



REFERENCE



MINISTRY OF SOCIAL DEVELOPMENT
Te Manatū Whakahiato Ora

Information Centre

Te Puna Whakamāhioranga

Kete of regional research
in Te Tai Tokerau on
*Everyday Communities
and Everyday Theatre*

PRESENTED 7 JUNE 2007



SSC
307
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KET



Everyday Communities slogans

Kaitaia



Kaikohe



Whaingaroa/Kaeo



Whangarei



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Introduction

Everyday Communities Te Tai Tokerau research (Part one)

Everyday Communities (EDC) is a community-based initiative promoted by Child, Youth and Family, a service of the Ministry of Social Development. In the 2005-06 financial year the EDC initiative was implemented across five sites in Northland – Te Tai Tokerau (Whangarei, Dargaville, Whaingaroa/Kaeo, Kaikohe, Kaitiaki) by Child, Youth and Family, in collaboration with Amokura. At the beginning of 2006 Child, Youth and Family contracted Katoa Ltd to conduct an evaluation of the initiative. The main purpose of the evaluation was to describe the implementation of EDC within Te Tai Tokerau and to report on any immediate outcomes that had been achieved. Findings of that evaluation are summarised in this kete. Since that time EDC Te Tai Tokerau communities have organised a number of activities. These are also summarised in Appendix Two.

Everyday Theatre research (Part two)

Everyday Theatre, an intensive workshop where the audience becomes participants who work to unravel the issues of a fictitious dysfunctional family via theatre techniques, sits alongside Everyday Communities.

In the first half of 2005 Child, Youth and Family negotiated closely with Amokura to bring Everyday Communities to Te Tai Tokerau. A final decision as to whether Amokura would consider the programme (including Everyday Theatre) was not made until June 2005 with work scheduled to commence in October of that year. It was also agreed that Everyday Theatre would begin a process of offering the training to adults, either from the parents of schools which engaged with Everyday Theatre, or regional community events. Amokura agreed to the prospect of the theatre coming to the North and on this basis Applied Theatre were engaged to deliver the programme. Everyday Theatre was presented to the first planning meeting for EDC in Whangarei. Since July 2005 until June 2007, Everyday Theatre has been presented to 47 schools with 139 separate classrooms and a total of 4,440 students. Additionally Everyday Theatre provided 29 community sessions which approximately 600 people attended. A week of training in Applied Theatre techniques was provided to the communities of Northland in January 2007.

Chris Holland was engaged to evaluate the following questions about the Everyday Theatre programme in Whangarei during November 2006:

- Has Everyday Theatre contributed to the impact of Everyday Communities in Whangarei?
- Has Everyday Theatre succeeded in providing a safe forum for young people to explore the issues surrounding family violence?
- What have the effects been of providing this forum for young people?

An overview of the findings is presented in this kete.

PART ONE

Everyday Communities Te Tai Tokerau overview of Katoa Ltd research

About Everyday Communities

Everyday Communities is a community-based initiative that was developed by Child, Youth and Family in mid-2001 in response to the number of high-profile child deaths in New Zealand. The main goal of the initiative is 'New Zealanders act to achieve wellbeing and safety for our children'. Its aim is to raise the public's awareness of issues relating to child abuse, neglect and family violence; and to redistribute the responsibility for the prevention of these issues across communities by building community capability for the continued use of EDC methodologies and principles. EDC's three objectives are:

1. To make the issue of the wellbeing and safety of all children personally relevant to all people, so that they are prepared to act and know a range of actions that they can take.
2. To promote EDC in each community by providing (initial) direction, coordination and resources so that communities are empowered to take ownership of the programme and its methodologies and intent.
3. To promote networking, within communities and between Child, Youth and Family and communities (including other agencies), so that the programme's principles are integrated into each community's approach and sustained to support an environment that is focused on the wellbeing and safety of all children.

See Appendix One for a diagram on the objectives of EDC.



Children standing in front of U R Free 2 B banner.

Introducing Everyday Communities to Te Tai Tokerau

In Te Tai Tokerau EDC was first introduced at community meetings. Attendance at these meetings was reported as being the highest of any EDC initiative to date. At these meetings an overview of EDC was provided by Child, Youth and Family and Amokura and attendees were then invited to be part of a Working Party to implement EDC within their community. Working Parties then met for six to eight weeks to plan activities and events that were rolled out in the subsequent six weeks.

The present evaluation of EDC in Te Tai Tokerau was qualitative, consisting of document review and interviews. Interviews and focus groups were conducted with Child, Youth and Family and Amokura staff, Working Party members, and community members.

This research also builds upon past EDC campaign research in other regions of New Zealand. Previous research has shown that engaging with Everyday Communities enables a shift in the 'see-think-act' model of the foundation kaupapa. Therefore the purpose of this research was not designed to prove that EDC works, but to drill down into 'how does it work from a community perspective' and more importantly, 'how can it work even better.'



Young people at Whangarei YMCA event make a statement against bullying.

What worked well

(See specific community comments on page 8.)

- *The match in terms of the kaupapa* – The main motivator for Working Party members in Te Tai Tokerau – Northland were the EDC objectives.
- *Having a community-based partner* – The involvement of Amokura as Child, Youth and Family's partner for EDC in the North raised community interest and involvement in the initiative.
- *Collaboration and networking within communities, working toward a common goal* – Implementation was easier when agencies and groups within a community were well-networked, otherwise the Working Party process facilitated these networks.

- *Collaboration between Child, Youth and Family and communities* – Child, Youth and Family staff were new to the role and to the communities and were flexible in their approach to the activities and events initiated by the Working Parties.
- *Trust in community expertise* – Both government agencies and NGOs within these communities were carrying out their own programmes to prevent and/or intervene in violence and abuse in their communities. It was important that the expertise of these community people was acknowledged and built upon.
- *Project management* – One of the lessons from Working Party members was that a dedicated project manager would greatly assist with the implementation of EDC.

Learning from our mistakes

(See specific community comments on page 10.)

- *Clarity about roles and responsibilities* – Communities commented that the initial EDC hui did not provide them with enough information about the programme and who was involved.
- *Timeframe* – A challenging aspect for EDC was the short timeframe within which communities were urged to participate.
- *Budget* – More communication about the budget was necessary; especially about the discretionary portion of the budget that Working Parties actually have some decision-making power over.
- *Lack of community linkages* – Although the opportunity to link with other agencies and groups was a motivator for Working Party members becoming involved in EDC, the lack of these links meant more time was spent in Working Parties developing relationships so that the EDC initiative could be implemented.
- *Lack of community control* – On the whole the communities wanted to have more control over the EDC initiative.



Children making pledges in an EDC activity.

Everyday Communities activities and events

The Working Party in each community met over a period of six weeks before rolling out their activities and events over the following six week period. The activities that took place in Te Tai Tokerau were conducted in collaboration with community groups and organisations. The activities ranged from raft races to holiday programmes, an outdoor concert, a Christmas parade, to radio and newspaper competitions. EDC activities were sometimes organised in conjunction with pre-existing events about to occur in communities. Other activities and events emerged from ideas created by the Working Party and interested community agencies.

I've had a couple of kids come into the shop and go, 'Kia ora'. And that's from the Whānau Day or the raft race or other activities that we've held, so that's cool. [WRFW01]

...since Mana Wahine Week I thought to myself that I want to run more. Now it's getting to a stage where I want to organise things like this for our people. This Mana Wahine Week has encouraged me to do things that encourage whanaungatanga. Our Māori need someone to turn around and say, 'This is your time. We are going to have fun, we are going to work as a team'. After Mana Wahine I saw the bond. We need more of this so I've been in the process ever since of trying to find a way where we can go to our Māori organisations that need re-energising that whanaungatanga again, that closeness again outside of their mahi where they can just be and enjoy themselves. [KTCW02]



Some participants of the Whaingaroa raft race.

Meeting EDC objectives

Overall, the commitment and effort by all parties has assisted the promotion of EDC to communities. Despite a short timeframe, but with the provision of resources, communities have shown that they are more than capable of organising and coordinating a programme that required a lot of time and effort in the implementation of a series of events to raise awareness within communities. EDC has been successful in creating and renewing working relationships and has also provided the opportunity for people to network with individuals and organisations that they would not normally have worked with. EDC met its objective to promote networking within communities, and between Child, Youth and Family and communities.



*Whangarei young people from Te Kura Kaupapa
O Rawhitiroa model U R Free 2 B T-shirts.*

Impact on Everyday Communities communities

Community outcomes from EDC in Te Tai Tokerau included the participation of communities in events and activities; the engagement of people with the messages, including the slogans developed by the communities themselves; and the commitment to, as well as the actual change, that occurred for some community members. People told stories of having their eyes opened to what was happening in the community – the support available, being aware of other people in the community, being aware of community programmes and how one can access them or how one can become involved and assist others. EDC met its objective of raising awareness of child safety and wellbeing, alongside whānau/family wellbeing, in these communities.



Kaitia locals model their 'Hugs Not Thugs' T-shirts at Mana Wahine Week.

Conclusion

In conclusion the present evaluation found that Phase One of EDC had been successfully implemented in Te Tai Tokerau – Northland. Issues of communication, timing and control were for the most part frustrations rather than hindrances. Overall, the partnership between Child, Youth and Family and Amokura motivated many people to become involved in EDC Working Parties. In addition, the practice and philosophy of EDC aligned with Working Party members' personal and organisational goals and visions of wellbeing for whānau. In this way the gifts and talents of these individuals, and their organisations, came to be well-used within the Working Party structure, with the resulting 'Everyday Community' events and activities sparking community participation and engagement with this important kaupapa. This first phase also laid a good foundation for an ongoing collaboration between Child, Youth and Family and communities in Te Tai Tokerau.

Community comments about what worked well

1. The match in terms of the kaupapa

"Everyday Communities is a kaupapa that I personally, and as an organisation, believe in. Why? Because, [EDC] is a kaupapa that is about the participation, protection and partnership centred on working with communities to reduce the likelihood of children being injured in their families and in the community/ies. It is also about motivating whānau to work with their children. The rollout and follow up with marketing and keeping kids safe."

"The violence in our community is going through the roof. So, for me Everyday Communities was about putting something positive back into the community because there was so much negative stuff. This is something positive for me to see and for my tamariki to participate in as well. It's about being back in the community like it used to be."

"My reasons of being involved with EDC and the programme were personal, as I've spoken about before, and that personal ownership of it sort of dragged me right into the whole kaupapa. So I suppose, in some ways, EDC were lucky to have come up against a guy who had lived with child abuse and spousal abuse and so on because it did drive me."

2. Having a community-based partner

"Amokura's vision has always been against violence within our families and homes, so working beside Child, Youth and Family shows good judgment, which has had significantly positive results."

"I go back to say if it wasn't for Amokura's involvement and particularly [Amokura staff] the result would not have been as successful as it was."

"...there is no one agency in the north who can remain apolitical, offer non-biased leadership and guidance other than Amokura. If we consider the best practiced paradigm for a lead organisation to umbrella a collective of organisations, Amokura it is."

3. Collaboration and networking within communities, working toward a common goal

"EDC was good for building networks and the only way to work nowadays is to collaboratively work in with police and social service agencies. In this regard, EDC strengthened existing networking and as a result I also met new staff."

"There was an opportunity to talk to organisations I would never ever otherwise have encountered."

"[These two agencies] have had a long-term raruraru [troubled] relationship. EDC has in effect provided a brokerage for a relationship [with one of these agencies] with regard to the administrative responsibility for EDC. At the moment there are five staff from [this agency] who have decided to get involved in the Working Party hui."

"One of EDC's main things was to get all our organisations together to promote our programmes that we had and I think they've really achieved that. I think we've all come together a lot more than what it seems like it was before. I've only been working for [community organisation] since November but even then I felt alone in our own little organisation in that we were struggling to do our own work. And then I saw all these other parenting programmes out there in the community and I thought, 'Why aren't we all working together, like referring our people to you and you refer to us? We're all just working towards the same goal'. I think that's what EDC really did with the hikoi we had down the street. That was just really awesome. I took a photo with my mobile and the whole street just seemed to be full, so it goes to show that there is a lot of support for people."

4. Collaboration between Child, Youth and Family and communities

"We're working collaboratively... It's more an organic holistic thing. Child, Youth and Family is not going to say, 'Look what we did in Northland...' We will always make sure that it's a group thing, that we are part of a whole, so it's almost like Amokura will have to be part of that whole. I've always felt that it was an egalitarian (sense of) relationship. I hope they feel that Child, Youth and Family isn't imposing."

"[The National Public Education Manager] rang up and said, 'I'm having trouble engaging with the community of [region]. She said she had been speaking with [the Mayor] and [the Mayor] said I'd be just the person to help. So she asked for my help and I gave it...I set up the community meeting. There was a really good spread of community representatives."

One challenging aspect of the campaign for some of the Working Party participants was the role of Child, Youth and Family. For some people in the community Child, Youth and Family reminded them of trauma and families being separated. However, under the guise of EDC people began to be more open to the possibility that Child, Youth and Family could be an agency that has positive outcomes for people.

5. Trust in community expertise

"Women's Refuge's core business is crime prevention, the protection and well being of children and families. It is the effects of domestic violence including child abuse and violence against women that is at the core of what Women's Refuge is about. Therefore when Women's Refuge heard about EDC coming to Whangarei, they were really excited about jumping on board and participating utilising their already existing networks."

"EDC has strategically planned with the assistance of 'real people' within the community, who work with the issues, and with a shared collective of ideas and events to engage their particular community."

6. Project management

"I was very impressed with [the Amokura staff member] who was very efficient with the minutes. She always sent them out, even when I wasn't able to attend some of the meetings...[She] had it together really well. I did wonder whether there needed to be a full-time person. It was a bit rushed."

"In relation to [the Amokura staff member], she took on a facilitating role. Myself, it really needed a full-time person doing that. This was a weakness of EDC. There was no one that had the full-time focus coordinating. The EDC model needs to be done at the local level, but part of that funding needed to be attached to a full-time coordinator. When programmes were run there was an eight-week lead-in, which was reduced to six weeks. This created intense pressures on people who are already full-time in their current jobs, to get programmes developed from EDC."



Henare O'Keefe gets the crowd going at Whangarei Children's Day event.

Community comments about what could be done better

1. Clarity about roles and responsibilities

"I think there was a limitation that the actual objectives and the process for EDC weren't as clear from the beginning because part of what I think those individuals wanted was community ownership. So it was sort of that balance, but at the same time as a rōpū we actually needed some clarity and some specifics, which was a bit murky. It wasn't very clear. EDC is an understanding of trying to reduce family violence within our community and that part was an overarching fact and that part was clear."

"The objectives of EDC weren't very clear. I think all they said along the way was to raise awareness. They didn't really say what they wanted to get out of it exactly."

"The structure was not stable from the beginning and truthfully, it could have been approached in a different manner, however, the kaupapa is still meaningful. I always maintain that a kaupapa should be consulted fully with more than one hui...the structure as you call it has had some gaps in regards to knowing the overall framework and needs to be more approachable and realistic towards the objectives that concern everyone in general."

2. Timeframe

"Delivery of EDC was somewhat rushed, and if your work calendar was stretched already, it did make it difficult for some of the Working Party to complete their tasks at the required timeframe, and added to their stress levels..."

"There wasn't enough time to prepare. We weren't given a choice. Preference was to delay it a few weeks. We weren't prepared and they relied on people in Wellington and people outside of our communities to do all the writing. More time would have allowed the community to really drive the kaupapa."

3. Budget

"National personnel appeared to the Working Party with talk of funding, but there was confusion as to how much, where it was and did we have hands-on access."

"We set up our own mini board, which fell down when... Child, Youth and Family wasn't releasing the payment. We'd make recommendations. Accountability of Child, Youth and Family was very slack."

4. Lack of community linkages

"Really when you looked at a lot of the names of that first Working Party a lot of them were runanga staff. It wasn't really a good mix of who was there at that first initial hui, such as WINZ, the Police, the college, the church..."

"Probably for a small community like ours compared to some of the others there was no need to reduce the numbers anymore because you need every single person on board. We don't have the same organisational capacities like the larger regions of Kaikohe or Kaitia, where there are lots of organisations involved."

Participants also felt that there was a danger that the exclusion of those in the wider community at this early stage might have meant less buy-in to EDC in the long term.

5. Lack of community control

"...there was a lot of hiccups because the kaupapa was taken away from the Working Party. We had our own committee set up and I was the Chair and then Child, Youth and Family jumped in and took over the Working Party process. We could have done wonders for that Working Party group if they'd allowed us to carry on."

"We were informed how EDC needed to be a community-driven project. Child, Youth and Family was really there to drive the project. The initial idea is Child, Youth and Family would be there to cushion, but the reality is Child, Youth and Family drove it, so we challenged it. It felt like we lost that community-driven focus. We all committed ourselves to making EDC work and we put a lot of hard work into it."

"I think that the focus needs to be kept at the local community level though, and not charged by Child, Youth and Family. The community level is where the EDC programme can be grounded and really good work will come from it because it's community driven."

This process was also affected by 'project creep' in the region. All other EDC programmes before Northland had consisted of only one working party and one rollout per six months. With the same staff level the Northland regional roll-out ended up with five working parties and roll-outs every four months.



Kaikohe launches its campaign with a hikoï against violence.



'Balloon boy' on the day of the Kaikohe EDC launch.

PART TWO

Everyday Theatre overview of Chris Holland's research

About Everyday Theatre

Everyday Theatre was conceived to present an interactive process drama in middle schools that would enable children and young people to have a voice with regard to abuse issues. Everyday Theatre was to operate in the same geographic areas that Everyday Communities was operating. In 2004, the Applied Theatre Consultants, in consultation with Child, Youth and Family, planned to introduce Everyday Theatre to schools by asking schools to sign a contract to join the programme and agree to a range of preconditions (all parents being informed of the visit, and the principal and teachers agreeing to attend a meeting prior to the visit). The meeting would be designed to ensure all teachers involved in the programme were aware and supportive of the work undertaken by the team. As part of the safety structures, teachers at the meeting would be informed that they must remain with their students throughout the day, and were encouraged to participate as fully as possible in all the process drama activities.



How Everyday Theatre works

Generally, two to four classes gather in the school hall to view a 25-minute performance. The performance tells a fictional story of a family experiencing abuse within a video game. A games master invites the students to help get through the four levels of the game. At this point the classes go back to their rooms and each class is led through the drama in the video game by one or two of the teacher/actors.

At different times, the game requires the students to consider the perspectives of the victims and perpetrators of abuse, and of witnesses. This is achieved through a range of dramatic conventions carefully stepped to reinforce understandings and to allow the participants to grow confidence in their ability to tell and analyse the story. Some of these are:

- exploring the narrative through a 'donut' activity of retelling the story
- questioning the teacher/actors in role (hot seating)
- presenting moments in the drama where thoughts, words and actions are examined in still images (freeze frames of aspects of the drama)
- reflecting on issues and consequences from a range of perspectives (letter writing about the situation and ten second improvisations)
- making decisions (in role as social workers).

At each stage, participants are reminded that they are playing a video game by achieving part of a password towards the next level in the game, and when they have the full password, 'Every child has hopes and dreams' they become games masters themselves.



Key evaluation findings

1. That Everyday Theatre is a unique programme which has provided an outstanding model of practice for creating a safe forum for young people to explore the issues surrounding family violence.
 - Students responded very positively to being actively engaged as people with ideas and even wisdom.
 - They met the challenge, making important connections between what they had learned and how this might help them, or how they might help their classmates in the future.
 - They talked, with compassion, of seeing their lives and those of their classmates differently. They changed, in small but perceptible ways, towards each other in the classroom and the school. This was true even of students who were perceived as 'hardened' or shy. The programme transformed behaviour.

2. Positive effects of providing this forum for young people include:
 - The programme provided a respectful space for students to show and develop emotional wisdom
 - As a direct result of the programme, there was a positive and notable change in students' in-school behaviour towards others
 - The work brought a greater awareness among students of services they could access in the community.
3. That Everyday Theatre contributed to the impact of Everyday Communities in Whangarei:
 - The programme had a positive, and sometimes profound, impact on students, teachers and other adults who participated
 - The delivery of the programme, and therefore how well it could affect the impact of Everyday Communities can be compromised in some schools if its purpose, content and expectations, are not clearly communicated to teachers
 - The programme can be strengthened by stronger brokering of the programme in the school and clearer linkage to Everyday Communities
 - The programmes long term impact may be improved with stronger follow-up at classroom, school and community levels.

Setting the scene

It's 9am. The teacher/actors have their backs turned to the audiences and students file into the hall and take their seats in the first three rows. Some teachers sit with the students. The students are aged between ten and twelve, and are mainly Pakeha, but include also Māori, Pasifika, Filipino, Korean and others. They are orderly; only a few whisper and fidget. In one or two places giggles erupt but quickly subside as the actors begin to play the scenes and the video games master explains and demonstrates the games features. The first scene they play is of a mother, Helen, her two children, Bernie (12) and April (8), and her new partner Michael outside a supermarket. The children are excited to see their father, Tony, and his new partner Nicki, unexpectedly (not seen) but the mother is increasingly upset at this encounter and by the demands of the children. She strikes her daughter, possibly knocking a tooth out. Now the hall is absolutely silent, every student's eyes and head following the words and actions of the teacher/actors. They are asked to help work out the video game. In return they will become games masters. They agree. Other scenes are played to explain the first scene, and the perspectives and motives of the characters. The students are awarded the first word in the password sentence: Every. They are ready to play level one in the classroom.*

*This scenario reflects one particular school – in most Northland schools the majority of students were Maori.

How Everyday Theatre provides a safe forum for young people to talk about family violence issues

The story of the drama work shows the many ways in which students experienced safety during the session. First, the students' level of participation and comments reveal that they felt safe with the level of violence that was depicted in the drama, with the gradual complexity of activities, with talking about the issues and asking difficult questions, with putting themselves in the characters' shoes, with acting out aspects of the drama, with exploring new understandings and making difficult decisions.

The teacher/actors demonstrated a skilful use of dramatic conventions which created a safe environment, and professional, 'teacherly' facilitation. Teacher/actors expected and welcomed the presence and engagement of class teachers in the work, and where this occurred (especially where the teachers brought their experiences to the drama) students would have felt an enhanced sense of security.

Students were shown respect for common sense knowledge of their emotional world, or emotional wisdom that they already possessed. This built trust and through this, a feeling of safety. Having sensitivity, respect and empathy modelled also facilitated a more respectful and empathetic attitude on the part of the students which in turn built a safe atmosphere overall. This safe atmosphere was experienced by Māori and non-Māori students alike.

Students for whom the drama was too closely and immediately related to their current circumstances could sometimes feel unsafe no matter how carefully the drama work was constructed and presented. In such cases, students were noticed, not ignored, by the teacher/actors, and brought to the attention of class teachers and counsellors. While some schools had protocols in place and others could call on counsellors, there seemed to be weaknesses in pre-planning in the school in terms of this drama work. There seems to be a need for all parties to work to improve communication so that teachers, principals and the theatre company can work together to pre-plan responses to children in difficulty during the drama, in the school.



Comments from interviewees

Students relate to the drama

"...using everyday experience which every kid can relate to in such a way, and using good warm-up activities that get the kids warmed up, circle games...we've had not long before that, department advisors from [organisation named] come and the kids wouldn't have a bar of it, they sabotaged it every way they could, they were trying to get them to act as flowers! The games that Peter and the group had were so related to what kids do and say...absolutely brilliant, simple beginning and later on into the scenario well structured."

"They made it so you could relate to it. It wasn't over the top, like someone being knocked out, was just like that it was just like the little things that also happen in families and stuff."

Test of emotional wisdom

"I think that's why for many of them it's a unique experience and why it works because the moment you 'give them a message' they turn off. But if it's about how can we set up a space where they can use their emotional wisdom they take off with it or test it that's what we're testing - we're testing their emotional wisdom. It's not even emotional intelligence, it's wisdom."

"I had to act as Helen...that was weird...you don't know what people are going to ask you then I had to try and think of an answer hard. I was thinking what would Helen say? You had to really think about what was happening. It was challenging, you had to think in their shoes. You think about what they were saying and you really wanted to change the story. Being Helen you really had to say what was the character, you didn't want to muck it up, you didn't know much about them."

Engaging with the story

"They made it like a real case, especially the mum. When the questions came she fought against them..."

"And we just got into the situation, like you can see where Helen's coming from 'cos she wants her kids and kind of wants help for them but has trouble letting go?"

"We had to act out speech bubbles for what they were thinking, we also had to find out what was happening in the family by asking them. It was fun, a little bit challenging, not like anything else, good."

Working with students with an abuse history

"I had a girl who refused to do it because there was abuse at home and she sat and watched it and slowly got involved during the process of it and that came out during the day cos she told her friends...she hadn't said a lot but confided in her friends more. I kind of did what would we do if someone started crying - we take someone out and get the counsellor."

Students affected at an emotional level

"Yeah, like you know what they are going through once you've done something like that. It gives you an idea what they're going through and what you could probably do about it...you could certainly come back to the play and think about it...."

Students make complex decisions about the family as social workers

"We thought only one choice would be right but then a whole lot of people chose a whole lot of things and they were all right! They said there is no wrong choice. They said if you can choose it and explain it then it's right..."

Principal observes maturity of students

"...you don't really give them credit for...Quite deeply complex, kids have an amazing way of simplifying it."

Comments from Dr Helen Nicholson about the teacher/actors' approach

"That this was a gradual process was evident in the very unthreatening warming up exercises, building smoothly to extremely challenging ones, so that the transition was managed without discomfort."

"What's interesting is that they are sufficiently teacherly in their approach. It starts off fairly formally, they use the board, [students] sense that they are teachers... the students can tell that if they're sitting at the back they've been noticed. Having that classroom antennae. That starts them off feeling safe they don't feel like this is a scary thing they are going to have to do some scary drama. They feel like they are with some teachers and there are two of them in the room and they're teachers... And it's very structured. At no time is a student thinking "I wonder what I'm supposed to be doing now?" That makes them feel secure in the space."

"...both the performance and the workshops are very careful at unpacking the multiplicity of family life and the complexities of family life in a way in which the participants are able to recognise themselves in the work. The focus is not on revelation, they are never asked what their own domestic circumstances are...that's not even hinted at."



Effects of providing Everyday Theatre forum for young people

The effects of providing Everyday Theatre to young people have been explored in terms of how Everyday Theatre, principals and teachers prepared for and supported the work, how community agencies prepared for and supported the work, the immediate impact on students, behaviours observed in students beyond the drama, and school and community follow-up that supported students.

In terms of preparing for the work, it was found that the Everyday Communities working group and the Applied Theatre Company had made a strong attempt to provide information about the programme to principals in the region, first through forums and later through local introductions and letters. It seems to be time for Everyday Theatre to be more on the radar of Everyday Communities' publicity and more involved in wider community activities, as a way of making clear what the drama is about before it gets into schools.

In the school where information about the drama was delivered directly to teachers with social workers present, teachers were very engaged and asked lots of questions. But this came after the drama sessions, and would have had more impact on teachers' engagement in the classroom, and on follow-up work, had the teachers' session been set up prior to the classroom work.

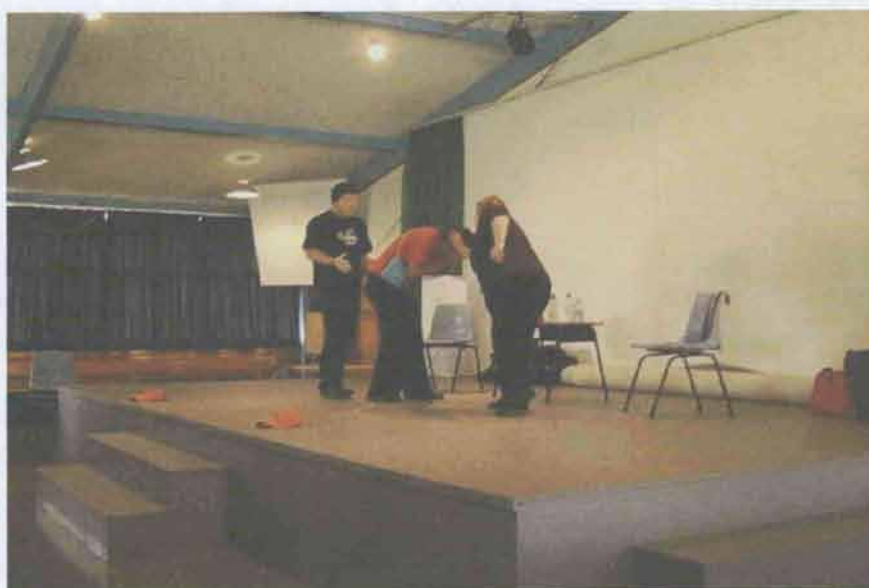
Brokering was discussed. There is currently more of an attempt to broker programmes directly with principals and teachers in West Auckland. The programme is being brokered by a member of the Applied Theatre Company who lives in the area.

However, the problem remains that a number of schools (especially those which are a distance from each other and theatre company members) miss out on this brokering and support, and that letters and phone calls are quite insufficient in some cases.

Information about the programme is only half the issue: the other half is whether or not schools have sufficient protocols to deal with disclosures or discomfort experienced by students currently in difficulty. The evidence so far is that this is an area for future development in schools.

Despite weaknesses in brokering and support for protocols around disclosures to schools prior to the Everyday Theatre work, the immediate impact on students who have participated in the programme was immediately noticeable. Students responded very positively to being actively engaged as people with ideas and even wisdom. And they met the challenge, making important connections between what they had learned and how this might help them, or how they might help their classmates in the future. They talked, with compassion, of seeing their lives and those of their classmates differently. And they changed, in small but perceptible ways, towards each other in the classroom and the school. This was true even of students who were perceived as 'hardened' or shy. The programme transformed behaviour, according to several teachers.

The impact that this programme had on the teachers themselves was not tracked, and yet the evidence is that some teachers were deeply affected by it. How this experience impacted future teaching and learning might form part of a longitudinal study exploring the long term impact on both students and teachers of the drama work.



Comments from interviewees

Students appreciate unique format of Everyday Theatre

"... these people made it interesting. People get bored aye...if they just talked to us like normal [teachers]."

Students learned about other students' lives and how they could help

"It made me more aware of other people's situation."

"If you know that someone is going through that then don't be mean to them..."

Safety provided for students

"It gave them a context to explore their own experiences but in a context that was not them, not their family, it was someone else that might not have been exactly like it but gave them an opportunity to explore what was going on in their lives even though it was familiar it wasn't directly their lives so it gave them a safe area to play in."

Teachers noticed impact on students' ability to empathise

"Thinking back about the class they certainly showed good insight and got into role. It's a very powerful first step in the process of change – that ability to hear and see that other person's issues, it's a huge first step to problem solving and resolution..."

Principal comments on effects on 'hardened students'

"One or two of ours would have been your hard...but they didn't bring that out, they didn't show that staunch way, they were taking on board – there's something in the programme that gets them to go under that... even the behavioural kids it comes down to that they actually really want to be loved. I went to one class and there were some really difficult kids in that class and classic dilemmas and there were lots of behaviour problems in class but those kids were engaged. I was so surprised, I was amazed at these real hard boys who got right into actually being the counsellor, they took the role as a counsellor and got into role, I stood up and clapped."

Behavioural changes observed beyond the drama

"I had a boy in my class who I know from outside experiences that this boy has been abused... now that boy did close up, he did stand off... has always been a stand-offish quiet lad, but I've noticed that in the last couple of days (and this soon) that he has talked a lot more, to the point that actually yesterday he spoke to the whole class. I think personally for that lad it made him feel more comfortable with his classmates knowing that they would understand the situation that he was in and had been in. I feel that helped him hugely."

"You would see – if they saw some of the younger kids doing something inappropriate they would say look that's not the proper way to behave, not all of them but you would see it... getting involved, how can I help that person?"

Follow-up actions in schools

"I would be worried if a theatre company came in and however safe and professional they were themselves, things inevitably things got stirred up and young people were left high and dry. I think there needs to be additional funding and that it's the responsibility of the funding agency to work more closely with the company to ensure that those support networks are in place for each programme and in each school."

Difficulty of getting programme into schools

"Kura were screaming out for this stuff and were prepared to compromise re te reo, but the difficulty is that you have x number of people in a school and every job that comes along has to be shared among them....a whole stack of stuff gets in the line before these kinds of things. And then there's the politics of school boards, getting the approval..."

Work needed to co-ordinate Everyday Theatre with Everyday Communities

"We wanted a regional approach [to Everyday Communities] rather than a single town approach. I think it is critical that they roll it out in the same place at the same time.[Last year] we had it in pockets in Whangarei, but we could not get the whole blanket coverage that we would like to have done...we had a whole range of other things that were building a platform of awareness and behaviour amongst the kids and then if you overlay that with ET, I think then you get the greatest impact."

Need for school principals and teachers see a sample of the programme

"It's difficult to grasp what Everyday Theatre is off a pamphlet. Everybody said and I agree that to a large extent you can't sell a product unless you've been there. Not everybody in the Working Group saw it in the community meetings."

Expectation of awareness of schools teachers

"I guess our expectation is that teachers are aware of what we are doing and why, that principals are supportive of the programme. Without that you are pushing it uphill...We tended almost exclusively to deal with the principal when we approached schools....by the time we get into the school we hope that the teachers are aware that the students are aware, that there has been engagement with CYF..."

Teachers sometimes receive limited information from their principals

"They didn't realise we didn't know – there should have been a workshop for us way earlier."

Importance of established protocols in schools

"For us it's about being really clear about protocols that can keep kids safe. Our drama is hugely important in terms of safety... The fiction isn't going to provide the security after the programme leaves the school. Our programme has to be reasonably contained. With some kind of resolution things are tied up for the kids, not happy ever after but tidied away. [Students] don't stop wobbling if this has made them start to wobble, and they need to be able to go somewhere else. There's a very high chance that if anything is going to come out of the woodwork it will come out in the next few weeks. I would like to know that schools do that, they look up their protocols..."

Brokering and pre-visit support around protocols for disclosures in schools

"What has worked in my work is when there is someone who brokers the work, who will interface between the company and the teachers, go into the school, find out what the issues are, relay back to the company, make a difference to the way in which the company think about how the programme might be run. Also to fund orientation meetings where teachers are involved in running through the workshop and co-planning. Planning might not work here but maybe planning for follow-up work... or the preparation lesson, how would you prepare students, how would you follow up, someone attached to the company... good today at the staff meeting when CYF people gave teachers cards, but they could have been given out in the programme by the company."

Social Workers in Schools support important

"We've had tremendous support from social workers in schools and that's been good 'cos they're not bottom of the cliff re the wider community. They know their kids and they can help...if we say hey that kid's having problems they can say they are aware of that ... but some days we don't see a social worker and other times they get there every day. Most work in three schools. If you're there on a Monday and they're not there 'til Thursday... can't co-ordinate... they need to know where we're going and wherever possible they come."

Impact Everyday Theatre has contributed to Everyday Communities in Whangarei

There was a widespread perception of benefit from the programme, both in the schools and in the wider community, despite some concerns about how the purpose of Everyday Theatre and Everyday Communities (and their relationship to each other) was communicated. There were anecdotal reports of young people taking positive, assertive action in their lives and in the community. Young mothers were monitoring their parenting behaviour and there were reports of a greater awareness among young people of community help services. There were other reports of changed teacher perceptions and changed school culture.

With a couple of notable exceptions, follow-up to the theatre programme in the school needs to be strengthened, both in terms of classroom activity and school-wide focus. The Everyday Theatre experience risks being an isolated one for the students, thus lessening the likelihood of a long term impact on students' individual and social worlds. It was generally agreed that better follow-up support by community agencies could have supported teachers and the school to build on the students' initial learning from the drama work.

Effective communication of the Everyday Theatre programme to the community is an important reinforcement to student learning. For this, the theatre company depended on the effectiveness of the working party's development and dissemination of promotional material and media releases, and on community meetings. The general feeling was that the purpose of Everyday Theatre was not well known in the community and not linked in peoples' minds to the Everyday Communities project. Some respondents recognised a need to see the school as a central part of 'community', and for Child, Youth and Family to work within the schools as much as in the 'adult' community. It was felt that had the school been seen more as part of the community, and had Everyday Theatre been included more in media releases about Everyday Communities, the long-term impact of both projects would have been strengthened.



Comments from interviewees

The school as community

"...community groups are [seen as applying to] adults and the schools are about kids and although they do a lot of things FOR kids in the community or about them...I think Everyday Theatre does stuff WITH kids and that's the big difference. It's ironic that local communities almost ignore what we do because it's with kids. We work with young people because it's not that they don't have a voice but that there isn't a space for that voice...and so we think that we provide that space. 15,000 kids have had a chance through Everyday Theatre to talk about the issues dramatically, aesthetically, emotionally, intellectually, personally all those things and it's kind of like the local community hasn't heard (author's emphasis)."

Improving Child, Youth and Family's relationship with schools

"[People] get sucked into the media beat up. I think they see [with the Everyday Theatre programme] that [Child, Youth and Family] deal with families and that they do good work that's hard for them. When you listen to kids they say that's exactly what should happen. They take kids off parents..."

Longer-term impact on students and the community

"I was struck by two boys who wrote a song 'U R Free 2 B' and those boys, on the weekend when we had the GenerationALL launch, the boys came and sang it, and I got goosebumps because the boys had written this song to their mums and sang it about drugs etc – don't worry mum we're solid. They're 15 now, they're not scared, don't give a toss about whether it's image-friendly or not. They've taken on board the whole commitment thing expressing it through their music, have gone a step further making themselves available, and have their followers...strong images around family violence..."

Suggestion to involve parents more

"Ensuring that parents are involved in an evening where the kids' parents can go along to find out about the programme the kids will be engaged in."

Follow-up to the programme in the wider community

"There's no reason why it can't develop a next bit...shifting to upskilling people in the community with their techniques, training local people...But it's not the sort of skill set you can acquire overnight."



Recommendations

Recommendation 1

That changes in teacher's professional practice as a result of the programme (and how this can be built on) are explored in any future study of the work.

Recommendation 2

That improved models for informing schools about the programme are explored and documented. These might include a return to local area principals' meetings and pre-visit teacher workshops. In addition a dedicated role of broker / support could be established for liaison with principals, individual teacher support, and school support with protocols. This role would also involve promoting and co-ordinating Everyday Theatre work alongside Everyday Communities.

Recommendation 3

That the pocket-sized 'U R Free 2 B' cards are extended in other communities around New Zealand, and distributed by Applied Theatre Consultants during the delivery of their programme. That the dedicated broker role could include follow-up work in schools, checking on how schools are coping (protocols etc), providing support to teachers to provide follow-up sessions with their students, and linking the students, teachers and school to Everyday Communities activities.

Recommendation 4

That the activities of Everyday Communities are more actively communicated by Child, Youth and Family and the Everyday Communities working group to schools as a follow-up to the theatre programme.

Recommendation 5

That Child, Youth and Family consider funding a further evaluative project which re-visits a sample of the schools, students, teachers, principals and community members visited in this evaluation. The purpose of this evaluation would be to look at the longer term impacts of the programme in the school and wider community.

Recommendation 6

That Child, Youth and Family considers extending this evaluation so that a comparative study might be made between the experiences of Whangarei and West Auckland schools/communities. The purpose of this evaluation would be to discover what differences, if any, there are between urban and rural environments and what adaptations to the programme need to be made to accommodate any differences.

Acknowledgements

Everyday Communities research

The Katoa Ltd research is a product of several months of listening, observing, writing, reading and engaging with community groups and organisations that participated in the Everyday Communities programme in Te Tai Tokerau/ Northland in 2005-2006. Katoa Ltd would like to thank:

- Every single person and every community that participated in this evaluation: from Whangarei to Dargaville, from Kaikohe to Moerewa and from Kaitia to Whaingaroa
- Staff at Amokura (especially Di Grennell, Huia Rush and Delaraine Armstrong)
- Te Tai Tokerau Community Liaison Social Workers: Leif Pakai for Northland and Pamela Parkin for Whangarei
- National Everyday Communities representatives (Sue Lytollis, Manager of the Public Education Team and Ariana Paretutanganui-Tamati).

Everyday Theatre research

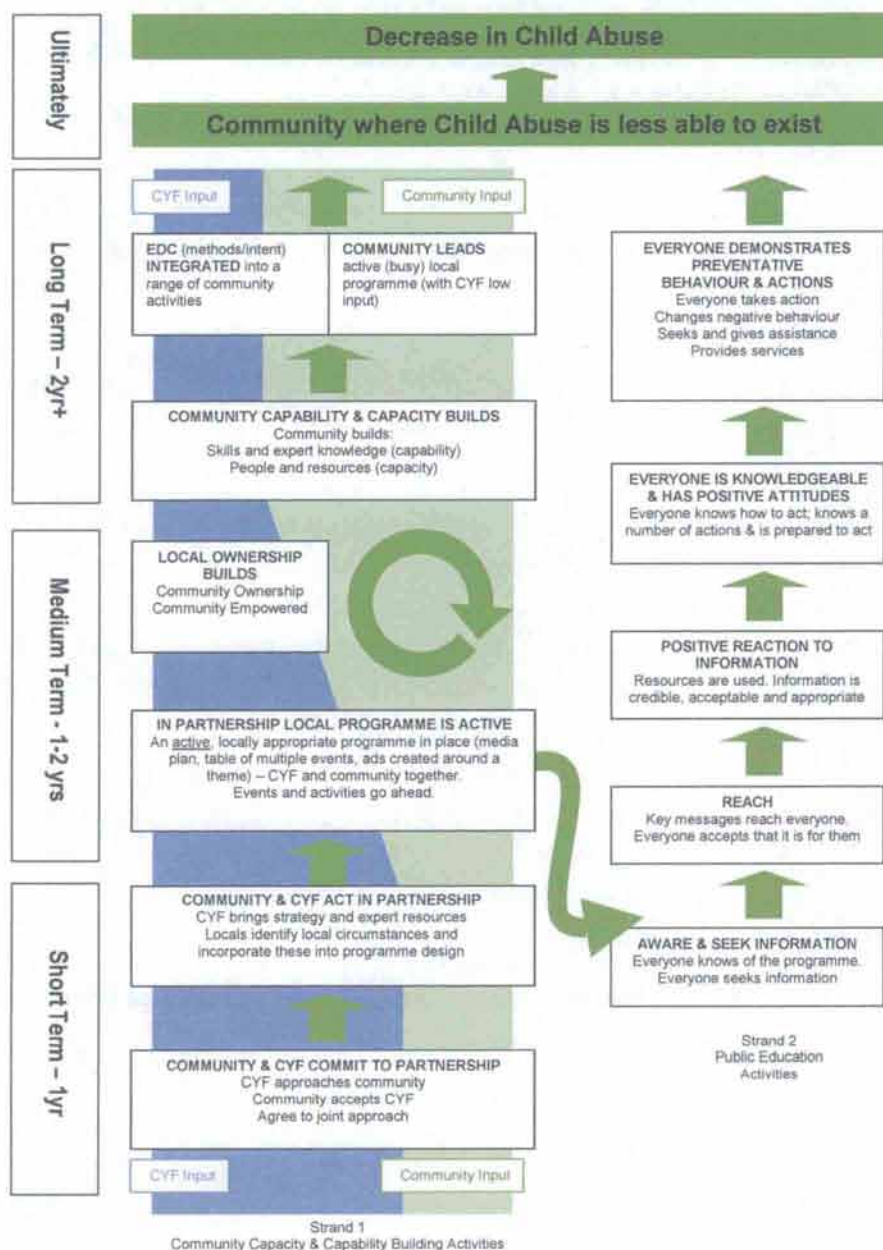
The schools in which Everyday Theatre was presented during the period of this evaluation included Bream Bay College, Hikurangi School, Hukerenui Primary School, Kamo Intermediate, Pompellier Catholic College, Tikipunga Primary School, Northland Health Camp, Ngunguru School, Whangarei Intermediate and Te Ora Hou. Community stakeholders included the local Child, Youth and Family office and members of the Everyday Communities working group.

Chris Holland would like to thank:

- The students and teachers in schools who were observed and interviewed
- The principals who took time to discuss the current programme and reflect on the outcomes of earlier programmes
- Community stakeholders
- Members of the Everyday Theatre directors and troupe (especially Dr Peter O'Connor and Briar O'Connor)
- Dr Helen Nicholson
- Photographer Jane Dunn
- Child, Youth and Family (especially Sue Lytollis and Pamela Parkin).

APPENDIX ONE

Everyday Communities objectives



Update from Everyday Communities for activities July 2006–May 2007

(Compiled by Sue Lytollis, Team Leader Public Awareness and Education, Child, Youth and Family, and Di Grennell, Project Manager, Amokura.)

As soon as the commissioned research in Northland was beginning to show some patterns and trends, members of Amokura and Child, Youth and Family began to modify the processes of Everyday Communities so that it would be more effective for communities. Although we are presenting this kite of research in mid 2007, many of the recommendations have already been actioned and implemented.

This enabled our Working Parties to be better supported with the introduction of the Everyday Communities Co-ordinators and improved clarification of such things as local autonomy and sign-off on funding decisions.

Sincere thanks go to the many individuals and also those social service and family-focussed agencies as well as government representatives who have attended Working Party meetings since Everyday Communities was introduced to Northland in August 2005. These Working Parties have created some exciting and innovative branding for their regions, created strong media campaigns and supported and created events and training opportunities that support the family violence and child abuse prevention kaupapa.

A lot has happened since the research into EDC by Katoa was completed mid-2006. Below is a list of some of the significant activities that have taken place in the five regions since that time (apologies if any have been omitted).

Kaitaia – Hugs not Thugs

The second active phase for this community was in Dec – March 06/07. There have been two days per week of EDC Coordinator support since late 2006.

Activities during this time and in the inactive phase include:

- one hour daily TV programmes on Te Hiku TV
- support of the Street Maytz Programme
- extensive radio advertising with Tai FM – Getting Physical
- everyday Theatre in some very isolated regions
- creation of a Youth Directory card
- a huge White Ribbon Day in 2006
- Safer Community Council Holiday Programme
- men's programme

- 1,000 children and adults at Children's Day
- Mana Wahine
- Some training supported.

Whaingaroa – Kaeo – Chill don't Grill/BaM8, Don't H8

The first active phase for this community was in March/April 2006. A new EDC Coordinator was appointed in April 2007.

Activities have included:

- Chill don't Grill advertising in Northern News
- Ongoing support of youth activities
- Ongoing plans for active phase this year including Hip Hop Youth Holiday hui.

Kaikohe – It takes a whole community to keep whanau safe – wahi tiaki whanau (family safe zone)

Kaikohe's first active phase was in June/July 2006. The second active phase is planned for June/July 2007. An EDC Coordinator has been employed since June 2006.

Activities have included:

- launch hikoi through town
- Matariki parents' dinner
- Mana wahine
- waka leadership programmes
- several Everyday Theatre community sessions as well as schools
- street signs at either end of town making statement above
- two local family support workers supported to attend indigenous conference in Canada
- planning for a Matariki kuia/kaumatua dinner
- planning for a Parents Drop-In Centre for three days
- Kidz Big Day Out
- Children's Day event
- Hokianga Whanau Day.

Dargaville – slogan to be developed

Dargaville's Working Party began meeting in October 2006 to plan the next active phase. An EDC Coordinator was engaged in February 2007.

Activities have included:

- EDC presence at Xmas parades
- calendar distribution
- Kaihu Family Fun day

- outdoor Everyday Theatre event at the band rotunda
- planned focus on youth for 2007
- Big River FM messaging
- Children's Day event.

Whangarei – GenerationALL – working together to prevent abuse and violence and promote family and community wellbeing

The second active phase was in November/December 2006. An EDC Coordinator has been working since October 2006.

Activities have included:

- EDC Charter created and confirmed
- Peace Hikoi through town to launch new brand
- support of Youth Conference 2007
- EDC lorry for Xmas parade
- UR Free 2B card idea from Everyday Theatre students
- Children's Day event in Whangarei and Hikurangi
- Smeatons Drive BBQ
- Xmas in the Valley
- Father and Son day
- YWCA – Voices against Violence shop window competition.