



Apricity Production and the cast of LISTEN

Community Action Plan
2025-2026

Relationships
AUSTRALIA • TAS

apricity production
el el el el el

SUPPORTED BY

Tasmanian
Government


Where can I get support?

Talking and reading about mental health and suicide can be distressing and may bring up strong feelings or personal experiences for some people. If you're worried about how you're feeling and need help, please use the below services to access support.

Need Support?

We are here for you...



 **Is this an emergency?**

If you or someone you know is in immediate danger - CALL triple zero (000)

Lifeline

Anyone having a personal crisis

 13 11 14

 lifeline.org.au

Suicide Call Back Service

Anyone thinking about suicide

 1300 659 467

 suicidecallbackservice.org.au

A Tasmanian Lifeline

Tasmanians supporting Tasmanians

 1800 984 434

 atasmanianlifeline.com.au

Beyond Blue

Support around depression and anxiety

 1300 224 636

 beyondblue.org.au

Find Help Tas

Directory of Tasmanian supports

 findhelptas.org.au

SANE

Support around complex mental health

 1800 187 263

 sane.org.au

Bereavement Support

StandBy Support After Suicide

☎ 1300 727 247

🌐 standbysupport.com.au

Alcohol & Drug Support

Holyoake (Hobart)

☎ 03 6224 1777

🌐 holyoake.com.au

First Nations Support

13YARN

☎ 13 92 76

🌐 13yarn.org.au

LGBTQIA+ Support

Qlife

☎ 1800 184 527

🌐 qlife.org.au

Youth Support

Kids Helpline

☎ 1800 551 800

🌐 kidshelpline.com.au

Men's Support

Mensline

☎ 1300 78 99 78

🌐 mensline.org.au

Financial Advice

National Debt Helpline

☎ 1800 007 007

🌐 ndh.org.au

Veterans Support

Open Arms

☎ 1800 011 046

🌐 openarms.gov.au

Gambling Support

Gambling Help Online

☎ 1800 858 858

🌐 gamblinghelponline.org.au



What is a CAP?

A Community Action Plan (CAP) is a community owned and led plan that focusses on promoting wellbeing, mental health, and suicide prevention. CAPs are developed in collaboration with the community to ensure that actions are as practical and sustainable as possible, focusing on the specific needs of each target group. CAP actions typically support one or more of the following domains:

- Stigma reduction,
- Connection to community,
- Awareness of supports available,
- Suicide prevention preparedness, and
- Suicide prevention prioritisation.

The Tasmanian Government has funded Relationships Australia Tasmania to provide support for communities to develop initiatives which align with the Tasmanian Suicide Prevention Strategy (2023-2027). This initiative provides communities with a small grant to support the role out of the action/s.

Background Information

Apricity Theatre Production began with Abbey, a passionate theatre student at the University of Tasmania, who decided to start their own production company. As a young creative themselves, friends would regularly approach Abbey with exciting ideas, but no clear path to make things happen. Abbey saw many talented people in the community needing a bit of support and a space to try things out and wanted to be that person who said “yes.”

The name Apricity, means “the warmth of the sun in Winter,” and is the perfect fit for what they are trying to build: a place that helps people to feel seen, encouraged, and inspired. Abbey’s aim with Apricity is to help bring small productions to life and give emerging artists the freedom to explore new ideas without pressure.

Earlier this year, Abbey heard that Jack’s play ‘Listen’ had been pitched to another local production company, but had not been taken up. The themes around mental health, identity, and community resonated deeply and stayed on their mind. As the inaugural production of Apricity, ‘Listen’ embodies the values that the company was founded upon, and sets the stage beautifully for what is to come.

Community consultation method and results

Methods

Throughout the months of May, June and July 2025, the RA Tas Suicide Prevention Project Officer engaged in three meetings with Creative Director - Jack Brooks to gather community insights. These meetings provided reflections into the inspiration behind the three-act cabaret musical that would become 'Listen'. The play is woven together by songs that explore the intricacies of mental health through multiple settings - including group therapy, isolation, and communal grief in the aftermath of a tragedy.

Following these consultations, a 14-question survey was developed via Microsoft Forms during 28 July to 31 July. This consultation helped to ensure the appropriateness and relevance of the survey content to the group's context and interests. The survey link was shared with the community via WhatsApp, a platform used by all members of the cast. The survey was open for anonymous responses from 1 August to 4 August 2025.

Results

The survey achieved a 100% response rate, with a total of 14 responses recorded. It is noted that 13 community members were expected to complete the questionnaire within the designated data collection period. This discrepancy is explained by one participant who elected to take the survey again, providing clarification to a previous survey answer. The duplication has been excluded from results, for a total of 13 responses reflected in the data abstraction below.

The high engagement and timely responses to this survey suggests strong community interest and effective communication through the WhatsApp channel. One question from the survey has been excluded in the presentation of these results, this question was: "Is there a cast member that you would nominate to be the CAP Coordinator for the duration of this production?" This question and subsequent responses were excluded in the interest of preserving anonymity but provided to the Directive Team for consideration.

On 7 August 2025, the RA Tas Project Officer met with Abbey, Founder of Apricity Production Company, to present and discuss preliminary survey results. Key topics included Apricity's vision for future productions, emphasising a commitment to creative innovation and community engagement. Additionally, the discussion explored the financial and

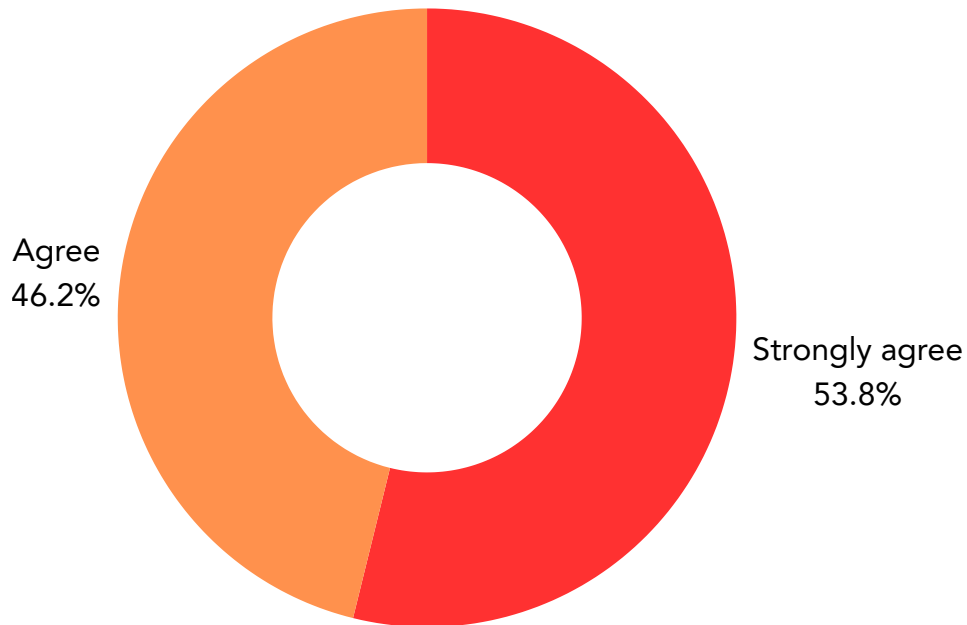
operational considerations involved in establishing a sustainable platform for local artists – including projected costs, potential risks, and emerging opportunities for growth and collaboration. This exchange provided valuable insight into how the survey findings might inform strategic planning and resource allocation moving forward.

In a community action planning meeting and cast dinner on 13 August 2025, the survey results were presented in a focused discussion on how the findings could shape future actions. The RA Tas Project Officer outlined key insights from the survey results including shared interests, challenges, and identified opportunities for continued mental health support. All participants provided thoughtful feedback, reflecting on how the data resonated with their own experiences and aspirations. The discussion explored practical steps for addressing some of the needs identified in the results - such as the importance and availability of social supports throughout a production.

This meeting not only validated the relevance of the survey findings, but also strengthened the group's collective vision and commitment to creating a psychologically and emotionally safe environment for expression throughout production. Through open dialogue and mutual reflection, participants emphasised the importance of centering care, accessibility, and inclusion in all creative processes. Fruitful discussion led to the development of three key action items, grounded in the group's shared priorities around mental health and community connection. These actions are detailed later in the report (pgs. 15–17), serving as the foundation of this Community Action Plan and reflecting the community's intention to foster lasting, supportive spaces for authentic engagement and creative well-being.

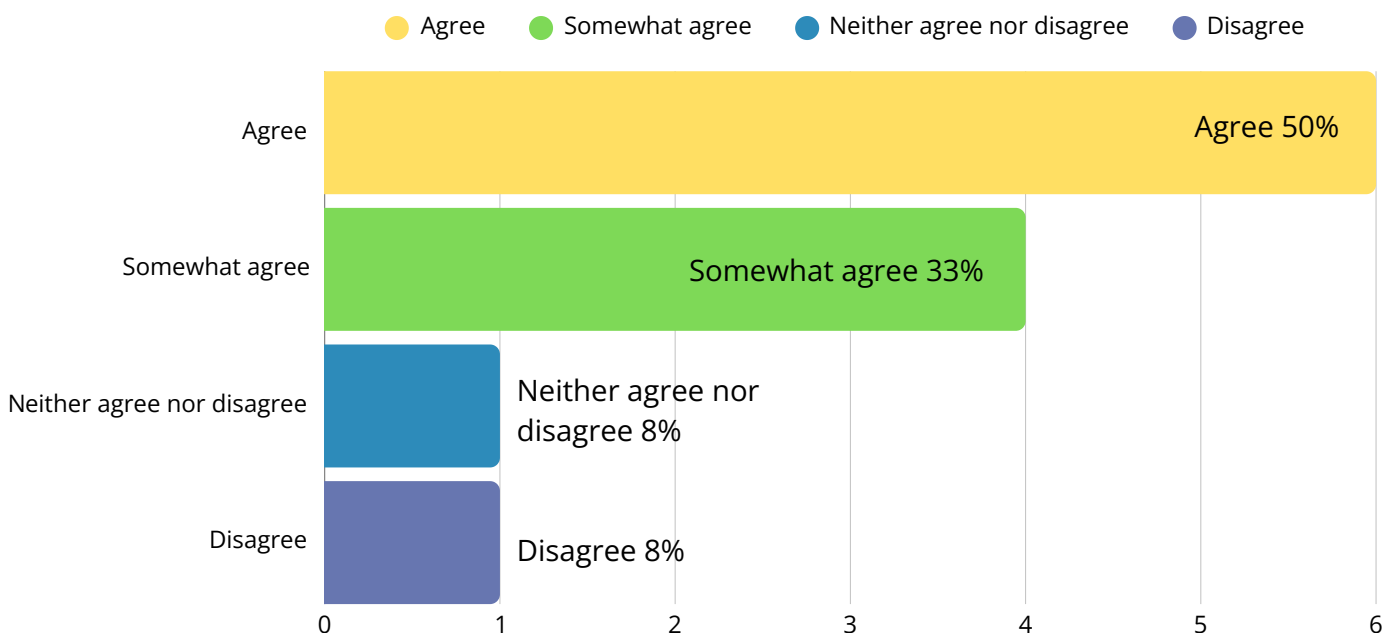
Q1: I have a good awareness of mental health, including ways to look after myself and available resources -

7 out of 13 respondents answered, "Strongly agree" and 6 out of 13 respondents answered, "Agree".

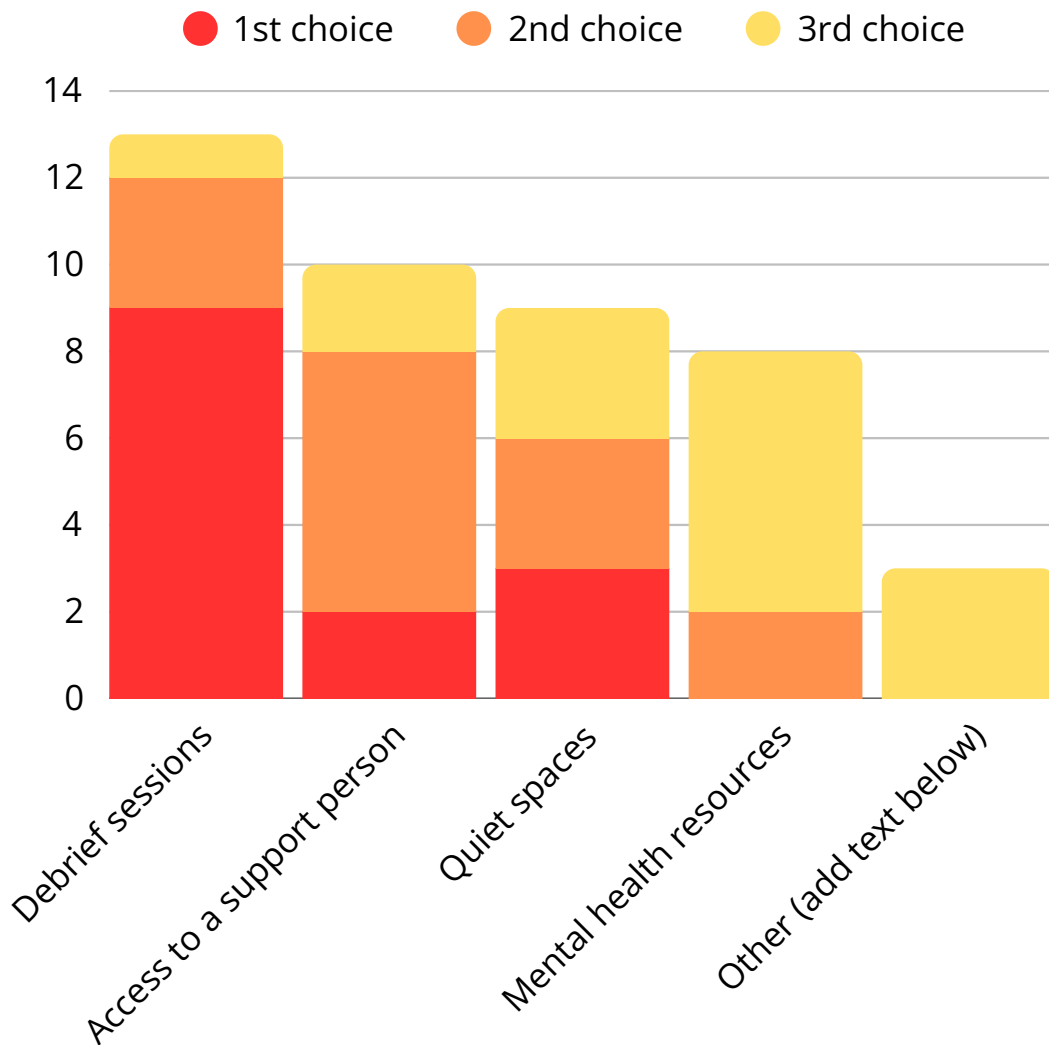


Q2: I would like an opportunity to develop more self-care strategies to support my general wellbeing in day-to-day life (mindfulness, relaxation techniques, etc.) -

6 out of 13 respondents answered, "Agree", 4 out of 13 respondents answered, "Somewhat agree", 1 out of 13 respondents answered, "Neither agree nor disagree" and 1 out of 13 respondents answered, "Disagree".



Q3: What types of support would be most helpful to you as a performer (including rehearsal, pre-performance, and post-performance periods)?



Q4: Other forms of support that would be useful?

- Fidgets (I always have my own) and other sensory/emotional regulation tools.
- Discussion of specifics before we start on a given song.
- Next steps for after the show or outside rehearsal.

Q7: Outside of my performance in LISTEN, I feel prepared to respond and provide support for someone facing mental health challenges or thoughts of suicide -

8 out of 13 respondents answered, "Agree" and



5 out of 13 respondents answered, "Somewhat agree".



Q8: What drew you to be a part of this production?

"Wonderful directors and such an important and relevant theme."

"I think the message (of acceptance and that nobody is alone) is imperative to communicate."

"[Theatre] has a long history of showcasing mental health in positive and negative lights and Listen has the opportunity to lead a positive conversation with the cast, crew and audience."

"The friendly and professional environment and willingness to tackle tough topics safely and respectfully."

"Mental health awareness is so important. I am drawn to theatre for the connection it brings and its a safe space to feel and express yourself."

"I like the production team and the stories they want to tell (...) anything that supports mental health awareness is important."

"Interest in the production company and respect for the subject matter."

"I really enjoy working with the creative team and I think the subject matter is very important."

Q11: Is there a cast/crew tradition or ritual you'd like to start or continue?

6 out of 13 respondents provided qualitative answers to this question:

"I think check in and debriefs are good when done respectfully."	"I love doing the 7 shakes before a show."
"I loved the group audition warm up style."	"Open talks at the start and close of rehearsal."
"Check ins at the start of rehearsals/shows."	"Focus / positive energy clap at the end."

Q12: How do you prefer to give and receive feedback?

12 out of 13 respondents provided qualitative answers to this question:

Individually (not being called out in front of a group).	Notes (as thorough as possible).	When I receive criticism I hope to receive strategies on how to improve rather than just the issue being pointed out.
Privately or publicly is fine!	Phrased as helpful suggestions rather than criticisms.	In the moment.
Give - sandwich approach/constructive feedback if they are open to it. (Also try to read the vibes to see how they are on the day). Receive - not so bluntly, more in a constructive feedback way.	In person.	Easy conversation.
Verbally or written, but with the idea that processing time is needed to understand and respond.	Just a conversation in the moment.	Directly, privately or publicly (if it's just a surface level note).

Q13: Does the story or theme of LISTEN have any special significance for you personally?

13 out of 13 respondents provided qualitative answers to this question:

The general focus on mental health is significant to my personal and familial history.

I have experienced challenges with mental health as have my loved ones.

Ante-natal and post-natal depression led me to get back into singing. Being part of a community helped immensely.

Yes.

Yes.

Mental health struggles have always been a part of the lives around me.

Yes, I've had many situations in life with family or friends facing difficult times and tackling depression.

I've experienced a lot of loss in my life and have struggled a lot with mental health in the past

Absolutely. I have had an ongoing dance with mental health battles my whole life and it is something I work on daily.

Yes.

I would say yes.

Of course. Mental health is something we all can relate to & struggling with mental health.

Yes, I have struggled with my own personal mental health, particularly around anxiety, depression and suicide.

Community Action Plan

Action 1: Create a supportive environment for psychological safety and wellbeing

<p>What will this action look like? (Activities)</p>	<p>Setting up a Quiet Room outside of the rehearsal space (blankets, calming sounds and smells, dim lighting) for breaks and emotional regulation. Also, providing fidget toys during rehearsals for sensory regulation and readily available mental health resources (flyers, QR codes, contacts).</p>
<p>How will this action make a difference? (Outcomes)</p>	<p>The physical environment being modified to support the use of self-regulation tools and spaces during rehearsal will help the cast to feel supported and empowered to care for their mental health.</p> <p>Establishing a consistently safe environment reduces attrition, improves attendance, and enhances overall creative outcomes. Grant funds will help to make these supports accessible to all, especially for neurodivergent or mental health-challenged participants.</p>
<p>How will you know if the CAP has made a difference (Outcome Measures)</p>	<p>Observation: The Executive Directive team will take note of the frequency of quiet room/sensory regulation tools usage.</p> <p>Awareness check: Regular reminders and consensus from cast to ensure they know what supports are available and how to access resources.</p>

Community Action Plan

Action 2: Establish rituals for ensemble connection and grounding	
What will this action look like? (Activities)	<p>Running consistent warm-ups and involving the use of grounding props and providing cast members with notebooks to journal.</p> <p>Allowing time for check-ins and debriefs 10-15 minutes before and after each rehearsal session, with support from the group nominated coordinator, Emma.</p>
How will this action make a difference? (Outcomes)	<ul style="list-style-type: none"> • The cast enters and leaves the space feeling more connected and grounded. • A consistent, predictable rhythm to each session will enhance trust and collaboration. • Ensemble members can begin to take ownership of warm-ups/check-ins over time.
How will you know if the CAP has made a difference (Outcome Measures)	<p>Prompting the group with a reflection activity that involves journalling or anonymous feedback around the cast connection and growth.</p> <p>Participation levels in the warm-up activities and check-ins over time will serve to increase ensemble cohesion, build trust, and reduce anxiety leading to improved rehearsal efficiency and performance quality.</p>

Community Action Plan

Action 3: Enable responsive support through a CAP Coordinator discretionary fund

<p>What will this action look like? (Activities)</p>	<p>Allocating a flexible fund for the CAP coordinator to:</p> <ul style="list-style-type: none"> • Host informal coffee check-ins or 1:1 catch-ups with cast/crew members. • Provide emergency supplies or support (e.g., transit fare, costume support, sanitary products). • A small bursary to support crew members who request access to an external fee-paying service, such as a one-off confidential counselling session.
<p>How will this action make a difference? (Outcomes)</p>	<p>The cast and crew feel more personally supported and seen throughout the process with the reassurance that small but meaningful barriers to participation (financial, emotional, logistical) can be addressed in real time.</p> <p>Importantly, the Coordinator feels empowered to lead with care and responsiveness without needing to request approvals for minor but time-sensitive support.</p>
<p>How will you know if the CAP has made a difference (Outcome Measures)</p>	<p>The Coordinator is to log use of funds with a brief note on their purpose and perceived impact (no need for recipient to be named). This measure of budget tracking ensures that the grant fund use remains within allocation limit and aligns with project goals.</p> <p>At the 12-month check in, if funds haven't been spent, the Project Officer will share options to consider for reallocation (MHFA training, etc.)</p>

