

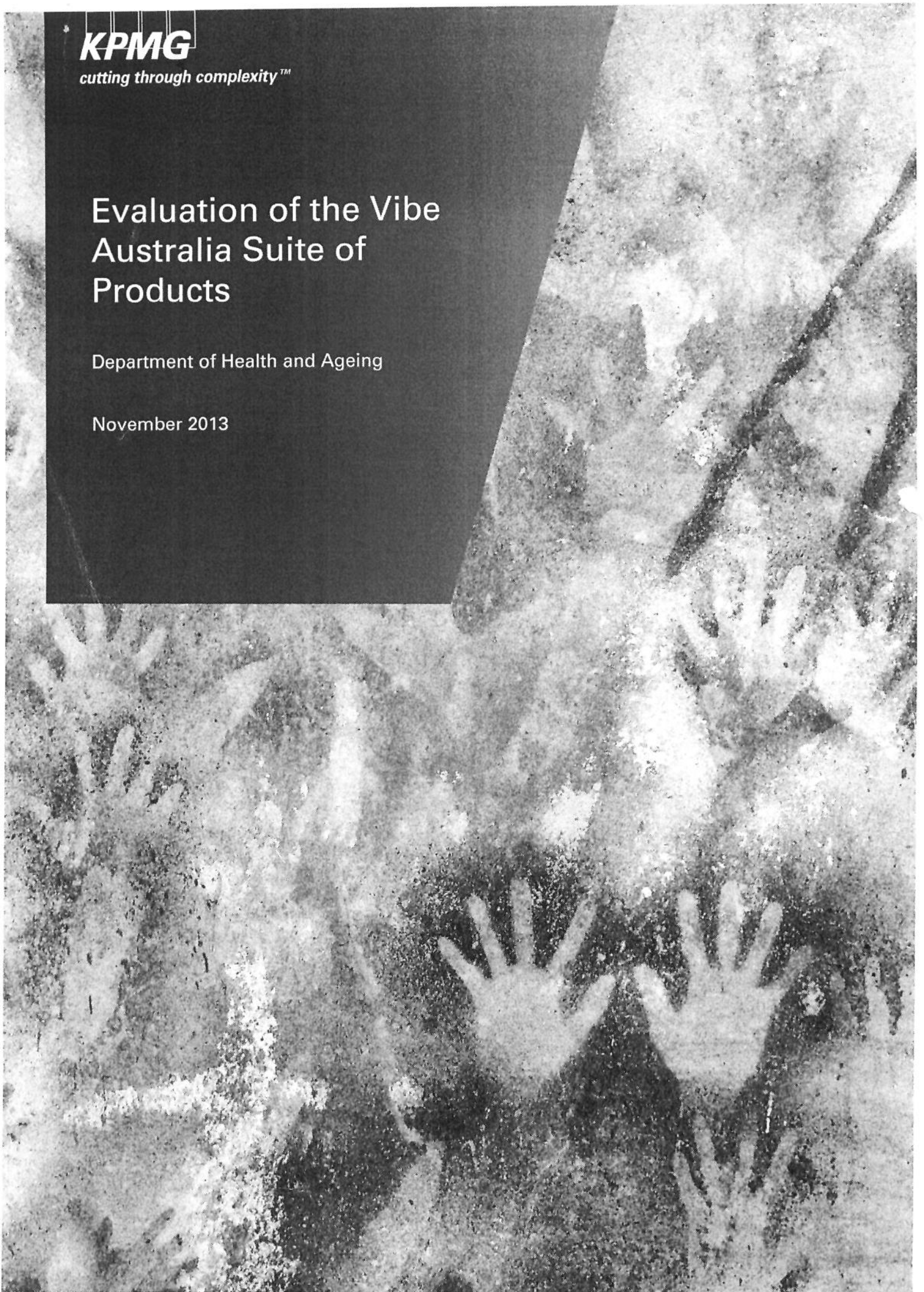
The KPMG logo is positioned in the top left corner of a dark grey rectangular area. It consists of the letters 'KPMG' in a bold, white, sans-serif font. Above the letters are three vertical white lines of varying heights, resembling a stylized bar chart or a simplified 'K' shape.

cutting through complexity™

# Evaluation of the Vibe Australia Suite of Products

Department of Health and Ageing

November 2013





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*This report has been prepared as outlined in the Introduction Section. The services provided in connection with this engagement comprise an advisory engagement, which is not subject to assurance or other standards issued by the Australian Auditing and Assurance Standards Board and, consequently no opinions or conclusions intended to convey assurance have been expressed.*

*The findings in this report are based on a qualitative study and the reported results reflect a perception of stakeholders identified in the appendices, but only to the extent of the sample engaged, being the Department of Health and Ageing approved representative sample of stakeholders.*

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## Executive Summary

Vibe Australia (Vibe) is a national Indigenous communications, media and events management not-for-profit organisation, with an emphasis on promoting improvements in the physical, mental health and wellbeing of Indigenous people and particularly youth. All of Vibe's products and events have the objective to encourage and support the Indigenous community, particularly the young, to reach their full potential.

Vibe communicates through multiple formats, including print (Deadly Vibe® and In Vibe®), community radio (Deadly Sounds®), television (Move it Mob Style®), community events (Vibe 3on3®) and online. Vibe also hosts The Deadlys®, an annual awards ceremony that recognises Indigenous health, culture, achievements and role models.

## Evaluation Purpose

KPMG was engaged by the Department of Health and Ageing (DoHA) to undertake an evaluation of Vibe Australia's suite of products and events. The purpose of the evaluation is to provide a summative assessment of the effectiveness and value for money of the products in order to provide clear evidence of their benefits to the Australian Government.

In accordance with the terms of reference, the focus of the evaluation is on:

- assessing the level of awareness of Vibe products amongst the target population and the extent to which Vibe products are available to and accessed by these groups;
- assessing the perceived success of Vibe products in improving knowledge and recall of healthy lifestyle, social and emotional wellbeing and substance use prevention messages;
- assessing the perceived success of Vibe products in raising self-esteem and pride in Indigenous culture;
- assessing the impact of Vibe products in contributing to a change in behaviours in favour of healthier lifestyle choices and in promoting the value of regular access to primary health care (through community controlled, local and other health services);
- assessing the level and proportion of DoHA funding for each Vibe product in terms of value for money, including an analysis of the financial or in-kind contributions from other government or non-government sources; and
- assessing synergies between Vibe products and other government funded outreach workers promoting access to primary care services, particularly Tobacco Workers and Healthy Lifestyle Workers in remote communities.

Since Vibe's activities target Indigenous youth nationally, the project's scope covers urban, regional and remote locations, in order to assess the impact of geography on findings.

## Approach

KPMG's methodology is intended to find evidence of Vibe's Value for Money, Reach and Effectiveness at both individual product levels and across the suite of products as a whole. An explanation of these evaluation themes is provided below.

- *Value for Money (Financial Analysis)* - The cost-effectiveness of Vibe's products in relation to the results achieved. Does Vibe's reach and effectiveness represent overall value for money? And to what extent are other government and non-government agencies making a financial contribution?
- *Reach* - The extent to which Vibe products have reached their target audience and the level of awareness of Vibe products amongst the Indigenous community. For example, is the target population aware of the various Vibe products and how many access these on a regular basis? Are Vibe products reaching sufficient numbers of people to make a community-wide impact? And are the products known to, well-regarded by, and used by primary health care promotion workers, thereby extending their reach and potential impact?
- *Effectiveness* - The extent to which the various Vibe activities meet program objectives, and the immediate effect of the outputs in terms of engaging the target audience and generating a positive psychological and behavioural response. For example, has the target audience embraced and participated in Vibe activities? Is there evidence of a change in the community's level of health awareness? And is there evidence of an appropriate psychological and behavioural response to Vibe health promotion messages that is likely to lead to improved health outcomes?

## Research Instruments

KPMG's approach to answering the research questions for each product incorporates a mix of qualitative and quantitative methods, including desk-top research, telephone interviews, surveys and focus groups. An overview of these research instruments is provided below.

- *Desk-top Research* - Desk-top research was undertaken to assess Value for Money measures such as the annual cost of each Vibe product, the amounts contributed by the various funders, and the proportion of funds expended on service or product delivery compared to other organisational operating costs and administrative overheads; and to assess historical usage, attendance and distribution data held for the various Vibe products.
- *Reader Survey* - A full colour survey was distributed to readers of Vibe's Deadly Vibe® magazine in the publication's June 2013 edition, following a pilot with Vibe and DoHA staff. A total of 3,500 surveys were distributed. The survey focused primarily on reader perceptions of the Reach and Effectiveness of the Deadly Vibe® and In Vibe® publications, although Reach questions in relation to other Vibe products were included.

- *Online Survey* - KPMG published an online survey linked from the [vibe.com.au](http://vibe.com.au) internet domain. The online survey provided an opportunity to ask users of Vibe products questions across each evaluation theme for all products (as selected by the user).
- *Participant Survey* - KPMG attended two Vibe 3on3<sup>®</sup> events, at Bunbury (WA) and Port Augusta (SA). Although not in the original specification for the evaluation, the opportunity was taken at the Bunbury event to distribute a survey to children and youth in attendance. The focus of the survey was on Effectiveness questions relating specifically to the Vibe 3on3<sup>®</sup> event.
- *Focus Groups* - KPMG undertook field-work for the evaluation over June and July 2013, visiting a total of 15 locations to conduct focus groups and additional interviews. Communities were distributed across urban, regional and remote locations and included communities where Vibe has had recent and intensive contact to communities where Vibe has had little or no direct contact at all. Stakeholders consulted included school students and Indigenous youth not at school; parents and interested community members; and teachers and health workers.
- *Telephone Interviews* - Structured telephone interviews with Vibe product stakeholders, including health workers, youth workers, teachers, radio and television station producers, Vibe product contributors and nominees for The Deadly<sup>®</sup>, and other prominent community members and leaders. Interviews lasted up to one hour and were structured around the Reach, Effectiveness and Value for Money themes, including a discussion about the linkages between Vibe products and other health promotion initiatives.

## Findings

Vibe has been funded by DoHA to deliver a variety of products. Commencing with funding for Deadly Vibe<sup>®</sup> magazine over 20 years ago, this funding has grown to include the seven products that are the subject of this evaluation. The majority of the funding received from DoHA by Vibe (approximately 89 per cent) is expended on program delivery rather than core administrative funding. Vibe is able to generate additional income from other government agencies and a variety of corporate entities, which has enabled it to improve the quality, variety and reach of its products – over and above that possible using DoHA funding alone – and help to further promote the health and wellbeing of Indigenous peoples nationally.

Using the 2011/12 financial year as an example, Vibe was able to match DoHA's contribution of roughly \$2.3 million to generate an additional \$4.6 million in support. These sources of income are primarily allocated to the production, development and distribution of Vibe's products and Vibe spends less than 11 per cent of total expenditure on corporate overheads, which compares favourably with other not for profit organisations of a similar size. Further value can be identified through the substantial in-kind support Vibe receives from charitable sources and the time of volunteers.

An analysis of each product in turn demonstrates that, overall, while there is some variability between products, given the reach and effectiveness achieved, DoHA's funding to Vibe can be considered value for money, and notwithstanding the growth in contributions from alternative

funding sources, DoHA's funding continues to be crucial for the ongoing viability of the products and services provided.

Given the absence of similar organisations and product alternatives, there is a risk that if funding for Vibe was withdrawn or substantially reduced, that the same quality and scope of products and services could not be readily procured in the market place. Vibe products are not only uniquely Indigenous, but have evolved over 20 years and offer a coherent 'Deadly' brand that this ubiquitously recognised by Indigenous Australians.

While the integration of some products could potentially be improved, there are significant economies of scale (here demonstrated through reduced administrative overheads) and economies of scope (here demonstrated by the value and reach of the 'Deadly' brand) offered to government by funding a single organisation to deliver all seven products.

### ***Deadly Vibe® and In Vibe®***

Vibe allocates approximately 25 per cent of DoHA's total funding contribution (roughly \$750,000 in annualised 2012/13 dollars) to its flagship publication. This base funding is then supplemented by a comparable amount from DEEWR, subscriptions and advertising, in order to effectively double the magazine's distribution of approximately 47,000 copies per issue.

Based on a pass-on rate of four people, Deadly Vibe is estimated to reach roughly 180,000 individuals each month (or up to 27 per cent of the national Indigenous population). The In Vibe® insert notionally receives a further seven per cent of DoHA's total funding to produce 6,300 copies, which are estimated to be read by more than 25,000 people (also assuming a pass-on rate of four).

Based upon focus group and interview discussions, Deadly Vibe® is the most widely known of Vibe's products. More than 80 per cent of respondents to the reader survey had some knowledge of the existence of Deadly Vibe® and had read the magazine at least once. Based on survey findings, stories that focus on Indigenous culture seem to create the highest level of interest and satisfaction, with 65 per cent of readers suggesting that they liked this material.

These survey findings are reflected in the qualitative interview and focus group findings, where irrespective of their location, background, or demographic, readers of Deadly Vibe® were largely enthusiastic about the magazine's content. Readers were particularly enthusiastic when reading local content or if they knew someone profiled in the magazine.

In contrast, the In Vibe® insert is not as well known as the parent magazine and the majority of people consulted were not aware of the magazine as being a separate product. Only a small number of those consulted recalled reading the In Vibe® insert (as distinct from Deadly Vibe®) and even fewer identified as regular readers of it.

In terms of impacts on knowledge and behavioural change, the evidence from interviews and focus groups suggests that readers of Deadly Vibe® are not specifically aware of the magazine's health and well-being content. When describing the magazine, youth in particular tend not to refer to its health focused educational material, and recall instead those articles related to music, sport, media and the arts. Only after persistent questioning could youth readers and other individuals recall specific health or wellbeing messages associated with the

articles they had read. Moreover, very few individuals consulted could explicitly identify a change in attitude or behaviour linked to a passive reading of the magazine.

Despite this reality there was consensus amongst those interviewed (across all locations) that the magazine has had a positive impact and is capable of contributing to changes in attitude and behaviour in favour of a healthy lifestyle over time, and as part of a broad-based education and awareness raising strategy. While the extent to which Deadly Vibe® has contributed to transformative behavioural change is unclear, what emerges from the interviews and focus groups is that the magazine is effective in providing Indigenous youth with a positive experience, including exposure to healthy living behaviours as practiced by Indigenous role models. The magazine was understood to have achieved this outcome because of the positive Indigenous role models it profiles and because of the opportunities it has created for 'local heroes' to be acknowledged and celebrated.

The impact of Deadly Vibe® on visitations to Aboriginal Medical Services (AMS) unclear from the interviews and focus groups conducted, although it is apparent that AMSs are an important point of distribution for the magazine. The majority of AMSs consulted enthusiastically display the magazine in their reception areas or staff-rooms; while some will actively distribute a small number of copies to the communities they visit. Deadly Vibe® does not tend to be used as a core reference or resource by the AMS network, but is used on occasions by selected youth workers and health professionals with sufficient impact to be considered valuable.

While Deadly Vibe® and In Vibe® are regarded as unique products in the Australian context, areas for improvement were noted. The suggestion made during focus groups was that Vibe could perhaps better address the requirements of illiterate youth and people from remote areas for whom English is second or third language by reducing the conceptual complexity and text-heavy rendering of some articles. The suggestion was for this to be a priority when communicating articles with a public health focus.

### **Vibe 3on3®**

DoHA contributes roughly \$78,000 to support the cost of delivering ten 3on3® events each year and attracting 250 to 300 students per event. Vibe is able to leverage an additional 20 per cent in funding to enhance the quality of each event and support delivery in remote locations. Substantial in-kind support from individuals and communities and community organisations is also provided at each event, which further extends the impact of DoHA's base funding.

Based on interviews and focus groups, the Vibe 3on3® events are well known and amongst the most popular of Vibe's products. Awareness of the 3on3® was generally strong throughout the majority of locations where consultations were conducted, although youth in some regional and remote areas that had never hosted an event had more limited awareness. It was also commented that a disproportionate number of events are held in New South Wales (with the implication that some locations, such as Western Australia's Mid-West and parts of Northern Queensland have historically been excluded).

The events are very well known in communities where an event has occurred (even if this was several years ago) and are almost always well attended by students from schools throughout the participating region; although some teachers did comment that the rationale for the event was not always clearly articulated in invitations, and that this had affected their selection of students to participate (with fewer Indigenous students attending than might otherwise have been the case). Those communities that have previously hosted a 3on3® event would generally host one again in the future, and representatives from several prospective communities expressed a keen interest in doing so.

Overall feedback regarding the quality of the event was extremely positive. Those familiar with a Vibe 3on3®, including teachers and parents, thought that the event provided a well-balanced mixture of overt health content and fun activities. Findings from interviews and focus groups strongly suggest that young people are enthusiastic about 3on3®, and that hip-hop, basketball and rap are effective at engaging Indigenous youth. This enthusiasm was generally consistent across gender and age, although occasionally a young female might comment that there could have been more activities specifically designed for girls.

Unlike other Vibe products evaluated, the health messaging at a Vibe 3on3® was obvious to participants and generally felt to have been communicated effectively, but without diminishing the excitement. Children are exposed to a range of health messaging during the event, via posters, audio, and during activities with role models, as well as at the event's health exposition.

The evidence that Vibe 3on3®s contribute to a change in behaviours is also strong compared to other products evaluated. Firstly, the children and youth attending are engaged in healthy activities throughout the day: they exercise when playing basketball, eat fresh and nutritious food during breaks, and are engaged in a range of activities designed to encourage them to think about or experience what makes-up a healthy mind and body. Secondly, opportunities for knowledge and skills transfer emerge from a direct engagement with role models. Indigenous role models are an important element of the program and their influence upon the Indigenous children present was widely understood to be beneficial in building confidence and self-esteem.

Many of those interviewed who had attended a 3on3® described the event as a 'celebration of Indigenous culture' and felt pride in the fact that it was organised by Indigenous role models, yet enthusiastically attended by non-Indigenous students. This dimension to the occasion was considered to have positively affected the confidence of Indigenous students present, who were inclined to feel more at ease socially, knowing that non-Indigenous children were also inspired to be attending an Indigenous event.

Furthermore, based upon observation, interviews and focus groups, the evidence suggests that Vibe 3on3® events have successfully assisted in raising the profile of AMSs amongst young people. Local health service providers are actively encouraged to contribute to the Vibe 3on3® health exposition and AMSs are actively involved in the organisation of the event via their place on the community reference committee.

In terms of areas for improvement, as well as holding events in more regional and remote locations, it was suggested that the appeal of the event to older girls could be improved, by



offering more targeted activities for this group. It was also suggested by some teachers that more Indigenous youth would be selected to attend the event by schools if the target audience was made more explicit. Options for achieving this could involve more overt branding of events as a "Closing the Gap" initiative and by describing the history and purpose of the event in greater detail in marketing materials and each school's letter of invitation.

### **Deadly Sounds®**

DoHA contributes roughly 91 per cent of the \$4,400 necessary to produce and distribute each of the 52 one-hour episodes of Deadly Sounds® that Vibe is required to deliver annually. While audience estimates from participating stations were generally not obtainable, by applying KPMG survey results for the proportion of Indigenous persons who have listened to Deadly Sounds® to the number of Indigenous persons nationally, it is possible to estimate the number of listeners as being up to 33 per cent of the total Indigenous population.

Although this level of penetration is likely to be an overestimate, and contrary to qualitative findings, the program's distribution network is clearly extensive. Deadly Sounds® is mailed on compact disc to approximately 108 Indigenous and community radio stations each week. There are additionally close to 80 stations that receive a digital version of the program via Media Fire® or across an alternative digital delivery platform. The program is also broadcast across the National Indigenous Radio Service (NIRS) network, and via the Community Radio Network (CRN) satellite service, giving a total of well over 200 radio stations playing Deadly Sounds®.

Findings from interviews and focus groups suggest that Deadly Sounds® is generally regarded as one of Vibe's lesser known products (and is not necessarily thought of as being produced by Vibe, as distinct from the radio station that plays it). Awareness of the show was highest in regional and remote locations, where the penetration and broadcast range of Indigenous radio stations is greatest and where individuals are reportedly more regular listeners of radio. Few individuals identified themselves as regular listeners, however, even in regional and remote locations where awareness of the program is greatest.

Of those individuals in regional and remote areas who self-identified as listeners, it was generally older individuals (i.e. 24 years and over) who seemed to have the greatest awareness of the show and listen most regularly. In general respondents who were aware of Deadly Sounds® made favourable comments about the program, including the music, special guests and discussion. As with other Vibe products, however, several people from regional and remote areas criticised what they perceived to be the eastern states and national focus of much of the content, although most radio station managers reportedly 'love the show' and play it regularly.

Other than industry professionals, who had a high awareness of the purpose and intent of Deadly Sounds®, listeners did not generally recall specific health related content. When asked to describe the content of the show, listeners tended to recall the guests and the contemporary Indigenous music, rather than any health messaging. Generally, respondents felt that Deadly Sounds® had little or no direct effect on behaviours, but as with other Vibe products, nevertheless contributed to an environment whereby listeners could acquire information that was more likely to lead to positive behavioural outcomes than not.

As with other Vibe products, general feedback indicates a desire for more localised content (where practicable) and for information targeting specific health issues and campaigns in local areas. This was particularly the case in regional and remote areas including Far North Queensland, the Kimberley (Western Australia) and the more remote areas of the Northern Territory. It should be noted that Deadly Sounds® was considered to be one of the more 'Sydney centric' of all the Vibe products, with suggestions made for Deadly Sounds® to be periodically recorded on location in a selected community or region.

There is no evidence to suggest that Deadly Sounds® has increased attendance at Aboriginal health services, and comments from health workers suggest that the effectiveness of the program in achieving this could be increased with greater local content linked to 'concrete' local or regional public health campaigns run by health service providers on the ground. The potential of radio to disseminate health messages and to support public health campaigns was widely acknowledged, principally because of the potential to continuously repeat the message over a wide geographic area at low cost.

The suggestion was also made for Deadly Sounds®, if technically and legally possible, for Vibe to avoid the use of voice-overs and to make the show more widely available for download via podcast. This, it was felt, would improve the show's appeal to younger listeners and increase access to a youth audience and those who use smart-phones or electronic tablets.

### ***The Deadlys®***

The Deadlys® are a unique Indigenous awards night held annually at the Sydney Opera House and broadcast live across Australia on Special Broadcasting Service (SBS), National Indigenous Television (NITV), Imparja and again on SBS2 by delayed telecast. Vibe has stated that based on estimates from television networks, over 200,000 people watch the program live. In addition to the viewers at home, over 2,000 guests are in attendance on the night. Assuming that at least 60 per cent of those watching are Indigenous (as survey findings for this evaluation suggest) this equates to approximately 20 per cent of the total Indigenous population.

DoHA contributes roughly \$370,000 annually to support the production of the Deadly Awards®. Vibe dedicates less than 10 per cent of this funding to corporate overheads, with majority spent on production. By leveraging DoHA funding Vibe has been able to increase its total revenue base from other sponsors for producing The Deadlys® by over 100 per cent in 2011/12. Once again, additional in-kind support is received from Indigenous role models attending the event and acting as presenters and by prominent Indigenous organisations and large national corporate entities.

Based upon the interviews and focus groups conducted it is apparent that The Deadlys® are well known amongst Indigenous people. The majority of Indigenous persons consulted were aware of The Deadlys® and had watched the awards at least once, although this tended to be less so in remote areas where fewer people own a television or follow a programming schedule. Furthermore, although the popularity of the awards is broad, based on the interviews and focus groups conducted, it appears that enthusiasm for the program is greater amongst adults than children and youth.

Indigenous people who watched The Deadlys® were extremely positive about its content and format. Of particular appeal to many people is the fact that the awards are a celebration of high achieving Indigenous people from a range of backgrounds and locations. Nominees include relatively unknown health, youth, and other community service workers, in addition to well-known musicians, actors and other celebrities. There was also a wide appreciation of the importance of the event's role models and recognition of the positive contribution these individuals have made by inspiring others.

Despite the prevalence of social marketing at the awards, however, there was limited recognition of the direct health messages commonly displayed or communicated. In nearly all cases, particularly amongst youth, people did not tend to recognise any obvious health messaging at the event and could not attribute any improvement in their knowledge of health issues as a result. The Deadlys® is known by Indigenous people primarily as a celebration of Indigenous culture and achievement and is not explicitly associated with physical health or the avoidance of risky behaviours.

As a consequence, from the consultations undertaken, there is limited evidence to suggest that The Deadlys® has had a long-term impact on behaviours. People who watched the show did not report any particular events that have resulted in a transformation in their behaviour, even amongst those who associated The Deadlys® with a healthy lifestyles and living.

That said, viewers and guests of The Deadlys® feel a strong sense of pride in the awards since they celebrate Indigenous achievement in many fields, including music, sports, the arts, film and television. There was a general consensus amongst those interviewed that Indigenous people feel proud when they are on. Furthermore, as with other Vibe products, the inspirational qualities of the nominees and role models was seen to be positive, and at the very least created the opportunity for a large number of people to be affected in some way.

Although there is no evidence to suggest that The Deadlys® have been responsible for an increase in AMS visitations, some interviewees suggested that this was possible in cases where a local health service had been profiled or an award nominee was an AMS staff member. The inclusion of a specific health award as part of the awards ceremony clearly focuses the attention of viewers on the country's AMSs and thereby raises awareness of their services.

The suggestion to rotate the venue for The Deadlys® throughout each capital city in the country was also frequently raised and the use of the Sydney Opera House as a venue was a matter of controversy at some focus groups in regional areas. Although on balance, most people concluded that the venue was appropriate because it added to the prestige and pageantry of the occasion, some remained of the opinion that the Opera House holds little symbolism for Indigenous people. Several people in regional and remote locations went on to comment that the location of the event should be rotated around the country, like the NAIDOC (National Aborigines and Islanders Day Observance Committee) awards, and were surprised to learn that this wasn't already the case.

### **Vibe.com.au**

DoHA funds Vibe approximately \$87,000 annually to produce and monitor a website that is also accessible on mobile devices.<sup>1</sup> Whilst Vibe does not leverage other sources of income or support to deliver this product, all funds are dedicated solely to website development.

Vibe collects weekly figures on the number of unique visitors to the [vibe.com.au](http://vibe.com.au) website, showing that the average number of unique visitors each week is approximately 3,100.<sup>2</sup> This figure likely overstates the number of true visitors, however, since many computers (for example search engines) will access the site automatically, while computers with a static IP address will be recorded as a unique visitor at each visit.<sup>3</sup> Vibe also supports a strong social media and general online presence, however, with more than 1,800 followers on Twitter® and 1,000 more on Facebook®.

Based on qualitative findings, the Vibe website and associated social media can reasonably be considered the least known of all the Vibe products. Few individuals consulted during interviews and focus groups were aware of Vibe's online presence and few claimed to have visited the Vibe website.

Those people who had visited [vibe.com.au](http://vibe.com.au) tended to visit only occasionally to access scheduling or other meta-information about an alternative Vibe product. Moreover, those people who had used the website tended to be youth workers and teachers or other professionals, rather than Indigenous youth. Given the popularity of selected downloads from some areas of Vibe's social media domains, however, it may be the case that Indigenous youth are accessing the more popular resources without consciously knowing they are Vibe's. Vibe's most popular Youtube clips of famous artists such as Jessica Mauboy for example, have received close to 7,000 views (although the profile of these viewers is unknown).<sup>4</sup>

Of those who have visited the Vibe website, the response regarding the quality of content and the logic or functionality of the website has been mixed. More than one of the individual's interviewed commented that [vibe.com.au](http://vibe.com.au) was difficult to navigate and consequently hard to find information. Other interviewees who were not familiar with the website but who briefly browsed [vibe.com.au](http://vibe.com.au) during a focus group went on to comment that the website appeared dated and less user friendly and attractive than expected.

There was limited awareness of the content of [vibe.com.au](http://vibe.com.au) amongst respondents and those who had visited the website were unable to recall any specific health related content. None of those interviewed, for example, had any recall of the education and training opportunities promoted through the website. As a consequence, there is no evidence to suggest that Vibe's website has contributed to an increase in healthy behaviours amongst users; although as with other evaluation themes, it is possible that the website has contributed indirectly and to the extent that the other Vibe products have achieved this outcome. Again, for the most part,

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1 Based on annualised 2012-13 financial data provided by Vibe

2 As an example, the Sydney Morning Herald and the Age newspaper combined receive over 800,000 unique visitors per week. See [http://www.fairfaxmedia.com.au/shareholders/130702\\_Digitalsubslaunch.pdf](http://www.fairfaxmedia.com.au/shareholders/130702_Digitalsubslaunch.pdf)

3 See <http://www.nngroup.com/articles/>

4 See <http://www.youtube.com/vibeaustralia?gl=AU&hl=en-GB>

vibe.com.au is likely to contribute to the development of self-esteem and pride in Indigenous culture only to the extent that this is achieved by the other Vibe products.

Based upon the consultations conducted it would seem that one of the principal functions of Vibe's online presence is to facilitate information sharing between Indigenous youth and health support workers and other personnel involved in a wide range of ancillary not-for-profit organisations.

The need to modernise and re-refresh the style and graphical assets of the website was suggested, together with a requirement to re-organise the website's structure and logic in order to make content easier to find and navigation through the website more intuitive. Indigenous youth consulted in Darwin compared the website to 'Grind Online', Darwin's 'for youth, by youth, online magazine', which was described as being more usable and appealing than Vibe's offering.<sup>5</sup>

Strategic reflection on the core purpose and audience for the website may also be warranted, with a view to using the vibe.com.au website as principally a resource for teachers, parents and health or youth workers; leaving Vibe's social media presence as the main online medium for indigenous youth.

### ***Move it Mob Style®***

DoHA contributes roughly \$450,000 annually to support the production of 20 episodes of Move it Mob Style®. Vibe dedicates only a small portion of this funding (i.e. five per cent) to overheads and is able to leverage an additional 100 per cent in support to help maximise the quality of each episode. A significant proportion of this support comes from the show's distributors; the ABC and NITV. At a cost to DoHA of roughly \$22,500 per episode, the program is estimated by the television networks to reach up to 40,000 Indigenous people on any particular day, or more than six per cent of the national population, offering substantial value for money.

Qualitatively, the penetration of the Move it Mob Style® is extensive, considering the relatively recent introduction of the program (it has just commenced its third season). Many interviewees had seen the show and identified themselves as regular viewers and new episodes of the program are eagerly awaited. The format and content of the show is widely considered to be appropriate and accessible to a broad audience, including Indigenous children, youth and adults, and several individuals commented on the quality of the presenters and the dancers.

Those who regularly watched the program, throughout urban and regional locations, reported that they tended to watch the show in small groups with their family. Many parents and interested adults stated that it was staple viewing for their children and those with young families.

Overall there was a strong consensus amongst that Move it Mob Style® is largely successful in reinforcing the importance of keeping active and regular physical movement. Indigenous

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<sup>5</sup> See <http://www.grindonline.com.au/tag/australia/>. The website is an initiative of the City of Darwin and in 2010 won a best youth initiative award.

people consulted frequently reported that the program motivated them and particularly their children to dance and 'get moving.' Although few individuals could recall the detail of other overt messages embedded in the program (such as references to diabetes, healthy-eating or anti-smoking) it is nevertheless clear from those interviewed that Move it Mob Style® is recognised as a health orientated show.

As with most Vibe products, there was also consensus that Move it Mob Style® contributed to a sense of pride in Indigenous culture and to possible improvements in confidence and self-esteem. People identified strongly with the show's cultural content, including the contemporary Indigenous dance, the Indigenous guests and presenters and the locations visited. By encouraging people to get up and dance with others, it was commented that the show can contribute towards breaking down personal shame and foster a more positive outlook.

There is no evidence to suggest, however, that Move it Mob Style® has contributed to an increased number of visits to a health service (since any overt health messaging delivered in the program tends not to be explicitly recognised). That said, there is some evidence to suggest that the program is being used as a resource by youth and health workers as part of their strategies to engage Indigenous children and youth and to encourage a more active lifestyle.

Move it Mob Style® has no recognised comparison in the Australian context and other than a desire for the show to visit a respondent's community, no substantive suggestion for improvement was noted.