



The Community Impact of Bundanon Local

Evaluation Report

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Bundanon Trust and Patternmakers acknowledge the traditional owners of the land and the contribution of the Aboriginal and Torres Strait Islander peoples of Australia past, present and future.

About Bundanon Trust

Established in 1993 Bundanon Trust supports arts practice and engagement with the arts through its residency, education, exhibition and performance programs. In preserving the natural and cultural heritage of its site Bundanon promotes the value of landscape in all our lives.

About Patternmakers

Patternmakers is a research agency specialising in culture, creativity and community. It believes in the power of insight to help good causes change the world.

For any questions, please contact Tandi Palmer Williams, Managing Director on tandi@thepatternmakers.com.au.

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Cover image: *Transmit* participant, Jarod Pace, is performing on stage, 2015. Image: Heidrun Lohr.

Executive summary

Background

Bundanon Local is a program of community-engaged art projects delivered by Bundanon Trust in the Shoalhaven region of New South Wales (NSW) since 2007.

Between 2008 and 2012, a series of programs were funded through the Australia Council and Create NSW (formerly Arts NSW), including projects targeting young Indigenous people, students at risk of leaving school and people with a disability.

Between 2013 and 2019, nine multi-year projects were delivered, and the projects were formalised under the program name 'Bundanon Local'. Projects included *Transmit*, a series of poetry, hip-hop and performance workshops for local Indigenous young people and 60+, a collaborative creative process and performances for Shoalhaven's older residents.

In 2019, Bundanon Trust commissioned research agency Patternmakers to work with program staff and stakeholders to evaluate Bundanon Local's impact and identify opportunities for the future direction of the program. The evaluation had a particular focus on Bundanon Local from 2013-19, when funding had enabled integrated, multi-year program delivery.

Based on a co-design process with program staff, stakeholders and past participants, a mixed method research design was adopted. Data was collected via a series of face-to-face and phone interviews with community leaders, artists and past participants. An online survey was distributed to a database of 432 Bundanon Trust stakeholders in the region. Over 180 people participated, including professional artists, community members and local leaders.

Key findings

The program has enabled more than 20,000 engagements since 2007

Analysis of past participation data shows that there have been 20,721 instances of participation since 2007, across all streams of the program. The projects with the highest volume of participants were *Out There with the Australian Ballet* (11,980 engagements), *Book Week* (3,748 engagements) and *Transmit* (1,402 engagements).

Many participants engaged in more than one session, with qualitative data suggesting rates of repeat engagement are high, and there is demand for further activities.

Bundanon Local is aligned with community needs

Analysis of community profile statistics confirms a number of complex social issues exist in the Shoalhaven region. Relative to other parts of NSW, the Shoalhaven has a higher proportion of people aged over 65, people who experience disability and a large population of Indigenous Australians.

The Shoalhaven community also experiences high rates of unemployment and lower median incomes. Data collected during interviews confirms that young people are growing up in challenging environments, with mental ill-health, suicide and substance abuse identified as issues in the region.

Data collected for this evaluation confirms that the Bundanon Local program is targeted at parts of the community that need it the most, and where there is an opportunity to grow arts engagement and create positive change in the community.

Participants valued opportunities to engage directly with professional artists

Bundanon Local's range of programs enabled participating community members to work closely with experienced professional artists: learning new technical skills, accessing high-quality resources, developing creative ideas and collaborating on an artistic work.

Many participants placed a high value on being involved in a creative process and the personal connections formed with artistic leaders and mentors during their experiences.

The quality of the artists involved was very highly regarded by all stakeholders. A clear distinction was made between this aspect of Bundanon Local and other arts programs that people had experienced in the region.

Many discovered new abilities and discovered interests

In general, those participating in the program had little or no past experience with the arts and valued the opportunity to discover their creative side. Survey respondents report that Bundanon Local has helped them to build new skills (72%) and has helped participants to express themselves creatively (90%).

The impacts of the program are extending into other areas of their lives, helping to build their confidence (94%) and ability to try something new (96%). As one participant said,

'I just want to have a go at anything now.... I'm up to learn a bit more about myself and other people I guess.'

For some, the program has even opened up pathways to creative careers, such as Kryton Stewart who is now practising as an emerging hip-hop artist and a mentor to younger Indigenous students (see case study on page 52).

The program has strengthened social cohesion

The majority of survey respondents felt that coming together through a shared project allowed individuals to form connections and work together. For instance, *Transmit*, brought Indigenous students from different schools together, and 60+ enabled seniors from across the region to meet new people.

Almost all (90%) of participants said that they interacted with different kinds of people and 94% of participants agreed that Bundanon Local enabled them to work as a team. Several participants developed life-long friendships through Bundanon Local, with many agreeing that the program has had a lasting impact in the community.

Some respondents said that without Bundanon Local, opportunities to meet new people were rare in Shoalhaven, in particular opportunities that brought different demographic- and interest-groups together.

The program enabled local Indigenous people to express their culture

For young people involved in *Transmit*, the program enabled them to connect with culture. One participant expressed that,

'*Transmit* was a good thing for the youth, [we should be] doing bigger community events to promote the local Koori culture to the wider national and international community.'

Transmit is very highly regarded in the community as a program with profound impact, with one stakeholder saying,

'This one really does change the lives of the kids involved. To see them overcome personal doubt and anxiety and display extraordinary talent and confidence is the best damned thing all year in the Shoalhaven. This has a real and lasting positive impact.'

96% of participants are satisfied with the program

Almost all stakeholders responding to the evaluation survey are satisfied with the program (96%) and would recommend it to a friend (96%), equivalent to the highest satisfaction ratings seen in Australia's arts sector.

When asked about satisfaction with key aspects of the program, the location, facilitators and support from Bundanon staff were all very highly rated.

Longevity is a key success factor for of the program

Along with the involvement of experienced professional artists, the duration and continuity of the program are critical to its success.

Throughout the initial series of projects in 2008, the Bundanon Blak program in 2009 and 2010 and throughout six years of multiyear funding, program staff have developed relationships and built trust within the Shoalhaven community, which has been central to the success of the program.

It is essential that the program continues its long-term commitment and builds on what has been achieved to date.

Respondents share the view that continuation of the program in some form would improve personal and community wellbeing, engagement with arts and culture and build positive perceptions of Bundanon Trust as an organisation.

Bundanon Local increases awareness and access to Bundanon Trust

The majority of respondents to the stakeholder survey were aware of Bundanon Local (80%) and have visited Bundanon Trust (91%), and qualitative data suggests that the program is generating awareness of the institution in the local community.

The data indicates that Bundanon Local provides an important channel for the Shoalhaven community to connect with the Trust, visit the site and learn about Arthur Boyd and local history.

After their experiences with Bundanon Local, many respondents said they were more likely to visit Bundanon Trust in future (98%) and more likely to attend a performance or exhibition (98%).

The program's role will be critical in future

As the Trust undergoes major works and new facilities attract larger audiences from around Australia, strong community engagement and outreach into the local community will become even more important.

There are opportunities for Bundanon to forge new partnerships to support delivery of the program, and continue working with service providers to deliver relevant, connected activities for those in need.

If continued, Bundanon Local can help to generate community awareness and goodwill and ensure that all parts of the community have equal access to the site.

Conclusion

Overall, data collected in this evaluation confirms that the program is playing a critical role in facilitating community access to a national treasure. Without it, parts of the Shoalhaven community would miss out on opportunities to visit the site, discover their creative side and engage with professional artists.

Input from stakeholders indicates that the following priorities should guide future direction of the program:

- ▶ **Addressing disadvantage** – Continuing to work with segments of the community that experience socio-economic disadvantage (where there is appetite to engage with Bundanon)
- ▶ **Bringing people together** – Respondents value collaborating with different people within the community and want to see events that bring the community together
- ▶ **Building skills** – Data indicates that the majority of respondents would like more opportunities to embrace their creativity through skills development
- ▶ **Creating pathways** – Stakeholders see an opportunity for the program to help grow an ecology of arts practice in the community and, over time, support selected participants to take on mentoring and leadership roles.
- ▶ **Championing First Nations culture** – A profound relationship to the Indigenous community is at the heart of Arthur Boyd's legacy, and stakeholders value the program's role in maintaining that visibility.



Participants filming during
Hyperreal Tales, 2016.
Image: Bundanon Trust



Key statistics: Bundanon Local

25

multi-year **projects delivered** since 2007

20,721

engagements by members of the Shoalhaven community since 2007

90%

feel that Bundanon Local enabled them to **express themselves creatively**

91%

say that Bundanon Local has had a positive impact on their **overall wellbeing**

98%

say they are **likely to visit Bundanon Trust** in future

94%

agree that Bundanon Local **makes Shoalhaven a better place**

1 Introduction

About Bundanon Trust

Established in 1993, Bundanon Trust supports arts practice and engagement with the arts through its residency, education, exhibition and performance programs.

It is located in Illaroo, 25 kilometres west of Nowra, and is comprised of two properties, Bundanon and Riversdale, which make up 1,100 hectares on the picturesque Shoalhaven river.

The last home of renowned Australian artist Arthur Boyd, the properties were gifted by the artist and his wife, Yvonne, to the Australian people. They are situated upon the land of the Wodi Wodi and Yuin nations who speak the South Coast and Illawarra language, Dharawal.

Today, Bundanon Trust embraces a commitment to preserving its natural and cultural heritage and promoting the value of landscape in all our lives. As a unique cultural and environmental asset to the South Coast, Bundanon Trust embodies Boyd's stated belief that 'you can't own a landscape'. Through its artist residency, education, exhibition and performance programs, Arthur Boyd's legacy invites others to activate the landscape and draw inspiration from it.

About Bundanon Local

Bundanon Trust's commitment to the Shoalhaven population has seen a variety of interactions between the local community and Australia's leading artists.

Its Bundanon Local program was born out of the belief that extraordinary things can happen in ordinary places, away from metropolitan centres in regional and rural areas.

Built on a series of programs, introduced in 2007 and funded by a range of agencies including Create NSW (formerly Arts NSW), the Australia Council and a range of NGOs, Bundanon Local is an umbrella program for the Trust's local outreach programs and community engagement strategy.

The program was funded from 2013 to 2016 by the Australia Council's Creative Communities Partnerships Initiative, and from 2016 to 2019 by the Australian Government's Catalyst program (a detailed timeline of the program is included later in this report).

The need for evaluation

The time is right to understand the impact of Bundanon Local on the Shoalhaven community

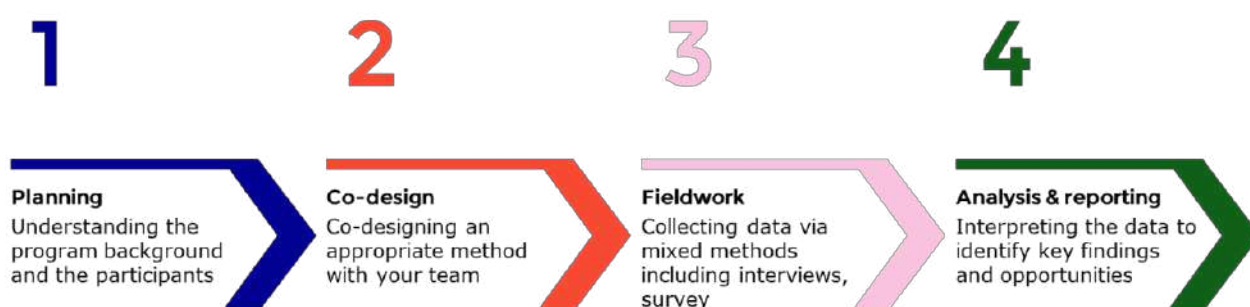
Amid the various competing priorities of local, state and national governments, arts and cultural organisations are recognising the growing importance of evaluating their impact on individuals and communities.

After six years of operation under the name Bundanon Local, the time is right to examine evidence of the program’s impact within the Shoalhaven and gather input from stakeholders about the future directions of the program.

In early 2019, Bundanon Trust commissioned research agency Patternmakers to conduct an evaluation and produce this report.

Patternmakers worked with Bundanon staff and stakeholders to evaluate the program

The evaluation was conducted in four key phases, beginning with Planning and Co-design in early 2019, progressing to Fieldwork in April/May 2019 and Analysis & Reporting in May/June 2019.





Methodology

An evaluation framework was co-designed to map out the project

An evaluation framework for the program was co-designed in a workshop involving Bundanon Trust staff, Bundanon Local stakeholders and past participants. The key points are summarised below.

Problem/opportunity	<ul style="list-style-type: none"> • Shoalhaven has above-average rates of social disadvantage • Opportunity to grow arts engagement and access to Bundanon Trust
Target population	<ul style="list-style-type: none"> • Sectors of the Shoalhaven community who experience disadvantage, such as aging residents, indigenous youth and people with disability
Program activities	<ul style="list-style-type: none"> • Expert artists are employed to deliver creative workshops and community engaged art works, culminating in public performances and exhibitions
Outcomes	<ul style="list-style-type: none"> • Community members work together to make art • They meet people, learn new skills and foster their inspiration and imagination
Assumptions	<ul style="list-style-type: none"> • Workshops/projects engage disadvantaged community members • Accessing the arts has benefits for individuals and the community

The key areas of enquiry for the evaluation were agreed (see below), along with an overall evaluation question: what is the impact of the Bundanon Local program in the Shoalhaven community?

Areas	Evaluation questions
Reach and accessibility	<ul style="list-style-type: none"> ▶ What is the reach of the program in the community? ▶ How does the program content address the needs and interests of people in the Shoalhaven community? ▶ How can we improve access for those who experience barriers to participation?
Participant engagement	<ul style="list-style-type: none"> ▶ What are people gaining from participating in Bundanon Local? ▶ How can Bundanon Local increase its relevance to diverse groups?

Areas	Evaluation questions
Impact on the community	<ul style="list-style-type: none"> ▶ What is the perception of Bundanon Local in the community? ▶ How does participation in Bundanon Local impact community wellbeing? ▶ How does Bundanon Local reinforce connection to the region and its history? ▶ Which sectors of the community have been overlooked?
Funding priorities	<ul style="list-style-type: none"> ▶ How does Bundanon deliver on the strategic priorities of funding bodies? ▶ How can Bundanon Local continue to secure funding?
Future directions?	<ul style="list-style-type: none"> ▶ What stories should we be telling through Bundanon Local? ▶ How does this kind of work relate to the new Bundanon? ▶ How can we further engage partners? ▶ How can we involve more local artists in the program? ▶ What possibilities are there for future network expansion? ▶ How can we work with partners and arts organisations more effectively?

Data was collected from 184 people through interviews and a survey

Patternmakers interviewed 19 people, including Bundanon Trust staff, individual artists who had worked in the program, partners, funders, and participants in the program.

An online survey was open for two weeks from 21 May to 5 June 2019. The survey was promoted through Bundanon Local's stakeholder database, with 432 individual records. It was also promoted via social media and the Shoalhaven Council community database.

165 people responded, representing a response rate of 38% of the stakeholder database. Respondents included around one-fifth who haven't participated in the program before. Most respondents (81%) answered every question (133 respondents).



**Nowra East Public School
students participating in the Song
Company program.**

All images: 2015, Bundanon Trust

2 Community needs

Regional profile

The Shoalhaven has an ageing population

Bundanon Trust is located in Shoalhaven City on the South Coast of New South Wales, approximately 160 kilometres south of Sydney.

Among Shoalhaven City's population of 104,371 residents, 26.4% of people are aged 65 years and over, compared with 15.7% nation-wide.¹

Older Australians experience high rates of disability, and social isolation is a common issue in an aging population. One participant in the evaluation explained their perception, 'When you get to be our age, you get to be invisible. Not only do men not see you anymore when you're older [...] but younger people don't think that you can do anything, that you have any knowledge.'

The area's Aboriginal and/or Torres Strait Islander population is twice the State average

Census data indicates that the NSW South Coast electoral area has an Aboriginal and/or Torres Strait Islander population of 5.6%, which is twice the State average.

This region extends beyond the Shoalhaven City Council area, to include Jervis Bay Territory and surrounds, making up a population of 69,531. The South Coast Aboriginal population reflects that which is active in the Shoalhaven and is serviced by Bundanon Local.²

¹ Australian Bureau of Statistics 2018, 2016 Census Quickstats: Shoalhaven, viewed 5 July 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/11401?opendocument

² Australian Bureau of Statistics 2018, 2016 Census Quickstats: South Coast, viewed 19 September 2019, < https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SED10076?opendocument#demographics >

Young people are growing up in challenging environments

Qualitative data collected in this evaluation confirms that many children are growing up in difficult home environments. One participant said that at local schools, 'we've got a lot of kids that come from very disadvantaged homes where they would have parents who would be pretty heavily into substance abuse and the kids tend to be left a lot to their own devices. They spend a lot of time on the streets.'

Another person said, 'Nowra itself as a town is beautiful, but is actually the ice capital of Australia.'

Shoalhaven City residents experience high rates of disadvantage and unemployment

Socio-Economic Indexes for Areas (SEIFA) is a product developed by the Australian Bureau of Statistics that ranks areas in Australia according to relative socio-economic advantage and disadvantage. The indexes are based on information from the five-yearly Census.³

In 2016 the Shoalhaven City SEIFA Index of Disadvantage was 964, reflecting the contribution of attributes such as lower incomes, lower levels of educational attainment and higher instance of unemployment.⁴

As of December 2018, the rate of unemployment in Shoalhaven is 7.67%, compared with 4.5% for the rest of New South Wales,⁵ but on par with Regional NSW.⁶ ⁷ Shoalhaven has also experienced an increase in unemployment rates from 6.6% in 2016. For young people, Shoalhaven and Southern

³ Australian Bureau of Statistics 2019, Socio-Economic Indexes for Areas, viewed 2 October 2019, <<https://www.abs.gov.au/websitedbs/censushome.nsf/home/seifa>>.

⁴ .idcommunity 2019, Shoalhaven City: SEIFA by Local Government Area, viewed 5 July 2019, <https://profile.id.com.au/shoalhaven/seifa-disadvantage>.

⁵ Australian Government Department of Jobs and Small Business 2019, Unemployment Rate by State and Territory, viewed 5 July 2019, http://lmip.gov.au/default.aspx?LMIP/LER_SAFOUR/LER_UnemploymentRate.

⁶ .idcommunity 2019, Shoalhaven City: Unemployment, viewed 5 July 2019, <https://economy.id.com.au/shoalhaven/unemployment>.

⁷ Australian Bureau of Statistics 2018, 2016 Census Quickstats: Shoalhaven, viewed 5 July 2019, <https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/11401?opendocument>.

Highlands have the second highest rates of youth unemployment in Australia at 28.7%, a 10.1% increase from 2016 (18.8%).⁸

As of 2016, single-person households in the Shoalhaven have a median weekly income of \$511, which is slightly higher than the average for regional NSW, which is \$300-\$399⁹. However, it remains lower than the overall state average of \$664.¹⁰

12% of Shoalhaven residents have attained a Bachelor's degree or higher, which is lower than the average for regional NSW (14.5%).¹¹ Both these rates are significantly lower than the NSW average of 23%.¹²

Mental ill-health, suicide and substance abuse are key issues for the community

Community health and wellbeing has been a growing area of concern in Nowra, greater Shoalhaven, Illawarra and the South Coast. Issues relating to mental ill-health, suicide and substance abuse lead to increased government attention and health and community service initiatives being implemented in the region.¹³

Rates of suicide in the Illawarra Shoalhaven are higher than NSW averages. The Illawarra Shoalhaven Suicide Prevention Collaborative states that a total of 40 suicides occurred in the region in 2013. While suicide rates have dropped, the region still experiences rates that are higher

⁸ Brotherhood of St Laurence 2018, An Unfair Australia? Mapping youth unemployment hotspots, Fitzroy, Victoria.

⁹ .idcommunity 2019, Regional NSW: Individual income, viewed 5 July 2019, <https://profile.id.com.au/australia/individual-income?WebID=180>

¹⁰ Australian Bureau of Statistics 2018, 2016 Census Quickstats: New South Wales, viewed 5 July 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/1

¹¹ .idcommunity 2019, Regional NSW: Qualifications, viewed 5 July 2019, <https://profile.id.com.au/australia/qualifications?WebID=180>.

¹² Australian Bureau of Statistics 2018, 2016 Census Quickstats: Shoalhaven, viewed 5 July 2019, https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/11401?opendocument

¹³ South Coast Register 2018, '\$3.5M mental health and wellbeing facility opens in the Shoalhaven', 3 July, viewed 5 July 2019, <https://www.southcoastregister.com.au/story/5504895/shoalhaven-communitys-mental-health-and-wellbeing-to-improve-with-opening-of-new-facility/>

than the state average, with 10.6 deaths per 100,000 population compared to 8.9 deaths for NSW. Shoalhaven has rated consistently high compared to other South Coast LGAs.¹⁴

The region is also over-represented when it comes to drug misuse. In 2018, the NSW government launched a Special Commission of Inquiry into the drug ice to report on its nature, prevalence and impact, the adequacy of existing measures to target it in NSW and options to improve the state's response to the issue.¹⁵

In May 2019 the Commission held a hearing in Nowra, after recognising its growing prevalence in local communities and overcrowded rehabilitation facilities.¹⁶ During the hearing, experts stated that the use and possession of ice in the Shoalhaven and Southern Highlands rose 31% per year since 2014, compared with a 6.7% average across NSW.¹⁷

This trend is reflected in the community's job sector, which has more people working in health care and social assistance than any other industry. As of 2016, these industries are the most popular for both Shoalhaven City as a whole, and for Nowra. In Nowra specifically, the rate is higher than the rest of Shoalhaven (20.1% compared to 14.7%).¹⁸

Engagement with the arts

Regional Australians value the arts but lack opportunities to engage

Results from the 2016 Australia Council National Arts Participation Survey (NAPS) show that people in Regional NSW believe the arts has benefits for us in stimulating our minds (67%) and contributes

¹⁴ Coordinare 2017, Illawarra Shoalhaven Suicide Prevention Collaborative: Invitation to submit an Expression of Interest as part of Systems Approach to suicide prevention, viewed 5 July 2019, <https://www.coordinare.org.au/assets/Uploads/Resources/Addressing-health-priorities/2de442596d/Illawarra-Shoalhaven-Suicide-Prevention-Collaborative-FOI-to-Black-Dog-Institute.pdf>

¹⁵ Department of Premier and Cabinet 2019, The Special Commission of Inquiry into the Drug 'Ice', viewed 5 July 2019, <https://www.iceinquiry.nsw.gov.au/assets/scii/files/Letters-Patent-28-November-2018-accessible.pdf>

¹⁶ Fuller, K. & Duggan, C. 2019, 'Ice used in homes of more than 60 per cent of children removed from their families in Nowra, inquiry hears', ABC Illawarra, 31 May, viewed 5 July 2019, <https://www.abc.net.au/news/2019-05-31/ice-inquiry-hears-of-drug-use-in-homes-of-nowra-children/11169750>

¹⁷ Power, J. 2019, 'Children linked to ice get no food, sleep and exposure to sexualised behaviour', The Sydney Morning Herald, 31 May, viewed 5 July 2019, <https://www.smh.com.au/national/nsw/ice-addiction-harder-and-more-complicated-to-treat-commission-hears-20190531-p51tdf.html>

¹⁸ .idcommunity 2019, Nowra: Industry sector of employment, viewed 5 July 2019, <https://profile.id.com.au/shoalhaven/industries?WebID=230#o=topic&s=industries>

to our ability to express ourselves (64%). Almost half (47%) of NAPS respondents stated that they creatively participate in the arts themselves.

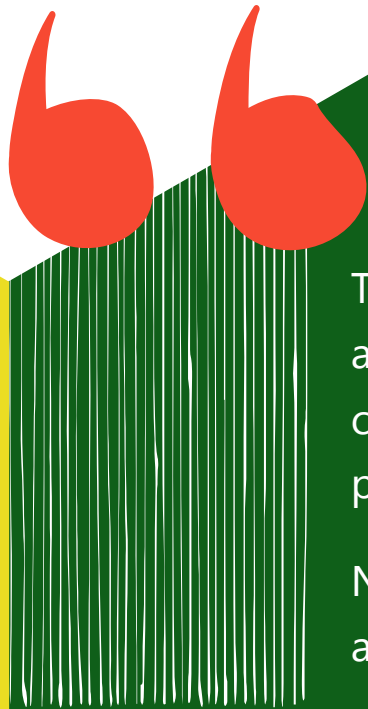
However, only 40% agree that there are plenty of opportunities to get involved in the arts, suggesting there is room to increase participation.

In relation to First Nations arts and culture, there may similarly be opportunities to increase attendance. Most (78%) of NAPS respondents in Regional NSW agree that Indigenous arts are an important part of Australia's culture, yet only 35% attend First Nations arts of any kind.

Engagement in arts events and creative jobs is slightly below the national average

Data published by the Australia Council, based on Ticketek transactions, indicates that residents in Gilmore are purchasing tickets to arts events at a rate of 3.2%, while the national average is slightly higher at 3.6%.

In the Gilmore electorate, just 2.3% of residents are employed in cultural and creative jobs, compared to the national average of 3.9%.



The focus on bringing a professional approach to the arts for local communities, especially for young people.

Not scared to play with new approaches and mediums.

Their preparedness to talk to wider issues affecting local peoples.

Participant, in answer to a question 'What works well about Bundanon Local?'





A Transmit participant playing the didgeridoo, 2013.
Photo: Chris Jallard

3 About the programs

Program history

From 2007 to 2019, 25 multi-year projects were delivered, involving a wide range activities. Table 1 outlines the timeline of the program, with letters indicating the types of activities that took place: Workshop (W), Performance or presentation (P), Exhibition or installation (E), Film or documentary (F), Tour (T), Community engagement or consultation (C), Residency (R). Two streams are described below, and a full list of projects is included at Appendix 2.

Bundanon Blak

Bundanon Blak was a twelve-month project that preceded the naming of 'Bundanon Local'. It involved a series of activities throughout 2009 and 2010 for Indigenous youth and emerging artists. The project focused on Indigenous mentoring programs through workshops, master classes, residencies and laboratories within local communities and schools.

In collaboration with other organisations, Indigenous artists and community groups, Bundanon developed a number of initiatives including: a festival of local children's short films; master classes with hip-hop group Last Kinection and Didgeridoo artist William Barton including mini concerts; a residency and exhibition by Indigenous visual arts students and mentoring for young Indigenous dancers and choreographers.

Education program

Since 2001, Bundanon's outreach activities have involved an education program aimed at linking local students with other leading arts and cultural organisations, artists in residence, community groups and health service providers.

Volume of participants

During the course of Bundanon Local, there have been a total of 20,721 engagements with the program. Due to their delivery to larger target markets, the highest rates of participation have been for Out There with the Australian Ballet (11,980 engagements), Book Week (3,748 engagements) and Transmit (1,402 engagements).



Table 1 - Timeline of projects (2007 to 2018)

Project	07	08	09	10	11	12	13	14	15	16	17	18
Indigenous Residencies & Laboratories	R W	R W										
Pallinjang		W	W									
Boolarng Nangamai		W										
Indigenous Performance Laboratory			W P									
Ghudjargh & Doonooch Dancers		P	P									
Hip-hop Music Workshops		W										
Bundanon Blak — SPROUT Media by kids & Film Festival			W F									
Bundanon Blak — Places, Spaces, Sticks & Stones			W									
Bundanon Blak — Dance Workshops & Residency			W R									
Bundanon Blak — Didgeridoo & Hip-Hop Workshops				W R								
Touched by the Earth				W T	W T		W	W				
Digital Dilemmas							W	W	W			
Book Week	R P	R P	R P	R P	R P	R P	R P	R P	R P	R P	R P	R P
Red Room/Papercuts							W	W	W		W	
The Song Company								W	W	W	W	W
Out There with the Australian Ballet								W	W	W		
Transmit (Indigenous)							W P	W P	W P	P F	W P	
Niteraft (Bomaderry High, Gifted)							W P					
No time like now (Hyperreal Tales) (Disability)							W F	W F	W F	E	T	
Snake Sessions (Skate Park Residency) (Young people)										RCT P		
60+ Performance, including Heads Up (Older people)										C	W	W
Planet Nowra											W	
The Ghost Project												C E
B-Side (Indigenous Residency)												R
Inaugural Annual Dance Project											C	C P

Table 2 – Volume of participants (2007 to 2018)

Project /Date	07	08	09	10	11	12	13	14	15	16	17	18	Total
Indigenous Residencies & Laboratories	14	8											22
Pallinjang		30			20								50
Boolarng Nangamai		9											9
Indigenous Performance Laboratory	14		13										27
Ghudjargh & Doonooch Dancers		84	23										107
Hip-hop Music Workshops		28											28
Bundanon Blak			195	52									247
Places, Spaces Sticks and Stones/ Sistaspeak			145										145
Touched by the Earth				90		87	183	383		68		88	899
Digital Dilemmas							58	66	28				152
Book Week	83	198	260	363	318	328	455	398	326	448	319	252	748
Red Room Poetry							83	62	53	70	66	65	399
The Song Company								19	20				39
Australian Ballet			568	1281	820	1598	1677	1821	1255	988	1972		11980
Transmit							315	448	316	4	319		1402
Niteraft							108						108
No time like now							51	97	9	2	2		161
Snake Sessions										70			70
60+										50	395	272	717
Planet Nowra											319		319
The Ghost Project												11	11
B-Side												4	4
Inaugural Annual Dance Project											12	65	77
Total per year	111	357	1204	1786	1158	2013	2930	3294	2007	1700	3044	757	20721

4 Case studies: Key projects



Students participating in a workshop with The Song Company at the Boyd Education Centre, 2015. Image: Bundanon Trust.

The Song Company and Nowra East Public School, 2014 to 2018

A multi-year education program with one of Australia's leading vocal ensembles

For five years Bundanon Trust worked with Nowra East Public School and the Song Company in a specially designed, residential program focussing on voice and percussion. The program was initiated at the request of the primary school, with a predominantly Indigenous enrolment, seeking to enhance the music education for its pupils without individual instrument training.

Through choral and percussion workshops, the students learned voice control, developed performance skills and rehearsed repertoire. They shared their learnings with the entire school. In 2018 the choir and The Song Company developed new soundscapes based on the Stuttering Frog which had recently been introduced to the Bundanon Trust properties.

Highlight

As a result of the program, Nowra East Public School has entered their choir in numerous regional competitions and the choir performs regularly in public across the region.



A *Transmit* participant playing guitar on stage with William Barton, 2014. Image by Heidrun Lohr.

Transmit, 2013 to 2017

Transmit was a series of workshops led by professional artists and mentors, culminating in celebration and performance. Over three years, over 300 young people gained the opportunity to express themselves, learn new skills and grow in confidence.

Workshop series, 2013

60 students participated in five intensive workshop sessions at the Bundanon Trust properties. A final work was performed at the Shoalhaven Entertainment Centre Studio during NAIDOC week.

The performance occurred alongside the community project 'Oolong House Art Project' led by local First Nations artists, Aroha Groves, Glenn Duffield and Mark Willers - a series of free-standing sculptures and projections in a pop-up space in Nowra CBD.

Artists: Katina Olsen and Thomas E. S Kelly (NAISDA) with graduating students Rodney Beatty, Shae Duncan, Caleena Sansbury and Taree Sansbury; Candy Royalle, William Barton and local supporting artists Joe Brown McLeod and Glenn Duffield



Skills development, 2014

Over six weeks more than 60 young Aboriginal people from five high schools and one primary school worked closely with inspiring artists and mentors to develop skills in rap or poetry, contemporary dance and didgeridoo. The project encouraged young people to tap into their own creativity, to develop skills and share their stories.

Facilitators: Poet Candy Royalle, Jo Clancy (Wagana Aboriginal Dancers), Caleena Sansbury (NAISDA), Casey Nat (NAISDA) and artist William Barton.

Residency at Vincentia High School, 2015

Local community leaders and artists gathered in residence at Vincentia High over six weeks to share traditional practice and culture, including local knowledge, prayer, dance and music with young people.

Artists: Joe Brown McLeod, Justine Brown McLeod, David Little (Traditional Custodians)

Performance, 2015

Over 100 young people from five local high schools and one local public school performed in the large auditorium at the Shoalhaven Entertainment Centre to an audience of around 450.

Artist Warwick Keen and students from Nowra TAFE's Aboriginal Arts and Cultural Program came into residence at Riversdale to design and make scenic banners for the performance.

20 students from Nowra East Public School worked with The Song Company during their residency at Bundanon to develop songs for the *Transmit* performance.

Artists: Candy Royalle, William Barton, Peta Strachan, Dubs Yunupingu with Berthalia Reuben (NAISDA)

Artists: Warwick Keen with Leah Nixon, Jasmine Williams, Ronnie Morgan, Michelle Ashby

Other Partners: Waminda, Habitat Personnel, The Song Company, Tobias Cole

Creative labs and workshops, 2016 to 2017

The final instalment of Transmit was a series of creative labs and workshops led by key artists in rap, poetry, film making and contemporary dance.

In 2016 working closely with poet Candy Royalle, four aspiring poets/rappers explored ideas about identity, difference and creativity and recorded their work in a local studio.

In 2017 twenty local high school students and post-school youth met over four terms to dance, make films or write and perform their raps and poems.

Artists: Candy Royalle, Eric Avery, Caleena Sansbury, Bjorn Stewart (NAISDA)



Annette Tesoriero speaking on stage with 60+ participants, 2018.
Image: Heidrun Lohr.

60+ and Heads Up, 2016 to 2018

A collaborative and creative series of workshops and performances for Shoalhaven's older residents

Shoalhaven's older residents were invited to participate in a series of workshops and performances, telling their personal stories and exploring themes of life and love.

Highlights

- ▶ Three-week intensive workshop series, exploring voice, movement, the art of conversation and composing in the landscape
- ▶ One Enchanted Evening, a 20-minute choreographed performance presented at Bundanon's Siteworks event
- ▶ Heads Up, a deep listening and writing project with performances at the Shoalhaven Entertainment Centre, Studio in 2018.

Artists

- ▶ Annette Tesoriero
- ▶ Philip Channells
- ▶ Sam James
- ▶ Damien Barbeler



No Time Like Now/Hyperreal Tales

A series of short art films capturing life in the Shoalhaven for people with disability and/or mental health issues

A series of 12 short art films capturing the everyday here and now of 19 people's lives in the Shoalhaven district. It brings together participants with learning disabilities, people with mental health issues and young people under 25. It involved the local community and health services in an integrated dance, video and landscape project. *Hyperreal Tales* created opportunities for people often excluded from mainstream arts projects. Participants came from various ages, cultural backgrounds and abilities.

Highlights

- ▶ Integrated dance workshops with storyboarding and filming
- ▶ Exhibition and installation at Shoalhaven Regional Gallery
- ▶ Tour to WA and Qld

Artists

- ▶ Philip Channells
- ▶ Sam James
- ▶ Supporting Artists: Jianna Georgiou, Daniel Monks, Jesse Rochow
- ▶ Illustrator: Jack Tuckerman
- ▶ Composers: Rhiannon Bannenberg, James Brown
- ▶ Audio Description Imogen Yang



A Planet Nowra truck, 2017. Image: Heidrun Lohr.

Planet Nowra, 2017

A collaboration between artists and locals presented at the Manse Gardens

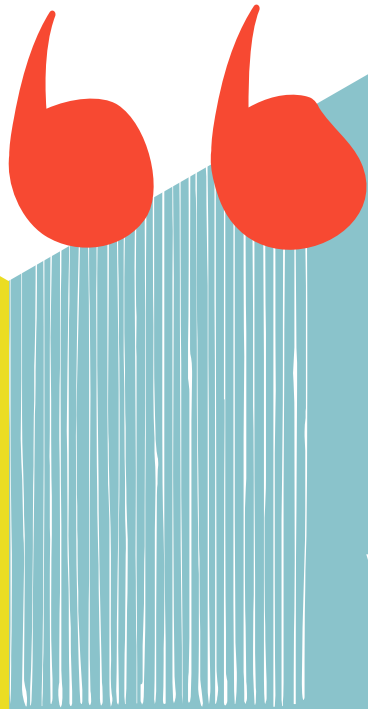
Led by Theatre Kantanka director Carlos Gomes, *Planet Nowra* was a free two-day arts expo held in the heart of Nowra.

Created by a multi-disciplinary team of artists, *Planet Nowra* invited the community to reimagine and reflect on Nowra through a range different media and modes, including storytelling, craft and collage, music, sculpture, photography, video, installations and performances.

- ▶ Featured 80 locals, including artists, makers, young adults and children
- ▶ 44 workshops for the local community
- ▶ At night, the Manse precinct transformed into a spectacular display of projections, illuminated domes with artworks and live performances.

Facilitators

- ▶ Carlos Gomes
- ▶ Alison Clouston
- ▶ Boyd
- ▶ Katia Molino
- ▶ Kym Vercoe
- ▶ Sean Bacon



It was innovative and gave our youth a chance to engage with community and mentors and promote pride in identity.

Survey respondent, when asked 'what is the best part about Bundanon Local?'



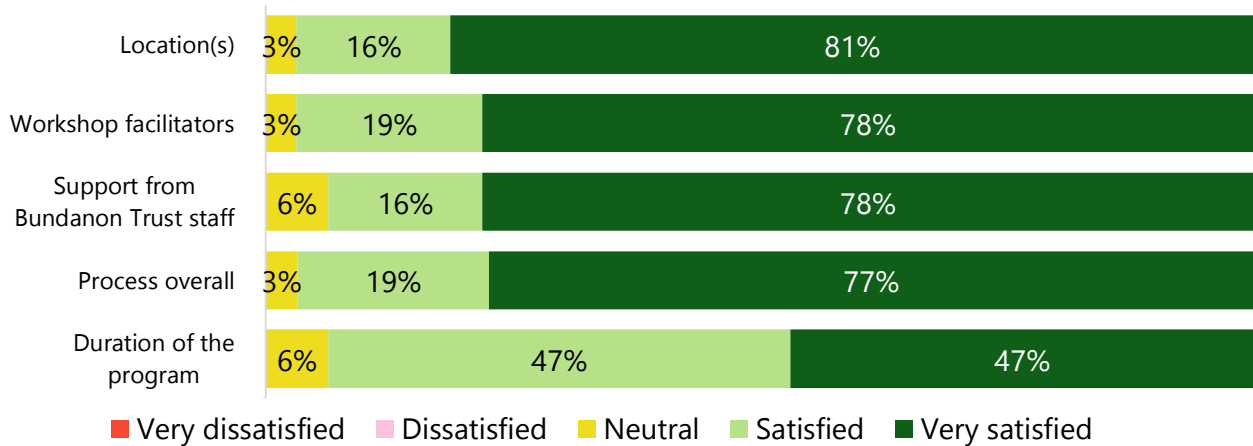
5 Program experiences

Satisfaction with key aspects

Participants are highly satisfied with all aspects of the program

Participants of Bundanon Local were asked to state their level of satisfaction with various aspects of the program. The location (97%), workshop facilitators (97%) and support from Bundanon Trust staff (94%) were rated as extremely positive.

Figure 1. Thinking about your experience with the program, how satisfied or dissatisfied are you with: n=32



Respondents would like to see a continuation of past programs

The duration of the program generally received a positive response from most participants (94%), however there were slightly fewer who were 'Very satisfied' with that aspect.

Several participants, stakeholders and partners shared the view that some form of continuation of the program would be highly beneficial to the community. One survey respondent gave an example:

'The momentum gained in the skate park through Snake Sessions engagement with a difficult to reach age bracket, and subculture, would be good to follow up on and continue the process of sharing contemporary art practices in the skate park. There is all the potential to test out a new unique model.'

Others mentioned the importance of program longevity to ensure young people get the most out of their experiences.

Experiences at the sites

Bundanon's natural landscape provides a unique setting for extraordinary creativity

A key theme in the experiences of participants is the importance of the Bundanon Trust sites.

One person explained, 'You just feel more connected out there, is probably the easiest way to sum it up. Out there you almost feel like you're part of the land.'

Participants felt like they were more connected to the land

One person shared an experience taking a group onsite as part of an Acoustic Walk offered to school students:

'Physically where she took us seemed to be a very special place. I think it is important to local Indigenous people and the very fact that [the students] weren't allowed to speak. So, they had to really sit and listen and absorb what was happening.'

Another shared, 'The world feels different in this place'.

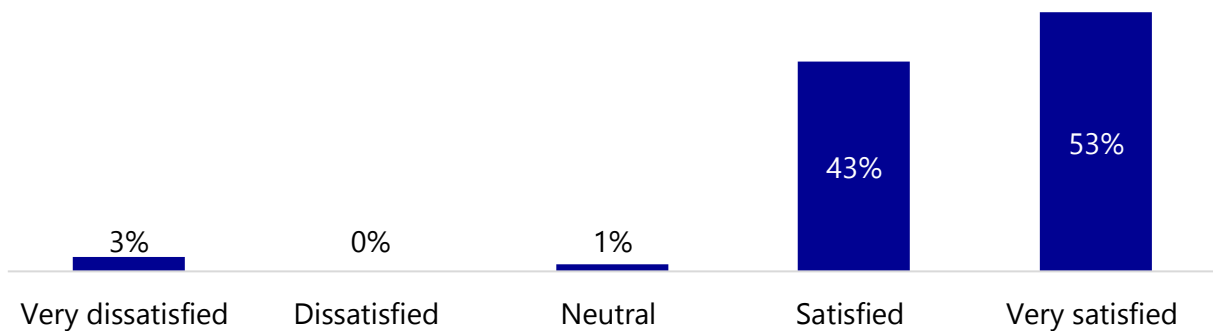
'Even if it just enriches something about yourselves. Even if it's about Bower birds [...] it can provide that sort of scenario that makes you look for all those sorts of things that are natural, that you can create in your own mind.'



96% are satisfied with Bundanon Local overall

Overall, 96% of respondents are satisfied (53% very satisfied and 43% satisfied) with the program. Zero were dissatisfied, and 3% shared that they were very dissatisfied with the program. However, this proportion comprises of two respondents.

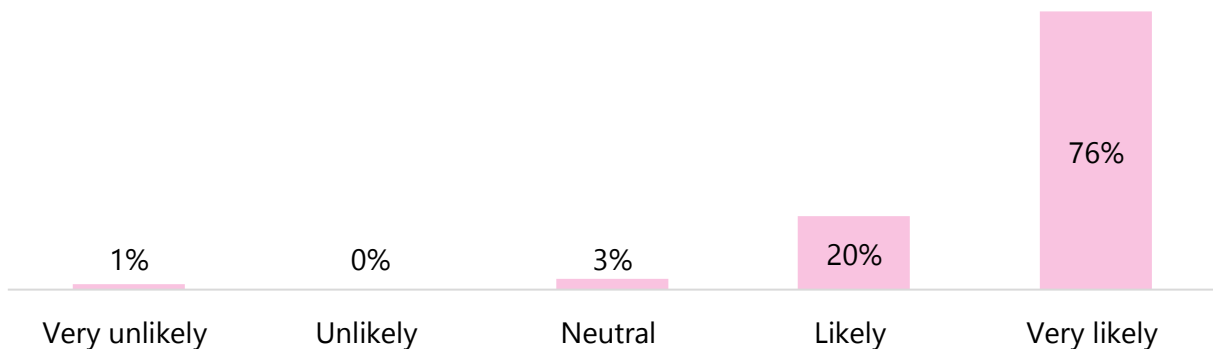
Figure 2. Overall, how satisfied or dissatisfied are you with Bundanon Local? n=70

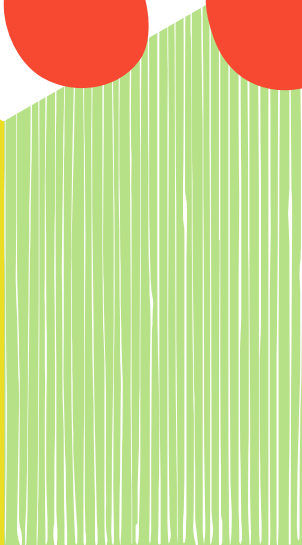
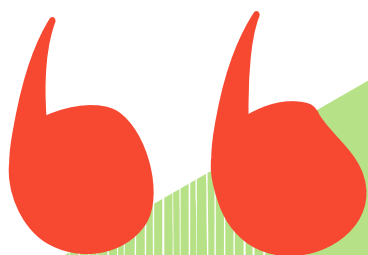


96% would recommend Bundanon Local to other people

Overall, 96% of respondents would recommend the program to friends, family or colleagues.

Figure 3. Overall, how likely are you to recommend Bundanon Local to your friends, family or colleagues? n=70





It's almost like you come out of it seeing a change in yourself.

By being at Bundanon, you have a sense of freedom and connection to yourself and to the land that surrounds it...

It's just yourself writing and just going to where your heart leads to.

Participant





A student recording a video for SPROUT, 2009. Image: Therese Casu.



Transmit participants performing on stage, 2015. Image: Heidrun Lohr.



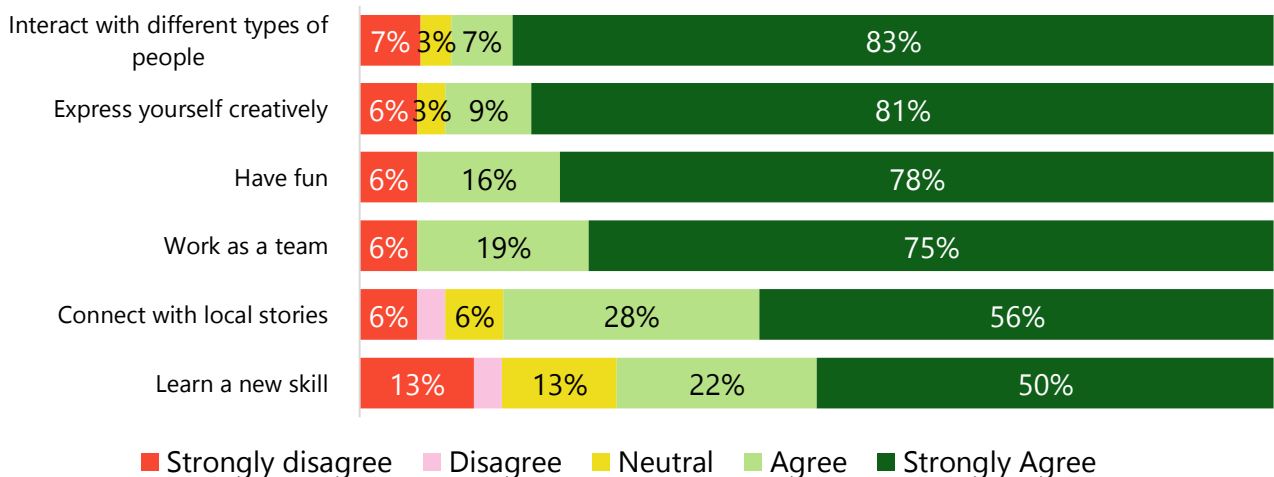
6 Community impacts

Bundanon Local allows people to interact, express their creativity and have fun

Respondents were asked if they disagree or agree that Bundanon Local enabled them to do key activities.

Most respondents agree the program enabled them to interact with different people (90%), express yourself creatively (90%) and having fun (94%). Many also agreed that the program enabled them to learn a new skill (72%), though there were some that disagreed (15%) or felt neutral (13%).

Figure 4. To what extent do you agree or disagree that Bundanon Local enabled you to: n=32



Interacting with different types of people creates a greater sense of community

The sense of community created was an unequivocally positive experience for many participants. For some, it allowed them to connect with like-minded people, as one participant shared,

‘I had a fabulous experience being involved in Bundanon Local. As a recent resident Bundanon Local was a wonderful opportunity for me to meet like-minded people in the community and to re-connect with and contribute in an artistic way.’

Collaborating together on a shared project was a highlight for this participant:

‘There was a common purpose which helped to bond with other community members [...].’

This view was echoed by one respondent, who enjoyed that Bundanon ‘[involved] community members in creating art collaboratively and with quality outcomes.’

Similarly, some respondents shared,

‘Interaction with the community on a cultural level, encouraging people in their appreciation of art in its various expressions and to be creative.’

‘Connection with others, self-expression through art and much joy.’

Showcasing and supporting local talent is central to the program’s value

When asked to share the top three things they’ve taken away from their experience, many shared the view that the program offered an opportunity for locals to engage with the arts and showcase homegrown talent.

Several respondents expressed the view that Bundanon Local was most powerful in telling local stories,

‘The opportunities it gives locals of all ages to participate in an exciting variety of involvements in the contemporary arts. It brings the arts to Nowra in a way that invites/facilitates local residents of all ages to share their stories, their art, their experiences and their contributions in new ways that enriches both the local community and the wider world.’

Another shared a similar sentiment:

‘What amazing people we have living in the area. The range of experiences that have been provided by Bundanon Local.’

Respondents say Bundanon Local makes Shoalhaven a better place

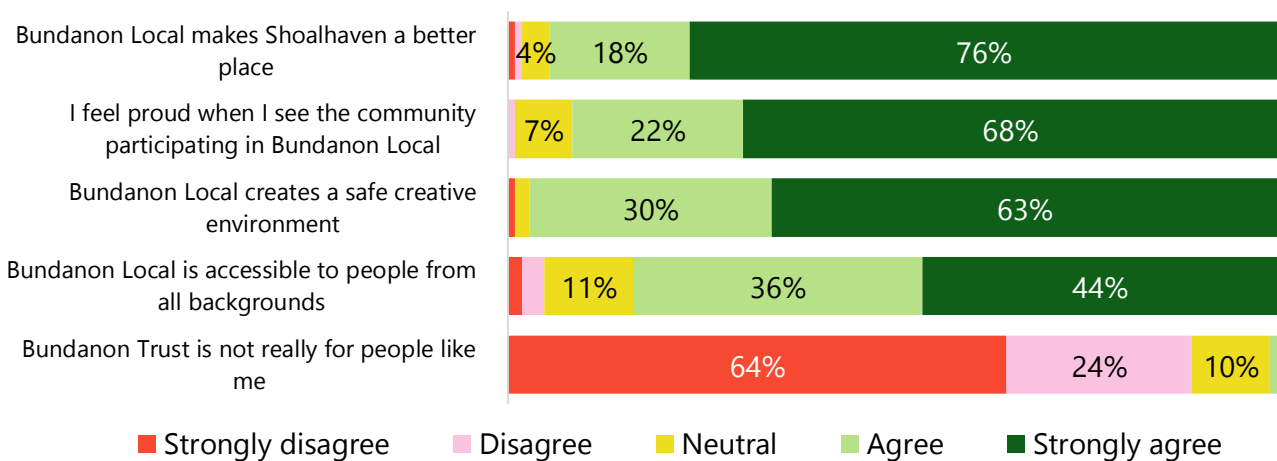
Respondents were asked to express the extent to which they agreed with several statements about Bundanon Trust and Bundanon Local. Respondents feel strongly that Bundanon Local makes Shoalhaven a better place (94%) and feel proud when they see the community participating in the program (90%). One respondent commented:



‘It’s fun and creative. Nowra really needs more life, like these events bring. It makes Nowra better. I am constantly amazed by the diversity and quality of talent on our doorstep - I would like to see more similar opportunities for local artists to engage the community.’

Very few agreed that Bundanon Trust is not really for people like themselves (64% Strongly disagree, 24% Disagree).

Figure 5. To what extent do you agree or disagree with the following statements...? n=46



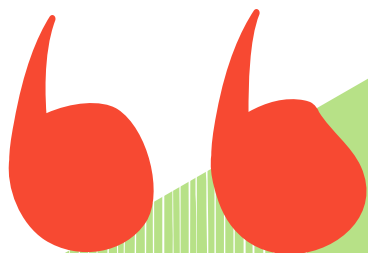
The program creates pathways to the arts

Many participants appreciated Bundanon Local’s ability to provide access to arts activities within in Shoalhaven. As a regional community, locally based projects are valued for exposing community members to high quality artistic experiences close to home. As one person commented,

‘It provided the opportunity for local people, who may not have had much exposure of experience of working artistically.’

Similarly, accessing cultural experiences locally was said to benefit community members limited by lack of transport options:

‘It provides access for those unable or unwilling to travel out to the Bundanon properties to experience exceptional creative arts cultural activities.’



It's local.

It's community.

It's welcoming and diverse.

Survey respondent



Participating artists also enjoyed working with the community

A lead artist from the program highlighted that moving to the Shoalhaven area allowed her to form relationships and develop trust with others in the community. She shared that this dynamic was important, explaining that 'Because I'm there, my relationships with people developed quite significantly and strongly.'

Another artist expressed a similar sentiment, reflecting on his role leading people who had never explored their creativity before,

'...you meet people at face level, and you develop that sense of trust really early on, not as "I'm the artist, you're the participant", but because there's a couple of people who're just sharing the space together, and that's really important.'

For local young people, Bundanon Local enables access to resources

As a community that experiences significant disadvantage, schools value Bundanon Local for offering opportunities for students to access high quality artistic resources, with one respondent saying:

'It's just being able to give them an experience that, number one, they could never afford, or their parents wouldn't choose to outlay money for [...] We're very, very grateful for the fact that it's made affordable for our kids and their families.'

Another stakeholder shared a similar thought, stating that inspiration among students arose as a result of opportunities like the Song Company program,

'They have offered opportunities year after year to students at Nowra East Public School that otherwise would not have received. They have exposed students to high quality musicality, which has been so inspiring to many students who would like to pursue [the arts].

It provides the community with an opportunity to work with professional artists

For many respondents, including staff, artists, participants and partners, artistic professionalism and expertise were said to be at the root of the program's success. As this respondent shared,

'[It was an] Opportunity to participate in something that I would never think I would be able to do and getting out of my comfort zone. Choreography and music, guidance of a professional that I would otherwise never have had and interacting with people my age and having so much fun.'

When asked what aspects set Bundanon Local apart from other arts programs, many respondents felt that it gave participants access to artistic expertise, as one partner expressed: 'They come from very much a professional perspective[...] it's taking the art seriously, it's not an add-on.'

Partners viewed this aspect as an important opportunity for young creatives. One commented,

'It's professional artists working with young people on the art and art programs, which I think is really important. Rather than saying it's a community-based art project, or event, it gives weight to what art really is about and to have professionals engaged to do professional practice. That's what I think Bundanon do really well.'

For artists, maintaining a high standard of professionalism is integral to any work they do. One artist expressed how the program's quality facilitation and high production value gave them confidence and upheld the prestige of Bundanon Trust as an organisation,

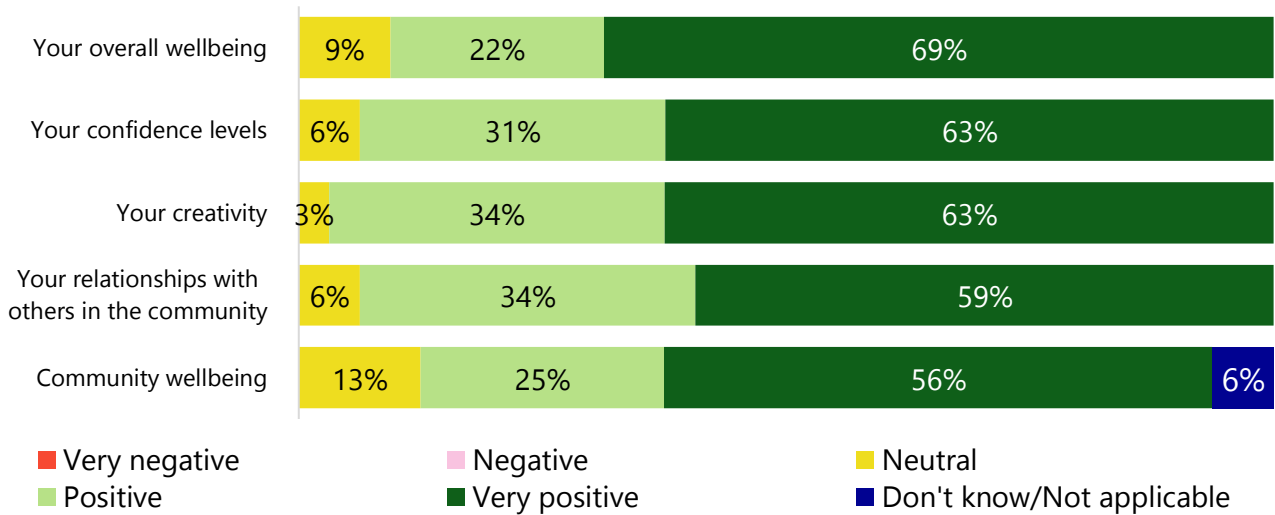
'I think the brand of Bundanon is very high quality and it's persuasive. Obviously being associated with it gives one a lot of confidence that the production value will be looked after and is not shoddy.'

The program has a positive impact on respondents' wellbeing

Respondents were asked to evaluate the impact of Bundanon Local on their personal and community experiences. The program had the most positive impact on respondent's overall wellbeing (91%), their confidence levels (94%) and their creativity (97%).



Figure 6. Thinking about the impact of the program, how positive or negative has the experience been on: n=32



Building confidence in community members was a particularly positive outcome

A consistent view is that very few programs in the region allow different types of people and communities to gather and collaborate on an artistic project. For some respondents, the program supported individuals who normally didn't have the confidence to engage in creative activities, as one commented,

'Bundanon Local gathers people from all walks of life to come together and are strongly supportive of those who may not be as "Out There" as others.'

Many participants felt encouraged to step outside their comfort zone, expressing that the best part is the 'Connections formed with other project participants —involvement in activities outside my creative comfort zone.'

One participant appreciated 'the way it connects people and gives them confidence to participate'.

The program allowed older residents to feel seen and heard

The opportunity to participate creatively and share a personal story was important for older Shoalhaven residents who participated in the program. As one participant expressed,

'For us to be able to come out with our life experiences and perform it on the stage in the end, was quite something. It's almost like affirming, hey you younger people, we still are people with value, we still have a lot to say. Listen to us.'

Others felt that participating in the program helped to strengthen the bond between generations. A 60+ participant shared,

'I get sick and tired of hearing 'the burden of the older population'. [Young people] will learn from us and we can learn from them.'

Self-expression through choreography had a positive impact on the personal wellbeing of this respondent:

'What was really special about the whole program [was] all the exercises we did mentally, physically, with movement and art, we were able to express ourselves individually. It was an opening up of your inner self; very healing I thought. Everyone was supportive, everything contributed was valued. That was the very special part.'

Transmit has had a particularly significant impact

Transmit left a particularly positive impact that resonated with many people. One respondent felt impassioned about *Transmit's* lasting impact on Shoalhaven's Indigenous and young people:

'Fully fund *Transmit* forever - this one really does change the lives of the kids involved. To see them overcome personal doubt and anxiety and display extraordinary talent and confidence is the best damned thing all year in the Shoalhaven. This has a real and lasting positive impact on the local Indigenous and whole Shoalhaven communities. The good this does so far outweighs the cost, it's one of the best investments around. Please don't stop *Transmit*.'

Another participant expressed that *Transmit* created a sense of community and cultural pride among young Indigenous people,

'It's great for young people in general to have access to the arts. It's really great for self-esteem, for confidence-building...there was a lot of cultural pride there. Youth [were] able to express their identity and explore it in different media, contemporary and traditional dance [and] different ways like film making.'

One respondent felt they had a life-altering experience participating in *Transmit*:

'Inspirational people in an incredible setting, enabled me to develop my skills as a performing artist. Without *Transmit*, I would not be where I am today.'

Another who experienced the program as an audience member said:

'To be able to be mentored, to flourish and then to have that opportunity to be on stage. To me that's been a fantastic program, just to witness the joy of the young people and obviously the joy from their families.'

Young people benefitted from connecting with mentors

Similarly, encouraging a sense of cultural pride was a positive impact gained by programs such as *Transmit*.

For one participant, mentors such as the late Candy Royalle provided guidance in skills development that they couldn't find in school:

'[Candy Royalle] taught me more than what my teachers have taught me through English, through all those years of high school and my primary school. I felt like I became a much better writer through her.'

Gaining practical skills are not the only positive outcome of working with mentors. One partner felt that the program's mentors offered guidance and support that was relevant to their experiences:

'It was innovative and gave our youth a chance to engage with community and mentors promoting pride in identity.'

Selection of artists and facilitators is key to its success

Appointment of a relatable and trusted mentor facilitated young participants to gain confidence in their own personal development,

[...] unfortunately, some of us kids were troublemakers and stuff, we didn't pay too much attention in school, we weren't the brightest kids. And yet Candy figured out a way where she could talk to each and every one of us individually in a way where we could all understand it.

When asked what it was about Candy that made her mentorship such an invaluable experience, one participant shared that 'It was because she was so relatable.'

This sentiment was echoed by another participant who worked with Candy, sharing that,

'She helped me become much more confident in myself and to put on a great performance that is going to leave an impact on my life and everybody else's. She was just an amazing person and she definitely helped me out through life and helped me become a much better person than what I was when I first started.'

Cultural impacts

Stakeholders see an opportunity to increase community access to the arts

One theme in the data collected is that parts of the community have not had opportunities to engage with the arts historically – and many want to see greater access and opportunities for local people.

There is a perception that access to the Bundanon site is limited and some participants in the evaluation reflected on a lack of awareness of the Trust in the community. Although the site has not historically been designed for public access, one respondent shared that it could be more open to the public,

'Arthur Boyd left the property for the Australian public, but it's actually restricted for the public. It should be open more for day visits.'

This view was shared by another respondent, who reflected on the role that the site can play in sparking creativity,

'[Visitors should] be encouraged to be there, see things that make you want to write something, paint something or do music.'

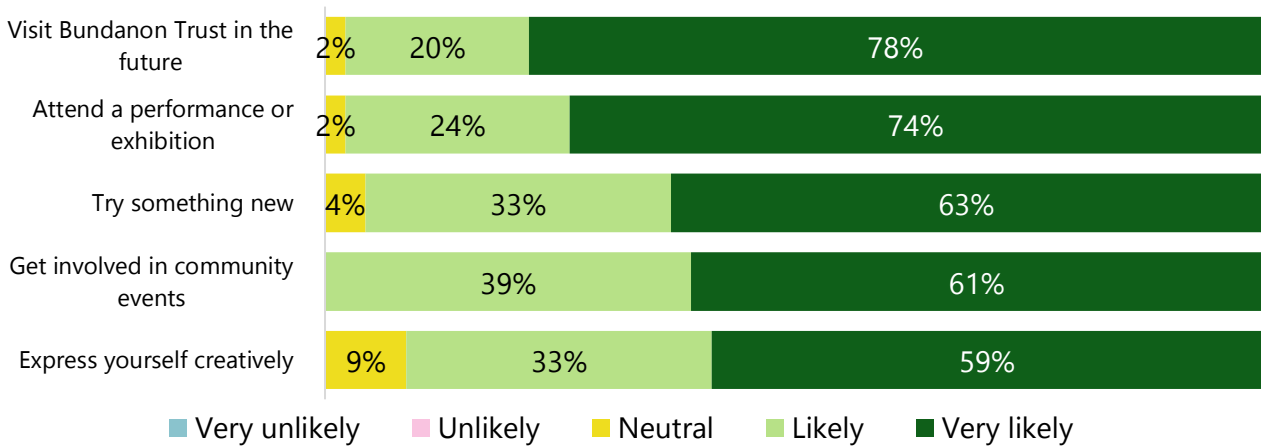
Bundanon Local is helping more people experience the arts

Respondents were asked to share how likely or unlikely they were to engage in other creative activities as a result of their experiences with Bundanon Local. The majority of respondents stated that they would be likely to visit Bundanon Trust in future (98%), attend a performance or



exhibition (98%) and try something new (96%).

Figure 7. As a result of your experiences with Bundanon Local, how likely or unlikely are you to...?



Bundanon Local provides a connection between the Trust and the Shoalhaven community

Through its engagement with the local community, Bundanon Local provides a pathway to engaging and appreciating Bundanon Trust. As one respondent commented,

‘More people are reacting positively to Bundanon since the program has been in place.’

It was shared that maintaining connection to the local community was beneficial for both Bundanon Trust and the community. One person shared that Bundanon Local is essential for preserving the connection between the Trust and the community:

‘It’s important for the community and for Bundanon itself to have that engagement, otherwise they’re socially withdrawn and that’s never healthy.’

Bundanon Local increases awareness of Bundanon Trust

While Bundanon Trust has a strong profile in Australia’s arts community, and its residencies are sought after by artists from across the country, Bundanon Trust is less well known among the general public. For example, one stakeholder said,

‘Most of the community would have no idea who's been there, unless there was a showcase that was done at the end of the residency period.’

Another shared a story of an elderly resident who found out about Bundanon Trust in her 90s, despite having lived in the area her whole life.

However, Bundanon Local is likely to be driving greater awareness locally helping more Shoalhaven residents understand what the sites offer.

By going out and inviting people in, the program breaks barriers

For one respondent, Bundanon Local is imperative to ensuring Bundanon Trust is accessible and relevant to the local community:

‘Because of its geographical distance, [Bundanon Trust is] easy to be forgotten and very separate from the community — [making] it elitist. It’s really important for Bundanon local to be able to do programs in the community that counters that perception.’

Another said:

‘It’s an advantage and a disadvantage that the trusts’ physical location is removed from the town. So being able to have programs that relate into town is a good way of keeping the trusts’ profile high on the public agenda.’

The program is important for the Trust to uphold Arthur Boyd’s legacy

Several respondents felt that the program’s significance was embedded in the legacy of Arthur Boyd, as one artist commented,

‘It’s pretty remarkable to be kind of involved in an organisation that has its roots deep in the Modernist tradition coming from the middle of the twentieth century in Australia [...] You do feel the weight of Boyd and that school of art.’

One of the program’s partners implored the need for the Trust to continue to convey Boyd’s work through Bundanon Local, stating that,

‘It is part of our community and I think it’s really important to recognise the whole concept of what Arthur Boyd was on about...because really, it is very much part of our local history.’

The redevelopment of Bundanon Trust is seen as an opportunity to amplify the significance of Arthur Boyd and his connection to the local landscape,

‘You have a great big swathe in our community who go ‘Arthur who?’ and it would mean nothing to them at all. But then others who would know the significance of his work as an

Australian contemporary artist and the fact that he was connected so beautifully to the landscape.'

Sharing Boyd's legacy would enable people to understand the cultural significance of Boyd's work and storytelling,

'[Boyd's work] reflected back into that whole White Australia story about colonialism, and the commentary around how people came here as a place of healing and wellbeing. He recognised that in his work, that it was a place of immense power.'

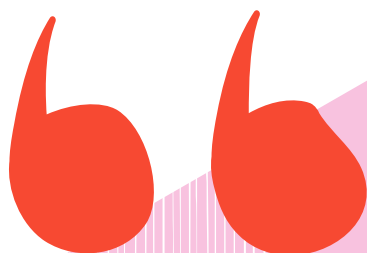
The upcoming developments mean the program could become more important

As the redevelopment of the site occurs, and public access to Bundanon increases in future, there is an opportunity for the program to play a role in connecting the community with the site.

With an influx of visitors to the site from beyond the region, it will be critical to ensure equity of access for local people.

There is also an opportunity to measure awareness and attendance in the Shoalhaven City Council Annual Community Survey. One stakeholder encouraged greater links to be made between Bundanon Trust participation, other local institutions and community wellbeing. They shared,

'Our arts centres and our libraries always rate really high as places of excellence. So, that kind of shows that these are important spaces in people's psyche around wellbeing.'



The risk-taking in terms of the variety of approaches to form, the diversity of artists engaged to create these projects, and the expertise in terms of those running the program, with community engaged practice.

Survey respondent, when asked 'what works best about Bundanon Local?'



7 Case studies: Participants



Kryton Stewart

One young performing artist and wordsmith based in Nowra, discovered a talent for hip-hop and poetry through Bundanon Blak and Bundanon Local.

As a student of Nowra High School, Kryton initially became involved through the SPROUT program as part of Bundanon Blak, and was subsequently invited to participate in *Transmit* during its initial year.

During their first workshop, Kryton and his peers were introduced to various English and poetry techniques and their relation to hip-hop music. While it was a fun experience, Kryton shares that 'by the end of the day, [the facilitator] had instilled the benefits of writing and expressing'.

Describing himself as a "misfit", the workshops offered him a new creative outlet. He explains, 'Bundanon Local allowed me to put all my problems on pen and paper and express myself.'

Kryton attended the *Transmit* program every year that it was held and received mentorship from expert facilitators like Candy Royale:

'She didn't question things; she didn't put you down for being in a rough predicament. For example, when I first started getting involved with Candy I was a little bit of a trouble maker and I actually got into trouble with the police and Candy was the first person who didn't ask me what I had done wrong, but if I was okay and if there was anything that I needed.'

Along with Candy, important relationships were developed during his experiences with Bundanon Local. Fellow poets and wordsmiths, Jarod Pace, James Clyne and Matilda Langford were also able to develop their creative practice through Bundanon Local. Together, they secured their first ever gigs and published YouTube videos through the program.

In 2018 Kryton and three other young First Nations writers participated in Urban Theatre Project's B-Side, a Bundanon Local residency and mentorship program in which the artists could hone their skills and produce a podcast with Daniel Browning of ABC Radio National.

Kryton is now developing a career in music and poetry. Performing and recording under the stage name, MC Kronic, Kryton's repertoire explores connection to culture and navigating the world as a First Nations man in Australia today. In 2018, Kryton was invited to perform in London.

Starting out as a participant in Bundanon Local, Kryton thanks writing for 'getting me out of that lifestyle'. Today, he passes on his knowledge and guidance through his own workshops for young people with similar backgrounds. He hopes to get more involved in mentoring young people through Bundanon Local and pursue a future career in teaching.



John Van Doorn

John Van Doorn was introduced to Bundanon Local in its early stages, through a number of day programs aimed at individuals with diverse abilities. Invited by Beth Dodd, representing Family and Community Services in Nowra, John got involved in various arts and dance workshops through the Christian health service, Crossroads. Through his experiences, John realised his passion for both theatre and dance and soon became keen to get more involved.

Later John put his hand up for Hyperreal Tales, an intensive project at Bundanon for people with special needs. As a young man with Down syndrome, the program offered a supportive environment in which he could explore and develop his passion for dancing and acting. In his own words,

‘I feel better when I’m dancing and acting. It makes me feel soulful and spiritual.’

Working with dance choreographer Philip Channels, he was able to meet other young people with a disability and develop new skills:

‘He brought something out in me. Which was actually a deep, beautiful thing.’

It's hard for me to trust people. Now, I got in with Philip Channels and he taught me how to trust people and it made me just go with the flow.'

Participating in workshops onsite at the Bundanon properties offered something unique compared to other settings. John shared that: 'I would rather go to Bundanon. It's getting me outside. It's inspiring me to be a good actor.'

Today, John's curiosity and passion for the arts is not limited to dancing and acting. He partakes in arts and crafts at the community college, dabbles in cooking, performs with puppets at Clelland Lodge and dresses up as Santa Claus at Christmas.

One of his greatest passions has been playing the drums. After being introduced to a drummer who performed at Snake Sessions in 2016, John was inspired to learn and develop his drumming skills by taking weekly lessons ever since.

He hopes to be a professional actor someday, and seeks out any opportunity to express his creativity:

'I've got lots of ideas in my head. I just need someone to teach me to get it from my head onto paper.'



Ann Frankham

Ann Frankham's journey with Bundanon Local began in 2013. After experiencing a period of mental ill health in 2011, she spent fifteen months in recovery at a farm in West Nowra. She had just secured paid employment when Ann broke her ankle and spent the next three months in hospital, waiting for an accessible ground floor residence to become available.

Upon leaving hospital, her injury made her unable to go outside unassisted for seven months. She was introduced to a mental health worker from The Junction in Nowra, who invited her to participate in a choreography workshop held under Bundanon Local. Ann describes herself as 'painfully shy' and didn't believe she had a creative bone in her body, but thanks those around her for their encouragement:

'Sometimes people will see in us what we don't see ourselves.'

Ann initially participated in the video segment of Hyperreal Tales, having her hands photographed with soil running through them. Discussions with Regina Heilmann and artist Annette Tesoriero led to her involvement in the 60+ Performance Project, which engaged Shoalhaven's older community.

Through choreography workshops with Philip Channels, Ann learned that 'choreography isn't just about dance, it's about movement.'

Learning about movement and being challenged by Philip's teachings enabled Ann to not only contribute to a creative outcome, but also address her own personal doubt, overcome fear and develop self-confidence.

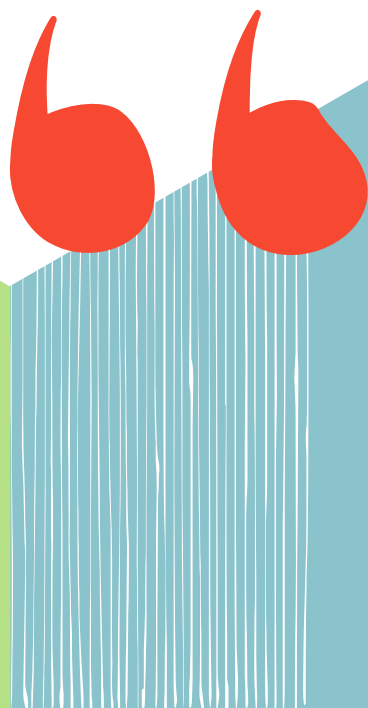
Today, Ann is a proud advocate for mental health, supporting the evidence base around the benefits of creative pursuits. She continues to work in mental health and suicide prevention services, crediting her experiences with Bundanon Local in giving her the confidence to speak up on such matters:

'Without this exploration with Bundanon, I'm not particularly confident, but I'm learning to present as such.'

In 2018, director of the 60+ Heads Up listening project, Annette Tesoriero, obtained a grant that allowed Ann to speak at the 10th Annual International Arts and Health Conference. The Conference was held in Port Macquarie and led by Patron of the Australian Centre for Arts and Health, Professor the Honourable Dame Marie Bashir.

The event was an enormous opportunity for Ann to speak alongside Annette and other people who also had a lived experience with mental health. Ann was able to share her journey with Bundanon Local and advocate for the mental health benefits of creative arts to an international audience. As she comments,

'It's more than just being within that little Bundanon thing, if you allow it to burst the bubble a bit, it can just take you in other directions.'



Inspirational people in an incredible setting, enabled me to develop my skills as a performing artist.

Without *Transmit*, I would not be where I am today.

Kryton Stewart

Participant in *Transmit*





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Planet Nowra Trolly Follies, 2017.
Image: Carlos Gomez.

8 Future directions

Learnings from delivery

It's important to address the obstacles to participation

CEO of Bundanon Trust, Deborah Ely said, 'The structure of Bundanon Local was shaped by our commitment to engaging with local communities, and the Trust's distance from the nearest town and the lack of public transport which prohibits access to the properties, in particular for young people.'

The program leaders worked with the community in locations accessible to them and through agencies, organisations and institutions which were already addressing the relevant cohort through other program delivery – education, recreation, health services etc.

Visits to the Trust premises were facilitated through dedicated transport, catering and/or accommodation. Artists fees and materials, supervision and replacement teachers, risk management, capacity for carers to be involved and other constraints were considered in planning and budgeting. Generally, the cost of program uptake was prohibitive for target groups. Grant or donor funding needed to be raised and all funding applications, acquittals and other reporting undertaken by the Trust.

Engagement strategies should meet identified specific needs

According to staff responsible for delivering the program, participation, continuity of engagement and positive participant responses were greater when the arts program opportunity addressed existing gaps in provision.

Deborah Ely explains that 'The programs began by responding to requests from community-based organisations, such as PCYC, for the Trust to deliver programs at Bundanon or Riversdale for children at risk of disengaging from school. These quickly expanded into programs for those with disabilities, including children with Autism Spectrum Disorder. We were then approached to deliver programs to address the cultural needs of Aboriginal children and young people, particularly girls.'

The shape and content of programs developed from these community conversations. Latter programs were also shaped by an understanding of the demography of the region. The large Aboriginal population in the Shoalhaven was one trigger, but the region's substantial aging population also represented a significant opportunity for creative programs which enhance well-

being and promote social cohesion. It was observable that while young people in the region had access to many sporting activities creative pursuits were generally very limited.

Program timetables are critical in allowing relationships to form

Data collected in this evaluation confirms that engagement with members of the community who don't necessarily self-select to participate in an activity requires considerable negotiation. Often participants do not have their own resources and need to be supported, physically and psychologically, to become involved.

Deborah Ely explains that 'These community relationships take time, as trust needs to be established. Similarly, programs which have a short cycle, with no opportunity for continuity of engagement, undermine the success of the project and quickly erode its legacy benefits.'

Time also needs to be allowed to enable capacity to be evaluated, the pace of skills acquisition assessed and for flexible solutions to be found for unexpected responses/issues. Projects need to address any special needs and ensure they can be delivered throughout the project scope.

Commitment from leaders at partner organisations is key

The Bundanon Local programs have largely been delivered in partnership with other organisations, including schools, as this provides the contact point in the community. 'Drop-in and sign-up' programs have not generally been possible due to the Trust's location.

The quality and commitment of participating organisation's leadership is therefore critical. Deborah Ely explains that, 'Without support from the top, teachers and teacher's aides cannot take children out of class, or prioritise a non-curriculum-based activity.'

In one instance it was perceived to be better to work with one organisation with strong commitment to the program outcomes, than with multiple like organisations where support from the leadership was not in evidence.

Setting realistic goals helps everyone

While participants and audiences often talk about the performance outcome of the projects, the experience of participating is in most instances the most transformative component of many engagement programs.

While public showings and sharing opportunities can provide a valuable focus these cannot drive the measures of success. Deborah Ely explains that 'a small number of participants achieving



substantial benefit may be a sufficient measure of the success of the whole program — it’s not always about quantity.’

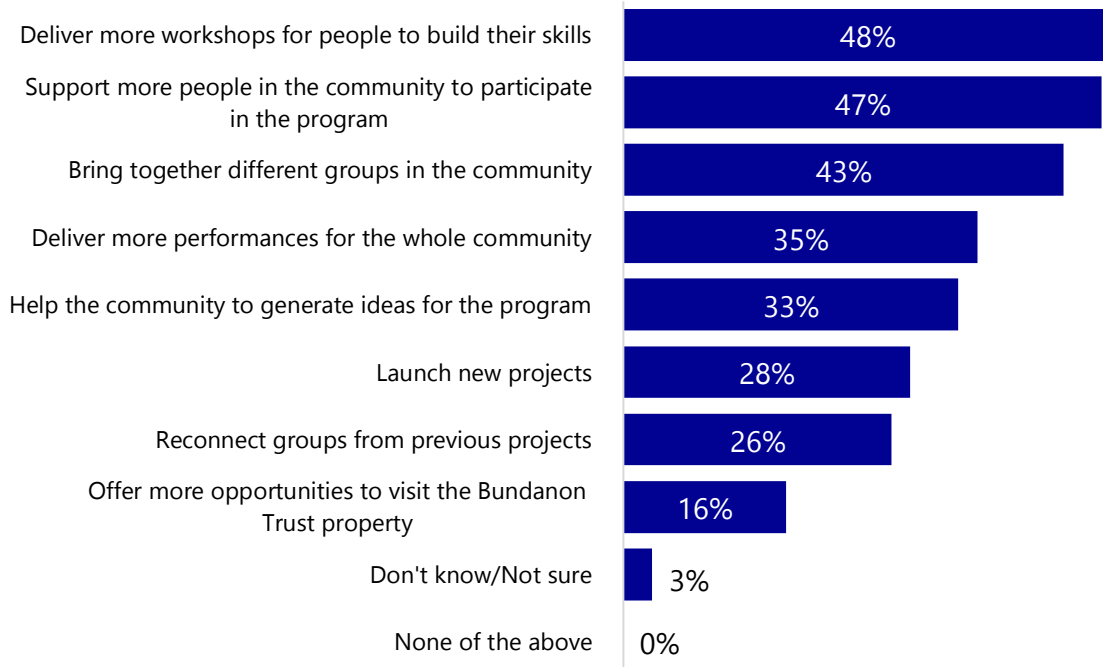
Stakeholder feedback

Stakeholders say workshops and widening participation are priorities

Respondents were provided with a list of eight opportunities and asked to select the top three they considered most important for Bundanon Local in future.

The top priority indicated is to deliver more workshops for people to build their skills (48%), support more people in the community to participate (47%) and bring together different groups in the community (43%).

Figure 8. What do you see as the most important opportunities for Bundanon to improve the Bundanon Local program in future? Choose your top 3.



Developing skills is at the heart of impact

For some people in the community, the program offered an opportunity to develop skills they would otherwise not have. One primary school teacher stressed the importance of having a vehicle

through which students can explore creative arts, as there were limited opportunities within the school context. They commented,

'The visual arts aren't taught as thoroughly as they could be. So, this is just a case of exposing them to using different media and just specifically skilling them up in drawing and perspective and things like that.'

Having one-on-one workshops with arts professionals can have significant impact on both participants' skillsets and their appreciation for different artforms. For one individual, learning to read music allowed them to build their literacy skills and understand music, sharing that,

'I go [to Bundanon] and [Philip Channels] teaches me all this great stuff. He's teaching me to read music. Before, I couldn't read and write, but I can copy writing. Now, I can read the music and really think about it.'

A successful program requires time

Successful community engagement programs require a commitment to time, according to the Australia Council for the Arts's guide to engaged communities.¹⁹ Stakeholders agree that it's important not to cut corners. When asked what was important for the delivery of Bundanon Local, one person said,

'Time, never rush.'

Previous Community Engagement Manager at Bundanon Trust, Regina Heilmann, also shared that allocating sufficient time to plan and deliver projects is the root to the program's success:

'You can't rush outcomes; you can't rush people's process – participants' creative process and also artists' process. It often takes longer than you imagine so you need to be able to give a process time if that's what it needs.'

¹⁹ Australia Council for the Arts 2019, Engaged Communities, viewed 4 October 2019 <<https://www.australiacouncil.gov.au/programs-and-resources/engaged-communities/>>.

It's important to maintain momentum, while allowing for natural ends

While many respondents shared their desire to have Bundanon Local continue, some reflected on the need for the program to evolve naturally. When asked to anticipate how the program could continue into the future, Regina mentioned the necessity of embracing change,

'Some things have a natural end, it's a cycle, but something needs to take its place.'

Another stakeholder reflected on the difficulty of maintaining positive outcomes in the process of maintaining engagement. They posed some questions:

'How would you ensure that you increase momentum and engagement over a long-term process to deliver an amazing outcome?

How do you provide that mechanism for the community to input and engage?'

There is an opportunity to see community-engaged practice supported through the artist-in-residence program

Some stakeholders suggested that there could be greater integration with Bundanon Trust's residency program.

Bundanon Local could benefit if there were experienced community arts and cultural development (CACD) practitioners participating in Bundanon's formal Artists-in-Residence program.

There could be a certain number of residencies per year set aside for this, or a specific stream created (e.g. as with Prelude, the residency program that supports composers).

Pathways are critical for participants to develop as creative leaders

Citing community arts and cultural development practices, one stakeholder emphasised the need to create pathways for participants to develop into leaders in future. It is argued that a valuable function of Bundanon Local is in providing steppingstone for future career development for budding artists. One interviewee shared,

'If those artists can then become lead artists, then you've got a really lovely ecosystem of creative practice happening locally. Are there considerations for up-skilling those local people that are identified through those initial programs as really amazing potential artists?'

Survey respondents want to see the program continue and even expand

Respondents were asked to share their ideas for how the program could be improved. Many respondents expressed that there should be better publicity and increased funding for projects in future. As one person said,

‘Of course things can always be improved but the funds to do so are always a problem. More funding would be amazing.’

Increased funding is understood among the majority of participants as key to the continuation and expansion of the program. Some expressed a particular need for investment in opportunities for local Indigenous people, arguing that,

‘Any program can be expanded given more funding! Extra funding would enable mentoring & further on project training for local practitioners, especially from local Aboriginal communities.’

Many would like more marketing about upcoming events and programs

Many respondents would like to see improved marketing and communication about the program, suggesting, ‘Perhaps better communication of upcoming programs.’

Others mentioned the lack of signage along Riversdale Road, which is perceived to limit access and awareness of the sites. One person recommended, ‘More advertising and promotion. Especially road signage.’

Some believe more marketing and promotion would supplement a continuous program, as one participant commented, ‘More regular programs and activities and broader marketing to spread the word.’

Bundanon Local could expand further throughout the region

While the program is based in the Shoalhaven, several respondents had the perception that locally-based programs mainly occur within Nowra. For some participants, transport costs hinder their access and participation:

‘Would love to be included in future programs as our location (Ulladulla) sometimes excludes our participation because of transport costs.’

Similarly, one respondent encouraged the program to continue reaching areas beyond within the greater Shoalhaven region:

‘Persevere with doing activities outside of the Nowra locality yet still in the LGA.’

Others supported the use of the Shoalhaven river for facilitating transport and awareness, like some other major cultural institutions,

‘You go to Tasmania, and MONA have their ferry terminal, so everybody knows that MONA exists [because] it's in your face.’

The program can help build the creative profile of the Shoalhaven

One stakeholder advocated for the greater role of Bundanon in reframing the region's profile. As an internationally recognised arts centre, Bundanon Trust could utilise the opportunity to increase its reach to lift recognition of Arthur Boyd's artistic legacy:

‘Shoalhaven could actually rebrand itself in the future and once the redevelopment's been done on site, talk more about its connection to Boyd and the fact that we have the nation's treasure here.’

They felt that Bundanon can play a role in telling a more sophisticated story about the Shoalhaven region.

Stakeholder want to see continued collaboration with partners

Respondents were invited to share one idea for the future of the program. Most respondents value the Trust's collaboration with different groups in the community to deliver programs.

Respondents would like to see Bundanon Local continue to encourage collaboration with local schools and artists, with one person advocating for ‘More collaborations with local schools across all art forms.’

‘A regular gathering of local high school Visual Arts teachers for collaboration, encouragement and art making.’

Some would like this collaboration to result in new media being explored, as one respondent mentioned,

‘Develop performance with local artists. Maybe look a new technologies such [as] VR.’

There is interest in seeing different age groups interacting together

Respondents also shared ideas for enabling collaboration between different generations. With an aging population, several participants thought connecting age groups could be integral to

overcoming challenges such as social isolation. One participant argued 'I think something between different generations could be really really powerful.'

Others had similar ideas:

'Building connections between generations through a program linking primary students with older residents. E.g. through storytelling, forgotten crafts, etc.'

'Create a "buddy" system between primary aged school children and Aged Care residents which involves visual arts activities and shared stories.'

First Nations connections

Greater involvement of First Nations perspectives in Bundanon Trust's expansion

Many respondents, including staff, partners, artists and participants maintained that Bundanon Local provides a unique platform in which Shoalhaven's First Nations culture can be expressed, shared and celebrated.

One respondent specified the need to consider the Indigenous community in the process of the Trust's redevelopment:

'Love that Bundanon looks after the interests of all our community, especially our Aboriginal and Torres Strait Islander Peoples. I would be grateful if our People are kept in mind when the expansion of Bundanon takes place.'

Programming that is relevant to the Shoalhaven Indigenous community

Others encourage future programming to improve the visibility of Shoalhaven's Aboriginal culture to a broader audience:

'We have a pretty hidden or veiled community. People don't really know where to come for a cultural experience. They could open that up more with things like Gunyah.'

Transmit was highlighted as integral in enforcing a sense of identity for local Indigenous young people:

'*Transmit* was a good thing for the youth, doing bigger community events to promote the local Koori culture to the wider national and international community.'

One stakeholder who works in the Indigenous cultural sector commends Bundanon Local in maintaining a strong commitment to the community, sharing that,

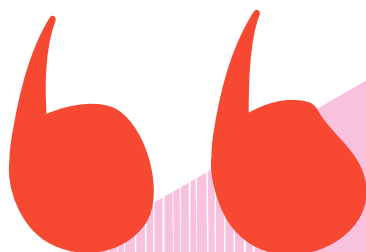
‘If you have the support of the community and the trust of the community, [...] protocol around how you engage in First Nations Indigenous Aboriginal community has to be pretty robust and pretty culturally rigorous. And that’s what Bundanon does have.’

Building on programs that involve cultural exchange

Respondents felt that past programs were important vehicles for sharing First Nations knowledge and practices with the community. As some people shared,

‘I think building from the lineage of projects that have been powerful - engaging the Yuin community and cultural exchange between First Nations and the wider community...’

‘Poetry in First languages - Red Room poetry, more cultural fire events featuring local Mudjingaalbaraga Men’s Group.’



The common thread is the quality of the artists and their interest in developing an innovative or interesting tailored project, based on their interactions with community.

Regina Heilmann

Community Engagement Manager,
Bundanon Trust





60+ pool party, 2017. Image: Carlos Gomez.



60+ participants taking part in an art-making workshop, 2017.
Image: Heidrun Lohr.

9 Conclusion

Overall, results show that Bundanon Local is delivering exceptional value to the Shoalhaven community, opening up access to a national treasure and high-quality arts experiences.

Throughout six years of programming in various artforms and activities, Bundanon Local has left a meaningful impact on the lives of the individuals involved. It has enabled members of the local community to work in collaboration with professional artists and discover their own innate creativity.

In turn this has led to increased sense of confidence, willingness to try new things and overall wellbeing for participants. These benefits appear to be enduring, with positive impacts reported by participants up to six years later.

According to community leaders, the benefits of the program are also evident in the community more broadly. Through its reach, Bundanon Local has enabled long-term relationships to form and trust to be developed between different people in the community. It is contributing to social cohesion and community pride.

A particularly important area of impact is in supporting Indigenous young people in the community to connect with their culture. Through practicing creative expression and connecting with mentors, some young people involved with the program have changed the course of their lives.

As the Trust enters a period of development and begins to attract a wider audience to the Shoalhaven, the role of the program will become even more important. It's critical that Bundanon Trust secure continuing support for the program and continue to strengthen connections with Government and non-government service providers active in the community.

10 Appendices

Appendix 1: Program information

Program logic

During the Co-design workshop, a 'Program Logic model' was explored for Bundanon Local. Program logic and theory of change models are tools from the world of social policy, which aim to map the relationship between program activities and the intended outcomes of the program.

The summary points emerging from the discussion include the following:

<p>Issues</p> <p>What issues does the program address?</p>	<ul style="list-style-type: none"> ▶ Community members lack access to artists in residence, resources, industry networks and creative spaces in the Shoalhaven region ▶ Social disadvantage in the community and high rates of unemployment ▶ Community is geographically isolated from Bundanon Trust, and to the nearest metropolitan town, due to limited transport options.
<p>Activities</p> <p>What is involved in delivering the program?</p>	<p>Planning</p> <ul style="list-style-type: none"> ▶ Listening to the needs of the community and assessing capacity to meet those needs through an arts-led engagement ▶ Discussion and consultation internally and with stakeholders ▶ Revision of concept, aims and objectives ▶ Planning project logistics including time, transport, commissions, permissions and support staff.
	<p>Engaging artists and participants</p> <ul style="list-style-type: none"> ▶ Issuing a word out or call out to artists and participants through advertising, flyers or call to commitment ▶ Evaluating artists who might best be able to meet the community's needs ▶ Selection process for artists and participants through auditions and online applications ▶ Discussing commitments and scheduling.

	<p>Delivering the program</p> <ul style="list-style-type: none"> ▶ Incorporating “place” in the process of delivering the program ▶ Maintaing a focus on making and creating ▶ Debrief <p>Evaluation and reporting</p> <ul style="list-style-type: none"> ▶ Ongoing feedback and discussions ▶ Documentation of the process
<p>Outputs</p> <p>What are the outputs of the program?</p>	<ul style="list-style-type: none"> ▶ Workshops delivered ▶ Visual arts exhibitions ▶ Approximately 12 participants per program ▶ Regular evaluation of 20 artists ▶ Documentation and filming e.g. reports, documentary film and photography ▶ Activities integrated into the Bundanon program (e.g. Siteworks) ▶ Touring exhibitions ▶ Performances
<p>Immediate outcomes</p> <p>What immediately transpires as a result of program delivery?</p>	<ul style="list-style-type: none"> ▶ Participants engage in creative processes and experience fun and pleasure ▶ Creation of a special environment for artmaking ▶ Connection to nature that leads to slowed heartrate and tranquillity ▶ People from a range of backgrounds and abilities access creative spaces and processes ▶ Audiences from wider community experience works made by participants ▶ Partner and network engagement ▶ Increased social interaction in the community ▶ Two-way learning between facilitators and participants ▶ Bundanon Trust staff more deeply understand their local community and make connections with other programs
<p>Intermediate outcomes</p> <p>What occurs as a result?</p>	<ul style="list-style-type: none"> ▶ Community building (beyond immediate engagement) ▶ Audience development

	<ul style="list-style-type: none"> ▶ New partners gained (approached with evidence) ▶ Expanding networks ▶ Skills development ▶ Increased curiosity about Bundanon, arts and culture
<p>Ultimate outcomes</p> <p>Ultimately what impact do we see in the world as a result of the program?</p>	<ul style="list-style-type: none"> ▶ Greater awareness of Bundanon Trust as a dynamic and energetic space for creativity and collaboration (in Shoalhaven community and arts community) ▶ The creation of great and meaningful art that has resonance with other communities and national identity ▶ Personal and psychological responses to art, greater appreciation for the role of art and artists ▶ Personal development, increased self-esteem, confidence building, hope, dignity, respect ▶ Saving lives and improving wellbeing through increased cognitive, social, and health impacts ▶ Capacity building within the community ▶ Development of artistic and non-artistic career paths by participants and facilitators ▶ Greater connection and relationships among members of the community, with Bundanon Trust and the wider arts ecology

Appendix 2: List of projects

- ▶ **Bundanon Blak:** A 12-month Indigenous Youth Program of visual and performing arts and film. The various strands were:
 - **SPROUT Media by Kids:** An audio-visual education program
 - **Visual Arts Program:** Including a Canberra Visit and student residential weekend and exhibition
 - **Dance program with NAISDA Dance College:** An in-school dance workshop and residency
 - **Bundanon Blak Film Festival:** A digital screening of films created by SPROUT participants
 - **Didgeridoo workshop with William Barton:** Including two skills workshops and a performance.

- **Hip Hop workshop with Last Kinection:** Skills workshops and residency

Education projects:

- ▶ **Book Week:** Since 2001, local primary schools are invited to listen to artists, illustrators and writers in residence talk about their practice.
- ▶ **Touched by the Earth:** An enrichment program working with students and artists and scientists involved with Bundanon Trust's SITEWORKS program. Pilot programs were held in 2010 and 2012 with Bomaderry High School.
- ▶ **Digital Dilemmas:** iPad art making workshops involving artists in residence Simon Spain and Victoria Ryle working with year 5 and 6 students from Illaroo Road Public School and North Nowra.
- ▶ **The Song Company with Nowra East Public School:** Bundanon partnered with the Song Company to enable Nowra East Public School students to participate in choral and percussion workshops.
- ▶ **Out There with the Australian Ballet Dance Education Ensemble:** The Australian Ballet Dance Education ensemble is invited into residence at Bundanon to deliver dance education programs to regional primary school children.
- ▶ **The Red Room Company Poetry:** Bundanon partnered with the Red Room Company to deliver poetry workshops for secondary schools and community groups.

Bundanon Local core projects:

- ▶ **Planet Nowra:** collaboration between artists and locals to re-examine Nowra through different mediums
- ▶ **60+ Performance including Heads Up:** a social and creative project for seniors
- ▶ **Transmit:** A three-year skills development and performance project for Indigenous Youth
- ▶ **Inaugural Annual Dance Affair:** An all ages dance performance event created by Everybody NOW!
- ▶ **The Ghost Project:** An interactive art installation surrounding local ghost stories at Shoalhaven Regional Gallery
- ▶ **No Time Like Now/Hyperreal Tales:** A series of short art films capturing life in Shoalhaven
- ▶ **Touched by the Earth:** program for local students to engage and connect with the environment
- ▶ **Snake Sessions:** A street-style performance created by Branch Nebula with local skaters, bike & scooter riders
- ▶ **B-Side:** mentoring program for generating and recording material for podcast
- ▶ **Niteraft:** Site-specific performance work in partnership with Bomaderry High School



Appendix 3: Participation

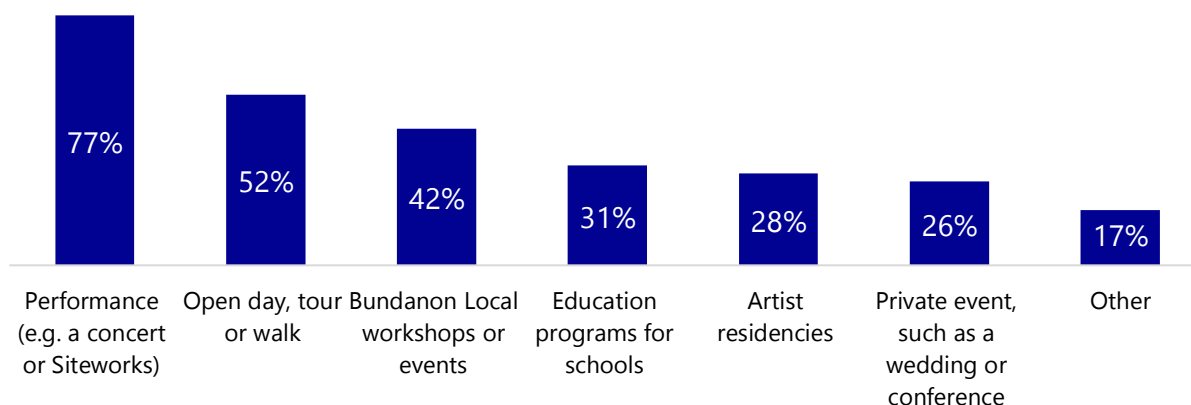
Stakeholders visit Bundanon for performances and events

Although to date Bundanon Trust has primarily been a place of research, development and engagement (rather than public visitation), the majority of respondents to the stakeholder survey have visited the Bundanon Trust sites (91%).

Of those who have visited Bundanon Trust, most respondents stated that they have attended a performance, such as a concert of Siteworks (77%) or an open day, tour or walk (52%).

Visitors to Bundanon who completed the survey were likely to be older and more highly educated than the Shoalhaven average.

Figure 9. What have you experienced during your visit(s) to Bundanon Trust? n=124

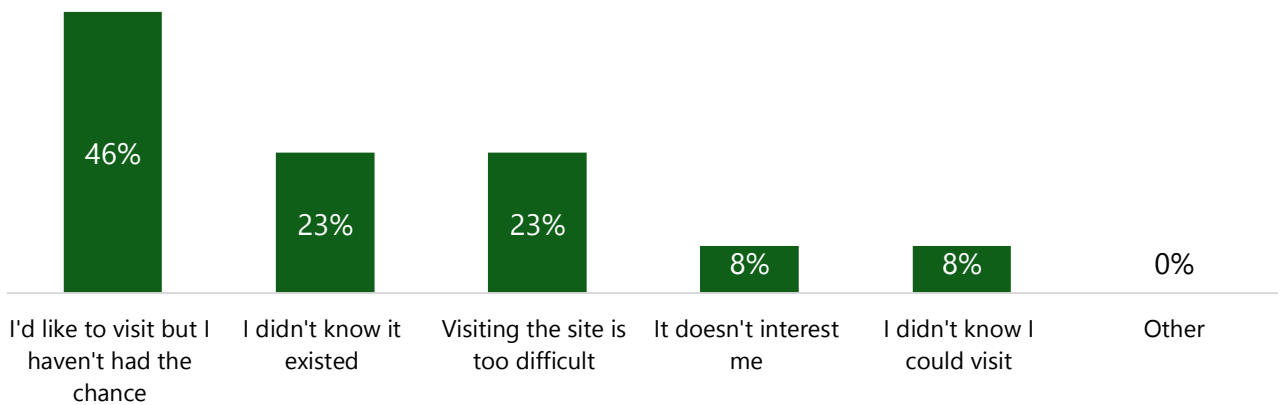




Many would like to visit but haven't found the opportunity

We asked respondents to share reasons why they haven't visited the Bundanon site, and the majority expressed that they have an interest in visiting but haven't had the chance to do so (46%). Others said they didn't know it existed (23%) or found that visiting the site is too difficult (23%).

Figure 10. Can you tell us why you haven't visited in the past? You can select more than one. n=13

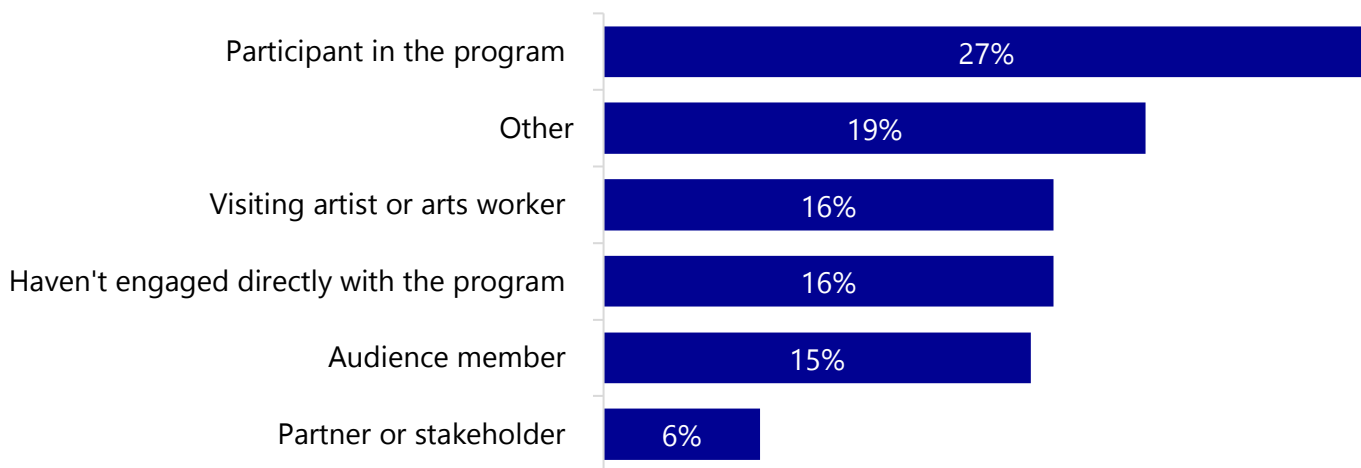


Many Trust stakeholders are aware of Bundanon Local

8 out of 10 respondents stated that they were aware of the Bundanon Local program.

One third of those are participants in the program (27%), while other roles include visiting artist or arts workers (16%) and audience member (16%). One fifth (19%) of respondents selected 'Other', which include roles such as former staff, volunteers and community representatives.

Figure 11. Which of the following best describes your relationship with the Bundanon Local program? n=124

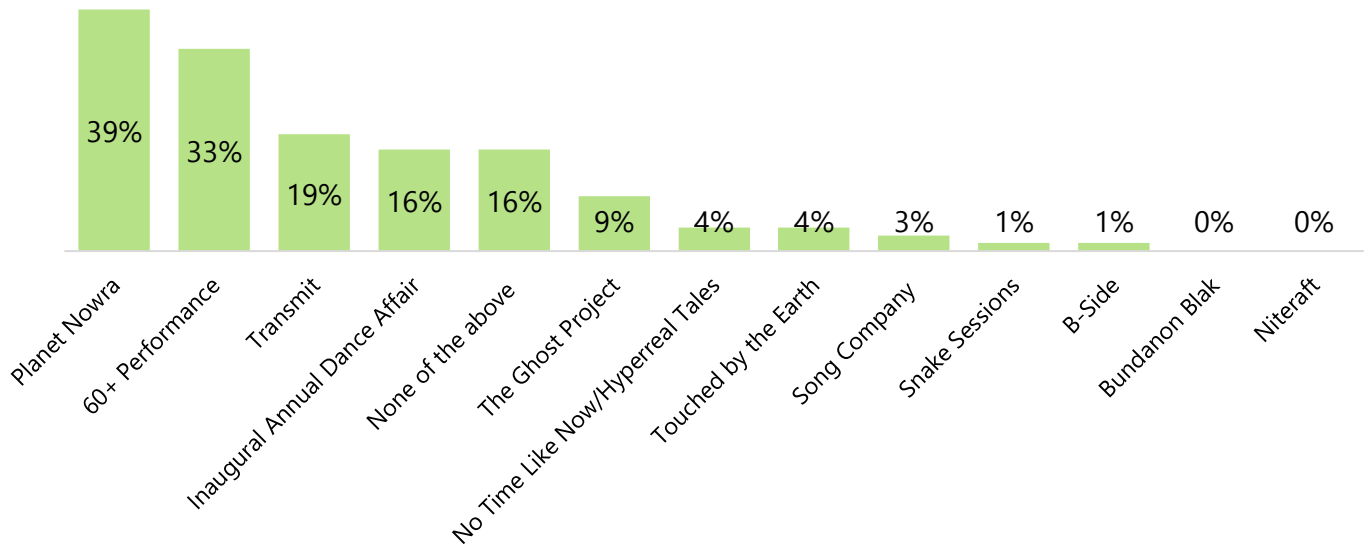


Many have been involved in Planet Nowra, 60+ Performance and Transmit

The projects with the highest rates of participation are *Planet Nowra* (39%), the *60+* project (33%) and *Transmit* (19%). As shown in Table 2, each of these projects were aimed at large target groups and spanned over a number of years.



Figure 12. Which of these projects have you been involved in? n=115



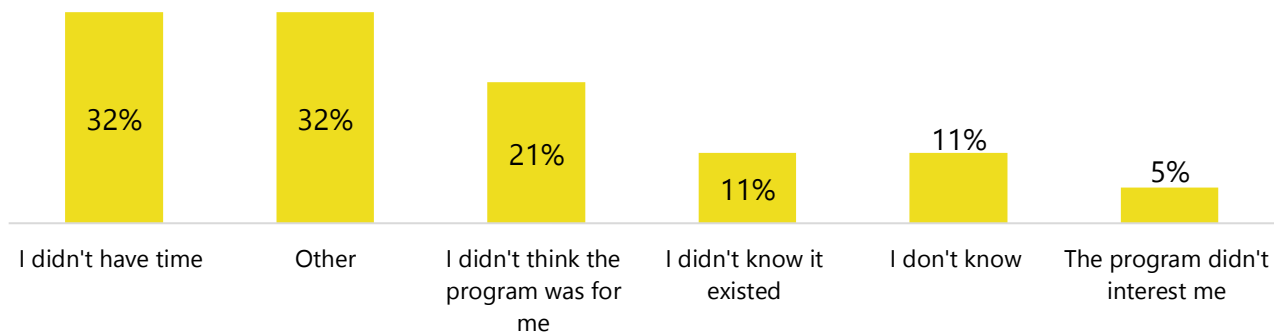
One-third haven't engaged with the program due to time constraints – others mentioned distance and travel

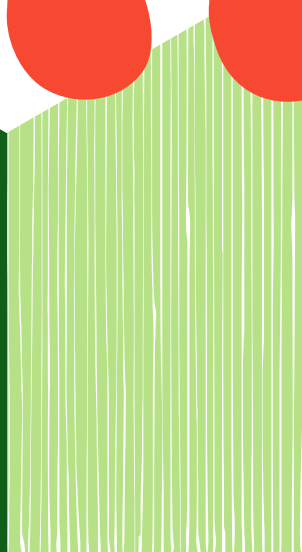
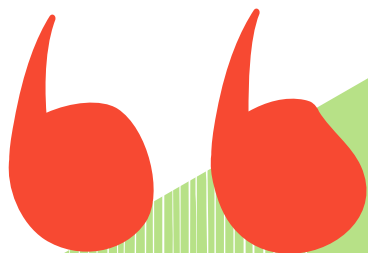
For those who haven't engaged with Bundanon Local, one third of respondents said they didn't have time (32%). One third selected other reasons, including distance, limited transport options and a lack of opportunity to engage (32%).

One fifth believed that the program was not for them (21%), and one tenth didn't know the program existed (11%).



Figure 13. Can you tell us why you haven't engaged with it in the past? You can select more than one. n=21





It's a levelling process. We had a mixed social demographic, it wasn't just a particular community demographic that were targeted. There were people in social housing, retirement living...That was really a credit to Bundanon to be able to facilitate that process. That's a really important thing.

Lead artist



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About Patternmakers

Patternmakers is a research agency specialising in culture, creativity and community. It believes in the power of insight to help good causes change the world.

For any questions, please contact Tandi Palmer Williams, Managing Director on tandi@thepatternmakers.com.au.

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Cover image: *Transmit* participant, Jarod Pace, is performing on stage, 2015. Image: Heidrun Lohr.