make** art.
We **build** community.
We **drive** change.

The background of the entire page is a photograph of a vast, flat landscape. The foreground and middle ground are filled with a dense field of wildflowers. The flowers are primarily purple and pink, with some yellow and orange tones interspersed. The plants appear to be tall, thin stalks with small, clustered blossoms. In the far distance, there are low, rolling hills or mountains under a clear, light blue sky. The overall scene is bright and open, suggesting a natural, uncultivated environment.

We acknowledge the Traditional Owners of the lands in which we work. We pay respect to Elders past, present and emerging.

Always was, always will be Aboriginal land.

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*"Big hART
beats loud."*

THE SATURDAY PAPER

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From the Chair

Big hART has had another stellar year, creating social impact in communities around the country, shining a light on invisible stories.

Big hART's mission continues to be as important as ever. Restoring justice and disadvantage through innovative transformational projects, and using art to tell powerful, untold stories. Whilst many may look at the deficit and what may be wrong in a community, we focus and build on what is strong.

This year Big hART worked with 2,645 participants in 6 disadvantaged communities, with over 1,861 young people. We've provided individuals with tailored pathways out of disadvantage and worked with communities to develop local solutions which drive cultural shifts, change community attitudes and create new community narratives.

Our work in the important area of family violence prevention continues, with young women from Project O leading change in their communities. This initiative has now been implemented in 5 states and territories, with the newest community we're proud to be part of in Frankston, Victoria.

Big hART's work in Roebourne is just as important as ever. This year we began a new intergenerational peacemaking event with the Roebourne community 'Songs for Peace'; and established a new Digital Lab, enabling young people to develop their skills and build a bright new future for Ieramagadu.

In North West Tasmania we connected with farmers and their farms with the return of the award-winning Acoustic Life of Sheds, creating new work with emerging and established artists.

From February to July of 2019 we took up a residency in

Sydney after a long hiatus, engaging with over 1600 skateboarders at the Cutaway at Barangaroo to develop our groundbreaking new theatre work SKATE. These are just some of the many successes of this year.

I would like to take this opportunity to thank our CEO Scott Rankin and all the Big hART staff who've worked tirelessly and with great integrity in all our communities and projects. I would also like to thank the communities and the Elders of the Indigenous communities in which we work, for their leadership and assistance in cultural safety. Finally, thank you to my fellow board members for their support, guidance and generosity, I look forward to working with you in 2020.

JOHN CULLEY
CHAIR
BIG hART

From the CEO



This year Big hART has continued to consolidate its success, with the company working on refining practices and sharpening the focus of our projects and initiatives to serve the purpose of the organisation. Big hART's three pillars of impact under which our work is delivered have been refined further to: Thriving Communities, Safer Communities and Connected Communities.

There have been many highlights across the year. Our social design for the Barangaroo Delivery Authority, which led to a five month residency for SKATE in the Cutaway at Barangaroo attracted high visibility and provided strong momentum for the development of this ongoing project. In the Pilbara, the inaugural Songs for Peace initiative welcomed Archie Roach to headline a concert built out of workshops in the community and the local prison. A Digital Lab was established in the Ngurin Cultural Centre in Roebourne and a digital inclusion strategy launched.

Project O received additional funding and began in Frankston North in a unique model working in both the primary school and the high school. Currency Press published our Platform Paper on Cultural Justice and the Right to Thrive including a national speaking

tour, and Acoustic Life of Sheds won a major music award as well as a third season in Ten Days on the Island. Then there was Telstra Foundation's Tech4Good support for NEO-Learning which allowed us to develop a new Indigenous education platform created by the young people of Roebourne.

It was deeply satisfying to watch one of our flagship projects be fully realised, with the Namatjira Project documentary playing to hundreds of thousands of viewers on ABC TV, on Qantas, and online. The compensation for the family from the NT Government drew a line under eight years of work for Big hART, and provided acknowledgement for the family at a time of sadness with the passing of key family members.

As a result of these outcomes, Big hART's profile continues to grow, providing opportunities for advocacy regarding issues of disadvantage in our community. None of this would be possible without the dedication of all staff – many of whom bring years of experience to the organisation. Welcoming new and talented younger artists and arts workers into the organisation has continued to inspire new approaches through the depth of their talent. With each contribution from new staff

the organisation changes and continues to grow, balancing the organisational memory with new ideas from new brains which sustains us in our development as a learning organisation.

I'd also like to acknowledge the quiet stewardship of the board, ensuring we avoid 'mission-creep' and stay true to our values. The board has been enhanced by the addition of three Indigenous Elders and emerging Elders from Roebourne. We also say thank you to founding board member Sandra French as she finishes her time with Big hART for her dedication over many years.

My thanks goes to the dedicated senior staff, who could certainly enjoy careers in many other industries, and bring their skills and dedication to the hard work in finances, design, partnerships and relationship building. I'm humbled by the opportunity to work alongside and to see first-hand the deep value of their work. We are so lucky to be able to avoid the 'revolving door' which so often effects the NFP sector where the work is hard and the rewards are in the marathon, not the sprint.

SCOTT RANKIN
CEO & CREATIVE DIRECTOR

2,645
PARTICIPANTS



BIG hART

2018-2019

We **make** art
We **build** community
We **drive** change



13,630
AUDIENCE



147
EVENTS



All
STATES &
TERRITORIES



57
PARTNERS



1,861

YOUNG PEOPLE ENGAGED
AUSTRALIA WIDE



17,692

SOCIAL MEDIA
FOLLOWERS



503

WORKSHOPS



6,463

E-NEWS
SUBSCRIBERS



238,000

TV VIEWERS



10

INDIGENOUS
TRAINEES



274

MEDIA STORIES



32

TALKS



6

DISADVANTAGED
COMMUNITIES



"Forging justice through art."

THE MERCURY

About Big hART

Big hART is Australia's leading arts campaigning charity, creating social impact through art to highlight Australia's most invisible stories.

Founded in North West Tasmania 27 years ago, Big hART has now worked with over 50 communities in regional, remote and urban Australia to great acclaim, winning over 45 awards. Big hART makes art, builds community and drives change, exposing injustice through powerful campaigns.

BIG hART'S WORK

It's harder to hurt someone if you know their story.

Big hART's work exists to restore justice and disadvantage through innovative transformational projects, and is led by co-founder and CEO Scott Rankin.

Big hART uses film, theatre, documentary, events, music, podcasts, apps, digital media, augmented and virtual reality to tell powerful stories which ensure that the voice of the powerless influence decision makers.

No issue is too hard. Big hART's projects have driven change in homelessness, addiction, slavery at sea, domestic violence, inequality and the intergenerational injustice faced by Indigenous Australians.

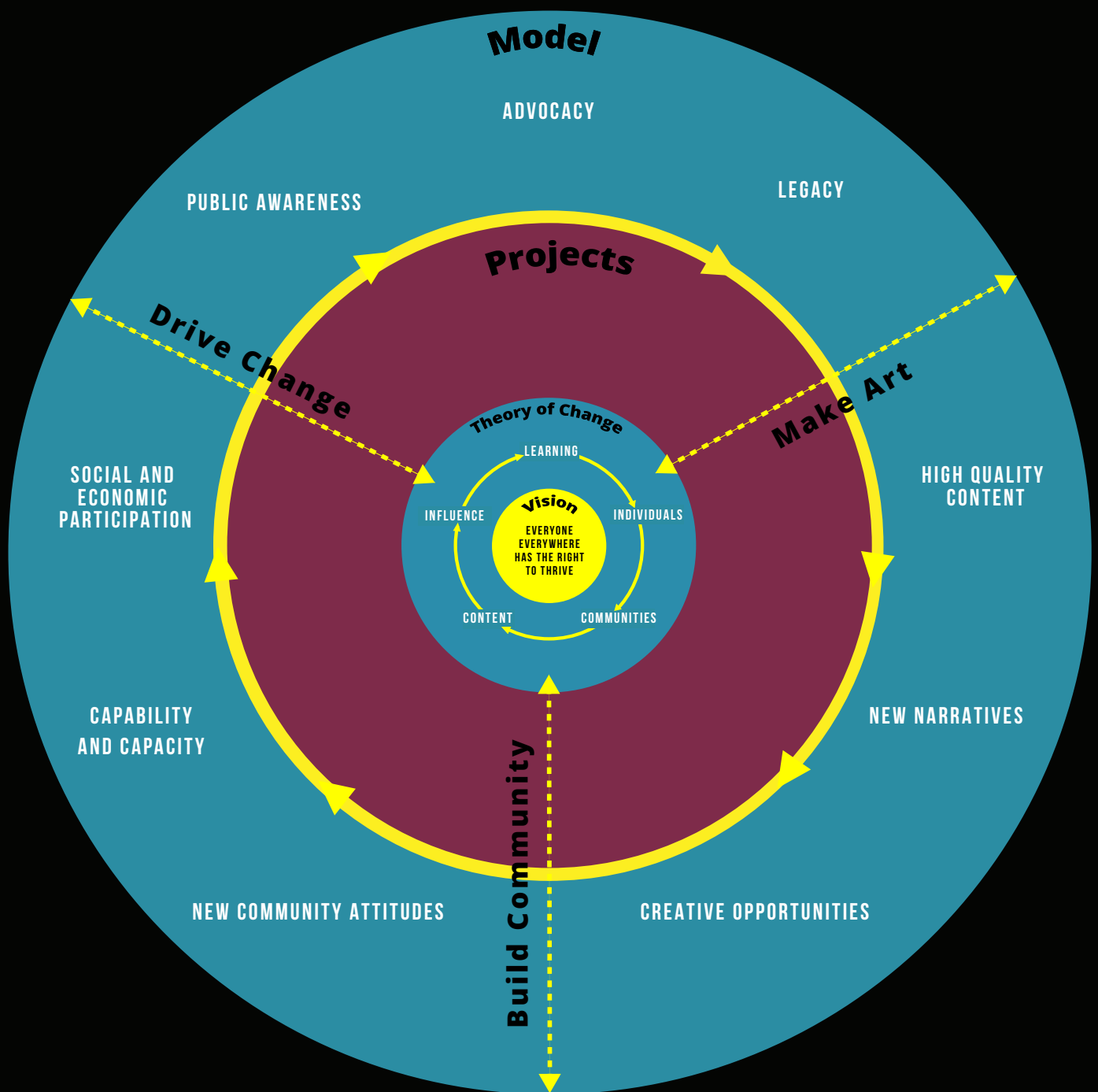
Big hART supports Indigenous communities to help change their story, enables young women to be change makers in family violence hotspots, and works with isolated communities and prisons, delivering exceptional community driven solutions which are proven, evidence based and innovative.



"The organisation's subject matter is broad and gritty: domestic violence, incarceration, addiction, homelessness, or intergenerational injustice faced by Indigenous Australians."

HERALD & WEEKLY TIMES

A visual depiction of Big hART's theory of change methodology.



BIG *h*ART

Year at a
glance

2018

JUL

- Get Outside Digital Film Launches, Hobart
- Namatjira Project Screens on ABC TV
- Virtual Reality Workshops, Roebourne
- Project O Meet Prime Minister Malcolm Turnbull

AUG

- Acoustic Life of Sheds wins APRA/AMCOS Award
- Namatjira Family Awarded Compensation from NT Govt

SEP

- Project O Frankston Begins
- Project O Tas at Tamar Valley Writers Festival
- Tjaabi - Flood Country showing, PAC Conference
- Child Trauma Training Delivered, Cooma
- Impact E-News Launched
- Child Trauma Training Delivered, Wynyard
- Inaugural Songs for Peace, Roebourne

OCT

- Project O's Digital Inclusion Strategy launched, NW Tasmania
- Tunes in the Tulips, NW Tasmania
- NEO-Learning Wins Place in Telstra Foundation's Tech4Good Stage 2

NOV

- Scott Rankin Platform Paper Published 'Cultural Justice and the Right to Thrive'
- Digital Lab in Roebourne Announced
- First Platform Paper Launch, Perth

DEC

- Project O Frankston Launched

2019

JAN

- Project O Smithton Begins

FEB

- SKATE Commences at the Cutaway, Barangaroo

MAR

- Acoustic Life of Sheds, Ten Days on the Island NW Tasmania
- First Public Showing of SKATE, The Cutaway, Barangaroo
- Acoustic Life of Sheds Tours to Huon Valley

APR

- Digital Lab created, Roebourne
- Project O Smithton Sharing Event, Trawmanna
- SKATE School Holiday Workshops, Barangaroo
- Big hART Blog Launched

MAY

- Women in Art Initiative with Campbell High, National Gallery of Australia Canberra

JUN

- Go Skateboarding Day, Barangaroo
- Project O Frankston Sharing Event, Frankston

Our Projects

“Music is very important for these people. They need to express who they are, to know how to bring it out musically. They may not be able to talk these problems out, people can’t talk, they need to put it in a song. That’s how music is so important to us, that’s why it’s important to the community.”

RACHEL MASON
YINDJIBARNDI MUSICIAN & ROEBOURNE
WORKSHOP PARTICIPANT



PROJECT O

"A group of brave young women."

THE BURNIE ADVOCATE

Project O began in North West Tasmania in 2015 and has now run in 5 states and territories around Australia. Focused on primary prevention, Project O helps young women to be changemakers in communities affected by family violence. Through the support of female mentors, young rural women develop new confidence and skills, and learn to advocate for change. Through workshops, opportunities and the running of events Project O builds confidence, resilience, advocacy, and agency, removing the barriers

arising from family violence and delivering generational change in communities.

Project O now has a new strategy focused on digital justice – Digital O. This initiative encourages stronger digital inclusion and pathways into the digital economy, as well as positive attitudinal change towards the capabilities of young women. By backing and empowering rural young women with digital skills, Digital O forms part of the primary prevention strategy that drives generational change.

This financial year also saw the delivery of child trauma training

workshops, which were funded from the 2017 Colourathon crowdfunding campaign, run by young women from Project O nationally. Partnering with the Australian Childhood Foundation, trauma informed training was rolled out for women's refuges and service providers in North West Tasmania, Canberra ACT and Cooma NSW (Project O pilot sites).

In the 2018-2019 year, Project O operated in Wynyard and Smithton in North West Tasmania, Frankston in Victoria and Roebourne in WA, as well as a special short-term project in Canberra called Women In Art.

"The individual progress that a lot of these girls have made, it's amazing. You can see the transformation from when they first start the program to when they graduate. I can see the power in that and I love it."

ANDY JACKMAN
RED COW ORGANICS



North West Tasmania

"Empowering women."

CIRCULAR HEAD CHRONICLE

In North West Tasmania, 306 young people aged 14-16 from Wynyard and Smithton High Schools participated in Project O.

Young women participated in 169 workshops from public speaking to media training, marketing, communications, event production, filmmaking, photography, podcasting, sound production, social media and more. The skills developed in these workshops were put into practice at 20 local, state and national events.

Young women produced the award-winning Acoustic Life of Sheds, as part of Ten Days on the Island festival. With 51 sold-out shows and bigger crowds than ever, the young women took on all positions with positivity, confidence and finesse. Project O participants also took Acoustic Life of Sheds on the road for a bushfire aid

event in the Huon Valley.

Other event highlights include Tunes in the Tulips, the Tamar Valley Writers Festival, participating in a UTAS panel and presenting the 'Pro O Show' where young women interviewed Australians of the Year in front of a live audience. Project O also collaborated with the department of the Tasmanian Commissioner for Children and Young People to create a video which examined young people's right to contribute to decision making about their futures.

A new alumni program has been established, encouraging ongoing peer-to-peer support, opportunities and older young women mentoring young women in the program. 18 Project O alumni stepped up to work on Acoustic Life of Sheds in paid positions.

Young women from Project O Tasmania also met then Prime Minister Malcolm Turnbull, Minister for the Opposition Bill Shorten and were interviewed for an ABC TV Back Roads episode on Wynyard.

Outcomes of Project O Tasmania include increased confidence and speaking, advocacy, digital abilities and literacy, development of community networks, increased agency, increased positive public perception of young women's capabilities, skills in the community and engagement with decision makers.

Big hART would like to acknowledge the important partnerships of Wynyard High School and Smithton High School whose support has meant that the ethos of Project O has been implemented as an important part of the syllabus.

"I've grown up in a lot of places and nowhere else has something like this. It's really helped me a lot."

TRINITY, AGE 14
PROJECT O TAS PARTICIPANT

Frankston VIC

Project O commenced in Frankston in September 2018, in partnership with Monterey Secondary School and Mahogany Rise Primary School.

Frankston is a family violence hotspot, with the third highest family violence incident rate in Victoria, one of the highest violent crime rates in Victoria, and high rates of youth disengagement.

Many of the early workshops have been centered around building trust and developing a safe space where young women feel confident to be who they are, to embrace new opportunities and to grow. All work is always focused on building what is strong, not what is wrong.

Young women who participate in the program are aged from 10-16 years of age and come from diverse backgrounds with 25% Pacific Islander, 3% African, and 3% have disabilities.

Working with both primary and secondary school cohorts has given rise to leadership and

peer-to-peer mentoring with the young women. 58 participants have engaged in 67 workshops, with 9 female artists and mentors involved.

Young women volunteered at 6 community events including the Stellar Film Festival, Party in the Park and a White Ribbon event. Young women developed their confidence, inner strength, communication skills, advocacy and agency through participating, producing and MC-ing at 11 events in total including presenting the Melbourne launch of Scott Rankin's Platform Paper.

One of the highlights of the year was Project O Participant Caitlan Hohneck having a speech she had written read out by Peta Murphy Federal MP for Dunkley in Federal Parliament.

"To watch how they built on her strengths, how they backed the potential of all the young women involved and championed the individual aspirations of my daughter (and others) and enabled them to foster the personal agency required to achieve is something I am thankful for."

PARENT
PROJECT O FRANKSTON

"The thing I really like about Project O is its focus not on 'what's wrong' but 'what's right'. It's these innovative programs that push boundaries, take risks and get better results."

PAUL EDBROOKE
MP FRANKSTON





"...the young women witness first-hand examples of aspiration as something tangible, and success as something achievable."

NATALIE O'DONNELL
PRODUCER, PROJECT O

The Art of Empowerment

From the outside of Monterey Secondary College in an area known as 'the Pines' in Frankston, it may look like another vanilla day at another high school in Melbourne – lessons, curriculum KPIs, smart phone control, teenagers embroiled in the latest dramas. But in one room, there's a project going on which is unlike anything in the country. Class members have painted their own room, students are preparing speeches for a community event and being mentored by women at the top of their game, and today the students are working alongside some of Australia's most talented female artists. Welcome to Project O.

Celebrated Mural Artist George Rose has painted street murals from Mexico to Darwin, with a portfolio of impressive exhibitions, corporate commissions and even a recent feature at Vivid to add to the list. But today it's all about working with young women on empowerment through art. All term they have been exploring their sense of self and inner strengths, through the creation of digital artworks. The conversation is very honest and personal, George Rose says "The conversations I'm having with the

girls are- 'what's important to you, what would you like to say, what can represent you to other people.'" For some of these students, this kind of discussion may not be normal.

Project O Producer Natalie O'Donnell says that engaging artists and mentors in Project O who are at the top of their field makes a huge difference to the rate of growth which happens in the young women. "It cuts out about 20 steps. Through their ongoing association with these mentors, and through the sharing of the mentors' experiences, the young women witness first-hand examples of aspiration as something tangible, and success as something achievable."

"In Frankston North this is particularly important when many of the young women have felt limitations on them because of their postcode, and have little understanding of where they would even begin in pursuing the things they aspire to."

Excerpt from 'The Art of Empowerment', on the Big hART Blog.



Canberra: Women in Art

From May-June of 2019 12 young women from Campbell High School participated in a special project called 'Women in Art'. With research showing that only 40% of artists exhibited or represented by commercial galleries are female and only 34% at Australia's institutions, Project O felt compelled to address this issue and raise awareness with the next generation of women.

Women in Art aimed to develop awareness of the role and representation women have played in art over the centuries. Young women from Campbell High School participated in a 7-week program at

the National Gallery of Australia, exploring the role of women in art, from their representation to their artistry, throughout history to the present day. They got to know many influential female artists up close and personal, experiencing their work firsthand at the gallery, including artists such as Yayoi Kusama, Louise Bourgeois and Emily Kame Kngwarreye. And in so doing, participants also looked at their own strengths.

Women in Art was supported by the ACT Government Community Services Directorate, with thanks to the National Gallery of Australia and Campbell High School.





NEW ROEBOURNE

“Our communities have always celebrated country and culture in music, dance and song. It is time to show the country Roebourne’s unique culture, pride, strength and resilience and come together with all cultures and languages to celebrate peace and harmony.”

MICHELLE ADAMS
CULTURAL ADVISOR

Big hART was invited by Elders to work in the Roebourne community in 2010. With their guidance and alongside the community, Big hART’s focus is to build on community strengths, develop skills and capacity and drive long-term change. Big hART works with Roebourne to build safety and resilience, raise awareness of hidden issues and create community projects which support healing, pride and resilience. Working with all language groups, Big hART’s methodology is practical, non-welfare and task-focused and aims to strengthen skills in the community. Big hART’s work always supports intergenerational cultural practices, keeps young people safe, and fosters pride and respect.

The 2018-2019 program in Roebourne supported the community in their objectives to build a bright future for Roebourne, building on what is strong.

Led by Elders, the program was diverse, dynamic and supported the transfer of knowledge and intercultural learning between all generations. Big hART worked with 185 participants across all language groups, delivered 248 workshops, and produced 8 events to an audience of 1800 people.

Young people continue to be a strong focus of the program, and Big hART engaged with over 65 young people in this period. Participants discovered new advocacy, agency and confidence through the running of events and many workshops from virtual reality to digital media, podcasting, dance, marketing, event management and music production skills. This has led to young people diverted from the justice system and re-engaged in education.

Outcomes for the New Roebourne program include an increase in personal agency, resilience and empowerment for young people, literacy skills developed through workshops and an increase in leadership, safety and teamwork. Community relationships were strengthened as was community wellbeing and the community’s positive attitude towards young people. There was a great increase in the development of new skills, and the positive stories of Roebourne have been profiled in national media.

Tjaabi - Flood Country

Tjaabi continues to be an important focus of the New Roebourne program, with the project this year evolving into a new work, Tjaabi - Flood Country. Led by Ngarluma performer Patrick Churnside, a preview of Tjaabi – Flood Country was performed to community and industry colleagues as part of the national Performing Arts Conference (PAC) and Red Earth Arts Festival (REAF) in 2018.

Patrick Churnside says “Tjaabi is a sense of identity, it's a sense of belonging to something that's connected to land. It's about connection, it's connection to families as well. I see it as bringing families and people together. Through history when I hear the old people sing, it connects me back to a different time. When we first presented it to the community, I saw for the first time in many years, that everyone can come together. Through the spirit of song, I saw this happen. When we did this as a community, it drew people in. The tjaabi is important to continue today and into the future.”

Heralded by audience members as 'stunning', 'incredible' and 'extraordinary', over 800 people flocked to Roebourne in September 2018 to experience a preview of Tjaabi - Flood Country

Feedback from Elders, family and community members was overwhelmingly positive, with old and young alike taking great pride in their culture, songs and stories being presented by Patrick Churnside up on the main stage.

Big hART would like to extend deepest thanks and respect to the Ngarluma, Yindjibarndi, Banjima, Marthudunera, Kuruma, Niyaparli, Kariyarra and other Pilbara Elders past, present and future who have all supported this project.

“Big hART they're listening to the community, they're understanding the cultural beliefs of our people. Now this can show that the Aboriginal people are strong and can stand strong.”

LAUREL



SONGS FOR PEACE

This year Big hART worked with the Roebourne community to present a new project 'Songs for Peace', which celebrated the music, songs and stories of Roebourne. Focusing on building social harmony, peace, pride and resilience, Songs for Peace was a program of workshops which led to an evening of music headlined by Archie Roach, curated by Lucky Oceans with over 500 members of the community in the audience.

Overall there was 40 youth workshops, 25 community songwriting workshops, 21 artists involved and 12 community dinners. Elders from different language groups came together through music and through the sharing of tea and stories at the Ngurin Cultural Centre and the John Pat Peace Place.

Young people engaged in family and community

healing, creating new narratives, building skills in organising and running events, public speaking, digital skills and created a rap and music video.

Artists also held music and songwriting workshops for inmates at the Roebourne Regional prison and three new songs were written in the community. The John Pat Peace Place hosted community gatherings of music and reflection at sunset, where the fire was lit nightly. The concert saw over 500 audience members gather under a Pilbara moon to celebrate hope, peace and renewal.

Songs for Peace will be an annual peacemaking event which celebrates the Aboriginal heart of the Pilbara. Big hART would like to acknowledge the generosity of the Blacket Family who have backed Songs for Peace since its inception.

"Songs for Peace brings a good sense of belonging and togetherness, bringing everyone together, singing together, laughing together and yarning together about stories and songlines. Roebourne is a peaceful place and we as Elders want to keep it that way. We want to pass the peace onto our families, into our homes and into the community; be the ones shaping our community."

TOOTSIE DANIEL
YINDJIBARNDI ELDER





SWAGS



SWAGS is an immersive experience which allows young people of Roebourne to share their stories with non-Indigenous Australians.

Created with young people of Roebourne, this project saw participants learn the art of podcasting, sound production and audio storytelling skills. With content made by young people, SWAGS builds their leadership and confidence as they create and present their stories in their own words. This was also an opportunity for young people to represent their community to new audiences and has led to increased standing in the community for the young people involved.

SWAGS was first presented at Cossack to a select audience of friends and potential supporters who were very moved by the experience. This project has had wider corporate interest and remains in development.



“It’s very important to look towards the future, especially for the young ones. These kids need time to be kids and to be able to see a happy future for themselves. Hope is very important for health.”

ARCHIE ROACH

Project O, Roebourne

Big hART’s Project O program in Roebourne is focused on supporting young women who are passionate about their community to develop new skills and learn to advocate for change. This positive program is about supporting the future female leaders of the community - building resilience, confidence, employment pathways and delivering generational change in communities.

With the support of Elders and Cultural Advisors, Project O offers one-on-one mentoring, building on what is strong and working with young women to identify their interests and give them opportunities to grow and flourish.

Through workshops and projects such as Tjaabi, SWAGS and Songs for Peace, young women developed their confidence and learnt new skills in advocacy, agency and public speaking.





NEO-Learning

NEO-Learning is a project which has been selected to be part of the Telstra Foundation's Tech4Good program, who are working with five charities to develop a digital socially innovative product. NEO-Learning is an online Indigenous platform Big hART is developing which will provide Australian teachers and their students with instantly accessible, highly engaging Indigenous content, made by Aboriginal young people in Roebourne.

Inspired by Big hART's award-winning sci-fi comic NEOMAD, NEO-Learning is created by young people, for young people with dynamic content, videos and exercises which will fulfil current cross curriculum objectives across all states. Initial development of the platform has included business development, scoping and research. The NEOMAD comic was created with the help of over 40 young people in the Ieramugadu community through a series of workshops in scriptwriting, literacy, photoshop, filmmaking and sound recording. NEO-Learning continues this legacy, piloting its education platform at schools around the country in 2020.



"We see this program as one that will build young people's understanding and connection to Indigenous culture through the digital tech of the future, contributing to reconciliation and celebrating pride and diversity in our cultural heritage for all Australians."

MARK LEAHY
ASSOCIATE ARTIST BIG hART



"It's participatory learning. It's engagement, it's learning in action. It's not service delivery, it's community learning how it should be. It's socialisation too. Keeping Yindjibarndi Stories alive, keeping Ngarluma stories alive."

MICHELLE ADAMS
CULTURAL ADVISOR

Digital Lab, Workshops and Training

The Ngurin Cultural Centre is the main hub for all workshops and training for the New Roebourne program. This year saw the creation of the new Digital Lab, a centre of excellence which supports the learning of digital technologies, with the aim to put First Nations peoples of Roebourne at the forefront of our digital future.

Aligning with current Australian priorities for technology education, Big hART integrates digital technologies to support learning, with a focus on digital solutions and creative problem solving. Big hART's integration of technologies extends beyond ICT capability with participants encouraged to think creatively, make connections, test, modify and reflect on how they use technology to achieve their goals, be it sharing culture, advocacy, entrepreneurship or pursuing further technology training pathways.

The workshop program is responsive to community aspirations, involving community members from all generations and language groups. The workshop process involves equal contribution of ideas between young and old, and stories and language transmitted from Elders to youth to extend the vocabulary and cultural knowledge of each young participant.

Big hART also gives training and mentoring to foster local skills and employment in cultural tourism, arts, event management and other industries. 10 Indigenous trainees were supported at the training hub this year. There was training in virtual reality, video editing, event production, social media marketing and peer-to-peer training which sees young adults inviting a new generation into Big hART's workshops and passing on their skills.

SKATE

From February to July 2019, Big hART was invited by the Barangaroo Delivery Authority to be in residence at the Cutaway, Sydney to develop and showcase the SKATE project. The objective was not only to develop a groundbreaking skateboarding theatre work, but also to activate the space, bring new audiences to the Cutaway from Greater Sydney and challenge perceptions of skateboarding in the Sydney community.

Skateboarding has been a major focus in Big hART's work with young people for 12 years. The organisation has worked with skateboarders in various social impact programs from early projects in Tasmania, to the famed White Night events at Melbourne skate parks, to a creative development in Melbourne in 2017.

As artists in residence, Big hART transformed the Cutaway into an underground creative space where skateboarders, musicians and digital artists collaborated to develop SKATE as a groundbreaking theatre spectacle.

Community cultural development played a key role

in the success of SKATE at Barangaroo in terms of activating this urban precinct with a targeted demographic. Through key contacts established in the scoping phase of the project in 2018, the SKATE team were able to create partnerships and positive affiliations with skate companies, identify photographers and ramp designers/builders, scout skate talent with a broad network and strong online presence, and promote events within Greater Sydney's skateboarding community.

Skateboarders of all ages from across Sydney were invited to experience the making of SKATE. There were open skate sessions, demonstrations, a school holidays skateboarding program for children, and public showings of the work in development.

One of the highlights of the residency was hosting the VANS Sydney Go Skateboarding Day event at The Cutaway in June. This event was the biggest skate event in Australia for Go Skateboarding Day, and continues to be a positive leveraging tool for SKATE and its relationship with the mainstream skate community.



*"An extraordinary project
unfolding at the Cutaway."*

SYDNEY MORNING HERALD



SKATE the show developed immeasurably. The cast built as the residency developed, and was composed of talented male and female skateboarders aged from 18-26 who came from NSW, VIC and WA. Skateboarders were co-creators with the Big hART creative team, advising on the cultural safety of the design and promotion of the project, collaborating with the team on scene ideas, set design, tricks and character development. A concerted effort was made to have gender equality in the cast, and with the hero image of SKATE being a female skateboarder. This resulted in many female skateboarding stories in the media around SKATE.

The audio-visual department was vital to the success of the show, with specialists working alongside the performers right from the beginning – inventing, creating and solving problems and experimenting with new technologies. They developed successful tracking technology using infra-red light and cameras that could track the skateboarders' movement on stage and make the visual content respond to that movement.

By the conclusion of the residency, the core team comprised of 34 personnel engaged by Big hART, plus

Barangaroo staff, contractors and other collaborators. Within this group, nine skaters were employed for regular work throughout the duration of the residency. Big hART engaged over 30 consultants from fields including community development, photography, video work, skateboarding, skate coaching, music, technical support, promotion and crewing.

Overall, 4100 people attended 41 SKATE events at the Cutaway, over 1600 skateboarders from across Australia have engaged with the project, and over 400 children attended the school holiday workshops.

Big hART's focus for SKATE is to back young people to build a better world. SKATE is underpinned by a social impact investment strategy which will see all profits from the production re-invested in disadvantaged communities across the country.

The residency at The Cutaway has proved that SKATE has broad appeal within the skateboarding community and the general public. It is a unique concept on a global stage and has great potential to become a transferable and adaptive framework that can be moulded to take on different flavours to suit different cultural contexts.



“SKATE at the Cutaway was an outstanding project for the skateboarding community. Thousands of skateboarders and their families who never thought of Barangaroo as their place have developed a deep love and respect for the site. SKATE at the Cutaway was a safe inclusive space to skate and has helped reshape misplaced perceptions about skateboarding while also supporting the skate community in Australia.”

NIGEL CAMERON
CO-FOUNDER OF SYDNEY
SKATEBOARD ASSOCIATION
AND TOTEM SKATEBOARDING

ACOUSTIC LIFE OF SHEDS

In March 2019, Acoustic Life of Sheds returned to North West Tasmania for a third sell-out season, as part of Ten Days on the Island.

The intention behind Acoustic Life of Sheds is to create an accessible music event which showcases the North West Coast of Tasmania and art at its best, which also connects people to farmers, rural culture and food sovereignty. Free to the public, Acoustic Life of Sheds saw audiences taken on an unforgettable journey of audio delights across farm sheds through North West Tasmania, in a 4 hour, 50km round trip.

Five farm sheds were transformed into concert halls – a derelict silage tower, a potato shed, a shearing shed, an historic bulk storage shed, and a woodwork shed. Once again, Acoustic Life of Sheds was produced by the young women of Project O who ran all aspects of the event, from promotion to front-of-house, media and assisting with stage, production and sound management.

The event featured 51 performances, with 20 artists

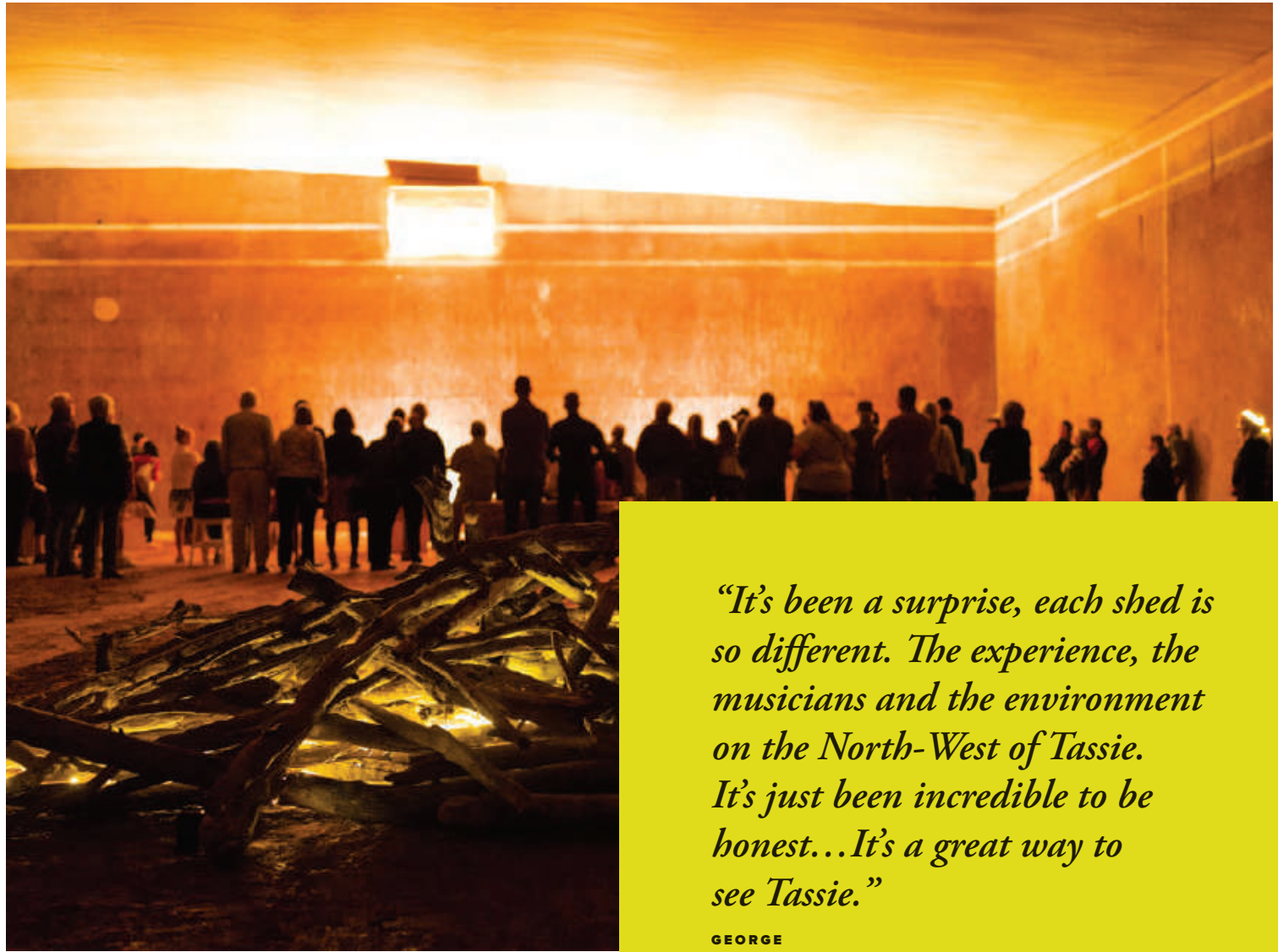
in total creating new site-specific works for the event. Headlining artists were MONA Music Curator & Violent Femmes musician Brian Ritchie on the shakuhachi with Taiko Drummer Yyan Ng; Percussionist Maggie Abraham with Project O young women; Electronica artist Paul Corfiatis with spoken word poet Jacob Rish, filmmaker Telen Rodwell and cellist Matt Hoy; Grammy award-winning slide guitarist Lucky Oceans with artist Heath Cullen; and acclaimed guitarist Aaron Hopper with bassist Sasha Gavlek.

Artists met with the farmers and worked closely with them in the development of the work. The local community and audience members came to know and respect the farmers who hosted the performances. Many of the farmers met and greeted audiences on arrival, creating a very warm and personal experience for each audience member. These farmers were profiled in portraits and on social media, in the Big hART Blog and in the media in the lead up to the event.

“The generosity of spirit, the kindness, the whole warmth of the experience...it brings the community together.”

DEVON CRUICKSHANK
FARMER





“It’s been a surprise, each shed is so different. The experience, the musicians and the environment on the North-West of Tassie. It’s just been incredible to be honest...It’s a great way to see Tassie.”

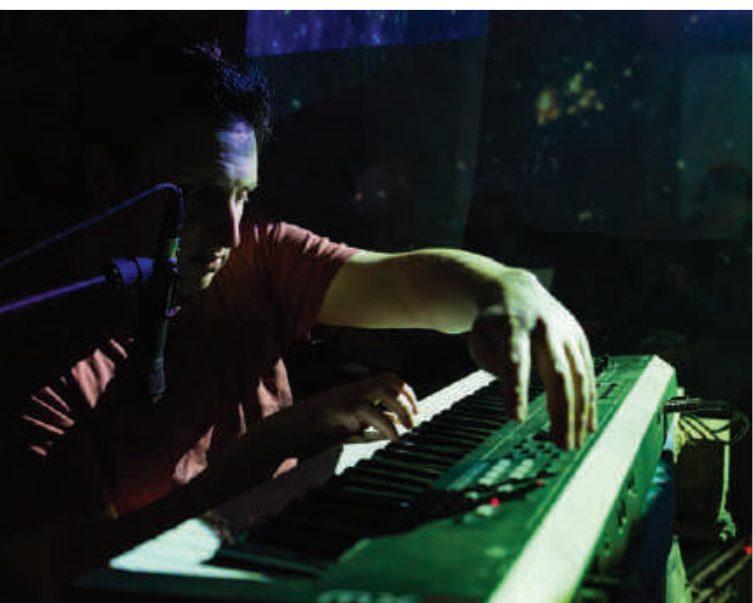
GEORGE
AUDIENCE MEMBER

The old Don River Trading shed in Wynyard, ‘The Don’, had a special focus on inclusion, with two outsider artists engaged on the project. Supported by North West Support Services and the Tasmanian Community Fund, this performance showcased two young artists who manage life-defining challenges but draw on their reality and life experience to creatively challenge and extend our understanding and appreciation of difference. Coupled with cello music by acclaimed artist and producer Matt Hoy and mind-bending visuals and animation from the creative mind of award-winning Tasmanian filmmaker Telen Rodwell, this collaboration was vibrant and immersive and proved extremely popular with children who loved playing in the space.

For the first time, Project O created their own shed at Acoustic Life of Sheds. Working with percussionist and vibraphone artist Maggie Abraham, young women improvised with found objects creating haunting sounds and rhythms. Audiences were led into a darkly lit earthy space where they discovered a very intimate otherworldly performance. Audiences were also invited to use headphones and listen to podcasts created by the young women who spoke of their favourite place.

With 35 crew and 25 volunteers keeping the event running smoothly, Acoustic Life of Sheds was a sell-out success. Over 1200 people attended the event in total, with 77% of the audience hailing from Northern and North-West Tasmania.





A micro-version of the event was then invited to be part of a bushfire recovery program in the Huon Valley. The Potato Shed performance, Aaron Hopper, and Lucky Oceans and Heath Cullen's shows travelled down to the Huon as part of a special weekend of events hosted by Ten Days on the Island.

Earlier in the year Acoustic Life of Sheds also took out an award at the prestigious APRA/AMCOS Art Music Awards evening in Melbourne, receiving the top award for 'Excellence in a Regional Area'. The Art Music Awards are presented each year by the Australasian Performing Right Association (APRA) and the Australian Music Centre to recognise achievement in the composition, performance, education and presentation of Australian music and consist of 11 awards.



OTHER BIG hART PROJECTS

Cultural Justice and the Right to Thrive

At the end of 2018, Big hART CEO Scott Rankin launched his Platform Paper 'Cultural Justice and the Right to Thrive', published by Currency House. In this essay, Scott unpacks 'cultural rights', the right of all people to thrive, to have a voice in the nation's narrative, and to have equal access to the arts. There were 10 launch events across the country in Hobart, Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra and Roebourne. Scott spoke about social inclusion and the role of arts and culture, with events featuring Ngarluma leader and performer Patrick Churnside and young women from Project O as presenters. This year there was a great deal of interest in Scott Rankin as a keynote speaker and he presented a total of 32 talks around the country.



The Namatjira Project

The legacy of the Namatjira family continues to go from strength to strength in the safe hands of the Namatjira Legacy Trust. Big hART continues to have a relationship with the Trust and give media support when needed. The documentary 'Namatjira Project' aired on ABC TV in July 2018, attracting 238,000 TV viewers and many glowing reviews from TV reviewers and audiences alike. In August 2018 the Northern Territory Government awarded compensation to the Namatjira family.

Sadly, artist Kumantjai K. Namatjira who was in Namatjira Project the stage play and the documentary and worked very closely with Big hART passed away in November 2018.

"For us at Big hART and the Namatjira Legacy Trust, we have been on a big journey together. Many of us have remarked on the spark in his (Kumantjai) eye back when Big hART's Namatjira Project began, his eagerness to work with us, to come on the road. Since then he travelled the country with the theatre show, appearing on stage, delivering countless watercolour masterclasses to lucky participants, touring to London, invited to meet the Queen and featuring centrally in the Namatjira Project feature documentary. Always providing a guiding eye, a quiet sense of humour, humility, integrity, a pride in his heritage, and an entrepreneurial spirit just like Albert's. In his quiet and stoic way, he was central to the social justice campaign for the copyright to be returned the Namatjira family."

SOPHIA MARINOS
CHAIR NAMATJIRA LEGACY FOUNDATION



"The Namatjira family have worked hard to regain copyright for many years and we are all very thankful that now the Northern Territory government has stepped forward to compensate the family."

GLORIA PANNKA
ALBERT NAMATJIRA'S GRAND-
DAUGHTER

Get Outside

Big hART worked with Wildcare Tasmania and Tasmania Parks and Wildlife Service to create a storytelling and film project for initiative 'Get Outside'. This initiative aims to welcome new refugees and migrants and build healing and connection to country in their new home.

Big hART's role was to make a short film enabling young leaders from refugee and migrant backgrounds to tell their story, which also assisted in them learning new digital skills in photography and filmmaking. The Big hART film 'Get Outside' followed these young people into the stunning wilderness of Tasmania as they connected to place, and to each other. The project was launched in Hobart and gained national media attention.

"Film captures journey of young migrants connecting with Tasmanian wilderness."

ABC ONLINE



Our Communities



Pilbara WA

FOCUS: ABORIGINAL ADVANCEMENT & DIGITAL INCLUSION

KEY CITY: ROEBOURNE

DEMOGRAPHIC OF PARTICIPANTS: FIRST NATIONS ALL AGES & GENDERS, PARTICULAR FOCUS ON YOUTH

PROJECT : NEW ROEBOURNE



Sydney, NSW

FOCUS: SKATEBOARDING

KEY CITY: SYDNEY

DEMOGRAPHIC OF PARTICIPANTS: SKATEBOARDERS AGED 3-60, ALL GENDERS

PROJECT : SKATE



Frankston, Vic

FOCUS: FAMILY VIOLENCE PREVENTION, & DIGITAL INCLUSION

KEY CITY: FRANKSTON

DEMOGRAPHIC OF PARTICIPANTS: YOUNG WOMEN AGED 11-16

PROJECT : PROJECT O



NW Tasmania

FOCUS: FAMILY VIOLENCE PREVENTION, RURAL LITERACIES & DIGITAL INCLUSION

KEY CITY: WYNYARD & SMITHTON

DEMOGRAPHIC OF PARTICIPANTS: YOUNG WOMEN AGED 13-17, MUSICIANS AND FARMERS

PROJECT : PROJECT O



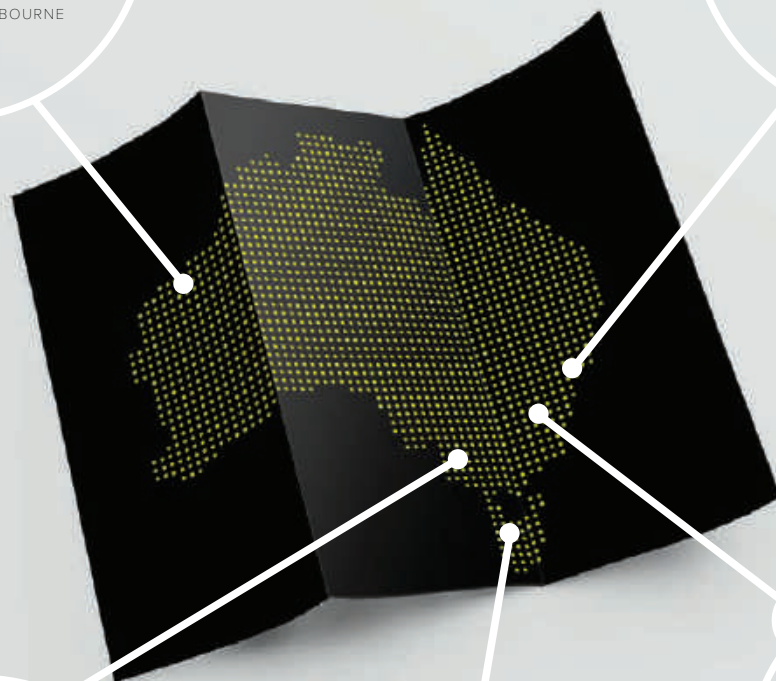
Canberra ACT

FOCUS: GENDER EQUALITY

KEY CITY: CANBERRA

DEMOGRAPHIC OF PARTICIPANTS: YOUNG WOMEN AGED 13-17

PROJECT : PROJECT O





“It is such a privilege to work alongside Big hART, I am passionate about helping them make a difference. I couldn't think of any organisation more worthy of my support and yours.”

ROS WORTHINGTON OAM

Partnership Report

The area of partnerships and philanthropy has grown extensively in this period led by Big hART's new Partnerships Manager Lucy Harrison.

Big hART offers a safe pair of hands with a meticulous commitment to high-value partners and stakeholders.

Big hART's social design approach specialises in addressing difficult issues in fragile communities and creating strong outcomes for all stakeholders. In sensitive social license situations, Big hART has an exemplary track record for delivering on community needs, achieving strong impact and unlocking potential for co-operation between all parties.

Big hART bases its programs on local potential, rather than community deficits. In this way, it takes a non-welfare approach to making an impact on the many complex issues facing communities.

Big hART partners with forward thinking funders who can transform capacity to increased impact by working with Big hART in the long term.

To deliver even more impact, Big hART has shifted delivery to streams of impact which includes:

- Thriving communities – disadvantaged communities, hidden communities, Indigenous communities, communities experiencing deep poverty.
- Safer communities – family violence prevention, community violence prevention, peace-making.
- Connected communities – digital inclusion, digital literacy, digital as an essential service and a critical issue of justice.

This year has seen Big hART build on current long-term partnerships and attract new collaborations. In this period Big hART attracted 57 new corporate, community and government partners and 13 new donors, hosting a total of 68 partnership events. New supporters include the Barangaroo Delivery Authority, Telstra, the Blacket Family, the Graeme Wood Foundation, Mr. Paul Barnett, Catriona Mordant AM and Simon Mordant AM, Restore Hope Foundation, the Angior Foundation and the University of Tasmania.

Big hART extends immense gratitude to partners for their role in making this work possible.

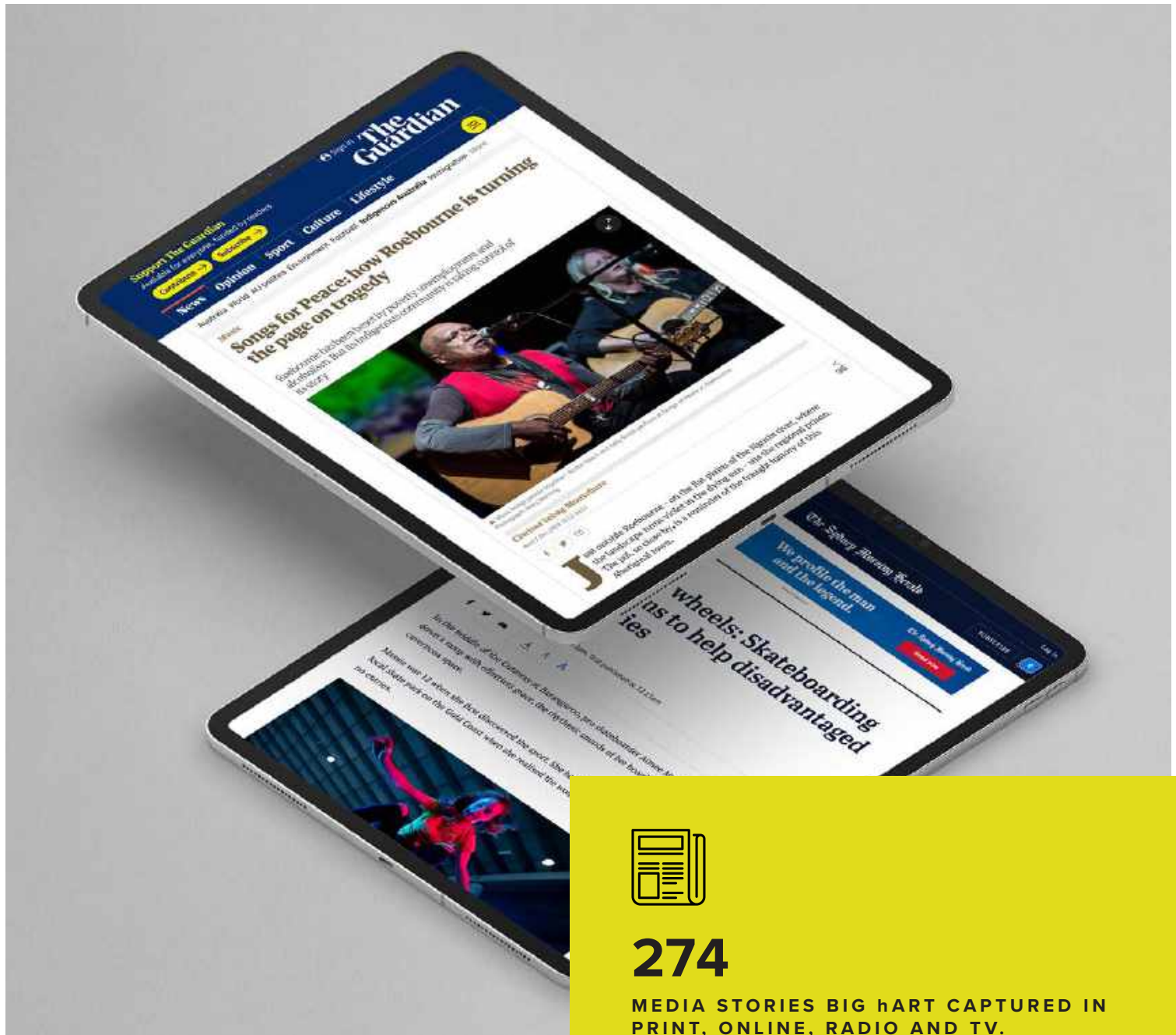
Communications & Media report

“Forging justice through art.”

THE MERCURY

This year has seen another strong year in media and communications for Big hART, with work amplified across a variety of platforms – from media releases to bespoke E-News, social media platforms as well as new communication channels.





Media coverage

In media coverage there was 274 media stories about Big hART captured in print, online, radio and TV across all projects. Highlights include a feature story on Songs for Peace in The Guardian and on NITV; stories about SKATE in the Sydney Morning Herald, Saturday Paper and ABC Radio National; a feature in The Age on Acoustic Life of Sheds; TV reviews about Namatjira Project in The Daily Telegraph and the Australian; Scott Rankin speaking on STEAM and STEM on ABC TV News; and sustained support in all local media where Big hART works.



“The company has empowered vulnerable people in more than 50 communities across the country.”

THE SATURDAY PAPER

Blog

In March 2019 the new Big hART Blog was launched, which gives a deeper insight into Big hART’s work and is focused on telling firsthand the stories of participants, community members and artists of Big hART. The Blog has showcased feature articles, photo essays, artist profiles and first-person narratives. The most popular blog story in this period was ‘The Generosity of Sheds’, which reached over 2500 people, and celebrated the community and farming spirit behind Acoustic Life of Sheds.

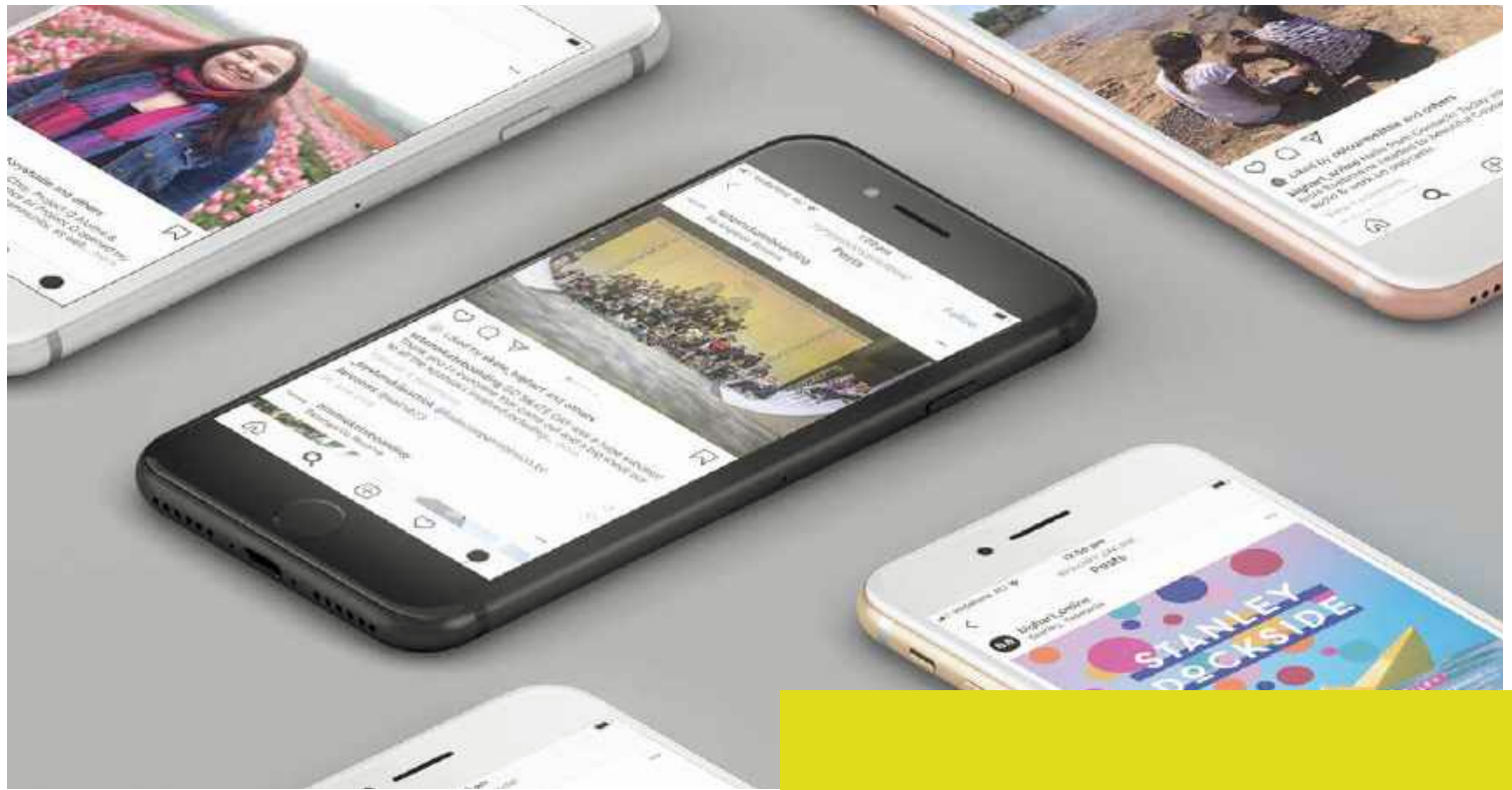
E-News

There were 24 EDMs produced and published this year, with an increase in click-rate which sees video content and blog stories capturing the most interest in Big hART’s readers. This year two new E-News were introduced – a SKATE newsletter for the audience and followers of SKATE, and a special tailored E-News to Big hART’s funders and supporters ‘Impact’.

Website

Visitation of the Big hART website has increased by 12% since the last financial year, with 15K users in 2018-2019. The majority of Big hART’s visitors are returning customers, who primarily visit the website through organic searches, however, also to be noted is an increase in referral and social amplification of Big hART’s website. Big hART’s home page is the most popular page on the website, with SKATE the most popular project page in this financial year, followed by New Roebourne. The main location of Big hART’s web visitors continues to be Australia, and whilst desktop viewing of Big hART’s website is still the most popular, mobile users are growing. Visitation on the SKATE page of the Big hART website has increased by 50%.

Spikes in website traffic are still directly linked to high profile national media coverage and the publication dates of Big hART’s e-news, however the largest visitation to the website this year occurred on May 2018 which was the launch of the new blog which was announced via the May E-News.



Social Media

Social media continues to grow and evolve, and Big hART works to grow with new changes in this space. This year Big hART introduced Story on Instagram, particularly focusing on SKATE, with compelling video, imagery and user generated content published. Big hART also ran a special series on Yijala Yala Facebook leading up to Songs for Peace which profiled national and local artists, as well as a series which gave an insight into the farmers and their sheds for Acoustic Life of Sheds. Big hART has attracted 1600 new followers this financial year, with a total audience now reaching over 17,600 followers across Facebook, Twitter, Instagram, LinkedIn, YouTube and Vimeo. Big hART's Facebook page still continues to have the highest following, followed by Big hART's Twitter channel and the SKATE Facebook Page. The most popular video on Big hART's YouTube channel this year was the SKATE feature clip.

Social media was the primary ticketing promotion tool for all SKATE events, proving very successful with all Transitions events selling out. The Facebook event pages reached 81,000 people in total, with 3,000 clicking to purchase tickets.

SKATE

A strategic social media advertising campaign was conducted from February to July 2019 which has seen SKATE's Facebook and Instagram page grown by 840%. The Instagram campaign had over 310,000 impressions and the Facebook campaign reached over 178,000 people. In the last phase of the residency, SKATE's social media channels focused on telling the stories of the people of SKATE. A social media series profiled cast members through imagery, and shared how they felt about skateboarding and social issues. This series generated a high level of engagement and growth over both Instagram and SKATE and reached 57,000 people.



Staff 2017-18



SCOTT RANKIN
CEO & CREATIVE DIRECTOR



GENEVIEVE DUGARD
ASSOCIATE DIRECTOR &
NATIONAL DIRECTOR
PROJECT O



SAM HAWKER
NATIONAL PRODUCER &
PRODUCER
SKATE



ANDREW VINEY
NATIONAL PROGRAM MANAGER
& PRODUCER ACOUSTIC
LIFE OF SHEDS



BETTINA RICHTER
MEDIA AND
COMMUNICATIONS
MANAGER



PIERS RAMSAY
FINANCIAL MANAGER



LUCY HARRISON
EXECUTIVE ASSISTANT &
PARTNERSHIPS MANAGER



ANGELA PRIOR
PRODUCER WA & TAS



MARK LEAHY
ASSOCIATE ARTIST



AARON HOPPER
ASSOCIATE ARTIST



RACHEL SMALL
PRODUCER
PROJECT O TASMANIA



JODHI WILKINSON
PRODUCER
PROJECT O TASMANIA



CLARE SPILLMAN
PRODUCER
PROJECT O TASMANIA



LAURA JOHNSON
ADMINISTRATION
PROJECT O TASMANIA



JACLYN POKE
ADMINISTRATION
PROJECT O TASMANIA



AMY MORCOM
PRODUCER
SKATE



NATALIE O'DONNELL
PRODUCER
PROJECT O FRANKSTON



LESLEY PINDER
PRODUCER
PROJECT O FRANKSTON



MAGGIE ABRAHAM
PRODUCER
PROJECT O FRANKSTON



ELSPETH BLUNT
PRODUCER
PROJECT O FRANKSTON



PIP BUINING
PRODUCER
PROJECT O CANBERRA



ROBYN MARAIS
PRODUCER
NEW ROEBOURNE



AIMEE KEPA
PRODUCER
NEW ROEBOURNE



PATRICK WUNDKE
COMMUNITY PRODUCER
NEW ROEBOURNE



LEITH ALEXANDER
DIGITAL PRODUCER
NEW ROEBOURNE



ALLERY SANDY
CULTURAL ADVISOR



MICHELLE ADAMS
CULTURAL ADVISOR



PATRICK CHURNSIDE
CULTURAL ADVISOR

Employee snapshot



18%
Indigenous



40%
Regional/remote



27%
Young people



54%
Female

Big hART Board

John Culley

CHAIRMAN

Education: Recently retired after 30+ years as a teacher and state school principal, John has long-term experience working with students living with complex disadvantage. His key areas of experience are in HR and educational policy.

Andrew Viney

PUBLIC OFFICER, TREASURER

Creative Industries: Andrew has 20+ years in the private sector, and the music and entertainment industry. He is experienced in logistics, financial planning, and HR management.

Barbara Baikie

MEMBER

Justice & Gender: Barbara has held 20+ years of senior positions in juvenile justice, disability, child protection, and policy. She is currently President of the National Council of Women of Australia. Her key experience includes strategic planning and consulting.

Scott Rankin

MEMBER

Community Development & Arts: Scott is Big hART's Co-founder, CEO, and Creative Director, with additional roles as Writer, Director, Executive Producer, essayist and public speaker. He is a leader in CCD project design, consulting to Government and the corporate sector.

Allery Sandy

MEMBER

Community Development & Arts: A Yindjibarndi leader and artist, Allery has been working with Big hART in Roebourne for 6 years, as a key elder on the project and a cultural consultant. Allery's background includes community welfare, Yindjibarndi language education, work for the Aboriginal Church and she is also a Director on a number of boards.

Wendy Page

MEMBER

Media: Wendy has 25+ years experience as a television journalist with ABC TV, including nearly 20 years with Australian Story where she was one of the founding producers.

Neal Rodwell

MEMBER

Disability: Neal is the Manager of North West Residential Support Services Inc., with 30+ years experience in disability and the not-for-profit sector. He is highly skilled in the areas of financial management and policy development.

Carla Wall

MEMBER

Technology: A leader in the software and construction space, Carla is the co-founder of CWX Group and previously the Managing Director of COINS Australia for over 7 years. She has over 20 years experience driving the vision, business strategy and growth in the software and construction industries; ensuring organisations deliver successful transformational change.

Patrick Churnside

MEMBER

Community Development & Arts: Patrick is a Traditional Owner from the Ngarluma and Yindjibarndi Language Groups and a gifted performer and has worked with Big hART leading intercultural workshops for many years. Patrick is also a board member of the State Government Aboriginal Cultural Materials Committee and City of Karratha Arts & Cultural Advisory Group.

Michelle Adams

MEMBER

Community Development & Arts: Michelle is a Yindjibarndi woman from Roebourne, who has worked with Big hART for many years to ensure the program is safe culturally. Michelle has also been a senior government adviser in Indigenous Affairs and the Department of Communities and is a trained language specialist.

Financial Report

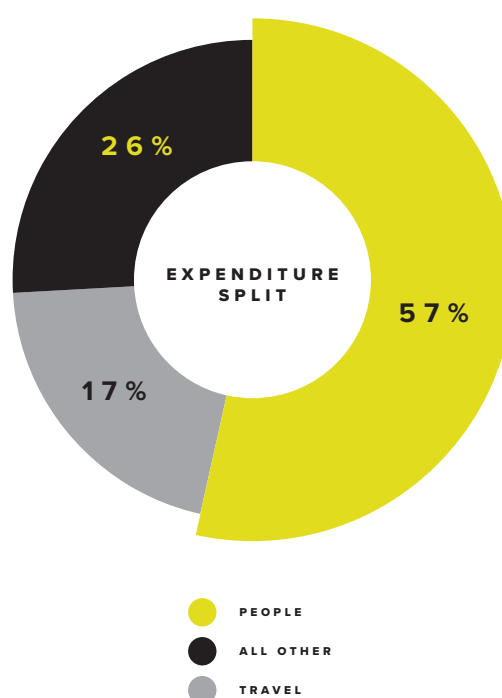
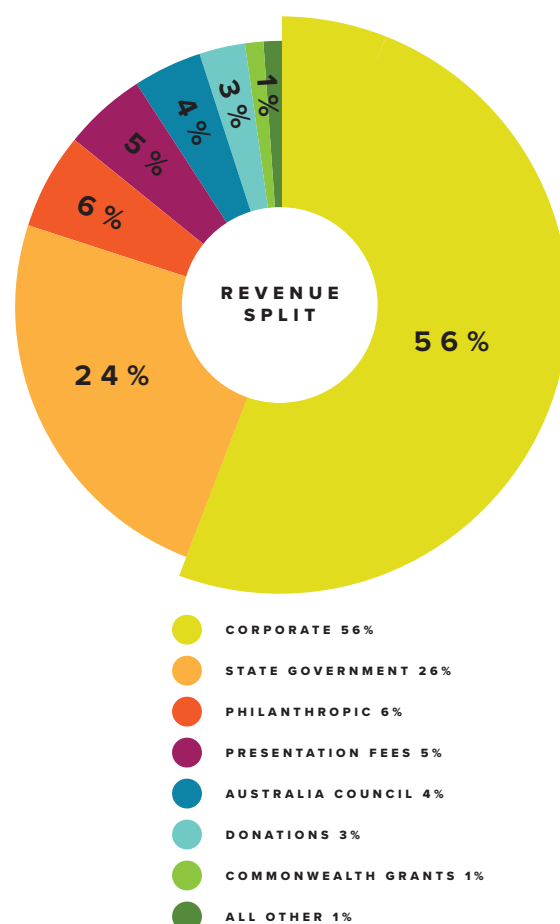
REVENUE	\$000s
Commonwealth Grants	20
Donations	101
Philanthropic	210
State Govt	799
Corporate	1,914
Australia Council	129
Presentation fees	183
All Other	44
TOTAL REVENUE	3,400

EXPENSES	
People	1,917
Travel	582
All Other	875
TOTAL EXPENSES	3,374

SURPLUS FOR YEAR	26
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BALANCE SHEET	
Assets	
Bank	330
Trade and Grant Debtors	304
Other Assets	58
TOTAL ASSETS	682

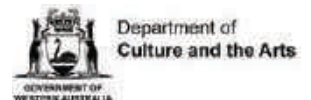
LIABILITIES	
Current Liabilities	172
NET ASSETS	520



Sponsors & Funders



Barangaroo
Delivery
Authority



BIG hART WOULD ALSO LIKE TO ACKNOWLEDGE THE GENEROUS SUPPORT OF THE BLACKET FAMILY, CATRIONA MORDANT AM AND SIMON MORDANT AM, THE GRAEME WOOD FOUNDATION, MR PAUL BARNETT, THE ROBERTS-THOMSON FAMILY AND OUR MANY PRIVATE DONORS AND ONGOING SUPPORTERS.

FOR FURTHER ENQUIRES CONTACT:

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