

Asha Cornelia Cluer presents

# WISE YOUNG THINGS

The intergenerational storytelling film project celebrating your community.



COMMUNITY ENGAGEMENT 2025



## CONTACT INFORMATION

All enquiries to be directed to:

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## PROJECT & COMPANY INFORMATION

**Project Title:** WISE YOUNG THINGS

**Lead Creative/Film-Maker & Producer:** Asha Cornelia Cluer

**Assistant Director & Facilitator:** TBD - this is a paid position for a local artist.

**Community Liaison:** TBD - this person is the key contact representing the Venue/Presenter who is key to aiding the Producer in the recruitment of project participants.

**Cast - Young Performers:** Up to 20 young people between the ages of 11 - 17.

**Cast - Senior Storytellers:** Up to 20 senior citizens who were born outside of Australia or who spoke another language growing up.

**Artform:** Mixed - Film, created from Oral Storytelling and Theatrical Workshops.

**Running Time:** Between 1 - 2 weeks residency with finished film running between 45 - 60 minutes depending on number of participants.

**Audience Recommendation:** Second-Generation Australians/Culturally and Linguistically Diverse Audiences, Intergenerational Family Groups, Children.

**Availability:** This project is available during school holidays in 2026 onwards.

**Themes:** Youth & Elders - New & Old - Oral Storytelling & Modern Lip-Syncing.

Verbatim stories are centered around the themes of Immigration, Language, Culture, Family, Friends, Place, and Changing Technology. This project is all about building empathy and celebrating your community through the arts!





## PROJECT DESCRIPTION

*Wise Young Things* is an intergenerational storytelling film project connecting young people with senior citizens born outside Australia who now reside in their local area. Through storytelling workshops, senior citizens are facilitated to share memories from their childhoods with young participants, with a focus on place, immigration, family, friends, language, culture, and changing technology. Audio of these stories is recorded, edited, and curated by the Film-Maker. These recordings are embodied by young people throughout performance workshops which are based in theatrical techniques aimed at building vital 21<sup>st</sup> Century skills. The young artists develop and rehearse nuanced lip-sync performances using the audio recordings as their soundtrack, which are then filmed in distinct and recognisable places in the local area. These are edited by the Film-Maker to create a film made entirely of the experiences, voices, faces and places of your community.

**What you hear?** *The voices of senior citizens sharing their stories.*

**What you see?** *Young people performing those stories in their local area.*

This project is 100% community engagement - it pushes the boundaries of how we communicate narrative, share experiences, and create empathy. It is a celebration of the diversity of people that make up any given community, and it builds mutual understanding between generations.

All workshops have been developed in alignment with the Kids Research Institute Australia's Social and Emotional Wellbeing (SEWB) framework. The project aims to increase SEWB in all participants. The idea is that communities are strengthened and wellbeing is improved with the opportunity to build strong intergenerational relationships, understand immigrant and second-generation experiences, and engage in quality arts activities.

*The project stages include:*

### **1. Getting to Know the Community & Participation Recruitment**

- This includes planning meetings with appropriate community members such as youth club and senior's centre leaders in order to find participants.

### **2. Storytelling Workshops for Senior Citizens and Young Performers\***

- This includes icebreaker activities, group discussions, and oral storytelling sessions in which audio is recorded.

### **3. Performance Workshops for Young Performers**

- This includes theatrical techniques for lip-syncing and creating character.

### **4. Film shoot for Young Performers**

### **5. Community Film Screening of the Film open to the whole Community!**

*\*Storytelling Workshops can be open to non-participants (such as parents or guardians of the young performers) if desired.*





## RECRUITMENT OF PARTICIPANTS

Based on previous experience, the Producer has found that recruiting participants is effective through frequent and consistent promotion for approximately 10 weeks prior to the project starting date, and that community organisations are key getting the required sign ups. Recruitment is particularly effective if leaders of community organisations are committed to promoting the activity to specific individuals who they know might benefit from participation.

### WHERE TO RECRUIT YOUNG PERFORMERS?

- Local high schools - particularly effective if an arts teacher encourages individual students to sign up, rather than just promoting the project generally to a big group.
- Youth clubs - particularly effective if a staff member encourages individual students to sign up.
- Sports and music extra-curricular clubs and classes
- Local cinemas and theatres
- Local cafes and eateries popular with teenagers

### WHERE TO RECRUIT SENIOR STORYTELLERS?

- Seniors Centres & Social Clubs - particularly effective if a staff member encourages individual people to sign up.
- Cultural & Religious Centres - for example, local Islamic Associations, Italian Clubs, Latin American Cultural Centres, Chinese Associations and more (this will vary from place to place, of course)
- Aged Care - particularly effective if a staff member encourages individual people to sign up.
- Local high schools - this strategy asks interested students to invite their grandparents to participate, if appropriate.
- Local cafes and eateries popular with senior citizens

***Recruitment is always specific to the place. The Producer strongly encourages and asks that the Community Liaison make suggestions for other strategies for recruiting participants based on their expert knowledge of their community.***



## CHALLENGES - YOUNG PERFORMERS

There are two main challenges in running this project successfully when it comes to the Young Performers: LOGISTICS and PERCEPTIONS OF THE ARTS.

### LOGISTICS

Young people are often not in charge of their own movements and schedules, or when they are, they are reliant on often unreliable public transport. There are a number of ways to accommodate this. Firstly, this project runs on school holidays with at least one contingency day to account for unexpected absence or delay. The Producer is also aware that young people often work during school holidays, so the schedule for workshops and filming is half days, rather than full days. Furthermore, it is possible for a young person to only attend the filming of their own story if absolutely necessary, rather than being present for ALL filming, if absolutely necessary. Of course, it is better they are present at all times to allow connection to build between participants and for skills to develop gradually, but partial participation is still more beneficial than none! As such, the above is designed to allow young people to participate without missing any school or work, the latter being particularly important for young people from lower socio-economic backgrounds.

### PERCEPTION OF THE ARTS

In our state of Western Australia, there is sometimes a perception of the arts as not being as valuable or “cool” as other extracurricular activities such as sports. For this reason, the project is specifically advertised as a “film” project despite being based in theatrical techniques, as film has developed a much more appealing image than theatre in recent years. Furthermore, this project can only accommodate a relatively small number of participants - between 8 - 20 young people. And so, rather than trying to recruit a full class or school, the recruitment strategies are personalised and individual - and rely on teachers and community members encouraging specific individuals to sign up who show an interest in performance and film. In the arts, we often find that young people who do not fit in elsewhere, for example, young people who are not considered “sporty” or “academic” thrive in arts activities where freedom of expression and being “different” is celebrated. This project is for those individuals :)







## CHALLENGES - SENIOR STORYTELLERS

There are two main challenges in running this project successfully when it comes to the Senior Storytellers: TRUST and USE OF TECHNOLOGY.

### TRUST

It is difficult to trust anyone with our own stories, let alone trust someone coming from outside a community to run a project such as this. For this reason this project has been designed to incorporate two members of the community - the Community Liaison and the Assistant Director & Facilitator in key roles so that the Storytellers already feel a degree of familiarity and comfort beginning the project. Furthermore, stories around immigration and identity can sometimes be painful depending on the individual circumstances. The Lead Artist & Producer is a Culturally and Linguistically Diverse person with family history and experiences relating to these themes. The hope is that, through ice-breakers and sharing some of this personal experience during our storytelling workshops, mutual respect and understanding is built quickly. In previous versions of this project, the Lead Artist & Producer also recorded some audio in Spanish (her language) with Latin American participants and participants who spoke other languages brought a family member to help translate at the storytelling workshop. All of these ideas help to build trust and allow for a positive and encouraging experience for everyone involved.

### USE OF TECHNOLOGY

Generally, arts projects rely on technology for their administration. For example, the Young Performers sign up via a Google Form which is accessed through a QR code. Youth permission slips are digital, as is the majority of the promotional material - even print copies of posters/flyers still rely on the QR code. The Producer has found that this is a barrier to entry for Senior Storytellers and so their recruitment process has been designed without use of smart phones. This includes hard copy sign up sheets kept in key locations - for example, Seniors Centre front desk, Bingo Hall foyer etc. managed by a staff member. It also includes posters, flyers, and information sheets in large sized text and high contrast colours to allow for easy reading. The Community Liaison is key for recruiting Senior Storytellers owing to the word-of-mouth and analogue nature of the process. Furthermore, confirmation of participation is via phone call and Senior Storytellers have the option of adding contact details of another family member if they prefer, much like a Young Performer will of course give details of their parent/guardian for key communication of project details.



## SOCIAL AND EMOTIONAL WELLBEING

### THE KIDS RESEARCH INSTITUTE FRAMEWORK

In the project description, it states that all workshops have been developed in alignment with the Kids Research Institute Australia's Social and Emotional Wellbeing (SEWB) framework. Whilst this framework is aimed at improving SEWB in young people, it also looks at the effects on facilitators (adults) and concludes that the use of the framework benefits young people and facilitators alike. The framework also has organisational applications in its current form. It then stands to reason that participation in this project will also improve the SEWB of the Senior Storytellers, as it allows intergenerational relationships to build and gives an opportunity for their stories and voices to be heard, understood, and celebrated.

### HUNGER

Hunger is basic human need which trumps any ability to improve SEWB. For this reason, all workshops and filming days include the provision of water, tea, coffee, juice, and healthy snacks by the Producer.

### CODE OF CONDUCT

All people have a right to feel safe and understood throughout this project. As this project includes workshops in which members of the community are asked to converse, share stories, and ask questions of each other, a Code of Conduct is in place to ensure that appropriate language is used. Swearing, as well as Sexist, Homophobic, Transphobic, Racist, Xenophobic, or Ableist comments are not permitted. This is clearly stated in the Participation Agreement that all project participants are required to sign.

## DOCUMENTS AND MATERIALS

Google Drive Folder [HERE](#) contains all Marketing & Promotional Materials, as well as relevant paperwork such as Participation Agreements, Info Packs, Sign Up Sheets, Permission Slips etc. Additional promotional materials can be created by the Producer based on the Community Liaison's recommendations on the best strategies for participant recruitment.

