

DRIVE

PRESS KIT



ONE PARAGRAPH SYNOPSIS

The biggest killer of young people aged 10 – 24, worldwide is car crashes. The southern most state of Tasmania lays claim to Australia's highest rate of road fatality. Young men are dying in high speed, single vehicle crashes, on lonely rural roads. Drive is a film about the darker side of emerging Australian culture; about every young man's quest and struggle to understand his insides. Turn seventeen and gain your license. Turn eighteen and gain the legal right to drink alcohol. Drive is about more than manhood, it is about a cultural addiction to destruction.

Go to www.drive.org.au to view the Drive trailer

ONE PAGE SYNOPSIS

Young men are dying in high speed, single vehicle crashes, crumpled in metal coffins, on lonely rural roads. Why do they die? Why do they live? Speed is hypnotic. Risk is freedom. Cars can become weapons.

The biggest killer of young men in Australia is car crashes. The state with the highest rate of road fatalities is the island of Tasmania.

DRIVE is a film about Australian cultural identity. It is about the rites of passage young men face on their journey to adulthood - gaining a driver's license and the legal right to drink alcohol.

Scattered across the picturesque North West Coast of Tasmania are memorials to those who have died on the roads. These sites are often well maintained over many years by those who can't forget. Shrouded in the grief that's tearing communities apart are the young men's peers, still grappling with their own future and identity.

Lincoln, 24, regains consciousness, car ripped to pieces around him, to the sound of his passenger's final blood curdling scream from the seat beside him. Justin, 22, a drunken passenger in a car driven too fast by a drunk driver is thrown to his death. Aaron, 19, battles his fear of the juvenile justice system with drugs, booze and intravenous injections of break fluid and Boden, 19, trades his skate board for a mates car and a drunken, speeding death, leaving behind the love of his new born son.

On the verge of manhood and the throbbing break-horse-power of first cars, Brad, 16, and his mates race headlong into danger above the four wheels of their skateboards- their lives intersect with the stories of the young men who didn't survive their risk taking, who didn't make it to manhood.

What does the future hold for the families, friends and sons that are left behind? For Brad and his crew? What purpose and guidance, what accessible hero's does our culture offer young men?

Picturesque Tasmania collides with a darker realism of every young man's struggle to understand what's inside him. Barren rural poverty, the wild ocean winds of the roaring forties and small industrial towns permeate the landscape.

DRIVE is the latest of Big hART's award winning projects. Engaging young men on the margins of their rural communities with camera and microphone for their ideas. Projects create outcomes for participants as well as community volunteers and partners, building capacity, resilience and sustainability.

Alongside the Drive documentary an interactive website with over 60 short films takes you further into the Tasmanian landscape, the characters and the questions our culture really needs to be asking.

DRIVE: SOME OF THE PEOPLE



On the dusty back roads we find **Lincoln, 24**, recently out of a two-year stint in prison for the manslaughter of his best mate in a single vehicle, drink driver crash. Lincoln lives a life haunted by this memory in isolation from his childhood community. He hopes Drive will make other young men learn from his mistakes.

"Hopefully my story can stop someone else doing the same thing I've done. I take it a day at a time I guess and I try not to annoy anyone." Lincoln

Brad, 16, though struggling with literacy and numeracy is able to clearly articulate the thrill of his adolescent struggle between dreams of skateboarding stardom and getting an education. On a quest to be someone, to rise above the backwater of rural Tasmania, he invites us to join him and his mates on their dangerous, adrenalin pumping adventure toward manhood.



"Its been great to realize that filmmaking is something I could do in the future with more training" Brad



Zac, 13, recently diagnosed with a mental illness, has been expelled from school "I guess I just don't express my anger like a normal teenager should, evidently. If I'm not angry, I'm stressed, about things I shouldn't be stressed about..." The only way he can release this growing upsurge of energy is to skate hard and fast.



Tanya's son Justin was as game as Ned Kelly when he died at age 22. She wants to slit the throat of her nephew who was driving the car that night and survived. She hopes Drive will stop everyone from drink driving, including members of her own family

"We are the ones that have to pick the pieces up. And sometimes you can't pick the pieces up cause you don't know where to start..." Tanya

Janelle, Justin's fiancée can't go back out to Woolnorth. They were celebrating Justin's new job and the birth of their son the night he died. Now alone, she is raising Justin's son Anton on her own, worried what the future might hold for him in their small community where boys just keep being boys.



"Now I'm talking to people about it, its changed me heaps." Swanny



Swanny, 24, lives alone in the cold and windy farm land of Woolnorth. Having had his car keys confiscated by his boss so he can't drink drive, he reveals his longing for his best mate Justin who died at high speed just down the road. He sometimes wishes he would've been in the crash too

Brodie was 9 when his older brother Aaron committed suicide, after years of petty crime, drug abuse, incarceration and suicide attempts. Like Aaron, Brodie doesn't like school and would prefer to be a farm worker. Will Brodie avoid the issues Aaron struggled with or will he follow in his footsteps? Will he find the support and guidance he needs?



"It's been really good for the boys to talk about Aaron. Hope that there is something better out there. That's what the boys need." Vanessa, Brodie's mum



Dianne met Aaron when he was 14, and was his youth justice officer on and off until he died. She felt the community didn't give Aaron a fair go, that once you get a bad reputation in a small town it's hard to shake. Dianne hopes Drive will raise awareness about young people and mental health issues they struggle with.

"Part of the Big hART model that is so impressive is that they have a real emphasis on peer support work. They have young people working with young people, locals working with locals" Dianne

Ray, 18, works at the local car wreckers and has just gotten his P plates. His years of skating make him confident in understanding risk, and knowing which ones to take. He believes he is a cautious driver because "he wouldn't do 220km per hour unless it was safe."





"The Drive project, I thought, was somewhere where I could help. And it helped me" Trudy

Trudy took part in the Drive project in the hope that it might be able to help stop even just one other family from having to go through the nightmarish experience. Boden, **Trudy's** son was a bright and popular young man with good mates and a close knit loving family. He was in the first year of his plumbing apprenticeship, had just had a baby son with his partner and his life was heading in a great direction. Trudy is haunted by the phone call she received early one morning near Christmas to tell her that her 19 y o son had just died alone in his mate's car. .

Tanar's father, Boden, died in a car crash on his way to visit him. Now 3 Tanar is a smart, social, charming boy who everyone says is just like his father. He takes the pictures he draws at pre-school up to the cemetery to show his dad and has a photo of him on his bedside table. What will it be like for Tanar growing up without his dad?



"Its something's that I never really want to do again. Just carry your mate to his grave." Joel

Joel, at 21 awoke to the news that Boden, his mate, had died in the car he had leant him that night. Joel must come to terms with the heavy burden of guilt he will carry throughout his life as he seeks a new future for himself. He hopes other young men will watch Drive and realize that it can happen to you.

DIRECTOR'S STATEMENT

"In 1915 the biggest killer of young Australian males was Gallipoli. Today the biggest killer of young men aged 18 -25 years is the road."

Filmmakers, artists, youth workers and a group of adolescents on the verge of adulthood took up the challenge of exploring the disturbing road fatalities and suicides in their midst. It seemed that young men were risking death as a way of finding some meaning for their lives.

The transition from adolescence to adulthood has, in every generation, certain rites of passage. For today's eighteen year olds, the sudden right to alcohol plus a driving license, coupled with easy access to illicit drugs and their resultant risks, has become a passage to adulthood.

The intention of DRIVE was to engage young men on the verge of these rights of passage, and others deeply affected by the inherent risks gone wrong, to explore the journey and consequences of this avenue to adulthood.

The teenaged compulsion is in itself intoxicating. The intention of Drive was to engage with this compulsion honestly and insightfully. It was an attempt to flesh out the unconscious wisdom in the young men that can help us understand how better to support and encourage them.

Ultimately, it boils down to whether we think our young men, when left to make decisions for themselves, will act for or against the best interest of our communities, our society, and ultimately themselves. We cannot have it both ways; either we believe in our young men or we do not. This choice creates a starkly different reality for their growing minds and maturing bodies.

DRIVE: THE MAKING OF...

PRE PRODUCTION:

The Drive team was faced with a number of questions:

How do you engage a target group of academically disinterested, tech savvy adventurous and danger seeking young males?

How do you get them to explore on a personal, community and national level the issue of their peers dying on the roads?

How do you invite those who have been affected by road trauma to share their most painful memories? Will the process make a difference? Will it help or hinder their grieving process?



“ The Drive project, I thought, was somewhere where I could help. And it helped me. It took away some of the powerlessness that I had. And it if it prevents another family having to go through what I went through, then you do it.”

Trudy Draper, Boden's mother

SKATER SHOOTS:

Over 30 young skaters participated in the Drive project and subsequently formed the skate group the “Two Heads Crew”, a play on the joke that Tasmanian’s are born with two heads. This group became an intrinsic part of the creation of the film and website. Late nights beneath misty streetlights on isolated highways; Infiltrating town centres as skateboarding guerilla film crews; Leaping out of trees high above freezing cold rivers and immersing ourselves by flashlights in their murky depths. The hero’s journey, via film projects, to safely and truthfully capture the positive intention inherent in young male identity and action.



“Working on Drive has taught me to take good risks instead of stupid ones. Good risks like doing something worthwhile with my life.”

Ethan Haywood, 18yrs. A Drive project participant and Il Heads Crewman

“When us crew are filming with Telen it helps us get our ideas out, we have to learn to listen to ourselves and think about the shit we are saying... you also have to learn to listen to others ... like really carefully especially when you are interviewing or editing... It’s helped teach me how to speak in public too.”

Kade Redmond, 20yrs. A Drive project participant and Il Heads Crewman

THE ROAD STORIES:

The Drive team are incredibly grateful to all those who participated in telling their stories and experiences of road trauma - the families, the mates, the girlfriends, the sons, the witnesses, the emergency service personnel, the counselors, the media and so many more. These incredibly personal stories were shared in a series of work in progress screenings through out the communities of the North West coast. To reveal so much in such small communities is brave and to be commended. We will always require the courage of a few to build the hopes of the many.

"It was the affect on the paramedic that gutted me. The trauma he's seen. When he was sharing his story about his son, it just put an edge on life. And when he goes past a certain roadside memorial he can hear, taste and smell everything that happened there"

Billy Mercer, 22 yrs on his interview with local paramedic John Richardson



Of the interviews, one in particular struck the young men. Trudy, mother of Boden, on the couch in her backyard where she last sat with her son only days before his death, spoke of the harrowing ordeal of her loss, while two young men under professional guidance, filmed and recorded sound.

"Tragedy has already been turned into a gift for research and one day hopefully a tool for change."

Scott Rankin, Creative Director of Big hART

POST PRODUCTION: UNDERSTANDING?

The aim is for Drive to screen across Tasmania, nationally and internationally. An Australian Teachers Of Media (ATOM) study guide has been created to ensure that the film is utilized by education, training and other youth orientated programs. It is hoped that the film will generate a national debate in regards to strategies around guidance, working with young men and reduction of the road toll.

"I sat next to some mates at a work in progress screening and they're dudes that I know are still drink driving. You could see sense run through their bones, even if only for 30 seconds. It put a thought in their head."

Drive participant and composer Dudley Billing, 25 yrs



"It was hard to get Trudy's story out of my head. That was the ultimate one that got to me. That interview haunted me for months." Jim Stedman, 21 yrs.

Drive project participant

Drive was designed to counteract the posing of stereotypical solutions and knee-jerk reactions so to create new understanding of the complexity of these cultural issues. There is no quick fix, no overnight reform that will take place in relation to issues that are rooted in culture and tradition. It takes time.

DRIVE: TIMELINE

*Tasmania has the highest rate of car deaths of anywhere
in Australia*

Department of Infrastructure, Transport, Sport, Regional Development & Local Government 2009

SEPTEMBER 2007: Research and development begin for the Big hART Drive project as part of a Attorney General's National Community Crime Prevention Strategy on the North West Coast of Tasmania. The project needs to respond to the carnage on Tasmanian roads and how it is affecting communities. The decision is made to place young men at the centre of the project, to challenge their behavior as well as the communities.

*"In every age group, males outnumber females in
statistics on accidents and injuries."*

Kate Raynor Australian Teachers of Media 2010

FEBRUARY 2008: Big hART launches the Drive project in Burnie Tasmania. Filmmaking workshops commenced with young men. To date over 96 young men from the North West Coast have taken part in filmmaking and multi media workshops, learning various skills including camera, sound recording, music composition, personal storytelling, acting, interviewing techniques, editing, web design, writing, public speaking, event management and more. They are mentored by professional artists in these forms, and led by the Drive directors Bronwyn Purvis and Telen Rodwell.

*The north west coast of Tasmania has the lowest median
weekly individual income of any state or territory.*

Australian Institute of Health & Welfare, A Review of Suicide Statistics in Australia, 28 July 2009.

JUNE 2008: The Drive crew begins interviewing people affected by the death of young men in car crashes. A core group of 30 young men accompany the directors in small groups fulfilling the various roles of interviewer, camera operator and sound recorder. Over 150 community members from across the North West coast are interviewed including families, friends and girlfriends of lost loved ones and witnesses, workmates, school teachers, police, fire fighters (RAR), ambulance, counselors, youth justice, media and others who encounter these incidents as part of their profession.

*"Despite young drivers only making up about 13 percent
of all drivers, they continue to be over-represented in
the road toll, accounting for a quarter of all drivers
killed on our roads."* AAMI Corporate Affairs Manager Yves Noldus 2009

OCTOBER 2008: A work in progress screening is held at the local Burnie Metro Cinema as part of the National Film and Sound Archive Big Screen Festival. Young men from schools across the NW coast attend the screening and panel discussion hosted by the young Drive crew and including emergency service personnel, counselors and family members. Issues such as drugs and alcohol, suicide, speed, isolation, lack of education, expectations of culture and young men's innate desire for risk and adventure are discussed.

"I found the short films presented were very powerful in their honesty and sincerity. An important subject was handled with great artistic flair and I left with a greater understanding of the psyche of these young men."

Pam Lush, Mental Health Nurse GPNW

JANUARY 2009: Postproduction begins on the one hour Drive documentary. Stories from the young Drive crew's interviews with themselves begin to shed light on the psyches of the young men who have died and vice versa. Skateboarding and Driving merges as the cross over metaphor between adolescence and early manhood.

"It's the way we get treated by Tel. Working with him is just like hangin' out with mates. Nothing is ever too much and he is really patient ... he is good at dissecting things into smaller things so you can follow. And he helps you do things that fit in with what you want to do. It's a different way of treating you than what happens at school or the way cops treat you. The way I get treated by police and others in Burnie is like I am 100% a criminal. I own a skateboard so that makes me 100% criminal. There's nothing else to say ... It's all about respect"

Brad from the Drive project 2009

JUNE 2009: The Drive project is selected as one of the Screen Australia /ABC JTV Docs4 Australia and Screen Tasmania also comes onboard to support postproduction. Professional editors Vanessa Milton and Adrian Warburton travel to the North West coast to mentor Drive participants in picture editing and to edit the 55-minute Drive documentary.

"Big hART's work is world class and has the potential to inform social policy"

Dr Peter Wright, Murdoch University 2009

OCTOBER 2009: The Drive documentary is locked off. There is a work in progress screening of the documentary to Drive young men and community participants. This proves to be quite controversial and a number of issues need to be discussed and some changes made. It reminds the Drive directors of the potent and controversial nature of the subject matter and the emotional affects it can and will have. Sound Editor Leah Katz joins the crew to mentor Drive participants in sound editing.

"It was inspiring to be a part of a documentary project addressing the issues of socio-economic disadvantage and the male role in Australian culture with such rawness and honesty." Leah Katz, Sound Editor

NOVEMBER 2009: Drive completes sound mix and online with Mike Gissing at his Cygnet studios in Southern Tasmania.



DECEMBER 2009 - DECEMBER 2010: Work on the Drive website is completed, creating an additional 69 short films (webisodes) further exploring the themes. Drive is nominated for Best Tertiary Education Resource by Australian Teachers of Media (ATOM) who created the Drive Study Guide. Drive premieres in Adelaide at the Australian International Documentary Conference' F4 Film Festival before screening at Sydney and Melbourne film festivals, the 2010 Junction Festival National Arts Conference, Copenhagen and South Korean film festivals and finally is broadcast Nationally on ABC.

DRIVE: CREW BIOGRAPHIES



Telen Rodwell: Director/Producer/Writer /Cinematographer/Composer

Telen Rodwell is an award winning filmmaker and creative producer and has completed numerous projects for acclaimed community arts organisation, BIG hART.

His credits include director, writer, producer, cinematographer, composer **DRIVE**, cinematographer **RADIO HOLIDAY** (Ten Day's on The Island Festival), Cinematographer **LOVE ZOMBIES** (WHS) Actor/ Cinematographer **DRIVE IN HOLIDAY** (Melbourne International Arts Festival) Creative Director **SK8 JAM** events 1,2,3&4 (Burnie Shines Festival) Director, cinematographer, Editor **EMPLOYING PEOPLE WITH DISABILITIES** (University of Tasmania) Performer, choreographer, cinematographer **THIS IS LIVING** (Ten Days On The Island) Writer, Director, Actor, Cinematographer, Editor, Composer **THE TOY TUB** (Winner of the new and emerging Australian film maker award at the Other Film Festival, Melbourne. Telen has an Advanced Diploma in Performing Arts from the Actors Centre, Sydney. Telen has worked extensively in the disability sector supporting people of all ages with physical, intellectual, sensory and psychiatric disabilities. He has also coordinated youth festivals and events including supporting a group of young skateboarders in lobbying for and launching a three hundred thousand dollar skate park development.



Bronwyn Purvis: Director/Producer/ Writer

Bronwyn Purvis is an award winning filmmaker, theatre director and producer. She works in partnership with communities, in an inclusive creative process that often involves participants who are experiencing marginalization.

In Australia she has worked with Big hART, Australian Theatre for Young People, Outback Theatre for Young People, Arts Access Australia, Polyglot Puppet Theatre and Restless Dance Company. Her credits for Big hART include: Co- Director **DRIVE** (ABC TV), Co- Director **RADIO HOLIDAY** (Melbourne International Arts Festival), Co -Director **DRIVE IN HOLIDAY** (Ten Days on the Island Arts Festival) Episode Director **kNOT@HOME** (SBS TV Series), Director **SLEEP WELL** (Bourke Young Mothers Project), Co- Director **LOVE ZOMBIES** (Wynyard High School), Associate Director **STICKYBRICKS** (Sydney Festival), Associate Director **kNOT@HOME** (Melbourne International Arts Festival) and Filmmaker **RU&I@1** (Hazelhurst Regional Gallery). Other credits include: Director **CRAVING** (Australian Theatre for Young People), Artistic Director **TIES THAT BIND** (Outback Theatre for Young People), Director **POP'S DREAM** (Redfish Bluefish Productions), Director **HONEYEATERS** (Adelaide Jackson Productions), Producer **UP, UP and AWAY** (Down Syndrome NSW), Producer **COMING HOME** (2SER Radio) and Producer **PZ1749- 28** (ABC Radio National). Awards include: Australia Council for the Arts Kirk Robson Award for Young Leaders; Australian Theatre for Young People International Lendlease Scholarship; Best Film Bondi Film Festival; St Kilda Film Festival award



Scott Rankin: Writer

Scott Rankin is a Writer, Director and Creative Director of the renowned arts organization - Big hART. Scott's prolific creative output has seen him pen such seminal Australian works as *BOX THE PONY* for Leah Purcell, *RIVERLAND* for Wesley Enoch and *NGAPARTJI NGAPARTJI* for Trevor Jamieson, helping to shape contemporary theatre.

His performance pieces have been included in the Melbourne, Adelaide, Perth, Brisbane, Ten Days on the Island, Sydney and Edinburgh festivals, and some have toured to Dublin, London, South Africa, New Zealand and Germany.

Among others he has received two Premier's Literary awards; three Green Room Awards including Most Innovative Production and Best Direction; as well as a human Rights Award (arts). Big hART is Scott's passionate contribution to the arts and society – the company has won eight Coalition of Australian Governments (COAG) Awards, the 2008 Myer Performing Arts Group Award as well as an AFI Award and a World Health Organization Award.

Scott has been writing and directing new works using unusual experimental processes for 3 decades. He has created a fascinating folio of varied work - from *StickybrickS* and *Ngapartji Ngapartji* to commercial pieces written with Glynn Nicholas such as *Certified Male*, *Kissing Frogs*, *Leaves Falling at Midnight*.

He has been awarded the Ros Bower Award for outstanding achievement in and services to community cultural development, and has received a Fellowship from the Australia Council. In 2010 his new play *Nyuntu Ngali* – a futuristic Pitjantjatjara will play at Wharf 2 for the STC and *Namatjira* will play at Belvoir Street as part of their subscription season – both Written and Directed by Scott.



BIG hART: Executive Producers

www.bighart.org

Big hART is committed to the arts and social change.

We are also committed to experimentation and innovation and as such the style, shape, size and work of the company is always changing. Big hART works to: make sustained changes with disadvantaged communities - take the issues faced by these communities and make them visible in the public sphere - influence social policy - create high quality cultural activity which drives personal, community, and regional development - produce critically acclaimed, high quality art for local, national and international audiences. Since 1992, Big hART's programs have assisted over 6,500 people experiencing severe disadvantage in 32 communities across Australia, helping them to make sustained changes in their lives.

Big hART is made up of community builders, field workers, researchers, artists, arts workers and producers. Awards include: 7 Council of Australian Government Awards - for crime and violence prevention; World Health Organization (WHO) Safe Community Award; Australian Film Industry Award; 2 Australian Teachers of Media Award; 3 Local Government Awards for Excellence; Best Documentary Flicker fest; Sidney Myer Performing Arts Group Award.



Adrian Warburton: Editor

Adrian Warburton is a new and emerging Australian editor

His credits include: Editor UP, UP & AWAY, 53 min Documentary (Down Syndrome NSW), Editor DRIVE 55 min Documentary (BIG hART/ ABC), Editor (Cross-platform) SCORCHED Firelight Productions, Assistant Editor / Additional Edits THE 15TH STATION (Lasting Image Productions), Editor - Behind-the-scenes Featurette for EMI Aust. THE SLIM DUSTY FAMILY "BEHIND THE REUNION" James Arneman (Ovation Network), Junior Editor ROCK EISTEDDFOD CHALLENGE TV SPECIALS, Firelight Productions (Foxtel & Channel 9 Broadcast), Edit Assistant Russell Crowe's SOUTH SIDE STORY, Beyond Productions (SBS) Edit Assistant WHAT'S GOOD FOR YOU Series 2, Beyond Productions (Channel 9) Edit Assistant MYTHBUSTERS, BACKYARD SCIENCE, HOT PROPERTY, WRECKS TO RICHES, Beyond Productions.



Vanessa Milton - Editor

Vanessa Milton is an award-winning editor including *Film Australia Award for Most Significant Contribution to the Art of Documentary*, *Avid Australia Editing Award*.

Her Editor credits include: DRIVE (Big hART/ ABC); NOTHING RHYMES WITH NGAPARTJI, (Big hART/ ABC) THE WARRIORS GUIDE TO STAYING ALIVE (Southern Star) HISTORIC PRISONS, Southern Star, THE MOTORCYCLE LESSON (Pine Street Films); MAKING BABIES: THE SEARCH FOR A DONOR, MAKING BABIES: DONOR GENERATION (SBS TV); RAISING CHILDREN (Goldie media/ Smart Population Foundation *Distributed by the Federal Government*); *FORBIDDEN LIES* (Winner AFI award for Best Editing in a Documentary Liberty Production, *Screening at Palace Cinemas, Adelaide Film Festival, Hot Docs Canada, Melbourne International Film Festival, Rome Film Festival- Winner Best Documentary*), JIMMY'S JOURNEY CONTINUES, (Dream Sequence Productions); STICKYBRICKS, *performance/documentary*, (Big hART, *Screenings: Sydney Festival film programme, ABC TV*), 14 STOREYS, (Big hART, *Screenings: Sydney Festival, ABC TV*), PUPUSERA; (Film Australia, *Screenings: International Documentary Festival, Amsterdam (IDFA), Sydney Film Festival*), LET'S DANCE THE MOVIE (Ausdance/ Horsham Regional Art Gallery); RAMPAGE -Associate Editor (Gittoes & Dalton Productions, *Screenings: Theatrical release in the UK and Australia, Berlin Film Festival, Documentary Fortnight, Museum of Modern Art, New York, Sydney and Melbourne International Film Festivals*,



DUDLEY BILLING: Composer

Since his early childhood, being put to sleep in his father's kick-drum on Saturday nights, Dudley has been developing his very own unique and energetic musical style of Blues, Folk-Rock.

At the age of 25, having been playing music for almost 20 of those years, Dudley has amassed a serious amount of both live and recording experience, playing across instruments, drums, guitar, slide guitar, bass, vocals. Dudley has written and composed various new works and is currently experimenting with Film Director Telen Rodwell on digital video and 8mm film projects as a further exploration of his creative voice. Whilst headlining regular venues across the North of Tasmania the Dudley Nightshades have supported artists like Mike Elrington, Steve Arvey, Gerling, Phil Manning; Kate Humphries from The Embers & Sam Bryant and Tom Vincent from The Early Settlers.

Major achievements include: Dudley Nightshades Debut Album 'WHAT'S YOUR IDEA OF FUN?' Pending Release 2010; WINNERS Global Battle Of Bands Northern Tasmanian Playoff in 2009; LIVE AT THE ALLEY CAT Supporting Pinky Beecroft and Machine Gun Felatio, 2009; Winner of Damian Greenwood Memorial Trophy - To play Forth Valley Blues Festival March, 2008; Ain't Nothing But Blues Club Soho West End 06/07; Supporting Bomba- John Butler's band, St Helens, Tasmania 2004.



Paul Corfiatis: Assistant Sound Designer/ Composer

Paul Corfiatis is a composer, music, sound and video designer and has worked on various projects for BIG hART. He has contributed music and original compositions to the Drive soundtrack as well as editing a series of music clips for the Drive website. His first contribution was working on ambient soundscapes for RADIO HOLIDAY, which was part of the 2005 Ten Days on the Island Festival and the Melbourne International Arts Festival 2006. He also worked on music remixes for THIS IS LIVING, which was part of Burnie Shines 2008 and Ten Days on the Island 2009. He was composer for the Wynyard High School/ Big hART show LOVE ZOMBIES. He contributed to the soundtrack for the short film "The Toy Tub" and his own short film "The Next Train" has screened in the National Film and Sound Archive Big Screen Festival and on the Spirit of Tasmania.



Leah Katz – Sound Designer

Leah Katz has been a Freelance Sound Editor in Australia for seven years. She studied Communications at the University of Technology, Sydney and has since worked on a number of high profile national and international feature films including *KNOWING*, *HAPPY FEET*, *LITTLE FISH*, *CANDY*, *THE BLACK BALOON*, *ANIMAL KINGDOM*, *CHARLOTTE GRAY*, *THE NUGGET*, *ROMULUS MY FATHER*, *CATCH A FIRE*, *TWO FISTS ONE HEART*, *BENEATH HILL SIXTY* and currently the highly anticipated *TOMMOROW WHEN THE WAR BEGAN*.



Natasha Dwyer – Interactive Designer

Natasha Dwyer is an Interactive Designer, currently undertaking a PhD in this area of design. Her area of research is what trust might mean in a digital environment. This involves exploring how interactive design can convey reasons to trust and help an individual's testimony be accepted. Last year she was short-term Research Fellow at British Telecom pursuing this issue. Since 2000, she has worked as a Lecturer in multi media at Victoria University and as an interactive designer at the Australian Centre for the Moving Image. She was lead Designer, *KNOT AT HOME* interactive documentary project (Big hART and Beyond Empathy, SBS TV, She is a Freelance Internet Designer / Developer / Consultant for Australian Film Institute, Film Victoria, Digital Media Fund, Melbourne Film Office). Her Publications include: Dwyer, N and Parry, M, 'Development of an integrated system for public accessing of content in a cultural institution: a case study, the "Memory Grid Pods" - Australian Centre for the Moving Image (ACMI)', *Interaction: Systems, Practice and Theory Conference Proceedings (U.T.S)*, Dwyer, N, 'Fugitive II – What runs Underneath? Natasha Dwyer in Conversation with Simon Penny' (*Fuse Magazine*)

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DRIVE: NORTH WEST COAST OF TASMANIA

The Drive project was based in Tasmania's North West Coast working mainly within the towns of Burnie, Wynyard and Smithton, a region that has suffered from entrenched disadvantage and high rates of unemployment over many decades.

The electorate is in the 2nd section of social need in Australia (ABS 2008 SEIFA social index). Northern Tasmania has a relatively low labour force participation rate (60.6 per cent, compared with 65.6 per cent for Australia), very low levels of educational attainment and high average duration of unemployment in the region. The North West is particularly disadvantaged, with an unemployment rate of 6.9 per cent, and a large proportion (18.9 per cent) of its working age (15-64) population who receive income support.

The Circular Head region is extremely remote and the community has limited access to significant services, social & cultural opportunities. The community has a low level of employment and education activity, and health and well being is poor.

The recent economic downturn continues to impact NW Tasmania through the loss of jobs as a result of a number of mining companies ceasing operations, Caterpillar Underground Mining (one of the largest employers in Burnie) cutting 250 jobs, the closure of the Australian Paper Mills and the loss of McCains in Smithton.

The North West Coast of Tasmania has the lowest median weekly individual income, the lowest of any state or territory. Quoting a report by the Australian Institute of Health & Welfare – A Review of Suicide Statistics in Australia (28 July 2009)



DRIVE: BIG HART AND CRIME PREVENTION

Big hART has been running a series of projects on the North West Coast of Tasmania for a period of 3 years, with a variety of target groups. Within this time, workers had consistently identified a destructive car culture amongst men that involved “hooning”, drunk driving and suicide. The disproportionate incidents of road death have and continue to shock the region. Alcohol and drug abuse is strongly linked to the loss of life in car crashes involving predominately young men. Friends and peers affected by sometimes multiple losses are unable to process this grief are at further risk of turning to drugs, alcohol and a continuance of this behaviour.

Community consultation with young men, partners and service providers revealed an overwhelming interest in addressing these issues and in creating an opportunity for isolated, at-risk young men to be engaged in positive activities, culturally appropriate to their interests.

Drive explored young male car culture on the North West coast through arts based workshops. Young men were mentored by professional artists through music, video and web art, examining car culture, positive risk taking and what it means to be a young man in this isolated, rural area. Roadside memorials provided a starting point from which the young men and artists mapped and documented the ripple effects of these incidents throughout the community. The result was the *Drive* documentary, a powerful product from a project that provided alternate ways of engaging young men creating a platform for them to be peer educators on these issues and to represent the stories and experiences of their generation to the broader community.

The Drive project won an Australian Government National Community Crime Prevention Award in 2009

See www.bighart.org for evaluations of the Big hART Crime Prevention Strategy on the NW Coast of Tasmania.

DRIVE: CONTACT DETAILS

Name: Bronwyn Purvis
Mobile: 0428 437 271
Email: bronwynpurvis@hotmail.com
Website: www.bighart.org
www.drive.org.au

Name: Telen Rodwell
Mobile: 0417 012 859
Email: telenrodwell@hotmail.com
Website: www.bighart.org
www.drive.org.au

DRIVE: GRAPHICS, MEDIA, PHOTOS, AND LOGOS...

Please see data DVD included in this press kit

DRIVE: CREDITS

Written By
Bronwyn Purvis
Scott Rankin
Telen Rodwell

Produced & Directed By
Bronwyn Purvis
Telen Rodwell

Edited By
Adrian Warburton
Vanessa Milton

Associate Producer/ Researcher
Stephanie Finn

Cinematographer
Telen Rodwell

ABC Commissioning Editor
Amanda Duthie

Screen Australia Creative Consultant
Karin Altman

Sound Designer
Leah Katz

Original Music Composed By
Dudley Billing
Telen Rodwell

Second Camera
Sarah Davies
Matt Davis
Bronwyn Purvis
Ethan Haywood
Billy Mercer
Kade Redmond

Dillon Roberts
Jim Stedman
Ellen Tsoi
Sound Recordists
Billy Mercer
Stuart Thorne

Sound Assistant
Paul Corfiatis

Sound Mix / Online Editor
Michael Gissing

Project Consultant
Catherine Marciniak
Titles
Adrian Warburton

Photographer
Lisa Garland

ABC Online Producer
Dominic D'Souza

ABC Executive Producer triple J TV
Kath Earle

Interactive Designer
Natasha Dwyer

Web Designers
Matthew Price

Drive Crew
Jason Bakes
Scott Baxter
Paul Corfiatis
Matt Davis
Adrian Dixon
Andrew Dixon
Peter Dixon
Nathan Gelston
Aaron Heald
Luke Hood
Olivia Kent
Julien Leary
Donald McCrostie
Billy Mercer
Declan Moore
Darcy Rankin
Dillon Roberts

II Heads Crew
Michael Bilsborrow
Kyle Crawford
Joe Draper
Teagan Dyson
Josh Facey
Ben Gaul
Ethan Haywood
Brad Jones
Jordon Latoa
Ray Norris
Locky Rankin
Kade Redmond
Sam Richards
Leigh Saltmarsh
Jeremy Stingel
Zac Veart
Axl Young

Jim Stedman

Young Men

Lincoln Blake
Brad Jones
Ray Norris
Zac Veart

Aaron's Story

Dianne Baldock
Megan Evans
Glen Henry Elliot
Tameka Horton
Alex Moore
Brodie Popowski
Daniel Popowski
Dillon Popowski
Jasmine Popowski
Kyle Popowski
Rodney Popowski
Vanessa Moran
Alice Smedley
Daniel Smedley
Maxine Streets
Jessica Sullivan
Vicki Sullivan

BIG hART Production Office

Scott Rankin: Creative Director
Bob Targett: Administrator
Lindy Mundy: Administrative Assistant
John Bakes: Co-founder / Director

Music Credits

"Ominous"

Composed by Telen Rodwell
Performed by Telen Rodwell and Dudley Billing

"Hyper Horse"

Composed Paul Corfiatis
Performed by Dripper

"Lego man"

Written by Dudley Billing
Performed by The Dudley Nightshades

"Run from the Devil"

Justin's Story

Tiara Breadmore
Janelle Brooks
Anton Grey
Samantha Grey
Tanya Grey
Senior Constable Sven Mason
Ky & Tyron Roberts
Michael Swan
Trudy Williams

Boden's Story

Kate Baldock
Jordan Draper
Melissa Draper
Tanar Draper
Trudy Draper
Jacob Holness
Nicholas Jacklyn
Richard Lakeland
Phillip Stones
Joel Williams

"Beatboxing"

Performed by
Luke Wood and Leigh Anderson

"Limb from Limb"

Written by Jeremy Stingel and Kyle Crawford
Performed by Deadeyehorizon
Produced by Paul Corfiatis

"Kiss From The Ocean"

Written by Brent Rowley
Performed by Quirk the Gimp

"Trouble Awaits"

Written and Performed by Brent Rowley

Written by Ben Dudai
Performed by Quirk the Gimp

“Hells Bells”
Written and Performed by Quirk the Gimp

“Undertow”
Written and Performed by Brent Rowley

“Ray’s Theme”
Performed by Orak Frohmader
Produced by Paul Corfiatis

“Infant’s Prayer”
Written and Performed by Julien Timmins

“Beautiful Night”
Written and Produced by Tom Vincent
Performed by Tom Vincent and Ava Pickett

“Codicil”
Written and Performed by Telen Rodwell

“Zac’s Theme”
Written and Performed by Orak Frohmader
Produced by Paul Corfiatis

“Mr. No one”
Written by Dudley Billing
Performed by The Dudley Nightshades

“Holy Soul”
Written and Performed by Julien Timmins

“Alice”
Written by Dudley Billing
Performed by The Dudley Nightshades
Produced by Paul Corfiatis

Thank you to everyone who took part in the Drive project

Jemma Allen

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Jackie Barker

Jackie Beaumont

Jayne Briscoe

Jason Brooks

Michelle Burns

Craig Cann

Nathan Cann

Zoe Churchill

Luke Cohen

Sandra Cohen

Jeb Cornish

Mitch Coward

Colin Crawford

Daniel Crawford

Matthew De Jong

Peter Dixon

Anthony Donahue

Kylie Eastley

Claire Fairbrother

Nancy Faulkner

Daniel Ferguson

Catherine Fernon

Luke Field

Michael Frankel

Nial French

Justin Gibbons

Sally Haywood

Bruce Hay

Dale Heald

Jack Holland

Brodi Howard

Luke Howard

Peter Howard

Zannon Howard

Blossom Kollo-Hay

Kara Kollo-Hay

Michelle Kotevski

Sue Jenson

Kate Jowett

Kenny & Jake

Trudy Jones & family

Chris Kidd

Richard Lakeland

Zac Laycock

Raena Lea-Shannon

Danielle Lowe-Pine

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Sophia Marinos

Katie McDougall

Chris Mead

Mishell Fielding
Axl Fletcher
Nemenya Mrgic

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John Parker
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Brody Sule
Mike Tann
Dylan Taylor
Mark Taylor
Lynne Vincent McCarthy
Christy Waite
Alfred Walters
Levi West
Colin Woodberry
Damien Wilton
Shaun Wright
Dawn Yates
& The MMOM Crew

Ashley Youth Detention Centre
Brianna Towing
Burnie City Council
Burnie High School
Circular Head Aboriginal Corporation
Community Corrections – Youth Justice
Community Road Safety Partnerships
DHHS Tasmania - Child Protection
DHHS Tasmania - Devonport Community Health Centre
Dixon Tank Makers
Drug & Alcohol Unit Burnie - Community Connections
General Practice North West - Clinical Services
Harbour Homes
Headway North West
Hellyer Campus, Tasmanian Academy
Lucky Project
Marist Regional College
Metro Cinemas Burnie
Mitre 10 Wynyard
National Film and Sound Archive Big Screen Festival
North West Residential Support Services
Parklands High School
Road Trauma Support Team Inc.
Road Safety Task Force
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Tasmania Ambulance
Tasmania Fire Services
Tasmania Police
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Wynyard High School
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Headway North West Inc.
Lighthouse Film Society
Regional Arts Fund
Screen Australia JTV
Screen Tasmania
Tasmanian Community Fund
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Tasmanian Government - DHHS Gambling Support Program
Tasmanian Government – DPAC Community Capacity Building Program
Tasmanian Regional Arts
AER Foundation
ANZ Foundation

DRIVE PROJECT FUNDING LOGOS

