



just  
add  
water

- ☀ *Parts 1 and 2 plus attachments are available as a separate document*
- ☀ *this printed version is available for internal use only for feedback purposes*
- ☀ *The final publication of Part 3 will only be available online*

**Regional Centre of Culture  
Goolwa 2012  
Just Add Water  
Evaluation Report**

**Part 3**

**Feedback On Program Elements**



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**The following pages contain PART THREE  
of the evaluation report  
by consultant Dr Christine Putland.**

On behalf of the State Government of South Australia and delivery partner, Alexandrina Council, Country Arts SA commissioned an independent evaluation of the 2012 Regional Centre of Culture program, *Just Add Water*.

The Evaluation Report submitted by the Evaluation Consultant, Dr Christine Putland, is presented in three parts. Parts 1 and 2 can be found in a separate document both in print and online. This Part (3) is only available online.

Through an Australia Council pilot initiative, **Cultural Places**, resources have been made available to continue a significant cultural program until at least 2015 under the banner of *Just Add Water*, not only in Goolwa, but throughout the rest of the Alexandrina Council region.

A further report on years **2013-2014** will be delivered in 2015.



***The Regional Centre of Culture program  
has been managed by Country Arts SA  
on behalf of the State Government since 2007.***

***For 2012, Country Arts SA partnered  
with Alexandrina Council to deliver  
Just Add Water 2012 in Goolwa, the subject  
of this report.***

***Just Add Water continues through a partnership  
across three levels of government.***



### **Evaluation Consultant: Dr Christine Putland**

Christine Putland is an independent consultant specializing in research and evaluation of art and cultural initiatives designed to improve public health and wellbeing. Her professional background spans public health, community arts, social policy, as well as academic teaching and research.

She is Chair of Community Arts Network SA and a member of the Medical Board of Australia (SA Board). She graduated with an Honours degree from the Flinders University Drama Centre and a DipEd in Drama and English teaching from Sydney University in the 1970s, then worked in community development and community services management, including arts programs in SA and NSW, for more than a decade. She later gained a Masters degree from the Flinders Institute of Public Policy and Management and in 1994 joined the Department of Public Health at Flinders University as manager of a research consultancy for the Commonwealth Government.

After completing her PhD, Christine taught graduate programs in Public Health and Primary Health Care, was an investigator on nationally competitive research grants, and convened national training programs for health and arts practitioners in evaluation and research methods. In 2007 she moved into independent consultancy to concentrate on research and evaluation of arts and cultural initiatives designed to improve public health and wellbeing.

Christine holds academic status as Senior Lecturer in the Southgate Institute for Health, Society and Equity at Flinders University, South Australia and continues to publish for both academic and practitioner readers.

Christine also conducted the evaluation of a previous Regional Centre of Culture in South Australia, *Ripples Murray Bridge* in 2010 and continues to work on evaluating the roll out of 'Just Add Water' in its next phase.

## **Acknowledgements**

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- Project staff and arts organisations involved in the delivery of the program for assisting with data collection and providing valuable feedback about their experiences.
- Community members from the Alexandrina region for their passion and commitment – in particular Reference Group members, volunteers, community groups and artists who gave their time to provide feedback and reflections on the 2012 experience.



# Overview of the Just Add Water Evaluation Report

The Report documents and presents findings from the evaluation of Just Add Water in 2012, the third Regional Centre of Culture program delivered by Country Arts SA on behalf of the South Australian Government. It is presented in three parts for different audiences and purposes. Parts 1 and 2 are available online as a separate document. This document contains Part 3.

## **PART 1: Summary Report – Just Add Water in a ‘nutshell’** *(available online and in print)*

Background to the program and evaluation

- Key findings regarding the three main evaluation questions:
- What kinds of arts and cultural initiatives were provided?
- How did people respond to these opportunities and experiences?
- What difference did the program make (to individuals/groups/organisations/the whole community)?

**Part 1**  
is relevant to those who want a brief overview of the whole program and its main outcomes.

## **PART 2: Perspectives on the community impact of Just Add Water**

*(available online and in print)*

Analysis of how the program worked to achieve its main goal areas: arts and cultural development; community building; health and wellbeing. Part 2 is based on a range of qualitative data collected from different perspectives to address the question:

**What difference did the program make for the whole community?**

It is presented as a series of themes that aim to show how the different threads of the program work together to produce overall impacts:

- 2.1 ‘Welcome to Art Town’ – engaging community
- 2.2 ‘The right to learn and play’ – art across the life course
- 2.3 ‘Coming of age artistically’ – stretching the boundaries
- 2.4 ‘Accommodating Art’ – inside and outside the square
- 2.5 Legacies – tangible and intangible effects that last
- 2.6 Creative collaboration – behind the scenes.

**Part 2**  
is relevant to those who want to understand how the program works and its community level effects in more detail.

## **PART 3: Feedback on program elements**

*(available online only)*

Results of evaluation using standard tools to gather feedback from particular categories of participants can be found on Country Arts SA’s website [www.countryarts.org.au](http://www.countryarts.org.au). Part 3 is based on both qualitative and quantitative data collected from a representative range of initiatives to address the questions:

**How did people respond to the opportunities and experiences offered?**

**What difference did the program make to individuals and groups/organisations?**

Feedback from respondents representing the following categories is presented:

- Participants in ‘participatory’ initiatives (eg workshops, residencies)
- Gallery visitors
- Community groups
- Schools
- Artists and project coordinators

**Part 3**  
is relevant to those who are looking for examples of detailed responses to elements in the program

*(this document)*

***How did people respond to the opportunities and experiences offered in Just Add Water?***

***What difference did the program make to individuals and groups/organisations?***

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## Part 3

# Feedback On Program Elements



# Part 3

## Feedback on Program Elements

### Introduction

**Part 3 reports on evaluating findings from data collected using standard survey tools to gather feedback from particular categories of participants. It addresses the evaluation questions:**

*How did people respond to the opportunities and experiences offered in J.A.W.?*

*What difference did the program make to individuals and groups/organisations?*

This part presents the results of inviting feedback on the experience of interacting with program elements from a range of perspectives. Immediate and short term responses were gathered from individuals (some of whom represented groups) using standard tools, with an emphasis on gaining indicative feedback from a selected sample demonstrating different kinds of engagement. Therefore while the feedback is enlightening in relation to each of the categories below, insofar as it is not comprehensive it is not generalizable. The categories of feedback reported on here are:

Participants (participatory initiatives) – feedback using ‘T2’

Gallery visitors – feedback using ‘T3’

Community Groups – feedback using ‘T1’

Schools – feedback using Survey Monkey specialised tool

Artists and project coordinators feedback using T4



# 1. Participant Feedback

## DESCRIPTION

Participatory initiatives refers to 'hands-on' experiences such as workshop programs, skills exchanges and art-making projects that engage members of the community in a sustained level of creative activity. Participants typically interact with lead artists and each other, learning skills and exchanging ideas. These initiatives tend to rely on investment of time and commitment and therefore have relatively small numbers of participants in each.

### 1.1 Data collection and Reporting

The main data collection tool was a standard self-completion survey form (T2) (Attachment C) administered in 11 initiatives with an estimated overall sample of 411 participants. In one case where all participants were under 15 years of age the tool was amended slightly and administered as a 'young participant' tool accordingly. In another, the 'young participant' tool was also administered - but for practical reasons to a small sample only of the many school children who participated. A further initiative included just 2 young people aged 14 and 15 years respectively amongst the group of 17 participants, so for consistency the adult tool was used in this case. In summary, the standard adult tool was administered in 9 of the initiatives and any variations are noted in the reporting below.

#### Limitations

##### Aggregation of quantitative data

Findings are reported at the program level based on aggregation of responses to individual initiatives. Both participation and response rates were uneven across the initiatives and so the aggregated data cannot be taken to represent average levels for individual projects.

##### Quality of data

Heavy reliance on self-completion surveys, while unavoidable, meant that a proportion of surveys returned were either 'incomplete' or 'unsuitable for analysis'; in particular background data like age and gender was not completed consistently, and not at all in the 'young participant' group.

#### Strengths

The qualitative nature of the data, while not strictly generalizable, conveys strong trends and patterns and gives a very clear impression of the quality of participants' experiences and indications of reasons for their responses. A wide range of art forms and activities were also represented in the sample of initiatives, including:

- Singing (workshop and performance)
- Visual art workshop
- On screen performance
- Indigenous fabric art
- Comedy (workshop and performance)
- Papier mache construction (dogs)
- Fabric construction (inflatable 'venue')
- Music Industry (instrumental, vocal, production) (workshop and performance)
- Circus skills (aerial)

### 1.2 Preliminary Findings

#### Respondents

A total of 198 completed 'adult' surveys and a further 10 'young participant' surveys suitable for analysis were received, representing 50.6% of the total estimated attendances in the sample of 411. 131(63%) respondents stated their gender as female, 30(14.4%) as male and 47(22.6%) did not state their gender. It is noteworthy that nearly 4.5 times as many participants stated their gender as female compared to male.

Twenty (9.6%) respondents did not state their age, but the remaining respondents indicated their age group as follows:

|          |           |           |           |           |
|----------|-----------|-----------|-----------|-----------|
| < 15yrs  | 15-30yrs  | 31-45yrs  | 46-60yrs  | >61yrs    |
| 15(7.2%) | 22(10.6%) | 24(11.6%) | 55(26.4%) | 72(34.6%) |

This suggests that nearly two thirds of respondents were over 45 years old.

Participants were asked to state the postcode of their place of residence. Of the 171 responses to this question 157(92%) indicated they lived in postcodes within the Alexandrina region while only 14(8%) lived in other areas. This is not surprising given the nature of the activities requiring sustained commitment from participants and the focus in 2012 on Goolwa as the hub of J.A.W.



## Source of information

Participants were asked how they first heard about the initiative. Some respondents indicated more than one source with a total of 232 responses as follows, in descending order of frequency:

|  |     |
|--|-----|
| Word of Mouth  | 117 |
| JAW program booklet  | 64  |
| Local Newspaper  | 18  |
| Flyers/posters   | 11  |
| Other (community group Create and Connect' x 8; 'saw the Three Stuffed Mums show' x 2) | 10  |
| Website/email  | 7   |
| Community Newsletter   | 4   |
| School   | 3   |
| Other Media  | 0   |

Based on this limited sample, 'word of mouth' remains far and away the most common means for participants to find out about this category of initiatives followed by the program booklet.

## 1.3 Findings: Participant feedback

### 1.3.1 Why choose to be involved

All participants in the sample were asked to say in their own words why they chose to become involved. The responses suggested there were 12 main categories in the reasons given presented here in descending order of frequency with which they were mentioned:

#### Attraction to the particular art form or activity (x 56)

- "I love to sing"
- "An interest in the medium and the possibility of working with Indigenous artists"
- "My friend was involved and I loved the idea"

#### Encouraged by others (x 39)

- "Suggested at our regular art class at Create and Connect"
- "One of our members put us up to it"
- "Our group was invited to be involved"
- "My mother asked me and I happily agreed"

#### It sounded like fun (x 27)

- "It sounded like a fun thing to do"
- "To have some fun and a laugh"
- "Madness – fun – adventure"
- "Thought would be fun and amazing way to get involved in community"
- "It sounded like a fun project to have fun during the holidays" (young participant')

#### Support for Just Add Water initiatives (x 21)

- "Support for the project – wanted it to succeed"
- "The Just Add Water program is a very exciting

community event and I am trying to get involved where I can. It is a great way of joining the community together and giving people a sense of belonging and something to be proud of that puts our beautiful town on the map culturally"

#### Learn new skills (or improve skills) (x 21)

- "I wanted to observe and learn from the Aboriginal traditional women the art of Batik"
- "Keen to learn more about dyeing"
- "I wanted to become a better singer"
- "Wanting to expand my musical knowledge to help us succeed as a band"
- "Wanted a chance to play recorder and hoped to work with advanced players and learn from them"
- "Because we got to learn new skills" ('young participant')

#### Try something different (x 13)

- "A chance to do something different outside of my comfort zone".
- "Looked like fun and non-threatening way to try out my creativity as I have never tried this before". (Also under heading 'It sounded like fun')
- "For the experience"

#### Good opportunity to be involved (x 12)

- "I love Goolwa, the arts programme, the jumping vibes, being involved as a community just fab"
- "Love being involved"
- "Great opportunity to capture a unique team"
- "The opportunity to be involved in such a unique event"

#### Good experiences in the past (x 7)

- "I had sung a little with Mary before"
- "...have been involved in other Just Add Water projects"

#### Meet/interact with people (x 6)

- "It is a chance to interact with people involved with art"
- "...and meet like-minded locals"

#### Promote the region (x 5)

- "Sounded interesting for promotion. To promote the arts in the southern Fleurieu"
- "To promote Goolwa and the Arts festival"

"Local knowledge needs to be aired for better understanding of this unique area"

No particular reason (x 4)

"Boredom"

"I got here and it was on"

"Why not".

School activity (x 3 'young participants')

Family outing (x 2 'young participants')

### 1.3.2 Rating the Experience

Participants in each initiative were asked to rate their experience of being involved by indicating their level of agreement with a series of statements. Table 1 shows the results based on both the standard adult and ‘young participant’ survey data.

| Statement about being involved | Agree strongly | Agree      | Not sure   | Disagree  | Disagree strongly | N/A       | No response |
|--------------------------------|----------------|------------|------------|-----------|-------------------|-----------|-------------|
| Enjoyed being involved         | 164 (78.8%)    | 24 (11.5%) | 0          | 1 (0.5%)  | 0                 | 0         | 19 (9.2%)   |
| New experience                 | 122 (58.6%)    | 39 (18.8%) | 4 (1.9%)   | 12 (5.8%) | 2 (0.9%)          | 7 (3.4%)  | 22 (10.6%)  |
| Chance to express self         | 107 (51.4%)    | 63 (30.3%) | 15 (7.2%)  | 1 (0.5%)  | 1 (0.5%)          | 2 (1.0%)  | 19 (9.1%)   |
| Met different people           | 86 (44.1%)     | 67 (33.6%) | 12 (6.0%)  | 8 (4.0%)  | 0                 | 12 (6.0%) | 13 (6.3%)   |
| Better than expected           | 101 (48.5%)    | 58 (27.9%) | 17 (8.2%)  | 7 (3.4%)  | 1 (0.5%)          | 1 (0.5%)  | 23 (11.0%)  |
| Learnt new skills              | 93 (44.7%)     | 58 (27.9%) | 16 (7.7%)  | 10 (4.8%) | 2 (1.0%)          | 3 (1.4%)  | 26 (12.5%)  |
| Positive overall               | 146 (70.2%)    | 40 (19.2%) | 2 (1.0%)   | 1 (0.5%)  | 0                 | 0         | 19 (4.4%)   |
| Felt proud                     | 137 (65.9%)    | 47 (22.6%) | 1 (0.5%)   | 2 (1.0%)  | 0                 | 1 (0.5%)  | 20 (9.6%)   |
| Made new friends               | 78 (37.5%)     | 61 (29.3%) | 25 (12.0%) | 6 (2.9%)  | 1 (0.5%)          | 4 (1.9%)  | 33 (15.9%)  |
| Felt good about myself         | 106 (51.0%)    | 44 (21.2%) | 15 (7.2%)  | 1 (0.5%)  | 1 (0.5%)          | 0         | 41 (20.0%)  |
| Good for the community         | 165 (79.3%)    | 21 (10.1%) | 1 (0.5%)   | 1 (0.5%)  | 0                 | 0         | 20 (9.6%)   |
| Would be involved again        | 141 (67.8%)    | 30 (14.4%) | 9 (4.3%)   | 0         | 0                 | 0         | 28 (13.5%)  |

Table 1: Responses by survey respondents to questions about experience of being involved in participatory initiatives.

Note to Table 1: The statement ‘I met people different from myself’ did not feature in the young participants’ survey because it was potentially confusing so these respondents have been included in ‘not applicable’. (see Attachment C for details of Tools).

### 1.3.3 The best thing about being involved

All participants in the sample were asked to state in their own words the ‘best’ thing about being involved in Just Add Water. Not all participants provided this information and of those who did, many cited a number of factors at once. As qualitative data it is not possible to quantify responses however they tend to fall into a number of broad themes listed below in descending order of ‘strength’, with examples:

#### Creative expression – the art form itself

- “Singing in a choir”.
- “...expressing your thoughts”.
- “Dressing up, being onstage and in front of the camera”.
- “New ideas, opportunities to be involved and express myself”.
- “Playing music”.
- “Brought out my own artistic expression”.
- “doing the art” (‘young participant’)

#### Social – meeting/interacting with people

- “Meeting new people who have similar interests to me”.
- “Interaction with everyone”.
- “Fun with the girls”.
- “Meeting so many nice people...”
- “Meeting other women who are so funny”.

- “Being with other people, involved in the group”.

#### Learning new skills

- “Developing new skills”.
- “Doing something new in a supportive environment”.
- “Learning to be part of a group”.
- “Learning new skills and being able to use them”.
- “I have learnt a lot of things about the music industry that I had no idea about”.
- “Learning new skills and doing something out of the ordinary” (‘young participant’)

#### Enjoyment – experience as a whole

- “All of it”.
- “Just the experience, it’s been amazing”.
- “Everything”.
- “A fun experience, very enjoyable”.
- “Was enjoyable and different”.
- “Fun atmosphere”.
- “Building new friend”
- “They were really nice teachers. And you got to have fun” (‘young participant’)

#### Personal development

- “Self confidence building”.
- “How inspiring every moment has been”.
- “I have learnt to believe in my ability to sing – it

has been joyful to do it with others”.

- “Wonderful for my satisfaction of achievement”.
- “It brought me out of myself”.
- “Challenging myself”.
- “Self-confidence. Fun. Getting out there”.
- “Makes one feel young again”.

#### **Community (art) development in the region**

- “Being involved in a community event”.
- “Sense of community engendered”.
- “Community building”.
- “To support arts in our community beyond visual arts and see theatre/film environment made accessible”.
- “Being able to do more art for the community”.
- “Promoting my activities”.
- “To promote Goolwa”.
- “Good fun and publicity for our band”.

#### **Opportunity for new or different experiences**

- “The new experience”.
- “Something different”.
- “A unique opportunity”.
- “Becoming aware of an artist’s technique that was previously unavailable to me”.
- “This was my first exposure to Baroque and singing with orchestra”.

#### **Working with the artists/professionals**

- “Having the opportunities to learn from experts from the Ernabella women to Julie and her technical side of mixing dyes etc”.
- “...to be involved with a professional film crew”.
- “Working with Bob, Kalyna and their positive attitudes”.
- “Just getting involved with this program was quite enjoyable and constructive considering there was a different musician leading the project each day”.
- “... being able to observe the skills of the Ernabella artists”

#### **Satisfaction in the results**

- “Seeing the outcome”.
- “Seeing it come together”.

### **1.3.4 Things that didn’t work well**

All participants were asked to state in their own words if there was anything about their involvement that didn’t work well for them. About 20% of respondents didn’t respond to this question or responded ‘Not applicable’, from which it can be surmised that there were no such issues or they were not able to identify anything, or if there were issues they were not inclined to share them.

Nearly two-thirds of respondents replied ‘No’ with comments such as:

- “All worked really well”.

- “It was all positive”.
- “Not really, overall it was great”.
- “No, it’s been a great experience”.

The remaining participants cited a number of issues that are categorised below, with examples:

- ‘Inadequate’ venues”
- “Too crowded, led to harsh words”.
- “Could have been a bigger space”.
- “Could have been a better venue – room”.
- “Accommodation (purely because it was schoolies week)”.

#### **Personal (skills)**

- “I am not going to be Picasso”.
- “Starting off”.
- “I got a bit shy and self-conscious when we were writing songs but it was fun”.
- “I struggled learning so many songs and words”.
- “Learning the parts was a little difficult, but nothing was particularly hard or displeasing”.
- “Initial frustration due to new skills”.
- “Yeah, using or trying to master the junting tool”.
- “Found it hard to get started on my comedy act”.

#### **Event organisation**

- “Not enough tools”.
- “There wasn’t enough equipment – eg juntings”.
- “Well just not being a part of the end performance”.
- “The tissues” (‘young participant’).
- “The travel”.

#### **Too much or too little time**

- “Not enough time to get across message [about subject involved”.
- “Just wanted to do more”.
- “The last day dragged on for me”.
- “The early mornings”.
- “I just have a really busy timetable”.
- “Waiting” (young participant’)

#### **Participant interactions**

*(all from one initiative in which there were reported tensions)*

- “...lack of respect... negative comments about my cultural art”.
- “Clashes between differing personalities”.
- “Tension between groups”.
- “Behaviours and attitudes...not being inclusive... hopefully this won’t happen again”.

### **1.3.5 Barriers to becoming involved**

All participants were asked to state in their own words if there were any barriers to their becoming involved in the initiative. 25 % of participants did not respond, replied ‘Not applicable’ or ‘Not sure’. Again this

tends to imply that there were no significant issues for these respondents or that they were unable to identify them or unwilling to share them. 60% of respondents indicated that there were no barriers, with comments such as:

- “No – felt welcome”.
- “None at all”.
- “No it was a very friendly environment”.

A number of barriers were mentioned by the remaining 15% of respondents including the following, with examples:

#### Time commitments

- “Some shift work and my commitments to CFS”.
- “Energy and time. Still work part-time and busy with family often”.
- “Getting time off work”.
- “Time factor but having the workshops all on one weekend was great for me”.

#### Personal barriers

- “I was a bit shy”.
- “My daughter has been very sick”.
- “Stepping over fear”.
- “My own critic”.
- “My fear of talking in public”.

#### Events themselves

- “A bit too noisy for me personally”.
- “I am very intimidated by paint”.
- “Yeah having a camera in front of you does change how you want to perform”.
- “Shortage of tools and space”.

#### Transport

- “The cost and time involved to travel”.
- “To start with I couldn’t get to rehearsals but then I found a way around it”.
- “Just getting here!”
- “Yes, my car wouldn’t start two times which caused lateness”.

A few respondents mentioned the tensions amongst participants in one initiative and noted that staff members were able to mediate and alleviate the situation.

### 1.3.6 Future Involvement

All participants were asked if they would like to be involved in more projects of this kind in the future. All ‘young participant’ respondents replied simply ‘Yes’. A number of respondents did not complete this question. One adult respondent replied ‘No’ and 8 replied ‘Maybe’ (“Probably”; “depends on course”; “if I am available”). 86% of respondents replied ‘Yes’ with such comments as:

- “Yes it involved such wonderful people”.
- “Definitely”.

- “Yes, absolutely!”
- “Sure – why not?”
- “Yes please”.
- “Yes if available”.
- “Definitely, this was the best workshop I have ever been to”.

### 1.3.7 General Comments

All participants were invited to offer general comments about their experience. 60% of respondents offered comments however this included a number (14%) who replied that they didn’t have any comments (eg “Nope all good”; “Can’t think of anything right now. Am celebrating our first successful Big Sing!”). Of the remaining 109 responses, two thirds were positive feedback about the program and/or particular initiatives; 1 in 6 raised negative issues (however most of these related to one initiative which was noted above to have suffered from interpersonal tensions); a further 1 in 6 responses made suggestions, the vast majority of which were positive and recommended more opportunities and similar initiatives. Representative examples in each group have been presented below.

| Category                             | Theme   | Examples   |
|--------------------------------------|---|--|
| Positive feedback                    | Personal enjoyment & satisfaction                             | <p>"I loved the professionalism and friendliness of those orchestrating".</p> <p>"I am a star!"</p> <p>"Had a wonderful time thank you very much for the opportunity".</p> <p>"When your expectations were blown, it's hard to think of further improvements".</p> <p>"This was so much fun!"</p> <p>"I really enjoyed it and would love to do it again!"</p> <p>"Very good overall but next time I want to sing sop!"</p>   |
|                                      | Praise & appreciation for artists                             | <p>"I thought Mary Laslett was wonderful. She was very calm and kind, even when some people were a bit difficult. She was a wonderful teacher and brought the best out in everyone. She made it a very enjoyable experience".</p> <p>"Julie is a great teacher and explains things very well".</p> <p>"The camera crew first class really great took away all nerves. Good luck to them all. Brings happiness".</p> <p>"Kehau, Maggie and Kate are 3 fab women, excellent role models and mentors. They are great".</p> <p>"Only someone with Lesley's experience could have brought the show to its successful conclusion".</p> <p>"It was a wonderful experience". ('young participant')</p> <p>"Really fun, teachers were kind". ('young participant')</p>  |
|                                      | Community development & relations                             | <p>"It has been a really good uniting community event".</p> <p>"This had been so great for a sense of community".</p> <p>"...amazing for the community, especially for those that really need the outlet".</p> <p>"Togetherness is great for us all".</p> <p>"It's brought Goolwa alive".</p>  |
|                                      | General experience of Just Add Water for Goolwa & individuals | <p>"Just Add Water has been a fabulous 12 months of culture in all senses. Let it not die out if it becomes an annual event. I and others do not want this to happen – and the venues are very, very good – visually and acoustically. Congratulations".</p> <p>"I hadn't realised that Just Add Water ran all year. Completely brilliant. Having met locals they said how great it has been – it left them hungry for more. Chance for choirs and musicians to collaborate".</p> <p>"Congratulations to the wonderful teamwork of all people – artists and volunteers. And thank you for giving me/us all these excellent cultural productions; theatre, large video, art, music and so much more".</p> <p>"Thank you 'Just Add Water'...I will be indebted to them for life".</p> <p>"We should be so proud of what we have coming up in Goolwa".</p> <p>"Can we please do it again?"</p> <p>"More! More! More!"</p> |
| Negative aspects                     | Venues  | <p>"more space to work".</p> <p>"venue – catering for size of group and after party"</p>   |
|                                      | Technical/organisational                                      | <p>(all from one initiative)</p> <p>"more materials to use"</p> <p>"There needs to be more equipment and people need to learn to share"</p> <p>"The structure of each day was not well explained"</p> <p>"Being more prepared"</p>   |
|                                      | Personal interaction  | <p>(all from one initiative)</p> <p>"Be far more pleasant for everyone if the personalised conflict was left out".</p> <p>"Be selective on who the participants are".</p>  |
| <b>Suggest-ions or improve-ments</b> | <i>Planning and organising</i>                                | <p>"More tuition as group so information consistent and not having to be repeated. Notes. Would love artists to talk more about their journey – from starting to now".</p> <p>"On intro basic rule – everyone treat each other with respect and courtesy".</p> <p>"Receiving material well in advance was helpful, but there was some uncertainty as to what we were performing e.g. Catches etc".</p>   |
|                                      | Funding and support for initiatives & in general              | <p>"She [Mary] put in such a tremendous effort and is so amazing".</p> <p>"More support for Mary, she is a stellar treasure working locally".</p> <p>"More funding for community arts".</p> <p>"More funding for art projects would be agreeable".</p>   |
|                                      | More similar initiatives                                      | <p>"There needs to be more community singing dancing events".</p> <p>"More suggestions for community event".</p> <p>"Please bring the Ernabella women back for more workshops".</p> <p>"Doing more outdoor activities".</p> <p>"Clay workshops".</p> <p>"Would really like more singing projects of a similar standard".</p> <p>"Please do it in Largs North or Port Adelaide". ('young participant')</p> <p>"More opportunities please". ('young participant')</p>  |
|                                      | Publicity   | <p>"Some people I spoke to about the activity were unaware of it".</p> <p>"Get more men involved (in singing)".</p>  |

## Participant Feedback Summary

From Table 1 it is clear that most respondents scored their experiences very favourably or favourably in terms of the key criteria.

Over 90% enjoyed being involved while nearly 90% felt proud, were positive overall and agreed the kind of initiative in which they were involved was good for the community overall

Over 80% agreed that it gave them a chance to express themselves and would be involved again given the opportunity

More than 70% indicated it made them feel good about themselves, they had found it a new experience and had met different people; that they had learnt new skills and that it was better than they had expected

About two-thirds had made new friends.

Participants had no difficulty in listing 'the best thing' about being involved, with the strongest response related to creative expression or the art form itself, followed by the social benefits of meeting and interacting with people and learning new skills. A good number of people cited 'everything' while others mentioned self-confidence, community development, new experiences and working with artists.

Most participants indicated that there were no negative aspects to their involvement or declined to respond (possibly an indication that there was none of any significance). Those who did cite examples mainly referred to issues related to 'space', 'personal skills or interpersonal issues', 'organisational aspects including time'. Regarding barriers to involvement, 60% stated there were none, with 25% not responding, most likely suggesting there were no significant barriers. Others mentioned personal barriers such as 'time commitments' or 'personal shyness', or practical issues such as 'noise' and 'transport'.

General comments about participants' experiences were overwhelmingly positive and cited 'personal enjoyment and satisfaction', 'praise and appreciation for artists', community development and relations' and general appreciation as the main reasons. There were very few negative comments, mainly relating to one initiative which was recognised as having interpersonal problems. Suggestions consisted primarily of requests for more similar opportunities, more funding and support.

## 2. Gallery Visitor Feedback

### DESCRIPTION

Gallery visitors refers to people who participated in the program by viewing one or more of the exhibitions offered in one of the two main galleries in Goolwa. Feedback forms were available at the front desk in each gallery and volunteer gallery staff encouraged visitors to complete one before leaving.

#### 2.1 Data collection and Reporting

A total of 7 exhibitions were surveyed in this category, some representing the work of more than one artist. The total number of exhibitions in this category was 25, with estimated total attendances of nearly 32,000 over 656 exhibition days. The standard feedback tool T3 was used to collect data (see Attachment C Tools). Both qualitative and quantitative data were collected.

##### Limitations

###### Aggregation of quantitative data

Response rates were uneven across the initiatives and so the aggregated data cannot be taken to represent average levels for individual projects. The number of questions included was small to maximise the response rate, which nevertheless remained low.

###### Quality of data

Heavy reliance on self-completion surveys was unavoidable within resource constraints but with several implications:

Response rates were uneven across projects and low overall;

A proportion of surveys returned were either 'incomplete' or 'unsuitable for analysis';

Background data like age and gender in particular were not completed consistently.

##### Strengths

In assessing the strength of the visual arts program the most powerful indicators are the numbers of actual exhibitions mounted, the numbers and range of artists whose work is represented, and estimates of overall attendances. Collectively these show the level and quality of opportunities on offer and the interest on the part of the overall population. By contrast, immediate responses by individual visitors to particular art works, especially given the lack of consistent quality of the data, does not in itself represent anything more than an indication of preferences. The value of this kind of data is mainly in providing a general sense of people's levels of satisfaction.

#### 2.2 Preliminary Findings Age

A total of 61 completed feedback forms were collected, with females (39) outnumbering males (22). The ages of respondents were as follows:

| Under 15 | 15-30 | 31-45 | 46-60 | Over 61 |
|----------|-------|-------|-------|---------|
| 1        | 4     | 9     | 23    | 24      |

In this group of respondents 47% were over 45 years.

#### Motivation to Visit

Respondents were asked how they first heard about the 'exhibition' in question and some respondents chose more than one response. The results are presented in descending order of frequency:

|                           |    |
|---------------------------|----|
| Word of Mouth             | 29 |
| Website/email             | 7  |
| Flyers/posters            | 6  |
| Community Newsletter      | 5  |
| Local Newspaper           | 4  |
| Program booklet           | 2  |
| Other (see details below) | 14 |

#### Companions

The most common sources cited for those who chose 'other' were: 'just walked in'; 'passing by'; 'walked by during Wooden Boat Festival'; Ballast Stone Cellar Door next door; seen the show previously; South Coast Regional Arts Centre)

In terms of whether they had attended alone or with others respondents reported the following:

|                 |
|-----------------|
| By Yourself – 8 |
| Friends – 17    |
| Family – 41     |
| Colleagues – 4  |

52 of respondents indicated the postcode of their place of residence with 17 stating they lived within the Alexandrina region and 35 from other areas as far away as Adelaide and Murray Bridge.

#### 2.3 Findings: visitor feedback

##### Response to the exhibition

Visitors were asked to indicate which of the following terms described their response/s to the exhibition and were invited to choose more than one response. The results were as follows in descending order of frequency:

|             |    |
|-------------|----|
| impressed   | 44 |
| interested  | 28 |
| informed    | 16 |
| pleased     | 13 |
| inspired    | 12 |
| moved       | 12 |
| surprised   | 10 |
| amazed      | 10 |
| amused      | 10 |
| confronted  | 1  |
| unsatisfied | 1  |
| uncertain   | 0  |

Responses indicate a high level of engagement and positive reactions. Respondents were also invited to add their own terms to the list as applicable and 2 additional terms were cited: 'Sad' and 'Grateful'

### Reasons for Response

Respondents were asked to give reasons for their responses by adding comments in their own words. 33 of respondents took this opportunity, of which 27 were positive. Their comments are summarised below.

General appreciation:

- Very well presented exhibition.
- Liked the explanations about his painting style.
- Nicely curated.
- What a joy to have access to these talented people.
- Fantastic exhibition with little publicity. So glad we were told about it!
- Very fine work. I enjoyed.
- Thank you!
- Loved – X2
- I found it wonderful – X2
- Brilliant work. These works should be in major art galleries of Australia.
- Great show of diverse work and alternative inspirations.

Interest in artist:

- Have been to many of his exhibitions and each one presents a new piece of work which follows his developing and successful career!
- Depth and breadth of his work is overwhelming.

Subject matter:

- Gratitude – that such a committed artist paints what I love but can't paint.
- Anything about boats is good.
- We loved no.8 The Crying Tree 2, very interesting.

Technique:

- Annabelle – how prolific, intricate and detailed.
- Skin, colours, nails, – so realistic

Creative process:

- Bringing art and practical living skills together is always good.
- It was great to see work with this sort of collaboration – interesting materials, concepts and artists.
- The way to engage and stimulate visitors to an exhibition – interesting collaboration.
- Collaboration between strangers – good sharing.
- Love to see what happens to all the work labelled prototype.

Suggestions or critical comments:

- Not as detailed as I expected.
- Would have liked to see more of her work on display here.
- The inscriptions were a little hard to read for the older (and grumpier) members of our party.
- Information plaques are far too low to read for anyone over 5 years old.
- Disappointed the exhibition was about the far north, I was expecting it to be very local.

Non-committal:

- Interested in the retrospective aspects – development of the artist.
- I was not surprised as had interface with artists well from previous job.

### Recognition of Just Add Water

Respondents were asked to indicate if they were aware that the exhibition they had visited was part of J.A.W., the Regional Centre of Culture program in Goolwa in 2012. 32 respondents stated 'yes' they were aware and 25 said 'no' they were not.

Respondents were also asked to indicate if they had attended or intended to take part in any other J.A.W. events or exhibitions during 2012, and if so, to state which ones.

30 respondents indicated 'yes' to this question with the vast majority referring to other visual art program elements (including the community involvement projects such as 'stobie poles') or to major public events such as 'Watersong'. 23 indicated 'no', with several adding that 'they would do so now', a number stating that they lived in another area (eg 'would not be back for a while'), a few saying that they were not aware of the program and would need more information, while the others did not offer a reason.

### Feedback Summary

The very limited number of responses to the survey makes it difficult to summarise, however it was clear that there was a high level of appreciation for the range and regularity of the exhibition program during the year. Most respondents to the gallery visitor survey indicated that they were 'impressed' or 'interested' in their experience followed by 'informed', 'pleased', 'inspired' and 'moved'. Those who also added comments to explain their responses cited positive reasons including 'general appreciation for the show' or 'interest in the artist and/or subject matter'. A few critical comments were received, for instance relating to the size of print of inscriptions or the extent of the work displayed.



# 3. Community Groups & Organisations Feedback

## DESCRIPTION

In addition to feedback from individuals who have viewed and participated in the events and initiatives as part of J.A.W., feedback was sought from selected community groups and organisations about their experiences. Key contacts representing a range of groups/organisations that engaged with the program in different ways completed a 'pre' and/or 'post' survey to gauge their impressions of the program.

### 3.1 Data collection

Representatives from 8 groups completed the 'pre' and 'post' surveys (see Attachment C Tools T1 'pre- and 'post') as follows:

- Sand writers
- Alexandrina History Room Goolwa
- Cittaslow Goolwa
- Create & Connect, Southern Fleurieu Health Services
- Milang Old School House Community Centre
- Alexandrina Centre for Positive Ageing
- Corinthian Freemasons Lodge
- Australian Railway Historical Society SA (Steamranger)

Two additional groups that had become involved later and therefore did not complete the 'pre' survey, did complete the 'post' survey, however:

- Armfield Slip (Wooden Boat Builders)
- Goolwa Concert Band



The surveys were designed to gather the following kinds of information, reported below:

| Content & Section in which reported                      | 'pre-J.A.W.' survey  | 'post-J.A.W.' survey  |
|--|--|---|
| Preliminary findings (a):<br>Group activity & membership | Basic details re group: membership, focus of activity, use of local facilities         | Changes in basic group details over the year                              |
|  | Group involvement in arts/culture and views on importance of arts/culture in community | Changes in involvement in arts/culture over the year for comparison       |
| Findings (b):<br>Participation in J.A.W. program         | Early involvement in J.A.W. and plans for future                                       | Summary involvement in J.A.W. for comparison                              |
| Findings (c):<br>Group feedback on experience of J.A.W.  | Satisfaction with early experience of involvement in J.A.W.                            | Summary satisfaction with experience of J.A.W. involvement for comparison |
|  | Expectations re J.A.W. experience for group  | Summary effects of involvement in J.A.W. for comparison                   |
|  |  | Overall value of being involved for group                                 |



### Limitation

The survey was distributed to key contacts in each group and it is not possible to say whether it was completed in consultation with other group members or by the individual recipient alone – in other words, whether it represents the views of the community groups or selected individuals.

### 3.2 Preliminary findings (a) – group activity and membership

This section presents information about the groups in the form of baseline levels of activity and participation based on the ‘pre’ survey, with comparison to ‘post’ levels where applicable.

#### Membership

Respondents were asked to indicate how many active members/volunteers in their group. The overall results ‘pre’ and ‘post’ were as follows:

|                  | 5-10 members | 11-25 members | 26-50 members | 50+ members |
|------------------|--------------|---------------|---------------|-------------|
| ‘Pre’ x 8 groups | 2            | 0             | 1             | 5           |
| ‘Post’ x 10 grps | 2            | 1             | 2             | 5           |

There was no significant change in active membership categories for the original groups which completed the ‘pre’ survey. However, when asked to indicate if their membership had increased or stayed the same during 2012, 3 groups stated it had increased, while 7 indicated it stayed the same. The reasons given were:

- Increased due to demand with greater exposure in January
- 4 new members
- This is a growing organisation
- Stayed same overall – 2 new members but 2 previous were ill and more may drop out because of old age.

Respondents (‘pre’) reported the age range of group members as follows:

- 3 groups indicated members’ ages ranged from 16 to 60+
- 1 group indicated members’ ages ranged from 26 to 60+
- 2 groups indicated members’ ages ranged from 41 to 60+
- 2 groups indicated members were all aged 60+

Respondents (‘pre’) reported that their members mainly came from the following local government areas:

- Alexandrina 7
- Victor Harbor 2
- Other areas 1

In the ‘post’ survey respondents were asked to indicate if they had attracted any new members from these local government areas during 2012. 5 groups

indicated they had attracted new members from the Alexandrina region, 2 from Victor Harbor and 1 from ‘the city’, as follows:

- Alexandrina 5
- Victor Harbor 2
- Other areas 1

#### Focus of Activity

Respondents (‘pre’) were asked to indicate the main focus/es of their group with the following results:

- Community Service x 6
- Arts and/or crafts x 3
- Cultural life x 3
- Indigenous Cultural Awareness x 1
- Leisure or recreation x 1
- Fundraising x 1

Additional clarification was provided by 3 groups citing, respectively: ‘writing’, ‘history’, ‘heritage’.

No respondents reported any change in the group’s main focus during 2012. However, respondents (‘post’) were asked to indicate if their group had embarked on any new activities during the year. Four responded that they had, with the following comments:

- We have always introduced varied workshops throughout the year. Having Bob and Kalyna was a bonus.
- Guerrilla Poetry’ in the community (for Just Add Water), starting script writing with Emily Steel, collaboration with artists in the production of our book.”
- Cittaslow hosted an Ambassadors Training Program in readiness for Kumuwuki Big Wave.
- Strathalbyn and Goolwa bands got on a bus and did a concert at Keith Show.

## Facilities Use

Respondents ('pre') were asked to indicate which facilities in the Alexandrina Council area their group used regularly. Respondents ('post') were then asked if they had used any facilities for the first time during 2012, and four groups reported that they had. The following responses were recorded with additional comments:

| 'pre' survey                   |        |   |
|--------------------------------|--------|---|
|                                | Groups | Comments  |
| Signal Point Gallery           | 1      | 'we hope to book for launches'  |
| Centenary Hall                 | 3      |   |
| Sth Coast Regional Arts Centre | 1      | 'occasionally eg book launches'   |
| Church Halls                   | 1      |   |
| Community Halls/ institute/RSL | 1      |   |
| Council Meeting rooms          | 2      |   |
| Other                          | 6      | 'community centre', 'own venue' x 2, 'used to own hall- gave it to the people of Goolwa/Council', 'centre for positive ageing', 'Port Elliot RSL' |

| 'post' survey - first time     |        |  |
|--------------------------------|--------|--|
|                                | Groups | Comments   |
| Signal Point Gallery           | 3      |  |
| Centenary Hall                 | 3      |  |
| Sth Coast Regional Arts Centre | 1      |  |
| Church Halls                   | 0      |  |
| Community Halls/ institute/RSL | 0      |  |
| Council Meeting rooms          | 3      |  |
| Other                          | 1      | Sandwriters; 'Footpaths! Café tables and walls!' |

Additional comments included:

- No, have never had the opportunity! P.S. We did exhibit dogs in the foyer at Signal Point.
- (Of the council meeting rooms) We'd love to be able to hold meetings in such a place!

## Involvement in arts activities

Respondents were asked to estimate the level of their group's involvement in arts and cultural activities prior to 2012 ('pre' survey) and then again at the end of 2012 ('post' survey). The results were as follows:

| Arts/cultural involvement | never | rarely | sometimes | consistently |
|---------------------------|-------|--------|-----------|--------------|
| Prior to 2012 (8)         | 1     |        | 3         | 4            |
| During 2012 (10)          | 0     | 2      | 3         | 5            |

The 2 additional groups in the 'post' survey sample mainly account for the increase in perceived involvement overall.

## Importance of Access to Arts & Culture

Respondents ('pre' and 'post') were asked to rate on a scale of 1 to 10 (where 10 = very important) the importance of access to art and cultural activities in the community in general. The following responses were recorded:

| Scale  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|--------|---|---|---|---|---|---|---|---|---|----|
| 'pre'  |   |   |   |   | 1 |   |   | 1 | 2 | 4  |
| 'post' |   |   | 1 |   |   | 1 |   |   | 2 | 6  |

The 2 additional groups in the 'post' survey sample partly account for the minor differences.

## 3.3 Findings (b): groups' participation in J.A.W. program

This section presents findings about the groups' involvement in J.A.W. both ('pre') and ('post').

### Early involvement

Respondents ('pre') were asked to indicate how they first heard about J.A.W.. Allowing for the fact that some indicated more than one source, the responses were as follows in descending order of frequency:

- Program booklet x 3
- Word of mouth x 2
- Local newspaper x 1
- Website/email x 1
- Other ('Council informed group about upgrade of Hall'; 'through Council involvement'; 'with approval of use of railcar for painting').

Respondents ('pre') were asked whether they had already been involved in J.A.W. at the time of completing the survey. Five groups said 'Yes' and 2 said 'No'. One of those who replied in the negative added that while they had not been involved as a group, 'many of their members had been involved in various events/activities'.

Those who responded in the affirmative were asked to name the activities they had been involved in, with the following result:

- Sewing for whale inflatable [Kondoli], farm gates
- Digital stories
- Art burst, yarn bombing for Watersong
- Watersong, stobie poles, flags, papier mache dogs, naïve art, water droplets, yarn bombing
- 'Word Burst' community poetry display near Signalpoint for Watersong
- have attended seminars, café conversations etc
- Provision of state grant. Railcar to be painted. Other events later.

Reasons given for becoming involved included:

- We are an art & health program
- We value creative writing (and reading) very highly

and want to interest the wider community in this – showcase our own writing and encourage others to join the group. Generally, to entertain.

- To learn new skills
- Comes to our area
- Commitment to ensure older people are included + involved in the program and activities. To highlight the strengths + abilities of older people involved in the community.
- Grant from Country Arts SA with mutual benefit.

Respondents ('pre') were asked to say whether their group had plans to become involved in J.A.W. in the future. Seven of the 8 groups replied in the affirmative, with one stating 'no', but that they expected to be involved in the Regional Arts Australia conference.

Respondents ('pre') were asked to rate on a scale of 1 to 10 the importance of a series of potential outcomes from their group's involvement in J.A.W. It should be noted that these outcomes related to the overall aims of the program and were not necessarily the expressed goals of the groups themselves. The results are presented below in Table 2:

| Scale                           | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---------------------------------|---|---|---|---|---|---|---|---|---|----|
| Promote group's activities      |   |   |   |   | 3 |   | 1 |   | 1 | 3  |
| Work with different people      |   | 2 |   |   |   |   | 3 | 1 |   | 2  |
| Attract new members             |   | 2 |   |   |   |   | 2 | 2 | 1 | 1  |
| Develop arts/culture in region  |   | 1 |   |   | 1 | 1 |   | 1 | 3 | 1  |
| Contribute to community         |   |   |   |   | 2 |   |   | 3 | 1 | 2  |
| Expand range of activities      |   |   |   |   | 1 | 1 |   | 3 |   | 2  |
| Promote region to wider SA      |   | 1 |   |   |   | 1 |   | 2 |   | 4  |
| Gain experience in arts/culture |   | 1 |   |   | 1 | 2 |   | 3 |   | 1  |

Table 2: Importance rating of outcomes by respondents (10 = very important).

Additional aims reflecting the groups' own aspirations were stated by the respondents ('pre'):

- Increase awareness of local producers and produce with links to local culture
- To get some recognition for our participation
- Break down some barriers in the community around art
- Who is artist? Who deserves to be promoted?
- Goolwa skill – youth art market – Oct weekend of Goolwa alive
- Conference in Oct – utilising our rooms/space
- Further Yarn bombing with 'Goolwa Purlers' and Artburst.

## Involvement by end of 2012

All of the respondents ('post') indicated they had become involved in one or more J.A.W. activities during 2012. Three indicated that their group had been involved in one particular initiative, while most cited involvement in many different activities, summarised as follows:

- Visual art/public art making (eg Flag making; yarn bombing; stobie painting; event 'bunting'; 'Artburst' & 'Wordburst'; papier mache dogs; Railcar painting; Charter Steam train.)
- Events/performances (eg Democratic Set; Watersong; Musical soiree; 'props' for Watersong; Kumuwuki Conference; Dying to Tell installation; I Met Goolwa; Concerts in Centenary Hall (eg James Morrison).
- Workshops/skills/training (eg Weaving; flag making; Caring for Artefacts; Events Management Course; Disaster Recovery Course; Conversation Cafés; musical workshops; Wooden Boats Exchange.)

Respondents reported that their group members had played a range of roles in relation to these initiatives including the following:

- Running workshops
- Creating art works big and small
- Collaborating with other groups and artists
- Sponsoring events and fundraising
- Providing volunteers
- Hosting events
- Providing facilities and venues
- Organising art 'launches'
- Providing artist access to community members
- Supporting Kumuwuki (from dinner 'poetry glass ware' to ambassadors)
- Supporting school involvement
- Local knowledge and information.

### 3.4 Findings (c): Community Group Feedback on experience

This section presents findings related to the groups' experience of J.A.W. and its perceived impact on their activity.

#### Rate the Experience

Respondents ('pre' and 'post') were asked to rate the experience of being involved in Just Add Water on a scale from 1 (very unsatisfactory) to 10 (very satisfactory), with the following results:

| Scale  | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|--------|---|---|---|---|---|---|---|---|---|----|
| 'pre'  |   |   |   |   | 1 |   |   | 1 | 2 | 4  |
| 'post' |   |   | 1 |   |   | 1 |   |   | 2 | 6  |

(1 = very unsatisfactory; 10 = very satisfactory)

Reasons given for answers by 'pre' survey respondents were mainly related to particular issues for the groups including:

- We were left out of the Just Add Water booklet.
- We were not listed as an open studio for the conference.
- Very disappointed for the lack of youth involvement and those that were involved got no recognition.
- Excellent rapport with coordinators...appreciate creative encouragement. We now need firm dates and commitment for further activities.
- Most of the activities are at Goolwa.
- Art burst has been great and we have now linked with the 'Goolwa Purlers'. I would like to see our centre involved even more.

Reasons given for 'post' responses included:

- Overall very positive but would like more feedback on input
- Lack of acknowledgement of group in program guide.
- Management of venues and communication with Council.
- Appreciation of access to 'new' venues.
- Focus on venues in Goolwa meant other towns had to organise transport.
- 'All were delighted with the experiences and opportunities offered by the performers, workshop coordinators and were inspired to do that little bit extra'.
- Good working relations established with persons from Arts.
- We felt that existing arts groups were an inconvenience – the priority was on the paid events, not those already existing in the community.
- Members involved were delighted that what they did was commented on most favourably by many people.

#### Achievement of desired outcomes

Respondents ('post') were asked to indicate the extent to which they believed their group's involvement had achieved the effects listed in 3.3.4 above. It should be noted once again that these do not necessarily reflect the specific goals of the groups themselves but the aims of the program organisers. The responses are summarised below in Table 3 on a scale from 1 (not at all) to 10 (a great deal). The importance rating reported above in 3.3.4 is also inserted in brackets for easy comparison. Two additional 'effects' included in the 'post' survey only appear at the end of the list in the shaded area.

| Scale                                | 1 | 2    | 3 | 4 | 5    | 6    | 7    | 8    | 9    | 10   |
|--------------------------------------|---|------|---|---|------|------|------|------|------|------|
| Promote group's activities           |   |      | 2 | 1 | (3)1 | 1    | (1)1 | 2    | (1)1 | (3)  |
| Work with different people           |   | (2)  | 1 | 2 | 1    | 1    | (3)  | (1)1 | 2    | (2)1 |
| Attract new members                  | 2 | (2)2 |   |   | 1    | 1    | (2)1 | (2)1 | (1)1 | (1)  |
| Develop arts/culture in region       |   | (1)  | 1 |   | (1)  | (1)2 | 2    | (1)2 | (3)1 | (1)1 |
| Contribute to community              |   |      | 1 |   | (2)2 | 1    |      | (3)3 | (1)1 | (2)1 |
| Expand range of activities           | 1 | 1    | 2 |   | (1)2 | (1)  | 1    | (3)1 | 1    | (2)  |
| Promote region to wider SA           |   | (1)1 |   |   | 1    | (1)  | 2    | (2)2 |      | (4)2 |
| Gain experience in arts/culture      |   | (1)1 |   |   | (1)2 | (2)1 | 1    | (3)2 | 2    | (1)  |
| Positive impact on wellbeing members | 1 |      |   | 2 | 2    |      | 1    | 2    |      | 1    |
| Enabled members to learn new skills  | 1 |      | 3 |   |      |      | 3    | 2    |      |      |

Table 3: Achievement of outcomes rating by respondents. 1 = Not at all; 10 = a great deal

One respondent did not complete this section, noting 'Not applicable'. Two respondents made the additional comment that the effects were ongoing with the group's involvement in subsequent programs (Change and Adaptation; Cultural Places).

Respondents ('post') were asked to state if their group's own aims in becoming involved in Just Add Water had been realised during 2012. Seven responded in the affirmative, one in the negative, and two with mixed responses. The following comments were also recorded:

#### Positive

- Yes, gave us exposure in the community.
- Having publicity, ticket sales all handled by the program organisation was beneficial. This, our second... venture was better from the spectacle point of view in the brilliant hall renovation.
- We had very little input in the events but enjoyed the atmosphere of the town.
- Overall, yes. We've had 'fun' and been able to

present our writing to the community in different ways. We are building an excellent relationship with [artist] through her workshops and we've worked with artists in publishing our anthology.

- Yes, it opened up new ideas and provided access to skills that were not so readily available or known before Just Add Water. Cittaslow is about improving 'quality of life' for all involved in the Community and Just Add Water complimented that ideal very well. We believe that a new confidence has been shown by the talented artists and performing arts members in the community and a new respect shown by others. Promoting confidence and respect are goals central to Cittaslow around the world and it was achieved well, here in Goolwa.
- Enabled our boats to be displayed to the community as we believe they should be.

#### Mixed

- I would have liked to have seen older people included even more. 'I Met Goolwa' was amazing as it really valued the 'voice' of older people in our community.
- We had hoped that there would be more activities outside of Goolwa.

#### Negative

- No different – giving a concert. But the effect of not being able to use the hall for many practises definitely had a negative effect on the group.

#### The future

Respondents ('post') were invited to comment in their own words on any particular aspects of J.A.W. in 2012 that they would like to see continue into the future. Their responses are included below in their entirety with attribution to the group.

- Our plan for 2013 is to produce a puppet show with a positive health message and in time become part of the Fringe program. Funding for artists to run varied workshops. (Create and Connect)
- Our Lodge could well conduct a similar event as a fundraiser as before with or without 'Just Add Water'! The overall benefit must be 'great' however, with the 2012 program just concluded. (Corinthian Lodge)
- Use of Centenary Hall as a concert venue. (Alexandrina History Room)
- Yes – Ways of developing community involvement in writing (as in Change and Adaptation). Opportunities for workshops to improve our writing, and we hope the added publicity may also bring new members. (We've gained 2 but lost 2 through illness). (Sand Writers)
- Arts and Culture can now be listed as 'icons' of Goolwa along with its heritage, river environment, Cittaslow status and family-friendly location to encourage people to come to Goolwa more

frequently. We hope that the Council and government instrumentalities will continue to help local talent to develop, share and display their 'products' in Goolwa and the wider Alexandrina region. Having experienced performers and artists mentoring local people, especially the youngsters should be encouraged at every opportunity. Also, we now have facilities of a standard that warrant high quality performers – and we have shown that the locals will support their performances, especially if the prices are kept reasonable – as they were during Just Add Water. Locals appreciated the chance to attend an outstanding concert or performance without the hassle of having to drive to Adelaide and maybe book accommodation afterwards. Now we want people to come from Adelaide and book here instead! It will be important for a 'year-long' program/calendar in place regularly so that visitors can be assured that whenever they visit Goolwa, there will be something 'special' happening – this was the reaction of visitors during 2012 who were pleasantly surprised to find something enticing happening whenever they came to Goolwa – and they increased their visits so that they could experience the next treat offered in Goolwa. (Cittaslow Goolwa Inc)

- Repeat of charter train to Strathalbyn with more public involvement. (Steam Ranger)
- I see a very wide range of activities that appeals to many different sections of the community some I would expect to continue well beyond the reach of the Just Add Water which would not otherwise have been established. (Armfield slip)
- The events were great for individuals in the community, just not for the community band. (Concert Band)

#### General Feedback

Respondents were invited to give any other general feedback. Some of the comments were specific to the relationship between the group and the Council and have been passed along. Others were suggestions such as:

More involvement by local people in Kumuwuki – many are 'experts' in their own field of experience

Sensitivity to existing working relationships between groups and Council management and access to community facilities

Access to a regular meeting room with good amenity; assistance with publishing options

### Additional comments

- Some of our older community members found that they were not too old to learn something new or experience something different. We have made a great start with Just Add Water and it is our sincerest hope that it is just the beginning of something long lasting.
- I would like to congratulate all those involved in doing such an excellent job. From a personal point of view, the organisers of the events I had an involvement with, the experience was great.

### Feedback Summary

Because the survey was targeted at groups that had direct involvement, the respondents demonstrated a good understanding of the J.A.W. program. Overall there were no significant changes to the groups' rating of the importance of arts and cultural opportunities over the year, nor were there significant changes in level and type of participation.

This may be partly because they tended to be well-established groups with a strong sense of their purpose and direction and a fairly stable membership. The corollary of this is that their level of engagement in the program was generally high from the start, citing a diverse range of activities in which they had been involved during the year. Their members had played many different roles in relation to the program, from hosting events and running workshops, to creating art works in collaboration with other groups and artists, and supporting others involvement through volunteering and providing resources.

Overall the groups reported a very high level of satisfaction with the experience of being involved in J.A.W., with all but 2 scoring 9 or 10 out of a maximum of 10. Comments indicated that most issues arising related to practical factors like access to location of activities rather than the program itself. Positive comments included quality of 'new venues', artists and coordinators.

From the list of outcomes relating to the program goals, collectively the groups indicated that they rated 'promoting the region' as having the highest level of importance, followed by 'developing arts and culture in the region', 'promoting the group's activities' and 'contributing to the community'. Regarding the extent to which their group had contributed to achieving these outcomes through its involvement in J.A.W., the responses were much more mixed, largely attributed to the distinction between the overall program aims and the particular aims, scope and focus of each group.

Responses ranged from 'a great deal' to 'not at all', with the majority favouring the middle to high range of scores. 'Promoting the region' and 'developing arts/culture' once again scored highest. Seven out of the ten groups stated their own aims had been realised. One replied in the negative due to lack of access to a particular venue and two with mixed responses.

The groups offered many suggestions for the future including program activity ideas, use of venues and promotion of local artists.

# 4. Schools Feedback

## DESCRIPTION

Schools in the Alexandrina Region had the opportunity to be involved in a range of events and initiatives which were specifically aimed at students' age levels and in most cases were offered either free of charge or at a subsidised rate. A total number of 15 schools took up this opportunity. Key contacts in each of these schools were invited to provide feedback about the experience for the students, teachers and the whole school.

### 4.1 Data Collection and preliminary findings

A survey of participating public and private schools (including high, primary, junior primary and kindergarten levels) was undertaken using the online survey tool 'Survey Monkey'. Contact teachers (including specialist arts teachers) and/or School Principals were contacted by post/email and asked to complete the on-line survey on behalf of their school. For simplicity these are referred to below as 'teacher/s'.

A total of nine teachers from six schools completed the online survey, including four teachers with responsibility for different classes in one school. These comprised a music teacher, a visual arts/design teacher, a drama teacher, two directors, one deputy principal, one reception teacher and two non-specialist primary teachers. Independent and government sectors, and kindergarten, primary and R-12 levels were represented in the group of respondents.

#### Participation by school students

Teachers were asked to name the events and/or projects in which students from their school had participated as a class or school activity, from their knowledge. The numbers of different activities (events, productions or workshops) in which each of the six schools had participated ranged from 9 to 1 as follows: (x1 school) to 7 (x1 school), 3 (x1), 2 (x1) and 1 (x2).

Table 4 shows the eleven activities that were cited by respondents, spanning music, theatre and visual arts. Frequency refers to the number of times each activity was cited.

| Activity  | Art form                   | Age range                   | Frequency |
|---|----------------------------|-----------------------------|-----------|
| James Morrison Masterclass                                | Music                      | unknown                     | 1         |
| Grug By Windmill theatre                                  | Theatre                    | 2-5 years                   | 6         |
| The Tragical Life of Cheeseboy By Slingsby Theatre Co     | Theatre                    | 10 years and over           | 2         |
| War Mother by State Theatre Company                       |                            | Senior Secondary            | 1         |
| Man Covets Bird By Slingsby Theatre Co                    | Theatre                    | 10 years to adult           | 3         |
| A Lion in the night By Patch Theatre Company              | Theatre                    | 4-7 year olds               | 2         |
| Edward and Edwina the Emus By Adelaide Symphony Orchestra | Music                      | 3-9 years                   | 4         |
| Drawing in motion project by Carclew Youth Arts           | Visual Arts                | Year 4-5 students (age9-10) | 1         |
| Kondoli the Whale: Community project                      | Visual Arts & storytelling | unknown                     | 1         |
| Plastic Fantastic workshop By artist Annabelle Collett    | Visual Arts                | Primary                     | 1         |
| An afternoon with the ASO by the ASO                      | Music                      | unknown                     | 1         |

Table 4: Named activities in which schools participated by art form, age range (where known) and frequency

The results in Table 4 show that the most commonly cited were 'Grug' (6), followed by 'Edward and Edwina the Emus' (4), and 'Man Covets Bird' (3). Only two respondents indicated that their students participated in the 'hands-on' workshops: in one case students participated in the 'James Morrison Masterclass'; in another case students participated in 'Drawing in Motion', 'Plastic Fantastic Workshop' and 'Kondoli the Whale'.



## 4.2 Findings: Schools' feedback

### Students' Responses

Respondents were asked to rate how the students in their school responded to the experience overall by indicating their level of agreement or disagreement with a series of statements on a five point scale from 'agree strongly' to 'disagree strongly'. Table 5 shows the results as numbers and percentages of responses to each statement.

|   | Agree strongly | Agree     | Neutral   | Disagree | Disagree Strongly | Not Applicable |
|---|----------------|-----------|-----------|----------|-------------------|----------------|
| Students were engaged & attentive                               | 88.9% (8)      | 11.1% (1) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students enjoyed being involved                                 | 77.8% (7)      | 11.1% (1) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students talked about the experience afterwards                 | 77.8% (7)      | 22.2% (2) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students were excited & interested                              | 77.8% (7)      | 22.2% (2) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| The event/project had a positive effect on students' attendance | 55.6% (5)      | 22.2% (2) | 11.1% (1) | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |
| The students were more relaxed &/or less anxious                | 33.3% (3)      | 22.2% (2) | 33.3% (3) | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |
| Students interacted positively with other students              | 66.7% (6)      | 22.2% (2) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |
| Students were proud of their involvement                        | 66.7% (6)      | 22.2% (2) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |

Table 5: Students' responses to activities, as rated by teachers

The responses in Table 5 show that all teachers reported their students were engaged and attentive, enjoyed themselves, talked about the experience afterwards, were excited and interested, interacted positively with other students and were proud of their involvement.

Most agreed or agreed strongly that the involvement had a positive effect on students' attendance, although a few were unsure whether students were more relaxed or less anxious as a result of the experience. None indicated disagreement with any of the statements about student responses.

One respondent did not respond to the statement about whether students enjoyed being involved. Another selected 'not applicable' to three items (more relaxed/less anxious, interacted positively with other students, and proud of their involvement), and another selected 'not applicable' to one item (positive effect on students' attendance).

Figure 1 presents these results in a bar chart showing relative strength of responses.

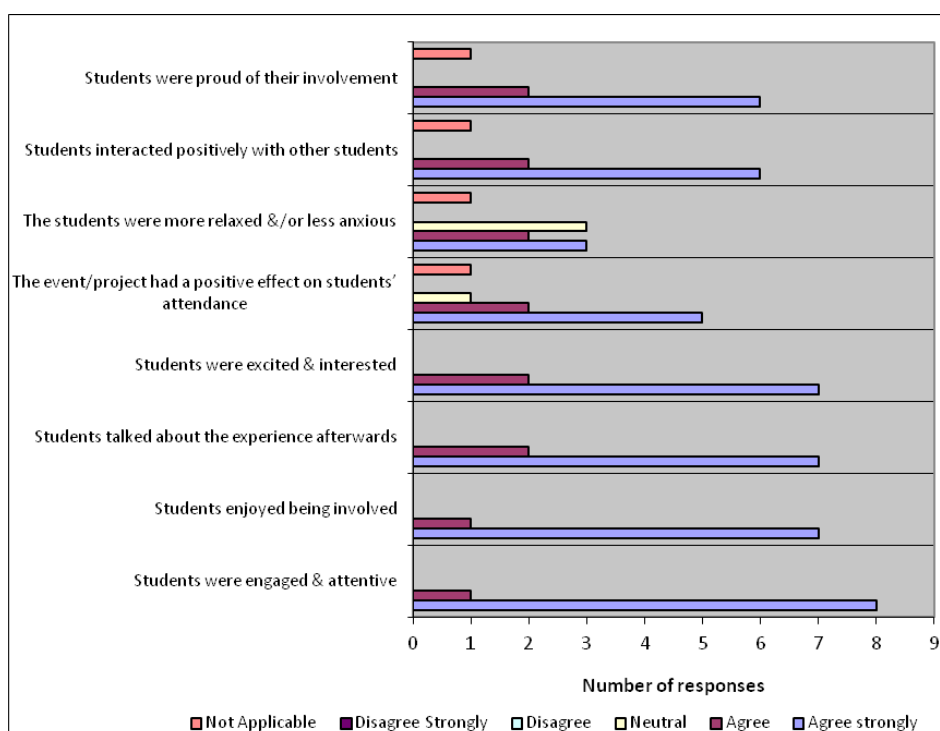


Figure 1: Students' responses to activities as rated by teachers

The following additional comments were provided by 3 respondents:

🌀 *The 4 year old chn (sic) loved the experience, from the bus rides to the performances*

🌀 *The students RAVED about our Grug experience*

🌀 *One child was very scared by a Lion in the Night (Kindergarten)*

## Benefits for Students

Respondents were asked to say what they thought were the benefits of involvement in 'J.A.W.' for the students in their school by indicating level of agreement with several statements on a five point scale. The results are shown in Table 6.

|  | Agree strongly | Agree     | Neutral   | Disagree | Disagree Strongly | Not Applicable |
|--|----------------|-----------|-----------|----------|-------------------|----------------|
| It was a new experience for many students  | 66.7% (6)      | 33.3% (3) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students gained skills &/or knowledge in the arts  | 66.7% (6)      | 33.3% (3) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students were exposed to positive examples of the arts   | 77.8% (7)      | 22.2% (2) | 0.0% (0)  | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students' awareness of arts & cultural opportunities increased                                   | 66.7% (6)      | 22.2% (2) | 11.1% (1) | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students were supported to try out new experiences in a safe environment                         | 66.7% (6)      | 22.2% (2) | 11.1% (1) | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| The events/projects appealed to students who are discouraged by traditional learning experiences | 33.3% (3)      | 22.2% (2) | 33.3% (3) | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |
| Students were encouraged to be constructively critical   | 33.3% (3)      | 11.1% (1) | 44.4% (4) | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |
| Students had the chance to be involved in the community  | 44.4% (4)      | 44.4% (4) | 11.1% (1) | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students gained new information about their local area & community                               | 22.2% (2)      | 44.4% (4) | 33.3% (3) | 0.0% (0) | 0.0% (0)          | 0.0% (0)       |
| Students felt valued in their local community  | 33.3% (3)      | 44.4% (4) | 11.1% (1) | 0.0% (0) | 0.0% (0)          | 11.1% (1)      |

Table 6: Benefits for students from involvement in J.A.W. as rated by teachers

The responses in Table 6 show that all teachers agreed or agreed strongly that their students were:

- exposed to positive examples of the arts (77.8% agreed strongly)
- offered a new experience (66.7% agreed strongly)
- offered new skills and/or knowledge in the arts (66.7% agreed strongly).

Most (over 88%) also agreed that J.A.W.:

- increased students' awareness of cultural opportunities (66.7% agreed strongly)
- supported students to try out new experiences in a safe environment (66.7% agreed strongly)
- offered students the chance to be involved in the community (44.4% agreed strongly).

Many also agreed that:

- students felt valued in their local community (77.7% agreed or strongly agreed)
- students gained new information/skills (66.6% agreed or strongly agreed)
- events/projects appealed to students discouraged by traditional learning experiences (55.5% agreed or strongly agreed)
- students were encouraged to be constructively critical (44.4% agreed or strongly agreed).

None of the respondents indicated that they disagreed with the statements about positive benefits for students. Three statements were regarded as not applicable by one respondent ('appealing to students who are discouraged...', 'encouraged to be constructively critical', and 'feeling valued in their local community').

Figure 2 presents these results as a bar chart showing relative strength of perceived benefits.

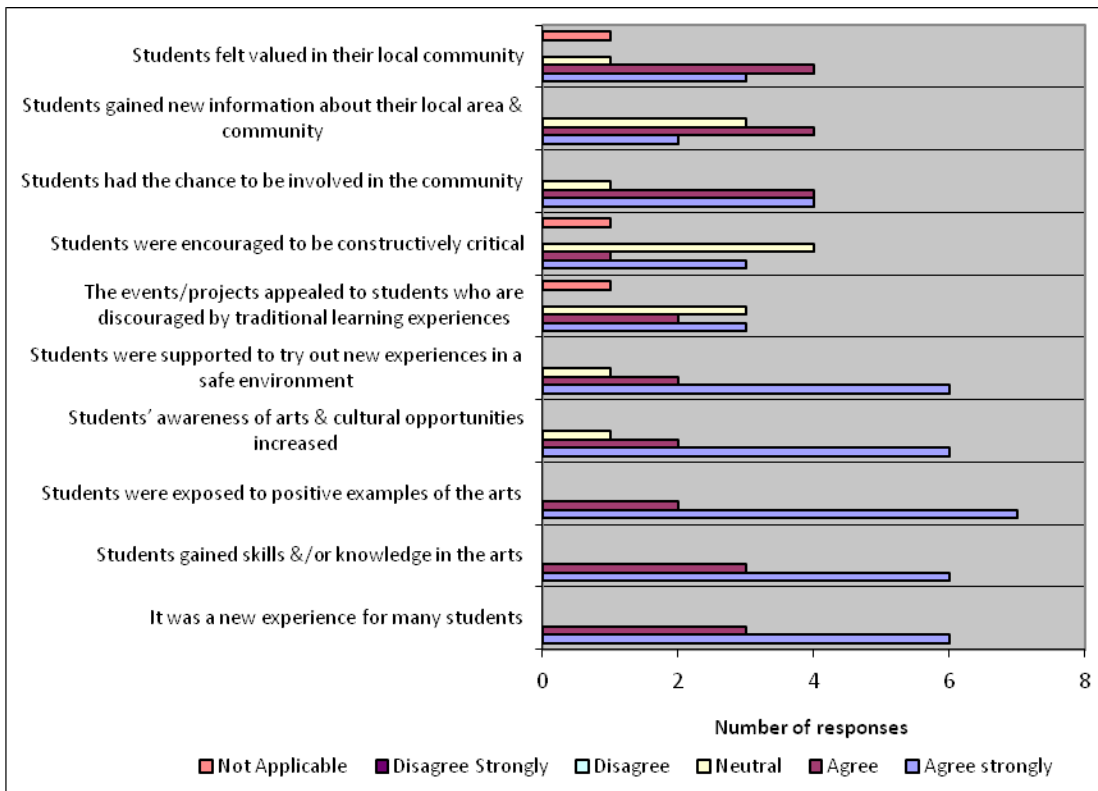


Figure 2: Benefits for students from involvement in J.A.W. as rated by teachers

The following additional comments were recorded about benefits for students:

☺ It was an outstanding experience for students to be able to attend a master class with a musician of such high calibre!

☺ 4 year old chn (sic) typically ego centre (sic) therefore being valued is a given to them (Kindergarten).

### Benefits for Teachers

Respondents were asked to indicate the benefits for their role as a teacher arising from involvement in J.A.W. by indicating level of agreement with several statements, using a five point scale. The results are shown in Table 7.

|  | Agree Strongly | Agree        | Neutral      | Disagree     | Disagree Strongly | Not Applicable |
|--|----------------|--------------|--------------|--------------|-------------------|----------------|
| I gained confidence in my knowledge of the arts                | 0.0%<br>(0)    | 77.8%<br>(7) | 0.0%<br>(0)  | 11.1%<br>(1) | 0.0%<br>(0)       | 11.1%<br>(1)   |
| I gained ideas &/or skills in teaching the arts                | 0.0%<br>(0)    | 77.8%<br>(7) | 11.1%<br>(1) | 0.0%<br>(0)  | 0.0%<br>(0)       | 11.1%<br>(1)   |
| The events/projects provided a focus for my classroom teaching | 22.2%<br>(2)   | 55.6%<br>(5) | 0.0%<br>(0)  | 11.1%<br>(1) | 0.0%<br>(0)       | 11.1%<br>(1)   |
| I was able to offer alternative approaches to learning         | 0.0%<br>(0)    | 66.7%<br>(6) | 22.2%<br>(2) | 0.0%<br>(0)  | 0.0%<br>(0)       | 11.1%<br>(1)   |
| My relationship with students was enhanced                     | 0.0%<br>(0)    | 77.8%<br>(7) | 11.1%<br>(1) | 0.0%<br>(0)  | 0.0%<br>(0)       | 11.1%<br>(1)   |
| I enjoyed being involved                                       | 33.3%<br>(3)   | 66.7%<br>(6) | 0.0%<br>(0)  | 0.0%<br>(0)  | 0.0%<br>(0)       | 0.0%<br>(0)    |

Table 7: Benefits for teachers arising from involvement in J.A.W.

Table 7 shows all respondents agreed that they enjoyed being involved. Most respondents also indicated that:

- they gained confidence in knowledge of the arts (77.8% agreed, although 1 disagreed)
- they gained ideas and/or skills in teaching the arts (77.8% agreed)
- events/projects provided a focus for their classroom teaching (77.8% agreed or strongly agreed, although 1 disagreed)
- their relationship with students was enhanced (77.8%)
- they were able to offer alternative approaches to learning (66.7% agreed).

None of the respondents disagreed strongly with the statements of benefits. The same respondent who disagreed that the program had increased 'confidence in knowledge of the arts', also disagreed that it 'provided a focus for classroom teaching'. Notably this respondent was a specialist arts (music) teacher which could explain the lack of scope for change (although other specialist arts teachers in drama and visual arts did not indicate disagreement with any statements)

Another respondent selected 'not applicable' for all statements except 'enjoyment', and explained as a senior teacher she does not have a teaching load and is not in a position to reap these benefits in her role.

Additional comments provided by teachers were:

☀ *I always enjoy watching other people's dramatic arts works, it inspires and helps one to grow as a dramatic artist. The purpose of sharing ideas, cultures and experiences through art is always one that has inspired me.*

☀ *Most of the above was not applicable because as the Deputy Principal I don't have a teaching load. However as a whole project Just Add Water has been a fantastic thing for our school to be involved in and has built some positive links with the wider community. It has also provided some up skilling for teachers who are now more confident to use these skills in their teaching practice.*

Figure 3 presents the benefits reported by teachers arising from involvement in J.A.W. as a bar chart.

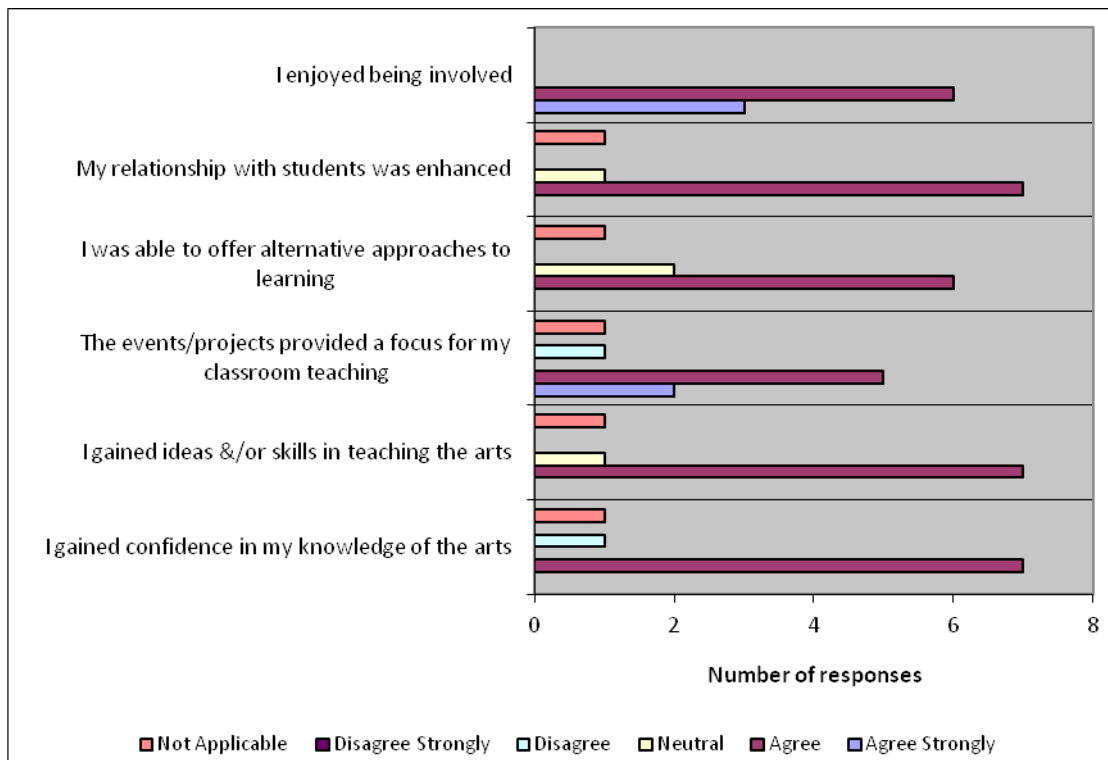


Figure 3: Benefits for teachers arising from involvement in J.A.W.



## The school experience

Respondents were asked to rate the value of J.A.W. for the school by indicating level of agreement with a series of statements on a five point scale, as shown in Table 8.

|   | Agree strongly | Agree | Neutral | Disagree | Disagree Strongly | Not Applicable |
|---|----------------|-------|---------|----------|-------------------|----------------|
| Events/projects on offer were interesting & varied                            | 55.6%          | 44.4% | 0.0%    | 0.0%     | 0.0%              | 0.0%           |
| Events/projects on offer were well-suited to the interests of our students    | 44.4%          | 55.6% | 0.0%    | 0.0%     | 0.0%              | 0.0%           |
| Events/projects on offer were pitched at the right age level for our students | 33.3%          | 55.6% | 11.1%   | 0.0%     | 0.0%              | 0.0%           |
| Events/projects on offer were accessible to the students in our school        | 44.4%          | 44.4% | 11.1%   | 0.0%     | 0.0%              | 0.0%           |
| Events/ projects were good value for money                                    | 55.6%          | 44.4% | 0.0%    | 0.0%     | 0.0%              | 0.0%           |
| Events/ projects were of a high standard                                      | 88.9%          | 11.1% | 0.0%    | 0.0%     | 0.0%              | 0.0%           |
| Involvement in events/projects enhanced the school curriculum                 | 66.7%          | 22.2% | 11.1%   | 0.0%     | 0.0%              | 0.0%           |
| The school would be keen to be involved in similar programs in the future     | 88.9%          | 11.1% | 0.0%    | 0.0%     | 0.0%              | 0.0%           |
| The school plans to budget for more arts programs in future                   | 0.0%           | 22.2% | 66.7%   | 0.0%     | 0.0%              | 11.1%          |

Table 8: Teachers views on the value of J.A.W. for the school as a whole.

There was overall agreement amongst respondents that J.A.W. events/projects were:

- of a high standard (88.9% agreed strongly)
- interesting and varied (55.6% agreed strongly)
- good value for money (55.6% agreed strongly)
- well-suited to the interests of their students (44.4% agreed strongly).

Most respondents (88.9%) agreed that events/projects on offer:

- were pitched at the right age level for their students
- accessible to the students in their school
- enhanced the school curriculum.

All respondents agreed that their school would be keen to be involved in future programs (88.9% agreed strongly).

Two thirds of respondents (66.7%) were neutral about whether the school plans to budget for more arts programs in future, two respondents agreed, and one selected 'not applicable'.

None of the respondents indicated that they disagreed with the positive statements about the experience for the school as a whole.

Figure 4 shows the strength of responses in a bar chart.

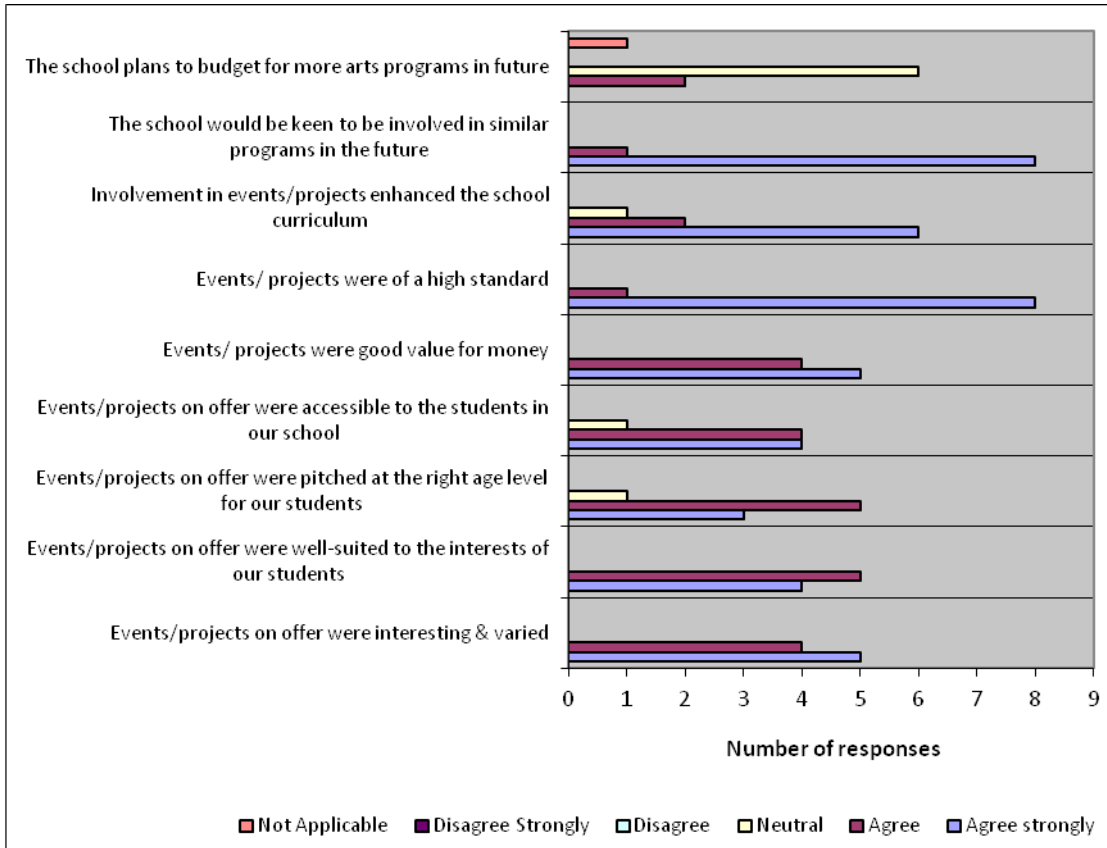


Figure 4: Teachers' views on the value of involvement in J.A.W. for the school as a whole.



Artist Kalyna Micenko with students for the Kondoli project

## Additional Comments

Finally, respondents were invited to provide any other comments about their experience of J.A.W., including any barriers to their school's involvement and suggestions for future programs. Four responses were received as follows:

- My senior Drama Students loved any opportunity to see theatre performed designed for any audience. They really enjoyed analysing the construction of the texts to engage an audience. Those students less interested in the craft of theatre struggled to connect to some of the shows, simply because of their lack of exposure to theatre, its techniques, its culture, its history and its purpose. Further exposure at younger year levels (often problematic due to tyranny of distance to Adelaide) would combat this cultural divide over time. Keep up the fantastic work - would love to see more.
- Lion in the night was an exception to the above [positive] comments. It was a little 'weird' for the students. Grug and Emus were more straightforward for the four-year-olds.
- No 'barriers' to our involvement if cost remains around the same.
- As said above Just Add Water has been such a positive thing for us to be involved in, I would like to take this opportunity to thank the organising group for the opportunity to be involved. I would particularly like to acknowledge the School's Coordinator Wendy Williams for her organisation of what was a mammoth task.



## Feedback Summary

The schools responding to the survey participated in a wide range of program activities, from music and theatre performances to workshops and residencies. Teachers reported that students responded very positively, agreeing or agreeing strongly that they were engaged and attentive, enjoyed themselves, talked about the experience afterwards, were excited and interested, interacted positively, and where relevant were proud of their achievements. They also agreed or agreed strongly that students benefited in terms of being exposed to positive examples of the arts as a new experience and offering new skills and knowledge. Most also agreed that students were more aware of cultural opportunities, could try out new experiences in a safe environment and had a chance to be involved in the community. Many indicated that students felt valued in their community, gained new information, were encouraged to be constructively critical and that the projects appealed to those students who might be discouraged by traditional learning experiences.

For the teachers themselves there was a high level of agreement that they gained confidence in knowledge of the arts, ideas and skills for teaching in the arts, a focus for classroom teaching and alternative approaches to learning, while their relationships with students were enhanced. Teachers reported that involvement in J.A.W. had many benefits for the whole school. There was overall agreement that events/projects were of a high standard, interesting and varied, good value for money and well-suited to the interests of their students. All agreed that their school would be keen to be involved in future programs.



# 5. Artist & Coordinator Feedback

## DESCRIPTION

Feedback was sought from key artists and selected creative project coordinators with substantial involvement in one or more of the main participatory initiatives. These initiatives were typically based on a ‘residency’ model in which the artist worked with members of the public, community groups and/or other artists over a period of time in a sustained manner. These contributors were in a position to observe the reactions of other participants and the overall creative development as well as to give direct feedback on their own experiences.

### 5.1 Data collection and Reporting

The main data collection tool was a standard self-completion survey form (T4) (Attachment C) administered to selected artist/coordinators involved in initiatives representing visual arts, performance, comedy, sculpture, construction (craft, fabric), music (production, bands), choral singing, public art installation. 14 surveys were completed representing responses from 17 individuals (two surveys were completed on behalf of more than one artist in collaborative projects). The main tool was divided into four main sections based on the program goal areas: Art and cultural experiences and cultural experiences; Health and wellbeing; Community Building; and, general feedback questions inviting respondents to express the value of the project in their own words.

NB In the case of four of the artists the tool also included an additional section ‘Personal/professional’. They had each been involved in one residency based on exchange of creative skills with one of the local ‘craft/trades’ industries and the additional questions reflected the different process of engagement and reporting requirements of the partner organisation. For consistency, these data are not reported here but are included as part of the data informing Part 2.

### 5.2 Findings: artist/coordinator feedback

In each of the sections below respondents were asked to indicate the extent to which the initiative in which they were involved had contributed to a particular program objective. In each case respondents were asked to rate the level of achievement on a scale of ‘high’, ‘moderate’ or ‘low’, or to choose ‘unsure’ or ‘not applicable’ as options, and to add comments to explain their response if desired. The results are reported below with several caveats. Firstly, each initiative was not expected to address every program objective. Hence the responses to a given objective do not necessarily indicate the success or otherwise of the projects included in this sample. Instead they give a sense of the strength of the sample projects as a group in relation to the goal areas from the perspective of the artists and coordinators who worked on the projects and were in a position to observe closely.

### Art and cultural experiences and opportunities

#### Has the project resulted in new opportunities for arts and cultural experiences?

|                |   |
|----------------|---|
| HIGH           | 8 |
| MODERATE       | 4 |
| LOW            |   |
| UNSURE         | 2 |
| NOT APPLICABLE |   |

#### Comments:

- Workshops opened up numerous possibilities for new experiences for participants
- Demonstrated this to public and took community groups across the line from doing activities to creating public art.
- Many of the participants, thrilled with the easy process, were keen to create papier mache sculptures at home outside of workshops.
- People learnt new skills, used new materials and met new people in their community.
- Both The Jam session and The United Gig gave new opportunities to members of The JMG Band in touring to a regional centre, sharing their skills with community members and putting on a high quality performance.
- The cultural experience of over 250 people singing together I would say doesn’t happen very often in Goolwa. So when the Audience joined in so willingly at the end of each set and with the encore it really added to the whole evening.
- The primary aim of the project was to facilitate creative working partnerships between selected artists and members of the wooden boat building community during which participants were given the opportunity to exchange skills and techniques, as well as explore and produce new creative outcomes.
- I really enjoyed the opportunity to access an alternative path of culture/heritage/art than my ‘normal everyday’. I don’t think I would have thought to approach the Goolwa boat culture on my own, as I wasn’t aware it was as diverse and strong!



**Has the project engaged people with little or no previous experience in arts/culture?**

|                |   |
|----------------|---|
| HIGH           | 7 |
| MODERATE       | 4 |
| LOW            | 1 |
| UNSURE         | 1 |
| NOT APPLICABLE | 1 |

Comments:

- Participants aged between 14-18 years with no previous experiences so opened up [pathways].
- The engagement by the participants was outstanding with cross-tutoring occurring between experienced & non-experienced participants.
- Experienced [fabric] 'sewers' mixed with less experienced people.
- All those who attended and participated in 'The Jam' music session had previous experience, but some had not had experience of working with others from outside of their group. For those with mental health issues this can be quite threatening so it was a big step for some to take part in this.
- Many of the 'Just Add Voices' performers are not experienced singers and have never sung in such a large group. For majority of people it would have been their first time singing on stage.
- None of the participants had any experience in learning or performing comedy.
- Stobie Poles has connected Create and Connect to community and raised awareness about our program.
- The project engaged wooden boat builders and other traditional trades people associated with the boat building fraternity.
- My partner in the project Nick Brauer works in relative isolation from 'cultural participants' so this was a new experience for him and audience for his work.
- I believe that like me, the engaged people from different sectors of arts/culture and allowed the opportunity to cross-over. In one way, yes, this did engage people with little or no previous experience in arts initiatives, but drawing from an already established cultural initiative.
- I know of half a dozen people who would have had no previous exposure to the arts, who took an interest in the project and doubtless passed that interest on to their family and friends.

**Has the project helped to support the development of emerging artists?**

|                |      |
|----------------|------|
| HIGH           | 6    |
| MODERATE       | 1.5* |
| LOW            | 3.5* |
| UNSURE         | 2    |
| NOT APPLICABLE | 1    |

\*One respondent rated their project mid-way between two points in the scale.

Comments:

- Supported development through practical workshops based on industry needs.
- Good for some but others fell through the net of opportunity. Mainly it worked for those already proactive but Artburst did allow me to resource and encourage talented people with great results.
- The project was a great confidence booster for those unfamiliar with 3D art work. Some were keen to pursue this art form more.
- All JMG Band members reported a great sense of achievement and personal development from being able to take on both a workshop and performance as part of tour. This was something they thought they could never do.
- Focus on community not artists.
- If people who sing together are emerging artists then yes. Many singers are finding their voices after many years of not using them.
- One of our workshop participant's experience was so profound, she is now keen to pursue stand up comedy and is preparing for an 'open mic' night. In addition, several of the participants' success in this program has in a sense given them permission to continue developing their creativity, and finding new interest in the creative arts in general.
- Young people still need to have more recognition in the community.
- One of the participating artists, James Edwards, is still in the first five years of practice.
- The project from my perspective as an emerging artist was highly beneficial in supporting my ongoing artistic development. It allowed the creation of works/networks/exposure and accessed materials and audiences I wouldn't normally have access to.

**Has the project involved the use of new or unexpected spaces or venues for arts and cultural experiences?**

|                |   |
|----------------|---|
| HIGH           | 4 |
| MODERATE       | 5 |
| LOW            | 2 |
| UNSURE         | 1 |
| NOT APPLICABLE | 2 |

Comments:

- New Centenary Hall and talk of new venues in Adelaide.
- Showed that art was not obscure and elitist but part of life.
- The finished dogs were installed in various outdoor spaces giving an unexpected art experience to punters.
- 'necessity is the mother of invention' [project is all about creating inflatable space].

- It is one of foundation principles of The JMG Project to use mainstream performance venues and arts spaces for its workshops and concerts, so being in the theatre style space of Centenary Hall was not new. On the other hand, I did feel a few parents/carers of members of The Unity Band were very impressed to see their children performing in and being promoted as part of Just Add Water – for them it would have been High Level of achievement!
- But the new upgrades to the Centenary hall make it new.
- ‘Milk Shed’, ‘Bird hide’ and ‘Steam exchange brewery’.
- As part of the process of exchange, the artists spent time working with the boat builders in their studios/boat sheds.

**Has the project enabled experienced artists/ art workers to develop their practice with new audiences?**

|                |   |
|----------------|---|
| HIGH           | 6 |
| MODERATE       | 5 |
| LOW            | 1 |
| UNSURE         | 1 |
| NOT APPLICABLE | 1 |

Comments:

- Chance to reach younger demographic than usual.
- Brought me into contact with new people and established groups in new ways.
- Many in the Goolwa community were familiar with Create & Connect and the artwork they make however we had people attend the w/s that didn't have any experience of mental illness working alongside those who did and in a safe and supportive environment.
- For me this is first time I have united so many community singers and taken to them through to perform. It is also the first time I have led such a large audience to participate in the singing with the performers.
- The workshop participants taught us how to better teach and engage non-professionals in learning the art of comedy...invaluable for taking the workshop to other groups.
- Most acts that came up were not local. Although singing group is still ongoing and flourishing
- The key creative outcomes of the project were presented in partnership with the South Australian Wooden Boat Festival in February 2013.
- Although I live in the region there are relatively few opportunities to exhibit in a really professional capacity, as was the case with this project. It is important that local audiences are able to see interesting work being made by people within their community.

- The exhibition at the close of the project enables a wider audience from the public to find an arts interpretation as an accessible medium for cultural discussion.

**Health and Wellbeing**

**Has the project created a safe environment within which participants feel able to express ideas and feelings about their lives?**

|                |   |
|----------------|---|
| HIGH           | 8 |
| MODERATE       | 2 |
| LOW            | 1 |
| UNSURE         | 2 |
| NOT APPLICABLE | 1 |

Comments:

- Yes, felt safe and comfortable to talk about themselves and their goals and ambitions.
- Create and Connect has expanded – people share and talk while they are participating.
- The Create & Connect group has expanded its profile through this project and with their new premises, are able to offer a wider choice of activities.
- The high level of involvement from ‘create and connect’ is testimony to this.
- For The JMG Band members, and even more so for the Goolwa based group The United Band, this was a very positive experience and certainly left them all feeling much more confident.
- It definitely created a safe environment to sing. Although some people shared things with the group due to time constraints I regret it was not possible. People did however do that amongst themselves. Next time I would like to include more getting to know each other activities.
- Because the participants were encouraged to explore their lives for material, they shared a lot of family and personal information, both in the group sessions and to each of us personally. It enriched the level of intimacy and support given within the group, and made for a very strong and positive energy in the workshops which showed in the final product. New friendships were made.
- It was a well-researched and industry sensitive process, whereby all parties were given the opportunity to negotiate, collaborate and contribute to the production of the creative outcomes in a way which best suits them.

Has the project contributed to improved mental health and wellbeing amongst project participants (eg personal reports of increased self-esteem, observable changes in confidence)?

|                |   |
|----------------|---|
| HIGH           | 8 |
| MODERATE       | 3 |
| LOW            | 1 |
| UNSURE         | 1 |
| NOT APPLICABLE | 1 |

Comments:

- Participants started off shy but observable change in confidence by end of day 1 let alone by end of week.
- Has given me more confidence to tackle large-scale scary projects.
- Have seen individual examples of this.
- This project attracted such a huge amount of favourable comments that the participants self-esteem and confidence soared.
- All The JMG Band members reported that the tour and the 2 events had added to their personal confidence and well-being, through working as a team and being able to cope with the demands of touring and engaging with the public in new ways. Recently I did a songwriting workshop with members of The Unity Band as part of another project in the Goolwa region (Change & Adaptation), and their members talked on The Jam session and the performance as a highlight in their development. I felt the experience had certainly benefited their development both in a musical and personal well-being sense.
- Definitely increased self-confidence and many comments of how they feel their lives have changed since they started singing. Also how light and happy they feel afterwards. I've read it, I've felt it, but seeing the looks on people faces and hearing all they say has left me with no doubt about how good singing together is for people.



This was written by one of the participants:

- I had forgotten the 'I can do anything' attitude I had...think it got buried under mountains of washing and dishes, but you 3 fab ladies (and all in the group too) have shown me all over again that even at nearly 50 I don't just have to dream in my own little head...I CAN DO ANYTHING.

- Our participants have gained confidence through having their work in the community and positive feedback

**Has the project facilitated positive social interaction among participants?**

|                |    |
|----------------|----|
| HIGH           | 10 |
| MODERATE       | 3  |
| LOW            | 1  |
| UNSURE         |    |
| NOT APPLICABLE |    |

Comments:

- Collaborative songwriting challenges created positive social interaction.
- Definitely, with all participants, working partners, other artists, Craftsouth, Alexandrina Council and CASA
- [we] attended their Xmas party and were treated like celebrities due to project developing a high feeling of success and receiving acceptance from the wider community.
  - For The JMG Band members, there was already a very good social interaction amongst in the band. However what was good was a greater social interaction with members of The Unity Band and some members of the general public, especially at The Jam session. In retrospect, we could have set up a shared meal or some relaxed social event to foster this more.
  - Many People talked about new friendships and more support in their lives. Barriers that might have been present in other situations came down and all sorts of people from different back grounds worked together.
- New friendships were made, and support systems formed. One woman is an artist, and some of the group attended her recent showing. A mother and daughter team worked more closely together. The Facebook page we created for the group continues to show encouraging messages between participants. Like sharing a fox hole in war time, the experience of working together has created a good bond.
- Yes. Stobie Poles, Flags, Dogs. Also mixing more with community through workshops

## Community Building

Has the project provided opportunities for residents and visitors to appreciate the rich cultural heritage and history of the Alexandrina Council region?

|                |   |
|----------------|---|
| HIGH           | 6 |
| MODERATE       | 2 |
| LOW            |   |
| UNSURE         | 2 |
| NOT APPLICABLE | 4 |

Comments:

- Put folks into contact with this and our natural environment.
- This is hard to measure as many people take their place for granted.
- Everyone involved learnt the Kondoli story on which the project was based.
- Watersong (opening). Conference. Ngarrindjeri Weaving and Jekejeri Park

