

BIG *h* ART

ANNUAL REPORT

2022-2023



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

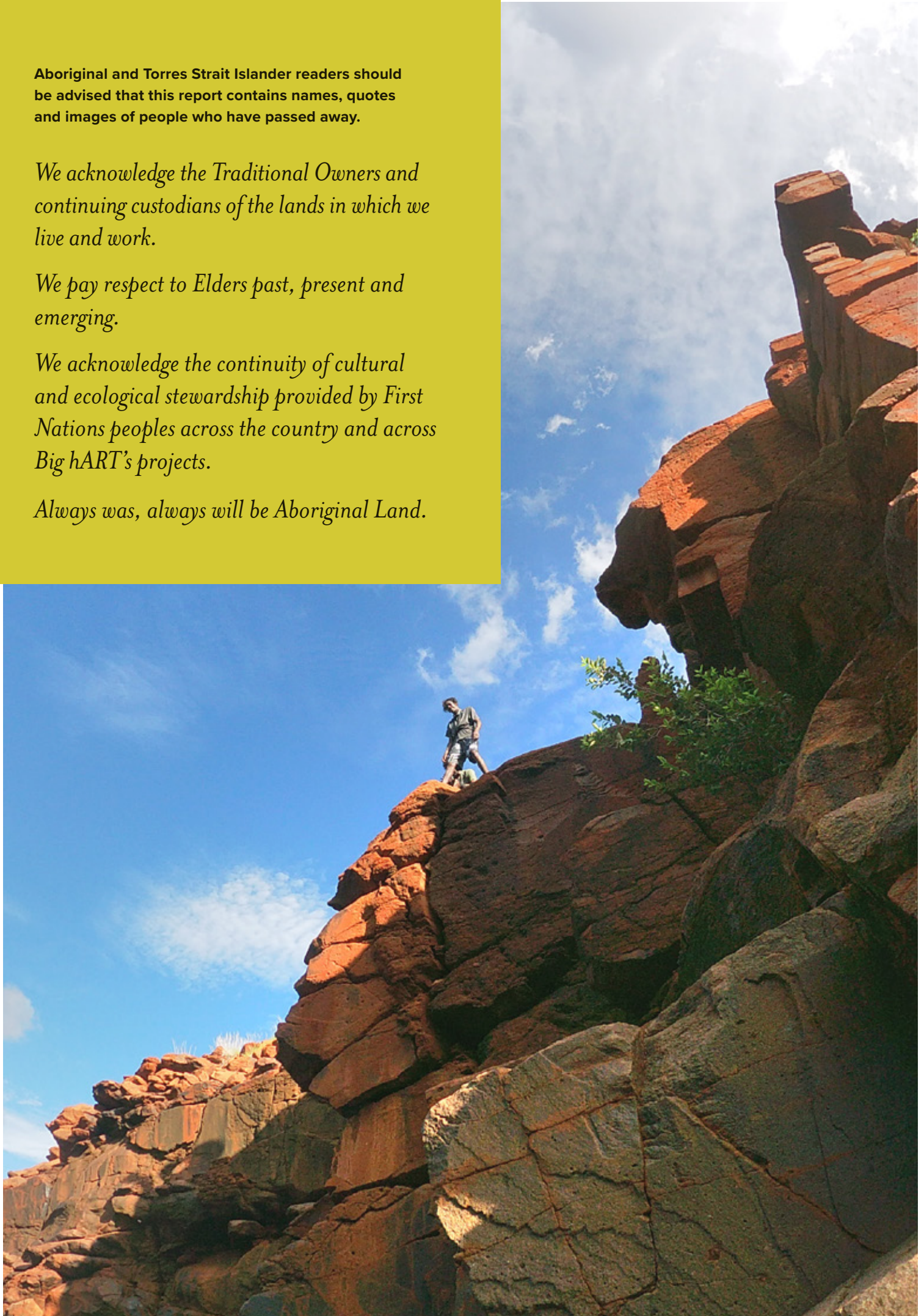
Aboriginal and Torres Strait Islander readers should be advised that this report contains names, quotes and images of people who have passed away.

We acknowledge the Traditional Owners and continuing custodians of the lands in which we live and work.

We pay respect to Elders past, present and emerging.

We acknowledge the continuity of cultural and ecological stewardship provided by First Nations peoples across the country and across Big hART's projects.

Always was, always will be Aboriginal Land.



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“Once you’re on stage you are standing there boldly telling our stories, singing the songs, and that means something to me.”

ALLERY SANDY
YINDJIBARNDI ELDER, SONG WRITER
AND PERFORMER

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1,800

PARTICIPANTS



FACTS & FIGURES



12,300

AUDIENCE



9,000

DIGITAL
WORKSHOP
PARTICIPANTS



250

ARTISTS AND ARTS
WORKERS



40

EVENTS



ABOUT BIG hART

Big hART is Australia's leading arts and social change organisation, telling Australia's most invisible stories, and creating social impact through art.

Founded in the north west of lutruwita/Tasmania 31 years ago, Big hART has worked with over 62 communities in regional, remote, and urban Australia to great acclaim, winning over 47 awards. Big hART makes art, builds community and drives change, exposing injustice through powerful campaigns.

BIG hART'S WORK

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

Big hART's work exists to restore justice and disadvantage through innovative transformational projects.

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

No issue is too hard. Big hART's projects have highlighted issues of homelessness, addiction, slavery at sea, domestic violence, inequality and the intergenerational injustice faced by Aboriginal and Torres Strait Islander people.

Big hART supports communities in telling their own stories; we champion young women creating new leadership pathways; we back young people working towards a new future for their planet, and projects within isolated communities and prisons; delivering exceptional community driven solutions which are proven, evidence-based, and innovative.



“Changing culture.”

THE MERCURY

YEAR AT A GLANCE

“Big hART revels in staging performances in unusual places.”

ABC ONLINE

2022

JULY

Brighton Project Showcase (Tas)
Watershed Program Delivery begins (Tas)
Tjaabi performances for NAIDOC (WA)
Neo-Learning presentation ALEA/AATE Conference (NT)
Big hART wins 3 Digital Inclusion Awards at the TASICT Awards (Tas)

AUGUST

Acoustic Life of Farm Sheds performances for agriCULTURED (Tas)
When Water Falls performance for Beaker St Festival (Tas)

SEPTEMBER

Songs for Peace performance in Ieramugadu (WA)
Acoustic Life of Zinc tour (Netherlands, Belgium, France)

OCTOBER

Tunes in the Tulips event (Tas)

NOVEMBER

Squid Theory performance for Spring Bay Squid Festival (Tas)

DECEMBER

Project O Something to Celebrate event (Vic)

2023

FEBRUARY

Songs for Freedom music album release (WA)
Songs for Freedom concert opens MONA FOMA (Tas)

MARCH

Punkaliyarra showing at Perth Festival (WA)
Songs for Freedom concert for City of Melville at Perth Festival (WA)
When Water Falls performance at A Festival Called Panama (Tas)
Project O Safe Spaces Card Games Launch

APRIL

Bulla Midhong performance in Eden (NSW)

MAY

Traditional Heroes project portrait by Tsering Hannaford selected as Archibald Prize finalist (WA/NSW)
Bulla Midhong performance in Wallaga Lake (NSW)
Bulla Midhong performance in Nowra (NSW)

JUNE

Songs for Freedom concert in Darwin (NT)
Gulgawarnigu exhibition of digital artworks opens at the National Portrait Gallery (WA/ACT)



OUR PROJECTS

“Big hART’s truth grows from a refusal to lower its expectations – of itself, of the art it creates, of its audiences and, always, of the people it invites to make art together.”

FRANÇOIS MATARASSO
WRITER/RESEARCHER
UK

NEW ROEBOURNE

NGARLUMA COUNTRY

“Freedom takes centre stage.”

THE KOORI MAIL

Big hART acknowledges the support and guidance of Ngarluma, Yindjibarndi, Banjima, Marduthunera, Guruma, Nyiyaparli, Kariyarra and other Pilbara Elders past, present and future.

Big hART was first invited to Ieramugadu/Roebourne, the land of the Ngarluma people, by senior women Elders in 2010. With the guidance of Elders, cultural advisors and members of the community Big hART's work in Ieramugadu/Roebourne is focused on building community strengths, developing skills and capacity, and driving long term change.

Initiatives in Ieramugadu/Roebourne include those that support increased digital inclusion, strengthening connection to culture, expanded engagement in education, and amplifying the inclusion of women to encourage generational change. Working with all language groups of the Pilbara, Big hART's methodology is practical, non-welfare based, and task-focused, aiming to magnify skills in the community across all demographics. Big hART's work aims to support existing intergenerational cultural practices, keep young people safe, and foster pride and respect.





“As we seek to strengthen the political voice of First Nations women, Punkaliyarra shares the stories that we all need to hear.”

JUNE OSCAR AO
ABORIGINAL AND TORRES STRAIT ISLANDER
SOCIAL JUSTICE COMMISSIONER

PUNKALIYARRA

The last twelve months saw New Roebourne’s initiative, Punkaliyarra, take significant steps in amplifying the leadership of senior and young women in Roebourne.

After a program of intergenerational on-country trips, digital skills and storytelling workshops, Punkaliyarra held a creative development event in November to solidify the project’s artistic outcomes in preparation for a work-in-progress sharing at the 2023 Perth Festival. Development across the mediums of audio, sound, movement, spoken word, and traditional song and dance resulted in an intimate and moving presentation for Perth audiences. The presentation was delivered by 9 senior and young women from Roebourne alongside First Nations artists, Keia McGrady and Tehya Makani, highlighting the strength, power, and promise of Aboriginal women’s leadership.

The placing of this content in a festival forum, paired with an explanation of the deep and long-term process, incited an invitation from Aboriginal and Torres Strait Islander Social Justice Commissioner June Oscar AO to participate in a national forum for First Nations Gender Justice—the May 2023 *Wiyi Yani U Thangani Summit*. Michelle Adams, co-creator of Punkaliyarra and emerging Yindibarndi Elder, was invited to speak on the opening panel of the summit, ‘Ancestors Lay the Foundations for Tomorrow’, to an audience of 900 people, and to present *Punkaliyarra* later in the summit. This foundational activity has led to a promising partnership between the Human Rights Commission and Punkaliyarra.





“Each year we just keep growing and getting better and better. Look at us now.”

WENDY DARBY
ELDER, SONG WRITER AND PERFORMER

SONGS FOR PEACE AND SONGS FOR FREEDOM

SONGS FOR PEACE AUGUST – SEPTEMBER 2022

In August 2022, workshops commenced in Roebourne for the 5th annual *Songs for Peace* concert. There was a focus on facilitating wider opportunities for young people across the event with artefact making, film and audio workshops in addition to a songwriting workshop with Yuin Djiringanj hip hop artist, Warren Foster Junior. During the workshops with Warren, several young people created a song called 'The Roebourne Jam', which was a highlight for many community members at the concert. The wide range of workshops and activities facilitated a notable increase in young people's participation across these months.

Musicians, Naomi Pigram and Tehya Makani, spent two weeks in Roebourne running songwriting workshops with senior women, which resulted in a special women's tjaabi (traditional song) celebrating the role of grandmothers. The song incorporates both Ngarluma and Yindjibarndi language, and in addition to being part of *Songs for Peace*



in September 2023, it has been sung in collaboration and cultural exchange as part of *Punkaliyarra*.

In 2022, *Songs for Peace* encompassed the delivery of 130 workshops and activities. These included: 51 workshops for young people, 10 gatherings for community meals at the John Pat Peace Place, 10 hours of music recording at Blackstone Studio at 5 Mile community, and 16 hours within Roebourne Regional Prison. Across these activities participants included 159 community members, 75 young people, 39 people in the prison, and 5 trainees.

Outcomes included: 10 new songs were presented to audiences at the Ngurin Cultural Centre and Roebourne Regional Prison; 11 young people performed original songs onstage and MC'd the concert; 12 Roebourne artists and Elders performed alongside 17 visiting artists representing 10 language groups from across Australia; and 420 people attended the concert.



“Once you're on stage you are standing there boldly telling our stories, singing the songs, and that means something to me.”

WENDY DARBY
ELDER, SONG WRITER AND PERFORMER

SONGS FOR FREEDOM SEPTEMBER 2022 - JUNE 2023

In December 2022 and January 2023, a cultural exchange took place between Patrick Churnside and the palawa community on Tommeginne Country in North West Tasmania. This exchange included songwriting workshops, events, and meetings with Elders and emerging palawa leaders about *Songs for Freedom* touring lutruwita/Tasmania.

Hobart and Perth

With a touring party of 12 Roebourne community members and 11 guest artists, the first two concerts of the *Songs for Freedom* 2023 tour took place in February, in nipaluna/Hobart as part of *Mona Foma* festival, and Dyoondalup/Point Walter Reserve in partnership with *Perth Festival* and City of Melville. The concert at MONA commenced with a cultural exchange and ceremony between the palawa community and First Nations members of the Freedom Collective. It was a profound moment for the palawa community who had not performed ceremony on that land for generations, and was a highlight for audience members, many of whom were witnessing a cultural exchange of this significance for the first time.

A highlight of the Hobart concert was Kimberly Wilson, a young Yindjibarndi woman, taking on a leadership role for her family, community and generation when she spoke from her heart on stage and performed a poem by Jack Davis.

Since then, Kimberly presented at all *Songs for Freedom* concerts and has stepped into a leadership role across the New Roebourne project.

More than 3,000 audience members came to see the stories from the Pilbara be told through music and performance. The Hon John Quigley LLB JP MLA, Attorney-General of Western Australia, delivered a speech praising Roebourne's thought leadership and its ability to influence policy aimed at reducing First Nations incarceration rates.

The album, *Songs for Freedom*, by the Freedom Collective, was released in February. In combination with the concerts, the album is a treasured artefact produced through ten years of songwriting with the Roebourne community, and inside the Roebourne Regional Prison. The album was produced and directed by Lucky Oceans and performed by Roebourne community members and other guest artists.

Darwin

In June 2023, the concert, *Songs for Freedom*, toured Darwin and was performed indoors for the first time at the Darwin Entertainment Centre. Patrick Churnside and Lucky Oceans led songwriting workshops prior to the concert, which saw the creation of a new song in collaboration with Shellie Morris, local artists, and community members. Touring artists also visited Don Dale Youth Detention Centre to share songs and facilitate a workshop.



NEO-LEARNING

During the reporting period, NEO-Learning continued its commitment to delivering high-quality digital arts experiences to schools nationwide while advancing techniques, skills, and offerings in the Roebourne Digital Lab.

NEO-Learning impacted over 11,000 students, with teachers accessing the NEO-Learning portal directly and establishing effective partnerships with educational entities such as DART Learning (NSW Department of Education resource), The Australian Children's Television Foundation (*Red Dirt Riders* music resource), and the Perth Festival (*Songs for Freedom* resource).

Within this timeframe, NEO-Learning conducted 122 workshops nationally and maintained significant ongoing residencies with the Canberra Hospital School and the Cottage School (Child and Adolescent Mental Health Service).

A noteworthy collaboration was forged with Roebourne District High School. To ensure that students participating in weekly workshops at the Digital Lab received credit for their outstanding digital arts work under the Big Picture Learning Assessment Program, NEO-Learning held 42 workshops in the lab.

In terms of evaluation, NEO-Learning engaged the BYP Group to conduct an external assessment. The report revealed a 100% participation rate among the 403 students evaluated, with 88% developing an understanding of First Nations Culture and 96% reporting enjoyment.

“For three years with three different classes, I have used NEO-Learning sessions as an educational tool and resource in my classroom. I will continue to use it as students find it exciting and engaging; eagerly looking forward to every session. The resource is unique and exceptional. It makes learning exciting, authentic, and real. Even after the sessions are completed, learning continues in a myriad of ways.”

LINDY
TEACHER, SOUTH AUSTRALIA

GULGAWARNIGU

A highlight of the reporting year for the NEO-Learning Project was the unveiling of 'Gulgawarnigu - Thinking of Something/Someone' at the National Portrait Gallery in Canberra. This national presentation showcased digital artworks created in Ieramagadu/Roebourne over a period of two years. The exhibition featured the works of 42 young artists from the Roebourne community, presenting a unique collection of digital drawings, 3D material renders, animations, and photo composites. The launch of this exceptional collection provided a platform for the emerging generation of creatives to express their stories, identities, and culture. The Lab artists presented a diverse and explosive array of works, offering a fresh perspective on the future of portraiture.

**11,000 students impacted
by NEO-Learning.**

**122 workshops
conducted
by NEO-Learning
nationally.**

**100% participation
rate among 403
students evaluated.**

In terms of evaluation, NEO-Learning engaged the BYP Group to conduct an external assessment. The report revealed a 100% participation rate among the 403 students evaluated, with 88% developing an understanding of First Nations Culture and a 96% reported enjoyment rate

“In so many ways the NEO-Learning sessions have expanded, deepened and challenged the knowledge of my students (and myself!) across a variety of subject areas.”

CATHY
TEACHER, SOUTH AUSTRALIA





“I had seven sittings with Nanna Mara in the old Roebourne library with an open invitation to anyone in the community to come and watch the painting process. I felt privileged to be welcomed to a beautiful part of Australia, with such a deep and rich history. It was special to sit with Nanna Mara as her portrait quietly unfolded, and to be able to share this with the Yindjibarndi people.”

TSERING HANNAFORD
NINE-TIME ARCHIBALD FINALIST

TRADITIONAL HEROES

Traditional Heroes supports and celebrates one of Australia’s greatest assets—the living cultural knowledge of senior Elders. The project builds a collection of portraits and stories driving respect and acknowledgement of Elders and Traditional Custodians.

In August 2022, Senior Yindjibarndi Custodian Berry Malcolm was chosen by the Roebourne community as the next portrait subject. Her painted portrait was captured by visual artist and Archibald finalist Tsering Hannaford. Digital portrait gathering, skills training, and intergenerational knowledge transfer for young people occurred throughout the process. Young people captured film, photographic and audio portraits of Berry and recorded family members telling Berry what she meant to them.

It was extraordinary to see such strong intergenerational cultural transmission and young people building new skills as the next generation of storytellers and leaders in the community.

ALL OF US & PROJECT O

BUNURONG COUNTRY

KULIN NATION

FRANKSTON, VIC

“I just think these resources are incredible. I can see a space for them in every classroom. You should be so proud that your voices will be helping to build awareness of other young people through these card games.”

INDUSTRY LEADER
#SAFESPACE CARD LAUNCH





PROJECT O

In Frankston VIC, young people from Project O continued to participate in a rich prevention program. Led by mentors and artists they explored the themes of respect, diversity, and difference as a foundational approach to understanding gender equality and the seed behaviours and attitudes which can lead to the crime of family violence. After delivering the *Something to Talk About* symposium in June 2022, the program set about producing a new event named *Something to Celebrate*.

Presented at the McLelland Sculpture Park, *Something to Celebrate* included music, workshops, discussion, and dialogue. In the months leading up to December 2022, the young artists from Project O worked with songwriter and artist Jen Chloer to develop a new song, 'Titanium Lion.' A music video for the song was created with its film clip led by Big hART associate artists, Nicky Akehurst and Monica Higgins. It debuted at the event, along with other songs developed with Jen and other mentors. Young people showcased an audio work about language and culture and a drawing and illustration work exploring collaboration and difference. 300 people attended the event, and the music video gained significant exposure on Big hART's digital platforms.

During the program, young people developed podcasts, GIFs, and two card game resources designed for other young people to gain an understanding of why respect and diversity are important conversations. The #SafeSpace card game was launched in March 2023 to an audience of friends, teachers, parents and prevention advocates including, Kate Fitz-Gibbon (Respect Victoria), Rosie Batty, Grant Poulter (Dept of Family and Community Safety), Paul



Edbrooke, MP and others. The card game launch celebrated the work of the young people and signalled the close of Project O in Frankston after five years in operation.

Big hART sincerely thanks the team of talented producers, artists, and mentors who have carried this project. Since 2018, the Frankston North program engaged 170 young people, delivering over 700 prevention workshops in partnership with Mahogany Rise and Aldercourt Primary Schools, and Monterey Secondary College.

Continuing alongside Project O was the *All of Us* documentary development, a legacy to the foundational principles and approaches of Big hART's national Project O initiative.

All of Us has delivered a series of developmental film shoots, working with Rosie Batty and a core group of Project O alumni to document their engagement with prevention processes, and the potential national impacts of primary prevention work with young people on growing the generational and attitudinal shifts required to end the family violence epidemic.



170 young people
engaged since 2018



700 prevention
workshops delivered
since 2018

THE WATERSHED

LUTRUWITA

TASMANIA

“I moved to the area from Italy 12 years ago. I love it here, but it has been hard to find new friends and connections, I still feel like I sit on the outside. I have loved coming to the creative sessions at the Watershed because I get to meet so many new people and we have built connections as we have learned these new skills together. It’s the first time I have really felt connected to my new home.”

FEMALE WORKSHOP PARTICIPANT
AGED 35-45





“I like working on the events where I can serve food. I’m really shy by nature, but I find if I am handing around a platter of food it gives me something to focus conversation on and it’s helping me build my confidence in speaking and connecting with people.”

FEMALE PARTICIPANT
AGED 15 YEARS

WATERSHED

Watershed is a new initiative for Big hART piloted in July 2022 in Wynyard North West Tasmania. Housed within a new state-of-the-art multi-purpose facility situated on the banks of the Inglis River, Watershed is a creative industries hub connecting multiple generations across the community and providing training, skills, and opportunities for creative development.

Watershed is a new approach for our work in North West Tasmania. As a bricks and mortar space, Watershed is a housing for opportunity. The project uses a place-based approach driven by respect for the environment and our local ecology to building creative resilience through equity of opportunity. Watershed is about belonging, connectedness to where we live, and a sense of wellbeing.

Watershed is curated around 4 seasonal programs a year. The programs promote multiple literacies such as digital literacy, mental health first aid, cultural and environmental literacy, and skills-based workshops such as printmaking, songwriting.



Additionally, programs are designed to promote community wellbeing and belonging by including seasonal feasts and music gigs. These are complemented by a series of stimulating events promoting lifelong learning including talks, screenings, symposiums, and workshops. The Watershed programs are multi-layered, integrated, and most importantly provide multiple entry points to engage the community across its spectrum.

Over the first 12 months, Watershed has also acted as a development hub for creative works with performances and artworks created within the space being presented and toured around the state.

**4 seasonal programs
a year.**

**1165 people attended
performances at
Watershed.**

**550 participants across
156 workshops.**

13 performance events.





SKATE OF MIND

Skate of Mind is a groundbreaking primary prevention mental health strategy harnessing the power of skateboarding and skate culture to engage, empower, and connect with young people. Launched as a pilot program in January 2023 on the North West Coast of Tasmania, the initiative is designed to address the mental health challenges faced by youth in rural and remote areas.

Guided by principles co-designed with local youth, Skate of Mind offered weekly skate sessions, monthly art-based workshops, and bimonthly community 'Skate Jam' events. The program, facilitated by mentors trained in Youth Mental Health First Aid, aims to reframe community perceptions, and foster a sense of belonging for young people.

Outcomes include providing recreational and social opportunities, treating children and young people with respect, reducing anxiety through topic exploration, and supporting positive mental and physical health outcomes.

Looking ahead to June 2024, Skate of Mind is expanding nationally, leveraging its successful pilot program to deliver impactful workshops and events. By embracing skateboarding, music, video, and visual art, the initiative seeks to promote self-expression, social cohesion, and positive outcomes for youth and communities across the country. The vision includes a national tour, showcasing the transformative power of Skate of Mind on a broader scale.

“Skate of Mind has had good impact on my mental health. It has helped me because of everyone being so supportive of each other.”

RHIANNON, 15
SKATE OF MIND PARTICIPANT



150 total participants.

3 free community
Skate events across
three skateparks.

15 free weekly
skateboarding sessions.

10 free skateboarding
and art workshops.

8 “pro” skateboards
designed by young
people.

*“I think skating is really important
in the community because it gets
different people together bonding
over one thing.”*

DAKOTA, 16
SKATE OF MIND PARTICIPANT

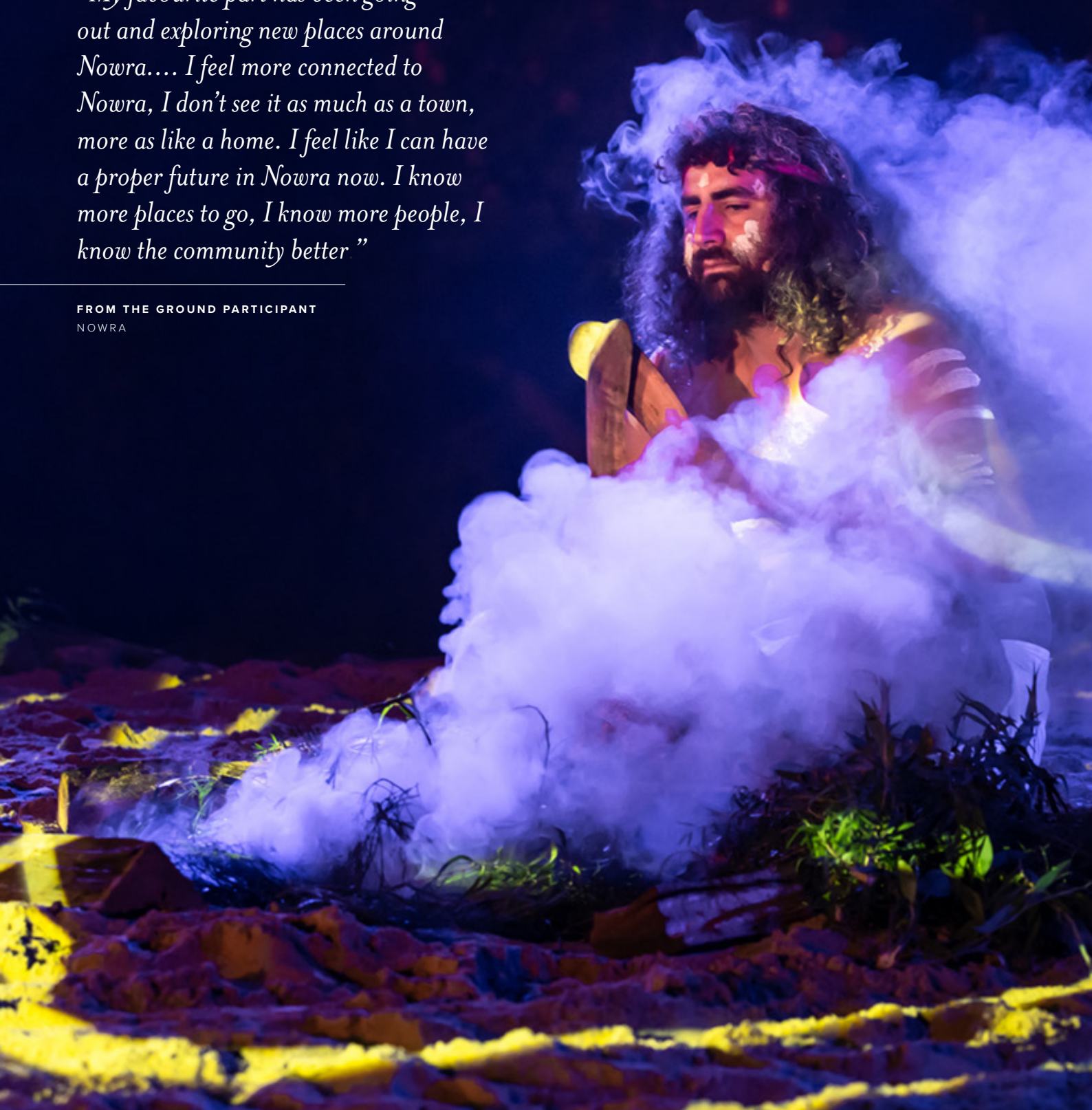
FROM THE GROUND

YUIN COUNTRY

SOUTH COAST, NSW

“My favourite part has been going out and exploring new places around Nowra.... I feel more connected to Nowra, I don't see it as much as a town, more as like a home. I feel like I can have a proper future in Nowra now. I know more places to go, I know more people, I know the community better ”

FROM THE GROUND PARTICIPANT
NOWRA





“I learnt to be more open and social with people. I feel like this has made me realise that keeping to yourself isn’t the way you should go...talking to people, expressing yourself and sharing stories, I feel is really important.”

FROM THE GROUND PARTICIPANT

BULLA MIDHONG

From the Ground delivered a creative workshop program facilitated by local artists, producers, and cultural mentors, with young people in Eden, Wallaga Lake, and Nowra on the South Coast of NSW. Participants were mentored by local artists in digital art-making; songwriting; event production; and First Nations stories, language, dance and culture specific to their community. Across the 3 locations, 17 local artists, producers and cultural mentors were engaged, 130 workshops were delivered, and 83 young people participated.

The workshop program culminated in a series of community events called *Bulla Midhong*, which showcased local First Nations culture, story, dance and language alongside digital artwork, animations and original music created by participants. The events were held in April and May 2023 and were well-attended by community members. Across three locations the audience totaled 1100.

Bulla Midhong (meaning 1 and 2 is 3) intertwined song, text, video, animated image, and dance, celebrating connection to place and the continuation of story-sharing across the generations on Yuin country.



In Eden, the event was held at Cocora Beach, Twofold Bay/ Talamalara. Audiences were ushered by the young people down a bush-lined path lit with projections, through a smoking ceremony to a Bunaan (corroboree) ring. The event was led by cultural mentor Nathan Lygon, with a group of young people from Eden Marine High School. Together they shared stories of orca whales through song, dance, and projection. Audience members were invited into a deep-time connection with place through the sharing of traditional place names previously unheard by much of the broader local community.



In Wallaga Lake, *Bulla Midhong* reactivated the cultural centre at Umbarra at the foot of the sacred mountain, Gulaga. Young people welcomed audience members in language and ushered them along a pathway lit by projections of their artworks created during workshops. Warren Foster Junior led the performance, which told the story of Gulaga mountain and the black duck of the Yuin Djiringang people, complemented by animation and dance. Young people danced with the Gulaga Dancers and performed a contemporary song they created about the meaning of home. The event was opened by Yuin elder, Warren Foster Senior and closed by the local State MP, Dr Michael Holland, to roaring applause and great community pride.

In Nowra audiences gathered at Paringa Park—the birth place of the Black Cockatoo story. Hosted by young people from Shoalhaven High and led by cultural mentor Mick Robinson, the performers were joined by the Ghadunghal Murring Dancers and the Mudgingaal Yangamba Choir. Beneath the shadows of Cambewarra Mountain, the Black Cockatoo creation story was expressed in language, song, digital art, and traditional dance. The climax of the night was the debut performance of ‘Mother’s Calling’, an original song created by students from Bomaderry and Shoalhaven high schools. Joining them in the performance were the Mudgingaal Yangamba choir and local artist mentors, Sivan Agam and Syd Green.

“Tonight was beautiful. So special for me, especially growing up and feeling so connected to this country. It was so emotional; I think I cried half the night.”

AUDIENCE MEMBER
BULLA MIDHONG

In the words of artist, cultural mentor and community producer, Ashweeni Mason:

“The importance and effect of this project has been astronomical! Being from NSW, our mobs were the first to be colonised and we have had a lot of our culture, languages and sacred places taken away from us. We have fought so hard to make sure our culture is maintained and passed on to our next generations. Culture is still strong in Yuin Country and this project highlights the strength and resilience of my people. Being given this platform to tell our stories in a modern way has been the most amazing experience. The teachings and learnings to the participants has been invaluable and having them be a part of this project gives me great hope that our traditions and stories will not be forgotten.”



3 performance locations.

17 local artists, producers and cultural mentors engaged.

130 workshops delivered.

83 young people participated.

“In my 70 years living in Nowra I have never experienced anything like what I witnessed tonight.”

AUDIENCE MEMBER
NOWRA BULLA MIDHONG



PACIFIC PROJECTS

PACIFIC NATIONS

4 countries: Samoa, Solomon Islands, Niue, Papua New Guinea.

30 audio episodes for children celebrating local language, and traditional culture.

21 children and healthcare participating in creative workshops and content creation in PNG.

100 community members engaging in Colourathon Event in Kerowagi, PNG.





STORYTIME AND PLAY

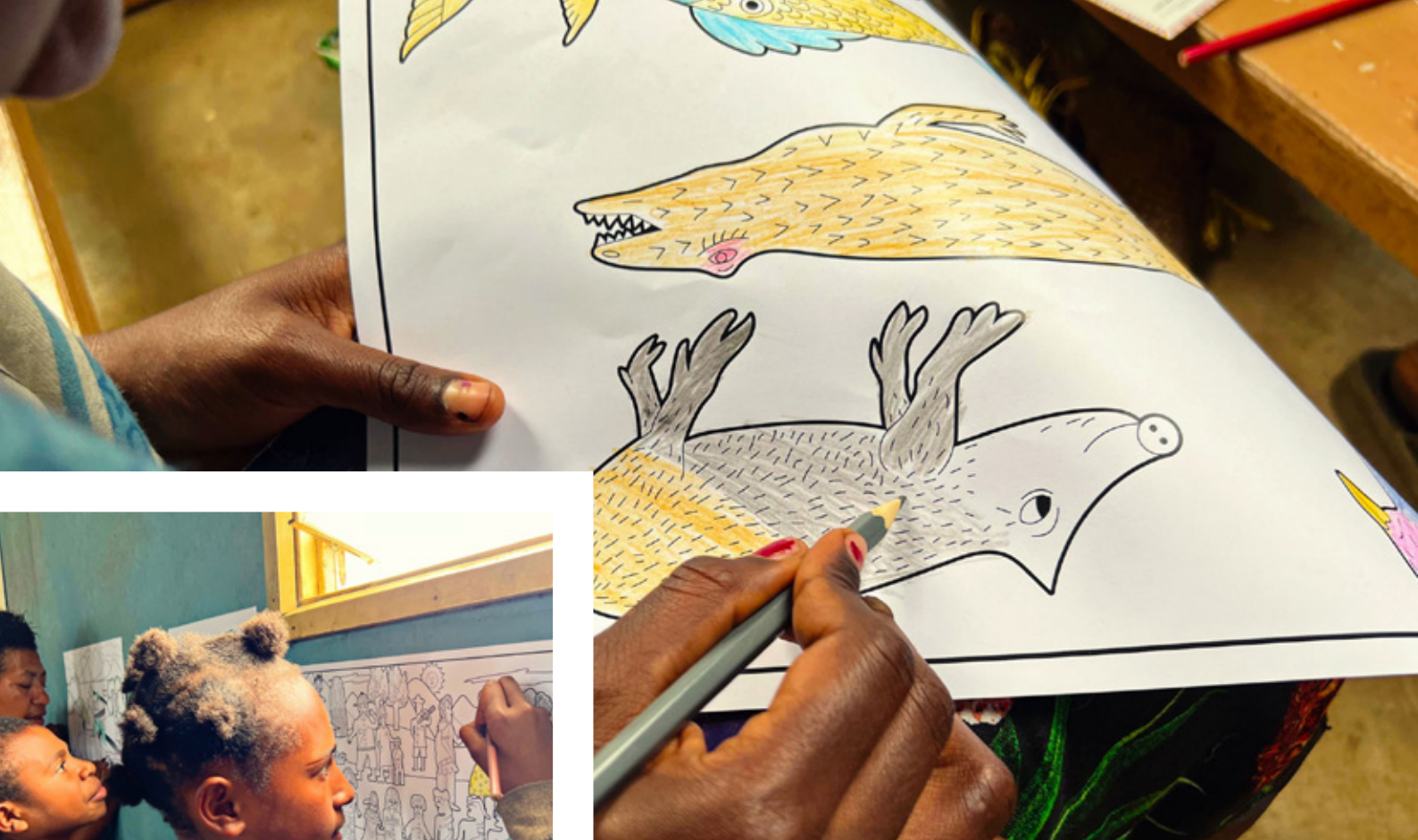
Storytime and Play supports a vibrant local children's media movement to promote inclusion and equitable learning opportunities for all children in the Pacific region. Alongside local Pacific Island teams and Plan International Australia, Big hART is part of a mission to establish a regional children's media development and play program that is being created according to Pacific cultures and languages.

Local children's radio and podcast episodes were created in the Pacific Island countries of Niue, Samoa, and Solomon Islands. Traditional stories were adapted for children's audio for safekeeping and content creation, driving intergenerational cultural knowledge transfer, digital inclusion, and language preservation. Content was linked to local early childhood networked "Play Hubs" in communities to support children's creative play and learning. Storytime and Play ensures that children and young people across the Pacific can access their own children's media programming and see their own stories, songs and languages celebrated and reflected back to them in a positive way.

Big hART was involved in project mentoring and guidance, sharing and facilitating our award-winning art making tools and processes with artist and media teams in the Pacific to support them on their media content creation journeys.

“Early childhood development is new here in Samoa. Storytime & Play provides an alternative way of looking at it, where it's not only from an academic perspective, but to really get parents' participation. We want to be able to break the mould, to impact and to change the mindsets and see a positive impact. We want our kids to be seen and heard.”

SAMOA GEM MEDIA TEAM
SAMOA



I LOVE WHERE I LIVE

I Love Where I Live was a community art making project delivered by local PNG organisation Yumi Sanap Strong and Big hART. The project was designed to build trust between community and health workers in Papua New Guinea. This project used community art processes, creative activities and events to create a space for communities to have conversations about health and well-being and identify actions to keep communities healthy and safe.

Big hART worked with the health workers and the community of Kerowagi district in the Simbu Province. Children and healthcare workers participated in a workshop to draw and answer questions about what they value. Words and drawings by children and health workers were turned into songs, animations, postcards, and colouring templates in a collaboration between local artists in Papua New Guinea and Big hART associate artists in Australia.

Three Colourathon events were delivered to bring the community together to have conversations about how to care for their community and look after people's health.

At the events, two animations with original songs created by the community were screened which generated discussion about how participants saw their community. It provided an opportunity for health workers to talk about the way that individuals and the community can look after each other and keep each other safe. Community members were provided with locally created colouring in templates and postcards which provided a fun environment for relationship building between health workers and the community.

“When I saw the animation, it is really attractive. An inspiration. It looks better than in reality. When I view the animation, I think that I must live in this kind of world. The drawings were done by all local kids. I kind of reject my place or home. I often see the bad things about my place. I must reflect on my life and my place and look after my place and change my life.”

I LOVE WHERE I LIVE PARTICIPANT
PAPUA NEW GUINEA

MEDIA & COMMUNICATIONS

Big hART has seen yet another incredible year in media and communications. Brand identity, mission, and impact has been amplified across all platforms, reaching diverse audiences. Using all the tools at our disposal Big hART has utilised carefully constructed media releases to key publicity targets in each market, social media platforms, E-Newsletters, digital media, and organisational partnerships.



“A groundbreaking program is empowering girls to believe in themselves, and to be catalysts for change in their disadvantaged communities.”

THE MERCURY





MEDIA

In media coverage, over 150 stories about Big hART were captured in print, online, radio, and TV across all projects. Highlights included the coast-wide coverage of all the *Bulla Midhong* events in Australian community news publications up and down the NSW South Coast, ABC Radio, ABC Digital, and The Indigenous Times; *Songs for Freedom* (album) coverage included a cover article in Rhythm Magazine, and being chosen as the ABC Country Album of the Week; widespread feature editorial for the *Songs for Freedom* live show included an interview on ABC TV Weekend News, a featured package on NITV panel 'The Point', and a feature article by Victoria Laurie in the Australian; The Advocate and ABC Radio North Tasmania have consistently covered most events held by Big hART; Respect VIC and participants from Project O Frankston were interviewed on ABC News Morning VIC. Local media especially that of ABC, continues to be the most consistent supporters of Big hART's work.

E-NEWS

There were 13 eDMs created and published this year which equals a total of 35,101 emails sent. We have a comparatively high open rate of 44% and a click through rate of 6.4%. Over the next year the three central E-newsletters will be sent out consistently, the BH News and Watershed Newsletters monthly, and the NEO-Learning News eight times a year (twice/term). The goal over 2023-2024 will be to increase our distribution lists and to condense publications into the three central newsletters.

SOCIAL MEDIA

Social media continues to be the second most important tool for marketing and publicity for Big hART. Clearly identifying our audiences and consistent reporting will make sure that the content we produce serves us through audience creation, brand awareness, and an organisational reputation. Each platform used by Big hART differs in its key demographics and best use. The rise of the reel on both Meta platforms (Instagram and Facebook) saw us employing our existing inhouse skills of film editing to create a dynamic and emotionally provocative face for many of our projects. The importance of having professional photography and videography built into all projects with awareness of the fast turnaround content creation needed will ensure a timely coverage to a wide range of people. Changes in X [Twitter] has plunged the platform into a hiatus, where it is not certain what its use for Big hART will be in the future as useful services like Tweet Deck are placed behind a paywall. LinkedIn has continued to establish its position in terms of organisational information and education, and Big hART ran its first paid campaign on the platform this year to publicise our white paper release for the 40th anniversary of John Pat's passing. The campaign saw an impressive 155 click throughs during its two-week window.

In 2023 Big hART social content reached 789,156 users and acquired 1848 new followers. Our demographic stayed consistently female (79%) between the ages of 35-54, although *Songs for Freedom* audiences skewed upward to 65. Our most liked piece of content over the year was the video post of 'Song of Freedom (featuring Fred Ryan)' with 2000 reactions, 61 link clicks, 366 comments, and 465 shares. This is a great example of the type of content that does well on our platforms—video stories and event galleries. Our audiences care about the work we do, and we should lean into that with structured basic workflows being part of every new project.



SONGS FOR FREEDOM

Over the second half of the tour (July-September) Facebook was embraced as the primary marketing tool for *Songs for Freedom*. Partnering online with our venue partners, Barangaroo and Melbourne Recital Centre, for paid and organic campaigns was a strong example of how organisational partnerships can work to benefit both parties for a relatively low cost. With the challenge of a short time frame to generate audiences, we ran both broad and targeted campaigns across Sydney, Canberra, Melbourne, and Roebourne markets. The campaign resulted in the ads being seen by 490,118 people (391,803 Paid + 123,407 Organic) resulting in 8057 visits to our Facebook page. The highest performing pieces of content were a graphic tile showing all the dates of the *Songs for Freedom* concert. The highest performing pieces of content on Instagram was the video advertisement for *Songs for Freedom*, and the interview video of artist and cultural mentor, Patrick Churnside, talking about *Songs for Freedom*. Though anecdotal, Facebook campaigns are where most people purport to have heard about the concert, which highlights the importance of using paid Facebook campaigns as Big hART's primary advertising site for events. Our spend in this instance was \$9000 over three months (four performances).

FINANCIAL REPORT

REVENUE	\$000s
Commonwealth Grants	1502
Corporate	120
Other Revenue	86
Philanthropic	1175
Presentation fees	690
State Grants	1569

TOTAL REVENUE 5142

EXPENSES	\$000s
People	3304
Staff accomodation	330
Production	312
Travel	500
Insurances, IT & Comms, Admin	199
Other	678

TOTAL EXPENSES 5323

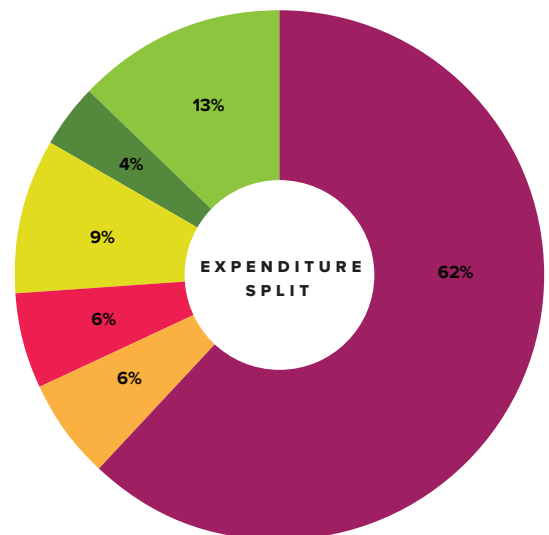
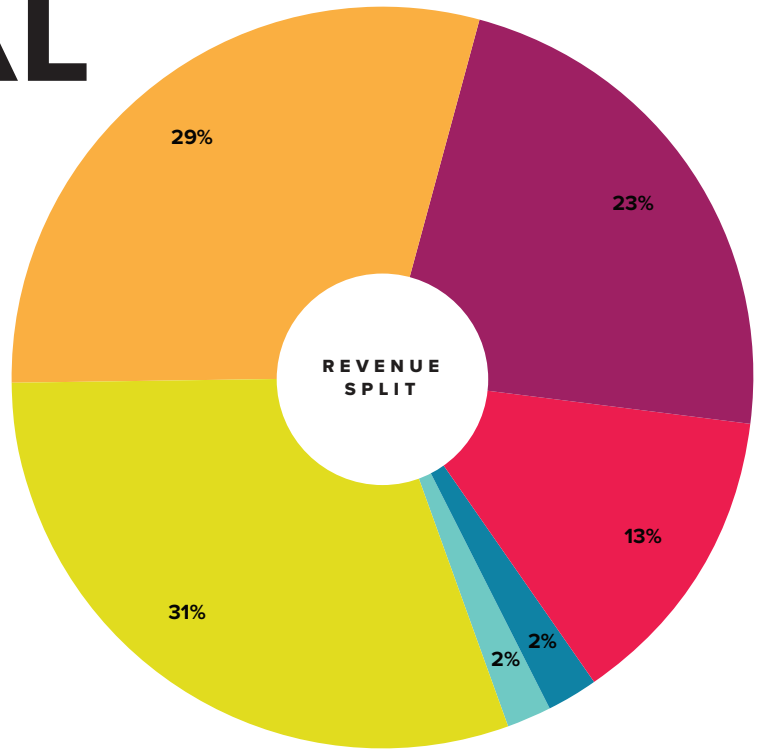
BALANCE SHEET

ASSETS	\$000s
Bank	1735
Trade and Grant Debtors	531
Other Assets	158

TOTAL ASSETS 1946

LIABILITIES	\$000s
Current Liabilities	1348

NET ASSETS 598



SPONSORS & FUNDERS

WE THANK OUR PARTNERS, SPONSORS AND FUNDERS:



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

PHOTO CREDITS

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PAGE 2: Rock face at Goanna Leg Gorge (Photo: Big hART)

PAGE 4: Watershed participants, Wynyard TAS (Photo: Big hART)

Ashweeni Mason with young performer, *Bulla Midhong* Umbarra (Photo: David Rogers)

Young skaters at the Watershed, Wynyard TAS (Photo: Big hART)

PAGE 5: Project O participants, Frankston VIC (Photo: Big hART)

PAGE 7: Watershed participant, Wynyard TAS (Photo: Big hART)

PAGE 8: Teyah Makani and Wendy Darby perform at *Songs for Peace* Roebourne, 2022 (Photo: Joseph Penipe)

PAGE 9: Nina Allen performing *In Punkaliyarra* At Perth Festival (Photo: Nicky Akehurst)

Michele Adams speaking at the opening panel of the Wiyi Yai U Thangani Summit (Photo: Jillian Mundy)

PAGE 10: Performers on stage at *Songs for Peace* Roebourne, 2022 (Photo: Joseph Penipe)

Karella Walker with mother Rose Pat at *Songs for Peace* Roebourne, 2022 (Photo: Joseph Penipe)

PAGE 11: Michelle Adams, Allery Sandy and Olive Knight (Photo: Big hART)

PAGE 12: Kenton Guinness at National Portrait Gallery, Canberra (Photo: Big hART)

PAGE 13: Michelle Adams speaking at National Portrait Gallery, Canberra (Photo: Big hART)

Sam Walker sharing work at National Portrait Gallery, Canberra (Photo: Big hART)

PAGE 14: Berry Malcolm and Tsering Hannaford (Photo: Robyn Marais)

PAGE 15: All of Us participants (Photo: Big hART)

PAGE 16: #SAFESPACE card game launch, Frankston VIC (Photo: Big hART)

All of Us participants, Frankston VIC (Photo: Big hART)

PAGE 17: All of Us participants, Frankston VIC (Photos: Big hART)

PAGE 18: Watershed participants, Wynyard TAS (Photo: Big hART)

PAGE 19: Watershed participants, Wynyard TAS (Photos: Big hART)

PAGE 20: Community events at The Watershed, Wynyard TAS (Photos: Big hART)

PAGE 21: Skate of Mind participants, Wynyard TAS (Photo: Big hART)

Painted skate deck, Wynyard TAS (Photo: Big hART)

PAGE 22: Skate of Mind participant, Wynyard TAS (Photo: Big hART)

PAGE 23: Nathan Lygon performing smoking welcome at *Bulla Midhong* Eden NSW (Photo: David Rogers)

PAGE 24: Guiding audience members, *Bulla Midhong* Umbarra NSW (Photo: David Rogers)

'Wale Dance', *Bulla Midhong* Umbarra NSW (Photo: David Rogers)

PAGE 25: Sound workshops, Nowra NSW (Photo: Big hART)

Gadhungal Murring and Djirriba Waagura dancers, *Bulla Midhong* Nowra NSW (Photo: Hill to Air)

PAGE 26: Performers, *Bulla Midhong* Umbarra NSW (Photo: David Rogers)

From the Ground cultural exchange day, Umbarra NSW (Photo: Big hART)

PAGE 27: Storytime and Play, Pacific Media Project in Niue Primary School (Photo: Rocksteady)

PAGE 28: Storytime and Play, Pacific Media Project in Samoa (Photos: Samoa GEM)

PAGE 29: Colourathon, Kerowagi Papua New Guinea (Photos: Yumi Sanap Strong and Big hART)

PAGE 30: Cinematographer Nisa East with Frankston Project O participants at the VIC Walk Against Family Violence (Photo: Big hART)

Adelaide Launch of the Big hART x Hannaford exhibition (Photo: Big hART)

PAGE 31: Young women participate in film workshops for *Punkaliyarra* (Photo: Big hART)

PAGE 32: Patrick Churnside and Shellie Morris at ABC Studios (Photo: Big hART)