Way2Go! Arts Pathways

Pilot Project Report

YANQ - Youth Affairs Network QLD
January 2004

"To speak a true word is to transform the world"
Paulo Freire

"To be a Community Cultural Development Worker requires a special blend of artist, organiser and community development worker; most importantly it requires someone who can let people speak for themselves."
Mary Lane

Youth Affairs Network of Queensland

Youth Affairs Network of Queensland Inc. (YANQ) is the peak community youth affairs organisation in Queensland. YANQ has been given the role of managing this unique and innovative Initiative. Representing approximately 350 individuals and organisations from across Queensland's Youth sector, YANQ advocates on behalf of young people in Queensland, disadvantaged young people, and works with government and community, to promote and support cultural diversity. YANQ encourages the development of policies and programs that respond to the rights and needs of young people.

Disclaimers:
The Queensland Department of Employment and Training and Arts Queensland contributed funding to the Youth Affairs Network of Queensland (YANQ) for the project "Arts Pathways". However the opinions expressed do not necessarily reflect the views of the Queensland Government.

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Youth Affairs Network of Queensland (YANQ) and emerging Brisbane artists invite you to come and celebrate some wild, stylish, daring, beautiful, dynamic arts and cultural product created during the Arts Pathways Pilot Project.

WAY TO GO! SHOWCASE 2003

Awards to be presented by the Honourable Matt Foley, Minister for Employment, Training and Youth & Minister for the Arts

This event will feature the incredible talents and commitment of young artists in Circus Arts, Screen Printing, Video Documentary and Visual Design

TUESDAY 18 NOVEMBER
5.00pm @ F Block, Southbank TAFE
120 Clearvelw Tce, Morningside Campus.

RSVP by 14/11/03
To Youth Affairs Network Queensland PH: 07 3844 7713

The Arts Pathway project has received financial assistance from the Queensland Government through Arts Queensland and the Department of Employment and Training.

SHOWCASE INVITATION

youth affairs network qld

S0uthbank INSTITUTE

Brisbane Youth Service

Circus Arts

YOS Youth Outreach Service

YAG

Brisbane City Council

Queensland Government
Arts Queensland
Department of **Employment and Training**

Arts Pathway - paving the path for Education and Training Reforms

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SUMMARY

Way2Go 2003 was designed and implemented by YANQ to inform policy and operational planning for engaging of marginalised young people in education and training. YANQ undertook this project in order to explore how **community** arts activities can be utilised as an engagement strategy. It was intended that the project would contribute to bridging the gap in addressing a range of young people's training and education needs.

This project was not about **arts product or training outcomes** but rather about demonstrating that marginalised young people do exist and that their problems are real and that **community** arts practice is an appropriate method of engagement for these young people.

The Way2Go project was a program for young people run over a 19 week period. In the course of the program young people were made familiar with a number of arts practice and arts delivery processes, specifically circus arts, visual arts and video documentary.

The project dealt with young people who were disengaged from learning or earning. It was also intended that the project would increase the target group's opportunities to access education, training or employment opportunities and develop connections between target group, youth services and TAFE.

Consultation and collaboration were very important aspects to this project. Inter-sectorial cooperation is critical when designing and implementing vocational programs for disengaged young people. In particular this project paved the way for connections between TAFE and youth service providers. TAFE is a key service provider for the ETRF process. The Way2Go project helped to develop an understanding of the issues effecting marginalised youth and some strategies that can be used to ameliorate these issues.

The need for the reforms to target changes necessary to TAFE and other training providers to allow for participation of all.

The findings of the project may provide real opportunities and supported pathways to education for marginalised youth and this process has been strongly influenced by the young people themselves.

The successful outcome of the Way 2Go project was based on articulating roles and support for key workers, offering financial support to service providers, facilitating a shared experience between management, support workers and young people.

In addition the project generated a research report based on an action research model that identified the barriers that prevent re-engagement by disengaged young people. **2003 Arts Pathways Pilot Project the ball has started rolling**. This project was a small step towards lasting and effective change. Further research is needed to enable marginalised young people to access further education **and training**

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WAY2GO ARTS PATHWAYS

The WAY2GO Arts Pathways Pilot Project was a joint initiative between the Department of Employment and Training, Arts Queensland. Youth Affairs Network of Queensland (YANQ) in cooperation with Brisbane Youth Service, Circus Minimus, Salvation Army, Albert Park Flexi-School and South Bank TAFE **implemented this pilot project.**

Way 2 Go! 2003 was designed and implemented by YANQ to inform policy and operational planning for engagement of marginalised young people in education and training. The project was a response the ETRF package and demonstrates that care is necessary if the most marginalised youth are not to be left behind in the reform process. YANQ has undertaken this project in order to ensure that when ETRF celebrates its full implementation that *everyone is invited,* (including the young people that are not easily seen).

The project commenced in August 2003 and was completed in November 2003. It aimed to provide facilitated pathways for disengaged young people and those who are at-risk of being disengaged from schooling, vocational education and training or the labour market. YANQ undertook this project in order to explore how **community** arts activities can be utilised as an engagement strategy: **also to explore barriers to participation.** It was intended that the project would contribute to bridging the gap in addressing a range of young people's training and education needs.

The program showcased and documented innovative and practical strategies and partnerships that can create better options for the young people through involvement with the Arts. Arts practice has been a traditional method of re-engagement used by youth workers when working with marginalised youth. It is hoped that this pilot project will go some way towards demonstrating that this is an effective strategy when dealing with the most disadvantaged groups in our society. This project was not about its outcomes but rather about demonstrating that marginalised young people do exist and that their problems are real and that arts practice is an appropriate method of engagement for these young people. Information gathered during the implementation of this project will inform YANQ's policy position on the Education and Training Reforms for the Future (ETRF) and will be utilised by YANQ to advocate for structural changes in the implementation of the Education and Training Reforms for the Future.

This report will discuss the strategies employed to achieve the objects of the project, what occurred, the changes, learning and recommendations. Furthermore, this report will discuss the ideological underpinnings of the Way2Go project and the relationship between marginalised youth and the ETRF reform package.

This paper provides an example of the potential practical conflicts between the educational and social support systems that can and will occur as the ETRF process is implemented. These conflicts need to be ironed out at a local protocol level so that youth agencies and other places where young people connect become part of the web of engagement options that can provide real pathways for young people. Inter-sectorial cooperation is critical when designing and implementing vocational programs for disengaged young people. Furthermore, flexibility of funding and activities, timetabling and approach is essential.

A major concern regarding the scope and implementation of the ETRF package is that the most marginalised young people - those already disengaged or at serious risk of disengagement from learning - will be left behind unless serious consideration is given to the resources, strategies and supports required to meet their needs.

Significant legislative reform, particularly increasing the school leaving age, must be backed by broad strategic plans and partnerships as well as practical, on-the-ground strategies if it is not only to compound the problem of young people disengaging from our education and training systems. Greater flexibility to achieve qualifications must be matched by better supported options and opportunities for young people that can pick up the most disadvantaged as well as the highest achievers.

Resources must be allocated for real job creation for young people and programs are needed which assist young people in dealing with lack of employment opportunities.

The Way2Go project was a program for young people run over a 19 week period. In the course of the program young people were made familiar with a number of arts practice and arts delivery processes, specifically circus arts, visual arts and video documentary. Way 2 Go! 2003 aimed to encourage a shared and realistic vision of the final product that has been determined by young people's abilities and aspirations. The project intended to encourage and extend the development of a high quality arts training experience – and provide a high quality arts experience by way of a showcase, performance exhibition event as the culmination of the project for the involved young people.

The project was offered at a number of different sites around the Brisbane area. These sites included: BYS premises in Fortitude Valley, YOS premises at Lawnton, Albert Park Flexi School and TAFE Morningside Campus. The budget of the project allowed for transport to be provided for young people to and between the various sites. Food was also provided. The young people obviously felt more at ease when they were on their own particular home ground but it was an aim of the project to ensure that young people visited the TAFE campus in particular. The young people often found TAFE intimidating and a great deal of support had to be provided to allow the young people to feel comfortable enough to participate in the project.

The Way2Go project aimed to provide approximately 30 marginalised or disengaged young people (aged 15-17) with opportunities to develop skills, knowledge in the arts and cultural industries via TAFE courses, and circus workshops. The intention was to help develop ongoing pathways into further arts/cultural training, education or employment. During the project young people were provided with a range of flexible learning opportunities, acknowledging the diversity and richness of their experiences.

The project dealt with young people who were disengaged from **Education and Training**. It is important to note that the use of the term disengaged should not be seen as a pejorative. The term simply states a fact about engagement with educational and training systems.

It is essential that we do not attempt to homogenise this cohort. They are not a homogenous group and there are varying levels of disengagement and disadvantage within the group. Young people become disengaged for a variety of reasons and defining them as a single group does not assist in developing a good understanding of their experiences nor the strategies that may assist in re-engaging them with learning or earning. However, what binds this group together is that they all experience difficulty with the usual institutions that provide education and training for young people in our society.

Issues experienced by marginalised young people include but are not limited to: mental health issues; substance use; homelessness; poor home environment; contact with the criminal justice system; health issues; unemployment; poor relationships with educational (and other) authorities; lack of self esteem; lack of coping skills; poor financial circumstances. Again it must be noted that not all young people will experience all (or even

most) of the issues on this list but that all of them will experience at least one and some of them will experience issues not included on the list.

Furthermore, it is important to acknowledge that young people also have the following strengths: Resilience; Creativity; Humour; Honour and Integrity; Peer Support Skills; Adaptability; Problem Solving Skills.

It is a founding belief of this program that **community arts** practice is an appropriate strategy for marginalised youth whatever their own individual issues and concerns because it is process and not outcome driven. **Community arts** practice acknowledges people as they are with individual strengths and draws on these strengths while not highlighting deficiencies. **Community Arts** practice allows people to decide their own way forward, decisions are not made for them.

The objectives of the project were to provide the target group with activities and training that enhance their skills and knowledge in relation to cultural industries and to produce a public exhibition or performance. It was also intended that the project would increase the target group's opportunities to access education, training or employment opportunities and develop connections between target group, youth services and TAFE.

The project also explored how TAFE could be more accommodating of young people with specific needs. This required a level of understanding and cooperation between, TAFE, DET and the youth sector.

The project supported the target group in demonstrating the positive contribution they could make within the broader community. Importantly the project was also intended to broaden all stakeholders understanding of different cultures.

Consultation and collaboration were very important aspects to this project. To this end a steering committee was established so that the numerous stakeholders in the project could meet and discuss the project. The steering committee had representatives from DET, YANQ, YAQ, young people, TAFE and service providers. However, as the project went on it became apparent that the steering committee was becoming detached from the process of the project itself and efforts had to be made to bring the steering committee structure back into contact with the grassroots aspects of the project. This was achieved by making sure that steering committee meetings were held on the premises of various service providers which allowed steering committee members to get a feel for the conditions under which service providers worked. It also had the added advantage of making the steering committee more accessible to young people and allowed them to attend meetings.

In the original design of the project adequate time had been allocated for consultation and the project was intended to run for much longer. The initial phase of the project should have allowed for consultation with key stakeholders which would allow a plan to be devised that all parties were satisfied with. However, due to the nature of the funding of the project the running time had to be shortened considerably and the consultation phase of the project had to run concurrently with the start of the project itself. This led to several crucial problems with communication. Eventually these problems worked themselves out but not before there was a crisis in project management. This problem is easily solved if enough time is allowed for consultation and proper communication between all parties.

The training delivery aspect of the project was delivered through TAFE. In the initial phase the relationship between TAFE and the rest of the project was somewhat strained as TAFE had not been appropriately briefed about the nature of the project. This posed difficulties for the project as the ethos of TAFE and the ethos of youth work are significantly different. Most of these problems were eventually solved when DET informed TAFE that this project was **designed for disengaged young people and that the training outcomes for this project**

could vary based on young people who attended the training. Nonetheless, TAFE has little experience in dealing with marginalised youth and there was a necessary process of education of TAFE workers about these matters.

TAFE is a key service provider for the ETRF process. However, if TAFE is to effectively pursue this role it needs to educate itself about the position and conditions of marginalised and disengaged young people. It must be a significant part of the ETRF process that TAFE undergo this education or else the ETRF process will fail to provide for the most disadvantaged youth in our community. During the Way2Go project TAFE began to develop an understanding of the issues affecting marginalised youth and some strategies that can be used to ameliorate these issues. Due to the internal financial and reporting structures of TAFE the support of DET and the Department of Education are required if TAFE is to develop its role in supporting marginalised youth back into the education and training system.

In the arts delivery aspect of the project young people were offered circus training, visual arts training and a certain amount of video production training.   In youth work practice visual arts is often used as a tool for reflection and self expression. It has proven uses in healing processes and has a wide range of uses in our society. The young people were also offered circus training which is also an effective tool to work with marginalised young people. Circus conjures up the magical and creative. It belongs to the street, the common people and exists outside of established social structures. Video and multi-media production is often considered both contemporary and empowering. In our society we are bombarded with images, ideas and messages from the media. Educating young people to use the media to be heard can lead to positive, tangible outcomes, tinged with the romance of making movies.

A drawback of the arts delivery aspect of the project was that it was to a certain extent given with a view to developing a public performance as part of the 'Showcase Event'. It was envisaged that the project would work towards a performance exhibition devised by the participants via skills learnt during the process. In the context of the pilot project cultural product was set up as a signifier to indicate the success or failure of recommendations for future models for education and training.   This created a great deal of pressure. Marginalised young people have problems with self esteem and public performance so the showcase event had to be refocused towards process rather than product. Once this had been accomplished everyone could relax and this allowed the cultural product to be produced smoothly.

Furthermore, the young people in the early phase of the project felt like guinea pigs. However, when they were engaged about the political aspects of the project they began to understand that they had influence over the outcomes of the project and that it was the process of the project rather than the final product that was important. **By focussing on the** process rather than product and on engaging young people about the political aspects of the process the young people were empowered. The findings of the project may provide real opportunities and supported pathways to education for marginalised youth and this process has been strongly influenced by the young people themselves.

The Way2Go! 2003 provided an opportunity for government bodies, TAFE and the youth sector to reflect on existing practices and to build a collaborative approach in order to engage young people in learning. Obviously with this many organisations involved careful negotiation and planning was required – particularly once it became evident that the various different world views of the organisations were not necessarily going to mesh smoothly.

Training and cultural exchange for TAFE and service providers are needed to create a common understanding of industry standards and pathways to real change. It is important to recognise the valuable resources that TAFE can offer. It is equally important to consult with

service providers and create financial support for the workers and organisations that are the first and last point of access for young people. It is the youth workers who are left to pick up the pieces and to celebrate the successes. Without them any project – no matter how well intentioned – will fail.

The successful outcome of the Way 2Go project was based on articulating roles and support for key workers, offering financial support to service providers, facilitating a shared experience between management, support workers and young people.

In addition the project generated a research report based on an action research model that identified the barriers that prevent re-engagement by disengaged young people. And furthermore demonstrates that the Way2Go project did provide a method of re-engagement. The research has documented innovative and practical strategies that foster partnerships that create better options for this cohort of young people through involvement in the arts.

The benefits of this research evaluation report will provide evidence and information that can provide direction for Arts Queensland and the Department of Employment and Training for future investment in the development of clear pathways for young people in **Education and Training.**

With Way2Go! 2003 Arts Pathways Pilot Project the ball has started rolling. This project was a small step towards lasting and effective change. It has created the ground - work for future networking and support across the youth sector. This is just the beginning. Further research is needed to enable marginalised young people to access further education.

Recommendations

- **Engage the youth sector and utilise the expertise already developed**

- Fund **Community** arts and cultural infrastructure within youth service providers.

- Invest in long term projects.

- Build on existing strengths within the youth sector and TAFE.

- Fund projects in agencies with a demonstrated commitment to community cultural development practice and a proven capacity to deliver projects with marginalised young people.

- Develop processes that embark on ongoing cultural exchange between diverse stakeholders.

- It is recommended that considerable research and practical strategies be developed to enable marginalised young people to access formal education systems.

- Develop and implement a significant consultation phase in all projects. The consultation phase is not a waste of time and money. It is absolutely essential to the smooth running of projects involving marginalised and disengaged youth.

- Conduct a thorough briefing for all key stakeholders about the project including key issues and strategies for developing and delivering arts/educational programs with marginalised young people. This process of briefing and delivering, as such, must be continuous and factored into every point of contact with young people.

- Clarify the notion of success – how can accreditation and the process of achievement that exists in learning institutions be informed by community cultural development practice? Defining the notion of success will allow tutors and workers to celebrate process rather than product, participation and exposure to new life skills rather than focusing on academic or technical excellence.

- Utilise strategies that directly address the barriers to access identified by all key stake-holders.

- Create long term projects in which young people who engage with Arts Pathways can be offered employment as peer support workers or be invited to become part of the management team for future programs. In this way Arts Pathways can not only facilitate broad pathways to employment in the arts but also become a primary access point for youth mentorship and employment in the arts and community development sector.

- Youth service providers, whilst highly skilled in engaging with and providing services to marginalised young people, need training in the VET and formal education systems, how to negotiate within and influence these systems to be more accessible to marginalised young people.

- Further discussion needs take place to determine if TAFE is the appropriate place/educational system to deliver training to marginalised young people.

- Invest in further research to support training opportunities and provide resources for TAFE and youth service providers to combine resources to address the needs of marginalised young people. Could this mean developing an equity unit at TAFE?

- One of the primary aims of this project was to establish what were the barriers preventing young people from engaging with employment and training. It must be said that the organisational and financial and ideological structure of TAFE is one of the most significant barriers facing young people.

- **Explore and implement changes necessary for TAFE to be able to serve all young people**

Strategy One – Steering Group

Why have a Steering Group

The Way2Go project had a large number of stakeholders coming from a wide variety of cultural, professional and organisational backgrounds. The project also had a number of independent or semi-independent streams and took place in a number of locations in Brisbane. In order to ensure that this diverse group could all be involved in the running of the project a structure was required that would allow everyone to have access to all areas of the project.

Who was on the Steering Group

The Steering Group was made up of representatives from the Department of Employment and Training (DET), Youth Affairs Network of Queensland (YANQ), Youth Arts Queensland (YAQ), Arts Queensland, Queensland University of Technology (QUT) and TAFE. It also included representatives from service providers including Brisbane Youth Service, JPET, Albert Park Flexi School, Salvation Army Youth Outreach and young people.

How did the Steering Group work

The Steering Group met periodically before, during and after the project. At first all meetings occurred at YANQ in West End but later meetings occurred at the premises of various youth service providers. Steering group meetings were always provided with food, as this usually promotes positive and communal behaviours. The Steering Group required significant amounts of administration support to perform such tasks as preparing agendas and minutes.

What were the problems with the Steering Group

One problem that emerged was that juggling busy work schedules often made it difficult to get everyone together at the same time. It was also sometimes difficult to ensure that those who could not attend were informed of progress reports, including young people who are involved in the program. There were occasional problems with inter-organisational politics that effected collaboration and shared learning.

Furthermore, as the project developed it became apparent that the steering group was becoming detached from the process of the project itself and efforts had to be made to bring the steering committee structure back into contact with the grassroots aspects of the project. This was achieved by making sure that steering committee meetings were held on the premises of various service providers which allowed steering committee members to get a feel for the conditions under which service providers worked. It also had the added advantage of making the steering committee more accessible to young people and allowed them to attend meetings.

Recommendations for use by Steering Group as a strategy

- Ensure that the steering group is broadly representative of all stakeholders including young people
- Ensure that meetings are held in a time and place appropriate for all members
- Ensure that food is provided to all meetings
- Ensure that there is both enough time and money allocated for the administrative support of the steering group
- Ensure that transport to steering group meetings is available for those who require it

Strategy Two –Consultation

Why do consultation
The consultation period is a key phase in which to foster the very human elements of empathy and relationships. These factors are intangible but without them and a strong consultation process it is impossible to run a project of this type. These factors must occur on all levels of the project from funding bodies to young participants, everyone's understanding of the other groups needs to be significant and sympathetic.

Inter-sectorial cooperation is critical when designing and implementing vocational programs for disengaged young people. The WAY2GO Arts Pathways Pilot Project was a joint initiative between a number of diverse community and government organisations.

Given the large number of diverse organisations involved careful negotiation and planning was required – particularly once it became evident that the various different world views of the organisations were not necessarily going to mesh smoothly. To this end a lengthy and detailed consultation process is necessary so that the various interested parties could lay out their interests and understand the interests of other stakeholders.

Who was consulted
- Youth Service Providers including
    - Brisbane Youth Service,
    - Albert Park Flexi School,
    - Salvation Army Youth Outreach,
    - Deception Bay Community Youth Program,
    - Adolescent Drug and Alcohol Withdrawal Service,
    - Indigenous Youth Health, and
    - Clyde House.
- Project workers and managers
- Government departments including
    - Dept of Employment and Training and
    - Arts Queensland,
- Researchers including
    - Youth Arts Queensland and
    - QUT
- Young people
- Southbank Institute of TAFE

How were they consulted
The various stakeholders were invited to comment on the project outline including the aims, objectives and projected outcomes.

What were the factors that emerged from the consultation process
Issues that emerged from the consultation project included:

Youth Service providers commented:
- Concern about the relatively short amount of time allocated for recruitment and other preparation (BYS) (ADAWS) (IYH) (APFS) (DBCYP)
- The need for an assessment process for participants in the project regarding such matters as literacy levels, time commitments required and general competencies (BYS) (ADAWS) (APFS)
- The need for a safe environment to be provided for the young people (BYS) (ADAWS) (AFPS) (DBCYP)

- The possibility that the proposed program was simply too much for young people who were seriously marginalised/disengaged (eg issues of homelessness etc) (BYS) (ADAWS) (APFS) (CH)
- The need for more consultation (BYS) (ADAWS)
- It's probably too early for us to be involved. We're not ready to refer. *This probably is a coded way of saying there was not enough consultation.* (DBCYP)
- Would prefer TAFE outreach program (BYS) (APFS) or would be good to set up a project that services can come into TAFE to access their resources and teachers via need (ADAWS) or the TAFE portion could be shortened to take into account the difficulties facing homeless youth (BYS)
- The need for flexibility and a definition of flexibility (ADAWS) (APFS) (DBCYP). It's great that we are now looking at flexible ways of engaging young people in learning (YSC)
- positive reaction to working with other services (ADAWS)
- Should be more like a workshop situation (ADAWS)
- There needs to be clarity around what sort of certificate the course is providing. Would be good if young people had the option of Cert I (ADAWS). There needs to be accreditation, acknowledgement of young people's work but this needs to be flexible and take into account the skills young people already have (BYS). Young people need to know what they are getting out of it (APFS)
- Should up the age range to 21 (ADAWS)
- For some young people they might not think that TAFE is an option for them, so it's a new idea and needs time to be digested. (ADAWS)
- Projects such as this take a lot of time to work well and are highly dependent on the calibre of the individual workers on the project (IYH) (BYS)
- The key is building rapport, from truth, real stuff from the heart. Honesty is integral. Most of the time young people tell you what they think you want them to say. The real truth takes time to uncover. When they are ready, and that is a slow process sometimes (DBCYP)
- Apparent lack of understanding about how difficult stuff really is for disengaged/marginalised youth and the many and various differences among the "marginalised" (BYS) (ADAWS) (IYH) (APFS) (DBCYP)
- These projects need to fit in with us and our culture, not the other way around. It has to be integrated and holistic. We get sick and tired of people telling us how we have to do these projects. We have the Get Real project! That's what it's about being real! (IYH)
- First you have to ask 'what is at risk', 'what is marginalisation?' (BYS) (APFS)
- Need short sharp dynamic courses with a public outcome maybe at the Powerhouse but the young people should choose the site (BYS)
- Young people should have input into the development of the project and recruitment should happen at a peer level. (BYS) (DBCYP)
- Need a music component (BYS)
- Need to have a broad theme or concept (BYS) (APFS)
- Need to shift the focus to accommodate difference and diversity as well as different learning styles (BYS)
- Difficult to access Morningside campus (DBCYP) (APFS)
- Concerns about how TAFE will deal with inappropriate behaviour (APFS) and how experienced TAFE workers are with marginalised youth (DBCYP)
- What are the pathways? Have they been mapped out yet? (APFS)
- Services should take young people there for the first few times. But not all the time, we are here to empower young people to navigate the world for themselves. (APFS)
- Link into the shelters (CH)

- But at the same time they are strong of character and resilient and often are goal orientated (CH)
- If the young people aren't ready for the project, they can feel sabotaged. Set up for a fall (DBCYP) (ADAWS)
- The young people here want activities that lead to employment. It's so important that it is linked to employment (DBCYP)
- Can't really see arts as a way of coming out of that poverty cycle (DBCYP)
- the timeframe on this project is too short (DBCYP)
- It would be good to support the idea of learning centres (DBCYP)
- It's important to acknowledge that this project involves government departments that haven't worked together before. (DBCYP)
- Alternative schools seem to work. (DBCYP)
- Sitting down and focusing for an hour is very difficult (DBCYP)
- Alternative schools could be invested in further, have alternative programs in school like life skills(YSC)
- To engage young people from schools into this project you have to build trust with not only the young people but the school also, including the principal and teachers. This process can take a fair amount of time. It's important to give schools time, communicate the process to the principal, and then we have to get notes from parents. (YSC)
- Schools are sometimes wary of people coming in from the outside. Schools will ask 'does this create more work for us?' (YSC)
- Schools often focus on academia, and don't have a lot of resources for working with the young people who are at risk of leaving school. (YSC)

Project Workers and Managers commented:
- It's good that there is no expected outcome in the initial stage as we need time to connect with the young people and find out what they are interested in
- We have developed a way of working with marginalised youth where we come in with an established plan, but we make the process very open. It is important to make lots of apparatus available, to offer them lots of choices in terms of their level of participation and the types of things they might be interested in.
- Hanging out and chatting is part of the process
- It takes quite a long time to build relationships with the target group. It is important to turn up regularly without any expectations, so that they know you are not pressuring them or that you want something from them.
- Some concern about how circus links in with accredited training and other art forms scheduled for the project as we have had no opportunity to meet with other stakeholders
- If the development of a central theme is youth driven how can we collaborate with other groups using other art-forms? What kind of facilitated process is there to assist with the collaborative process?
- What are the pathways for circus arts in the TAFE System – music – physic theatre and performance training – technical/production training – set and costume design?
- It would be ideal to be able to take our groups to see local circus performances, theatre, and community arts practice, however our time is limited to specific workshop times – we need more time to consult with service providers to set up these kinds of experiences for young people. This would be an effective tool for engagement in future projects
- Lead in time too short. Suggest that the course is modified and runs for 6 weeks only, that the lead in time take 6 weeks, with a process whereby TAFE go to the

services and explain courses, as well as services going to TAFE. Both need to learn about the other for the success of the project

- Administrative issues need to be clear before project commences eg; budgets
- Need to have a timetable from TAFE ASAP. A timetable which has been developed in consultation with young people and service providers
- The lead in time should create spaces for all stakeholders to meet and be briefed about the project as well as develop the key question for the Research. As well as developing a shared vision and agreed expectations based on common values. This is a real process of collaboration
- Essential that the project has an artistic vision that has been created and owned by the participants. To do this we need so much more lead in time, with an emphasis on acknowledging and valuing the context in which the project is developing from.

Government departments commented:

- Bottom line is to get the research into place
- Peer to peer evaluation
- Ground breaking project
- Level of honesty is critical to the success of the project
- This project looks like it's about navigating a series of complex relationships
- Need appropriate time to develop contracts, working agreements
- We have the legislative framework, these pilot projects are about the 'how's' interfacing with education and training

Research – Youth Arts Queensland/QUT commented:

- Need to articulate and document the barriers
- Opportunities for case studies
- Barriers of access and ways to overcome them, not focusing on the negatives
- The report we develop aims to be artistic and useful
- Also aims to privilege the voice of young people

Southbank Institute of TAFE, Morningside Campus – Administration commented:

- Need to understand that we have to set the time-tabling in place, we have classroom and teacher limitations
- Do the young people know what is required of them?
- We are essentially a learning institution and not a welfare organisation, it's important that there is someone from the project onsite at all times with the young people
- We have to have more than 10 people enrolled for the class to be big enough for it to run.
- Each young person must formally enrol
- The young people have the option of being assessed
- The issues of Profile Funding make the project more locked in. The fee for service is much more flexible (and much more expensive!)
- Important that the young people mix in with the other students, we support that.

Young people commented:

- The times of the courses need to fit in with flexi school (APFS)
- What about child care? (APFS)
- If we are doing an event then we should have a subject on event management (APFS)
- I don't know where Morningside is? Where is Morningside? (APFS) (BYS)
- The transport issue will make it hard for us to get there (APFS)

- I wanna do graffiti (APFS) Can we do graffiti? (BYS)
- Can we do a music project? (APFS)
- What is print making? (APFS)
- Does it cost anything? (APFS)
- Do we get a feed? (APFS) (BYS)
- I'm over 17 can I still do the project? (APFS)
- It would be good to get a certificate (BYS)
- I dropped out of TAFE (BYS)
- What do we get out of it? (BYS)
- We should make a documentary on paint sniffing. (BYS)
- I dropped outta school (BYS)
- Teachers! (BYS)
- Can we do rock climbing or parachuting? (BYS)

What were the problems with the consultation process
In the original design of the project adequate time had been allocated for consultation and the project was intended to run for much longer. The initial phase of the project should have allowed for consultation with key stakeholders which would allow a plan to be devised that all parties were satisfied with. However, due to the nature of the funding of the project the running time had to be shortened considerably and the consultation phase of the project had to run concurrently with the start of the project itself. This led to several crucial problems with communication particularly about the budgetary nature of the project. Eventually these problems worked themselves out but not before there was a crisis in project management. This problem is also easily solved if enough time is allowed for consultation and proper communication between all parties.

Recommendations for consultation process

- Prior to commencing a consultation process, investigate the 'status quo' through research eg gather briefing information, familiarise yourself with the key stakeholders, what are their current aims and objectives? Take into account the major stakeholders current concerns and aims. It is essential to be grounded in the present, meaning free from future projections, and past assumptions.

- In order to develop the most suitable framework or blueprint, seek to understand the people you are working with. This means integrating and articulating a conglomerate of ideas, values and practical considerations. Get the input from all stakeholders, in this project that would mean – young people, youth workers, service providers, TAFE teachers, TAFE staff, arts workers, project workers, the funding body, evaluators, and other community members

- Based on prior research and familiarity with key workers, seek out appropriate arts workers, youth support workers and tutors that are willing and able to participate in a cross collaboration between art-forms, and those that are able to work effectively within a social justice frame work. Creating an effective network of artists, youth support workers and industry professionals are crucial to being able to facilitate a participant's driven program.

- Provide the opportunity for all workers to become familiar with the kinds of issues and life experiences marginalised young people are exposed to. It is vital that all stakeholders acknowledge the range of barriers that exist for young people, such as health, housing, poverty and family breakdown.

- Provide youth services with adequate timetabling and course information prior to the start of the project so that they can adequately introduce their clients to the process and assess which clients are currently able to undertake the process.

- Provide an opportunity for **<u>Cultural Exchange</u>**. This entails:

1. Enabling stakeholders to identify their shared or common values, aims, work practices and resources. This facilitates collaboration and a stronger purpose together. This will form the core of grounded and safe practice.

2. Enabling stakeholders to identify their differing values, aims, work practices and resources. This acknowledges the diverse perspectives and skills that each member brings to the partnership as well as potential areas of misunderstanding.

3. Provide opportunities to acknowledge and respect these commonalities and differences to enable the development of a shared pathway forward.

Strategy Three –Recruitment

Who was recruited
When we say recruitment we are actually referring to three different types of recruitment:
- A. Recruitment of staff to work on the project
- B. Recruitment of organisations to be involved in the project
- C. Recruitment of young people to be participants in the project

A: Staff were recruited from within the youth sector. Staff included the project coordinator, a youth arts worker for the visual arts area and Circus Minimus (two workers) for the performing arts area. Conflict within the project about at what point the youth arts worker should be employed led to the resignation of the project coordinator late in the project. One of the workers from Circus Minimus (Tamsin McGuinn) stepped into the role at this late stage and managed to bring the project to a successful completion. Obviously this was not an ideal process. However, Tamsin managed to turn what would otherwise have been a disaster into a success by treating the change as a way to do a mid project evaluation and overhaul which was beneficial for the young people involved.

B: Recruitment of organisations to be involved in the project was a continuation of the consultation phase of the project. The way it worked in the real world was that various organisations were simultaneously asked what they thought of the project and whether they wanted to be involved. In some ways this was a consequence of the lack of time in the consultation phase and it would probably benefit any future project of this kind if these two phases were kept slightly more separate. Though having said that at least if these two phases are close together then people have little time to forget about the project.

In addition this project had to spend a certain amount of time ensuring that TAFE workers and managers were informed and involved with the project. This was rather more difficult than involving the other youth service providers because TAFE and its workers had less experience in working with disengaged youth and less experience with projects where the process is as much a part of the success of the project as the final product. Furthermore, initial contact with TAFE was through the business manager whose priorities were significantly different to those of project staff, youth service providers and marginalised young people. This problem was overcome by making contact with educational staff that had some experience with marginalised youth, and through intervention from TAFE's funding body.

Youth service providers who were recruited for the project were:
- Albert Park Flexi School
- Brisbane Youth Service
- Salvation Army Youth Outreach Service
- TAFE Morningside Campus
- Circus Minimus

C: Young people were recruited through their previous involvement with youth service organisations. The recruitment of young people to participate was very much mediated by youth workers at these youth services.

Recruitment or engagement was an ongoing, mutually negotiated and flexible process. The process sought to identify barriers to access faced by young people, the support needs of participants and, the aspirations and interest of participants. It also emphasised trust and rapport building, as relationships have a strong impact on successful outcomes for all young people, particularly those who have disengaged from mainstream learning institutions.

Identifying and collaborating with service stakeholders (including education and support service providers, key workers, young people and their peers) was essential for effective engagement.

In some cases this process can take days, weeks, months or even years. It is important to acknowledge that this process is different for each young person and each service provider. Young people, service providers, family and peer networks contribute to this gradual and dynamic process.

Summary of young people's participation*:*
Three separate groups of young people took part in the project. These three groups were:
a) Regional Alternative Education, Salvation Army Youth Outreach Service (YOS) – Fudge Education Program, Lawnton
b) Metropolitan/Inner City, Brisbane Youth Service (BYS), Fortitude Valley
c) Metropolitan Alternative Education, Albert Park Flexi School (APFS), Spring Hill

a) FUDGE Education Program (YOS)

Total number of participants: 13 people

Level of attendance:
100 %	5 people/13	39 %
75 %	1 person	
58 %	1 person	
33.33 %	3 people	
16.66 %	2 people	
8.33%	1 person	

Rate of attendance at showcase event: 7/13   54 %
Males:	8/13	62 %
Females:	5/13	38 %

Age Group/s:
15 to 17	8/13	62%
18 to 20	3/13	23 %
21 to 24	NONE	

ATSI		NONE	
Pregnant		NONE	
Young Mothers	2/13	15 %	
Known contact with police	3/13	23 %	
Deceased in the duration of project		NONE	

b) Young people from BYS can be seen as a high risk group with a higher percentage of homelessness, unplanned pregnancies, substance abuse, and deaths in their community.

The group had established a pattern of dropping into outreach programs regularly over a long period of time.

Total number of participants: 45 people

Level of Attendance over 12 weeks:

50%	1 person	
33.33%	6 people	
25%	2 people	
16.66%	15 people	
8.33%	13 people	

Rate of Attendance at showcase event:		5/45	11 %
Males:	29/45		64 %
Females:	16/45		36 %

Age Group/s:

15 to 17	25/45		56 %
18 to 20	6/45		13 %
21 to 24	10/45		22 %

ATSI	12/4	27 %
Pregnant	2/45	4 %
Young mothers	1/45	2 %
Known contact with police	5/45	11 %
Deceased in the duration of project		7 %

(c) Albert Park Flexi School and other young people who attended the combined TAFE – circus program

Total number of participants: 22 people

Level of attendance:

100 %	1 person
78 %	2 people
71%	4 people
67 %	1 person
50 %	1 person
43 %	2 people
36 %	2 people
21 %	3 people
7 %	1 person

Rate of attendance at showcase event:		4/22	18 %
Males:	15/22		68 %
Females:	7/22		32 %

Age Group/s:

15 to 17	15/22		68%
18 to 20	2/22		9 %
21 to 24	4/22		18 %

ATSI	2/22	9 %
Pregnant	1/22	4 %
Young mothers	2/22	9 %

| Known contact with police | /13 | 23 % |
| Deceased in the duration of project | | NONE |

How were they recruited
This section is a step by step guide to recruiting young people and youth service providers.

1. Make phone contact with youth service manager and send an information package about the project. Services need significant time to arrange workers to support young people's participation.
2. Meet with key youth workers, ask for their input. It is also important that youth workers have as much information as possible about the courses.
3. Identify needs, talk through practical barriers, support to enable participation. For example, many young people don't know where Morningside is.
4. Key youth workers inform the young people about the project.
5. Project Manager meets with the young people at appropriate forum. The engagement process has to allow time to talk to young people, also giving them time to think about the project. One youth worker remarked, "To engage young people you need to consult with them. Part of that process is coming in and having a yarn, hang out a few times so they get to know your face. Make this contact between workers and young people informal and relaxed."
6. Invite feedback from young people
7. Allow a time period where young people can "check out" the project without having to commit to it. In the case of Way2Go this was a two week period where young people were able to access TAFE.
8. Get feedback from young people about their experiences in the trial period
9. Time to develop shared vision for project. This includes embedding the project into current work plans and work practice.
10. Follow up, meet young people again
11. Reflect with key youth workers how the young people are engaging with the projects

Helpful Suggestions when engaging young people:

  ❖ Gain knowledge of their understanding of the project
  ❖ Be clear, explain your role and what the project can offer them
  ❖ Begin contact on 'their turf' first
  ❖ Find common ground
  ❖ Collaborate, build equality, inter-act
  ❖ Value their experience
  ❖ Take time
  ❖ Listen
  ❖ Be non-judgmental
  ❖ Acknowledge their experience
  ❖ Provide information that is in their language
  ❖ Avoid using jargon
  ❖ Don't assume
  ❖ Outline your expectations
  ❖ Seek to understand theirs

Specific strategies employed by Arts Pathways Project.

  • Work with youth agencies that have contact with target group.
  • Establish rapport and trust with key youth workers
  • Consult with other youth arts projects about their engagement strategies.
  • Build working relationships with TAFE personnel

- Consult directly with young people through active engagement
- Advertise via newsletters, e-mail and word of mouth through young people.
- 2 weeks flexible access to TAFE – 'Check it out' phase

What were the problems emerging from the recruitment process
There were different problems with recruiting young people for the visual arts aspect of the project than the performing arts aspect of the project. Because the performing arts aspect was mostly conducted at the youth services involved it was less difficult to engage young people in the earlier part of the project. Most difficulties with engagement/recruitment occurred in relation to TAFE and are covered below. However, there were a few issues that caused difficulties for young people in the performing arts section these included:
- pre-existing interpersonal relationship and politics among the young people
- needing to access young people in an environment in which they were comfortable. For example, young people at BYS were invited into the project at a park where they usually hang out
- lack of understanding among young people about the value of the project
- Gender issues (girls not wanting to look silly in front of boys and *vice versa)*

The issues affecting the performing arts section of the project are covered in more detail in Section Five of this document.

Barriers relating to TAFE:
- The engagement/recruitment period whilst it existed could have been longer. This would have allowed more young people to get involved.
- Structural issues relating to a large educational institution delivering multiple educational programs eg timetables, room allocation, teacher support, planning and preparation time.
- Continuity of personnel – inhibits trust building, difficult to ensure good briefings on issues and strategies for marginalised young people.
- Funding restrictions.
- Enrolment system flexibility for students with no fixed address or where students are unwilling/unable to give personal information.
- Conflict in core purpose/role and practices of TAFE versus youth service provision and project goals for example – TAFE is an educational institution carrying the onus of needing to fund educational service provision through fee for service (user pays).
- Lengthy decision making processes for TAFE.
- Point of access for project through business manager of TAFE – priorities differed from project staff.
- Staff attitudes, skills and knowledge in engaging with and working with marginalised young people.
- Transport.
- Young people were uncomfortable in accessing a mainstream educational institution.
- Young people suffering from poverty and hunger found TAFE something of a culture shock.
- Some young people did not have appropriate shoes, clothing, learning materials (such as pens, pencils, rubbers etc).

A young person's account of initial problems with TAFE:
> *At the TAFE, we met at the train station; we made the effort to come. We were already feeling uncomfortable, there seemed to be a boundary between us and the teacher. As soon as we got there, he said, "You don't have the right shoes, you can't be involved" I had to leave 'cause I was going to burst out crying. I came back up to the class and he started saying stuff in front of the group. He could have talked to me in private not in front of the group. It really peeved me off; I don't have to come here. I was determined to make a t-shirt,*

even if there was a boundary between us. Everyone is different but when singled out in front of the group you can get really hurt. I've been involved with a lot of stuff with flexi-school but that was the worst experience I've had. We need to have an info session to make us a group so that we're not uncomfortable. They don't really seem to care. I have motivation but I'm not taking this. TAFE is the last place I'd be because of the disrespect.

Recommendations for recruitment
- Develop good working relationships with all key stakeholders (including young people, youth service providers, youth arts workers and TAFE).
- Allow opportunities for key stakeholders to visit each other's work environment to understand each other's context.
- Run a thorough briefing for all key stakeholders about the project including key issues and strategies for developing and delivering arts/educational programs with marginalised young people.
- Recognise recruitment as an ongoing, mutual and flexible process.
- Allow considerable time for recruitment and rapport building.
- Develop culturally appropriate promotional material and methods preferably designed and developed by young people.
- Provide various and flexible access points into the project.
- Utilise strategies that directly address the barriers to access identified by all key stake-holders.
- In the initial stages of research and consultation, embark on a process of educating young people about the range and potential of cultural product – include videos, visits to museums, art galleries or events, tickets to local shows or other arts products developed by young artists. In this way the formation of the program will be informed by their first hand experience – and the process of developing cultural product may have more meaning in the context of their life experience.

Strategies suggested by young people to address these barriers:
- have a group info session with all people
- have TAFE lessons in an environment that is familiar to, and comfortable for, young people
- Avoid comments/actions which are based on stereotypical attitudes about people's physical appearance, poverty, homelessness etc
- Value young people's experiences,
- "Have trust and faith in us, we're determined so don't be so defensive and think you know our experience"

Strategies suggested by Youth Service Providers:
- Raise awareness of the issues confronted by marginalised young people
- Build trust and rapport with young people – eg TAFE visit the youth services and meet the young people before they go to TAFE
- Develop strategies for working with marginalised young people such as: flexible time-tabling of sessions, flexibility around content and delivery,
- Ensure each education session has a tangible outcome

Strategies identified by TAFE:
- allocate one key contact person from TAFE
- reduce lesson loads
- flexible engagement, allow for young people to miss sessions and still continue in the courses

- Use of fee for service funding to allow for flexibility
- Waiver or reduce student fees from $1.14 per SCH (student contact hour) to $0.45 per SCH concession rate
- Enrolment system difficulties addressed through use of TAFE internal processes, still some difficulties to negotiate
- Ensure access and networking around the development/decision making for the project includes: business and operational manager, teaching staff, key stakeholders such as service providers to develop a shared vision, troubleshoot potential difficulties (including practical barriers and misunderstandings)

Strategy Four – Training delivery – Visual Arts

Why training in these areas/What were they trained in
It was originally envisaged that TAFE would deliver a 10 Week Course in the following subject areas – Desktop Publishing, Video Production, Print Machining and Screen-printing, for two groups - A and B, with each group enrolling between 10 and 30 young people.

The aim was to give students an insight into a whole process of the print industry. The video production component was incorporated so that this process would be documented and it was hoped that this documentation could be screened as part of the showcase event.

There was an initial two week orientation and enrolment phase that aimed to provide young people with access to TAFE and the subject areas so that they decide which subjects they were most interested in and familiarise themselves with TAFE.

This two week phase of engagement also allowed for reflective observation for staff to tailor the ongoing education program to the needs, interests and abilities of the participants.

During the two week orientation section of the course screen printing was identified as the most popular area with the young people. Because of other calls on young people's time and structural issues with the project and TAFE it was decided at the end of the two week orientation to concentrate solely on screen-printing as a training area. This provided clear direction and established one key contact at TAFE instead of four key contacts at TAFE.

The course structure was developed from this trial. This process would not have been necessary if the young people and service providers had been consulted in the development of the course structure.

Who provided training and who was trained
Training was provided by Southbank Institute of TAFE, Morningside Campus. Most trainers were TAFE employees. The Way2Go project also employed a youth arts worker who assisted with training and with communication with young people. The support of an arts worker in the process of visioning and developing an artistic concept meant that the TAFE tutor was free to coach technical skills. It also allowed a more one-on-one teaching style, which was essential to building relationships with young people.

The aim of the training was for participants to learn new skills that would be demonstrated in the development of an exhibition for the showcase event. Young people also received a Certificate of Participation.

Attendance levels varied throughout the term. Some young people chose to attend once or twice and then failed to engage in the program. Others came regularly in the initial stages of the program but became frustrated and did not continue. There were a few young people who engaged in the program whole-heartedly and learnt advanced skills in this area.

The project had a number of difficulties with staffing, administration and communication that came to a head in the mid to late stages of the course. The process of crisis intervention that surrounded the solution to these difficulties was beneficial for the young people and services providers. Crisis intervention helped to create a forum for feedback and ideas that informed the remainder of the process and validated their concerns.

How were they trained

The training was delivered as 10 - 2hr sessions where young people learned screen-printing through working on their own individual t-shirt and/or sticker designs; as well as developing a t-shirt design and screen-printing for an Arts Pathways Project t-shirt.

Week 1	Orientation and introduction to course, discuss student projects and enrolments
Week 2	Start student projects, computer artwork

Design and artwork development

Week 3	Continue student projects, computer artwork
Week 4 (Arts Worker @ TAFE on board)	Continue student projects , film work and make screens
Week 5	Discuss showcase event and additional art work, Continue student projects , film work and make screens
Week 6	Continue student projects and showcase project: GROUP LOGO DESIGN PROCESS
Week 7	Continue student projects and showcase project
Week 8	Continue student projects and showcase project PREPARE FOR SHOWCASE EVENT
Week 9	Continue student projects DOCUMENTATION AND REFLECTION
Week 10	Finish up any student projects OFFICIAL DEBRIEF, included an outreach session at APFS

What were the problems with the training process

A number of difficulties were overcome during the provision of this section of the training program. There were some structural and communication difficulties with the employment of the youth arts worker for the project. While the project overall was always intended to have an arts worker the project coordinator employed the arts worker at too early a stage of the project leading to budget and accountability problems. This dispute led to the resignation of the project coordinator.

There were also a number of structural difficulties with TAFE due to TAFE's inexperience with dealing with disengaged youth who required high levels of support.

Some issues that must be considered when designing a project of this type include:
- Young people attending are likely to have different levels of knowledge and experience in art making and technical procedure.
- The high level of technical knowledge required for this section of the course was very challenging for some young people. Young people didn't understand the design process – they thought they would just be print making and they had to first master

working with a computer to generate or source an image. This was a frustrating process for some.

- Disengaged young people are likely to have negative reaction to authority figures and negative reaction to rules and safety regulations as in wearing protective footwear. The issue of footwear was especially hard felt as the participants involved had no alternative footwear
- Disengaged young people need to be supported in their learning process and they need to be shown respect and to be given the opportunity to respond to learning experiences in a debriefing process.
- Timing of the project should take into consideration other school assessment and end of year events.
- Disengaged young people found aspects of the course structure problematic because of difficulties in committing to the amount of time required.

Issues reported by the TAFE Screen printing Floor Manager
The floor manager found it hard to motivate the young people to participate and that the young people's expectations were unrealistic. Furthermore, the floor manager complained that there had not been enough consultation and s/he didn't know what to expect in conducting the class.

Issues reported by the TAFE screen printing Tutor
- It's a bit slower than anticipated; they're still developing skills. Because the original plan didn't happen where they get to experience all sides of design and printing process, we're really doing it on the fly.
- Preparation time is really important
- I have concerns for the young people in relation to the project coordinator and the youth arts worker not being there. We need one of them because the young people need to have a familiar face. Young people really need familiar faces to ensure that they attend and stay motivated. We really need someone on site to support participation.
- Good having the youth arts worker - he was good at validating the young people. He related to them, he understood their interests, he connected with them. Important for my work as a teacher to have an arts worker there, I can do all the practical work and trade work, he does all the creative concept work, and then we work together as a team. These kids need that liaison that push, inspiration and motivation. We should do more of that support work, I can't do it, I'm doing the teaching.
- Hard to teach a technical course with no structure – was instructed to have an open process and has been struggling working one on one with young people
- Happy to create a program where there are tangible outcomes in every class – appreciate direct feedback sessions with new project coordinator as a way knowing where individuals are at, what they expect and how better to support them

Issues reported by the Youth Arts Worker
- The nature of a pilot project makes room for identifying issues and concerns, being flexible. I felt that I was identifying really important needs in the project
- Youth Arts Worker can perform a support role, organising lunch and support with transport, with the added bonus of driving the creative process that would ensure good product for the showcase event.
- I mainly supported the creative processes and helped to create a safe space for young people. I also performed liaison between TAFE teacher and students.
- Due to project change my time changed
- Needed extra time for reporting, evaluation, creative product for showcase event (t-shirt concept design)
- Acknowledgement for the valuable role Arts Workers can play in this process is being questioned at this stage

- I have concerns for the participants, now their learning experience will be fragmented
- Not valuing prep time for the t-shirt design development.
- Important for young people to have a few weeks to work on their own concept for t-shirts so that when the time came for collaboration with the concept for the project t-shirt, they have skills therefore they feel empowered to contribute toward the showcase.
- This process is meeting people where they are at
- Showcase event can then validate them as individual artists and collaborators. This is the most important part of the process, the end product is really about them feeling secure and comfortable about their art making and participation. They really need to feel supported and empowered.
- Young people don't understand that they are invited to exhibit or why they should. They need support to understand the difference in making a t-shirt and putting on an exhibition.
- Young people have no concept of the broader impact of the project and all of the different groups involved.
- The process of supporting young people at the TAFE has been fraught with difficulties, but has also been very rewarding.
- It has been an essential part of the process to articulate roles and responsibilities for position of youth arts support worker.
- It is clear from this experience that an arts worker in this capacity can be a vital link for young people and youth services to attend TAFE and to benefit from the incredible resources available there.
- The lunch break – debrief was a valuable tool in terms of providing space for young people to interact with the arts worker. This included playing pool, providing food and discussion of the project in an informal setting
- The process of designing the group logo and associated arts outcomes for the showcase event needed far more support and consultation. Only one student was able to be a part of this procedure due to the time lines and process of engagement. It would be great to see young people take on these tasks in future projects.

Recommendations for Training Delivery
- Clarify roles and responsibilities of all stakeholders
- Develop lesson plans with a tangible outcome. Allow flexible and fluid learning processes that allow the program to be adjusted as it is run.
- Start and build upon young people's strengths
- Provide food and assistance with transport
- Create a welcoming environment and an atmosphere that is conducive to participation.
- Provide opportunities for relationship and trust building so young people can feel confident to take risks
- Utilise adult learning principles
- Engage in a respectful and honest way with marginalised young people
- Recognise the importance of friendship networks in some young people's lives. Provide opportunities for groups of young people to enrol in programs bring friends or trusted support workers to workshops.
- Make learning fun, accessible and tailored to the needs/abilities of young people
- Seek information regarding young people's learning styles, such as the activities they'd like to do and tailor programs accordingly.
- Ask about other factors that may impact on their capacity to learn, such as unstable housing or incomes etc. Encourage young people to suggest strategies to address potential barriers. Provide opportunities for young people to access support and resources around these issues.
- Build assessment into the ongoing program; include demonstrated skills and other non-paper based assessment methods.

- Where possible create partnerships between TAFE workers and Arts Workers who are experienced in the art form and also familiar with working with the target group
- Plan regular briefings for workers, TAFE Tutors and young people so that information is constantly exchanged and put into immediate effect, on a lesson-by-lesson basis
- Ensure the research and consultation phase allows for ways in which all stakeholders can articulate their fears and expectations
- Ensure that TAFE tutors are given the opportunity to visit service providers and gather information regarding safe process and support , information about the community and lifestyle of the target group and proven ways to engage with the target group

Strategy Five: Training Delivery – Performing Arts

Why Performing Arts
The primary focus of the performing arts section of the program was to:
- inspire and excite young people,
- encourage participation and commitment to creating art outcomes
- Encourage participation and commitment to producing cultural product.

Participants were supported to make their own choices and decisions regarding content, style and form.

What Performing Arts
Performing Arts training was provided in the area of Circus Arts. It was originally intended that there would also be some training in video production but this was scaled back due to staff, time and equipment issues. Video making did, however, provide a useful technique for encouraging participation among disengaged young people.

Who provided Performing Arts training
Donna Carstens and Tamsin McGuinn (of Circus Minimus) co-facilitated a program that ensured that participants articulated their ideas and created their own agenda in the creation of the performance outcome. They ensured that all physical theatre, devising activities and circus skills were performed in a safe, controlled manner.

This program was created with two Arts Tutors attending every session. In most cases there was an additional youth worker employed through the service provider and a youth worker who was also acting as the Project Coordinator. Food and assistance with travel was provided at every session.

Who received Arts training
The training took place over a twelve week period. Training was delivered in 2-3hour blocks once a week at each of the three locations.

Arts training was provided to young people at:

A. Regional Alternative Education, Salvation Army Youth Outreach Service (YOS) – Fudge Education Program, Lawnton

B. Metropolitan/Inner City, Brisbane Youth Service (BYS), Fortitude Valley

C. Metropolitan Alternative Education, Albert Park Flexi School (APFS), Spring Hill

How did the Performance Arts training delivery occur
The performing arts training delivery was divided into four phases, which were implemented with slight differences at each of the three locations. The reason for the differences was that workshop processes were governed by social and environment factors such as:
- the members of the group and their relationships
- the community and youth culture from which individuals arrive
- youth support workers and how they represent their organisation
- immediate environment and workshop venue

Workshop programs developed over time and differed according to where they were provided. There were four phases to the delivery of the program:
1. Consultation
2. Collaboration

3. Creative Development
4. Production Outcomes

The following account of the workshop program includes details about how the workshop programs deviated from the initial proposal. It also accounts for the different situations and issues facing different groups of disengaged young people. The groups are identified as:

A: Regional Alternative Education,

B: Metropolitan/Inner City and

C: Metropolitan Alternative Education

Phase One: Consultation
- Introduction to a wide range of ground based circus skills
- Focus on group building, and visioning
- Using video production as a medium to generate discussion and feedback. Also to encourage participants to voice their opinions on a wide range of topics including education, life experience, substance abuse and their attitude to the Art Pathways Project.
- This phase required a great deal of patience and flexibility. It was crucial to be open to changing strategies as the success of the program depends on building relationships and trust between workers and participants.

Group A: Regional Alternative Education

"FUDGE" Education Program – Salvation Army Youth Outreach Service (YOS)
Circus Tutors conducted classes at the Salvation Army Venue, scheduled to complement the "FUDGE" School Program at the same venue. Attendance to the workshops varied. However, every session attracted participants - even on the School Holidays. A group of 9 young people attended the circus classes on a regular basis.

Process: Basic group building processes to establish a group protocol, behaviour management strategies, team mentality and commitment to a performance outcome in the CBD. The Group volunteered "Way to Go" as a label for the event and wanted to be known as the "Crime Stopping Terrorists."

Skills: Participants had had access to stilt walking, unicycle, hula hoops, juggling, clown, skipping, balancing, fire twirling and devising processes. At this stage individuals began to identify their preference and started to devise small group or partner routines.

Group B: Metropolitan/Inner City

Brisbane Youth Service (BYS)
A different approach was employed in the Valley. Workers took circus apparatus and music to the group's local park or hang out area situated behind BYS. Some external factors affected the beginning of the workshop process as the youth community had several tragic experiences just prior to and during the commencement of the circus program.

Process: The transient nature of this group meant that attendance was varied - it built from 3-4 young people to up to 25 over the weeks of the program. Using the video camera was particularly effective with the BYS group both as a tool to capture highlights such as participants achieving physical skills and as a way to generate discussion. After a recommendation from some of the participants the project moved to the PCYC Venue in week four. This was a turning point in the program as participants were forced to actively choose to attend the workshop. This was only possible because we had been willing, firstly,

to go to their park. We had been open to their direction and their choice of activity on a daily basis, without any required level of participation. The response to the move into the PCYC space was positive and indicated a real interest in the circus skills program. Discussion and visioning processes were slower in comparison with the other groups due to the constant variation of participants and their lifestyles. However, over the weeks, as the group attendance levels rose, there were more regular participants and more diversity in the group. We believe this helped to provide a strong forum that reflected young people's attitude and response to education.

Skills: There was some concern about the high level of substance abuse in the inner city community and the way it affects general fitness and readiness to participate in learning high risk circus skills such as aerobic activities/stilt walking. The tutors encouraged manipulation skills such as juggling, stick twirling and balancing, hula hoops, and some tumbling and human balancing. As had been established through consultation with BYS youth and arts workers - the process requires time; time to build relationships between workers, tutors and participants. Offering positive learning experiences such as circus every week without judgment and without being goal/outcome driven, and continuing to turn up regardless of the level of participation, was a key factor in generating a level of trust between all parties.

Group C: Metropolitan Alternative Education

Albert Park Flexi School (APFS)
The consultation phase for Albert Park Flexi School was limited. The process involved an existing group who were engaged in Arts Pathways through the TAFE. The group was offered Circus Skills in week 12. They had an opportunity to do circus skills earlier in the program. However, due to difficulties with establishing the TAFE program, were not able to participate until late in the program

Phase Two: Collaboration – All Groups
Process: We had underestimated the time needed to consolidate commitment and participation in the program. Our original strategy was more suited to a program where initial consultation and group-building processes had been established well in advance. At this early stage of Arts Pathways none of the groups were ready to attend a collaborative meeting. We focused instead on facilitating collaboration between individuals in the each group.

Skills: It is difficult to break down the arts program in a linear fashion as group building and engagement are driven by the way individuals form and sustain relationships within the group. One of the key factors, however, is for the tutors to be open to changing their process and to work with constant respect and encouragement. A common tool in this process is to engage individuals through play, through team building games and tasks.

Phase Three: Creative Development
A key learning from the development of the project thus far was to redefine the meaning of success. The "success" of Arts Pathways was not governed by the calibre of the showcase but on the reporting outcomes and process of articulating learning for future projects. This allowed arts tutors to embrace process rather than product. In turn, the young people involved in creating the showcase were given a new way to assess their role in the overall project. They were validated for taking part in any way, through interviews and discussion, skills learning, attendance at TAFE on any level, in video making, etc. The creative development process was based on this premise.

Group A: Regional Alternative Education
Process: It was only after many weeks of working with the group that we were able to hold group discussions, where members of the groups would speak and offer suggestions and

feedback to the group. Rehearsing and devising choreography for circus acts was a challenging process. We had to split the group up into smaller teams. Often young people would try to join in and quickly withdraw. It was important to celebrate failure, to make it okay not to achieve, to laugh and enjoy the process of participating rather than judging oneself and others.

Skills: Physical choreography, choosing music, theme or emotion, group decision making, taking risks, expressing and analysing personal experiences, building an understanding of overall impact and vision of Arts Pathways.

Group B: Metropolitan/Inner City
Process: The ongoing creative development of an end product was not possible as attendance was so varied. It was better to assess each session on a daily basis and create positive outcomes for young people by providing ways for them to articulate their experience. It was also essential to create another point of access for Arts Pathways – so that young people who were interested in the project could participate in information and skills sharing during the week. To support this process the youth arts worker at BYS created a banner project, where young people could paint a WAY2GO banner inspired by images created by young people at TAFE.

Skills: The workshops continued with skills development. We tried to introduce new skills to create interest such as clown skills and whip cracking. In some workshops we facilitated devising processes towards performing at the end showcase responding to the immediate interest of several young women who were attending regularly. Devising processes focused on pairs and trios and were workshop specific.

Group C: Metropolitan Alternative Education
Process: Participating in circus skills development for Arts Pathways was an added extra for APFS students. It was introduced partly to follow up with original strategies put in place at the formation of the project, and partly to assist in the process of consultation and engagement with the TAFE Program. Young people from other services who were attending TAFE on the Thursday were also invited to attend Circus. In this way a better understanding of the project was encouraged – visual artists were exposed to this physical creative art form for the first time. Coupled with a process of visioning and discussion, circus arts became the key tool for re-engagement in the overall program. Suddenly the visual art processes at TAFE had a context. Arts Pathways could be funky and the outcome would be youth driven.

Skills: A wide range of skills was offered to APFS students: manipulation, stilt-walking, fire-twirling, unicycle, hula hoops, tumbling and human balancing. Creative development processes focused on inspiring a greater vision for Arts Pathways in general rather requiring young people to perform at the event.

Phase Four: Production Outcomes
Process: The lead up time to the showcase event created a lot of extra work for circus tutors and for youth support workers. Maintaining and updating young people's understanding and participation in the event was made difficult by the lack of consultation time at the beginning of the project. We managed to get a rehearsal time the day before the event so that the groups could meet in an informal and supported manner. Creating travel support for the rehearsal and the event for each group was crucial.

Skills: We programmed the showcase event at the TAFE so that the young people had to make a physical pathway to a learning institution. This was an educative process for many of the young people as they had to find their way there and be able to be creative in an alien, and to some threatening, environment. Whether they were up on stage, playing music with the DJ or milling around in the gallery space, young people were testing their performance

skills. Maintaining social interaction with a wide range of people including parents, friends, representatives from TAFE administration and other educational facilities, government and even the Minister of the Arts – was a huge undertaking for many of these young people.

What were the problems in arts delivery
The personal, social and economic lives of disengaged young people are often complex. Because of the complexities of their existence there were many barriers to young people's participation in the project. Furthermore, the barriers for different individuals and different groups varied. Barriers also varied through the various phases of the project.

Barriers: Phase One

- The group is unable to participate in a structured lesson plan.
- Violence and threatening behaviour is often used in a playful manner to relieve pressure.
- It is difficult to create boundaries without discouraging young people. One strategy used if there was an incident, was to stop the class and ask the young people to create a guideline to ensure that it doesn't happen again. For instance "no contact" became a way to allow young people to play fight using martial arts or wrestling moves – while not being able to harm each other.
- Young people commit to an idea on a certain day but may not feel the same the following week
- The process of team building was constantly disrupted. It required more time as members of the youth community were often isolated and self sufficient, and unwilling to participate in a group.
- It was important to focus on daily achievements and positive experiences that have tangible outcomes every session. Young people often did not attend for consecutive weeks and some disengaged with the process after one session
- Personal experiences and environmental factors often affected the participants ability to engage and their capacity to sustain their involvement in the program
- There was some interest expressed in the final performance outcome but there was still a limited understanding of why the project should be important to them.

Barriers: Phase Two

- It takes time to form and consolidate relationships between tutors and participants
- Not having a regular support worker from the organisation meant tutors had to spend time briefing new workers. Also having a new support worker changed the dynamic of the group and dislocated the process of building shared experiences.
- Young people not being open to play or participation in a group scenario because of external personal or environmental factors
- New participants coming into the group
- Some gender specific issues arose such as girls not feeling comfortable taking risks around their boyfriends and other males in the group
- It takes considerable time and creative process to facilitate ways in which young people can succeed, to build trust and encourage young people to have faith in themselves. They need to experience these processes in order to be able to articulate their own ideas. They cannot collaborate easily with others or even make informed choices if they have not experienced a supported process of building self esteem and of forming their own opinions.

Barriers: Phase Three

- Pressure created from needing to finish other schoolwork in preparation for exams and end of year.
- Lack of experience in arts processes, or knowledge of potential for career options,

external value of their participation
- Attendance due to personal and environmental factors
- Gender issues (not wanting to be seen acting out in front of the opposite sex)
- Lack of understanding around the worth of their participation
- Behavioural difficulties in response to participation and negative reactions to the pressure of the time frame required

Barriers: Phase Four

- Too little preparation time at the venue – we needed an orientation day, particularly for the YOS Group, who had never ventured into the city in this way
- A lack of adequate planning and time made available in the overall program to enable some for the young people to participate on various levels of planning and implementing the event.
- A lack of understanding and ability to participate either at the event or in the debrief may have arisen out of the rushed production period. This target group – it seems, needs to be given the chance to articulate their vision well beforehand.
- Although the venue was suited to most of the groups and to the general youth driven vision of Way2Go, it was difficult for the high needs group from BYS to attend. It may be some appropriate to target inner city public/art areas where this group usually abides in future projects.

Recommendations for Performing Arts Training delivery

Consultation
- Acknowledge the differences that are created by local youth culture and exposure to arts and cultural processes. Try to create a program that includes supported exposure to the arts.
- Ensure the program has a well-informed and adequate consultation and research phase. This includes arts workers becoming familiar with the target group and the range of social and environmental factors which will influence their participation in Arts Activities
- Consultation should provide young people with an opportunity to:
    1) Inform a learning program in terms of strategic planning, visioning and projected outcomes prior to the implementation of any workshop program
    2) Include an opportunity for arts outreach, where young people are exposed to a range of arts activities of their choice.
    3) Voice any issues and concerns that they have and collaborate with service providers and arts workers to develop a central theme or idea which drives the program
    4) If there is more than one group involved, meet with representatives from all stakeholders in order to create guidelines around expected outcomes, articulating safe processes and management strategies
- Provide an opportunity for all workers and arts tutors to develop a common language and understanding of all the elements.
- Clarify roles and responsibilities of tutors and participants. Create group guidelines in consultation with the young people. Ensure a process where all stakeholders are able to constantly update and refer to them as a way of maintaining communication.
- Develop a learning program that offers young people a playful, positive experience. Include a process that has many different apparatus and activities so that young people can actively choose their experience in each session.
- Encourage an understanding of our capacity for change, renewal and failure. This is one of the strengths of learning through circus - part of the process is to, at first, fail to perform a physical skill, then through practice to master it.
- Respect participants' choices – no means no. Sometimes in an effort to be encouraging workers can overstep personal boundaries.

- Use a number of different learning environments – encourage participants to decide where and what they want to learn – offer choices and decision-making processes that have clear and achievable goals.

Collaboration
- Acknowledge that the process of collaboration between groups needs to be nurtured over a long period of time.
- Provide an adequate program of learning basic arts processes before embarking on cross-collaboration or hybrid arts.
- Provide opportunities for relationship and trust building between all parties before embarking on collaborative processes.

Creative Development
- Define the meaning of "success" in consultation with young people. This will encourage the young people to create terms of reference with which to analyse and assess their own participation.
- Provide regular opportunities to discuss and articulate various aspects of participants' experiences. This may include group discussion, private discussions or supported debriefings with arts tutors and youth workers.
- Encourage youth workers and service providers to find ways of supporting young people's participation and engagement outside of Arts sessions, such as support groups, other arts activities which reflect or analyse ideas linked to the arts program
- Develop strategies to encourage a process of listening to and supporting each participant in the way they choose to express themselves. Developing empathy with young people in this way will inform arts practice, encourage respect and develop a sense of shared experience.
- Recognise the importance of friendship networks in some young people's lives. Provide opportunities for groups of young people bring friends, family and trusted support workers to the event.

Production Outcomes
- Allow adequate time to facilitate young people's understanding of production values, roles and responsibilities
- Ensure that there is an opportunity to visit venue a number of times to allow for orientation
- Choose venue carefully considering accessibility and physical and emotional safety, in terms of ensuring a controlled, supportive environment in which young people can take risks
- Allow adequate time and strategic planning in the initial phase of the program to ensure that young people understand and support a production outcome

Strategy Six – Cultural Product

Why a cultural product

Cultural product can be a commodity. It can become a tool with which government bureaucracies and educational institutions promote themselves and barter for their worth in a national and international arena. It can also provide ways in which these governing bodies are informed of what the common people need. It can be a valuable opportunity for groups of people within our society to voice their ideas and share their experiences in creative and entertaining ways. The most vital cultural product occurs when the official priorities and honest community expression can join forces to create positive change in society. Although the road toward the showcase event was definitely rocky, Way2Go! 2003 Arts Pathways pilot project was one such occasion.

The showcase event of Way2Go! was set up as an indicator of the success or failure of the project. It had implications for recommendations for future models of education and training. The findings of the Arts Pathways project are intended to provide real opportunities and supported pathways to education for marginalised youth. Therefore the production of the showcase event was fraught with fears about quality and content.

What is a cultural product

Way2Go! worked through a variety of creative processes and methods of consultation in an attempt to identify a new definition of cultural product. This definition was based on celebrating process and participation rather than pursuing unrealistic levels of excellence and achievement.

The showcase event was created in direct response to youth input, albeit generated in the final stages of the project. It was built upon the premise that our focus in this project - and hopefully in future models - was to:

- celebrate participation
- focus on process rather that product , including learning from our mistakes
- engage young people by providing learning experiences they are interested in, that they have chosen
- utilise existing resources in educational programs and institutions to frame and support the talent and creativity inherent in young people.
- recognise using the arts as a dynamic and positive tool for engagement and cultural impact

The cultural product that was developed and presented in Way2Go Arts Pathways pilot project was an expression of community.

The process of encouraging young people to see themselves as a vital part of the research and impact of the pilot project became a process of building community. Young people – when given better access to understanding the whole scope of the pilot project embraced the opportunity to affect future projects and to contribute to creating structural change in society. The final weeks of the project were full to the brim of this target group taking on a sense of ownership, of renewing themselves in term of raising critical awareness of personal and social issues.

The cultural product section featured both the visual arts and performing arts strands of the Arts Pathways project.

How was the cultural product delivered (and where)

The Way2Go!2003 Showcase event utilised both indoor and outdoor capacity of the TAFE venue, in the same way the workshop programs included outreach and education within institutional frameworks.

The TAFE venue was chosen as it provided a physical pathway to an actual learning institution – a metaphor for the overall purpose of the project.

It was our aim, in direct consultation with young people, to transform the venue into a funky, exciting place - where young people could feel comfortable and would feel proud to be part of the event.

All official parties were informed that the event would run according to the pace and capacity of the young people involved. This was not a professional performance event – it was a chance for young people to enjoy showing some of the skills and artwork they had achieved to their friends and family. It was also an opportunity for the young people to voice their ideas about education reform directly to the Minister and industry professionals – to do this the group needed to be able to move at their own pace.

Running Order:

4.00pm	Pre-set for all performers, emerging artists
4.45pm	STILT WALKERS pre-set
4.50pm	Traditional representative of the Turrbal: Maroochy Barambah and Hon. Matt Foley, M.P. arrive
5.00pm	in the Auditorium: MC Donna Opening Address: Maroochy Barambah Introduction from YANQ: Siyavash Doostkhah
5.07pm	Teanaes Burkhard (16 years) performs her song.
5.10pm	Video 1: Young people speak (5 minutes of our documentary)
5.15pm	MC Donna and MC Doug Circus 1 (10 minutes)
5.25pm	Hon. Matt Foley, M.P. awards certificates and medallions, with the help of youth support workers. At the end of the circus show all the youth workers and young people were invited on stage by Clown MC, Donna Carstens. Then the Minister was invited to come on stage and say a few words in response to the arts product that has been showed. He read out a list of people's names so that they could receive certificates etc.
5.35pm	Everyone is invited downstairs to the open amphitheatre/Art Exhibition space. Food and Drinks at the Art Exhibition space outside. This section of the program included:

- *Visual Arts*
  The Exhibition showcased visual design work produced at TAFE. All parts of the creative process were on display – including sketches, silk screens, test pieces and final product. The display included a 20 minute video that showed all levels of participation during the project. The area around the Art Exhibition was an interactive space with screen-printing and circus apparatus on offer. It also had a display area where information about youth services, arts study and or future pathways was accessible.
- *Music*
  DJ – Alive DJ conducted DJ lessons with interested people.
- *Mini Bike routine*
  Clown circus from 2 young boys (YOS)

- *Fire Show*
  This was a supervised jam session with circus apparatus – All worker parents and participants were invited to join in the Fire Show.

6.30pm   Close

7.00pm   Bump out for technical crew (1 hour).

What were the problems with the cultural product

The development of the cultural product for the Arts Pathways Way2Go project was severely affected by the crisis in project management. The crisis began to occur at exactly the point in the project when attentions should have been turning to the production of the showcase event. In addition because of the crisis, and a number of factors that contributed to the crisis, young people were feeling very disengaged from the project. When the new project coordinator was appointed she developed a number of strategies that allowed the cultural product to be produced and which significantly re-engaged young people in the project. These strategies included informing young people of the reasons for the project and convincing them that their participation in the project would have positive effects in their lives and the lives of other young people. Essentially she convinced the young people of the political value of their own opinions and she convinced them that through the project they could produce significant political effects. This led to even greater enthusiasm among young people for the project and gave the project a focus and sense of purpose that many of the young people felt it had previously been lacking. This also had the positive side effect of producing interesting and affecting art – the best art is often produced from a sense of political urgency and identity.

Recommendations for cultural product

- Develop a shared and realistic vision of the final product that is determined by young people's abilities and aspirations
- Use a process that focuses on cultural engagement rather than final outcome on the understanding that the process determines the final product
- Allow for the development of a tangible product (not necessarily to completion) in each workshop or lesson that can stand alone and also build towards a final cultural product
- Be aware that expectations of a final product can inhibit the organic process of expression and the capacity of many young people to engage
- Have realistic expectations of what can be achieved in a 16 to 20 week timeframe. This includes, engaging key stakeholders, developing good working relationships, engaging and recruiting young people, delivering a training and arts program, research/evaluation and a final cultural product
- Create a flexible program in consultation with young people which celebrates the process of learning and the process of achieving basic skills or small successes
- If there is an expression of cultural product either as a major or minor event, ensure that there is a clear strategy in place to support young people's reflection on outcomes of their participation and engagement in an individual and social context. It is important for tutors, teachers, arts workers and youth support workers to recognise the fragility and vulnerability that can be generated by choosing to participate in group/public activities.
- Allow young people to feel that there is a purpose to the process and to the products of the process
- Keep young people engaged with the political purpose of the project and allow young people to designate their own political purposes
- Empower young people so that they feel that what they do has a tangible meaning.

Strategy Seven Research and evaluation

Who did the research and evaluation
Research and evaluation of this project was completed by a number of methods:
- o by video recording of the process,
- o by observation and note taking by the project coordinator, and
- o by action research by QUT.

This resulted in four evaluation reports on the project:
1. A CD put together by the video arts worker and project coordinator
2. This report written by the project coordinator and an outside contractor
3. A short report on the relationship between the ETRF process, The Way 2Go project and Youth Affairs Network of Queensland
4. The research and report on the entire Arts pathways program conducted by QUT.

The observation and note taking by the project coordinator is included in Appendix One of this report "The Action Learning Cycle".

In relation to video data about the project - initially the project coordinator was responsible for collecting video data. However, in the middle of the project a new project coordinator was employed. At this point a dedicated Video Arts Worker was also employed. The Video Arts Worker facilitated documentary–making as an interactive and creative process for young people involved in the program. This involved:
- Teaching young people how to use a video camera,
- basic technical skills
- basic interview techniques
- Encouraging young people to articulate issues that were important to them.
- Ensuring there was a duel process where video footage could
  1) effectively document the project. Allowing young people to share some of their experiences and responses to the program
  2) become a tool to inform young people about various social and political issues they could effect by participating in the documentary.

The Video Arts Worker herself made these notes about the video production aspect of the project:
- *It was important to attend some workshops without the camera in the beginning to meet the young people. I was introduced by either the project coordinator or circus arts tutors.*
- *Getting to know the young people first was vital as being a figure behind a camera can be very threatening.*
- *I would hand over the camera to young people and brief them in an informal manner, usually one-on-one on the best ways to use the camera and basic operation such as zoom, exposure and focus*
- *It was important to encourage young people to be interactive, to have fun with the camera. Much of the best footage was collected in this way.*
- *Using the video camera was a key tool for engaging young people in the broader concerns of the project. The procedure of committing to be on film often helped young people to focus, to reflect on their actions and to feel that they would be heard*

How was research and evaluation done
"Action-Research" describes a method of learning by doing. Community artists experiment with different approaches to gathering relevant material for a project, each of which produces

new learning-different types of interactions, different results. Based on these experiments, the project's focus and core methods are determined."[1]

This definition of "Action-Research" was a primary force that created Way2Go! 2003. There were several ways in which "Action-Research" informed our process:

- Through the external research project put in place by Youth Arts Queensland and Queensland University of Technology.
- Through facilitating an interactive process for young people to create video footage and to become researchers in a live interview capacity.

Action Research Methodology
In partnership with QUT, an evidence based research and evaluation project looked at four Arts Pathways Action Research Projects. The strengths and weaknesses of each project were evaluated.

The research was guided by a constructivist methodology to evaluate each project. During the discovery component of the research initial meetings were conducted to determine the possible parameters of study, however it is acknowledged that the stakeholders as part of the process were free to construct the study in terms of raising issues and concerns.

There were two outcomes of this research and evaluation project.

- An internal written report
- A resource guide on effective good practice strategies that engage key groups of young people. This guide documents the pilot projects, including artistic outcomes and assist in future planning, produced on a CD ROM.

The benefits of this research evaluation report will provide evidence and information that can provide direction for Arts Queensland and the Department of Employment and Training for future investment in the development of clear pathways for young people in the arts industry.

The research documented innovative and practical strategies that fostered partnerships to create better options for this cohort of young people through involvement in the arts.

Data Collection
The process of gathering information was through these forms;

- Interviews (with Project Officers, young people participating in the first three weeks of the project, at the completion and six weeks after)
- Transcription of interviews by the researcher
- Observing video documentation of workshops and interviews

What were the research and evaluation outcomes
The Way2Go project has produced a variety of documentation and evaluation of the process and outcome of the project. In addition to participation in the research conducted by QUT as mentioned above Way2Go has produced:

- a CD of the project based on the video tapes taken during the project
- a short report detailing the relationship between ETRF and the Way2go project
- this report, which details how the project was run and gives guidelines on how to run a project like this in the future.

Information gathered during this project has influenced, and indeed directed, YANQ's policy position on the ETRF process. As an action learning project, Way2Go also provided

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[1] Original documents contain no attribution for this quotation. The formatting suggests that it was downloaded from the internet.

education for TAFE workers and youth workers about each others skills, strengths, weaknesses and limitations.

What were the problems with research and evaluation
The problems with research and evaluation were for the most part the same problems that always emerge in this process. Once the excitement of the project itself is finished it is hard to maintain the energy and focus to complete the research and evaluation sections. This has affected both the production of the CD and the production of this report.

In addition there were some problems intrinsic to the nature of evaluation through video footages. For Example the Video Arts Worker noted:

> *It is intimidating for anyone to be interviewed and the lack of preparation before interview processes were conducted made my job more difficult. It was difficult to target young people for interviews whilst the circus workshop was underway. This created pressure as young people had to choose which activity they would do – and if numbers were low – sometimes one activity would have to stop completely.*

Furthermore, it was initially intended that young people would be actively involved in the editing and construction of the CD. However this did not occur because of time and lack of consultation issues.

Lastly, there were some issues to be overcome because the video arts worker was a late addition to the project. She reported, "coming in the latter stages of the project was difficult as I had little time to establish rapport with the different groups and individuals."

Recommendations for research and evaluation

- It is recommended that considerable research and practical strategies be developed to enable marginalised young people to access formal education systems.
- Research and evaluation should be ongoing during the project.
- Video production is an excellent method of research and evaluation. However care must be taken to ensure that it is not threatening or intrusive to participants.
- Research and evaluation formats should be decided upon before the beginning of the project so that at the end of the project it is simply a matter of slotting information into its appropriate position in the format.
- Research and evaluation methods should be as engaging for the young people as the rest of the project.

Strategy Eight Sustainability

Why sustain this project

The Arts Pathways project provided valuable experience for marginalised young people. It demonstrated the amazing thing that can happen when young people, youth workers and educational institutions interact with one another in a cooperative manner. If young people who have been marginalised from mainstream educational institutions are ever to be able to exercise their right to an education then programs such as this are essential.

Who should sustain this project

In order for projects of this type to be sustainable they require a strong commitment from all stakeholders. In particular the government needs to remain committed to funding and providing the space within its policy frameworks for projects such as Arts Pathways. The youth service providers need to remain convinced that these projects are worthwhile and useful for their client group. Education and training providers such as TAFE must commit to maintaining a level of expertise and education among their staff and management about working with marginalised young people. But of course the most important people to sustain this project are young people themselves. As long as young people find the project and its process both interesting and useful then they will wish to sustain it. The role of all other stakeholders is to facilitate young people's wish to sustain the project. Should the project ever become irrelevant or boring to young people then there would be no point in continuing. It is only young people's commitment to the project that makes it worthwhile.

How should they sustain this project

A range of strategies should be used to foster young people's engagement with the process of developing cultural product and of maintaining positive attitudes to learning.

Firstly, using the Arts as a tool for engagement in the program. Young people who have disengaged from education tend to have negative attitudes towards the kind of learning that can be obtained in standard classroom situations and through research and libraries and the like. These young people prefer, and can only function in, a learning environment that is both entertaining and practical. Therefore education in arts processes and procedures can be particularly useful in reengaging disengaged and marginalised young people.

Secondly, the relationships that young people develop with youth workers are among the most important ones that can assist the young people to re-engage with mainstream society, or at least function alongside mainstream society. Therefore projects of this type require the active and enthusiastic involvement of youth workers who already have a rapport with the participating young people. They also require dedicated youth arts workers employed by the project itself who can develop a relationship with the young people over the course of the project and who can facilitate an informed creative process.

Thirdly, the project should work within established models for interaction with marginalised young people such as those set up by youth service providers. On a practical level this means ensuring that the project is scheduled at times when the young people do not have other commitments such as schoolwork and ensuring that young people are appropriately facilitated to participate in the program. On a theoretical level this means working within the ideological framework of youth work rather than in the framework of traditional educational institutions.

Fourthly, ensure that within the process of working through the project young people learn not only about the arts but about the society around them. That is to say the project should assist young people to understand current issues affecting them, their education and life

choices. The project should help young people to develop a capacity for critical awareness of society and the ability to understand what can be changed to make life more easily liveable for those who have disengaged from the mainstream.

Fifthly, the project should be supported by the expertise of industry professionals through the mechanism of the Steering Committee. This allows the young people participating in the project to understand what they are achieving in a wider context as well as providing them with practical and helpful hints and tips about arts practice.

In addition to the strategies described above the project needs access to a range of different learning environments, both indoor and outdoor so that the young people can find a space in which they are comfortable and so that actual learning processes can be carried out. For example, it is often easier to teach circus skills outside but learning to screen print requires access to considerable equipment. Furthermore, it is not possible to stress too strongly the need for support from service providers, youth workers, TAFE tutors and artists in the community.

Problems/ barriers to sustaining the project
A number of barriers exist that threaten the sustainability of projects such as Arts Pathways. For example, existing educational structures and methods of assessing achievements are not congruent with a project of this type and are indeed incongruent with the learning needs of marginalised young people in general.

Furthermore, this project ran for only three short months. In order to sustain the project in the long term it would be advisable to plan for projects that are ongoing.

In addition, due to the short nature of this pilot project there was not sufficient time for cultural exchange particularly between TAFE and marginalised young people. Greater learning on behalf of both TAFE and young people about each others needs and cultural mores would be advisable in the future for projects like Arts Pathways.

Recommendations for sustainability
- Fund arts and cultural infrastructure within youth service providers
- Invest in long term projects
- Build on existing strengths within the youth sector and TAFE
- Fund projects in agencies with a demonstrated commitment to community cultural development practice and a proven capacity to deliver projects with marginalised young people
- Develop processes that embark on ongoing cultural exchange between diverse stakeholders
- Invest in further research to support training opportunities and provide resources for TAFE and youth service providers to combine resources to address the needs of marginalised young people. Could this mean developing an equity unit at TAFE?
- Create long term projects in which young people who engage with Arts Pathways can be offered employment as peer support workers or be invited to become part of the management team for future programs. In this way Arts Pathways can not only facilitate broad pathways to employment in the arts but become a primary access point for youth mentorship and employment in the arts and community development sector.
- Ensure that projects are created with appropriate consultation so that the timing and assessment procedures compliment existing programs that are being conducted through service providers.

The following table provides a detailed response to week-by-week developments based on an action learning model.

Phase Action Learning Cycle	Detail	Timeline
Plan	- initial consultation - develop project brief - employ project officer	Pre-project phase
	- Initial consultation with key stakeholders by project officer - engage TAFE - engage youth service providers - engage young people - engage additional project staff	Week 1
Observe	- barriers to access identified and strategies suggested - consultation prior to start of project elicited different info from the project officer's consultation - issues relating to flexibility of TAFE - lack of shared vision of project by all key stakeholders - skills, knowledge and attitudes of TAFE staff relating to marginalised young people - skills, knowledge and attitudes of youth service providers towards TAFE - allocated student contact hours exceeded the allocated support staff hours	Week 1
Reflect	- need to develop strategies for access by young people to project and TAFE - provide opportunities for engagement and trust building - develop shared understanding of project between all key stakeholders	Week 1
New Plan/Act	- two week flexible orientation phase for young people to TAFE – 4 workshops on print machining, video production, screen printing and desktop publishing - youth service providers transported and provided support to young people to access TAFE during this phase - ran additional consultation process - negotiation around enrolments/payment through TAFE	Week/s 2 & 3

Phase Action Learning Cycle	Detail	Timeline
	▪ ad hoc awareness raising by project officers of issues for marginalised young people ▪ employ additional arts worker at TAFE	
Observe	▪ 33 young people attended during the two week orientation phase – many positives here relating to enjoyment, skill development and access ▪ Scope of project too large, especially at TAFE ▪ where/how does the circus component fit in? ▪ need to negotiate a fit between TAFE, young people, service providers and arts workers time ▪ insufficient lead-in time/recruitment phase led to misunderstanding, conflict and increased stress between key stakeholders ▪ main area of interest for young people in screen-printing ▪ action learning process of ongoing and flexible project development is new to TAFE and difficult to fit within the structured TAFE system ▪ TAFE did not realise there were additional non-accredited arts training opportunities to be provided (not by TAFE) ▪ misunderstanding of definition of "showcase" event	Week/s 2 & 3
Reflect	▪ focus on screen printing and circus ▪ need for cultural exchange to develop understanding between all key stakeholders	Week/s 2 & 3
New Plan/Act	▪ focus on a single subject area and negotiate with only one area of TAFE ▪ 2nd steering group meeting ▪ met with project funding bodies to clarify these issues ▪ negotiated alterations to project budget ▪ negotiated most appropriate times with young people, TAFE, arts workers and key service providers ▪ accepted and communicated the parameters for TAFE and that some project components were non-negotiable ▪ engaged with key stakeholders to develop a shared understanding of a "showcase" event ▪ begin 10 week screen-printing course ▪ commence circus workshops	Week 4
Observe	▪ clarity needed regarding roles and decision making processes	Week 4
Reflect	▪ Unsure how to document, reflect upon and make honest recommendations regarding internal agency processes and ongoing project from this point	Week 4

Phase Action Learning Cycle	Detail	Timeline
Review	Week 5 to Week 12 included a process of conducting workshops and further community/arts industry consultation. There were some barriers to participation in the process of communication between all parties - lacked clarity and direction. Some of the negative happenings included: • misunderstandings between arts workers and YANQ • lack of sufficient time for informed consultation processes between support workers, service providers and the project coordinator • personal difficulties experienced by participants, these included: emotional problems, family crisis, relationship troubles, substance abuse, and police harassment • pressure arising from the time of year and the amount of other work required from participants attending school programs • crisis in the BYS community – there were several deaths throughout the Arts Pathways project • other groups had incidents of violence, disruption and truancy that were external to Arts Pathways but affected the individuals who attended by dispersing the feeling of safety and participation that group processes aimed to create. • pressure created by the fact Arts Pathways is additional to existing programs, this puts pressure on support workers and service providers. The culmination of these factors lead to a general loss of faith in Arts Pathways: • workers from the arts industry and service providers did not feel heard • young people were disengaging with the project • arts workers did not feel informed and supported in terms of the greater vision and political and artistic potential of the project • there was feeling of distrust between some service providers and TAFE concerning the potential for creating negative learning experiences that may become significant barriers to engagement and support	Week /s 5 to 12

Phase Action Learning Cycle	Detail	Timeline
Reflect	The process of facilitating collaboration between all stakeholders was incredibly complex. The project needed to come to a crisis point to force all parties to recognise the need to be flexible, to take risks and to listen and respond to each other. Re-defining the term "success" helped all parties focus on supporting and celebrating **process rather than product** It takes time for workers from all levels of the project to fully understand and identify with the lifestyle and learning environments in which the target group exist It takes time and a commitment to a constant process of inter-communication for all stakeholders to develop a common language and to articulate differences in approach, roles and responsibilities and expected outcomes	Week/s 5 to 12
Plan	▪ consultation regarding replacing the project coordinator ▪ new project coordinator to develop project brief and become more familiar with the political landscape of the project	End of week 11
Act	▪ Initial consultation with key stakeholders by new project coordinator ▪ engage with TAFE Administration and tutors ▪ engage with youth service providers ▪ engage with young people ▪ facilitate debriefing process	Week 12
Observe	▪ barriers to access identified as lack of flexibility from TAFE and TAFE tutors, misunderstanding of arts workers' role at TAFE, a need to facilitate a reason to continue working toward a showcase outcome	Week 12
Reflect	▪ need to develop strategies for access by young people to project and TAFE – use Circus Arts as a tool for engagement ▪ a need to develop relationships with young people, especially those arriving from APFS and those attending TAFE ▪ a need to become more familiar with the pressures created by their school and home lives as significant barriers to engaging in Arts Pathways – LOTS OF OTHER ASSESSMENT, their school will be moving premises	Week 12

Phase Action Learning Cycle	Detail	Timeline
	▪ just as much as young people and associated service providers need to develop a shared understanding of the project and its potential outcomes – Management needs to become more aware of their needs and the kinds of social and environmental factors that make it difficult for them to engage	
Plan	▪ consultation with previous project coordinator and arts worker at TAFE ▪ develop project brief for new video artist ▪ consultation with APFS with regard to their continued involvement in Arts Pathways and for Circus in particular	End of Week 12
Act	▪ consultation with key stakeholders by project coordinator at Steering Committee 3. ▪ engage TAFE in direct debrief with regard to content and style of arts delivery and also to identify strategies to encourage attendance ▪ engage youth service providers and engage young people becoming a direct spokesperson for them, mediating and facilitating a more informed process at TAFE ▪ engage additional project staff – a. **Arts Worker at TAFE:** after in depth consultation with the youth arts worker, participants, TAFE tutors and staff at APFS and also due to renewed numbers of young people attending TAFE b. **Production Manager** to assist in preparation for the end showcase c. **Video Artist** – to facilitate filming, editing and creation of video documentary ▪ Facilitated debrief between workers and management at Salvation Army YOS with regard to an incident of potential violence toward one of the Circus Tutors which arose out of a confusion of roles from Youth support workers who attended the workshop.	Week 13
Observe	▪ specific barriers to access and engagement at TAFE identified and strategies suggested ▪ consultation process time consuming and highlighted the need to create support for youth workers and artists who are working on the front line with this target group ▪ issues relating to flexibility of TAFE – workers and tutors at TAFE have made a concerted effort to be more flexible, to allow students to access TAFE on either day when Arts Pathways is programmed	Week 13

Phase Action Learning Cycle	Detail	Timeline
	▪ a sense of shared vision of project is beginning to form, although the negative experiences of workers have indicated that all stakeholders to date need to be acknowledged and listened to, and effective practical strategies developed in response to these complaints. ▪ attitudes of TAFE staff relating to marginalised young people are beginning to change, with more information and discussion with youth support workers and service providers ▪ skills, knowledge and attitudes of youth service providers towards TAFE are full of distrust and frustration. Workers from service providers feel that they are jeopardizing the trust built up over lengthy time between the young people and themselves – if TAFE tutors are not able to offer their students positive experiences ▪ allocated student contact hours still exceed the allocated support staff hours – however YANQ has offered to cover significant support costs to ensure that all groups have a support worker allocated to Arts Pathways. In this way TAFE tutors and arts tutors are guaranteed the constant support of a qualified youth worker support	
Reflect	▪ strategies that encourage young people to attend to TAFE are based on them having a sense that they will achieve something tangible in the lesson time ▪ support and provide opportunities for engagement and trust building by making sure that youth workers can attend and PARTICIPATE in art making activities. This process in itself can be empowering – for example hierarchical relationships are challenged - a participant may produce better art work or perform a circus skill better than their carer or someone they see as an authority figure in their lives. ▪ allowing the youth support worker to participate also assists in the process of building trust. Youth workers who are usually in a supportive role must take risks themselves and their success or failure can encourage participants to engage and enjoy the process ▪ There was a huge rift between parties with regard to understanding the reasons why young people who were previously engaging in the project had chosen to stop attending TAFE. A well-planned series of meetings is necessary to identify each stakeholder's position and then find a way to create new understanding and empathy with young people.	Week 13

Phase Action Learning Cycle	Detail	Timeline
Plan	■ develop a shared vision with young people and workers which is based on the skills and experiences of everyone involved in the project ■ promote the social and political vitality of this pilot project and facilitate discussion of the potential impact and empowerment made available by the Showcase Event ■ consolidate collaboration between art –forms. Stakeholders and participant groups	End of Week 13
Act	■ create copy and text for brochure as proposed by TAFE so young people can have a tangible document of their work to use in the C.V. or as a folio if they wish to participate in future study ■ choose a suitable venue which reflects the social and political landscape of the project ■ engage youth service providers in discussion of future visioning and recommendations for education reform ■ vision and devise performance outcomes and vision the video outcomes in direct consultation with young people so that the art forms they are most interested in can become the most useful in ensuring that their voice is heard. ■ consult with young people at TAFE re: developing a group logo or collective image	Week 14
Observe	■ The outcomes of the steering committee and associated debriefing with stakeholders have led to formation of a new system whereby the committee will meet at each of the service providers – where possible. This plan is in direct response to a feeling of being misunderstood, underestimated and that the extent of emotional energy workers need to expend to sustain a program like Art Pathways is not appreciated. ■ " … the people at the top have no idea what it is like to work on the front line, where we work, young people feel like guinea pigs in some experiment..." ■ - It is essential that people who are involved on all levels of project management and implementation feel valued. The more organisers, educators and funding bodies become fundamentally aware of the personal and environmental issues experienced by the target group and the community sector that supports them – the more we will be able to create effective programs with positive outcomes for all parties.	Week 14

Phase Action Learning Cycle	Detail	Timeline
Reflect	It seems to me that for a project like Arts Pathway to be effective all stakeholders – regardless of position, title, role or level of participation - need to be prepared to take risks, trust in each other and their organisations, collaborate and compromise	Week 14
Plan	- consolidate process for developing group logos - consolidate youth driven priorities for the end showcase - organise press release - release forms and consent from young people - facilitate a process where all stakeholders can better identify with the issues and the transformations that have taken place over the last two weeks. - ensure all parties are represented well in any publicity, signage and or documentation - create a sense of valuing each and every worker and participant as without goodwill and a spirit of celebration we may as well not proceed into the pressure of production week	End of Week 14
Act	- consultation with young people re: education about cultural protocol and cultural exchange by inviting Maroochy Barambah from the Turrbal Association to open the event the event, facilitating group process around acknowledging indigenous issues. - confirm Minister of the Arts attendance - develop group Logo, invitations and copy for brochure - the majority of the young people attending have succeeded in finishing their chosen design at TAFE - take the images to BYS so the banner can be developed. - Steering Committee 4 - develop and mail out invitations - develop text and artwork for brochure in collaboration with service providers, funding authorities and young people - co-facilitate the visioning of the end showcase in visual arts, video and circus - consolidate arrangements at TAFE re: venue, catering, production needs	Week 15
Observe	- renewed commitment and support from TAFE tutor and youth art support worker - renewed sense of excitement and participation in the end showcase - young people pleased to have achieved elements of their creative process at TAFE	Week 15

Phase Action Learning Cycle	Detail	Timeline
	- Circus Skill devising is advancing, group ethic and sense of responsibility, ownership and participation has greatly increased - having the Steering Committee at Albert Park Flexi School had a positive impact on the project. All stakeholders were positive and supportive. A young person who has been attending TAFE attended as a spokesperson for the group – this created a sense of shared experience and understanding on many levels. - The deadline for publications is very stressful and demanding on workers. Better planning in the future would allow young people to fulfil the roles of design in printing and producing print material that will support the end showcase.	
Reflect	- need to develop strategies to support young people attending the event and their friends and family - continued information sharing and reminding young people of past discussion and reflections on the content and impact of their work is necessary. - having supplied service providers with some financial support has helped to create a supportive environment and has ensured that there are safe processes for young people coming into TAFE and those attending workshops. - providing food at all workshops, rehearsals and briefings is essential	Week 15
Plan	- consolidate process for developing text/copy for brochure - consolidate youth driven priorities for the end showcase	End of Week 15
Act	- confirmation of Maroochy Barambah from the Turrbal Association to open the event - brochure to print - chase publicity - support creative processes – Circus, video, screen printing, creation of banner - support employment of technical staff and production planning with production manager. - liaise with TAFE re: Showcase	Week 16
Observe	- good progress - continued debriefing and sharing with all groups and tutors is vital	Week 16

Phase Action Learning Cycle	Detail	Timeline
Reflect	• having the same youth support worker coordinating and supporting the project from each service provider is such a relief. Young people are forming strong bonds with those workers and I feel that they will feel more supported when they do come in to the showcase event. • continued information sharing and reminding young people of past discussion and reflections on the content and impact of their work is an integral part of the process	Week 16
Plan	• intensive planning for bump in/out and stage-management of event	End of Week 16
Act	SHOWCASE EVENT It was surprisingly well attended by all stakeholders. A large contingent of young people did not attend the event. REASONS- 1) not ready for performance in terms of skill development and self esteem 2) venue not accessible to high needs group – not enough time for orientation and making it safe 3) other events and activities programmed on exactly the same day APFS had to visit new site for their whole school They had two major end of year events in the same week However the young people who did attend, their families and friends, workers and representatives from key funding bodies all enjoyed the night.	Week 17
Observe	• renewed commitment and support from TAFE tutor and youth Art support Worker • renewed sense of excitement and participation in the end showcase. • young people pleased to have achieved elements of their creative process at TAFE • Circus Skill devising is advancing, group ethic and sense of responsibility, ownership and participation has greatly increased	Week 17
Reflect	• need to develop strategies to support young people attending the event and after the project is finished • continued information sharing and reminding young people of past discussion and reflections on the content and impact of their work is necessary.	Week 17

Phase Action Learning Cycle	Detail	Timeline
Plan	▪ process of debriefing to best suit reporting requirements ▪ best ways to facilitate young people articulating the strengths and weaknesses associated with the showcase.	End of Week 17
Act	▪ facilitated debriefing processes with all groups ▪ for some of the groups this meant attending working with existing end of year school events ▪ APFS we performed with young people at their "Open Day" – in this way some of the participants who did not attend the Way 2 Go! 2003 Showcase were able to celebrate their involvement in Arts Pathways.	Week 18
Observe	▪ not a good attendance rate from most young people due to several factors : timing of end of school ; difficult to say goodbye after forming strong relationships; ▪ great opportunity to connect with workers and service providers in terms of their response and feedback for the program ▪ essential to follow up any certificate errors and t-shirts etc to ensure that young people felt supported.	Week 18
Reflect	▪ important to offer a process where our future activities formed in response to direct experience of young people and workers. ▪ crucial to provide a fun, relaxed gathering after the pressure and excitement of performance and presentation. It may be better to plan an extended process of review over a school term or several weeks so that young people are given a better opportunity to reflect and articulate their learning.	Week 18
Plan	▪ strategies for reporting	End of Week 18
Act	▪ review and analyse information and existing reports ▪ future visioning and contact with service providers to ensure that recommendations for future work are on target ▪ compile art form process reports	Weeks 19 & 20

Phase Action Learning Cycle	Detail	Timeline
Observe	- a willingness to embark on Arts Pathways next - recognition of the necessity of an informed and supported process of consultation that includes young people and draws on the network with existing stakeholders	Weeks 19 & 20
Reflect	potential for real change	

ACRONYMS

ADAWS	Adolescent Drug & Alcohol Withdrawal Service
APFS	Albert Park Flexi School
BYS	Brisbane Youth Service
CH	Clyde House
CD)	
CD ROM)	Compact Disc Read Only Memory
DET	Department of Employment & Training
DBCYP	Deception Bay Community Youth Program
DJ (dj)	Disc Jockey
ETRF	Education & Training Reforms for the Future
IYH	Indigenous Youth Health
JPET	Job Placement Employment & Training
MC	Master of Ceremonies
M.P.	Member of Parliament
QCSHITC	Queensland Community Services & Health Industry Training Council
SCH	student contact hour/s
TAFE	Technical And Further Education
VET	Vocational Education & Training
YANQ	Youth Affairs Network of Qld Inc
YAQ	Youth Arts Qld
YOS	Salvation Army Youth Outreach Service
YSC	Youth Support Co-ordinators