ARTS HOUSE

refuge 2016
Evaluation Report

AN EVALUATION REPORT FOR ARTS HOUSE BY THE RESEARCH UNIT IN PUBLIC CULTURES

http://arts.unimelb.edu.au/rupc

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I EXECUTIVE SUMMARY

This document reports on the evaluation of Arts House's exercise *Refuge*, held 8-9 July 2016. *Refuge* was a collaborative investigation into the role of art and culture in preparedness and resilience in the face of climate change impacts and extreme weather events. Specifically, the investigation focussed on the role of the urban cultural centre as a physical place of refuge. To carry out this investigation, Arts House simulated a flood disaster situation, turning Arts House into an Emergency Relief Centre for 24-hours. The exercise was commissioned by Arts House, Melbourne's centre for contemporary and experimental performance. Arts House is a core program of the City of Melbourne, located in the North Melbourne Town Hall.

The overall aim of this evaluation is to examine the role of arts and culture in climate change conversations. Using the case study of *Refuge* 2016, the evaluation focuses on how communities like North Melbourne can build resilience and prepare for acute weather shocks. The Research Unit in Public Cultures evaluated the exercise, based on three measures:

1. how arts organisations can contribute to the planning and creation of Emergency Relief Centres;
2. how arts pedagogy can communicate resilience, and;
3. how arts participation can foster community resilience.

To assess these measures, a mixed-methods, action-based research approach was utilised, which incorporated both qualitative and quantitative tools. The research methodology involved an extensive discourse analysis, comparative analysis between relevant policy and stakeholder interviews, ethnographic observations, and in-depth interviews with artists. Additional data was collected at the 24-hour exercise, including participant notes, participant letters and messages, and visitor statistics such as number of visitors and visitors' postcodes.

Key Findings

Part 1: Contribution to the planning and creation of Emergency Relief Centres

Refuge 2016 demonstrated that arts organisations have particular characteristics which can greatly assist their transformation into emergency relief centres in collaboration with emergency services and other disaster professionals.

Arts House:

- successfully and efficiently reconfigured the space into a relief centre;
- collaborated with artists, service organisations, and community groups to create a relief centre that integrated arts and culture alongside other more conventional service provision, and;
- created clear and fluid communicative pathways for the key services providers, artists, and other participants to engage in this exercise.

Part 2: Art Pedagogy to Communicate Resilience

The evaluation showed that artwork can communicate resilience to communities in a variety of ways. The following forms of pedagogic communication were prominent:

- Everyday aesthetics and practices imparted climate change knowledge through re-purposing everyday objects that deepened learning impact through familiarity.
- The aesthetic of emergency spectacle created spatial flows that evoked a range of emotions experienced during a crisis (confusion, shock, calm, contemplation).
- Learning through open-endedness pathways, such as via the communication of options available in an emergency situation and enabling participants to navigate their exercise experience.

- Learning through cultural hybridity, such as engaging cultural imagination and showing how Indigenous practices can combine with non-Indigenous practices to create new kinds of resources for resilience.
- Aesthetic communication through the use of new media, such as radio, gaming, and tablets.
- Affective communication through touch and interactivity.
- Learning via ethical consideration, such as through the provision of spaces for contemplating risk, differing levels of access, marginalised members of society, and cultural difference.
- Haptic learning through movement, e.g. running to produce energy.
- Learning resilience through food adaptation, such as communicating the history of pests in North Melbourne and demonstrating how these could be used as food sources; introducing participants to Indigenous plants that provide nourishment, and; activating participants to collect and forage for food in new ways.

Arts House could enhance the pedagogic role of art in communicating urban resilience by facilitating focus group work and greater collaboration between artists in the lead-up to the exercise. Increased group time would allow the relationships to be enhanced, the pedagogic elements to be better traced, and possibly create more coherency between artworks. Further consideration about how to create a cohesive narrative that connects the diverse artworks together in a clear and accessible manner is also recommended.

Part 3: Fostering Community Resilience through Arts Participation

Finally, the evaluation indicated that participating in art and cultural activities can enhance community resilience. Community resilience was enabled by the exercise through the increase of social capital and activation of social networks, in particular by:

- creating spaces for enhanced and meaningful sociality;
- connecting members of the community in both new and familiar ways;
- enabling interactivity through collaborative play, problem-solving and eating, and;
- facilitating rather than forcing social activity.

Community resilience is also evidenced by empowerment and action at the level of individual, community and place, as follows:

- Individual empowerment and action occurred through: new attendances, participation of diverse age-groups, the transfer of knowledge about North Melbourne, flooding, urban resilience and Indigenous and cultural practices, the activation of social memory, the creation of new connections, the increase in knowledge capital, active involvement of participants, and a high level of voluntary participation.
- Community empowerment and action were enhanced through the creation of a community voice, collaborative brainstorming about North Melbourne and neighbourliness in general, the creation of shared values, the facilitation of non-exclusive belonging, and the learning of new information about North Melbourne and ways to prepare for weather shocks.
- Empowerment and action associated with place was evidenced in the emphasis of Indigenous connections to country and culture in North Melbourne, the creation of hybrid cultural practices, and the embeddedness of local knowledge in the exercise and artistic programme.

Arts House could enhance its contribution to community resilience by better connecting with culturally and linguistically diverse and vulnerable members of the North Melbourne community. The provision of queer spaces and more gender-fluid activities is also worth consideration. Greater capacity for researchers to capture visitor data and the way audience members are engaging with the exercise is highly recommended.

Future Directions: "Playing in The Dark"

The *Refuge* exercise was a bold step into the increasingly important terrain of urban resilience. Operating at the nexus of experimental art and city building, *Refuge* utilised an anti-disciplinary, fluid methodology that produced nuanced and ultimately more resilient outcomes than a single, service-oriented exercise.

Art is rarely used in emergency planning, and when it is, it often comes from a community-based platform. While commendable, this kind of approach risks falling into a one-way communication trajectory, closing off the differences and divergences of a community, and subsequently the opportunities for robust problem-solving, pedagogy and sociality.

Refuge resisted the urge to "tell" a particular kind of resilience narrative, allowing multiple artistic modes, stories, and interpretations to be engaged. The many organisations that were involved in the event agreed that this could be engaged further still, as some sectors of the community continued to be missing from the *Refuge* exercise and surrounding resilience-building conversations. Nonetheless, it was overwhelmingly agreed that the "playing in the dark" strategy that unfolded during *Refuge* enabled exciting new pathways for emergency management planning in North Melbourne.

Moving forward, Arts House's challenge is equally important and difficult: it must continue to provide an artistic structure which is safe, open and contained enough, but not too much, and draw on both its successes and lessons as a guide, but never as a checklist. The *Refuge* event has created an excellent foundation for this challenge to be met.
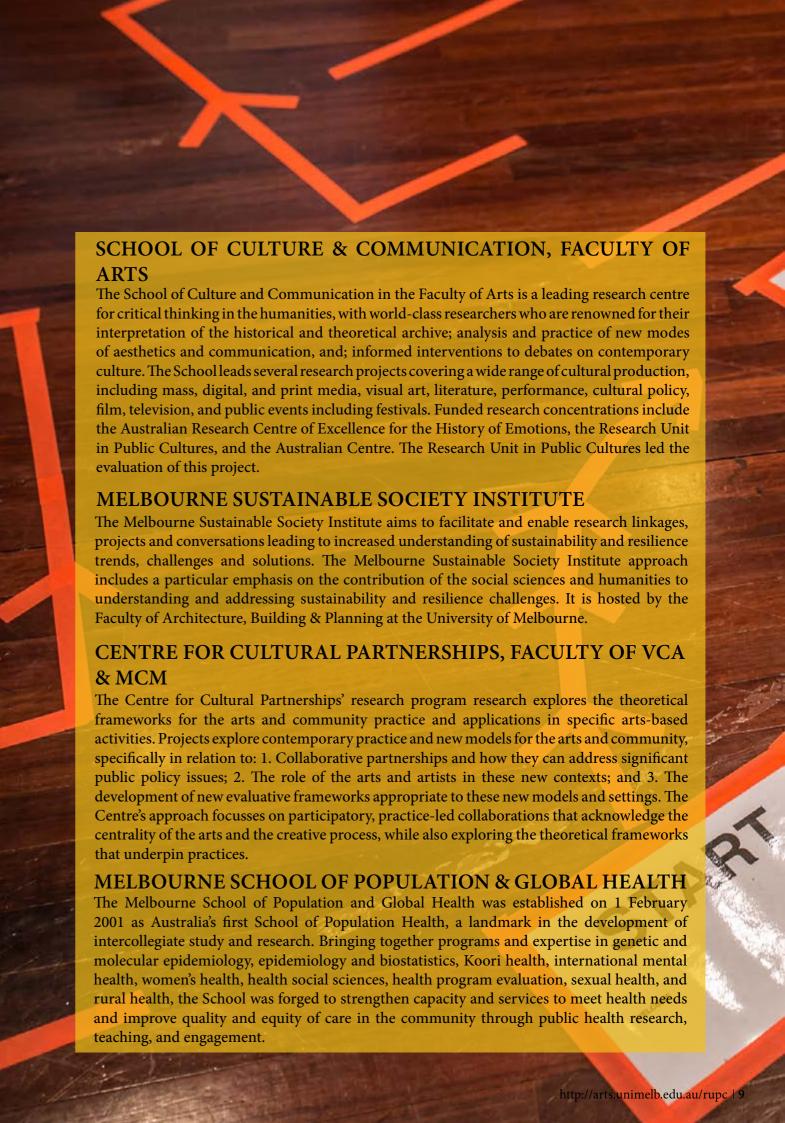
II RESEARCH PARTNERS

ARTS HOUSE

For over a decade, Arts House has been one of Australia's most exciting contemporary arts presenters. Its dynamic program of activities explores critical social issues and spans the development and presentation of innovative, multidisciplinary works; and the curation of adventurous, high-calibre festival seasons as lead producer of *Dance Massive* and *Festival of Live Art*. A core program of the City of Melbourne, Arts House enjoys a stability that allows long-term artistic vision and ongoing investment in new ideas.

Melbourne's centre for contemporary and experimental performance, Arts House provides a nexus for cultural expression and social connection in a city environment. Arts House is committed to championing independent artists' practice, developing contemporary, experimental and participatory work and engaging audiences. Locally engaged with the diverse communities that surround it and a collaborator across the city, Arts House engages not just an art audience, but a broad spectrum of audience and participants.

Over the last three years Arts House and its Artistic Director Angharad Wynne-Jones (also CEO Tipping Point Australia) have developed programs that engage the impacts of climate change through imaginative and creative ways, with the support of strategic and project funds from the Australia Council including The Green Room award-winning *Going Nowhere* (2014); supporting six local arts organisations to develop their sustainability plans with Art House's Greenie in residence Matt Wicking (2015); *In Your Hands* – four commissions of digital theatre works designed to tour with minimal infrastructure presented in the 2016 *Festival of Live Art,* and; *Time_Place_Space: NOMAD annual environmental rural transdisciplinary labs* (2015 and 2016).

SCHOOL OF CULTURE & COMMUNICATION, FACULTY OF ARTS

The School of Culture and Communication in the Faculty of Arts is a leading research centre for critical thinking in the humanities, with world-class researchers who are renowned for their interpretation of the historical and theoretical archive; analysis and practice of new modes of aesthetics and communication, and; informed interventions to debates on contemporary culture. The School leads several research projects covering a wide range of cultural production, including mass, digital, and print media, visual art, literature, performance, cultural policy, film, television, and public events including festivals. Funded research concentrations include the Australian Research Centre of Excellence for the History of Emotions, the Research Unit in Public Cultures, and the Australian Centre. The Research Unit in Public Cultures led the evaluation of this project.

MELBOURNE SUSTAINABLE SOCIETY INSTITUTE

The Melbourne Sustainable Society Institute aims to facilitate and enable research linkages, projects and conversations leading to increased understanding of sustainability and resilience trends, challenges and solutions. The Melbourne Sustainable Society Institute approach includes a particular emphasis on the contribution of the social sciences and humanities to understanding and addressing sustainability and resilience challenges. It is hosted by the Faculty of Architecture, Building & Planning at the University of Melbourne.

CENTRE FOR CULTURAL PARTNERSHIPS, FACULTY OF VCA & MCM

The Centre for Cultural Partnerships' research program research explores the theoretical frameworks for the arts and community practice and applications in specific arts-based activities. Projects explore contemporary practice and new models for the arts and community, specifically in relation to: 1. Collaborative partnerships and how they can address significant public policy issues; 2. The role of the arts and artists in these new contexts; and 3. The development of new evaluative frameworks appropriate to these new models and settings. The Centre's approach focusses on participatory, practice-led collaborations that acknowledge the centrality of the arts and the creative process, while also exploring the theoretical frameworks that underpin practices.

MELBOURNE SCHOOL OF POPULATION & GLOBAL HEALTH

The Melbourne School of Population and Global Health was established on 1 February 2001 as Australia's first School of Population Health, a landmark in the development of intercollegiate study and research. Bringing together programs and expertise in genetic and molecular epidemiology, epidemiology and biostatistics, Koori health, international mental health, women's health, health social sciences, health program evaluation, sexual health, and rural health, the School was forged to strengthen capacity and services to meet health needs and improve quality and equity of care in the community through public health research, teaching, and engagement.

IV EVALUATION
TEAM

This evaluation was led by the Research Unit in Public Cultures from the School of Culture and Communication in the Faculty of Arts. The Research Unit in Public Cultures conducts strategic research projects and tactical interventions in public life. The Research Unit in Public Cultures examines public culture from artistic expressions generated by individuals to collective formation of principles and beliefs that shape the institutions of everyday life. The Research Unit in Public Cultures excels in innovative interdisciplinary academic scholarship and engaged research collaborations with creative industries, government agencies, cultural institutions and communities.
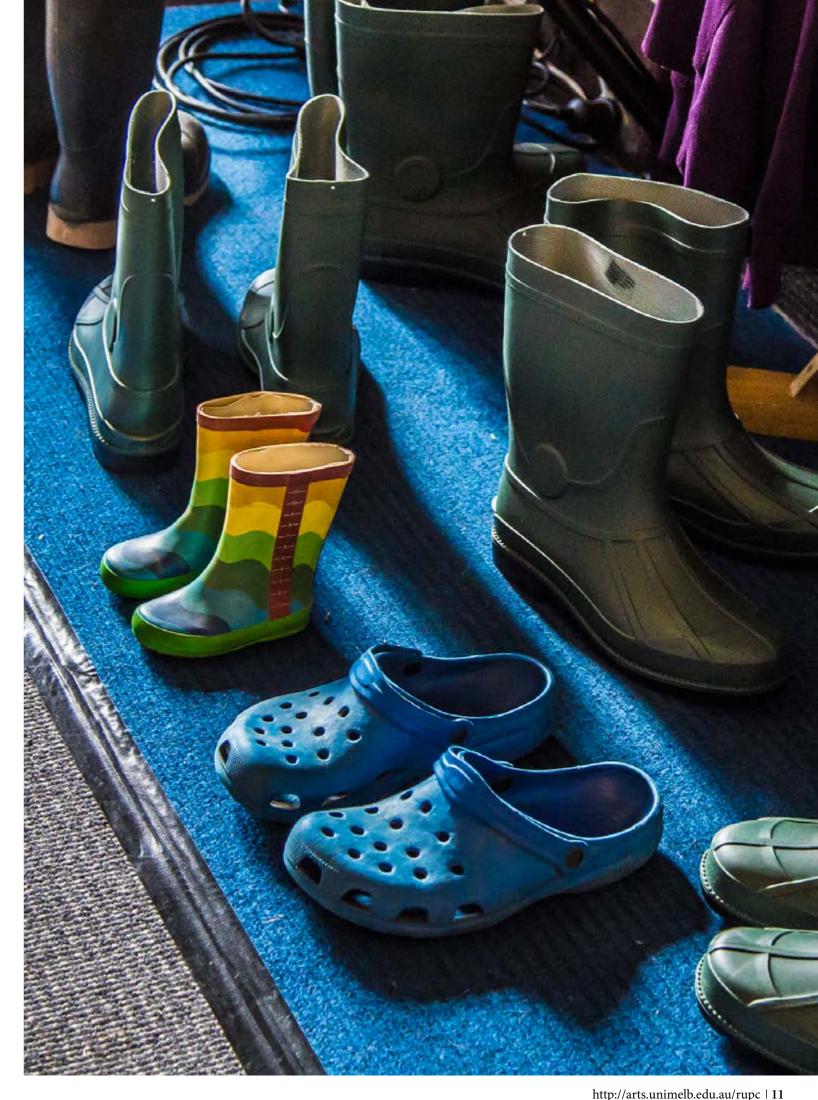
AUDREY YUE

DANIELLA TRIMBOLI

TIA DI BIASE

Professor Audrey Yue is Director of the Research Unit in Public Cultures and Associate Professor in Cultural Studies in the School of Culture and Communication. She is currently Chief Investigator on three Australian Research Council-funded projects on Multiculturalism and Governance: Evaluating Arts Policies and Engaging Cultural Citizenship (LP110100039); The Status of Culturally and Linguistically Diverse Young People (LP150100291), and; Transforming Cultural Identity: East Asian Media Flows in Australia (DP160100304). She researches in the fields of Sinophone media cultures; cultural policy and development, and; sexuality studies. She has published seven scholarly books and more than 80 refereed journal articles and research book chapters and is currently completing a co-authored book on multiculturalism and the arts. She brings her expertise in cultural policy, cultural evaluation and cultural sustainability to this project.

Dr Daniella Trimboli is a Research Associate of the Research Unit in Public Cultures at the University of Melbourne. She recently completed a jointly-awarded Ph.D. at the University of Melbourne and the University of British Columbia, analysing the intersection of everyday multiculturalism and digital storytelling. Daniella teaches in Cultural Studies and has previously worked in Australian Studies, Tourism and at the Yunggorendi First Nations Centre at Flinders University. Before this, Daniella worked for the Queensland Folk Federation, organiser of the Woodford Folk Festival and the international Indigenous festival, The Dreaming. Her work with the Queensland Folk Federation heightened her interest in community-based art and cultural diversity. She brings expertise in migrant cultural studies, representations of diversity in contemporary art practice, and the role of multiculturalism in community-based arts.

Tia Di Biase has a research background in policy evaluation, everyday discrimination, social psychology and cognitive processes. Her Ph.D. research focuses on barriers to Aboriginal and Torres Strait Islander self-determination. Tia's research interests include models of political representation, attitudes toward democratic structures, global self-determination of Indigenous peoples and approaches to political change. Tia brings expertise in mixed research methodologies, statistical data analysis, and policy analysis pertaining to political representation and participation.

1 INTRODUCTION

This document reports on the evaluation of Arts House's exercise *Refuge*, held 8-9 July 2016. *Refuge* is a flood disaster simulation exercise consisting of a 24-hour artist-led disaster preparedness rehearsal that turned the North Melbourne Town Hall into an actual Emergency Relief Centre. *Refuge* was a collaborative investigation into the role of art and culture in preparedness and resilience. At the helm of this investigation was a team of six artists, commissioned by Arts House. Each artist was given a particular theme or aspect of the event to develop and manage, as indicated below:

- Hannah Donnelly (sleep): *Dungin*
- Latai Taumoepeau (energy): *Human Generator 57*
- Kate Sulan (wellbeing): *Nest*
- Shang Lung Lee (wayfinding/communications): *Information Flood*
- Jen Rae and Dawn Weleski (food): *Fair Share Fare*

1.1   Evaluation Aims

The overall aim of this evaluation is to examine the effectiveness of the *Refuge* exercise against its objective contributing to the role of art and culture in preparedness and resilience in the face of climate change impacts and extreme weather events, specifically looking at the role of the urban cultural centre as a physical place of refuge. Using the case study of *Refuge* 2016, the evaluation focused on how communities like North Melbourne could build resilience and prepare for acute weather shocks. The Research Unit in Public Cultures evaluated the exercise, based on the following three measures:

1. how arts organisations can contribute to the creation and planning of emergency relief centres;

2. how arts pedagogy can communicate resilience, and;

3. how arts participation can foster community resilience.

1.2   Evaluation Approach

The evaluation team adopted a multi-method approach to examine expectations and experiences described by *Refuge* stakeholders and participants, including artists and production staff. The evaluation team analysed policy on arts, sustainability, and resilience and cross-compared this with in-depth interviews and short-term ethnographic observations to see how top-down and bottom-up understandings of resilience and art practice intersect.

Methods

1. *Discourse analysis of policy and scholarly literature*

2. *10 x in-depth qualitative interviews with:*
- 8 x stakeholders: Christine Drummond (City of Melbourne); Claire Cooper, Lisa Jackson, Sam Redlich and Steve Cameron (Emergency Management Victoria); Angharad Wynn-Jones and Tara Prowse (Arts House); and Scotia Monkivitch (Creative Recovery Network);
- 4 x artists: Hannah Donnelly, Kate Sulan, Shang Lung Lee, and Jen Rae; and
- 1 x local resident/programme contributor: Lorna Hannan.

3. *6 x qualitative email surveys with:*
- 1 x artist: Hannah Donnelly
- 4 x stakeholders who attended the 24-hour exercise: Jeremy Smith (Australia Council); Lucy Hamilton (Regional Arts Victoria); Rajni Shah (artist); Rusalka Rubio Perez (Red Cross); and
- 1 x stakeholder who did not attend the 24-hour exercise but assisted in the programming: Mairead Hannan (The Huddle, North Melbourne).

4. *Ethnographic observations at 2 x artist workshops pre-exercise*

5. *Short-term focussed ethnography at 24-hour exercise*

1.3   Background

In the past five years, the discourse of sustainability has started to be replaced by the discourse of resilience (Wilson 2012a). This shift has been prompted by the intensified rhetoric about climate change and the absorption of the concept of the Anthropocene into the public imagination (Houston 2008; Kelly 2014; Latour 2014; Steffen et al. 2007). The Anthropocene is understood as the epoch that begins with industrialisation in the nineteenth century and marks the moment where humans begin to have a noticeable impact on ecological systems (Steffen et al 2007). Climate change is understood to be one of the most significant effects of the Anthropocene. While climate change remains a divisive topic in politics, government agencies and service organisations have nonetheless begun preparing for unexpected events, such as extreme weather changes.

Indicative of this movement and in line with global smart city initiatives, 'the resilient city' has recently emerged as a key urban planning strategy. In May 2016, Resilient Melbourne released its first Resilience Strategy mapping a vision for helping Melbourne deal 'with the chronic stresses and acute shocks [the city is] likely to experience,' and ensuring it remains 'viable, sustainable, liveable and prosperous, today and long into the future' (p. 2).

Although the strategy and many similar policies on resilience emphasise the role of communities and practices of interconnectivity, culture and art are yet to be highlighted in the policy and programming contexts of resilience. When culture and art are included, they tend to be framed in negative and defensive connotations. For example, art is not present in any of City of Melbourne's emergency services preparation guidelines but is briefly mentioned in documents about post-emergency community rebuilding.

Where culture is mentioned, it is linked to at-risk populations. This resilience-as-deficient positioning is reflective of the literature on resilience at large, which is predominantly reactionary (e.g. Cutter et al. 2003, 2008; Kirchenbaum 2004; Wickes et al. 2015), and associated with normative notions of vulnerability (Wilson 2012b). Similarly, the role of the social or cultural in dominant resilience studies tends to be discussed in the context of an after- or end-point; that is, as part of and/or an aid to post-shock recovery stages (e.g. see Tudor et al 2015).

This evaluation report responds to these strategies and gaps and offers the first study to investigate the contribution of the arts to the policies and practices on resilience. Specifically, the evaluation report elaborates the aesthetic, social and cultural dimensions of resilience, which remains under-explored in both policy and scholarly literature.

2 PROCESS

In the first half of 2016, North Melbourne's Arts House worked with a multidisciplinary creative and research team to develop *Refuge* as an action-research exercise on the theme of climate change and resilience. The exercise consulted stakeholders from emergency management services, aid agencies, local government, and urban planning. Additionally, several academics from The University of Melbourne were invited to collaborate on the exercise. The Research Unit in Public Cultures based at The University of Melbourne worked closely with Arts House to evaluate the exercise, from its conceptual stages through to its delivery and post-event consolidation. Bringing the Research Unit in Public Cultures's expertise in cultural participation, urban mobilities, and art impact studies in conversation with Arts House staff led to the development of a research methodology that was iterative and reflexive.

Refuge 2016 was artistically directed by Angharad Wynne-Jones (Artistic Director)and Tara Prowse (Producer) of Arts House. The creative proposal for *Refuge* 2016, which was to transform the Town Hall into a Relief Centre for one weekend, took on a deeper resonance with additional responsibilities in the way Arts House communicated the exercise to potential participants when Wynne-Jones discovered that the North Melbourne Town Hall – the home of Arts House – actually is one of the City of Melbourne's designated Relief Centres within the Council emergency management plan.

Beginning at midday on Saturday 8 July, Arts House simulated an Emergency Relief Centre for twenty-four hours. The simulation included the usual stakeholders of emergency relief exercises, such as SES, Red Cross, Save the Children and other local support service agencies and community groups. However, *Refuge* purposefully included community group representation in the exercise that went beyond 'the usual stakeholders,' for example, SEED Mob (Indigenous youth climate change network), Indigenous leaders, Scouts, and NEMCA Chinese Association.

Importantly, the exercise also included another unconventional feature: artists. Indeed, Arts House stressed from the beginning that this simulation would be an artist-led exercise.

Wynne-Jones and Prowse curated a team of six artists to work on the *Refuge* 2016 exercise. Each artist was given the provision of a service within the relief centre to develop and manage. For full bios of each artist, see Appendix A1.

The artists spent one week together in a knowledge exchange Lab a few months prior to the event, from 18-22 April 2016 and then had an additional 2 weeks to create their work (other than Jen Rae and Dawn Weleski who had an extended residency of several weeks at Arts House, funded through Centre for Cultural Partnerships at The University of Melbourne and Australia Council for the Arts, Carlton Connect Initiative Fund).

During the Lab, a range of emergency management agencies, local planners, Indigenous Elders, residents, and academics presented to the team, providing them with a range of knowledge, tips, considerations, and potential issues involved in emergency/disaster management, local community engagement, and the ethical issues embedded in the exercise. By the end of the week, the artist team developed a draft script or score for the 24-hour simulation, as well as a draft outline of the activities they were to offer in their specific areas of response. This script became more detailed and refined as conversations between the Arts House Producer, Prowse, the production team and the artists occurred. The final script for the simulation can be found in Appendix A2.

Additionally, the artists themselves forged further partnerships, conversations and accessed additional expertise as part of the research and development of their individual projects between April – July.

3 CONTEXT : POLICY & PEOPLE

The concept of resilience is relatively new and tends to sit beneath or within policies on sustainability, social cohesion, and emergency management. Notions of resilience are also found within policies about the 'smart' or 'playful' city.

Although there were many policy documents on sustainability, eco-citizenship and community development, the following documents guided this evaluation more directly. These five policies also referred to resilience explicitly:

- *Australian Emergency Management Handbook Series: Building a Disaster Resilient Australia* (Attorney-General's Department 2011).

- *National Strategy for Disaster Resilience: Building Resilience of our Nation to Disasters* (Council of Australian Governments 2011).

- Strategic Framework to Strengthen Victoria's Social Cohesion and the Resilience of its communities (State of Victoria 2015).

- *Resilient Melbourne: Viable Sustainable Liveable Prosperous* (Resilient Melbourne 2016).

- *Victorian Emergency Management Strategic Action Plan: 2015-2018* (Emergency Management Victoria 2015).

The language of the policies, as well as the definitions and criteria used for resilience and community preparedness, were closely examined. The analysis found that resilience tends to be subsumed by plans on sustainability, and these plans continue to be framed by an environmental paradigm. While community frequently features in resilience policy, what community means, and how culture is embedded within community remains ambiguous. The role of the arts features in policy and plans about emergency relief, but is absent in preparedness policy.

Additionally, the four key policies listed above were put through word-mapping software to garner keywords and further highlight focal points. The same was done for all interviews carried out for the evaluation report, including both verbal interviews and those completed on a questionnaire. Comparing the wordmaps and analysis provides a useful context for the remainder of the evaluation report.

3.1 WORD CLOUD ANALYSIS

POLICY WORD CLOUD

There is a clear overlap in *Refuge*'s aims and terms commonly used in these policies, including "community," "resilience," "people" and "social." However, the policies focussed significantly on organisational terms like, "risk," "risks" "plan" and "action"- words that did not appear in any other Word Cloud analysis group. This outcome follows the trend of framing resilience in a reactionary manner, an orientation that reflects governmental planning for resilience (e.g. early warning, adaptation, preparedness).

ARTIST WORD CLOUD

The Word Cloud on artists' transcripts revealed that artists were feeling relatively contemplative about their process and perhaps were sharing their experiences that were previously held implicitly. For example, implicit thought words were commonly employed, such as, "think," "know," "felt" and "feel." Additionally, while artists commonly referred to "people," there was a distinct lack of words that reflected an external nature of the exercise and its aims for community, culture and emergency support. However, there was a pattern of words that revealed the challenge involved in working on *Refuge*. This pattern was particularly noticeable through the common use of "can't/didn't," "work," and "time."

PARTICIPANT WORD CLOUD

Compared to artists, participants tended to employ words that most closely resembled the aims of *Refuge*. These included, "community," "people," "North Melbourne," and "arts." Their attitudes further appeared positive through the common use of the words "love" and "like." With words such as, "able" and "talk," *Refuge* emerged as a behavioural change agent for participants.

STAKEHOLDER WORD CLOUD

The language commonly used by stakeholders reflected both a functional yet positive perspective of *Refuge*. Considering *Refuge* aimed to create an emergency space to bring the community together, it is interesting that only stakeholders commonly used the term "emergency." Similarly, the stakeholders were the most likely group analysed to employ terms like "project," "role," and "years," reflecting the "work" contributed to *Refuge*. On the other hand, there appeared to be a positive attitude towards *Refuge*, shown through words like, "good" and "well." Similar to participants, stakeholders were likely to refer to the *Refuge* aims including "art" and "people."

3.2 COMPARATIVE SUMMARY

Lack of reference to culture, diversity and multiculturalism

Through observing the commonly used words across all these groups, there is a clear absence of references to culture, diversity, and multiculturalism. Despite this, every group focused their attention on "people."

The Word Clouds demonstrate that all groups were enthusiastic about the exercise's potential in building community resilience. However, there is a disconnect present—on the one hand there is a focus on community, people, and sociality; on the other, there is little mention of culture and diversity.

This result reaffirms the findings in the literature that although there is increased focus on the importance of human systems to adapt to shock (e.g. Adger 2000; Pelling 2003; Davidson 2010), the role of 'community' remains conceptually unclear and highly variable (Wilson 2012b).

4 EXERCISE
EVALUATION

4.1 Part 1: Contribution of Arts House to the Creation and Planning of an Emergency Relief Centre

The first part of the evaluation focused on Arts House's systems performance, regarding:

1. planning and communication;
2. coordination of facilities, and;
3. spatial reconfiguration.

"From where they [Arts House] started to where they ended up was a huge transformation" (Red Cross 2016)

Planning, coordination, and communication played a significant role in the exercise. Arts House is a designated Emergency Relief Centre for the City of Melbourne. In an emergency, Arts House would act as a venue, and fall under the management of the City of Melbourne's MERO, Christine Drummond. Arts House is thus an emergency relief a venue as opposed to a service; that is, it is not the responsibility of Arts House to provide disaster relief.

Relief provision is facilitated by the City of Melbourne who would ascertain need, organise services and bring external agencies into the venue to transform it into an Emergency Relief Centre. However, in the case of this exercise as a simulation, Arts House collaborated with service providers, community organisations and artists to organise and facilitate the necessary provisions of the Relief Centre. Looking forward, the aim is that Arts House would be consulted about what support it could provide, such as, expertise on the venue/site, local community connections, and artists skilled to contribute to the emergency relief provisions.

The following statistics were observed during the 24-hour exercise on 8-9 July:

- **650-700 people through the building, most came through on Saturday.**

- **There was a rush of people between 2--5pm, many with kids. Attendance slowed down into the evening.**

- **60% came from nearby neighbourhoods (such as Kensington, Flemington, Brunswick). Some were from regional Victoria and international guests etc.**

- **Red Cross registered 83 people.**

- **190 people were surveyed at the information desk; the majority of their postcodes were local.**

These high statistics reveal strong uptake and demonstrate high-level of efficiency in transforming the North Melbourne Town Hall into an Emergency Relief Centre.

PLANNING PROVISIONS & STRENGTHS

• Artists Lab 18-22 April 2016
• 3 Working Group meetings with stakeholders from The University in the lead-up to the exercise
• Correspondence with Evaluation Team
• Artist check-in meetings
• Training for artists and production staff
• Self-directed partnerships and residencies
• Volunteer orientation and provision

COMMUNICATION STRENGTHS

Exercise lead-up:	Effective circulation of communication: between artists, service providers, community groups, production, and evaluation team.
	Effective sharing of information.
	Effective use of media: Both digital and non-digital media are used to plan and promote the exercise.
	Effective use of language: Language was adjusted according to audience—e.g. everyday or "non-organized" community members targeted through plain language flier; arts-based flier for 'organised' community members more familiar with Arts House (see Linnel 2014
At the exercise:	Clear instructions for participants: Welcome volunteers providing clear instruction and directions.
	Multilingual signage: Welcome signage translated into languages other than English.
	Availability of non-English language translation: Interpreter (Arabic and Mandarin) present.
	Warm ambience: Atmosphere welcoming and approachable.
	Open communication: 2-way communication and collaboration at the exercise
	"what I loved about what happened on the day and which was quite unexpected was ... when the Red Cross were running their workshops in the big cubby […] there wasn't a sense of that ... they're the experts, and they're just doing what they normally do in this space that I've created. They really responded to the space and then owned the artwork and were introducing people to the artwork and integrating my invitation as part of their key message, and it felt extremely integrated […] I wasn't going to go, 'well I'm the artist' and they're [not] going 'I'm the expert in this.' It felt like together we were kind of creating something new. That was not talked about or spoken, it just happened on the day […] when I said 'feel free to introduce the artwork', and they said, 'great!', and I said, 'feel free to use the space however', and they said, 'great!' […] so it did feel more collaborative than I had maybe imagined but it was what I hoped would happen…" (Sulan 2016)

CONSIDERATIONS & IMPROVEMENTS

Simulation of emergency environment created some confusion for participants:	Planned to not be 'fully ready' at the start of the exercise. This decision had positive impacts in that it created an atmosphere that 'felt' like an emergency relief centre might, especially at the beginning, e.g. the mood was 'under construction,' anticipatory, and exciting. The downside was that it led to an element of confusion from people arriving at the beginning.
Unclear programming created some confusion for participants:	Not always clear which parts of the programme were orchestrated and which were not. This confusion allowed new things to happen, e.g. new social connections as people worked together to seek out information, but it could also be problematic .e.g. the overnight stayers sometimes felt lost and like they had 'nowhere to go.'
Lack of cultural and linguistically diverse-friendly signage:	Better signage needed, especially for culturally and linguistically diverse communities.
Lack of rest-shifts for artists:	Plans needed to be made for artists to be relieved during the 24-hour exercise, as many felt exhausted at the end.
Gaps in communication between artists, and between staff and artists. Some gaps/blocks in the communication cycle were evident:	Due to time constraints, artists felt somewhat disconnected from one another; and, during the Evaluation Day, said they would have benefited from more time together closer to the exercise.
	Agency-Artist communication was largely one way in the pre-planning stage; though collaborative during the exercise. Future exercises should provide space for artists to work more directly with agency staff and provide an exchange of knowledge of the artists' practices.
Quotes from artists that demonstrate these gaps:	"At times I felt like the goalposts were changing, like we didn't know … I remember contacting Tara in a panic when one of the forms went out … one of the publicity things went out and I was like do people know that they're going to be actually walking into a creative work? […] Dawn and I were talking about, at that point, doing some stuff that was, you know, that was going to be confrontational and so forth, you know, and so I started to worry about my responsibilities as an artist in this and […] didn't want to be seen as convoluting information, especially important stuff." (Rae 2016)
	"I think everybody should be present when the artist gave their artist talk [during the Lab] … I think that the fact that the room cleared out and we were just presenting to one another like it was like we … that could have really shaped things a little bit differently for the first day you know for when people came in, you know? They could have seen some of the possibilities or they might have been able to step in and say you know what? I've done stuff like this, I could possibly collaborate with you, you know, people could have actually stepped up, conversations could have happened in that initial day … At the lab. We sat … we … all of the artists space when we were being, you know, really talked at. We did get to ask questions but it was a very passive […] it was mandatory that the artists all had to be there. Not for everybody else and that, you know, that says a lot about the investment in the project." (Rae 2016)
	"And so I think if there was more time together we could really do that you know help each other see things in a different way and not just the artists doing that but both, you know, all the parties working together." (Sulan 2016)
	"I really enjoyed hearing from the services and I think we all spoke about wishing that we could have maybe been sitting alongside them in our development of our individual projects a bit more." (Sulan 2016)

EFFICIENT COORDINATION

Adequate provision of food and services:	Essential food and services were provided, e.g. food, water, first aid, toilets, shelter, warmth.
Clear implementation of emergency management guidelines:	Guidelines for agency staff and Emergency Management Victoria contacts were implemented.
Cultural and linguistically diverse access:	Translators were available so diverse language needs could be met.

CONSIDERATIONS & IMPROVEMENTS

Lack of exit process. The evacuation felt somewhat disconnected from the rest of the programming:	"At the end when the evacuation was happening there was really good … there was magic happening on the upper deck. Right? Conversations are on fire you know like … and the fact there was no alcohol was also I think like … I don't know, positive or not positive, I don't know because it raises different like issues but when the evacuation happened everybody went out onto the street and it was […] you know if you're not here for the overnight you have to go. Yeah and I just felt for the people who had to go you know 'cause like they were a part of something and then it's like alright, not you you know so I thought that there was a problem with that ending. It wasn't relational like it wasn't … not that it has to be but I don't know, I just … it just didn't … it didn't seem right in the moment and it's a thing that sticks with me." (Rae 2016)
Lack of AUSLAN interpretation:	An AUSLAN interpreter would improve access to hearing impaired residents of North Melbourne.
Lack of heating and adequate bedding:	There were a few complaints about having trouble sleeping due to the cold and lack of air in mattresses. Consider providing an air pump to overnight stayers, and perhaps sheets for the mattresses to eliminate cold generated from the ground.
Late dinner schedule:	Dinner should be provided earlier for those staying overnight.

EFFICIENT RECONFIGURATION

Clear floor layout	Space was managed efficiently and did not interfere with other exhibitions in the hall.
Entrance enabled good traffic flow:	Arrangement allowed for good flow of people.
Good access to primary agencies:	Primary agencies organised at the front, e.g. Red Cross.
Diverse use of space:	Different space allocations for different uses, e.g. the Ruth Crow Corner in the basement provided a haven from the hustle and bustle upstairs.
Diverse mix of space:	Good mix of spaces for quietness and reflection (e.g. Fire Circle) and information and action (e.g. *Human Generator 57* alongside Emergency Management Victoria tables).
Artists assumed multiple roles:	Reconfiguration of roles (not merely space) was also significant—artists became facilitators, communicators, and translators in this space.

CONSIDERATIONS & IMPROVEMENTS

Poor disability access:	Access was a potential problem for people with disabilities, especially in the configuration of sleeping arrangements.
Busy stairway:	Lots of stairs and these were often busy.
Lack of alternative space for overnighters:	Greater consideration required for different kinds of people and sleepers e.g. an area where people who struggled to sleep could be accommodated.
Lack of storage for overnighters:	An area for people to drop their belongings.
Obscure placement of artwork:	Some spaces that contained art were scarcely found, as they were not located in areas encouraged to explore throughout the centre.
Low level of activity on recovery day:	On recovery day, the space lacked excitement or activity before breakfast. More consideration is required to engage people in the spaces on recovery day if new people are to be invited in.

4.2 Art as Pedagogy in Communicating Resilience

This section examines how artists and art practices communicate resilience by promoting environmental education. This pedagogic function is evident in scholarship on sustainability and resilience about the arts which has focused on culture as the fourth pillar of sustainability (after the three pillars of environmental, social and economic; Yue and Khan 2012; Hawkes 2008) and through arts pedagogy (De Lorenzo 2000; Kagan 2008). The evaluation team also extended the work of Gabrys and Yusoff (2012), who reconfigure the term 'threshold' used in climate change discourse as an open and creative space for change. In the disaster management space, art can be used to communicate messages about preparedness and risk recovery in new ways that are open-ended and enable mutual learning and creativity. Art can allow people to consider risk and disaster scenarios in novel ways, for example: by allowing people to visualise what the environment might look like following a disaster; introducing them to options available to them in a disaster; and by creating a space for them to reflect on their own attitudes and behaviours (Moser 2014; Wickes et al 2015).

The six artworks curated for *Refuge* provided participants with new ways of contemplating emergency relief and connecting with understandings of community and place.

Three main pedagogic threads emerged in the artworks:

1. Collaborative Learning in Conceptualisation and Design.
2. Affective and Aesthetic Communication.
3. Hybridity and Generative Pathways.

"I loved the sense of activity in the centre, and different approaches. They made me feel cared for, there was a certain tenderness about them. I liked how art and emergency services were mixed together, and there was a real sense of something important happening. It was confusing sometimes, but also moving." – Shah 2016

"Some were enlightening, some were challenging, some were physically draining. Some were fun, some were thought provoking. Some made you step outside your comfort zone – required communication, collaboration, sharing… overall, the activities were positive and made me feel like I was 'contributing.'" – Smith 2016

"It engages them on a completely different experiential level" - Bendups 2016 (controller of the SES Footscray unit)

4.2.1 Collaborative Learning in Conceptualisation and Design

The process of production (conceptualisation and design) taught stakeholder groups how to learn collaboratively with each other through shared knowledge. The *Refuge* team, including artists, production staff, volunteers, and researchers, were privy to a mode of collaborative learning about creative practice, climate change and disaster management that gradually unfolded. Collaborative learning is evident in the way the exercise developed over time, beginning with the Lab, where the artists sketched their creative ideas, and ongoing after the exercise, when they came together to reflect on what was learned.

During the Lab, the artists listed the values they brought to the artwork, as follows:

- Function: has to serve a specific purpose, not just illustrative, e.g. the transmission and documentation of culture
- Calmness and methodological practice
- Transformation and inversion
- Building and sustaining relationships, finding common languages. Maybe not sustainability but continuity (not working with linear time and space necessarily)
- Exchange and collaboration
- Place and Country – revealing, imagining possibilities
- Sharing
- Making space to imagine
- Being in the present

These values acted as 'lighthouses' for the artists as they developed and delivered their work, although the weight that they placed on these values undoubtedly changed as the artists interacted with agency staff, members of the community, and each other.

The artists also learned a lot about emergency management and community resilience, and interviews with them suggest they will carry these lessons with them into their other work:

> "My favourite thing about the project was actually learning more about the reality of like emergency relief centres and being able to do that in an artistic context which I never thought would be possible. My favourite ever thing is the word preparedness and how I understand that differently now." – Donnelly 2016b

> "the conversation within my sector which is traditionally called theatre is a fairly small kind of conversation and often a very insular conversation […] and so personally I had this feeling that I wanted to be involved in bigger conversations and more diverse conversations. And so when Angharad approached me about this project it was just like a … exactly the kind of project that I've been looking for where we're talking about real … really big issues and […] I can't think of many more big issues than … climate change and what we're facing, but that we're not just addressing it through one medium but it is just a conversation that's a lot larger. And I think one of the most exciting things for me was the evaluation day when I got to see all the different stakeholders and all those different people who were addressing … who were working in different areas talking and I just found that very exciting." – Sulan 2016

Of course, it is important to consider how this action-based, interdisciplinary creative methodology allowed for new forms of learning for participants beyond the artistic team. Key stakeholders, notably, emergency services and government planners, learned new modes of communicating with its constituents about resilience and disaster management by working with artists, as illustrated by the comparative table.

A clear example of this new relationship is the extension of Latai Taumoepeau's engagement with emergency services beyond the project. Taumoepeau and the Victorian SES and the North Melbourne Football Club through their community arm, The Huddle, have maintained contact since the *Refuge* exercise and, together, are developing a partnership which will likely involve Taumoepeau undertaking an artist residency with the organisations in 2017.

BEFORE EXERCISE: Reluctance/Absence

> "I haven't really seen it [arts] done before personally [...] I know it has in the relief space but the ... I'm from a response background so I've seen ... not sure I've seen anything personally." – Emergency Management Victoria 2016

> "the inclusion of arts and culture and those aspects of wellbeing are a bit scary for traditional emergency management thinking, I guess." – Emergency Management Victoria 2016

> "*Refuge* was my first experience of arts and culture being taking into account in planning and preparedness, and not just as a response" – Lucy Hamilton, Regional Arts Victoria 2016

AFTER EXERCISE: Positive Learning/Openness

> "I really do think that *Refuge* has pushed the norm of what we call emergency management preparedness and I think it's amazing to do that and to start thinking about it in a different way." – Emergency Management Victoria 2016

> "it's completely new and different. And hard to describe even how it's different because it's just ... it's a great example of group of people coming up with an idea, getting connected with all of these people and doing something and then pulling it off with so many people coming along" – Emergency Management Victoria 2016

> "it's just a really exciting, innovative way of looking at you know a relief centre you know it's not just ... it's not focusing on the scenario, it's really focusing on the community and a good social experiment." – Christine Drummond, City of Melbourne 2016

Additionally, anecdotes suggest that members of the business community also learned about Arts House in new ways. For example, several local businesses and organisations became involved in the preparation of the exercise, ultimately learning about the role of Arts House in orchestrating this community activity. This learning was particularly seen in *Nest*, which engaged with local youth in North Melbourne, and *Fair Share Fare*, which developed relationships with local food businesses in order to plan for the 24-hour simulation.

Other Partners included:

- University of Melbourne - Research Unit Public Cultures and Melbourne Sustainable Society Institute. The Jack Brockhoff Child Health and Wellbeing Program
- Emergency Management Victoria
- Red Cross Australia
- The Huddle at the North Melbourne Football Club
- The Creative Recovery Network
- SEED Indigenous Youth Climate Network
- Resilient Melbourne
- Disaster Legal Help Victoria
- VIC SES (Footscray Division)
- Save the Children
- 6th Melbourne Scouts Group & Kensington Cubs
- The North East Melbourne Chinese Association
- McIver's Coffee & Tea Merchants
- Hotham Mission, North Melbourne Food Security program
- Asylum Seeker Resource Centre
- Regional Arts Victoria
- The Centre for Disaster Management and Public Safety
- Corrections Victoria
- St Johns Ambulance
- Bakers Delight, North Melbourne
- Victorian College of the Arts, Centre for Cultural Partnerships
- Inner Melbourne Community Legal Centre
- DHHS
- The City of Melbourne: MERO Christine Drummond, the Sustainability Department, Animal Management Team, Engineering team
- Tea with Annie - Tasseomancist
- Kulin Nations Elders and Taungurung Elder Uncle Larry Walsh
- Victorian Council of Churches Emergencies Ministry

SUMMARY:

Collaborative Learning across artists, stakeholders, and community and business organisations.

CONSIDERATIONS & IMPROVEMENTS

Future research should include focus group work and greater communication with artists.	This would allow the new relationships being formed in the lead-up to the exercise and the pedagogic elements at play to be traced.
Artists needed more time together and possibly with the agencies.	This would, allow for the various creators and stakeholders to, in the words of artist Kate Sulan, "… really invest in the ideas and have a true unified approach to it."
Artists had little time to reflect on the work or rest during the 24-hour exercise, which might have also helped anchor some of their anxieties about how their individual projects would fit into the overall exercise:	"… I felt like I didn't really … because we didn't have very much time together as a group of artists, it was a real mystery what they were doing […] I was going, 'how's this sitting in relation to them? And wh …who's going to come and what kind of people are going to come? Will there be children you know will anyone come? What will I, you know, and am I doing enough? You know?' […] 'cause I didn't have a sense of what other people were offering into the space and, 'is it enough? Is it too much?'" (Sulan 2016)
	"…they [our art works] weren't integrated together as well as they probably could have been […]I think all of us have agreed that we want a more … wanted to get stuck into things together like collectively a lot more than we were able to." (Donnelly 2016b)
	Unlike the artists, Lorna seemed to have a bit more time to investigate and find out about the other artworks, and this gave her a sense of the bigger picture, in a way that the artists didn't seem to get prior to the exercise:

"The clearer you are about your actual role, what your role is going to be, the easier it is, not to be flustered when a whole lot of people arrive because you've got an idea of what you're trying to do. So clarity of role. Secondly for me I felt it was really important to know how I was fitting into everything else that was going on in the place so in the last few days I had actually visited all the other project groups and I had talked to them about what they were going to do and I felt a bit on top of what was happening everywhere else even though I often didn't actually need that information in any absolutely evident way but I needed it." (Hannan 2016)

It was likely easier for Lorna to get this experience as she was is retired. This aspect could be created for the artists by a different timeline in which the artists meet and work together in the week before the exercise. Artist residencies closer to the exercise might also enable this kind of 'big picture' view that some artists felt was missing. |

4.2.2 Affective and Aesthetic Communication

Affective communication refers to how the artwork inspires the viewer/participant to embody and feel a range of moods and emotions. Aesthetic communication refers to how meanings are encoded in the artwork's form and style. During the exercise, the artworks combined aesthetic and affective elements to educate the audience to think about and feel the impact and management of emergency management, as described below.

- *The aesthetic of emergency spectacle created spatial flows that evoke a range of emotions experienced during a crisis (confusion, shock, calm, contemplation).*

This communication began from the outside of the Arts House venue, which used signage and props to create an emergency 'spectacle' to draw people into the hall. Ambulance and other emergency vehicles were parked along the footpath at the entrance to the venue, and bright signage was used that read: EXERCISE IN PROGRESS.

The aesthetic carried into a performative element, with the front of house volunteers greeting participants at the door in hi-vis vests, holding clipboards, and Red Cross staff and paramedics in uniform present in the space.

The ground floor of the venue was abuzz with activity for the majority of the day: people could be seen waiting in the Red Cross registration line, collecting information packs from emergency services desks, chatting in groups, participating in *Human Generator 57*, or standing back and watching everything take place. The atmosphere created by this activity allowed one to experience what it might feel like to be in a real emergency relief centre. This affective experience was particularly stark at the opening of the centre, which was still being 'set-up'. Feelings of chaos, confusion and anticipation were embodied by everyone upon entering the building. Arts House had

boldly decided not to have the space 'ready' when the exercise opened to the public at 12pm, so as to simulate the somewhat 'under construction' feeling of a real emergency relief centre in its opening hours.

One of the crucial aspects of the affective and aesthetic communication of the space was the ways in which different flows of activity were directed and juxtaposed against one another. For example, the high activity on the ground floor was contrasted by the slow and quiet atmosphere created on the terrace, where the fire circle was located. While conversations, stories and even songs took place around this fire circle during the 24-hours, at all times it was a space where one could feel a sense of respite.

Refuge was thus successful in creating spaces that allowed people to imagine a disaster response in North Melbourne in both a highly active manner and a quieter, deliberative manner. The outcome was that that options, and not just risks, could surface for people (see Moser 2014). On the ground floor, people could listen to a montage of 'news' about flooding in North Melbourne, and gain information from emergency management staff; on the terrace, they could take time to reflect on the information they had received so far.

"I think in practice we managed to capture a very stark mood difference with some of the pieces. Certainly the air piece, when people came up it was very contemplative, it was extremely meditative, very, very different from the hustle and bustle that's occurring in other spaces." – Lee 2016

- *Everyday aesthetics and practices imparted climate change knowledge through re-purposing everyday objects that deepened learning impact through familiarity.*

Human Generator 57 was an embodied experience, where energy was generated through walking and carrying everyday objects, such as shopping bags and home gym weights. Taumoepeau designed its walking lanes using duct tapes. While walking, participants also saw an edited and continuously looped segment of daily television news footage about recent floods and bushfires in Australia.

Cooking and recipe-sharing were prominent in *Fair Share Fare*. *Nest* featured beanbags, playlists and story books.

The Ruth Crow Corner invited participants to discuss ideas about community over a cup of tea. These everyday aesthetics and practices encouraged new kinds of learning. As shown in resilience research (see Moser 2014; Tudor et al. 2015), this form of learning also incorporated familiarity, thereby enhancing the pedagogic impact. As the artist, Latai Taumoepeau, stated when describing her vision for *Human Generator 57*, "[I wanted to] invite the community to do what they already do, because there is value in that, just think about doing it somewhere else" (2016).

CONSIDERATIONS & IMPROVEMENTS

Accessibility of artwork:	Some artworks failed to capture people's attention; for example, some of the ethnographers on the evaluation team did not come across three of Lee's installations.
Instructions for participation:	A higher degree of instruction or direction might have increased participation in some of the works, e.g. greater signage or visual signposting might have drawn more people into *Human Generator 57,* or helped communicate the significance of the artwork being called *Human Generator 57* (after a local tram line that connects the community).
Coherence of artworks:	It would be useful to consider how the different modes of art in the space were speaking to each other, e.g. the performance work *Enfold* (Ria Soemardjo, Jade Dewi Tyas Tunggal and Paula Van Beekhow) was a complementary work occurring at Arts House during the exercise and participants were able to experience it for free. How does a highly curated and stylistic interpretative dance artwork like *Enfold* communicate with the more community-centred, social practice mode of artwork used in *Nest*? The two artworks took place beside one another, and this had many advantages in terms of creative juxtaposition and diversity; however, there was a sense of confusion as people moved from *Nest* to *Enfold*. This confusion might have been remedied with a more formal 'between space' where participants could have been given some context, and a clearer sense of the kind of artwork they were about to enter.
Divergent knowledge competencies affected shared learnings.	Also, consider the different kinds of vocabulary people bring to an open arts event such as *Refuge*. The following passage by Lee speaks to this point: "there's value in having all those different people and there's also a worry because your vocabulary's not actually the same, you don't all want the same thing and it's almost wrong to imagine that you're the same audience [...] it would be like saying everyone who makes any sort of sound music, come to this one place and let's talk about making music […] And so at *Refuge* there were artists, there were community members, there were PSI academics and there were whole amazing groups but they didn't quite … [meet]. […] and I think a lot of art ... particularly community art harps back to that idea that like we all share something [...] and that's wonderful but I actually am not as interested in personally. I want more individualised and specific focused conversations that then become accessible to people who are not part of that conversation and that's not I think quite what happened, it was much more that like everyone was talking a little bit their language but mostly so that everyone could like excessively talk and then the relationship to say climate change was largely lost because of that because having a conversation on climate change […] didn't quite happen." – Lee 2016 Lee's comments are in many ways indicative of the difficult terrain that Arts House attempted to navigate during this exercise. The *Refuge* exercise was different to community-based arts projects, which tend to have clearer mandates that focus on communicating certain messages. However, the problem with an approach that aims to tell a particular message is that it closes off other kinds of conversations, interactions, and vocabularies, and it is precisely these kinds of conversations, interactions and vocabularies that—when brought together into a dialogue—can enable the building of innovative, robust and ultimately resilient communities. The ongoing challenge for Arts House is navigating the experimental art terrain in such a way that allows for a dialogue on climate change to occur in a more targeted manner, but that resists collapsing that conversation into a linear or singular narrative, thereby shutting down the various vocabularies and knowledges of its audience.

4.2.3 Hybridity and Generative Pathways

Learning through open-endedness pathways: The artworks allowed people to imagine new pathways and possibilities within a disaster or risk situation. Upon entering the hall, participants immediately became active navigators: each person chose their pathway in the space, what level they would participate, and how interactive or engaged they would be. Even if participants chose not to do any of the specific activities on offer, the acts of walking around the space, observing the activities, listening to talks, and viewing curated works, unavoidably immersed participants in the exercise. *Nest,* for example, allowed participants to wander in and choose their degree of involvement—they could listen to curated playlists via phones, read a book, listen to a story, or simply find a quiet corner to sit and rest. This outcome was part of Sulan's artistic methodology, as she explained:

"I also think there's something about complexity that is really important to me in my practice as well, that you know life is not ... is messy and complex and I often when I make work, try to kind of ... I often have very layered imagery in my work so that it's often hard to get a sense of the whole because I think life is never just one thing and you can have multiple and contradictory experiences about one thing. So I often try and make work that has this kind of complexity as part of it." – Sulan 2016

Whatever choice the participants made they were interpolated into a reflection on resilience, sociality, and play. This experience is summarised by an overnight participant who responded "very positively" to the artworks, explaining: some of the arts activities were rather 'incognito'… it wasn't until part way through the exercise that you realized you were actually participating in an arts experience." – Smith 2016

Learning through cultural hybridity: Cultural hybridity also became a critical aspect of learning in the *Refuge* exercise. Cultural hybridity takes different cultural practices and interweaves them for the creation of something new. Donnelly (2016a) explains that in designing *Dungin* she was interested in trying to "stretch back the notion of preparedness: how can it come into the now?" *Dungin* adapted longstanding Aboriginal traditions and practices into a new and culturally diverse environment. These practices sat alongside and intermingled with other cultural practices integrated into the overall programme.

Human Generator 57 integrated a Tongan philosophy of warmth and energy from the artist's cultural background. *Nest* incorporated playlists created by ethnic minority members of North Melbourne, and thus featured music important for different cultures and religions at stressful times.

These resources were drawn from diverse and minor cultures and heritage, made anew through the mixing of styles and aesthetics drawn from Anglo-Australian and Western traditions. Drawing these resources together created a different whole, and, importantly, this 'whole' looked different depending on how you approached the artworks and what path you found yourself taking.

"I made positive connections with people from diverse backgrounds – diverse in terms of their cultural background, their employment, their interests. They allowed me to learn new things and also reflect on my own beliefs and behaviours." – Smith 2016

"I guess there's two parts, there's one part where when the services did come in and talk to us about the work they do and trying to create community preparedness around emergencies and disasters that people will kind of ... the idea of people kind of knowing what they should do or having kids ready or those kind of things. I was surprised at how much of an industry was behind that, I really had no idea. yeah, that really struck a chord with me because at the same time, the second part is preparedness is you know within the country and the land and that's something I've been taught from a very young age, that if you know the country you know exactly when things are going to happen anyway so when I look at using language in the project and stuff, even though I'm from New South Wales it's kind of looking at the idea that preparedness can extend beyond this recent understanding of preparedness in disaster responses to kind of look at indigenous histories and preparedness as well." – Donnelly 2016b

Summary:

Environmental education is evident in two forms of learning: learning from open-endedness and the resilience of traditions and heritage to be transformed through cultural hybridity. These pedagogical tools resist the reactionary understanding of resilience by reconfiguring the term 'threshold' used in climate change discourse as an open and creative space for change (Gabrys and Yusoff 2012).

Improvements:

Low culturally and linguistically diverse participation. Despite culturally and linguistically diverse activities being considered, the community present lacked ethnic diversity. This limits the collaboration of communities in sharing diverse personal histories as a function of connectedness.

4.2.4 ART PROFILE: LEE SHANG LUN
WAYFINDING AND COMMUNICATIONS

AESTHETIC COMMUNICATION:

Use of radio, digital game, tablet, ribbons

Lee's artistic contribution included four works, scattered throughout the hall. The first, *Information Flood*, was an interactive audio installation set up above the back entrance of the hall. The installation was activated by people moving through it. Sensing movement, the installation set off a sound or series of sounds, in turn encouraging people to stop, walk back, and further explore the installation. The second, *Exodus*, was a digital board game repurposed for *Refuge*. People played three rounds at a time, and would usually adapt their playing strategy each time in an effort to win or solve the game. The third installation, *Air*, was constructed in the tower of the town hall building. Lee installed string from wall-to-wall of the room, starting a little over head-height and going up towards the ceiling. Participants of this work were encouraged to think of someone special to them from their community and to write a message to them on a piece of red or yellow ribbon. With Lee's help, the ribbons were tied to a piece of string, in an area of one's choosing. The fourth and final work, *Fire*, was an IPad placed on top of a small mound of sticks, designed to resemble a small fire hearth.

Lee's works provoked different levels of engagement, indicative of his desire to make artworks that would help turn abstract things into something more concrete, and vice-versa. For Lee, this was a part of the challenge of climate change—namely; it is very abstract and difficult for people to define and comprehend. At the same time, it requires a willingness to experiment and test out different theories and solutions.

AFFECTIVE COMMUNICATION:

Haptic Learning through touch and gaming

Information Flood prompted people to explore patterns of sound through movement and touch. In *Exodus*, people were also given the opportunity to test different strategies for completing or comprehending the game. People learned new ways to decode information and patterns and perhaps think in ways they wouldn't normally. Some of the learning was very specific—for example, one person asked Lee if they could use the game in their school, thinking it'd make a great exercise for students to learn about climate change. Others, however, did not see the link to climate change as clearly.

"… people after *Exodus* come up and say like, 'oh if only climate change solving were this easy'. and others saying like, 'this is … is this impossible? Can you win this game?' And then kind of reflecting on the difficulty of it." – Lee 2016

Learning through ethical consideration

Air enabled a highly personal and individualised experience, and yet, at the same time, gently led individuals to a greater sense of others. Having to choose someone to send a message to was a simple but powerful exercise—taking the time to appreciate someone else who was not present—and equally as powerful to read the messages from one anonymous person to another. The installation thus enabled a form of pedagogy through emotions and ethical consideration of others: one became moved by the 'others' represented in the space, imagining how they all may or may not be connected. As Lee described:

"… if other people are feeling it it's a powerful feeling because it's a feeling of being removed but knowing that someone was here and felt that and then thinking who was that person? Do I … are they my friend? […] And then that made me think about them and it performs exactly the same function of meditation, of purposefully sitting down and thinking about someone […] Some people wanted to talk about what they had written and other people wanted just to leave and a lot of … we had quite a few people come up, hear the instructions and say, 'ah, I'd just like to think but I don't want to write anything', which was also interesting like this idea of making it permanent, wasn't part of their agenda or … I'm not sure what their reasons were and I don't want to … speculate for them but I can understand that people want to interact with it differently. I think … it was important that the piece was about thinking of a person rather than like, 'sit down and think about the world, sit down and think about you know climate change.' Doesn't work." – Lee 2016

These unexpected occurrences had a downside in Lee's creation—for example, no-one engaged with his final work. It was too hidden and confusing for people to approach. The upsides, however, outweighed the negatives. Information Flood unexpectedly projected sound towards the participants on the balcony above, where the fire circle was. Indeed the people on the terrace could hear the installation better than those triggering it. At first, Lee was concerned about the impact on the terrace and thought it might have to be shut down. However, the flow of the sound to the terrace created a layer of experience, which contributed to the artistic communication during the exercise. Described by Lee (2016) below:

"the people upstairs had a very different reaction, an unexpected audience and they said it was very calming hearing this breathing heartbeat sound for hours 'cause they would stay there and talk with Uncle Larry and sit by the fire for hours and so they would hear this … these rhythms that made them feel really happy. So I was very glad for that, yeah, for that unexpected audience."

4.2.5 ART PROFILE: LATAI TAUMOEPEAU:
LIGHT AND WARMTH / MA'AMA

Human Generator 57

"The idea of uselessness is prominent [in dominant climate change rhetoric] … I want to flip the notion of use." (Taumoepeau 2016)

Taumoepeau's *Human Generator 57* was installed in the main hall and relied on active participation from audience members. The installation consisted of a 'track' with lanes, similar to a running track, though in the shape of a spiral. Directions and instructions for completing the track were set-up at different stages—the first at the top of the spiral, where audience members first entered or began the track. A sign-up desk was set-up near the installation where, before starting the track, people registered their names and times of entry and were also given hi-vis vests. Over the course of the track, people were instructed to do a range of tasks designed to produce energy, for example, walk five laps while holding two calico shopping bags full of potatoes; run ten laps; etc. A full cycle of the track could take up to an hour or more and Taumoepeau had calculated approximately how much energy in kilowatts would be expended at full completion. This amount was then recorded by the registration desks volunteers upon exit.

AESTHETIC COMMUNICATION:

Use of everyday objects, sound, and video

The use of everyday aesthetics, such as shopping bags and home weights, encouraged participants to make a connection between their daily lives and urban resilience. The ordinary items acted as bridges between the local and the global, in particular between the ways in which small, seemingly mundane actions and behaviours impact the world and the climate more broadly. The familiarity of the everyday items also enabled the exercise to be more accessible for people who may have been unaccustomed to or feeling intimidated by participating in experimental/experiential art work. One of Taumoepeau's artist values set at the beginning of the exercise was the provision of a practical element within her artwork, and this was certainly evidenced in the installation. The aesthetics invited people into the space in an engaging manner, and then subtly provoked them to think practically about their individual role in climate change, sustainability, and urban resilience. This provocation was further enhanced by the audio that was playing in the hall: a loop of sound effects that included thunder, heavy rain, and ominous music. Additionally, a video reel containing news footage of a previous Melbourne flood had been edited to seem as if it was about *Refuge*'s imaginary flooding scenario. Combined, these aesthetics produced a mood of seriousness, enabling ordinary people to more easily imagine themselves in a flooding situation.

Empowerment through Urban Knowledge:

The video playing in the backdrop of *Human Generator 57* included soundbites from the Lord Mayor and Emergency Management Victoria staff who talked about the importance of community resilience in emergency prevention and management. People would watch the video while moving around the *Human Generator 57* track, especially during the final task that required participants to move very slowly. People were prompted to talk to each other about the video clips and interviews and were heard talking about what it would be like if there was a flood, or sharing anecdotes about their experience with other floods (e.g. Brisbane Floods in 2010). A lot of the footage included familiar scenes from North Melbourne and the CBD, prompting an understanding about areas likely to flood in the locality.

Additionally, SES volunteers had set up information desks alongside the installation in the main hall. Either before or after participating in *Human Generator 57*, people were approaching the SES desks, asking questions and talking with the volunteers about how to prepare for emergencies in their neighbourhood. However, it was difficult to retain much of the information, other than the sense of urgency or importance of community collaboration in response to a disaster.

AFFECTIVE COMMUNICATION:

Haptic Learning through movement

Movement was central to the *Human Generator 57*—people walked, ran, carried objects, stepped up and over things, stood still. A mother was seen completing the track while carrying her baby. Others were seen talking and laughing as they shuffled forward. People discussed strategies for completing the final leg of the track, which was to move one millimetre per second, for example: "I am moving approximately six centimeters every minute." The installation encouraged people to think about resilience through an embodied experience of energy production, connecting an intangible notion to something sensory and highly personalised. Research suggests that people often feel stuck or even frozen during emergencies, and, indeed, people often feel helpless or too overwhelmed by the concept of climate change in general. This exercise countered those reactions by instigating movement and providing a direct cause and effect relationship, i.e. by completing the track you create a specific amount of energy. Taumoepeau utilised active participation to encourage people to recognise their agency in building resilience, and consider how they might take action to prevent further environmental degradation.

A particularly interesting aspect of the installation was the ways it prompted people to think about the nuances of energy production in terms of input and output. People completing the track discussed with one another what they felt the point of the slow movement was. Some asked: wouldn't we produce more energy if we moved more quickly? While not necessarily clear to people, one of the underlying messages seemed to be that substantial effort/input/energy is needed (as highlighted by the first few rounds of the track where people ran and carried objects) to enable a comparatively small and slow amount of energy. In other words: our consumption of energy is much higher than our production of energy, and we need to address this for the betterment of the climate and the sustainability of our planet.

Learning through ethical consideration

Due to the time it took to complete one full cycle of the *Human Generator 57*, some people did not complete the whole activity. Indeed, various levels of commitment were seen throughout the day—some people stayed the course, patiently moving one millimetre every ten seconds at the end, some tried to 'stick it out' but eventually gave up, and some quickly abandoned the task altogether. The exercise thus prompted discussion and consideration among participants about what it means to commit to an action and our capacity as humans to take responsibility for our consumption habits.

Sociality through interactivity and moving together:

High levels of engagement were evidenced, as well as an element of fun. The act of moving through the track together connected participants, who were seen to be chatting about all manner of topics: weather, flooding, other possible environmental scenarios, mindfulness, weekend plans, and many other things.

People introduced themselves to one another and laughed and joked together, indicating new connections and a sense of conviviality. Having to slow down at the end of the track prompted deliberation and reflective conversations among participants.

Overall, this installation highlighted the value of social connectedness and renegotiation of everyday life in the context of resilience.

4.2.6 ART PROFILE: DAWN WELESKI & JEN RAE: FOOD

Fair Share Fare

Fair Share Fare drew attention to food distribution and regulation during crisis and conflicts in Australia. It consisted of two segments. The first segment was a cooking demonstration of a rabbit stew. The artist acted as the chef, assisted by a Fair Share volunteer who also performed the wait staff. Simulated like a cooking show, this segment began with the artist/chef introducing the rabbit as a food source. The history of rabbits in Australia, its presence in the North Melbourne vicinity, and its subsequent eradication provided a glimpse into colonial settler history and contemporary urban transformation. Introduced by white men to tame the outback, the rabbit pervaded the rural and urban landscape of Australia. Farmers considered them as pests while the working class saw it as a form of cheap meat. Recent healthy eating practices and inner neighbourhood gentrification have seen the renewed prominence of the rabbit, with its lean meat, as a healthy food source and especially suited to the low food mile, slow food, and gastro-pub trends. The segment demonstrated this history in two ways. First, the artist/chef provided the factual information through her role and voice as the expert chef. Second, the artist/chef performed its new hipster value through enacting the ritual of skinning the rabbit, cutting up its carcass, and cooking it up. The artist/chef also provided a quick guide to making butter and cooking damper.

Learning Foodways:	This is evident from learning from expert knowledge about the history of rabbits in Australia as a deterrent, pest and food, and; learning from the cooking show healthy and sustainable eating habits and foodways. A range of ingredients was used and carefully selected, often in conversations with Indigenous Elders, about what kinds of native foods were used in times of austerity. This deliberate intermingling of historical food knowledge into the contemporary simulation gave participants new types of knowledge, as Rae (2016) explained: "… people really engaged with it and lots of really fascinating conversations you know things like the ingredients of the lemon myrtle in the Anzac biscuits and the wattle seed in the bread opened up a lot of conversations around the oldest food in the world you know the world about indigenous foods being superfood like you know the alteration of Indigenous breads with wheat you know like there were so many different layers of conversation we were able to have with people because they're open to that."
Learning resilience through food adaptation:	This segment demonstrated resilience by showing how a pest can be adapted into a food source.
Sociality through interactivity and eating together:	This segment invited interactivity through presenting its cooked food products (rabbit stew, damper, and butter) as a lunch serving for the show's participants and staff. About 20 people gathered in the small kitchen alcove to watch this segment and share in the lunch. The *Fair Share Fare* team prepared the stew, damper, and butter in advance to cater to about 40 people. Eating lunch together became an exercise for participants to further discuss food sustainability and get to know each other. This exercise was repeated three times throughout the day.
Empowerment through Urban Knowledge:	This segment drew on the urban by historicising the presence of the rabbit in North Melbourne and its eradication through health regulation and gentrification. The historicising of the rabbit in the work meant that the broader, somewhat abstract picture of 'resilience' was localised, illustrating possible impacts and possible adaptations in a North Melbourne context (see Moser 2014).

4.2.6 ART PROFILE: DAWN WELESKI & JEN RAE: FOOD CONTINUED

The second segment of *Fair Share Fare* enacted a food distribution and rationing system. Participants were asked to collect food for the flood simulation refugees who would be spending the night at Arts House. Participants were given a shopping list to go and forage for food. Participants could contribute food by donating their produce (from their bags or backpacks) or purchasing the food items from the supermarket nearby, which they would then be reimbursed for. The food collected is arranged and stored in brown paper bags designed and packed by the artist and her team and distributed to the refugees for dinner and breakfast the next day.

Before dinner, the 'refugees' collected a ration box each, containing ration cards reflecting the items from the food drive throughout the day- these rations were distributed unevenly. Facilitated by the artist, 'refugees' disclosed their ration contents enabling them to trade food rations. Throughout this process, the artists educated the refugees on the food purpose, history and accessibility of the rations throughout emergencies. The 'refugees' were then asked to decide how they wanted their ingredients prepared and cooked (if required), which was to be delivered to them later.

Learning Society:	The practice of food foraging invited participants to learn about food scarcity and food choice.
Creating Sociality:	Food foraging during the day did not invite sociality, although it potentially invited food foragers to further discuss these issues with the other shoppers, food foragers and local businesses they might have met while collecting the food. However, the night-time food rationing experience invited sociality through negotiating and trading rations. Notably, when it became time to trade, a large proportion of the 'refugees' combined their rations rather than trading them as they felt a more substantial dinner for everyone could be created through merging ingredients.
Empowerment through urban knowledge and social networks.	This segment drew on urban knowledge by making participants forage for food in the inner-city neighbourhood. By foraging for food in the area, they begin to 'map' the space in a different way. Furthermore, the 'refugees' showed resilience by being inventive about how individual food rations can be collectively shared. Sharing increases choice and the social capital of 'refugees' in an unfamiliar environment.

4.3 Fostering Community Resilience through Arts Participation

> "This community is on a knife's edge: it can be a threat, or it can be an opportunity … We can't let the future rush away from us; it's got to be better" – Lorna Hannan 2016a

Community resilience refers to how individuals and communities utilise resources to respond to, and recover from, adverse situations. The evaluation examined the extent to which users rely on their social and cultural capitals and how participation can improve social learning and social networks.

To measure how *Refuge* contributed to community resilience, two areas of social networking were evaluated:

1. Connection
2. Empowerment & Action

4.3.1 Connection

Social connectedness is seen as an essential element of resilience (Wilson 2012a, 2012b; Tudor et al 2015; Wickes et al 2015), and surfaces, albeit to different degrees, in all levels of the resilience narrative that Arts House is imbricated within. This connection is evidenced in the following table:

Knowledge capital:	Many people were seen to be engaging with emergency services staff—asking questions, signing up with Red Cross, and taking information packs. It is unknown how many people learned specific things—this is a limitation of this research—but the ethnographic observations certainly highlight that openings for further learning and a sense of control over emergency management were created.
Active involvement:	Active involvement was both independent and collaborative to allow participants to create an individualised narrative and experience.

"People brought to it a kind of creative intuition that isn't usually—in my experience which is a bit limited to North Melbourne anyway—a creative intuition that could enable people to approach big ideas without having already decided what they thought about it.

[…] I have been to theatrical events where you're asked to participate. This whole thing went beyond participation. People walked in the door and made their own theatre. Each person. Made their own narrative […]

Now that's not participation, that's something else […] That's something else and it's not immersion theatre like I heard the phrase immersion theatre, I don't really know what it means but that would be to me like sort of going in somewhere and being inundated with stuff. Here you went in and you made the experience and you were free to make it […]

And that way people can confront notions like climate change, people could come and look at the map that we had showing what might go under water, they could look at it and feel it was okay to be nervous about it or it's okay to be thinking we should be doing such and such … but nobody was telling you what to think. And that was another thing that was interesting about the reactions that we were getting on the board, nobody was telling you what to think […] you know, 'these are some of the things affecting you'— and then you think what … for yourself." – Hannan 2016b |
| Voluntary participation | Participants engaged or disengaged according to their needs and, for the most part, a high level of active involvement occcured. This enagement was a very positive aspect of the exercise and one that often goes amiss in social practice. Participatory art that attempts to create empowerment or shift power dynamics by creating risk and discomfort can easily backfire, perhaps even leading to disempowerment for participants. |
| High participation rates. | The number of people that actively participated in exercises was high (see particpation diagram overleaf). |
| Continued Learning | Participants inspired to follow-up and continue the momentum. Hannan recently started an open library at a laundromat on Melrose Street in North Melbourne in conjunction with other friends involved in *Refuge* and as a direct result of the exercise. There has also been a continuation of The Ruth Crow Tea initiative, with the Ruth Crow Tea becoming a new tea brand to be launched at the North Melbourne event Spring Fling in October 2016. Hannan (2016b) described how *Refuge* instigated these continued activities as follows:

"…at *Refuge* in the supper room where we were doing the conversation people kept on talking about how in the past sharing had been a real feature of life in North Melbourne and some people said sharing still was and some people said but we need more sharing now, we need more neighbourliness now. And I thought you can never have too much of it and so I talked to a couple of other people who live near me who were at *Refuge* and we said well let's give this a go…" |

PARTICIPATION
STATISTICS

Below is a sample of some of the participation rates captured during the exercise and that reveal a high level of empowerment and action on both an individual and community level.

650+ attendees	650-700 people attended the exercise across the 24 hours
83 Red Cross registrations	83 attendees registered at the Red Cross desk
190 info desk surveys	The Arts House Information Desk surveyed 190 attendees
90 energy generators	Approximately 90 people participated in Latai Taumoepeau's *Human Generator 57* to generate energy
14+ cubby house letters	At least 14 letters were written and shared between cubby houses in Kate Sulan's *Nest*
100+ installation interactions	Shan Lung Lee's installation *Information Flood* was interacted with more than 100 times
30 messages for others	Approximately 30 messages were written and hung in Shan Lung Lee's installation *Air*
60+ community suggestions	More than 60 post-it notes with reflections and suggestions about local community were added to the walls by participants at the *Ruth Crow Corner*

- *Empowerment and Action through Community Empowerment*

Community empowerment occurs through participation and belonging, and was evidenced as followed:

Creation of Community Voice:	Provocations and discussions about what community means, e.g. participants were directly engaged in conversations about what makes a thriving, supportive community in the Ruth Crow Corner, and encouraged to think about it in a subtle, indirect way in Lee's *Air*.
Sharing and Learning Community knowledge:	Sharing and learning things about the North Melbourne neighbourhood that surprised North Melbourne residents, including Hannan who has lived in the inner city suburb for several decades: "I was very surprised to find that people wanted the Arts House to have more performances that explored social issues. I ... there were ... was quite an enclave of people who [...] said that... ... I was really surprised that people were so keen on neighbourliness and the like [...] I thought it was great that people wanted to talk about pedestrian life because I thought ... because that showed the sort of ... well, it showed how important it is. I just [...] I didn't necessarily expect that was going to happen. Yeah, was such a general kind of notion that more community events needed to be held."– Hannan 2016b
Creation of Shared values:	People connected over similar feelings or attitudes, e.g. people chatting around a table at the Ruth Crow Corner discussed a similar sense of loneliness in their various neighbourhoods, especially if living in an apartment, but then proceeded to come up with ideas for how to alleviate this, e.g. community gardens.
Non-exclusive belonging	Moments of belonging to North Melbourne were dispersed throughout the programme, so one did not have to be from North Melbourne to feel like they fit into the event space. For example, during the table chats at the Ruth Crow Corner, people were not always from North Melbourne, and so adapted their responses to questions to their own community. This adaptation is an important attribute given the way community is frequently co-opted as a force of inclusion and exclusion (see Khan 2011, Trimboli 2015) and leaves many people on the outside if they are not considered part of the defined community in question.

Empowerment also occurs through enhanced connection to place; where place is not necessarily geographically bound but invokes different cultural understandings of country and time.

This empowerment was evidenced in the following ways:

Indigenous connection:	Connection to Aboriginal Country highlighted throughout the entire exercise, beginning with the official welcome from a traditional custodian of the Kulin nations where Arts House is situated. As Wynne-Jones (2016b) described: "The project occurs on the unceded land of the Wurundjeri and Boon Wurrung people of the Kulin Nations, and we wanted to ensure that this reality was acknowledged within the project. Despite the relative speed with which this project was realized, we supported a process of spending time together sitting and talking, and more importantly listening, or dadirri, the aboriginal practice of deep listening as described by indigenous elder from Nau-i-yu Miriam Rose Ungunmerr Baumann, as the most important activity we can do with each other as communities to find some way through the challenges we have created for ourselves." This aim was realised in a multitude of ways, for example, through the reinvigoration of long-standing Indigenous knowledges and practices. Uncle Larry Walsh, Taunurung Elder, shared ways that Aboriginal peoples identified weather changes, and participants learned traditional skills from Uncle Larry's partner Victoria Morphy and their daughter Isobel, including weaving with local fibres and grasses – both native and invasive species that had been collected from North Melbourne as well as on Taunurung country. "the community who came in through *Refuge* and maybe you know had a chat to see who was sitting around the fire [might be more mindful of Indigenous notions of resilience]. Definitely with the artist group, though. That was the group where I felt like they understood that [...] Yeah and each one of them when we had a catch-up recently, each one of them said, yeah, like that was a highlight for me [...] was learning from Larry or sitting around the fire or hear ... history or country which was awesome." – Donnelly 2016b "participants responding to revealing country I think was really strong in the country check-in. There were lots of great reactions in that ... not all the reactions were positive and a lot of them were challenging but that was exactly what I was going for." – Donnelly 2016b
Creation of hybrid practices:	Hybrid products created, which connected new cultural contexts with traditional knowledges, e.g. incorporation of native lemon myrtle into the ANZAC biscuit served by the fire and at the Ruth Crow Corner.
Embedding of local knowledge. Knowledge about North Melbourne was provided through:	• People who chose to engage with the maps provided upon entry and in the Ruth Crow Corner. These maps examined the disaster-vulnerable areas of North Melbourne. • Video montage reel screened in the *Human Generator 57* hall, featuring news footage from previous flooding in Melbourne and North Melbourne. The footage also included interview snippets with key representatives such as the Lord Mayor Robert Doyle and the Commissioner Craig Lapsley of Emergency Management Victoria. Viewing and listening to these interviews allowed one to get a sense of the governmental structure of emergency management and community building for North Melbourne, which many people would not have known before the exercise. • Information about local food and food rituals provided through *Fair Share Fare* • Information about community support services was provided in the Ruth Crow Corner through the availability of pamphlets and brochures, and also through verbal conversations at the round table chats. The exercise itself contributed to establishing Arts House as a cultural and artistic hub of North Melbourne. This outcome opens the door for residents of North Melbourne to engage with the more artistic side of their local neighbourhood. As Hannan (2016b) explained: "Cause until you get inside it [the North Melbourne Town Hall] it looks like a fortress [...] *Refuge* is probably the first thing that has really in a way broken down the doors and said come in. Since it became the Arts House. So it's got you know it's got that kind of local importance and people have talked to me about it ... *Refuge* since it happened and want to know what more is going to ... when they actually feel some connection to it." Participants were encouraged to reflect on the community of North Melbourne in the Ruth Crow Corner. This reflection encouraged attendees to consider how the community of North Melbourne functioned and what needs to be addressed.

CONSIDERATIONS & IMPROVEMENTS

Low cultural and linguistic diversity	Although the diversity was excellent in the selected overnight participants, there was a noticeable lack of cultural diversity in the open, all welcome section of the day. Further work needs to occur greater representation considering the high cultural and linguistically diversity in North Melbourne.
Lack of queer spaces	More emphasis on providing queer spaces would have been a welcomed addition.
Lack of participant data	The evaluation team was prevented from conducting surveys and interviews during the exercise. Scheduled focus groups were not conducted due to poor uptake.
Stereotyping gender	Consider implications of having women's space associated with the serving of refreshments.
Poor food safety	Some elements were perhaps problematic at times in Food programme (e.g. health considerations and sense of failure if not 'doing' the activity properly).
Low social media presence	Twitter posts mostly made by people/organisations who were intrinsic to the exercise (e.g. Research Unit in Public Cultures, Creative Recovery Network). If people were not necessarily prompted to publicly vocalise their experience it might be the case that they are unlikely to pursue further action about what they learned at the exercise.

4.3.3 ART & PROGRAMME PROFILE:
RUTH CROW CORNER

The Ruth Crow Corner was curated by resident Lorna Hannan and exhibited strong themes of neighbourliness, community gatherings, and conversation. Lorna ran the entire project with the help of seven other women volunteers. Hannan was inspired by the memory of Ruth Crow, a revered personality in North Melbourne, remembered for her dedication to community activism and empowerment. This year would have marked Ruth's 100th birthday. Hannan thus decided to design her contribution in Ruth's honour: "cause Ruth Crow was a great believer in the idea that if you sit down and have a cup of tea and talk things through you know good things happen" (Hannan 2016b). Working in collaboration with Jen Rae and Dawn Weleski who were curating *Fair Share Fare*, Hannan had the tea specially blended by McIvers for Refuge. The blend, named "Ruth Crow Tea," has continued to be made by McIvers, and is now used by Arts House and distributed in the local community of North Melbourne.

Ruth Crow Corner successfully delivered policy level questions pertaining to community resilience in a grassroots setting and in a relatable, everyday way. The capacity to merge State and grassroots movements about community resilience is frequently overlooked in this field (see Wilson 2013). This delivery is evidenced in the following notes made on post-its at the Ruth Crow Corner throughout the exercise.

AESTHETIC & AFFECTIVE COMMUNICATION:

Ruth Crow Corner was set up in the basement, giving the space an atmosphere of security and haven. Lounge chairs were set up in one corner, with a floor rug, magazines, and books. A few round tables were set up along the back wall, each with a teapot and a jar of biscuits placed on top. Maps of North Melbourne showing previous flood data were on one wall; on another were three questions:

- What makes our community strong?
- Are there weaknesses in our community?
- What can we do about this?

GENDER DIVERSITY:

Despite gender implications associated with the serving of refreshments, it was also significant to note the strong presence of women connecting and sharing in this space. Men were present and also engaging in discussions; however, the space was clearly being facilitated by women, and thus resembled a site of female solidarity.

INDIVIDUAL & PEER LEARNING:

When approaching the wall, a volunteer encouraged people to write a response to the questions on a post-it and add them to the wall. The post-its and pens were set up on a trestle table next to the questions, so it was easy to deduce what to do without being advised. People were seen to write notes and add to the wall on their own accord. Every hour, people sat around the tables and an informal chat was had, facilitated by a volunteer. The volunteer guided the discussion using the three questions on the wall as prompts. People drank tea and ate a lemon-myrtle biscuit, food and drink items that were specially produced for the exercise in collaboration with the Fair Food Fare curators. Although there was a great deal of creative and artistic practice embedded within the Ruth Crow Corner, the space was not exclusionary or inaccessible for those without artistic, social capital. Those that might have felt intimated by some of the other more overt exercises, such as *Fair Share Fare,* might have been more comfortable in the Ruth Crow Corner because of the everydayness of the space. Having a cup of tea and a chat is, after all, a common practice in many cultures.

Meanwhile, at a larger round table, another group of people would participate in a tea-reading with Annie the Tea Reader. The Tea Reading provided a way to enter an alternative space—one became caught up in anticipation of the readings and the possibilities they revealed, so much so that it was easy to temporarily forget that one was in a relief centre exercise. Transferring this kind of activity to a real-life centre would be very useful. Providing spaces for people to take a break from the worry, stress, or even boredom that can occur in relief centres can help manage the negative impacts of disaster and ensure rest can be found.
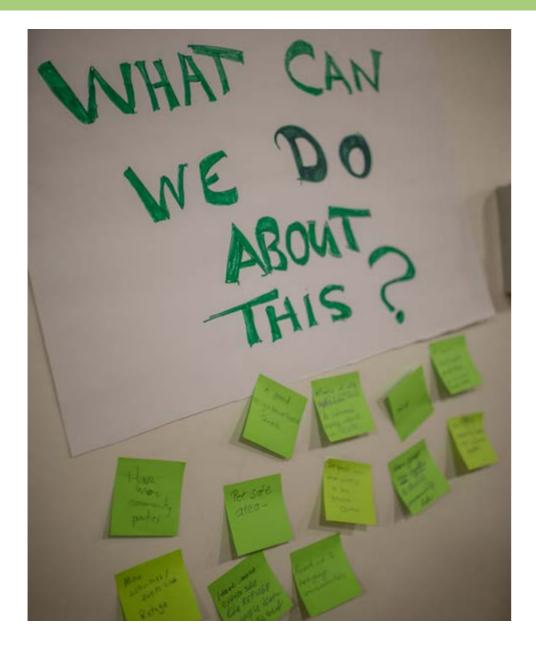
4.3.3 ART & PROGRAMME PROFILE:
RUTH CROW CORNER (CONTINUED)

HIGH SOCIALITY:

The activities achieved a feeling of togetherness and did so with a sense of ease. The participatory element is often found in community-based arts contexts, and depending on the participants, can have mixed responses. Often these kinds of group discussions can feel awkward or pushy. However, people seemed to chat and laugh casually, while still sharing thoughts on what were at times serious and deep issues, e.g. racism. The fact that there was no pressure to participate probably aided in this sense of ease. Even if you did not participate, you could still absorb the sense of community simply by being in the space. Around the basement space, children and adults were constructing cubby houses, friends were meeting up, and, during one round-table chat, a woman helped a Mum she had just met by holding the Mum's baby while the Mum poured a cup of tea. These interactions conveyed a genuine feeling of trust and support, enhancing the sociality activated through the simple act of reflecting on notions of community.

Participant contributions to Ruth Crow Corner arranged by evaluation points

	What makes our community strong?	Are there weaknesses in our community?	What can we do about this?
SOCIAL CONNECTEDNESS			
	• Friendship & communication. • A bond. • Knowledge of one another. • People who have lived in North Melbourne maintain contact. • Events that connect community. • Generosity & reciprocity. • Community connections. • Community groups. • Sheila told some very interesting stories about North Melbourne.	• Social isolation of people with special needs. • Racial tensions. • Arbitrary divisions between generations. • There are new people moving in and they don't know each other or us.	
EMPOWERMENT & ACTION			
Individual/ Community	• Artists and the arts. • The goodwill and generosity of people.	• Services for the aged. • Acknowledging families and pets is a family therefore we need to plan for that in an emergency. • Underfunded health care systems. • Not enough resources for aged & frail. • Coveting resources. • How to cater for dogs if there is a local disaster.	• Have more community parties where? • More activities/events like *Refuge*. • Pet safe area. • Have more events like refuge so people learn before the event. • Reach out to emerging communities. How? Suggestions please. • Bond. • Have groups join together to develop community life.
Place	• History and inner-city enclave.	• Efforts to retain pedestrian comfort have dies with tall apartments. • We need more green space & parks.	• A good neighbourhood centre. • Let people know the NMTH is a disaster centre. • Make it so you can walk to almost everywhere in the North.

4.3.4 ART PROFILE: KATE SULAN WELLBEING

Nest

Nest invited children to build cubby houses through cardboard boxes, blankets and clips provided by the artists. There were three main components to the project:

- **Shelters/Cubbies:** A combination of prebuilt cubbies and the opportunity for visitors and children to construct their own cubbies throughout the space during the 24 hour period.
- **Music for a Disaster:** Kate worked with a number of community groups in North Melbourne such as North Melbourne Primary School, The Huddle, and the local Scouts to collect and curate music that inspired a sense of safety, calm and hope. These were collated into playlists and were played through headphones in the prebuilt cubbies.
- **Messages of Hope:** During the 24 hour period the cubbies served as message boards, collecting messages and stories of hope. There was also be a mail system set up so people could send messages between cubbies.

AESTHETIC COMMUNICATION:

Use of everyday objects

The participatory artwork was open enough that impromptu things could happen and the children responded to this with enthusiasm, curiosity, and initiative. For example, at one point during the first day, Sulan realised that although part of her plan had been for the cubbies to spread out in web formation throughout the building, it meant it became increasingly difficult to have a sense of the spaces left in the building for new cubbies. She came up with the idea to have a cubby audit. As she describes: "you're seeing what's happening and you're responding and adapting and changing" (Sulan 2016). Sulan was pleasantly surprised by how quickly and smoothly the children took ownership of the task. The audit subsequently morphed into an orchestral feature of the artwork for the remainder of the exercise.

LEARNING THROUGH CREATIVITY & PROBLEM-SOLVING:

The unsuspecting addition of the mailboxes in Sulan's programme is also indicative of the creativity and problem-solving capacity of the cubby space. Part of Sulan's cubby building activity included a message sharing system, whereby the occupants of a cubby were encouraged to share messages with other people—perhaps another cubby, or an adult that they knew.

"[The children] had to register, that they had to ... they had to go and look for a space then they had to come and register and then they had to give it a name. And then they could build the cubby. And then they could write so there was all these kind of things that had to happen but it didn't feel like that was stunting creativity you know sometimes too many rules can [...]

It felt like that was opening up creativity and meaning that people ... that the people who did engage with the cubby-building activity spent quite a long time doing it and then the cubbies were not just banged up, they were really beautifully constructed and thought through and individual and gorgeous and that's what I'd hoped but I was really thrilled with how that happened and I was really thrilled with the kind of communities that set up 'cause I hadn't thought about that and so the letter-writing really made these little communities of children who didn't know each other and you know had lovely stories […] about someone who came by themselves and joined in with another group of kids and made a cubby together and that you know some ... and then another story where I had assumed two groups were one group and I just [...] so I just treated them as one group and then they became one group." – Sulan 2016

The mailbox addition to the artwork creatively provided an opening for connectedness. This was shown through the letters 'mailed' between cubby houses. Conversations between strangers began through messages like, "We hope you enjoy your new home, stay warm and listen to PRINCE!" and "Just want to tell you I love your cubby-house and wish I could sleep in there!"

INDIVIDUAL & GROUP EMPOWERMENT OF YOUNG LEADERS:

Sulan had organised the local Scouts group to visit for a portion of the first day and act as the mail service in the first instance. However, children writing messages for other cubby house occupants realised that in order for their messages to be soundly received, each cubby house should have its own letterbox. Materials were thus repurposed for personalised mailboxes, attached to the cubby structures in equally inventive ways.

SOCIAL LEARNING FOR YOUNG CHILDREN:

The children wrote many messages between each other in a prompted manner. As Sulan set out in her proposal, a series of suggestions for writing messages were provided to children as a guide or inspiration. However, the children wrote messages in an unprompted fashion too, and, interestingly, enable layered forms of connection in and around their own interactions. For example, during a Tea Reading session in the Ruth Crow Corner, two mail service 'workers' approached the group of approximately ten adults. Over the din, the two asked: "excuse me! Is anyone here called Twinkle?" The adults were chuffed by this surprising but clearly sincere query on the part of the children. They kindly said, "no, there was no one by that name at the table"; and another at the table told the children that she had seen a cubby in the far corner that had twinkle written on it. The mail service workers thanked the adults and hurried off in the direction of Twinkle the Cubby.

4.4.2 ART PROFILE: KATE SULAN

WELLBEING CONTINUED

Below is a list of the messages sent between cubby houses, indicating the social learning that occurred:

Dear next occupant Please don't nock it down Just make it bigger and better Remi	Advice from the cubs [add symbols]	To: STAY CKLAM STAY COOL STAY COLLECTED From the FUN HOUSE Twinkle
Dear Jeff the Cubby, Well done on doing such a fabulous job at creating your cubby. It looks so professional! I hope you guys are around again another time to help build safe spaces for others. Have a great weekend. From hannah	Advice from the Cubs Keep the faimalys together. Arcadia a Do calm breathing. Arcadia a Do a name role call. Arcadia a Make shelter. Arcadia a Reshon your food and water. Arcardia a Save your energy arcardia Don't be mean to others in the panic. Arca-dia a	EIVL is uot We ned you Bcause jokerng is get away! BAT KAIR' And BAT man's sus CANUJOU hepl Translation guess: evil is not we need you because the joker is getting away! Bat cave and batmans suit. Can you help
Hiremy I Love Your cobbyhouse I Love The Way You DiD The Roof Love Sophia	Advice from the cubs Don't panic because if you do it will make it worse (sic).	CUBBY i Love your CuBBy. So me woane reackt it.
To: Remi's Cubby From: Tish Congratulations on your new cubby! We hope you enjoy your time here. Good luck with the renovations!	To the New Owner of Tom's Cubby, We hope you enjoy your new home – stay warm and listen to PRINCE! From your secret cubby admirers.	Build Fire and Shelter Now
Dear Remi, Good building! Hope you are cosy in there. Catherine + Meredith	Dear "Toms cubby, I hope you are settling in well.	Enjoy your beautiful cubby [add symbols]
Hi SHAKAS (THE CUBBY). LOOKING PRETTY FANCY THERE – AND LOOKING SUPER RESILIENT TOO. NICE WORK	Dear Twinkle Just want to tell you I love your cubbyhouse and wish I could sleep in there! p.s. I hope this doesn't count as junk mail.	

These seemingly small moments are not merely endearing, but demonstrate the various ways that the Cubby programme enabled the children to organise and reorganise themselves and their environment so as to accommodate the shifting circumstances in the Relief Centre. These are resilience-building skills, allowing problems to quickly reach solutions.

In practising these skills, the children not only activated immediate social connections with their peers, but enabled a new layer of connection to take place between other participants who were in the periphery or not directly engaging in the cubby programme. This add-on represents the activation of social networks.

4.3.4 ART PROFILE: HANNAH DONNELLY: SLEEP

Dungin

Curated by Wiradjuri artist and writer, Hannah Donnelly, the *Dungin* artwork embraced resilience primarily through encouraging social capital, community belonging and reflection. The overall experienced encompassed the country check-in, writing reflection, the fire circle, *Fair Share Fare* and lastly, accommodation. All these activities aimed to promote education and self-reflection, where participants reflected on their life and identity- creating an environment where people felt comfortable to share these experiences. Nevertheless, the Dugin experience could progress to further reflect the authentic nature of an emergency situation. Donnelly designed this exercise to bring up questions of sovereignty and what it means to sleep on unceded land, even in a time of crisis, connection to country and the history of displacement. How participants experienced these themes is explained below.

Community Connectedness:	The country check-in launched the *Dungin* experience, where participants ('refugees') identified where 'they called home' and check-in under Aboriginal country of that area. The artist demonstrated an appreciation for Aboriginal sovereignty and resilience on country and effectively shared this knowledge with the participants. If participants had not brought sleeping materials, they were asked to trade a personal item for blankets and pillows, labelled 'treaty blankets.' After checking-in, participants were directed to a 'female,' 'male,' or 'non-binary' sleep area. This approach to identity initiates inclusiveness into the notion of belonging. Future country check-ins should ensure that program administrators give these options consistently to maintain a strong sense of belonging to diverse identities. Participants were then invited to a writing reflection activity – Gawunag/ moonlight – spanning the past and future. Participants were given the opportunity to reflect and write about their past and look to the future, while feeling connected to Aboriginal culture and country. Once participants placed their letter in 'past' and future' baskets, the check-in process was complete. Participants were then directed to the fire circle.
High Sociality and Community Empowerment:	Despite confusion among the 'refugees' mostly expecting a structured activity at the fire circle, it gradually became apparent that this activity was more open and exploratory. At minimum, six people remained around fire throughout the evening while at some points many more gathered. The fire circle terrifically empowered participants to share stories and reflect on their shared experiences. The evolutionary experience of gathering around a fire induced comfort, calmness, and sociality. Participants also felt comfortable to reflect in silence and solitude if they wished. Upon returning to the overnight accommodation, the 'refugees' participated in the final phase of the *Fair Share Fare* activity. Future activities of this nature should consider time as a more constrained resource. Participants struggled to give their attention to being educated on the rations, as this process began around 10pm and lasted just under an hour. Despite this, the activity strongly stimulated social interaction through encouraging negotiation of food rations. It resulted in many participants deciding on communal rations. However, by this time, participants were quite hungry as they expected a light dinner to be provided (within customary dinner timeframes). Cooked food did not arrive until 1am, whereby most participants were asleep. Consequently, majority of participants either went to the local 7/11 to acquire dinner or went to sleep hungry. Finally, participants were provided inflatable mattresses for sleeping. These were blown up earlier on in the day and lined up directly next to each other. The closeness of the bedding arrangement further encourage conversation among participants, however, given an emergency, this would be unsuitable for those with physical disabilities. Additionally, if possible, mattresses should be inflated later in the day, or an air pump should be readily available, as many participants found that theirs lacked air by the time they went to bed. Overall the *Dungin* experience was responded to positively. The experiences resulted in many people building on their social capital, initiating friendships and reflecting on self-identity and Aboriginal history. The activities collectively encouraged sharing personal histories and reflecting these back to the history of Aboriginal resilience on the land these stories belonged. Community belonging was strong, open and diverse, particularly throughout country check-in and the fire circle. *Dungin* effectively enabled community connectedness as well as personal reflection.

"I thought Sleepover began fantastically, and I loved identifying ourselves by clan or by association with our status in relation to the land. I loved writing the letters and placing them into the baskets. But then I felt very disappointed nothing happened - I think we were all ready for those letters to be shared or burnt together, and there was no direction after that till it was time to distribute the food. I would have liked for us to all have a bit of time wandering around but then to come together and share stories - this relied on who people already knew, rather than being organised, and I thought this was a shame. I also loved the food distribution but wished it could have happened earlier. If we had received the boxes earlier, we might have met people as they arrived and begun swapping things and making plans. It would have been an interesting way to meet people and to learn about them, based on a survival exercise." – Shah 2016

4.3.5 ART PROFILE: HANNAH DONNELLY: SLEEP (CONTINUED)

"In terms of the scheduling of activities for the sleep over component – would encourage the 'food' experience to happen much earlier so people could be more engaged… and receive the outcome from that process (the food arrived very late and most people had gone to sleep)." – Smith 2016

"I found the country check-in to be a very effective way to introduce the notion of Indigenous sovereignty to the participants and the exercise. I think the emphasis on Aboriginal un-ceded land came through most clearly with the country check-in." – Di Biase 2016

5 ORGANISATIONAL IMPACT: "PLAYING IN THE DARK"

5.1 Development

Refuge came together through the collaboration of multiple organisations. Each organisation brought unique expertise to the exercise and left with new knowledge of resilience-building practices. After the *Refuge* exercise, representatives from many of the partner organisations attended an Evaluation Day, organised by Arts House in order to obtain feedback on stakeholder experiences. While many themes, ideas and future directions were discussed during the Evaluation Day, there was distinct support for 'playing in the dark' when developing an exercise of this kind.

As articulated by Wynne-Jones (2016), "playing in the dark is a really critical thing about moving forward. What will that look like? Well we don't know and that's the idea…. [it's how we develop] kinds of activities that can be used in the space". The idea denotes an approach that is fluid and flexible, allowing adaptation to changing knowledges and avoiding conformity to disciplinary structures—the "anti-disciplinary" approach (Lee 2016; Evaluation day 2016). As stated on the day, "everybody was empowered to be part of the conversation" (Evaluation day 2016).

The attendees reported that this fluidity, combined with an element of operating in the unknown' fuelled the success of *Refuge*. It thus lacked disciplinary bias, and hierarchical constructions, while maintaining knowledge and creative input collaboratively (Evaluation day 2016). As Emergency Management Victoria representative Steve Cameron (2016) explained, there is a culture associated with emergency management in which everyday people feel the "need to be told" what to do, and consequently look to authorities or "people in uniforms" for instruction in these exercises or real-life emergency circumstances.

The *Refuge* exercise began to break down this entrenched culture through its anti-disciplinary approach, enabling a genuine conversation between people about emergency management and creating an "underlying calmness": "[people were] entering with questions and leaving with ideas" (Cameron 2016).

As was learned during the Lab, preparedness does not happen in in isolation. Arts House acted as a conduit between experimental art and city building, bringing these practices together into a collaborative, experimental and interrogative space—facilitating conversations and connections but, importantly, allowing for conflicts, gaps, and disconnects as well. As the artist Jen Rae (2016) endorsed: "I have nothing but positive things to say about all of it. They [Arts House] were "yes people" [...] and when they couldn't say yes they were willing to say why and how can we get through it?"

Ultimately, this open or 'playing in the dark' strategy led to unexpected outcomes; and, as seen in each of the three main steps of evaluation (transformation, arts pedagogy and community resilience), it was often within these unexpected outcomes that modes of resilience and preparedness were produced. [Why is it important to keep it experimental?] "What you find is different to if we were just rehearsing things that we already know" – Evaluation Day 2016

"we don't often find a balance [with organisational communications] but it's something that we really, really have to work hard on so this project actually showed how that could work so we were doing that and some of the conversations we had, oh we better make sure that we've spoken to the SES about that to make sure that they be involved or Melbourne City or whoever so we even sort of spoke about that internally but at the end of the day the project still did that anyway" – Emergency Management Victoria 2016

"Accepting uncertainty and just working together and making it happen, that's fine." – Emergency Management Victoria 2016

5.2 *Refuge* Outcome: Community preparedness

The *Refuge* exercise received overwhelming support from the organisational perspective. Indeed, a representative of Red Cross Australia expressed that *Refuge* was "the best project we've ever been involved in" (Red Cross Australia 2016). This support was derived from multiple successful aspects of *Refuge*. Primarily, the attendees generally agreed that *Refuge*'s success has much to do with developing new knowledge, encouraging community connectedness in emergency relief preparedness.

Perhaps due to the 'playing in the dark' approach, many attendees on Evaluation Day expressed that they were surprised by *Refuge* outcomes. Of particular surprise was the success of community engagement with the exercise. For example, a representative of the SES reported that "if we had of known it was going to be like this, [SES] could have contributed more" (SES 2016). Steve Cameron added that "some rehearsals only have a couple of people turn up, this had 600-700 people, this is great… We actually have trouble in emergency services and [Arts House] actually did it [themselves], so well done".

These comments exemplify the community engagement comparative to similar emergency relief rehearsals. The primary differentiating aspect of *Refuge*'s emergency relief exercise compared to other exercises – inclusion of the arts – conceivably explains at least part of the strong community engagement outcome. This outcome crucially demonstrates both the significance and success of utilising art in emergency preparedness strategies. In addition, the 'anti-disciplinary,' collaborative nature of *Refuge* was emphasised as a large contributing factor to community engagement and therefore, community emergency preparedness.

> "I really do think that *Refuge* has pushed the norm of what we call emergency management preparedness and I think it's amazing to do that and to start thinking about it in a different way." – Emergency Management Victoria 2016

> "I didn't have a clear picture of who was there but I think they connected with so many different groups and parts of the local community but also the emergency management community and you know I think they did a great job." – Emergency Management Victoria 2016

> "I really like the way they've gone about the engagement with the community too you know the considerable effort to do the leaflet drop to the residents and to you know also to making it I think very nonthreatening, I like the way that it's been packaged and I think also to tap into some of the local groups like the local football club and the Scouts and whatnot is a really good thing to do as well because when community members come into their own local town hall and see some of their own local community groups there you know what better way to help them understand what's actually involved in the whole picture and then to see things that maybe they're not familiar with you know so you're going to see some emergency services agencies in their uniforms, some SES volunteers in orange and you know some Red Cross people and so then they can learn about well what does that mean for me and what can I take from it?" – Christine Drummond, City of Melbourne 2016

> "I think the other thing is pulling in the partner agencies so you know looking at what agencies can assist, looking at ... and again with this *Refuge* project the traditional emergency management plans and arrangements and have been looked at and that's been the foundation for it so there's that element of it's true, it's realistic you know you wouldn't walk in and say well this would never happen, you've actually got the mix of the traditional Red Cross, SES you know council staff there and the services they're offering with the overlay of the artists' interpretations so I think that's really important." – Christine Drummond, City of Melbourne 2016

> "It [the 24 hour exercise] might feel like snippets, but the results were extraordinary…we can't get emergency services to do that." – Steve Cameron, Emergency Management Victoria 2016

5.3 Future Directions: Broaden the scope, but keep playing in the dark

Organisation representatives harmoniously recommended that *Refuge* could be broadened in terms of both audience and locality. It was stated at the evaluation day that "if we are trying to create community resilience and connectedness, we have to consider those who aren't already connected, like, homeless, refugees, elderly. It would be good to get them involved" (Evaluation day 2016). "Incorporating more local knowledge" was a suggested solution to expand the connections. Additionally, incorporating more organisations and stakeholders that have deeper connections with these groups was advised.

> "We have momentum, but there is a gap still … there are parts of the community that need to be brought along with that." – Steve Cameron, Emergency Management Victoria 2016.

The evaluation group further supported the expansion of *Refuge* to other communities. They believed the emergency preparedness intervention could be applied to other localities, to build community resilience in those areas. A "regional satellite" was even discussed to expand participant engagement. It was emphasised however, that this process should remain 'in the dark' to continue adapting to changing communities. In particular, it was mentioned that organisations involved should adapt to "look at connections from several points of view because the strongest community will go on….while others won't" (Evaluation Day 2016).

> [if we want different constituents or populations to come in, we need to go to them.] "Could bring more to the table if better briefed in the pre-workshop phase, e.g. ask what they could bring, not just what agencies present." – Lorna Hannan 2016a.

> "What opportunities are there for sharing this idea out and allowing other people to pick up and run?" – Claire Cooper, Emergency Management Victoria, 2016

At the end of the Evaluation Day, it was suggested that "if you share information [about developing *Refuge*]… don't create a template" (Steve Cameron 2016). This proposition prompted some discussion about how to share the lessons learned from *Refuge*. It was agreed that *Refuge* should be referred to as a case study that provides rich examples.

These examples can, in Sulan's (2016) words "shine a light" onto other work on resilience, but all future work should foster a fluidity and an openness to its own context and circumstances. As summarised by Drummond: "this is the experience we had and what we would do next time, but it's not what you should do" (Drummond 2016).

6 CONCLUSION

The evaluation found that arts and culture can significantly assist the production and maintenance of urban resilience and should be integrated into every stage of emergency management. Currently, arts and culture is present in Melbourne's post-emergency planning but does not feature in its pre-emergency planning. Urban resilience requires a renewed focus on the pre-event stages and art and culture fosters community engagement and 'buy in' in this very important lead-up stage.

The evaluation showed that the goals of urban and emergency planners can be achieved to a much higher degree when created and delivered in collaboration with artists. Ultimately, this is the beginning of a long but exciting intervention into urban resilience: "This is a short story version, and there will be a long novel" (Hannan 2016a).

7 KEY RECOMMENDATIONS

1. Increase access through multilingual signage, Auslan and language translators, provision of queer or culturally-specific spaces (e.g. pray rooms), and clearer directions/signage.

2. Provide marginalised communities with an opportunity to share what would be useful for them at such an exercise, rather than simply inviting them to participate.

3. Allow artists to work together in a short but intensive residency. Artists should also have the opportunity to share their practice with emergency planners (repeat Arts Lab but invert role of artists and stakeholders).

4. Ensure participatory art practices consider potential triggers (psychological, emotional, physical) for inclusiveness and safety.

5. Allow researchers greater participant engagement during exercise and broader access to data so that a fuller picture can be captured.

6. Maintain the Playing in the Dark motif as a methodological approach.

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APPENDIX A1: ARTIST BIOS

Hannah Donnelly

Hannah is a Wiradjuri writer who grew up on Gamilaroi country. She is honoured to live and work on Kulin Nations land. Hannah is the creator of the *Sovereign Trax* music blog, which aims to foreground the consumption of Indigenous music 'through our own paradigms that speak to collective stories, identities and resistance'. Hannah was the co-creator of *Sovereign Apocalypse* zine an independent publication imagining a future of total Indigenous sovereignty. Hannah's writing experiments with speculative fiction and Indigenous responses to climate change, particularly through stories of cultural flows and water management. She has worked for a number of years in Indigenous social justice at the Australian Human Rights Commission and other Aboriginal community-controlled organisations.

Kate Sulan

Kate is the founding Artistic Director of Rawcus, an award winning company of performers with and without disability. Her work been described as "a moving assertion of humanity with a wicked sense of humour". Kate is a long-term collaborator with Back to Back Theatre working as a devisor for Ganesh Versus the Third Reich, and touring with the work as the show director to over 14 cities worldwide. In 2009, Kate created a work in Ahmedabad, India for an Asialink Performing Arts Residency. Kate was a board member of Next Wave Festival between 2006-2014 and was part of MTC's Women Director's Program 2014 and The Director's Lab 2015.

Jen Rae

Jen is a Canadian Métis/Australian interdisciplinary artist-researcher engaged in the discursive field of contemporary environmental art practice. Her research interests include: affective poetics and visual literacy in environmental communication, transdisciplinary collaborative methodologies, and ecological futures thinking. She is the co-founder and Director of The Riparian Project, a public art initiative that aims to influence a shift in livestock grazing to improve river health. Jen was also selected to participate in the United Nations University Institute of Advanced Study of Sustainability's ProSPER.net program (2014); The School for Social Entrepreneurs Fellowship (2010); and The Centre for Sustainability Leadership Fellowship (2009).

Weleski has been a resident at The Headlands Center for the Art and The Atlantic Center for the Arts and is a fellow at the Studio for Creative Inquiry at Carnegie Mellon University.

(Artists are pictured above from L-R)

Latai Taumoepeau

Latai is a Punake, body-centred performance artist; her story is of her homelands, the Island Kingdom of Tonga and her birthplace; the Eora Nation – Sydney, and everything in-between. She mimicked, trained and un-learned dance, in multiple institutions of knowledge, e.g. her village, a suburban church hall, nightclubs and a university. Latai activates Indigenous philosophies and methodologies; cross-polinating ancient practices of ceremony with her contemporary processes & performance work to reinterpret, re-generate and extend her movement practice and its function in and from Oceania. She engages in the socio-political landscape of Australia; committed to bringing the voice of marginalised communities to the frangipani-less fore ground.

Lee Shang Lun

Shang Lun is an award-winning independent game maker, playful designer, art curator, event & community organizer, and sessional lecturer. His work has been featured at places such as the State Library of Western Australia, London's Somerset House, and the Laznia Centre for Contemporary Art in Gdańsk. In 2013, he co-directed *Freeplay*, Australia's largest and longest running Independent Game Festival. He has previously studied medicine and economics, and co-authored a paper on simulation games and ecosystem services. Recently, he opened a pop-up experimental art gallery on Chapel St and an inconvenience store on Queen Street.

Dawn Weleski

Dawn Weleski is an American artist and co-director of Conflict Kitchen (2015 International Award for Public Art finalist). Dawn is a fellow at the Studio for Creative Inquiry at Carnegie Mellon University. Dawn Weleski's own practice administers a political stress test, antagonising routine cultural behaviour by re-purposing underground brawls, revolutionary protests, and political offices as transformative social stages. Recent projects include City Council Wrestling, a series of wrestling matches where citizens, pro-am wrestlers, and city council members personify their political passions into wrestling characters, and "I will not bomb Iran" (100 times), a curriculum designed and taught by Weleski to generate student-authored apologies on behalf of the United States.

Left Table

	ENTRANCE	FOYER		MAIN HALL			SUPPER ROOM			
SPACE	Vestibule	Reception	Alcove	WHOLE BUILDING	General Hall	General Hall	Corner		Main Space	
	Wet Weather Installation	General	Registration		And the Earth Sighed	Energy Generation	Other spaces	Ruth Crow Hub	StC & Seed	
REFUGE Relief Centre Saturday 9th July										
11:30	Smoking Ceremony FRONT STEPS									
12:00				EMC Broadcast						
12:30				Providers Setting up					12-6pm SEED INDIGENOUS YOUTH CLIMATE NETWORK	
13:00				Providers Setting up						
13:30										
14:00										
14:30								The Ruth Crow Corner Local women have come together to honour Ruth Crow a local activist who would be turning 100 this year. Through sharing stories of resilience and togetherness and a specially commissioned blend of Ruth Crow tea, you can participate in conversation and mapping of local knowledge		
15:00	Installation - REFUGE - Setting the Scene including maps and the story of what has happened outside the building	Reception area and Info. This is the publics FIRST point	Registration	EMC Broadcast		Energy Generation - Latai Taumoepeau will conduct bodies through action to make power in Human Generator 57. One person is energetic – a collective body is a power station. + SES games and information in this area	Annie O'Reilley 8th generation Tea Reader 2-7pm. + Save the Children kids space 1-6pm		3- 3.30pm Workshop - meet the SEED leaders	
15:30										
16:00					Installation				12-6pm SEED INDIGENOUS YOUTH CLIMATE NETWORK advocating for the voices of First Nations in the conversation around Climate Change	
16:30										
17:00			Overnight Guests							
17:30										
18:00				EMC Broadcast						
18:30										
19:00										
19:30										
20:00				EMC Broadcast						
20:30										
21:00										
21:30				EMC Broadcast & Evacuation						
22:00									Evacuate Building	
22:30										
9:00		RECOVERY MODE BEGINS								
9:30						Energy Generation - Latai Taumoepeau a final morning work out before the Relief Centre Closes + SES games and information in this area				
10:00	This area moves the Recovery mode - add this text to ALL SIGNAGE - volunteers required to help	Information and Concierge	Red Cross Registration		And the Earth Sighed		Save the Children		Community BREAKFAST SPACE	
10:30										
11:00										
11:30										
12:00										
12:30							EXERCISE END BUILDING			

Right Table

REHEARSAL ROOM	MEETING ROOM	LANDING	KITCHEN	WAREHOUSE	TERRACE	GROUND 1	TOWER	
Rehearsal Room	Meeting Room	Landing	Kitchen	Warehouse	Terrace	Ground 1	Tower	SPACE
Enfold	Main Cubby	Cubby Materials	Food Demos	Dungin	Campfire	Food Rationing	Radio	
								11:30
								12:00
	Rediplan Workshop RED CROSS 30-40mins	Cub Scouts Cubby Building, Mail service and music for a disaster					Shang Lun Information Flood - An Ipad tracks the conversations in the building hidden in a corner are many conversations. Layers of Prayer ribbons for future hopes (in the TOWER) closes at 4.45pm	12:30
								13:00
	Weaving fibres with Vic Murphy 1.20pm				SEED mobTalk at fire			13:30
		Cub Scouts Cubby Building, Mail service and music for a disaster	Food Demo Rabbit stew, Wattle seed damper & butter					14:00
	Rediplan Workshop					Food Ration Collections and Sorting - help prepare the rations for the overnight sleep over guests. An adventure that will send you out into the north Melbourne Neighbourhood.		14:30
	Harp - Melina Van Leeuwen performance	Cub Scouts Cubby Building, Mail service and music for a disaster			Weaving with Vick Murphy and stories by the fire			15:00
								15:30
	Disaster Legal Help Talk							16:00
								16:30
Enfold Performance	Rediplan Workshop							17:00
								17:30
Enfold Performance			Food Demo Rabbit stew, Wattle seed damper and clarified butter	5pm MEET FOYER. Head to Warehouse. For Hannah Dungin Sleeping between two fires Activities				18:00
	ASRC Acoustic							18:30
								19:00
Enfold Performance								19:30
								20:00
					Rabbit Stew & ASRC Star Stories w. Uncle Larry and others	Shang Lun opens again Information Flood		20:30
								21:00
					Ration Delivery to Warehouse overnight guests.			21:30
								22:00
					SLEEP			22:30
	RECOVERY MODE BEGINS							9:00
	final cubby buildng activities							9:30
								10:00
	Rediplan Workshop							10:30
								11:00
	pack down cubbies - volunteers required							11:30
								12:00
CLOSES								12:30

ARTS HOUSE

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