

Dusting off Social Change

An Evaluation of Hubcap Production's Musical Theatre Project



Written and Directed by Donna Jackson
Composer Mark Seymour
Media Artist Malcolm McKinnon
Adelaide and Brisbane Seasons 2013



This report prepared by Lindy Allen
July 2015

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Living Proof has been recently established by Lindy Allen to assist small to medium arts practitioners, organisations and event managers to document and evaluate their projects. Many grant recipients struggle to meet the increasingly complex acquittal requirements of multiple stakeholders and balance the expense of this with their own need to evaluate the success of the project on their own terms and document what was actually produced.

Living Proof aims to produce work that is beautiful, accessible and useful using digital photographic/video production to capture project development and outcomes to produce short videos that can be made easily available to a wide audience. These videos are designed to capture the aspirations and the outcomes of the project from the perspective of those directly involved or engaged. This work is supplemented by a written evaluation report.

Lindy Allen has worked in a variety of roles in the arts since the mid-1970s. These have included performer and musician (*The Whittle Family*, *Olympic Sideburns*, *Dust on the Bible*), festival General Manager and Artistic Director (Mallacoota and Mildura), Sponsorship Manager for Melbourne Theatre Company and Chief Executive Officer of both Regional Arts Victoria (2004-2012) and Regional Arts Australia (on contract, 2012-2013). Lindy has been Executive Producer for a number of major multi-site cultural projects across regional Australia including *Common Ground* (2008), *Illuminated by Fire* (2010-2011) and *One River* (2013), the largest community engagement project for the Centenary of Canberra, covering four states and a territory. During her time at Regional Arts Australia, she wrote *Belonging: Great Arts Stories from Regional Australia*. For more than twenty years, Lindy has been directly engaged in developing, producing and evaluating cultural projects in a community-engaged context.

A practising photographer for most of her adult life, Lindy completed a Photojournalism major at La Trobe University as part of a Bachelor of Visual Arts in 2012 and draws on these skills to create digital documentation. Other qualifications include a Bachelor of Arts (University of Melbourne) and a Post-Graduate Diploma in Arts Management (UniSA). Lindy recently completed the Australian Institute of Company Directors course.

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Hubcap
HUBCAP PRODUCTIONS



ABOUT HUBCAP PRODUCTIONS

Hubcap Productions is the company of writer, director, theatre maker, creative consultant and performer Donna Jackson. Her art is about ideas.

Donna works in collaboration with people who inspire and challenge her. She is happy working across art forms from physical theatre to landscape installations to producing events and developing concepts for clients. Her work often has an industrial aesthetic.

She has collaborated on projects with hairdressers, gardeners and even a sheep farmer (Such Fertile Ground, 2002).

Recent projects have included *One River*, for the Centenary of Canberra, *Illuminated by Fire* (with Regional Arts Victoria) and *The Baby Show*, written and performed by Donna and directed by John Bolton.

More information:

<http://www.hubcapproductions.com.au>



Dust Brisbane 21 Nov 2013 [Photo: Lindy Allen]

EXECUTIVE SUMMARY

INTRODUCTION

Dust was developed by Donna Jackson in response to a growing concern for the safety of workers who, through their working lives, without knowledge of the dangers to their health, were exposed to asbestos. Her interest in the subject emerged in 1997 during the Melbourne Workers' Theatre project *We Built This City*, for which Donna was Artistic Director. Several of the union workers who were appearing in this show thought that the issues of asbestos and workers dying of mesothelioma should be included, but as there was no room for another narrative, as soon as *WBTC* ended, Donna turned her mind to the new subject.

The work was developed over eight years. Creative collaborators included songwriter and performer Mark Seymour and multi-media artist Malcolm McKinnon. *Dust* was first performed in 2008 in a season in Ballarat, in partnership with the University of Ballarat. Subsequent seasons were presented in Williamstown (2008), Sale, Shepparton and Geelong (2009) and Adelaide and Brisbane (2013). This evaluation report focuses on the two 2013 seasons.

METHODOLOGY

This evaluation aims to meet the documentation and evaluation needs of the project's artistic initiator Donna Jackson of Hubcap Productions, project delivery partners the Asbestos Diseases Society of South Australia and the Asbestos Related Disease Support Society of Queensland, funding body the Australia Council for the Arts and sponsor the Building Industry Super Fund Cbus. In this report, **Living Proof** has examined and explored the extent to which the *Dust* project supports and progresses the core values and aims of the initiator, her partners and her creative collaborators.

Living Proof used an appreciative enquiry approach to capture the initial aspirations of all key stakeholders and to analyse the success of the project in meeting these aspirations. This approach is positive and collaborative, providing people with an opportunity to reflect, share their stories, and consider ways in which their experience might change their own future behaviour. It enables collaborators, participants and stakeholder partners to offer thoughts on what worked, what they found challenging and what were the anticipated or unexpected results. These reflections offer a rich and deep understanding of creative and social collaboration. **Living Proof** used digital photography and interviews to capture project development and project outcomes and to create two short films which supplement this report. These films can be seen at: www.living-proof.com.au

HOW WELL DID *DUST* CONVEY THE CORE VALUES OF THE INITIATOR

Part of the purpose of this evaluation was to explore the extent to which the core values of the *Dust* resonated with Donna Jackson's partners, creative collaborators, participants and audiences. The project's core values were:

- the values of endurance, integrity and courage shown by those with asbestos-related diseases
- the values of strong social conscience
- the quality of the creative collaborations
- the artistic merit of the performance outcomes
- raising public awareness of asbestos diseases

- driving social change in the broader community

The two partners/industry stakeholders interviewed at length were naturally strongly committed to the value of raising public awareness of asbestos diseases and the value of driving social change in the broader community as this is the primary focus of both ADSSA and Cbus. Both were also deeply engaged with the value of conveying the endurance, integrity and courage shown by those with asbestos-related diseases. Once on board, they leveraged all possible media interest and maintained a strong presence at the performances. One stakeholder even participated as a sideshow actor.

Creative collaborators, hand-picked by Donna, also revealed an expected strong alignment with the core values of *Dust*, particularly the value of high-quality creative collaborations and the value of the artistic merit of the performance outcomes. Creative collaborators expressed the project's success in terms of progressing these values and inspiring participants in actively adopting these values.

Of particular interest in this evaluation was the extent to which Donna had engaged the large cohort of 475 participants and the 5,261 audience members. If these groups felt strongly aligned with the project's values, they would become powerful advocates for the messages within their networks and in broader society, not just for the life of the project, but well beyond.

Participants

During all seven seasons of *Dust*, Donna focussed critical attention on how she would convey *Dust's* core values to all participants. The mechanisms she used included:

- an advisory group of women who had lost partners to asbestos-related diseases who could help Donna adjust the tone and volume of the messages so these could be transformative
- meaningful partnerships with asbestos-related support groups who assisted with the induction of people on site and were present at all shows to provide audiences with further information
- strong stories that could carry the integrity and courage of the victims and politicise participants in terms of the ethics of the continued manufacture and sale of asbestos products after the dangers were known
- engagement of community performers who could connect with local audiences and spread *Dust's* messages and values throughout their networks and work colleagues during the show and beyond

In keeping with the appreciative enquiry approach, open-ended questions were used as opposed to direct questions seeking a yes/no answer. It is reasonable to assume, therefore, that the percentages of participants and audience members interviewed who align strongly with the core values is higher than that recorded in the table at the end of this section.

The core values for *Dust* were known to all participants and it was evident from the interviews that these values permeated everyone's involvement and helped form their perceptions of how well the show had gone, and how well all cast, crew and participants had delivered against the values during their involvement. Participants expressed a high degree of alignment around shared values of taking social responsibility at a community, society-wide and national level to care for people suffering as a result of asbestos.

Cognitive and social theorists variously describe our journey from infancy to adulthood in stages:

- infancy is egocentric
- the child remains egocentric but learns social rules around sharing
- the mature adult recognises the individual's complex relationship within a group on which s/he depends for survival

Kohlberg¹ defines the key features of the latter stage as, “observing individual and group (societal) rights” and “seeking to apply universal principles of right and wrong.” At the highest level of this stage of moral development, the individual imagines what they would do in another’s shoes and acts, not to avoid punishment or to obtain reward, but because it is morally right. Kohlberg speculates that many people never reach this level of abstract moral reasoning, in fact, he found it difficult to identify individuals who consistently operated at this level.²

93% of participants interviewed demonstrated a strong alignment with the value of a strong social conscience.

It is therefore of real interest that 93% of participants interviewed demonstrated a high degree of alignment with the value of a strong social conscience. It’s probable that most participants arrived on set highly socialised towards issues of social justice and ethics and it’s also likely that this very solid result reflects the impact of Donna’s thorough induction.

Audiences

Audience members weren’t exposed to any of the induction materials in relation to the core values of the production. Their strong response to the experiences of seeing the show and their strong emotional connection to the issues raised in the show, suggest that many attending were well-socialised towards issues-based political theatre and also that *Dust* has been able to strongly persuade audiences to think consciously about the production’s core values.

Audiences have strongly agreed with the value of high artistic merit (84%) and the value of high-quality creative collaborations (92%) when conveying an important social message. [Participant responses were noticeably lower at 82% and 67% respectively which indicates an understandable reluctance to volunteer glowing reviews for their own performance]. Audiences have also responded very strongly to the value (or need) to raise public awareness of asbestos diseases (96%).

In light of Kohlberg’s proposition that individuals who consistently apply universal principles of right and wrong are rare, it is extremely interesting that 52% of audience members interviewed voluntarily demonstrated strong alignment with the more complex value of having a strong social conscience. This speaks very persuasively to the power of high-quality community-based arts practice to convey complex messages and drive transformational change within audiences.

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Participants and audience members: alignment with the core values of *Dust*

¹ Kohlberg, Lawrence (1971). *From Is to Ought: How to Commit the Naturalistic Fallacy and Get Away with It in the Study of Moral Development*. New York: Academic Press.

² Anne Colby; Gibbs, J. Lieberman, M., and Kohlberg, L. (1983). *A Longitudinal Study of Moral Judgment: A Monograph for the Society of Research in Child Development*. Chicago, IL: The University of Chicago Press.

	Participants		Audiences	
	n	%	n	%
The values of endurance, integrity and courage shown by victims	23	79	12	48
The values of strong social conscience	27	93	13	52
The quality of the creative collaborations	20	67	23	92
The artistic merit of the performance outcomes	24	82	21	84
Raising public awareness of asbestos-related diseases	28	97	24	96
Driving social change in the broader community	25	86	12	48
TOTAL SAMPLE	29	100%	25	100%

HOW WELL DID *DUST* MEET THE PROJECT AIMS

The aims for *Dust* for Donna Jackson, her delivery partners the Asbestos Diseases Society of South Australia, the Asbestos Diseases Society of Queensland, Asbestoswise and Cbus, and her creative collaborators can be summarised into the following five key areas:

- Create and deliver an aesthetically strong and beautifully resolved piece of musical theatre
- Honour the endurance, integrity and courage shown by those with asbestos-related diseases
- Raise broad awareness in the communities and localities in Adelaide and Brisbane with a particular focus on young workers and young renovators
- Create work that resonates strongly with an audience
- Provide an opportunity for creative collaborators and participants of all ages and abilities to extend their skills

Create and deliver an aesthetically strong and beautifully resolved piece of musical theatre

Responses from all involved reveal *Dust* was highly successful on an aesthetic level. Creative collaborators, professional cast and crew, participants and audiences engaged at a deep level with the content and felt compelled to deliver their best to honour the work, and found it very rewarding in return. The processes used by Donna and her creative team were critical in supporting the scale of the work and harnessing the commitment of all involved. Those on set felt informed, appreciated, supported and inspired to deliver their best.

"This is the most powerful theatre I've ever seen."
- Ann Healey, audience member, 5 May 2013 Adelaide

Creative collaborators Mark Seymour, Jane Bayley and Prue Gibbs found that having a strong underlying purpose in the content gave them an impetus that was creatively stimulating and fulfilling. For choral collaborators including Ella Pak Poy, Prue Gibbs and Tracy Bourne, having a creatively strong and emotionally rewarding performance piece to work with made it easy for them to in turn inspire their large choruses, who were giving up a lot of personal time and being asked to perform at a very intense and focused level.

Participants were highly-motivated to perform to the very best of their abilities to honour the stories they were conveying and to continue to spread the message widely. There was a clear sense that being part of a project successfully achieving real social value was very rewarding. There was understanding that even in the saddest of human experiences, there is resilience and this is something that can and should be celebrated.

A recent benchmark study by Brown and Ratzkin³ of the impacts of musical theatre and theatre across emotional, intellectual, aesthetic and social indicators on audiences at 18 theatres over 58 productions in the Bay Area in San Francisco, found that 60-70% of audiences surveyed reported strongly positive aesthetic responses to musical theatre in exit surveys.

Dust audiences were unanimous in offering praise for the professional and non-professional cast and participants. 96% of audience members interviewed described the experience of seeing *Dust* in superlatives, using words like ‘powerful’, ‘fantastic’, ‘brilliant’, ‘amazing’. This represents on average a remarkable 30% higher response of audience members feeling aesthetically engaged with the production. It is even more remarkable when we consider that these overwhelmingly positive statements were volunteered as opposed to responses to direct questions. Audiences also noted that the quality of the performances was an important success factor in getting such a difficult message across in a way that had real impact.

A benchmark study of the impacts of musical theatre and theatre on audiences, across emotional, intellectual, aesthetic and social indicators, found that 60-70% of audiences reported strongly positive aesthetic responses to musical theatre in exit surveys. A remarkable 96% of *Dust* audiences reported a strongly positive aesthetic response.

Honour the endurance, integrity and courage shown by those with asbestos-related diseases

A number of people interviewed, stakeholders, participants and audience members, had direct experience of losing family members or close friends to asbestos-related diseases. Their responses were unanimously positive, a reminder of human capacity to draw from life’s darkest moments, to generously acknowledge present or future sufferers and to engage in raising awareness and driving social change.

“It’s a lovely way to honour my mother’s memory. I really feel something has been done for her that hadn’t been done before.”

- Fiona Lucariello, Adelaide

One of the first interviews I did on this project was with Fiona Lucariello who had dropped her daughter, Clementine, off for rehearsal in Port Adelaide in April 2013 during the consolidation weekend. I started by talking to the cast, the choir members and other participants about their general level of awareness. I approached Fiona for permission to interview Clementine, and realised Fiona was crying. I sat with her for a while and learned that her mother had died of mesothelioma and she hadn’t realised until a few minutes earlier that the show Clementine wanted to perform in was about this very subject. I knew Donna had put in place carefully considered induction processes for children on set and their carers, but in reality, it’s impossible to prepare for every contingency.

Fiona was someone with a deep personal connection to the subject, and as she represented a very important group of stakeholders, I felt it was important to try and capture her initial impressions and her later impressions. Fiona generously agreed to be interviewed, and I was surprised at how she moved through her obvious emotional reaction to talk about how pleased she was that someone was doing a theatre show to raise awareness about the disease her mother died from. She revealed

³ Brown, A and Ratzkin, R *Understanding the Intrinsic Impact of Live Theatre*, Theatre Bay Area, San Francisco, 2012 p44

concern for current victims and acknowledgement of the importance of bringing the issue more forcefully into the public realm. She said she would tell everyone she knew about the *Dust* show.

In her second interview, a few weeks later after the opening night, she talked about how the show was structured to take people to some very sad moments, but also used humour to balance this, and finally resolve all these emotions into strength and resilience, saying, “It made me feel like we can walk through the fire together.” Fiona felt that *Dust* had enabled her to make sense of her mother’s death in a way that had not been possible before.

It was evident through the interviews that young participants absorbed and were moved by the stories in the show. They understood they were being entrusted to convey the stories of people who had died from asbestos-related diseases respectfully and to the best of their ability. Participants from the age of 8 years voluntarily spoke about corporate responsibility and felt driven to invest a sense of social purpose into their roles.

The respect that Donna was able to evoke for those who have suffered or are suffering asbestos-related diseases in creative partners, participants and audience members was expressed in various different ways:

- Participants and audience members who had lost family and friends said *Dust* brought a real sense of emotional resolution to their loss
- All cast, crew and participants expressed emotional connection with the stories in the show
- 100% of audience members expressed an emotional response to the stories. [The 2012 Brown and Ratzkin study found an average 60-70% of audiences expressing an emotional engagement to the content of musical theatre productions]. Triggers for heightened emotionally response included the power of the music itself, direct personal experience of losing a loved one to asbestos-related diseases and empathy for those who have suffered. Many commented on the format of the production noting that the fact that it contained so many community performers made the messages much more personal as it was so much easier to relate to them.
- 40% of audience members volunteered an intention to actively raise awareness. Most focused on the dangers of renovating, but half (or one in five of all audience members spoken to) planned to actively support sufferers.
- 40% of audience members volunteered a sense anger at the behaviour of James Hardie Ltd noting in particular noting in particular that they put profits before the health of workers and customers, they acted deceptively, that greed and deception were widespread in the company and that governments should be doing more to raise awareness

100% of the audience for *Dust* reported a high emotional engagement with the show, 35% higher than is commonly found in musical theatre.

Raise broad awareness in the communities and localities in Adelaide and Brisbane with a particular focus on young workers and young renovators

Across the measures of ticket sales, attendance and audience responses to the show’s themes and messages, this aim was overwhelmingly achieved. While it is beyond the scope of this report to create an accurate measure of how many people each participant or audience member could reach with the message, interviews revealed intensely emotional responses which suggest long-term impact of the message, unquestionably more effective than any media messaging.

Audiences demonstrated an intention to change behaviours and said they had learned where to go to get advice. Young participants and audiences demonstrated a high level of sophistication in

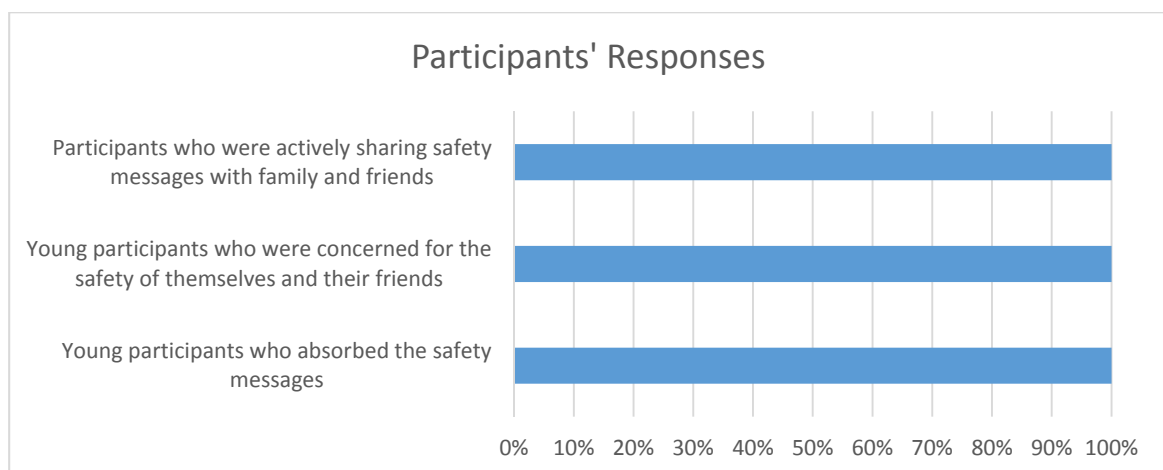
understanding the values and messages of *Dust* and demonstrated an unusually strong alignment with the values of collective social responsibility.

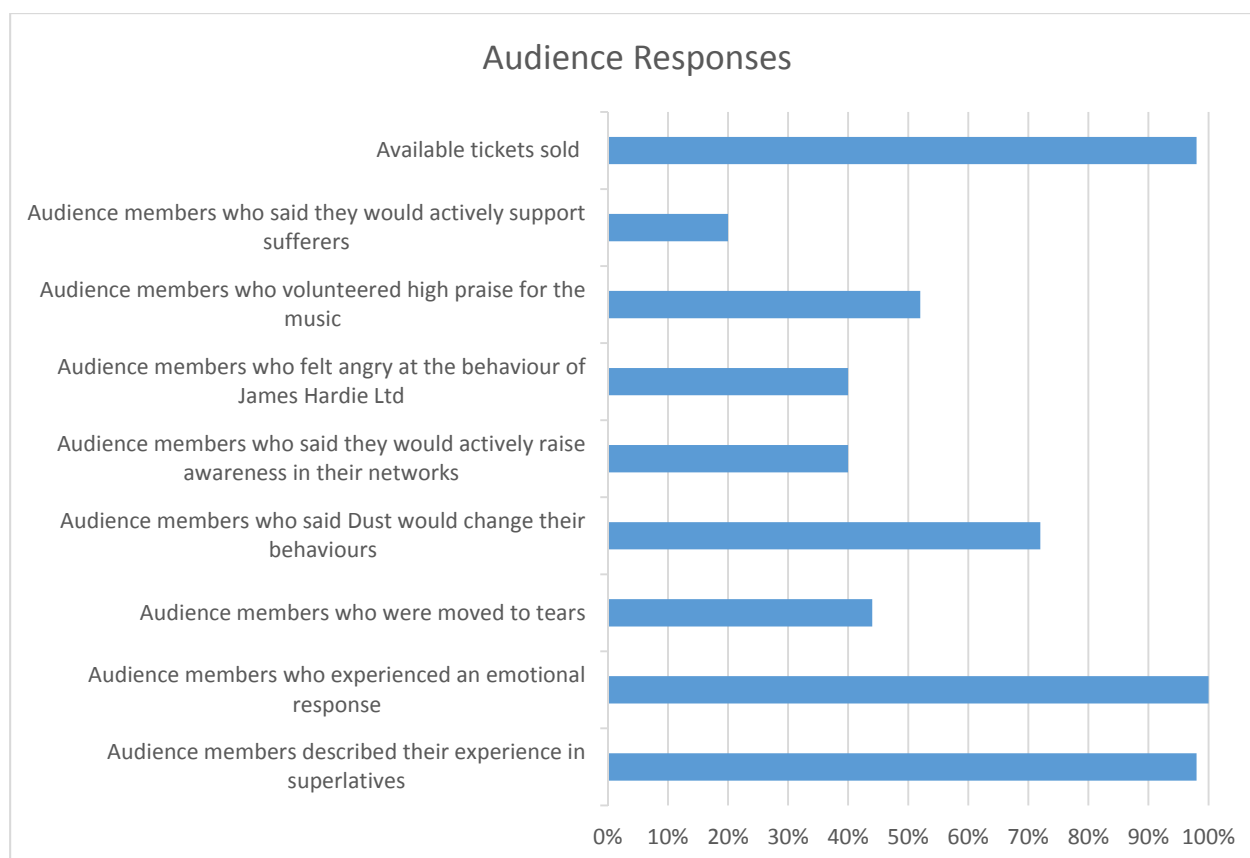
The expectations of stakeholders ADSSA and Cbus in terms of using community-based theatre to raise awareness of safety messages about asbestos were exceeded in every measure. In response to the almost sell-out tickets sales and demonstrably high level of audience and participant engagement with the messages, Asbestos Diseases Society of South Australia President Ian Sheppard said, “For Donna to come up with this idea and to impart it to all of the cast, and the other people who are here – it’s just so wonderful. It will save lives, and it will save the government a fortune. The minimum cost for looking after a mesothelioma victim is \$200,000.”

“*Dust* will save lives, and it will save the government a fortune.”

The power of the medium of community-based theatre to create strong empathy was acknowledged by participants and audiences alike, who further noted the added effect of generating commitment among all to share the message more widely with friends and networks. Many older cast members remarked on how much the young people were talking about the issues back stage and outside the theatre, at home and with their friends.

- 98% of available tickets sold and three of the eight performances sold out
- 72% of audience members said *Dust* would change their behaviours
- 100% of young people (8-26yrs) interviewed responded to the safety messages and showed concern for their own safety and that of their friends
- 100% of participants interviewed talked enthusiastically about sharing the messages and stories in the show with family and friends





Create work that resonates strongly with an audience

“It was such a good mixture of the interactive elements, the choir coming together and Mark Seymour’s performance was amazing.”

- Peter Duncan, Adelaide

Participants and audiences responded strongly to the original music and the performances, empathising, often to the point of tears, with the sadness in the lyrics, and acknowledging the inherent message that, with collective strength, we can “walk through fire.”

Audience members weren’t directly asked what they thought about the music, but 52% volunteered high praise, many also commenting that they found it very moving, and entertaining. Audiences made a strong connection between the power of beautiful written and performed music, with the added dimension of fifty or sixty voices from community choirs, and the strong emotional impact of the messages within the production. They also commented on the way each part contributed to the whole, with the songs just one element of the production, not dominating but contributing to the overall balance.

Provide an opportunity for creative collaborators and participants of all ages and abilities to extend their skills

Young dancers, actors, singers and circus performers in both productions extended their skills base in various ways, and articulated various ways in which this would assist them in future performances. Through working with Donna over 7 seasons of *Dust*, Musical Director Tracy Bourne spoke of her increased professional confidence to move out of the university system into

independent practice as an artist in this way achieving her personal ambitions for growth during the project.

Interviews revealed an added dimension to skills development on set for people of various ages with disabilities, who described the benefits in terms of:

- social engagement through active participation
- the opportunity to acquire information that would assist them to contribute at a broader social level, as active agents of transformational change
- health benefits through alleviating issues associated with acquired brain injury, stroke and restricted mobility

CONCLUSIONS

Dust has been a phenomenally successful vehicle, not just in terms of conveying issues and raising awareness but also in prompting more serious reflections on ethics and collective social responsibility.

The project's initiator, Donna Jackson, carefully considered every element of the development and delivery structure in order to maximise the impact and the reach of her message. Her creative collaborators were artists of considerable renown and experience, capable of working with her to create work of the highest aesthetic quality, which would engage a large retinue of community performers and of attract a wide audience. Her two key industry partners demonstrated strong alignment with her intent to get the message about asbestos out to a broad audience and worked with her to achieve this.

Her clear understanding of the power of political theatre delivered in a community context ensured positive outcomes that surpassed expectations. Perhaps most surprising has been the extent to which Donna has been able to inspire 93% of participants and 52% of audience members to imagine what they would do in the shoes of a James Hardie Director and to articulate the morally right response. This deep level of engagement will ensure the central messages of *Dust* will live on in the heart and minds of participants and audiences for a very long time, an exemplar of the power of a well-considered, well-developed and well-executed community-based arts project to drive long-term transformational social change.

At a more personal level, *Dust* has also been responsible for a wide range of social benefits. Creative collaborators and participants have reported learning new skills and finding greater confidence in their practice. They felt inspired to deliver their best and were proud of the outcome. Participants and audiences empathised strongly with the stories of the victims but also responded to messages of resilience and courage. People of all ages and abilities felt socially connected, informed and empowered.

Perhaps *Dust*'s greatest achievement can be seen in the response of those who have lost close family members and friends. By taking them on a beautifully-resolved journey through the light and shade of their profound loss, Donna has given them a renewed strength. In the words of Fiona Lucariello, who lost her mother in 2000, "We can walk through the fire together."

1. CONTEXT

1.1 THE GENESIS AND EARLY DEVELOPMENT OF THE WORK

Dust was developed by Donna Jackson in response to a growing concern for the safety of workers who, through their working lives, without their knowledge of the dangers to their health, were exposed to the substance asbestos. Her interest in the subject emerged in 1997 during the Melbourne Workers' Theatre project *We Built This City*, for which Donna was Artistic Director. Several of the union workers who were appearing in this show thought that the issues of asbestos and workers dying of mesothelioma should be included, but as there was no room for another narrative, as soon as *WBTC* ended, Donna turned her mind to the new subject.

The development of the new work involved the careful gathering of stories from those directly affected by asbestos-related diseases and considered collaborations with artists including songwriter/performer Mark Seymour and social historian and film-maker Malcolm McKinnon.

Donna describes in her introduction to the book *Art and Social Change, Dust: A Case Study*⁴ her impulse for wanting to work with this subject matter:

"Asbestos had been used in building for many years. It was poisonous to people when they were exposed to the dust from it. Generations of people had and were being exposed in different ways. Firstly people who made asbestos products in factories, then builders and electricians who cut it up in the work place and later people who used it to extend their homes doing home renovations. In my own experience I could remember as a child standing under the bench grinder as Dad ground off old brake pads for the truck and the smell of the powdery asbestos dust. My first thought was ... this was a very important issue, but it may not make interesting theatre."

Direct experiences of handling asbestos and its dust, through work or accidentally in the home, were and remain ubiquitous. There is scarcely a person over the age of 30 years who can't recall an incident in their own lives of being exposed to asbestos. Donna was soon aware that incidents of asbestosis and mesothelioma in the general population were far from reaching their peak. This would happen around 2020. The primary challenge for Donna was how to tackle this issue in a way that would attract an audience.

1.2 CREATIVE PARTNERSHIPS

1.2.1 Gathering first-hand accounts

Donna spent eight years developing and refining her approach to this issue. She drew heavily on her own experience in political theatre and in directing shows that dealt with difficult issues like sexual abuse. She knew, in order to make palatable theatre, it would be important to focus on resilience and also to embrace the deaths at the heart of the story in way that could celebrate endurance, integrity and courage. She worked closely with film-maker and social historian Malcolm McKinnon to film a range of first-hand accounts of asbestos-related diseases. This material was important not just for developing the script, but the media could be incorporated into the production as a means of

⁴ Jackson, D: *Art and Social Change, Dust: A Case Study*, Hubcap Productions, Melbourne, 2015

directly communicating these stories to audiences who would come to see the show after the story-tellers had lost their battles. It was also important to her that the theatre show could inspire activism and transformational change.

1.2.2 Finding the best theatrical techniques

- The techniques of **verbatim theatre** gave Donna the way in to using the humour and strength inherent in true stories to entertain and surprise a prospective audience.
- During the research phase, she discovered so many different stories of people's exposure to asbestos that she decided to use the **sideshow** approach in the first half, in order to create vignettes that told multiple stories and also offered the opportunity to tell stories from the local area or region where *Dust* was being presented.
- A more **consistent narrative**, based on the life of victim Liza Moran, a hairdresser narrator and a corporate Chairwoman, would be the basis for the theatre style presentation of the second half.
- Donna thought carefully about her **creative collaborators** in terms of using this opportunity not just to create the best aesthetic outcomes, but also to leverage their profiles and their networks to draw a wider audience.
- A **partnership** with the University of Ballarat (UB) enabled access to tertiary students from the fields of musical theatre, production and design to play a vital role in the work's development.

1.2.3 Finding the right support for a large-scale production

The first production of *Dust* was mounted in Ballarat in October 2008. Songwriter and *Hunters and Collectors* front man Mark Seymour, who composed seven of the eight songs for *Dust*, worked with Donna and UB Musical Director Tracy Bourne and her students from the Bachelor of Musical Theatre program at the University to refine choral harmonies and write arrangements and scores. A core team of professional actors were supported by twenty-four student actors/singers along with members of the Victorian Trade Union Choir. Dance sequences were choreographed by head of the UB's Arts Academy, Emeritus Professor Peter Matthews. Six students from the Diploma of Lighting and Sound worked under the direction of their sessional UB teacher Robert McKenzie who also doubled as *Dust*'s Production Manager. The relationships developed in the first season allowed Donna to develop the work with a range of creative inputs and to test the many dimensions of working on such a large scale, within what is often referred to as 'triple jeopardy': music, acting and dance.

1.2.4 Finding the right partner to take the message state-wide

The show was remounted in Williamstown in Nov 2008 with a largely similar cast. With the support of Regional Arts Victoria, subsequent seasons were mounted in 2009 in the regional Victorian centres of Sale, Shepparton and Geelong. For these seasons, Donna augmented the delivery model to include local Lead Artists with 'top dogs' or local leaders for choir, dance and acting. This meant that she would be able to put her energy and focus into training the leaders, who would manage and deliver a sustained period of local rehearsal in each location. Donna would then spend the final two weeks in each location bringing all the element together in intensive rehearsals ahead of a four or five night season.

1.2.5 Finding a wider audience through national seasons, ABC-TV and publication

The experience of bringing this first incarnation of *Dust* to fruition strengthened Donna's resolve to further raise awareness about the issue using the proven techniques of a large-scale theatre work, with professional actors working alongside community choirs, dance and circus groups and supported by unions and asbestos-diseases groups. In this way, she would be able to tap directly into community networks in communities where asbestos was or would become a major health risk.

Donna successfully applied to the Australia Council's Community Partnerships program in 2012 to deliver two seasons in 2013, in Adelaide and in Brisbane and create a publication which would include the script, a concert version of the songs for choirs to perform, the musical scores, a comprehensive Education Resource and commissioned essays about story-telling, working with choirs, partnering with a University, technical production, the tradition of political theatre in Australia, song-writing with purpose, partnerships in making art and evaluation.

A partnership with Malcolm McKinnon's company Reckless Eye Productions and ABC-TV also saw the creation of a 30 minute documentary, *Making Dust*, based on the Adelaide season of the production, screened during November 2013.

1.3 DEVELOPMENT AND DELIVERY PARTNERSHIPS: FUNDING BODIES, INDUSTRY, COMMUNITY

1.3.1 Dust Supporters and Partners

Essential to the success of *Dust* over its seven seasons has been the support Donna has raised, not just in financial terms, but in partnerships which have supported development, delivery and marketing. Partners have been involved in sourcing venues, providing scaffolders, rehearsal space, and specialist props such as fire equipment, legal and insurance advice. Every one of these partnerships has extended the local engagement and audience reach.

The initial 2008 seasons in Ballarat and Williamstown were supported by:

- the Asbestos Diseases Society of Victoria (ADSVIC)
- the Construction, Forestry, Mining and Energy Union (CFMEU)
- the University of Ballarat
- Arts Victoria
- Incolink
- the Australian Government through the Regional Arts Fund
- Melbourne Workers Theatre
- the Victorian Trades Hall Council
- the City of Ballarat
- Hobsons Bay City Council

Additional support for the three seasons in 2009 was provided by:

- Cbus, the building industry superannuation fund
- the Geelong Trades and Labour Council
- the City of Greater Geelong
- the City of Greater Shepparton
- Sale City Council
- Gippsland Regional Arts Committee

The 2013 seasons in Adelaide and Brisbane were supported by:

- the Australia Council Community Partnerships Program
- Cbus Super Construction and Building Industry Super Fund
- CFMEU Construction and General
- Asbestoswise (previously known as Asbestos Diseases Society of Victoria)
- the Asbestos Diseases Society of South Australia (ADSSA)
- the Asbestos Related Diseases Support Society of Queensland (ARDSSQ)

1.3.2 The involvement of asbestos-related diseases groups

Raising Awareness

The asbestos-related diseases groups actively involved in the presentation of *Dust*, including Asbestoswise, ADSSA and ARDSSQ, were all committed to raising awareness, not just for the support of those currently suffering, but to reach as broad an audience as possible in order to prevent further exposure.

National Advisory Group

Donna formed a National Advisory Group with two representatives from the current committee of management of ADSVIC and five past members who had first-hand experience of losing a partner to mesothelioma. This group met with Donna regularly and acted as a sounding board for creative and structural ideas, to ensure that the tone of the work was exactly right, and also to provide feedback with any procedural issues such as community liaison or marketing.

Providing Industry Liaison

All seven seasons had representatives from the asbestos-related diseases groups acting as industry liaison contacts to make sure the extensive retinue of cast and crew were fully informed about the messages within the show and messages they might find themselves conveying to family, friends and broader networks as a result of being in the show.

Helping Define Primary Target Audiences

From the asbestos-related diseases groups and the two industry superannuation funds perspectives, the two primary target audiences were those working on building sites, to reinforce messages provided through formal training and education workshops and programs, and home renovators, to prevent exposure through the dismantling of hazardous home structures.

Driving local engagement

At a local level, these groups worked hard to get young workers, union members and industry trainers along to the shows. Representatives of these groups have spoken about the power of a community-driven theatre project to galvanise communities broadly and to get a message out by word of mouth and through the publicity a show like *Dust* can generate.

Along with dynamic and mutually beneficial partnerships, Donna's use of local community-based performing arts groups has extended the reach and local awareness-raising impact of all the seasons. The involvement of union choirs in most of the locations was critically important in conveying the message throughout workers' unions and affiliated training and social groups. *Dust* also provided a platform to involve people of all ages, young workers alongside older workers, who could share their stories and pass on their acquired specialist knowledge of the issues, in a non-didactic way.

1.3.3 Engaging directly with the community

There is no better way to get an important message out at a grass roots level than directly engaging with active community groups, such as choirs, circus groups, theatre groups and dance groups. The community-based groups who took part in all seven seasons of *Dust* are listed in the table below. The total number of non-professional people directly engaged as participants and non-professional crew in the seven season of *Dust* through their membership of these groups is 475.

Location	Choirs	Dance/Drama	Marketing	Technical
Ballarat	Victorian Trade Union Choir	The University of Ballarat Arts Academy Ensemble	The University of Ballarat Graphic Design/Multi-Media Degree students	The University of Ballarat Advanced Diploma of Lighting and Sound students
Williamstown	Victorian Trade Union Choir Willin Wimmin's Choir	The University of Ballarat Arts Academy Ensemble	The University of Ballarat Graphic Design/Multi-Media Degree students	The University of Ballarat Advanced Diploma of Lighting and Sound students
Geelong	Geelong Trades Hall Choir Willin Wimmin's Choir Victorian Trade Union Choir Geelong Harmony Chorus	Infinite Dance Studios	The University of Ballarat Graphic Design/Multi-Media Degree students Regional Arts Victoria	
Shepparton	Shepparton Choir Victorian Trade Union Choir Geelong Trades Hall Choir		The University of Ballarat Graphic Design/Multi-Media Degree students Regional Arts Victoria	Shepparton Performing Arts Centre (Riverlinks)
Sale	Gippsland Singers	Gippsland Regional Arts Committee La Trobe Performing Arts	The University of Ballarat Graphic Design/Multi-Media Degree students Regional Arts Victoria	Esso BHP Wellington Entertainment Centre
Adelaide	Born on Monday Choir	Urban Myth Theatre Company Vitalstatistix		

Brisbane	Brisbane Dust Chorus Brisbane Combined Unions Choir	Flipside Circus Vulcana Women's Circus		Brisbane Powerhouse
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1.3.4 Cast, crew, performance and audience data

Location	Pro cast	Non-Pro Participants	Pro Creatives, Crew, design, marketing	Non-Pro Crew, design, marketing	Performance dates	Audience Attendance
Ballarat	6	47	23	14	30 Sep – 5 Oct 08 5 performances	390
Williamstown	6	53	22	10	28 – 30 Nov 08 4 performances	969
Geelong	9	68	28	6	2-3 October 09 3 performances	610
Shepparton	8	63	23	1	16-17 Oct 09 3 performances	480
Sale	8	82	24	1	23-24 Oct 09 3 performances	540
Adelaide	6	74	30	1	3-5 May 4 performances	1,280
Brisbane	7	55	26		4 performances	992
		442		33		5,261



Dust Brisbane 24 Nov 2013 [Photo Lindy Allen]

2. OVERVIEW OF THIS EVALUATION

2.1 WHAT WAS BEING EVALUATED

The two seasons of *Dust* which are the subject of this evaluation, Adelaide and Brisbane, took place in May and November 2013, respectively. Lead artists were contracted in each state to generate and support local content and facilitate local stories of experience of asbestos. An overall production team, comprising Donna Jackson as Artistic Director, Composer/Performer Mark Seymour, Musical Director Tracy Bourne, Production Manager Kelly Harrington, Stage Manager Robert McKenzie, Sound and Audio Technician Jason Read and Phil Lethlean as Lighting Designer, stayed close to each local production providing support and creative input to early rehearsals as required. Professional actors employed for both seasons included Sarah Morrison as the Hairdresser and Jane Bayley as the Chairwoman.

A briefing/planning meeting was held in each state approximately twelve weeks ahead of the performance dates, attended by Donna, the overall production team, members of all local community-based performance groups and all other interested parties including the local asbestos-diseases group and union partners. This meeting discussed, clarified, negotiated and consolidated all roles and the processes for the developing the *Dust* project in their state. Ideas for local content were presented by the local asbestos-diseases group and or/union. The public awareness campaign to accompany the *Dust* project was also collectively planned at this point to ensure it would link thematically and factually to the presentation.

Each Lead Artist managed twelve weeks of research and development of content and rehearsals, organised to accommodate available times of participants and collaborators. A consolidation weekend was held approximately four weeks out from Opening Night. All participants, Donna, the overall production team, the documentation team and the evaluator met to discuss local content in relation to asbestos-diseases and the local community-engagement and marketing campaign. All participants shared their contributions and participated in intensive 'blocking', including cues. Finer details of the last four weeks of intensive rehearsals were agreed.

The entire retinue convened ten days prior to Opening Night for bump-in, technical rehearsal and rehearsal in the venue. The presentations took place on a Friday night, twice on the Saturday and once on the Sunday.

2.1.1 *Dust* Adelaide

Consolidation weekend: 7 and 8 April, 2013

Season: 3-5 May 2013

Venue: Queens Theatre, Playhouse Lane, Adelaide

Donna Jackson contracted Maude Davey as Lead Artist in South Australia. Following early visits by Donna to Adelaide, it was agreed Maude would work with *Born on Monday Choir* and *Urban Myth Theatre Company*. Allen Harris, State Co-ordinator from the Adelaide office of Cbus, performed as a special side-show guest telling his story of SA union hero Asbestos Jack. The Asbestos Diseases Society of South Australia provided industry liaison and supported the local marketing campaign.

Born on Monday Choir, a community-based community choir from Port Adelaide, included 21 members who took on feature roles and a further 36 choristers. *Urban Myth Theatre Company*,

which provides quality theatre and performance programs for 7 to 27-year olds, included thirteen members who took on feature roles.

Further production and presentation support was provided by *Vitalstatix*, the CFMEU, SA Unions, and Carters Asbestos Management.

2.1.2 *Dust* Brisbane

Consolidation weekend: 2 and 3 November 2013

Season: 22-24 November 2013

Venue: Brisbane Powerhouse, Newfarm, Brisbane

Donna Jackson contracted Therese Collie as Lead Artist in Brisbane. Following early visits by Donna to Brisbane, it was agreed Therese would work with *Flipside Circus*, *Brisbane Combined Unions Choir* and a new choir called the *Brisbane Dust Choir*. The Asbestos Related Disease Support Society of Queensland provided industry liaison and supported the local marketing campaign.

The *Dust Chorus* comprised of the *Brisbane Combined Unions Choir* and other people interested in the ideas and music of *Dust*. Prue Gibbs was invited to conduct the chorus, a role she shared with Marina Aboody-Thacker, who led early rehearsals. *BCUC* is deeply committed to standing up for rights and tackling issues of injustice. From this combined chorus, seventeen members took on feature roles, and a further sixteen performed as choristers. *Flipside Circus*, which uses circus techniques such as juggling, tumbling and high wire to teach children and young people how to take risks under the guidance and support of professional circus trainers, included nine members who took on feature roles. A further ten actors, professional and non-professional, volunteered their time to *Dust* in feature roles. These included renowned stage and television actor and writer Errol O'Neill.

Further production and presentation support was provided by Queensland Teachers Union, *Vulcana Women's Circus* and the CFMEU.

2.2 PURPOSE OF THE EVALUATION

Since community-based arts practice emerged as a field within its own right in the 1970s, project evaluation has evolved and developed to meet the needs of an increasing array of stakeholders using prisms of urban or regional renewal, health, community-capacity building, civic engagement, social inclusion and a myriad of other extrinsic outcomes. An exploration of the intrinsic benefits of arts engagement has suffered to some extent and yet there is growing awareness of the value of creativity for its own sake even beyond the inner circle of those who manage and deliver creative projects.

When Donna Jackson asked **Living Proof** to evaluate *Dust's* Adelaide and Brisbane seasons, I had just finished making some short films, combining interviews and photographs, documenting several of the local outcomes of the Centenary of Canberra's *One River* project, for which I was Executive Producer, and I could see the potential of this approach to both evaluate a community-arts project and reach a much wider audience.

There were many different approaches to evaluation available to the project we could take and we both wanted to ensure the approach was going to be of lasting benefit. The evaluation needed to demonstrate to partners and funders what had happened as a result of the project, but it also

needed to offer insights into Donna's practice and learnings for future projects. Ideally, it would be of benefit also to Donna's creative collaborators and to the participants so there is a shared sense of what the project has achieved and an affirmation of the broader social value of a well-managed arts project.

Unlike the majority of large-scale cultural projects that take place in a community context, *Dust* had been conceived, developed and delivered due to the drive, vision and commitment of one person. The project was not bound by the mission, vision and values of a company or organisation, or by a partnership of several organisations with multiple agendas. This was a rare opportunity to focus intently on a finite set of aims and objectives centred on creative and aesthetic values, on the content and its impact on audiences and also to tease out some of the interesting and unexpected impacts of working on a large-scale with a very diverse cross-section of participants.

Donna had stated her core values for *Dust* in her initial applications and marketing materials and reiterated these in a range of documents including the site induction and other briefing documents. These included:

- the values of endurance, integrity and courage shown by those with asbestos-related diseases
- the values of strong social conscience
- the quality of the creative collaborations
- the artistic merit of the performance outcomes
- raising public awareness of asbestos diseases
- driving social change in the broader community

The aims of the project had been formally expressed in various documents as:

- to do justice to real people's stories
- to have enough time and resources to do the project and show with integrity and grace
- to learn how to make the show work in different communities
- to and develop good processes and still have a quality outcome

Following approval from the Australia Council in early 2013 for **Living Proof** to undertake the evaluation of *Dust*, Donna and I met to review the values and the aims and to carefully consider the questions that the evaluation should test. These were grouped under the following headings.

2.2.1 How well did *Dust* convey the endurance, integrity and courage shown by those with asbestos-related diseases?

Telling stories is central to cultural practice. Stories contain the wisdom of generations. Strong stories are told and retold in all sorts of ways in our daily interactions with others. The most powerful stories often have a dimension of human tragedy. For Donna to arrive at a point where she had earned the right to tell those stories, she needed to have gained the trust of those who owned the stories, she needed to have created an environment where those relationships could continue, she needed creative collaborators who shared her values around story integrity and she needed to be open and flexible in the way she structured the production to remain true to this aim. If the initial period of research, relationship-building and creative development was done well, the endurance, integrity and courage of those whose stories she was entrusted to tell could be conveyed strongly and clearly.

Some interesting questions around creative practice needed to be considered in this context. *Dust* is a show about asbestos-related diseases and about death. During the two 2013 seasons, several of the people whose stories were central to the show died. A lot of people who came to see the shows

had loved ones who have died from asbestos-related diseases. *Dust* needed to be able to tell these stories with respect while still entertaining the audience. Audiences had to be able to laugh, cry and find hope, redemption and a way forward.

2.2.2 How strong was the work from an aesthetic point of view?

High aesthetic values have always been a hallmark of Donna Jackson's work from the viewpoint of her own practice but also as an intrinsic component of making the strongest possible statement about any given issue or theme. Donna has said about her approach to creating political theatre:

"I focus on the experience of the audience going to the theatre rather than the issue. If you are instinctively a political person, as I am, the pull of the issue you want to make the world understand is seductive. But I have learned that I can communicate this more effectively by making stimulating theatre and events. I've had to hone my craft to make something as a writer and director that people will get something out of that they can't get in a screen or online experience."⁵

There was an inherent challenge in making compelling theatre out of what was potentially a very depressing subject. Donna's approach included a creative collaboration with composer/performer Mark Seymour. Mark had a well-established career built on his capacity to write beautiful powerful songs and understood the role and history of contemporary music within Australian political theatre. Having also in recent years embarked on an acting career, he was also interested in performing in some, if not all, the *Dust* seasons. The structure of the theatre show also needed careful consideration. The traditions of verbatim theatre relied on people telling their own stories on stage, and there were obvious reasons why this wasn't possible. A collaboration with multi-media artist Malcolm McKinnon allowed Donna to explore a different mode of story-telling via film that could be incorporated into various aspects of the production.

2.2.3 How well did *Dust* raise awareness broadly in the communities and localities in Adelaide and Brisbane?

This final question is at the heart of creating social change. There are a great many ways you can create awareness, from blanket media coverage through to face-to-face dialogue. Like many community-based arts projects seeking to drive social change, *Dust* was using the ripple effect, inspiring individuals to be passionate about the issue and convey *Dust*'s message throughout their networks.

2.2.4 What could Donna learn from these two seasons of *Dust*?

Over many years, project evaluation has enabled Donna to test the effectiveness of her ways of working, including choosing the scale of the work, her collaborators, participants and supporting partners, to help make decisions about what project structure will best support her to convey a message. Donna has been able to use theatre to drive social change in communities and localities because she has carefully and deliberately built up a body of knowledge about her own style of working and this has allowed her to deal with some of the most difficult human issues with power and integrity. One of the most important things an evaluation like this can offer is feedback and

⁵ Jackson, D: *Dust, a celebration of the endurance, integrity, and courage of those affected by asbestos related disease*, Hubcap Productions, Melbourne, 2013]

insight to the artist about the impacts of her ways of working. This can then be put to use in refining her practice in future productions and giving her the practical knowledge needed to take calculated and well-considered creative risks.

2.3 STRUCTURE OF THE EVALUATION

The evaluation needed to ask questions of Donna's creative collaborators, supporters, participants and audiences that teased out how strong the work was from an aesthetic point of view, how engaged her collaborators were, how well she had conveyed the endurance, integrity and courage shown by those with asbestos-related diseases, how well she had raised awareness broadly in the communities and localities she was working in and whether or not *Dust* had achieved social change.

Living Proof aims to produce beautiful, accessible and useful work using digital photography and interviews to capture project development and outcomes. Short films are created that can be easily uploaded to the internet and available for multiple parties to download. These films are designed to capture the aspirations and the outcomes of the project from the perspective of multiple stakeholders. The films are supplemented by this written multiple-stakeholder evaluation report.

In order to meet the objectives of the evaluation, **Living Proof** would:

- photograph the consolidation weekends for both seasons
- interview participants and stakeholders at the same time to gauge their expectations
- attend the seasons' final rehearsals and opening nights to photograph and conduct further interviews with participants and stakeholders and audiences
- create a written evaluation report with an analysis of the success of the project in meeting the objectives of the initiators including non-instrumental benefits such as artistic merit, quality of community engagement, driving social change and the quality and impact of creative collaboration
- create a short film of each of the two seasons



Dust Brisbane 24 Nov 2013 [Photo Lindy Allen]

3. AIMS, OBJECTIVES AND MEASURES OF SUCCESS

Although *Dust* had previously been mounted five times during 2008 and 2009, for the two seasons in 2013, Donna needed to engage new partners, community groups, participants and audiences in telling these stories with integrity and courage while still entertaining the audience. Audiences had to be able to laugh, cry and find hope, redemption and a way forward.

The delivery of *Dust* in Adelaide, South Australia in March 2013 and Brisbane, Queensland in November 2013 incorporated time for all collaborators and participants to consider the local issues and stories that defined each presentation. This evaluation includes examination of the community, cultural, social and creative impacts of a strongly supported collaborative approach to story-telling.

3.1 METHODOLOGY

Living Proof used an appreciative enquiry approach to capture the initial aspirations of all key stakeholders and to analyse the success of the project in meeting, expanding upon, or changing these aspirations. This approach to exploring perceptions and experiences is essentially positive and collaborative, providing people with an opportunity to reflect, share their stories, and consider ways in which their experience might change their own future behaviour or that of society more broadly. It also enables collaborators, participants and stakeholder partners to offer thoughts on what really worked and what they found challenging and what were the anticipated or unexpected results of this. These reflections are able to offer a rich and deep understanding of the experience of creative and social collaboration and future pathways to consolidate this understanding.

3.2 DEFINING AIMS, OBJECTIVES AND MEASURES OF SUCCESS

Each key stakeholder was asked identify aims, objectives and aspirations for the project. Standard evaluative methodology was then used to formulate appropriate lines of enquiry to determine the extent to which these aims, objectives and aspirations were met in ways both expected and unexpected. Photographs, live interviews and written responses were all used to gather and document responses.

Community participants were interviewed in the period when the rehearsals were just getting into full swing, to tease out general awareness in relation to the subject matter and any aims they might have for being involved. Most of these people were interviewed again post-opening night to explore how their views might have changed. The post-show interviews asked:

- How much impact do you think the show has had in terms of raising awareness generally, on the cast, particularly the younger members, and on the audiences, including your own friends?
- Have you learned anything more about asbestos and will your behaviours change?
- Have you thought more about personal connections and stories in relation to asbestos?
- How much impact has the show had on your own passion for spreading information?
- Have you enjoyed being in the show and what benefits have you derived from the experience?

3.2.1 Creator and Director: Donna Jackson

Aims	Objectives	Measures of Success
<p>Create and deliver an aesthetically strong and beautifully resolved piece of musical theatre</p>	<p>Create a supportive work culture on site that can manage different cultures, abilities, ages and experiences and at the same time deliver a professional outcome</p> <p>Stimulate genuine interest and commitment in all pro and non-pro collaborators and participants to deliver their best possible performance</p> <p>Pride and satisfaction from all collaborators and participants that they had volunteered their time for a meaningful outcome</p> <p>Strong and positive response from audiences</p>	<p>Participants felt appropriately supported to contribute to the best of their abilities and articulated this during interviews</p> <p>Participants of all skills levels met or exceeded the expectations of creative collaborators, stakeholders and audiences</p> <p>Participants reflect positively on their contribution to the production and to raising awareness of asbestos-related diseases in their own immediate networks</p> <p>Creative collaborators reflect with creative satisfaction on the experience</p> <p>Participants demonstrate pride and satisfaction in relation to their involvement in the production</p> <p>Evidence that audience members have rated their experience of seeing the show highly</p>
<p>Honour the endurance, integrity and courage shown by those with asbestos-related diseases</p>	<p>Create a structure and style that will allow personal stories to be told in a compelling way and with grace and respect</p> <p>Engender respect for these personal stories among cast and crew</p> <p>Strong and positive response from family and friends of those who have suffered or are suffering asbestos-related diseases</p> <p>Strongly convey a sense of outrage against the unethical behaviour of corporations producing asbestos</p>	<p>Audiences are engaged and moved by the stories in the production</p> <p>Feedback from audiences that they feel compelled to act in some way to support those who have suffered or are suffering from asbestos-related diseases or to raise awareness about the issue</p> <p>Evidence of personal connections and engagement from cast and crew with the stories in the production</p> <p>Positive feedback from participants and/or audience members with direct personal connections to those who have suffered or are suffering asbestos-related diseases</p>

Aims	Objectives	Measures of Success
		Evidence of audience adverse reaction to the unethical behaviour of corporations producing asbestos
Raise broad awareness in the communities and localities in Adelaide and Brisbane	<p>Meet, if not exceed, the awareness-raising expectations of industry stakeholders including Cbus, ADSSA and ARDSSQ</p> <p>Generate discussions and story sharing amongst the cast and crew so that the issue can percolate through the community in their networks of family and friends</p> <p>Get a few clear and succinct messages across to audience members about where asbestos has been used and how to mitigate the risk of exposure</p> <p>Increase the awareness of young people of ways in which exposure to asbestos can occur at work and at home</p>	<p>Achieve at least 80% ticket sales in both Adelaide and Brisbane</p> <p>Positive response from industry stakeholders to the numbers and audience engagement during the two seasons</p> <p>Evidence that participants are sharing stories about experiences with asbestos amongst each other and among their external networks</p> <p>Evidence that audiences absorbed safety messages in relation to asbestos exposure and intend to change behaviours</p> <p>Young people showed increased understanding of the dangers of home renovations and where to go to get advice</p>

3.2.2 Delivery Partners

Aims	Objectives	Measures of Success
Raise awareness about asbestos <i>[Ian Sheppard, ADSSA]</i>	<p>Trial a new way of reaching the emerging group of sufferers, the home renovators, those who aren't being reached through existing industry training</p> <p>Generate more discussion, story sharing and conversation about asbestos and the myths around 'safe' removal during renovating</p>	<p>Positive response from partners around the impact of a community theatre project in raising awareness about asbestos, supported by evidence from participants and audiences</p> <p>Evidence the participants and audiences understand the dangers involved in removing asbestos during home renovation</p>
Raise the profile of asbestos as an important issue more broadly in the community, especially among young workers and young renovators <i>[Allen Harris, Cbus]</i>	That people understand the battle isn't over, asbestos is still an issue	Evidence that young workers and young renovators among the participants and audiences are more aware of asbestos as an important health issue effecting society as a whole

3.2.3 Creative Collaborators

Aims	Objectives	Measures of Success
Create work focussing on a very specific aspect human experience that resonates strongly with an audience <i>[Composer/Performer Mark Seymour]</i>	Bring audiences to a point where they go, "I get it!"	Evidence that the songs written and performed by Mark have created a strong impression with audience members
Convey important information to an audience subtly through music <i>[Prue Gibbs, Choir Conductor, Brisbane]</i>	Present the music in a way that is beautiful, moving and fun, so the audience absorbs the message without feeling they are being forced to take something in.	
Increase my confidence as an artist <i>[Music Director, Tracy Bourne]</i>	Gain a deeper understanding of my own goals and ways of working	Evidence of professional development articulated in interview
Extend the experience of young performers through involvement in a project of scale <i>[Director Flipside Circus, Chelsea McGuffin]</i>	Skills development for young performers	Evidence that young people have gained skills and are able to articulate how this will impact on their future practice
Provoke a sense of corporate responsibility in the audience and "sell a social message" [NB we are looking for audience reaction as participants are usually strongly politicised with this value] Ensure young people hear these stories and are moved by them <i>[Ella Pak Poy, co-founder Born on Monday Choir]</i>	Strongly convey a sense of outrage against the unethical behaviour of corporations producing asbestos Engender awareness and respect in younger participants for the personal stories shared through the show	Evidence of audience adverse reaction to the unethical behaviour of corporations producing asbestos Evidence younger participants have absorbed the stories shared through the show



Dust Adelaide 4 May 2013 [Photo Lindy Allen]

4. WHAT WE FOUND OUT

4.1 OVERVIEW OF RESULTS

Interviews

Overall, 6 creative collaborators, 2 stakeholders, 29 participants and 25 audience members the participated in in-depth interviews in Adelaide and Brisbane (an overall total of 62).

Male versus Female

	n	%
Male	24	39
Female	38	61

Demographics of those interviewed

	n	%
8-14 yrs	2	3.3
13-20 yrs	4	6.4
20-30 yrs	13	20.9
30-50 yrs	20	32.3
50 plus	23	37.1

4.2 MEASURES OF SUCCESS

4.2.1 Creative Collaborators

4.2.1.1 Creative collaborators reflect with creative satisfaction on the experience

“When I step into this world of community, there’s an initial element of frustration. Everything takes so long. And you have to take direction. But once I get into the actual gig itself, it’s really rewarding. Dust has been a great vehicle for song writing. You are celebrating what’s a very specific aspect of human experience. The way Donna constructs narrative has real complexity. There’s always this sense of redemption. There is a positive outcome. The story has purpose.”

- Mark Seymour, Composer and Performer, 4 May 2013 Adelaide

All creative collaborators positively enjoyed their experience of working on this project. Mark Seymour, Jane Bayley and Prue Gibbs found that having a strong underlying purpose in the content gave them a creative impetus that was stimulating and fulfilling. Chelsea McGuffin noted the large-scale nature of the project provided a rare experience for young and emerging circus performers to work in this format and learn a wide range of skills from a large cohort. Tracy Bourne learned extensively from the comprehensive processes that Donna uses to enable her to work at such scale and found that these processes provided a solid framework to support the scale, giving her the confidence to focus on doing her role to the best of her ability, ultimately a very rewarding experience.

It is worth noting that for collaborators like Ella Pak Poy, Prue Gibbs and Tracy Bourne, having a creatively strong and emotionally rewarding performance piece to work with made it easy for them to in turn inspire their large choruses, who were giving up a lot of personal time and being asked to

perform at a very intense and focused level. This may have been difficult if the work had not been so strong.

Mark Seymour's creative input, in writing seven of the eight *Dust* songs, rehearsing extensively and performing in four of the seven seasons, in the context of his own busy career, is testament to importance of having a clear message, authentic engagement in story and a socially valuable platform when seeking to engage creative collaborators of this calibre.

"For me as a performer it is a very far-reaching piece. I love doing something that is so valuable. The response from the audience is incredibly warm, you can feel the connection. It feels that there is a real purpose in this show."

- Jane Bayley, Professional Actor Post-Show 4 May 2013 Adelaide

"The choir is feeling great about being in the show. They feel passionately about being involved. It's fundamental to the choir to have a message. We are all here because we see virtue in something community-driven and that is important to our hearts."

- Ella Pak Poy, Born on Monday Choir co-founder, 4 May 2013 Adelaide

"The choir is very committed to issues because they are a union choir, and they've loved having that beautiful music. They've loved every minute of it. They've loved the process and the music."

- Prue Gibbs, Choir Conductor, 2 Nov 2013 Brisbane

"The kids are all having a really fantastic time. Our acrobats are getting the chance to sing, dance, and be part of a large group. It's great to extend their performance experience. It's really valuable and really exciting."

- Chelsea McGuffin, Dance/Acrobat Choreographer, 24 Nov 2013 Brisbane

"The overall project has influenced my work a lot. Working with Donna early on gave me the confidence to see that I could work on projects like this outside a university structure. I've just learned so much from working with Donna. Her model of working is quite structured. There's a clear hierarchy and people know where to go when they have an issue. My confidence as an artist has grown. I work better because I'm clearer about what I'm good at and what I can offer."

- Tracy Bourne, Music Director, 2 Nov 2013 Brisbane

4.2.2 Partners/Industry Stakeholders

4.2.2.1 Positive response from industry stakeholders to audience attendance and engagement

"The number of people last night, and here again for a matinee today, and again tonight, it's phenomenal."

- Ian Sheppard, Asbestos Diseases Society, SA, 4 May 2013 Adelaide

Both Ian Sheppard from ADSSA and Allen Harris from Cbus expressed surprise and satisfaction at the strong audience numbers and at their high level of engagement with the subject. Both had spoken about how difficult it was to raise funds within their own sectors, even for basic training programs for young workers. Raising funds to create widespread awareness, particularly for a growing number of young renovators who had never been exposed to the message of how dangerous asbestos is and who were beginning to show up as a demographic in emerging cases of asbestos-related diseases, had been impossible for them.

Both stakeholders noted a spike in enquiries to their hotlines following appearances on radio by themselves or members of the cast. They were also very satisfied at the high level of genuine interest shown by audience members who attended.

“In the early stages, I didn’t think it would work. But after seeing this and the response people had at the opening night, it has been absolutely phenomenal. You couldn’t find a better venue anywhere in the world than the Queen’s Theatre for a show like this, to get the story across, the asbestos story. I cannot think of any better way, it’s great.”

- Ian Sheppard, Asbestos Diseases Society, SA, 4 May 2013 Adelaide

It’s very important to spread the message at a grass roots level, because asbestos kills. Cbus’ involvement in this project has been very satisfactory, very rewarding. I talk to people here, young people and older people who want to find out more, encouraging them to speak to their unions, and also to the asbestos coalition. They all want to know what they can do to help. The impact has been very good. Outside of this building I am having a similar impact. I was on the radio on Thursday about this show, and people rang me and were asking all sorts of questions. I think the impact of this show go on for quite some time in South Australia.

- Allen Harris, State Co-ordinator, Cbus, Sponsor, 4 May 2013 Adelaide

4.2.2.2 Positive response from partners around the impact of a community theatre project in raising awareness about asbestos, supported by evidence from participants and audiences

“For Donna to come up with this idea and to impart it to all of the cast, and the other people who are here – it’s just so wonderful. It will save lives, and it will save the government a fortune. The minimum cost for looking after a mesothelioma victim is \$200,000.”

- Ian Sheppard, President, Asbestos Diseases Society, SA, 4 May 2013 Adelaide

Both Ian Sheppard and Allen Harris agreed that *Dust* had successfully been able to impart some complex and serious messages about safety around asbestos in an exciting and engaging way, through the media and through the production. Ian was impressed with an impassioned, and very well-informed, interview given by Mark Seymour on Adelaide radio and Allen reflected on the high-degree of genuine interest shown by younger members of the cast, noting their heightened awareness through being in the show. This was a very important outcome for Cbus.

Amongst participants and audiences, those who commented on the power of community-based performance to raise awareness of an issue at community level were unanimous in the view that there was no better way, and also, that *Dust* had achieved this to a very high degree. People felt that because real people, as opposed to actors, were on stage relating the stories, it was easier to relate to the message and to connect strongly with it. The authenticity attached to this format also made the message far more personal and therefore powerful. People are also moved to share important messages with their family and friends, so there is an ongoing ripple effect. This reinforces recent Australia Council for the Arts’ research, *Art in Daily Life* (2014), which found that 41% of Australians felt that the impact of the arts on “raising awareness about difficult issues facing our society” was ‘big’ (rating 4 out of a possible 5) or ‘very big’ (rating 4 out of a possible 5).

Importantly, as Ian Sheppard points out, investment in a project like *Dust*, which uses a community-engagement approach to disseminate a safety message about asbestos, will certainly save lives and it will save health dollars. A leading specialist at the Royal Adelaide Hospital estimates the minimum cost for looking after a mesothelioma victim is \$200,000. While it is impossible to predict how many lives will be saved, the connection can confidently be drawn.

"It's had a big impact on some of the younger members of the choir and cast. That was very important for me. Our first show last night, talking to the younger members of the cast, some of them asked me, 'What was it really like when asbestos was dangerous?' And I thought, that's a really good question. I said, 'I'm not too sure because I don't know when it's going to stop being dangerous.' They dance and they sing, but it's really has a big impact on them. You need shows like this, sponsored in an unbiased way, to give it a chance, so these people do have another side."

- Allen Harris, *State Co-ordinator, Cbus, Sponsor, 4 May 2013, Adelaide*

"I heard Mark Seymour on 5AA radio the other afternoon and what he knows about asbestos and what Donna has learned about asbestos is just so wonderful and if she can get that message across to everyone, that's great. We get funding from Safe Work SA purely for raising asbestos awareness through the workshops we carry out across the state. We were very lucky to get \$35,000 from Comcare and that was purely to instruct the kids in the trade schools. For Donna to get funding from outside this sector to put on a show like this, I think it's absolutely phenomenal."

- Ian Sheppard, *Asbestos Diseases Society, SA, 4 May 2013 Adelaide*

SELECTED PARTICIPANTS: AUDIENCE COMMENTS, ADELAIDE AND BRISBANE:

"This is about the most important way to get a message across, using the community at a grass roots level."

"The arts are a powerful way of making people listen and hear and tell these stories to their friends."

"You educate one person and the community get the benefit of that."

"People get politicised by doing the material."

"This sort of community-based theatre is a really good format because we can relate to the message with our family lives and in our community."

"Having such a strong production, I think it will get the message out quicker than just a few lines in the paper or a bit on television."

"Having a broader knowledge base means I can explain to people what products it's been used in and the potential impacts."

"I think this community-based political theatre is a very important medium because it spreads the message far better than if it was all professional actors and singers. People in the choir and in the show talk to their neighbours and go to meetings and talk and hand out fliers."

"The chorus stands in for 'every man' so the audience can identify with us, in a way that they can't with a single actor."

"It's hugely important to have a vehicle like this based in the community, because anyone and everyone can really relate to it and to the message."

"I think it's really important to have strong vehicle to convey a really strong message and communicate clearly."

4.2.3 Participants

4.2.3.1 Participants reflect positively on their contribution to the production and to raising awareness of asbestos-related diseases in their own immediate networks

“Last night, it was a standing ovation. People afterwards said to me they cried, going home. They were partly sad, but partly a feeling of rejoicing because it just shows what people can do when they work together.

You can’t get better than that really, can you?”

- Sue Gilbey, Born on Monday Choir, 4 May 2013 Adelaide

For participants there was a clear sense that being part of a project successfully achieving real social value was very rewarding. There was understanding and acknowledgement that even in the saddest of human experiences, there is resilience and this is something that can and should be celebrated. Participants described their sense of privilege in being asked to convey stories of human suffering, dignity and courage. They were highly-motivated to perform to the very best of their abilities to honour the stories they were conveying and to continue to spread the message widely.

“I’m really wrapped that I got asked to do it, that the choir go asked to do it, it’s been a privilege.”

- Brenda Hepenstall, Born on Monday Choir, 4 May 2013 Adelaide

“To be in a big community show, it’s a lot of fun and you connect with people in a much deeper, more meaningful way. It’s got a really strong message about social responsibility for the nation and what we as a community owe to each other in terms of being careful and kind.”

- Jeff Turpin, Sideshow Actor, 2 Nov 2013, Brisbane

“Mark’s songs are marvellous. They stick in your mind. When you’re not thinking of anything, one of his songs comes back and reminds you and you think, ‘This is something I have to do something about.’ ”

- Marianne Erhardt (84 years), Combined Unions Choir, 22 Nov 2013, Brisbane

“It’s got a really strong story and I find myself saying, ‘What is it I can do to make my character better, or to tell the story better.’ ”

- Ian Wilson, Sideshow Actor, Husband of Liza, 23 Nov 2013, Brisbane

4.2.3.2 Participants demonstrate pride and satisfaction in relation to their involvement in the production

“This is probably one of the hardest things I’ve done and the most rewarding.”

- Pat Tyrrie, Born on Monday Choir, 4 May 2013 Adelaide

There was a great deal of excitement backstage that all participants expressed. For some this was about being part of a large group of people collectively creating a well-realised production, for others it was about having the opportunity to learn and explore new skills, but most participants described their pride and satisfaction in terms of a more altruistic sense of achieving something that has meaning and social value.

“It’s been a great experience, really great feeling going on here. Everyone is very excited and there is real energy to it.”

- Jeremy Bolton, Born on Monday Choir, 4 May 2013 Adelaide

“Doing this work with Born on Monday is one of the best things I’ve ever done.”

- Janette Riggs, *Born on Monday Choir*, 7 April, 2013 Adelaide

"It's lovely being part of a big group of people and doing something that has fantastic meaning to it."
- Ian Wilson, *Sideshow Actor, Husband of Liza*, 23 Nov 2013, Brisbane

4.2.3.3 Evidence of personal connections and engagement from participants with the stories in the production

"Some of the songs, some of the words just touch you. It's quite powerful. I still think about my father every time the James Hardie logo comes up on the screen and whether that had an impact on his illness."

- Brenda Hepenstall, *Born on Monday Choir*, 4 May 2013, Adelaide
[Brenda's father worked for James Hardie and died from cancer recently.]

Everyone I spoke to among the participants, professional cast members and crew expressed their sense of emotional connection with the stories in the show, with the exception of one young cast member, whose father later offered that he had been questioning him incessantly about asbestos and asbestos-related diseases at home. The connections were either through direct personal experience or that the show had provoked a questioning of the underlying cause of death for people close to them who had died. This direct personal engagement was often expressed alongside degrees of outrage at the wrongful behaviour of James Hardie and respect for those who were and are victims.

"It feels as though there's a strong connection to the content for everyone involved."
- Jane Bayley, *Professional Actor*, 4 May 2013 Adelaide

"Choir members and audiences are talking about asbestosis in an emotional way because they've had an emotional experience through theatre they feel some ownership about asbestos and what should have been done by James Hardie and other companies."
- Tracy Bourne, *Music Director* 4 May 2013 Adelaide

"What I've got most out of it is that message of resilience. That people with asbestosis have shown."
- Sue Gilbey, *Born on Monday Choir*, 4 May 2013 Adelaide

"A few friends came last night and they found it very moving and they learned quite a bit about the history. My husband found it amazing and moving, all the emotions we were expecting!"
- Janette Riggs, *Born on Monday Choir*, 4 May 2013, Adelaide

"My girlfriend was in the audience and she said you could really get a sense of the emotion, rippling through, but not in a bad way."
- Jeremy Bolton, *Port Adelaide Community Choir*, 3 May 2013, Adelaide

"It takes you on a great journey which has highs and lows and the lows can be sad and the highs can be sad, and the opposite as well. They can be funny. That's just makes you more engaged on a whole lot of levels."
- Ian Wilson, *Liza's Husband*, 24 Nov 2013, Brisbane

"It's quite a talking point amongst the cast and at work. Similar stories keep coming up to those in the show. Before I started I had no idea that asbestos was in so many different things and how much of it was still around, so it has been really good to increase my awareness of it."
- Wayne Smith, *Sideshow Actor*, 22 Nov 2013 Brisbane

4.2.3.4 Participants felt appropriately supported to contribute to the best of their abilities

“I’ve loved being part of the choir in this show. Donna really gets the best out of people but she’s very supportive and people are willing to give their all because they know it will be appreciated.”

- Emma Riggs (25 years), Born on Monday Choir, 4 May 2013 Adelaide

Participants were asked to reflect generally on their experiences of working on such a large-scale project and this prompted a lot of comments about how supported they felt to stretch themselves in their performance skills. Participants appreciated the clarity given to them by Donna as Director around their roles and her expectations of them to act responsibly and professionally. They also felt well-supported by others on the production team. No-one expressed the sense that Donna was asking too much of them. There was strong appreciation for the simple hospitality provided. One of the outcomes of this sense of support was that participants felt part of something bigger than themselves and empowered to overcome their own sense of inadequacy or nervousness.

“Donna’s been really clear about what our job descriptions are, which is so important in a project of this scale and scope. People understand where their role starts and ends. That has been one of the great pleasures of working with Donna.”

- Jane Bayley, Professional Actor, 4 May 2013 Adelaide

“Donna is a fabulous director. She thinks of everything, even pizza! As a director she is really encouraging and positive. Donna seems to make it effortless, bring it out positively. When I started performing a few years ago I had terrible nerves, but I feel very comfortable in this show. I don’t sing, I just bark a couple of things into a mic, but a couple of years ago, I couldn’t have done that. I’ve really enjoyed it.”

- Jeremy Bolton, Born on Monday Choir, 4 May 2013 Adelaide

“I’m so grateful to Donna for keeping her cool and for the musical people like Marina and Prue and Tracy - meticulous, perfectionist and utterly lovely to deal with. It was such a great experience. I love to sing and it was pure pleasure with a message, and that’s what I like even better.”

- Marya McDonald, Combined Unions Choir, 22 Nov 2013 Brisbane

“I think Donna Jackson and her team have done an amazing job. For me it was an absolute privilege to tell these people’s story and I keep reminding Huxley [his son] this is an honour and privilege to tell their stories. That’s the big thing for me.”

- Ian Wilson, Sideshow Actor, Husband of Liza, 23 Nov 2013, Brisbane

4.2.3.5 Participants of all skills levels met or exceeded the expectations of creative collaborators, stakeholders and audiences

“The younger people are incredibly professional in their approach to what they’re doing. They seem so focused on their work. They’ve been really committed to it.”

- Jane Bayley, Professional Actor, 4 May 2013 Adelaide

Both Donna and Musical Director Tracy Bourne remarked on the different cultures of the choirs in Adelaide and Brisbane, one being more focused on developing their competency and expanding their range, and the other having a more social focus. While Tracy acknowledged that it was challenging working with different cultures in the sense that the Brisbane group required more work from a purely technical point of view, the commitment level by members of both choirs and their generosity of spirit, allowed these challenges to be easily overcome. Donna also acknowledged the challenges working with a choir with less experience in stage craft and cues, but these were things

that could be overcome and the diversity of the choirs was something that in and of itself added a richness to the overall experience for her.

Professional performers Mark Seymour and Jane Bayley both spoke very highly about the integrity and commitment of the choirs and of the younger cast members. Stakeholders Ian Sheppard and Allen Harris also had high praise for professional and non-professional cast members. Older cast members commented on the professionalism and dedication shown by younger cast members as they embraced the steep learning curve that the show presented for them.

Audiences were also unanimous in offering praise for the professional and non-professional cast and participants, offering descriptors including, 'fantastic', 'excellent', 'amazing', 'outstanding'. Audiences also noted that the quality of the performances was an important success factor in getting such a difficult message across in a way that had real impact.

"I feel really good about the process we've used. It's really quite respectful of people. We can have people on stage with a guide dog, or people with walking sticks or people with different disabilities. They add a depth and a richness to the show. That is one of the things that I've discovered. As a Director, I usually just want to get people on and off quickly. But I've learned that working with diverse groups says a lot about people working together in partnership and collaboration and being a strong community and having people from diverse backgrounds on stage. I really like working with a range of people with a range of abilities and disabilities in the one show."

- Donna Jackson, 2 Nov 2013, Brisbane

"The Adelaide choir was gun! They were so good. Amazing. We've worked with choirs all over the place, but Born on Monday was the best one I've ever worked with."

- Mark Seymour, Composer/Performer, 4 May 2013 Adelaide

"I thought it was fantastic the way people work together, the friendliness and everyone trying to help each other. For me like a lot of others, if you have an ambition, in this case raising awareness about asbestos, it's good to have people with a similar feeling, it makes you feel like you're not alone."

- Allen Harris, Cbus, 4 May 2013 Adelaide

"The young cast have learned a lot because they have been exposed to a lot of information and they've changed so quickly in term of performing. They are extraordinarily good, very impressive."

- Pat Tyrie, Born on Monday Choir, 4 May 2013 Adelaide

"I thought *Dust* really came together tonight. It has been just fantastic, right from when we started, way back in March, and it's just got better and better and better."

- Brian Prideaux, Combined Union Choir, 24 Nov 2013 Brisbane

SELECTED AUDIENCE COMMENTS, ADELAIDE AND BRISBANE:

"I thought the choir was excellent. I hadn't expected that."

"I loved the music and the performances, they were outstanding."

"The songs were a great balance of community choir and Mark Seymour. The quality of the work has to be really, really good to get away with something that's issue based or it just ends up being didactic, but this was a really nice balance."

4.2.3.6 Evidence that participants are sharing stories about experiences with asbestos amongst each other and among their external networks

“It’s pretty important to get the message across to my generation. There is still asbestos around. My friend Winona came to see the show and she thought it was good.”

- Claire Becker (14 years), Born on Monday Choir, 4 May 2013 Adelaide

Every participant I spoke to talked enthusiastically about the way they were sharing the messages and stories in the show with family and friends. They all felt driven to ensure the safety messages were widely shared and understood evidencing a clear sense of personal responsibility to do what they could to prevent further deaths from accidental exposure to harmful asbestos during renovations.

“Members of my family came today and were really wrapped in it. They said the song *I Would Walk Through Fire*, how emotional it is, and how it touches them, and they can think about what’s happening.”

- Brenda Hepenstall, Born on Monday Choir, 4 May 2013 Adelaide

“My friends don’t see asbestos as something current. A lot of them are buying houses and doing renovations without any knowledge. Considering how many people I’ve spoken to and how few understand the issues, that’s alarming.”

- Emma Riggs, Born on Monday Choir, 4 May 2013 Adelaide

4.2.4 Audiences

4.2.4.1 Evidence that audience members have rated their experience of seeing the show highly

***“I think this is the most powerful theatre I’ve ever seen.
I was so emotionally affected by the show.”***

- Ann Healey, audience member, 5 May 2013 Adelaide

96% of audience members interviewed described the experience of seeing *Dust* in superlatives, using words like ‘powerful’, ‘fantastic’, ‘brilliant’, ‘amazing’. It is unusual to find such a high percentage of audience members feeling so engaged with a production, and even more unusual for such a high percentage to volunteer clear and overwhelmingly positive praise for a production. Responses revealed that 44% of audience members interviewed had a highly-emotional response to the show. Triggers for this included the emotional power of the music itself, direct personal experience of losing a loved one to asbestos-related diseases and empathy for those who have suffered. Many commented on the format of the production noting that the fact that it contained so many community performers made the messages much more personal as it was so much easier to relate to them.

A SELECTION OF COMMENTS FROM THE ADELAIDE AUDIENCES:

“The last part with the singing, the great feeling, it brought tears to my eyes.”

“I thought it was great. It’s raising awareness for something really important. It’s got a really good atmosphere.”

“I loved the music and the performances, they were outstanding.”

“I was very impressed, I really liked it. It was an excellent balance between pathos and hope.”

"I thought it was fantastic, I thought it was a great piece of community theatre."

"It was a brilliant show."

"Very moving, very powerful, very professional."

"It was a brilliant show, quite emotional. It got the message through."

"It was very powerful."

"The whole production was brilliant, well put together."

"It was brilliant."

"I love the interactive side of it with stories coming from the people involved. I was a mess because I really connected with them."

A SELECTION OF COMMENTS FROM THE BRISBANE AUDIENCES:

"Having such a strong production, I think it will get the message out quicker than just a few lines in the paper or a bit on television. Very well done, up to Donna's usual standard, or better than."

"I loved it. It thought it was very innovative. I was surprised at the number of people involved. And I thought the choir was excellent. I hadn't expected that."

"I think it was very well put together."

"It was very subtle yet you could see the sadness and how it affected people, families, and individuals."

"It's been done really well. It was a great performance and it's a credit to Donna and all the performers."

"I thought it had a lot of powerful moments."

"I really enjoyed it. The name Mark Seymour, from Hunters and Collectors, brought us here and I was pleasantly surprised as I've always loved community art and theatre."

"I really loved it, I thought it was great, the story was told fantastically, the songs were beautiful. It was really well done. I think it's really important to get the message out and I think the play really captured that."

"I liked the format, I thought it was amazing. I found it really moving."

"I thought it was a really good presentation. I think they've done a very good job of mixing the message with entertainment."

"I found it quite amazing, the impact that it made on me personally. Very interesting in the way it was put across in the different layers."

"It was really informative, it was engaging. This sort of community-based theatre is a really good format for doing that because we can relate to that with our family lives and in our community."

4.2.4.2 *Feedback from audiences that they feel compelled to act in some way to support those who have suffered or are suffering from asbestos-related diseases or to raise awareness about the issue*

"The people who have been affected by it are not so much from our generation, but our generation need to know how to look after them and our generation are still going to be affected by it."

- Allison Taylor, audience member, 5 May 2013 Adelaide

40% of audience members interviewed volunteered a personal intention to actively engage in raising awareness about the issue. 90% of these responses were focused on raising awareness about the dangers of renovating, but 40% of these responses also revealed a broader personal commitment for conveying our collective responsibility for supporting those affected by asbestos-related diseases.

A SELECTION OF COMMENTS FROM THE ADELAIDE AUDIENCES:

"It's very important to get this message out. The people who are here have all been very moved by it, but we need to get the message out more broadly."

"It's so important to raise awareness. The broader community knows very little about it."

"I think it's very important to raise awareness because it effects so many people and will for a long time, till all the asbestos is cleared away."

"I believe that everyone should be exposed to this sort of show. It's very important to get the message across in this way. A lot of people don't know the full effect of asbestos."

"There is a generation that has been educated, but there is a whole new generation coming through now who are buying houses but don't know how dangerous renovating is."

A SELECTION OF COMMENTS FROM THE BRISBANE AUDIENCES:

"It will probably change the way I talk to my friends and family. This is about the most important way to get a message across, using the community at a grass roots level."

"I think I'd be more likely to talk to people about it now."

4.2.4.3 Evidence of audience adverse reaction to the unethical behaviour of corporations producing asbestos

"At different points I got angry, about the guy who was an apprentice and the mother and daughter renovating. More people should know. The government should be trying harder to raise awareness."

- John Collins, audience member, 5 May 2013 Adelaide

40% of audience members interviewed expressed anger at the unethical behaviour of James Hardie Ltd. They clearly absorbed some very distinct messages, noting in particular:

- the company had put profits before the health of workers and customers
- that they were willing to act deceptively to cover up their knowledge of the dangers of asbestos
- that the corporate culture of greed and deception was widespread within the company
- a sense of pride for those pursuing justice on behalf of victims
- a sense that the government should be putting more resources into raising awareness about the issue
- a sense of gratitude towards the creator of *Dust* for bringing this issue to the attention of the theatre-going public and more broadly through the media coverage

A SELECTION OF COMMENTS FROM BOTH ADELAIDE AND BRISBANE AUDIENCES:

"It made me hate the capitalists more and love the people more."

"They said profit first, people can die, and that's the terrible thing about it."

"It should be used as means of making us aware of the issues that we need to understand in our society without the rhetoric and the bullshit we see on the television."

“The James Hardie annual meeting scene, that gave people a lot of insight into what was going on and how it was hidden.”

“The deception by the people in board rooms and the people making money from the sale of asbestos, there must have been a lot of them ignoring the fact – there wasn’t just one Meredith Hellicar, there were many, many of them.”

“I was really proud of the way the union movement was involved in pursuing justice, some sort of justice, although what sort of justice can you get when you’ve got a death sentence, but justice for the families I suppose.”

“Everyone knows about asbestos but I don’t think they know the personal stories of the individual families that are suffering and are still suffering today.”

“It was good to see a story that’s telling the truth.”

4.2.4.4 Achieve at least 80% ticket sales in both Adelaide and Brisbane

Dust surpassed ticket sales targets by 17% in Adelaide and 19% in Brisbane, coming very close to a sell-out for both seasons.

Location	Venue Capacity	Total possible audience	Audience achieved	% of capacity achieved
Adelaide	330	1,320	1,280	97%
Brisbane	250	1,000	992	99%

4.2.4.5 Evidence that audiences absorbed safety messages in relation to asbestos exposure and intend to change behaviours

“I was not fully aware of asbestos before I saw the show. I had asbestos removed from a house previously with the full regalia and men in the suits coming in and removing it professionally. But I was not aware that it was in filters in cigarettes and I was not aware of a lot of the issues brought up in the show.”

- Marie Isaacson, audience member 24 Nov 2013 Brisbane

72% of audience members interviewed said they already had some degree of awareness of the issues around asbestos, but 72% also said that their level of awareness had increased and that their behaviours would change as a result of seeing the show. Changed behaviours included being active in raising awareness of the issues among friends and family, being more conscious of safe behaviour when renovating and being more conscious of how common asbestos still is in buildings still in use and the dangers this poses following events such as floods or fire.

These are comments from audience members in both Adelaide and Brisbane for whom the show brought new or heightened awareness:

“I’d heard of asbestos before, but I’ve learned a lot seeing the show. There’s a lot of buildings that still need to be demolished.”

“I didn’t know much about asbestos so I learned a lot. I was interested and really surprised. I learned asbestos is in hairdryers! That shocked me a little bit.”

“Everyone has come away with a much better understanding of the issue. It makes me think more carefully about renovating.”

“It was an education and it was an entertaining way to open people’s eyes to asbestos. Its history is so embedded in Australian history. It was eye opening. It makes me think twice about renovating.”

"I'm a teacher and all the kids I'm teaching now will be renovators one day. They'll have their own homes and I can't believe that this is still happening. Twenty and thirty year olds are now coming down with the diseases and asbestos is still out there and they just don't know the precautions they should take."

"You get a more realistic view of it and an idea of what things were like."

"I'm quite familiar with the asbestos story but it personalised it and presented different aspects and different sides of the story. It makes you realise it's an ongoing problem. A lot of people think that asbestos is a thing of the past but it's still ongoing in Queensland and that is something that I am realising from seeing this today."

"It made me aware and I think that these sort of instances make people change their complete viewpoint on the whole aspect of it."

"I knew that asbestos was not a very safe product but I didn't understand the depths of the impacts of the dust and how it effects your lungs and the terminal illness that it can give you."

4.2.4.6 *Evidence that the songs written and performed by Mark have created a strong impression with audience members*

"It was such a good mixture of the interactive elements, the choir coming together and Mark Seymour's performance was amazing."

- Peter Duncan, audience member, 4 May 2013 Adelaide

Audience members weren't directly asked how they responded to the music, but 52% volunteered high praise, many also commenting that they found it very moving, and entertaining. Audiences made a strong connection between the power of beautiful written and performed music, with the added dimension of fifty or sixty voices from community choirs, and the strong emotional impact of the messages within the production. They also commented on the way each part contributed to the whole, with the songs just one element of the production, not dominating but contributing to the overall balance.

THESE ARE COMMENTS FROM AUDIENCE MEMBERS IN BOTH ADELAIDE AND BRISBANE:

"I loved the music and the performances. They were outstanding."

"The singing was really good and the songs were good and the little stories."

"The song, the one about the town in West Australia, I thought was remarkable, and I loved the guitarist, I thought he did very well."

"The songs were beautiful. It was really well done."

"The music was great. It was a mixture of entertainment as well as educational and eye opening."

"The songs were so beautiful and made a strong connection with the audience."

"Having an artist like Mark Seymour really grabs people's attention in the first place, but in terms of the show, it was how it all worked together that made it so effective, so moving."

"The songs were a great balance of community choir and Mark Seymour."

"There was an uplifting song at the end. If it had finished with the second last song ... hooly dooly! That was sad."

4.2.4.7 Audiences are engaged and moved by the stories in the production

"I think it's the most powerful theatre I've ever seen."
- Ann Healey, audience member, 5 May 2013, Adelaide

100% of audience members interviewed either directly expressed their emotional response to the stories in the production and/or commented directly on one more scenes. Emotions experienced were mostly sad. Many cried, and many saw others crying, but some felt angry about the injustices inflicted on the victims. For many, what they had seen on stage prompted a recollection of incidents and experiences from their own lives, often reflecting on these things for the first time. Some of these reflections were about family or friends who had died from breathing-related illnesses like emphysema, and this raised questions about whether or not their illness had been asbestos-related.

"After seeing the show, what I knew was deeper within me."

- Alan Miller, audience, 5 May 2013, Adelaide

"I found it really moving. The Mum moved me most. I'm a vet and you learn about mesothelioma, by having clients who have lost partners. It was good to have a mix of sadness and entertainment."

- Linda Pinches, audience, 24 Nov 2013, Brisbane

"It showed a lot of happy and sad times, memories good and bad for people. It was very subtle yet you could see the sadness yet how it affected people, families, and individuals."

- Paul O'Donnell, audience, 5 May 2013, Adelaide

4.2.5 All involved: Cast, Crew, Participants and Audiences

4.2.5.1 Positive feedback from participants and/or audience members with direct personal connections to those who have suffered or are suffering asbestos-related diseases

"It was for all the victims. It was a final closure. You really feel like you've done something for them that you couldn't do before."

- Fiona Lucariello, 4 May 2013 Adelaide

It would have been impossible for Donna Jackson to have written *Dust* without the full support of a number of individuals who were suffering or were close family of those suffering asbestos-related diseases. Many were still in the depths of grief, yet they were willing to let Donna into their lives so that she could understand their experience. Donna was guided by her National Advisory Group with two representatives from the current committee of management of ADSVIC and five past members who had first-hand experience of losing a partner to mesothelioma. This group acted as a sounding board to ensure that the tone of the work was exactly right.

Two of Donna's four initial aims were:

- to do justice to real people's stories
- to have enough time and resources to do the project and show with integrity and grace

While it is not possible at this point to record the responses of those mesothelioma sufferers whose stories formed the basis of the show as all these people have now died, a number of people interviewed, stakeholders, participants and audience members, had direct experience of losing family members or close friends to asbestos-related diseases. Their responses were unanimously positive, a reminder of human capacity to draw from life's darkest moments, to generously

acknowledge present or future sufferers and to engage in raising awareness and driving social change. Their responses also indicate that Donna's considered approach to the subject, including balancing humour and pathos, recording her story-tellers on film and letting them speak directly to the audience in the show, involving a large cast of community performers and providing appropriate induction, was instrumental in conveying *Dust's* messages with integrity and grace.

One of the first interviews I did on this project was with Fiona Lucariello who had dropped her daughter, Clementine, off for rehearsal in Port Adelaide in April 2013 during the consolidation weekend. I had started talking to the cast, the choir members and other participants about their general level of awareness and what they hoped to get out of appearing in the show. I approached Fiona for permission to interview Clementine, and realised she was crying. I sat with her for a while and learned that her mother had died of mesothelioma and she hadn't realised until a few minutes earlier that the show Clementine wanted to perform in was about this very subject.

I was aware the Donna had put in place carefully considered induction processes for children on set and their carers, including materials to take home to their families, to prepare family members for the content of the show, but in reality, it's impossible to prepare for every contingency, particularly with most participants involved through their membership of partner organisations including choirs, theatre, dance and circus groups.

As someone with a deep personal connection to the subject, I felt Fiona represented a very important group of stakeholders, the victims, and it was important to try and capture her initial impressions and her later impressions of what the show had achieved from her perspective. Fiona allowed me to interview her, and I was surprised at how she moved through her obvious emotional reaction to talk about how pleased she was that someone was doing a theatre show to raise awareness about the disease her mother died from. Her comments revealed a concern for current victims and acknowledgement of the importance of bringing the issue more forcefully into the public realm.

I saw Fiona the next day and she said she was talking to everyone she knew about the *Dust* show, encouraging people to come and see it. In her second interview, a few weeks later after the opening night, she talked about how the show was structured to take people to some very sad moments, but also used humour to balance this, and finally resolve all these emotions into strength and resilience, saying, "It made me feel like we can walk through the fire together."

Achieving catharsis in theatre, most scholars since Aristotle agree, requires gaining the trust of audience members, arousing empathetic responses, taking them to a very sad point, and offering a new way forward. If a writer can successfully offer a way forward out of emotional pain, it can lead audiences towards transformation, which is what Fiona was describing when she said, "For me, thinking about my mother, this was a final closure. I really feel like something has been done for her that hadn't been done before."

Another audience member from Adelaide described a similar experience. Ann Healey was deeply moved by the production, because in her words, "I wasn't sympathetic enough to my husband's situation, even though I am a registered nurse." My first thought was to direct her to members of Asbestos Diseases Society of South Australia (ADSSA) who were present at all shows to refer audience members to information and support services, but I realised that, far from invoking an unwanted or traumatic response, *Dust* had taken Ann straight to the core of her unresolved grief and had given her the means to move forward. *Dust* had given her the opportunity to consider her husband's illness in something other than clinical terms. She was still processing an experience she described as, "The most powerful theatre I have ever seen." *Dust* also caused her to reflect on working life and the pride that attaches to working, and how James Hardie's behaviour was a

profound betrayal of that pride. In the midst of her own intense personal reflections on her husband's death, she was also thinking about the value of a strong social conscience. This was another stunning example of an audience member responding to the transformational cues of the production to reach the "highest level of abstract moral reasoning."⁶

A sufferer and the grand-daughter of a sufferer commented on the successful way the play had dealt with a very difficult issue, engaging the audience and raising awareness.

"It's important to raise public awareness, so that if someone is pulling down a wall, they might stop and think about it, so more people aren't exposed. It's fantastic for me to know this show is happening. It's a lovely way to honour her memory."

- Fiona Lucariello 7 April 2013 Adelaide (rehearsal period)

"Asbestos has been a silent killer. People I have spoken to about *Dust* have been amazed at what it's in. They are also concerned about the new wave of victims, people who are being diagnosed as we speak. I've spread the message as far as I can to people who had no idea about asbestos, and if every person that sees it can do that, then the message gets out. These are stories that should be told and they've been told with sensitivity and respect but with humour. It was great to see that people were laughing at the right times, but then at the end knew that the message was serious. I brought my sister to opening night, and as soon as the second half started we were all crying. There was a standing ovation at the end and it was very emotional. What really got us started, there was a big man sitting in front of us, maybe building industry, and he was crying and to see that, you realise it effects everyone. The last song - the company might not have done it, but together, we can provide that support. It definitely motivates me to want to do something more, because I know there will be more victims. For me, thinking about my mother, this was a final closure. I really feel like something has been done for her that hadn't been done before. I admire Donna for seeing the issue and seeing that it needed to be dealt with."

- Fiona Lucariello, 4 May 2013 Adelaide

"My husband died of idiopathic pulmonary fibrosis. He was a lorry driver in the NSW fire brigade. My problem is I wasn't sympathetic enough to my husband's situation, even though I am a registered nurse, I didn't fully understand what this disease meant and it has come home to me very eloquently, just how they suffer as a consequence. I'm 68 years old and I'm a Vietnam veteran, I think this is the most powerful theatre I've ever seen. We don't value the honesty of the worker and the desire to work to the best of their ability. Not for financial remuneration, but for the joy of working. The rewards were worth millions emotionally, and I think that goes for all these workers, like my husband."

- Ann Healey, audience, 5 May 2013 Adelaide

"I really liked it. I thought it was an excellent balance between pathos and hope, and that sums it up for me. I've got asbestos problems myself, have had for many years. I was wondering how they were going to make such a serious subject enjoyable on a Saturday afternoon and they succeeded."

- Eddy Darley, audience, 5 May 2013 Adelaide

"My Grandad has asbestosis and he's still alive, he's 92. He worked at Wunderlich Factory at Gaythorne. He's going through compensation at the moment. I think it's really important to get the message out and I think the play really captured that."

- Karen McKubre, audience, 24 Nov 2013, Brisbane

⁶ Kohlberg, L, Op cit

4.2.5.2 Evidence the cast, crew, participants and audiences understand the dangers involved in removing asbestos during home renovation

“Before, I would never have said, ‘Have you thought about having an asbestos inspection.’ After this show, of course I will ask that question.”

- Emma Riggs, Born on Monday Choir, 4 May 2013 Adelaide

Everyone interviewed as part of this evaluation commented on what they had learned from the show. For some this was new information and for others, it extended what they already knew and caused them to think differently about their behaviours around safe removal of asbestos and letting others know these messages.

“Twenty and thirty year olds are now coming down with the diseases and asbestos is still out there and they just don’t know the precautions they should take.”

- Tina Photakis, audience, 5 May 2013 Adelaide

“If any of my friends are renovating in the future I will tell people to be careful and put on a mask or use proper equipment.”

- Violeta de Marco, Flamette, 3 Nov 2013 Brisbane

“If I had a friend who was involved in taking walls down, I would certainly check in and find out what they know about asbestos speak up about it.”

- Frances Miller, Miss Micronite, 2 Nov 2013 Brisbane

“I would like for the future that people are educated enough that when they go to knock down that shed that they go, ‘Hang on, there could be asbestos in this, maybe I should check with an asbestos removalist first.’ That would be great.”

- Marya McDonald, Secretary of the Combined Unions Choirs, 24 Nov 2013 Brisbane

“I have already behaved a bit differently, I had an experience a few weeks ago at home. I heard a loud bang in the evening, and went outside and a bit of soffit (eaves) had fallen down and I thought, that’s probably asbestos. So I got some gloves and wetted it down and the next morning, I called the asbestos guys to get us a quote on getting rid of it because we found it was in the garage.”

- Wayne Smith, plays Neil Thompson, 24 Nov 2013 Brisbane

“I think everyone has come away with a much better understanding of the issue. It makes me think more carefully about renovating.”

- Peter Duncan, audience, 5 May 2013, Adelaide

4.2.6 Young Participants and Audiences

4.2.6.1 Young people showed increased understanding of the dangers of home renovations and where to go to get advice

“It makes me think twice about renovating. There is a whole new generation coming through now who are buying houses but don’t know how dangerous renovating is.”

- Rachel Harris, audience, 5 May 2013 Adelaide

Young participants and audience members interviewed demonstrated a high-level of understanding of the central messages of the play. Most spoke about this directly. Young people, as young as 8 years old, were concerned about how they could make themselves safe and where they could get

advice, for example, if they thought it might be at their school. Others were proactively talking about how they tell their friends about asbestos, especially if they were entering the housing market and thinking about renovating.

“The kids have learned a lot, we’ve had a lot of discussions about it. And they are asking, ‘Is it at my school? Do I need to be worried?’ We’re also getting them to think about who they can talk to.”

- Chelsea McGuffin, *Dance/Acrobat Choreographer*, 24 Nov 2013 Brisbane

[Chelsea had two young sons in the show]

“None of my friends know about asbestos. It’s important to make sure people know about it, because a lot of people have died from it.”

- Clementine Murton, *Urban Myth Theatre*, 7 Apr 2013 Adelaide

“I have some friends coming along to the show and I would like them to take away a message that asbestos is quite deadly, that it shouldn’t be just put aside.”

- Stephanie Benson, *Flamette*, 24 Nov 2013 Brisbane

4.2.6.2 *Evidence that young workers and young renovators among the cast, crew, participants and audiences are more aware of asbestos as an important health issue effecting society as a whole*

“I had limited knowledge about asbestos and its impact on people and the ongoing impact, even during the Brisbane floods. The show has made me think a lot more about it and about the level of ignorance in general mainstream society.

It has increased my awareness and compassion for people who are experiencing the effects of it.”

- Frances Miller, *Miss Micronite*, 2 Nov 2013 Brisbane

While young people were generally absorbing safety messages about asbestos, interviews demonstrated that they were thinking about these in a broader context, societal behaviour and how they could influence social change. They were broadly conscious of the social history surrounding post-war asbestos-based products, of the suffering of the victims and their families and the support networks in place to assist these people and of the need to take individual responsibility.

“I’ve learned a lot about asbestosis, about the fight being ongoing, the history and that it is an ongoing thing. The organisations that have formed, and the support that’s still ongoing.”

- Ella Pak Poy, *Born on Monday co-founder*, 3 May 2013 Adelaide

“It’s still such a big issue. It’s really emotional and lots of people have a personal connection. The issue is still having a big impact in the community.”

- Emma Riggs, *Born on Monday co-founder*, 3 May 2013 Adelaide

“I think it’s very important to raise awareness because it effects so many people and will for a long time, till all the asbestos is cleared away.”

- Michael Juniper, *audience*, 5 May 2013, Adelaide

“I think it’s really important to think about individual responsibility, especially in my bullet proof generation. You hear a lot of stories about how medicine will impact on the rate that we age, and we’ll have a generation that will live forever and I think that sort of attitude is quite detrimental to people looking after themselves.”

- Andrew Fitzsimons Reilly, *Magician in Sideshow*, 3 Nov 2013 Brisbane

“It was a big part of our history in the 1950s. Although it’s not still as vivid we are still need to be cautious of it and very aware. We need to keep spreading the message.”

- Stephanie Benson, *Flamette*, 24 Nov 2013 Brisbane

4.2.6.3 Evidence that young people have gained skills and are able to articulate how this will impact on their future practice

It’s my first time that I’ve done anything theatrical so it’s been a really interesting experience. I’ve really enjoyed it. It’s been a great opportunity for me, something completely different, a new experience.

- Louisa Young, *Combined Unions Choir*, 24 Nov 2013 Brisbane [Lisa is blind]

Young dancers, actors, singers and circus performers in both productions appreciated the opportunity *Dust* offered to extend their skills base in various ways, and had thought about what skills they would learn and how this might assist them to be invited to participate in future productions. Because of the community-engaged approach to the production, there were a number of people on set with disabilities, who appreciated the efforts made to enable their access and also appreciated the experience their involvement gave them personally and at a broader social level, including helping them to be part of a project that aimed to drive transformational change.

“I’m loving every single minute of it, it’s a lot of fun and a great experience. I’m learning so much about theatre. It’s so good. This will help me to say, I’ve been in theatre, and how it is all run back stage.”

- Violeta de Marco, *Flamette*, 24 Nov 2013 Brisbane

“It’s given the opportunity to someone who might only come to the circus one day a week, to a parent who might never have been onstage, the opportunity to take a role and that’s been really great.”

- Chelsea McGuffin, *Dance/Acrobat Choreographer*, 24 Nov 2013 Brisbane

4.2.6.4 Evidence younger participants have absorbed the stories shared through the show

“We need to be respectful of those whose stories are in the show, so that we can get the message across, which is why there is a lot of pressure for us to be perfect. It can be intimidating sometimes but it’s great at the end of the show when you know you have done your best.”

- Violeta de Marco (17 years), *Flamette*, 2 Nov 2013, Brisbane

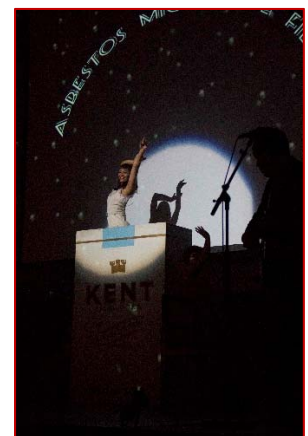
It was evident through the interviews that young people absorbed and were moved by the stories in the show. They understood they were being asked to do something with weighty meaning in portraying the stories of people who had died from asbestos-related diseases, and of the expectation that they would focus and perform to the best of their ability. Many older cast members remarked on how much the young people were talking about the issues back stage and outside the theatre, at home and with their friends.

“We had one fellow come in to rehearse who was clearly sick with asbestosis but he had to go home, he wasn’t well, so that has been confronting. I work in a situation where we have to deal with dust, not asbestos, and this has made me more determined to make sure our workers put their respirators on. We have to get on top of this. This has given me motivation to do my job better. The reaction from some of the people I know who have seen it, has connected very strongly.”

- Jeremy Bolton, *Port Adelaide Community Choir*, 5 May 2013

“Everyone takes on the messages in a different way. Older people in the choir might have had family members who have been ill from asbestos-related diseases, but young members of the choir are hearing these personal stories and taking it in. People are sharing each other’s stories and that’s makes an impact. People are talking about the show at home, their family members are talking about the content of the show.”

- Ella Pak Poy, *Born on Monday* Co-founder, 4 May 2013 Adelaide



5. FINDINGS

5.1 FINDINGS: MEASURES OF SUCCESS

5.1.1 Aims for Creator and Director: Donna Jackson

5.1.1.1 *Create and deliver an aesthetically strong and beautifully resolved piece of musical theatre*

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Participants felt appropriately supported to contribute to the best of their abilities and articulated this during interviews	<p>Participants felt supported through:</p> <ul style="list-style-type: none"> • clarity given around roles and expectations • production team, lines of communication • hospitality provided • support in extending performance skills <p>As a result, participants felt empowered and capable to contribute their best.</p>	<p>Responses from all involved reveal this was highly successful on an aesthetic level. Creatives, participants and audiences engaged strongly with the content and felt compelled to deliver their best to honour the work, and found it very rewarding in return.</p> <p>Processes used by Donna and her creative team were critical in supporting the scale of the work and the commitment of all involved. People felt informed, appreciated, supported and inspired. The expectations of stakeholders and audiences were exceeded.</p> <p>Creatives, participants and audiences connected strongly with the social message and expressed commitment to spreading the message widely. Audience response across all indicators was extremely strong.</p>
Participants of all skills levels met or exceeded the expectations of creative collaborators, stakeholders and audiences	<p>Donna and MD Tracy Bourne acknowledged different competencies of the choirs and worked respectfully to achieve level of stagecraft required.</p> <p>Donna noted diversity in choir culture and membership added a richness to the overall experience for her.</p> <p>Mark Seymour and Jane Bayley praised the choirs and the younger cast members.</p> <p>Stakeholders Ian Sheppard and Allen Harris praised pro- and non-pro cast members.</p> <p>Older cast members noted professionalism and dedication of younger cast members</p> <p>Audiences highly praised pro- and non-pro cast and participants.</p> <p>Audiences noted impact of quality performance on getting difficult message across.</p>	
Participants reflect positively on their contribution and to raising awareness of asbestos-related diseases in their own immediate networks	<p>There was ample evidence that participants:</p> <ul style="list-style-type: none"> • felt rewarded in achieving something of real social value • understood and admired the resilience of the victims • felt privileged in conveying stories of suffering and courage • felt motivated to spread the message widely • wanted to honour victims' stories through delivering their best performance 	
Creative collaborators reflect with creative	Mark Seymour, Jane Bayley and Prue Gibbs found creative fulfilment through the strong purpose of the content.	

satisfaction on the experience	Chelsea McGuffin was happy her circus performers learned many new skills from the large cohort and scale of <i>Dust</i> Ella Pak Poy, Prue Gibbs and Tracy Bourne felt the strength of the work helped inspire commitment and focus in their large choruses	
Participants demonstrate pride and satisfaction in relation to their involvement in the production	Participants described pride and satisfaction in altruistic terms of achieving something with meaning and social value. They felt excited about being part of a well-realised production and learning explore new skills.	
Evidence that audience members have rated their experience of seeing the show highly	96% of audience members volunteered very high praise for <i>Dust</i> . Comments revealed a high level of engagement. 44% responded with high emotion to the music, to their own direct connections to the content and empathy for the stories in <i>Dust</i> . The community performers made the messages much more personal as it was easier to relate to them.	

5.1.1.2 Honour the endurance, integrity and courage shown by those with asbestos-related diseases

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Audiences are engaged and moved by the stories in the production	100% of audience members expressed emotional response to the stories. They responded with sadness and anger for the victims. Some were moved to reflect on the suffering of family or friends who had died.	Dust conveyed the core values of the project very strongly to audiences. One in five were moved to actively support sufferers. Cast, crew and participants empathised strongly with victims' stories. Participants and audience members who had lost family and friends were deeply moved by the way Donna honoured their memory. For many, this brought a real sense of emotional resolution to their loss. These people were also actively inspired to support those suffering and raise awareness. The counterpoint of honouring those who have suffered is to raise a sense of moral outrage against the perpetrators. 40% of
Feedback from audiences that they feel compelled to act in some way to support those who have suffered or are suffering from asbestos-related diseases or to raise awareness about the issue	40% of audience members volunteered an intention to actively raise awareness. Most focused on the dangers of renovating, but half planned to actively support sufferers.	
Evidence of personal connections and engagement from cast, crew and participants with the stories in the production	All cast, crew and participants expressed emotional connection with the stories in the show, some a result of direct personal experience. Many expressed degrees of outrage at the wrongful behaviour of James Hardie and respect for those who were and are victims.	

Positive feedback from participants and/or audience members with direct personal connections to those who have suffered or are suffering asbestos-related diseases	Participants, stakeholders and audience members with direct experience of losing family members or close friends to asbestos-related diseases were demonstrably moved yet overwhelmingly positive, many generously acknowledging present or future sufferers and the need bring the issue more forcefully into the public realm. One woman who lost her mother brought several family members and friends to the production. Another who had lost her husband described it as, "The most powerful theatre I have ever seen."	audience members volunteered a sense of anger at the behaviour of James Hardie Ltd and their gratitude that Donna's production was giving more media coverage to this issue. This demonstrates <i>Dust</i> was very successful in inspiring a high-degree of respect and compassion among all involved for victims of asbestos-related diseases.
Evidence of audience adverse reaction to the unethical behaviour of corporations producing asbestos	40% of audience members interviewed expressed anger at the unethical behaviour of James Hardie Ltd, noting in particular: <ul style="list-style-type: none"> • they put profits before the health of workers and customers • they acted deceptively • greed and deception were widespread in the company • governments should be doing more to raise awareness 	

5.1.1.3 Raise broad awareness in the communities and localities in Adelaide and Brisbane

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Achieve at least 80% ticket sales in both Adelaide and Brisbane	Ticket sales exceeded Donna's expectation, with an overall 98% of available ticket sold and three of the eight performances sold out.	Across the measures of ticket sales, attendance and audience responses to the show's themes and messages, this aim was overwhelmingly achieved. While it is beyond the scope of this report to create an accurate measure of how many people each participant or audience member could reach with the message, interviews revealed intensely emotional responses which suggest long-term impact of the message, unquestionably more effective than any media messaging. 72% of audiences said what they learned from the show would change behaviours, and they demonstrated they had learned where to go to get advice. Importantly for this aim, young people (8-26yrs) were very responsive to the safety messages show
Positive response from industry stakeholders to the numbers and audience engagement during the two seasons	Stakeholders Ian Sheppard from ADSSA and Allen Harris from Cbus were very satisfied at the audience numbers and their engagement. Both had spoken about difficulties raising funds for training programs and for widespread awareness, particularly targeted at young renovators who were beginning to show up as a demographic in emerging cases of asbestos-related diseases. Both noted a spike in enquiries to their hotlines. In terms of return on investment, the high level of genuine interest shown by audience members and the strong engagement of participants suggested for each ticket sold there would be a further ripple effect as the messages permeated through the communities.	
Evidence that participants are sharing stories about experiences with asbestos amongst each other and among their external networks	Every participant interviewed talked enthusiastically about sharing the messages and stories in the show with family and friends, evidencing personal responsibility to prevent further deaths from accidental exposure to harmful asbestos during renovations.	

Evidence that audiences absorbed safety messages in relation to asbestos exposure and intend to change behaviours	72% of audience members interviewed said they already had knew of issues around asbestos, but 72% also said their knowledge increased and their behaviours would change. They would be more active in raising awareness among friends and family, being more conscious of safety when renovating a more conscious of exposure following events such as floods or fire.	concern for their own safety and that of their friends.
Young people showed increased understanding of the dangers of home renovations and where to go to get advice	Young participants and audience members interviewed demonstrated a high-level understanding of the central messages of the play. They were concerned about how they could make themselves safe and where they could get advice. Others were proactively talking to friends, especially if those the housing market.	

5.1.2 Delivery Partners

5.1.2.1 Ian Sheppard, ADSSA: Raise awareness about asbestos

	What did we find out?	Judgement: were the aims achieved?
Positive response from partners around the impact of a community theatre project in raising awareness about asbestos, supported by evidence from participants and audiences	ADSSA's Ian Sheppard and Cbus' Allen Harris said <i>Dust</i> conveyed complex messages about safety in an exciting and engaging way, in the media and through the production, citing a radio interview by Mark Seymour and genuine interest shown by younger members of the cast. Participants and audiences said there was no better way than community-based performance to raise awareness of an issue at community level, and that <i>Dust</i> had achieved this to a very high degree. People said they found it easier to connect to the message because 'real' people were onstage.	The expectations of stakeholders ADSSA and Cbus in terms of using community-based theatre to raise awareness of safety messages about asbestos were exceeded in every measure. The power of the medium to create strong empathy was acknowledged by participants and audiences alike, who further noted the added effect of generating commitment among all to share the message more widely with friends and networks.
Evidence participants and audiences understand the dangers involved in removing asbestos during home renovation	Everyone interviewed as part of this evaluation commented on what they learned from the show. For some this was new information and for others, it extended what they already knew, causing them to think differently about their behaviours around safe renovation and letting others know these messages.	

5.1.2.2 Allen Harris, *Cbus*: Raise the profile of asbestos as an important issue broadly in the community, especially among young workers and renovators

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Evidence that young workers and young renovators among the participants and audiences are more aware of asbestos as an important health issue effecting society as a whole	As one of the Brisbane actors, Errol O'Neill noted, "People get politicised by doing the material." Young people easily absorbed safety messages about asbestos, and thought about these in a broader context including collective social responsibility and how they could influence social change. They were interested in the social history surrounding post-war asbestos-based products, the suffering of the victims and their families and the support networks in place.	Young participants and audiences demonstrated a high level of sophistication in understanding the values and messages of <i>Dust</i> and demonstrated an unusually strong alignment with the values of collective social responsibility.

5.1.3 Creative Collaborators

5.1.3.1 Composer/Performer Mark Seymour: Create work focussing on a very specific aspect human experience that resonates strongly with an audience

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Evidence that the songs written and performed by Mark have created a strong impression with audience members	52% of audience members volunteered high praise for Mark's songs, many commenting they were beautifully written and performed, very moving, and entertaining. They noted the strong emotional impact of the messages conveyed with the added dimension of fifty or sixty voices. They also commented on the way each part contributed to the whole, with the songs just one element of the production, not dominating it but contributing to the overall balance.	Participants and audiences responded strongly to the original music and the performances, empathising, often to the point of tears, with the sadness in the lyrics, and acknowledging the inherent message that, with collective strength, we can "walk through fire."

5.1.3.2 Music Director, Tracy Bourne: Increase my confidence as an artist

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Tracy reports an increase in her confidence as an artist	Tracy Bourne learned extensively from the comprehensive processes that Donna uses to enable her to work at such scale and found that these processes provided a solid framework to support the scale, giving her the confidence to focus on doing her role to the best of her ability, ultimately a very rewarding experience.	Through working with Donna over 7 seasons of <i>Dust</i> , Tracy has gained the professional confidence to move out of the university system into independent practice as an artist in this way achieving her personal ambitions for growth during the project.

5.1.3.3 Director Flipside Circus, Chelsea McGuffin: Extend the experience of young performers through involvement in a project of scale

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Evidence that young people have gained skills and are able to articulate how this will impact on their future practice	Young dancers, actors, singers and circus performers in both productions extended their skills base in various ways, and spoke about how this would assist them in future performances. Interviews revealed an added dimension to skills development on set for young people with disabilities, who appreciated the opportunity to participate and to acquire information that would assist them to contribute at a broader social level, driving transformational change.	Young performers of all abilities appreciated the skills development and the opportunity to be actively engaged in driving social change that involvement in <i>Dust</i> offered them.

5.1.3.4 Ella Pak Poy, co-founder Born on Monday Choir: Provoke a sense of corporate responsibility in the audience and “sell a social message”

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Evidence younger participants have absorbed the stories shared through the show	It was evident through the interviews that young people absorbed and were moved by the stories in the show. They understood they were being entrusted to convey the stories of people who had died from asbestos-related diseases respectfully and to the best of their ability. Many older cast members remarked on how much the young people were talking about the issues back stage and outside the theatre, at home and with their friends.	Research revealed that participants from the age of 8 years upwards easily absorbed information provided about asbestos-related diseases and corporate responsibility and were able to invest a sense of social purpose into their roles.
Evidence of audience adverse reaction to the unethical behaviour of corporations producing asbestos	See 5.1.1.2	

5.1.3.5 Prue Gibbs, Choir Conductor, Brisbane: Convey important information to an audience subtly through music

Measures of Success	What did we find out?	Judgement: were the aims achieved?
Evidence that the songs written and performed by Mark have created a strong impression with audience members	See 5.1.3.1	

5.2 FINDINGS: VALUES

Part of the purpose of this evaluation was to explore the extent to which the core values of the *Dust* aligned or resonated with Donna Jackson's partners, creative collaborators, participants and audiences. Donna has worked on large-scale and multi-sited projects for much of her career and has formulated a comprehensive structure for working in this way. In all seasons of *Dust*, this included designating key creative development roles to local producers, enabling Donna to focus critical attention on how she would convey *Dust's* core values to all participants. The mechanisms she used included:

- an advisory group of women who had lost partners to asbestos-related diseases who could help Donna adjust the tone and volume of the messages so these could be transformative
- meaningful partnerships with asbestos related support groups in all locations that involved those groups assisting with the induction of all people on site in relation to the issues and being present at all shows so that audience members could find out more and learn where to go for support
- strong personal stories that could carry the integrity and courage of the victims and politicise all participants in relation to the societal harm done by manufacture and sale of asbestos products after the companies involved knew of the dangers
- engagement of community performers who could connect strongly with local audiences and spread *Dust's* messages and values throughout their network of family, friends and work colleagues during the production and into the future

Partners/Industry Stakeholders

The two partners/industry stakeholders interviewed at length were strongly committed to the value of raising public awareness of asbestos diseases and the value of driving social change in the broader community as this is the primary focus on both ADSSA and Cbus. Both were also deeply engaged with the value of conveying the endurance, integrity and courage shown by those with asbestos-related diseases.

Creative collaborators

All creative collaborators interviewed revealed strong alignment with the core values of *Dust*, particularly the value of high-quality creative collaborations and the value of the artistic merit of the performance outcomes. Creative collaborators expressed the project's success in terms of progressing these values and inspiring participants in actively adopting these values.

Participants

The core values for *Dust* were known to all participants and included in a range of documents including the project induction, other briefing documents and marketing materials. It was evident from the interviews that these values permeated everyone's involvement and helped form their perceptions of how well the show had gone, and how well all cast, crew and participants had delivered against the values during their involvement. Participants expressed a high degree of alignment around shared values of taking social responsibility at a community, society-wide and national level to care for people suffering as a result of asbestos.

Audiences

Audience members hadn't been exposed to any of the induction materials the creatives and participants had in relation to the core values of the production. Their strong response to the

experiences of seeing the show and their demonstrated strong emotional connection and response to this issues raised in the show, suggest that many attending were well-socialised towards issues-based political theatre and also that *Dust* has been able to strongly persuade audiences to think consciously about the production's core values.

In keeping with the appreciative enquiry approach, open-ended questions were used as opposed to direct questions seeking a yes/no answer. The following table notes the attitudes offered voluntarily by audience members, not as a response to direct questions. The drawback of this technique is that, unless those interviewed offer an opinion or perception in relation to their underlying alignment with a core value, there is no way of recording their view. It is reasonable to surmise that the percentages of audience members interviewed who align strongly to the core values is higher than that recorded here.

Audiences have strongly agreed that the quality of the creative collaborations and the artistic merit of the performances are high (92% and 84% respectively) and they have also responded very strongly to the value (or need) to raise public awareness of asbestos diseases (96%).

It is extremely interesting that 52% of audience members interviewed voluntarily demonstrated strong alignment with the more complex value of having a strong social conscience. Cognitive and social theorists variously describe our journey from infancy to adulthood in stages. Infancy is egocentric, the child remains egocentric but learns social rules around sharing and the latter stages recognise the individual's complex relationship within a group on which s/he depends for survival. Kohlberg's three stages of moral development include pre-conventional, conventional and post-conventional, the latter defined as, "observing individual and group (societal) rights" and "seeking to apply universal principles of right and wrong."⁷ At the highest level of post-conventional moral development, the individual imagines what they would do in another's shoes and acts, not to avoid punishment or to obtain reward, but because it is morally right. Kohlberg speculates that many people never reach this level of abstract moral reasoning, in fact, he found it difficult to identify individuals who consistently operated at this level.⁸

In this context, *Dust* has been a phenomenally successful vehicle, not just in terms of conveying issues and raising awareness but also in prompting more serious reflections on ethics and collective social responsibility.

Participants and audience members: alignment with the core values of *Dust*

	Participants		Audiences	
	n	%	n	%
The values of endurance, integrity and courage shown by victims	23	79	12	48
The values of strong social conscience	27	93	13	52
The quality of the creative collaborations	20	67	23	92
The artistic merit of the performance outcomes	24	82	21	84
Raising public awareness of asbestos-related diseases	28	97	24	96
Driving social change in the broader community	25	86	12	48
TOTAL SAMPLE	29	100%	25	100%

⁷ Kohlberg, Lawrence (1971). *From Is to Ought: How to Commit the Naturalistic Fallacy and Get Away with It in the Study of Moral Development*. New York: Academic Press.

⁸ Anne Colby; Gibbs, J. Lieberman, M., and Kohlberg, L. (1983). *A Longitudinal Study of Moral Judgment: A Monograph for the Society of Research in Child Development*. Chicago, IL: The University of Chicago Press.

5.3 FINDINGS: FURTHER INSIGHTS

One of the most important things an evaluation like this can offer is feedback and insight to the artist about the impacts of her ways of working. This can then be put to use in refining her practice in future productions and giving her the practical knowledge needed to take calculated and well-considered creative risks. This evaluation has focussed on the aims of the creator, her collaborators and stakeholders and the results have been extensively explored. A few additional themes emerged in interviews and are discussed below.

Conveying a message: Balancing humour, entertainment and pathos

“It was such an engaging production. The songs were so beautiful and made a strong connection with the audience. It’s critical to have a good production like this if you want to convey a message.”

- Peter Duncan, audience member, 5 May 2013 Adelaide

Creatives, stakeholders, participants and audience members all spoke of the entertainment qualities in *Dust*. This included the beautiful and engaging music, the humour, the rollicking yarns in the sideshows and the overall high calibre of the presentation and production values. Audience members in particular noted how much easier it was to be open to a message when you had been engaged in the production through theatrical or entertaining means.

“This is good for the young cast. They love it. They dance and they sing, but it’s really had a big impact on them. Some young people I invited last night through my children found it entertaining but they also found it very educational.”

- Allen Harris, Cbus, Sponsor of Dust in Adelaide, 4 May 2013, Adelaide

“I think they have handled people’s stories with sensitivity and respect but with humour. It was great to see people laughing at the right times, but at the end they knew the message was serious.”

- Fiona Lucariello (Fiona’s mother died of mesothelioma), Post show interview 4 May 2013 Adelaide

“It’s not making fun of the subject but using humour to engage people in change, in activism. It engages them in ways that they sometimes don’t even know they’re being engaged.”

- Sue Gilbey, Born on Monday Choir, 4 May 2013 Adelaide

“It was an excellent balance between pathos and hope, and that sums it up for me. I’ve got asbestos problems myself.”

- Eddy Darly, audience member, 5 May 2013 Adelaide

“I think *Dust* has got a great balance. There’s beauty in happiness and in sadness. There’s the comedy, there’s the mix of character. I think it’s got a lovely mix. It doesn’t feel like it’s trying to steamroll the audience.”

- Ian Wilson, side show actor, husband of Liza, 24 Nov 2013 Brisbane

Diversity

“My husband found it amazing and moving. My family really enjoyed the sideshows. Allan (Foster), his story had a big impact, but they really enjoyed the diversity of all the stories in the sideshow.”

- Janette Riggs, 4 May 2013 Adelaide

The sideshow stories allowed for a diversity of stories in relation to asbestos-related diseases to be told, and audiences enjoyed the way this opened up the themes for them, giving a great many more access points into the production.

Both Donna and Musical Director Tracy Bourne also remarked on the different cultures of the choirs in Adelaide and Brisbane. While this presented challenges in terms bringing the Brisbane choir up to the required level of stagecraft, Tracy found this stretched her in her own professional development and made her think more carefully about the skills she needed to hone to work at this scale and level of intensity. Donna acknowledged the challenges, but found the diversity in choir culture added a richness to the overall experience for her. While creating an open environment in terms of access for all abilities was also challenging in terms of getting people on and off-stage efficiently, the fact of having people on set who were, for example, sight-impaired or required a walker, meant there were many more life perspectives and experiences being shared backstage and this was something everyone found enjoyable.

"To be in a big community show, it's a lot of fun and you get to connect with people in a much deeper, more meaningful way because you're sharing so much time."

- Jeff Turpin, Sideshow Actor, 4 May 2013 Brisbane

"I had a stroke in 2012 and have an acquired brain injury and weakened limbs. Practicing over and over at home to learn the words and parts of the songs has helped my brain development. I also found my tolerance for sensory stimulation has improved. My ability to concentrate has improved. Exercises to relax were helpful and my balance and confidence in public improved."

- Julie Margaret, Born on Monday Choir, post-show written evaluation

Site culture

"It's very important, and we need to be respectful of those whose stories are in the show, so that we can get the message across, which is why there is a lot of pressure for us to be perfect. It can be intimidating sometimes but it's great at the end of the show when you know you have done your best."

- Violeta de Marco, Flamette, 3 Nov 2013, Brisbane

Donna has always been very committed to having clear and strong processes in place on all projects she is responsible for. In her essay *A Work Method*, Donna says, "It is my experience that arts projects and political theatre benefit from the support of transparent project management. Some artists find creative energy in chaos. I find chaos distracting and time consuming. A work method assists in the creation a well-organised and safe environment in which very diverse groups of people can collaborate. They are then able to focus on political and creative risks."⁹

The feedback from creatives and participants of all ages and levels of experience in *Dust* supports Donna's position that transparency in all things, with clearly defined roles, expectations and work culture and shared values leads to a more enjoyable and ultimately creative rewarding set. Donna took the necessary time during the rehearsal period to talk through her aims for the show, which included honouring the people whose stories were included and conveying them with respect. Interviews with the young performers revealed they had taken this message on board and were seeing the results in their own performances, an important lesson for anyone wanting to make a career in the performing arts.

⁹ From: Jackson, D: *Dust, a celebration of the endurance, integrity, and courage of those affected by asbestos related disease*, Hubcap Productions, Melbourne, 2013

Other work-related values, such as respect, commitment, order, were also clearly understood by all on site, and engendered a sense of collective commitment to the greater ambitions for the project.

"I've just learned so much from working with Donna Jackson. She has a really good model of how to work well in a community. From the Letters of Agreement to clear timetables and expectations for everybody to the egalitarian feel on site. There's a clear hierarchy and people know where to go when they have an issue. I've learned enormously from that."

- Tracy Bourne, Music Director, 2 Nov 2013 Brisbane

"Donna is a very disciplined director and so nothing escapes her. They all have to tow the line, and I have to adapt to that as well."

- Mark Seymour, Composer and Performer, 4 May 2013 Adelaide

"I think it should be an important part of anyone's life to be involved in collective endeavours, working on things together, working hard to do something really well, that has some meaning beyond your own individual work because it matters to a lot of other people not just you."

- Claire Kennedy, 3 Nov 2013, Brisbane

Intergenerational Exchange

There's no doubt that we are living in world that seems to encourage an increasing separation of age groups the impact of which is reduced opportunity for older people to impart their stories, observations, experience and wisdom to younger people in a meaningful way. People of all ages commented on the way this style of community-engaged musical theatre allowed for intergenerational exchange to occur in a natural and beneficial way.

"I love singing, I just started the choir last year. Mum's been in BoM for years and when I was little I used to come and watch her and now I'm part of it."

Claire Becker, Born on Monday Choir, 7 April 2013 Adelaide

"Older people in the choir might have had family members who have been ill from asbestos-related diseases, but young members of the choir are hearing these personal stories and taking it in. People are sharing each other's stories and that's makes an impact."

Ella Pak Poy, Born on Monday, 4 May 2013

"It's lovely performing with my son. It's something to look back on. That'll be amazing in 10 or 20 years' time, we'll look back and say, 'Remember when we did that together?' That's a lovely thing. We've done little bits of performance together and this is another whole opportunity to explore that. Just to develop our relationship with each other, outside of me being his Dad and him being my kid."

Ian Wilson, Brisbane 24 Nov 2013

6. APPENDICES

6.1 BRIEF CVs OF ALL KEY ARTISTS

Donna Jackson, Artistic Director, Writer, Producer

Donna likes to collaborate with large groups of people across a range of mediums from rock'n'roll to side-show, to working with choirs in new ways. Donna seeks to find unusual ways to tell stories in interesting places. She is attracted to ideas that she finds challenging, frightening or feels need to be explored. This has led Donna to tour with the Women's Circus to Beijing, China and to work with artists on landscape installations and on arts projects across the state of Victoria and nationally. Recent projects include *Spin Saturday* – a one day car event in Canberra using cars as art in October 2013, a one woman show *The Baby Show* performed in 2013 in Geelong, Victoria and *One River* a national arts project for the Centenary of Canberra. Donna recently completed her PhD, on the topic of 'large scale arts projects outside mainstream institutions'.

Mark Seymour, Composer, Lyricist, Performer

Mark Seymour was born in Benalla and grew up in country Victoria. He graduated from Melbourne University in 1978 and became a school teacher two years later. Mark formed *Hunters and Collectors* in 1980, with a bunch of Uni friends. The band had success early and very quickly became touted as the 'next big thing'. *Hunters and Collectors* went on to record nine studio albums over 18 successful years together. In 1998 the band retired and Mark continued as a solo performer, having to date released six studio albums. His current activities include releasing solo albums, touring live, composing film scores, writing and performing music for theatre and acting.

Malcolm McKinnon, Media Artist, Film-maker

Malcolm McKinnon is an artist, filmmaker and ghost-wrangler working mainly in rural communities. His current practice is primarily in the realm of documentary filmmaking and social history, motivated by an appreciation of living memory and local vernacular. He makes films and multi-media work for physical and on-line exhibition in museums and other institutions. He has also made films for television, including the documentaries *Making Dust* and *Seriously Singing*.

Tracy Bourne, Music Director

Tracy is a singer and singing teacher, writer and director. She was Lecturer in Singing at the University of Ballarat from 2000-2012, and is currently undertaking a PhD on music theatre voice. She has worked with many choirs in Melbourne and regional Victoria, and has adjudicated and led workshops on music theatre vocal techniques around the country. She has written and directed a number of plays based on regional stories and is the Artistic Director of SEAM (Sustainable Environment Arts Movement) Inc, an organisation that creates artistic projects to engage communities of all ages with climate change as an urgent and relevant issue.

Kelly Harrington, Production Manager

Kelly has been working extensively in diverse roles across both the arts and events industries for over ten years; building her strength in production management, programming and event and project management. Kelly has extensive knowledge and understanding of technical production and touring, and an intimate understanding of the details that make up complex production style events.

Marg Howell, Set and Costume Design

A VCA graduate, Marg has been working as a theatre designer since 1997. She has twice received the Melbourne Fringe Award for Set Design, in 2000 for *Henrietta's Last Safari* and in 2004 for *Uninvited*

Guests. Recent credits include: *Smashed*, *Hotel*, and *Test Pattern* directed by Nadja Kostich for which she won two Greenroom Awards (2005, 2007) for Set Design.

Phil Lethlean, Lighting Design

Philip's career as a Lighting Designer spans three decades. Philip's experience extends to theatre and events, public art installations, ceremonies and architectural lighting. Most recent productions include designing the lights for *How to Train Your Dragon* for Dream Works and *Global Creatures*, and *White Night Melbourne* for Victorian Major Events Company.

Jason Read, Sound and AV Design

After graduating from VCA, Jason formed Optical Audio Productions which has worked with *Melbourne Festival*, *Musica Viva*, *Comedy Festival*, *Food and Wine Festival*, Monash City and *10 Days on the Island*. He was technical coordinator for the 2006 Melbourne Commonwealth Games Opening Ceremony on the Yarra River, and recent credits include the in-augural *White Night Melbourne*.

Robert McKenzie – Stage Manager

Robert has worked for many years as a theatre technician, in both professional and non-professional theatre, through to stage, technical and production management in Australia and overseas. His career has provided exposure to all elements of theatre, entertainment and media production. Robert also taught students in the Advanced Diploma of Live Production, Theatre and Events, at Ballarat University [now Federation University] from 1998 to 2013.

Sarah Morrison, Actress, Hairdresser, Tracy

Sarah recently graduated from the University of Ballarat, Arts Academy with a degree in Musical Theatre. Prior to her time at the Arts Academy she trained in dancing, singing and acting from a young age completing her ATCL Trinity College Performers Diploma in Musical Theatre while studying at the Queensland Conservatorium. Sarah has travelled to the Philippines and Abu Dhabi performing in a range of shows with Pen2Stage Productions including Nickelodeon favourites *Dora the Explorer* and *SpongeBob Square Pants*.

Jane Bayley, Actress, CEO

Jane has worked extensively in theatre as co-devisor and actor/singer, with independent and established companies including Crying in Public Places, La Mama, Malthouse, MTC, Aphids, HotHouse and Perilous Productions. With Carole Patullo she made *Button*, a play with songs showing at La Mama Courthouse in June. Recent screen work includes *The Time of Our Lives*, *The Broken Shore*, *Offspring*, *The Slap*, *The Wedding Party* and *The Hollow Men*. As a teaching artist Jane works with theatre companies, schools, community and corporate organisations. She was Director of the Monash Schools' Theatre Festival from 2008-2012.

Maude Davey, Creative Liaison (Adelaide)

Maude Davey trained at the Victorian College of the Arts. She was the Artistic Director of Vitalstatistix Theatre Company 2002 - 2007 and Artistic Director of Melbourne Workers Theatre 2008 - 2009. She collaborates regularly with Finucane & Smith as a member of *The Burlesque Hour* ensemble, which toured nationally in 2012 as *Caravan Burlesque*. Other collaborations include *Carnival of Mysteries* for the 2010 Melbourne Festival. Film and television work includes: *The Slap*; *Offspring*; *My Year Without Sex* by Sarah Watts, *Roy Hollsdottir Live* and *Noise* both by Matthew Saville, and *Summer Heights High*.

Jo Stone, Urban Myth Lead Artist (Adelaide)

Jo graduated from Flinders Drama Centre. In Australia she has performed in Benedict Andrews' *Information for Foreigners*, Peter Greenaway's *Writing to Vermeer* and upcoming film *Double*

Happiness. In Europe Jo toured with Company Les Ballets C de la B; worked with Schaubühne Berlin for Constanza Macras, trained with Sasha Waltz and formed Stone/Castro with renowned Portuguese Director and actor Paulo Castro. Recent works include *B-File*, 2007, for which Jo was nominated Outstanding Performer; *Superheroes* 2010 and *Security World* 2012. Choreographic roles include *Pornography and Metro Street* and *Death of a Clown* for National Theatre Odessea Festival, Portugal, 2011.

Rosalind Aylmore, Choir Leader (Adelaide)

Rosalind graduated as an actor from Flinders Drama Centre in 1988, and has worked for over 2 decades as both a performer and creator of theatre and cabaret. Acting/singing credits include comedy/acapella trio *The Schmaltzarellas* and *Scam* for Junction Theatre Co. Rosalind joined *Born on Monday* choir as a choir leader in 2006; collaborating on 2 seasons of *Rockin' the Boat* with Vitalstatistix Theatre Co. and the Port Adelaide Festival. In 2011, Rosalind formed Adelaide Hills' Contemporary choir *Hoisted Voices*.

Therese Collie, Lead Artist (Brisbane)

Therese Collie toured with Brisbane's Popular Theatre Troupe before studying at the Lecoq School in Paris. Since then she has worked extensively as an actor, writer, director and dramaturg. In 2000 she was awarded an Australia Council Fellowship and The Playlab Award for services to new work in QLD. Career highlights include: Published Plays - *Out Of The Blue*, *Goin' To The Island*, *Binni's Backyard*; Director/Co-creator 2007 AWGIE award winner *Kese Solwata*; Writer/Director *Long Way Round* for SBS drama series *Under The Skin*; Director/Co-creator Anna Yen's *Chinese Take Away* and Director *Svetlana In Slingbacks* La Boite Theatre. In 2008, with Tim Mullooly, Therese established Playabout Productions, which is committed to bringing Australia's heritage of literary treasures to the widest range of audiences. Therese is also exploring her Chinese/Australian heritage in her play *White China*.

Prue Gibbs, Conductor, Dust Chorus (Brisbane)

Prue, A.Mus.A., studied piano with Max Olding, receiving an Ass. Dip. Cons. from the QLD Conservatorium. Her career began in theatre as repetiteur for QLD Ballet, Opera and Theatre companies. She also composed incidental music for plays such as *The Ancient Mariner* for the QLD Arts Festival in 1978. Prue studied chamber music in Paris, receiving her Brevet de Musique de Chambre from the Ecole Normale de Musique. Returning to Australia she settled in Sydney, becoming an accompanist at Sydney Conservatorium and vocal coach at Sydney Conservatorium Opera School. She was accompanist/repetiteur for many musical entities including The Bathurst Summer School for Singers, Sydney Bach Orchestra, UNSW Opera, Rochdale, Sutherland, Savoy Arts, Lugar Brae and Strathfield Musical Societies. She was Head of Piano at Ascham School until retiring in 2005. Since then she has resumed theatre work, recently taking part in The Tall Poppeas' Troppo Amore production of Francesca Caccini's *Alcina*.

Marina Aboody, Conductor, Brisbane Combined Unions Choir (Brisbane)

Marina Aboody Thacker began conducting Brisbane Combined Unions Choir in 1997 and Brisbane Lesbian and Gay Pride Choir in 1998. She has created West End Women's Chorus, The African Women's Chorus and lead Coro Abruzzo. As Artistic Director of *Brisbane A Cappella Festival Naked Voices* from 2001 to 2003, she brought community singing leaders together and grew the Community Choral Conductors Network. She studied choral leadership at the Queensland Conservatorium of Music. Marina teaches music at New Farm State School and leads three Children's Choirs.

Chelsea McGuffin, Creative Director, Flipside Circus (Brisbane)

Chelsea has been the creative director of *Flipside Circus* since 2010. Chelsea has worked extensively within the circus industry in Australia and internationally for more than 17 years. Originally training in dance at the Centre for Performing Arts, Adelaide, she moved into circus and worked with companies including Circa, Circus Monoxide, Tony's Imaginary Circus and Queensland Theatre Company, as well as working as artistic director with Vulcana Women's Circus. She was most recently involved in performing and co creating *Cantina*, a new Spiegel tent performance, which is now successfully touring the world.