



CREATIVE INCLUSION: REVIEW OF A CREATIVE ARTS YOUTH CAPACITY BUILDING PROGRAM

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PREPARED BY

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STAND OUT REPORT



MCCSA
Multicultural Communities Council of SA

FOR THE MULTICULTURAL COMMUNITIES'
COUNCIL OF SOUTH AUSTRALIA
(MCCSA)





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1. INTRODUCTION

The MCCSA commissioned this review of a community capacity building project that targets vulnerable young people from culturally and linguistically diverse (CALD) backgrounds. The Project was funded by Grants SA as a pilot, with a timeframe of only ten weeks and adds to the MCCSA's core program of community development and social inclusion.

The pilot has trialled an early and intervention and prevention that involves an investment in young people at risk of social exclusion and disengagement. As the future generation, they are critical to building strong cohesive communities, but their vulnerability can be reduced by building skills, knowledge, self-confidence and social and vocational connections.

Levels of vulnerability vary within and across CALD communities, but those who are considered to be most vulnerable are new and emerging communities who have arrived in Australia only recently, and those (whether established or recent) whose small size means they lack the critical mass to attract government funding and support. The MCCSA is well placed to identify this vulnerability.

THE MCCSA: VALUABLE AUSPICE FOR INITIATIVES SUPPORTING VULNERABLE CALD COMMUNITIES

As the peak body for South Australian CALD communities for more than 25 years, and as a constituent and Executive Member of FECCA (the Federation of Ethnic Communities' Councils of Australia), the MCCSA has a membership of more than 120 organisations drawn from established as well as new and emerging communities.

In the past few years, the MCCSA's core work has focused increasingly on building ethnic communities' self-reliance as well as broader social cohesion across South Australian communities, taking a longer term view that is designed to sustain the impact of its work, and to be proactive rather than reactive in its program of activities. This work involves both established and recent migrant communities, as well as intergenerational programs and early intervention programs across all life phases.

As a group in a key life stage transition phase, young people are particularly vulnerable, and those in newly arrived communities face multiple challenges, often experiencing social exclusion. Early intervention and prevention strategies can not only address those challenges but build strong individuals and communities. They are an investment in the future.

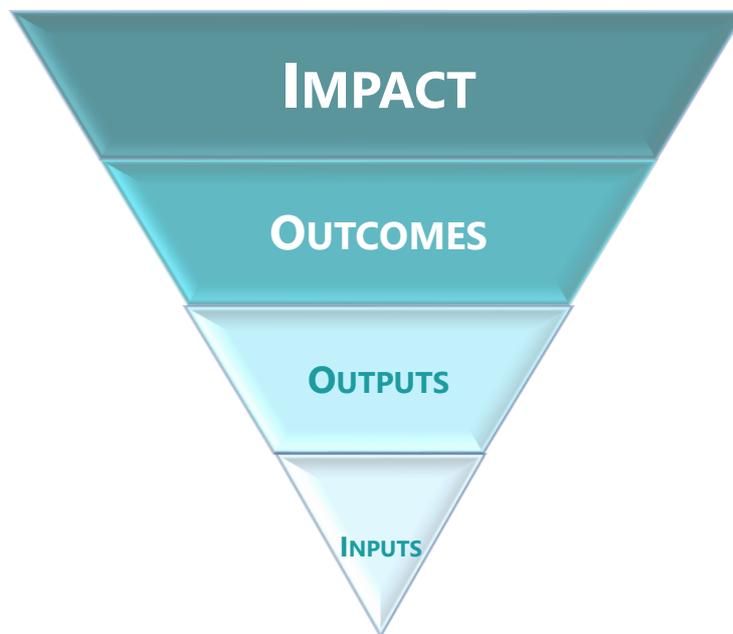
This pilot Project has been able to leverage from other MCCSA community capacity building initiatives including its youth *Reconnect* program (which provides case work and group activities to young CALD people at risk of homelessness), its *Kickstarting Childhood Success* initiative (which builds relationships between early childhood services and CALD caregivers), its multiple positive ageing programs for CALD older people, and its *Successful Communities* initiative. This broader suite of initiatives has enhanced the Project's impact and maximised its use of resources.

1.1 EVALUATING THE PROJECT

Evaluation approach

The evaluation applied a *Program Logic* approach which involves a hierarchy that begins with Inputs, is followed by Outputs, then Outcomes, and finally Impact. This approach looks for relationships between these four elements so that cause and effect can be better understood. *Figure 1* provides a visual illustration of the Program Logic hierarchy showing that Inputs, is followed by Outputs, then Outcomes, and finally Impact. This approach looks for relationships between these four elements so that cause and effect can be better understood.

FIGURE 1: PROGRAM LOGIC HIERARCHY



Findings associated with each of these levels are discussed in *Sections 2 and 3* below.

Evaluation Method

The evaluation applied multiple methodologies in order to maximise the effectiveness of feedback from a diverse group of stakeholders, and to compare findings about core issues by triangulating (ie undertaking a comparative analysis) of stakeholder responses to specific questions. The key components of the evaluation have involved:

- 1) **Review of Project documentation** – this included the Project Proposal and DSS Agreement, Project Manager’s reports and data related to Project participation.
- 2) **Interviews with the MCCSA Project Team** – to identify Project goals, strategies, outputs, inputs, outcomes, impact, challenges, what worked best and why, partnerships, and details about participating communities.

- 3) **Survey of Participants** -designed to obtain a ratings-based assessment of the main features of the Project and its underpinning model, as well as of outcomes and impact for participants.
- 4) **Focus Group with Participants** – to explore in depth the Project model, its outputs, outcomes and early impact on young people involved in the four creative arts group programs.
- 5) **Reporting.**

GUIDING EVALUATION QUESTIONS

A number of questions were developed to guide the evaluation. The following questions were asked of all key stakeholders – young participants, instructors, and MCCSA staff – and were used to structure interviews and the focus group. Responses to these question have been triangulated in the analysis of all review findings.

- ❖ *What have been the main **benefits** for participants in this pilot Project?*
- ❖ *What **skills** have been developed by participants as a result of the four creative arts programs?*
- ❖ *What **challenges** were faced in implementing this pilot Project?*
- ❖ *What **lessons** have been learned as a result of this pilot Project?*



Other guiding evaluation questions were:

- ❖ *What strategies were most effective in engaging with these young people?*
- ❖ *How could Project benefits be sustained in the medium and long term?*

- ❖ *Has the Project represented an effective use of funding resources?*
- ❖ *Could the Project model be applied with other young people from vulnerable CALD background communities?*

Action Research approach

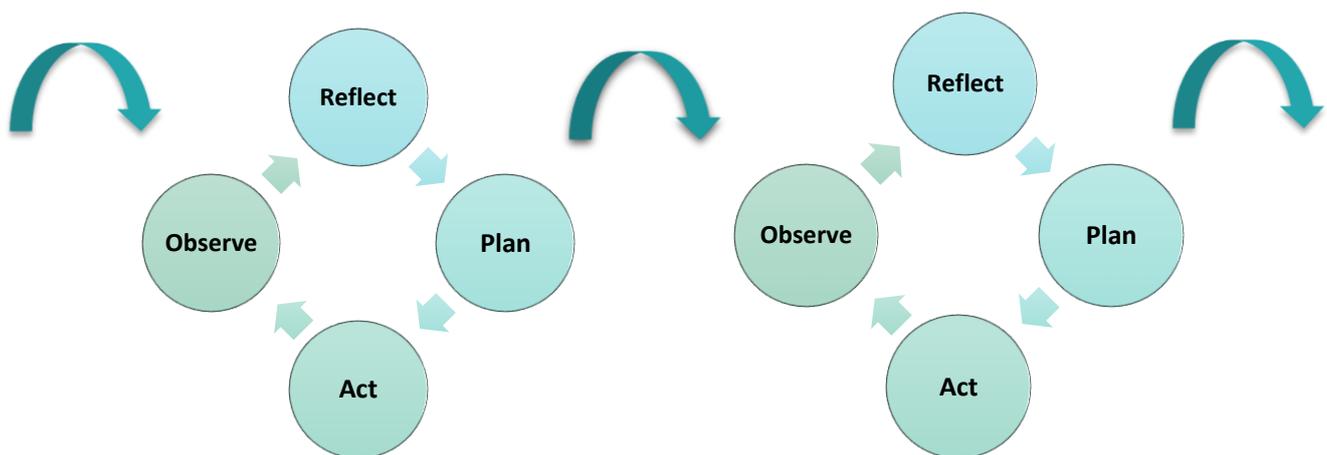
As a community development initiative and an experimental model of young engagement there were few existing examples for it to follow. Consequently, the MCCSA pursued an Action Research approach, as did this review, to capture its *dynamic* nature and the lessons generated along the way. An action research approach is highly appropriate for this pilot Project because it:

- ✓ involves regular review and reflection (see *Figure 2*);
- ✓ requires collaboration and participation from different stakeholders; and
- ✓ is highly flexible and able to adapt to changes in the initiative being evaluated.
- ✓ It is also highly suited to initiatives for which few or no benchmarks exist.

The Action Research approach is *iterative* and involves these five steps, which operate in a continuous feedback loop:

- ⇒ Initial reflection
- ⇒ Planning
- ⇒ Action
- ⇒ Observation
- ⇒ Reflection.

FIGURE 2: THE ACTION RESEARCH PROCESS





2. THE PROJECT

2.1 PROJECT INPUTS

The Project has received funding from Grants SA (2016/17 Major Round 1) of **\$45,236** over a period of twelve months to provide four separate ten week creative arts programs. Most of this funding has supported a part time Project Coordinator position, payment of four part-time instructors, and resources and other supports associated with delivering the Project. The MCCSA has contributed a significant amount of staff time to support the Project as well as transport to enable young people to participate in Project activities, and the funding of this Project Review.

The MCCSA has worked in partnership with –

- a) the City of Port Adelaide Enfield who provided space and catering at its Kilburn Community Centre as well as promotion of the Project and local connections; and
- b) local schools (Roma Mitchell High School, in northern Adelaide and Woodville High in western Adelaide) whose students participated in the Project.

Resource inputs

The MCCSA recruited four specialist trainers to work with and mentor participants in each of the program and all four were from African backgrounds. Each program was delivered over a 10 week period, once a week during the school term (although several projects extended into the school holidays as programming was affected by Ramadan). Additional, external sessions were added into the programs for participants to complete their projects and Project staff have provided follow up with participants outside of Project hours and beyond the completion of the Project, in order to continue linking them to supports and opportunities as these arise.

The City of Port Adelaide Enfield provided some funding for refreshments and MCCSA staff provided transport for many participants, most of whom had no access to their own transport.

Program design inputs

The key inputs have all been underpinned by a **culturally inclusive model of service delivery**, involving the employment of staff from CALD background communities and the promotion of cultural pride and attachment to individual culture.

⇒ One on one mentoring and support

Individual mentoring and support was provided by staff at a case management level as required. For example, staff supported one participant to stay in school, and this young man subsequently obtained a career sporting opportunity that would not have been provided without completing his secondary education.

Participants were encouraged to pursue their special talents. One especially talented young writer created and delivered various new spoken word pieces during the Project, including at public events, and was also connected to relevant spoken word networks in order to enhance opportunities and Project impact.

The program gave me a sense of purpose, I have learnt to manage expectations.

⇒ **Group teaching and group social interaction**

Group processes were designed to encourage positive social networking within and outside of the weekly sessions. Closed FaceBook groups were created, monitored by staff, to facilitate discussion about the group projects. Cross-fertilisation between the programs has seen highly creative outputs (for example, combining digital media, film production, song writing and dance) that also enhanced social interaction and fostered friendships.

The atmosphere was great; I felt a sense of belonging. We were like one family. I am glad we are able to continue our connections beyond the Project completion. I now look forward to meeting my friends through the indoor futsal sessions every week.

⇒ **Provision of leadership development mentoring where individual young people demonstrated abilities and interests in this area**

Leadership and personal confidence was developed and encouraged during the program – particularly highlighted during the extra activities where there was strong active participation.

As a direct result of their engagement with this Project, several participants have assumed ongoing leadership roles in youth sporting groups with their community.

⇒ **Confidence building through public speaking opportunities at events outside of the Project**

The Project as a whole designed activities to encourage personal growth and confidence with the specific planning of an event at which Project outputs were presented by each individual. Participants also presented at the MCCSA's Annual General Meeting and at a public event by a major not-for-profit organisation. Participants created a Hip Hop dance and spoken word performance that was presented at Twelve25 Salisbury as part of a suicide prevention event, and at the Welcome to Australia *Walk Together March*. This Project input also fostered the development of time management and organisational skills.



For most, public speaking was new and intimidating and Project staff worked hard to help them overcome their fears. One of the Fashion program participants commented after presenting their work at the final event -

I was so scared I didn't think I could do it but I'm so glad I did it, felt great.

Another said that the opportunity provided by the Project had given him the courage to pursue his passion for spoken word poetry and had developed because of the challenges he had to overcome to produce his work and present it publicly.

I can't believe I did this!

The final event brought families and local community together to see all of the work produced during the Project.



Project expenditure

The table below summarises expenditure for the Project. Over expenditure occurred for some salary items but this was met by the MCCSA. It can be seen that total expenditure was **\$52,623**, almost all of which (99.3%) supported the salaries of MCCSA Project staff and the four instructors.

This does not reflect the amount of in-kind support from MCCSA Project staff and management, or from the instructors.

TABLE 1: PROJECT EXPENDITURE

ITEM	AMOUNT (\$)
Project Coordinator 0.4 FTE salary	37,400
Digital Technologies Instructor salary	2,637
Visual Arts Instructor salary	1,720
Spoken Word/Hip Hop Instructor salary	3,000
Fashion Instructor salary	2,991
Final Event	375
Project administration	4,500
Total expenditure	52,623



2.2 THE PROJECT MODEL AND ITS CRITICAL SUCCESS FACTORS

The Project has enabled the MCCSA to provide a place to meet, to learn and mix with other CALD background young people from vulnerable communities and has applied a **community development** model wherein participants are empowered through skill and knowledge development, through enhanced connection to their cultures, and through activities designed to increase their self-confidence, self-respect and respect for others. This approach promotes social cohesion and constitutes one of the Project's **Critical Success Factors**.

This was very much a **co-design** model, with participants being guided by instructors and the Project Coordinator but determining what specific activities they would pursue and the stories

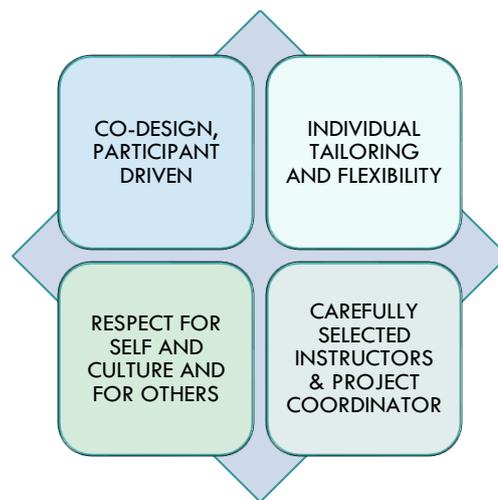
they told through those creative activities. This meant that the Coordinator and instructors needed to be **flexible** and to **tailor** their teaching to the needs and preferences of participants. The co-design approach and the tailoring of teaching both constitute **Critical Success Factors** and feedback from participants to the reviewer identifies both features as responsible for the high level of engagement achieved by all four programs.

Selection of instructors was based on them having similar cultural backgrounds to the participants but with the ability to engage young people in learning activities and to encourage respect of their own culture and that of others. It is clear from the findings of this Review that **careful selection of instructors** has been another **Critical Success Factor**.

Choice of **Project Coordinator** has also proved to be a **Critical Success Factor** and feedback to the Reviewer has been clear that the Coordinator is trusted and respected and this was a factor in recruiting participants. It has also taken considerable skill in managing limited time and financial resources, selecting appropriate Instructors and acting as a mentor and role model in the process of coordinating four disparate creative arts streams.

Figure 3 summarises the key elements of the Project model and its associated Critical Success Factors.

FIGURE 3: THE PROJECT MODEL



As discussed, all four programs were completed with public presentations of the work undertaken at a Project event that invited the Minister and community members as well as at the MCCSA AGM and other public events. Although challenging for young people unused to public speaking and performance, the experience was considered by them to have been valuable in building their confidence and the positive responses by audiences to their presentations has reinforced for them how significant have been their achievements. These have integrated the four separate program streams provided a powerful demonstration of what was achieved in such a short timeframe with so little resourcing.



Learning Strategies applied to reflect the Model

Considerable thought was needed in designing learning strategies that would engage these young people. Interviews by the Reviewer with Instructors identified commonality in the learning approaches and strategies which they used to engage these young people. These involved four main strategies:

- ✓ **Participant-centred content** – identifying what the young people valued and were interested in, learning about them and their backgrounds and needs, and helping them design a program around that.
- ✓ Extreme **flexibility** in order to be responsive to a participant-driven content and learning process.
- ✓ **Pacing** the learning rate to match that of the participants – including those whose rate of learning was relatively slow.
- ✓ **Inspiring** participants with examples of the outputs possible.

The Fashion Program

The Fashion group drew mostly female participants many of whom were lacking cultural role models in presentation and dress. They came primarily from the Congo, Burundi, Somalia, Afghanistan and Cambodia.

The program tutor helped them select fabrics from their countries of origin and then taught them how to design and make outfits which were modelled at the final Project presentation session (see photo below).

Feedback from participants has highlighted the empowerment of the program. One young woman had previously sought social media role models, such as, the Kardashians, but found she lacked the financial resources to do so, and never felt confident in emulating those models. At the end of the course she commented that she now 'felt beautiful' and that she knew she could look attractive without spending Kardashian level resources. Her connection to her culture had been strengthened as had her self-confidence. Another participant commented –

For you to look good you have to live your culture.



The Visual Arts Program

One of the key learning strategies in the Visual Arts program involved Body Mapping, an arts based activity for migrants that provides a visual representation of a journey between two cultures and ways of life. Participants begin by lying on a life size canvas and a tracing is made of the outline of their bodies, with the middle of that shape being filled in over time with drawings and painting that communicate feelings, ideas, thoughts and experiences. This powerful tool explores identity and its influences.

During the program participants were taught drawing and painting skills while simultaneously exploring individual experiences of migration, the crossing of cultures and the settlement process. Discussions shared journeys made and plans and hopes for the future.



By the end of the program a series of life size paintings had been completed, each representing an Individual life story as well as collective experiences of adapting to change and challenge.

In August 2018 the MCCSA will host all of the student art pieces in an exhibition, with a public launch event, as part of the SALA (SA Living Arts) festival.



The Digital Media Program

This program was designed to develop digital media knowledge and skills development through a self-directed project that would engage participants. None of the young people had previous digital media training – although one had developed considerable skills through self-teaching and experimentation with his phone.

The instructor worked with participants to help them identify what they wanted to do and then supported them to do that by teaching skills and providing the necessary equipment which they were taught how to use.

Working as a team, they had responsibility for different roles including script writing, filming techniques, lighting and sound. The group decided to produce a short humorous film which included a song written by a participant in the Hip Hop group that was performed by them together with a dance sequence. They were taught how to tailor a message to an audience and how to communicate that message through film.

The program provided the opportunity to create something themselves for which they had ownership, to develop team work and communication skills as well as digital media

skills and knowledge. They made new friends and developed self-confidence as well as improved concentration abilities.



Making Dreams Possible: Case Study from the Digital Media program

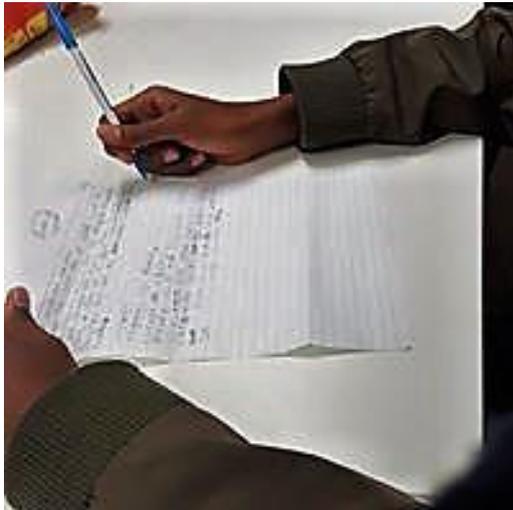
One young participant from the Digital Media program is continuing to write lyrics and prepare YouTube clips of his work. He has experienced a significant growth in confidence about his skills in this area and his self-esteem grew during and following the end of the program.

He now has the goal of completing a media studies qualification at university and is also helping others in his community to make videos. He has displayed substantial community leadership skills that will become evident in the future.

The program has given him a platform to develop a client base for his work, and the MCCSA continues to support him in this by recommending him to people needing assistance with video production.

The Spoken Word and Hip Hop Program

The original design of this program was modified based on the interests expressed by participants and its focus became spoken word poetry for hip hop song writing and recording and setting this to an accompanying Hip Hop dance routine. As with the other programs, its focus was based on participants' interests and what they wished to achieve from the program.



Participants developed skills in song writing as a means of expressing something held to be of importance to them, setting the spoken word to music in order to professionally record the resulting song. The program provided a valuable means of self-expression while building skills with vocational and personal relevance. It also taught them to commit to a project, to engage with it and complete it. Their instructor commented that this was a valuable lesson for them extending beyond the life of the program

Making Dreams Possible: Case Study from the Song Writing & Hip Hop program

One participant in this program had never performed before but loved the spoken word and had always dreamed of being able to write and perform. The program has provided him with foundation skills that have flourished and he is now studying at TAFE.

This contributed to a significant growth in his self-confidence and self-esteem which became increasingly evident as the program progressed. His instructor has linked him to *Spoken Word SA* where he is now registered as a contributor, which will bring important connections and ongoing development of his skills.

3 FINDINGS

3.1 PROJECT OUTPUTS

A total of **49** young people (aged 12 to 18) participated in the Project, none of whom dropped out. Feedback from young participants explains why this **100% engagement outcome** was achieved (see *Section 3.2*).

For each of the four programs, ten two hour lessons were provided (instructors often exceeded this output as did MCCSA staff) together with a set of tangible products (clothing, art works, a movie, song and dance) as well as the design and delivery of a major event with associated public speaking and performances.

These highly visible outputs have provided powerful reminders for participants of what they achieved in a very short timeframe, and what they are capable of achieving in the future. Those outputs are the result of a carefully conceived Project model of which co-design with participants has been central, and of the Project inputs that translated this model into practice. It is a highly successful model that deserves to be extended from pilot status and replicated with other vulnerable young people, as evidenced by its outcomes.



3.2 PROJECT OUTCOMES

The Project has successfully developed a range of vocational (technical and important 'soft' skills such as, team work) and personal skills that provide a strong foundation for its participants' futures, and associated growth in self-confidence and aspirations. It has given many hope, social connections and engaged them in the process. For example, six participants were Year 12



candidates at the start of the Project and all successfully completed their studies and were accepted into university studies, which is a very positive achievement.

The combined view of participants, instructors and MCCSA Project staff and managers

Feedback provided through interviews with instructors, the Project Coordinator and Project Manager, a survey and a focus group with participants was designed to enable triangulation between these three stakeholder groups. This was achieved by developing core review questions that were asked of each of these groups.

There was significant consistency in the resulting findings, as *Table 2* below demonstrates. It can be seen that the Project has produced a range of vocational skills and longer term employment benefits, friendship and personal benefits (particularly increased self-confidence), and an enhanced valuing of themselves and their cultural identity. The zero dropout rate attests to the high level of engagement achieved and the participants have benefitted from that through committing to active participation and completion of their agreed Project outputs.

TABLE 2: BENEFITS AND OUTCOMES ARISING FROM THE PROJECT: TRIANGULATING FEEDBACK FROM PARTICIPANTS, TEACHERS AND MCCSA

BENEFITS AND OUTCOMES	Participants	Teachers	MCCSA*
VOCATIONAL SKILLS AND BENEFITS			
The skills learned by the participants	✓	✓	✓
The positive exposure gained of their skills and work	✓	✓	✓
The longer-term work opportunities generated		✓	✓
SOCIAL BENEFITS			
The friendships developed as a result of the program	✓	✓	✓
Sense of belonging replaced sense of exclusion		✓	
PERSONAL BENEFITS			
The increased self-confidence gained by participants	✓	✓	✓
High level of engagement experienced	✓	✓	✓
Significant youth leadership potential created		✓	✓
Empowerment of the participants		✓	✓
Participants' ownership of the products they generated		✓	
Increased resilience of participants		✓	
CULTURAL IDENTITY BENEFITS			
Enhanced valuing of themselves and their culture	✓	✓	✓

* Project Coordinator and Project Manager

ENGAGEMENT

Some participants worked on their projects outside of “official project time” including working in the MCCSA offices alongside our office staff.

Participants from the Project joined with the City of Port Adelaide Enfield Council to paint the Kilburn Community Centre with murals.



FRIENDSHIP AND BELONGING

While most did not know each other at the start of the program, by its completion they had made friendships and their self-confidence had improved noticeably. Most expressed a greater sense of belonging and, as with the other groups, several exhibited the potential to become leaders in their communities.

Knowledge and Skills

Across all four programs, because of the requirement to present Project Outputs at a final event, the following skills were developed in common:

- ⇒ Presentation skills, including managing efforts for an event
- ⇒ Promotion via social media
- ⇒ Performance-related skills
- ⇒ Communication and interpersonal skills
- ⇒ Team work and collaboration skills.

The main areas of knowledge and skill identified as having been achieved for the **Digital Media Program** were:

- ⇒ The roles of different members of a media team
- ⇒ Different types of media equipment & their purposes
- ⇒ The total process involved in making a film
- ⇒ Script writing skills
- ⇒ Editing skills
- ⇒ Production skills
- ⇒ Promotion via social media
- ⇒ Performance-related skills.



For the **Visual Arts Program**, knowledge and skill have been developed in relation to:

- ⇒ Drawing skills
- ⇒ Painting skills
- ⇒ Colour mixing and use
- ⇒ Experimental art techniques
- ⇒ How to interpret a picture
- ⇒ How to create something from nothing
- ⇒ How to honour and celebrate diversity

Participants in the **Spoken Word and Hip Hop Program** have developed:

- ⇒ Song writing (lyrics) and song structuring skills
- ⇒ Voice-preparation skills for recording in a studio
- ⇒ Knowledge and skills associated with the total process involved in song writing and recording.

The **Fashion Design Program** has provided participants with:

- ⇒ Knowledge of fashion design techniques
- ⇒ Knowledge of fabric types
- ⇒ Creative reflection of culture in fashion design
- ⇒ Budgeting skills
- ⇒ Time management skills
- ⇒ A range of sewing and tailoring skills.

The Participants' analysis of their knowledge and skill outcomes

The Project reviewer asked participants to complete a five point Likert scale rating survey exploring different aspects of the Project:

- ⇒ Quality of the teaching
- ⇒ User-friendliness of the teaching environment
- ⇒ Knowledge and skills development outcomes
- ⇒ Impact on self-confidence
- ⇒ Impact on friendship networks
- ⇒ Impact on sense of belonging and inclusion
- ⇒ Impact on goal setting and purpose
- ⇒ Appreciation of original culture.

As can be seen from *Table 3*, participants have been extremely positive in rating all of the above dimensions, with the highest overall rating (4.9) being assigned to the Project **increasing their appreciation of their culture** – a very powerful and important outcome.

The second most positive ratings (4.7 and 4.6 out of a possible total of 5) were assigned to the development of goals to work towards, increased self-confidence, an interesting course content, a friendly class atmosphere, and the learning of useful new skills.

The lowest rating of 3.3 was assigned to increasing the sense of belonging, which requires inputs outside of the Project's influence and would be difficult to achieve in a ten week timeframe.

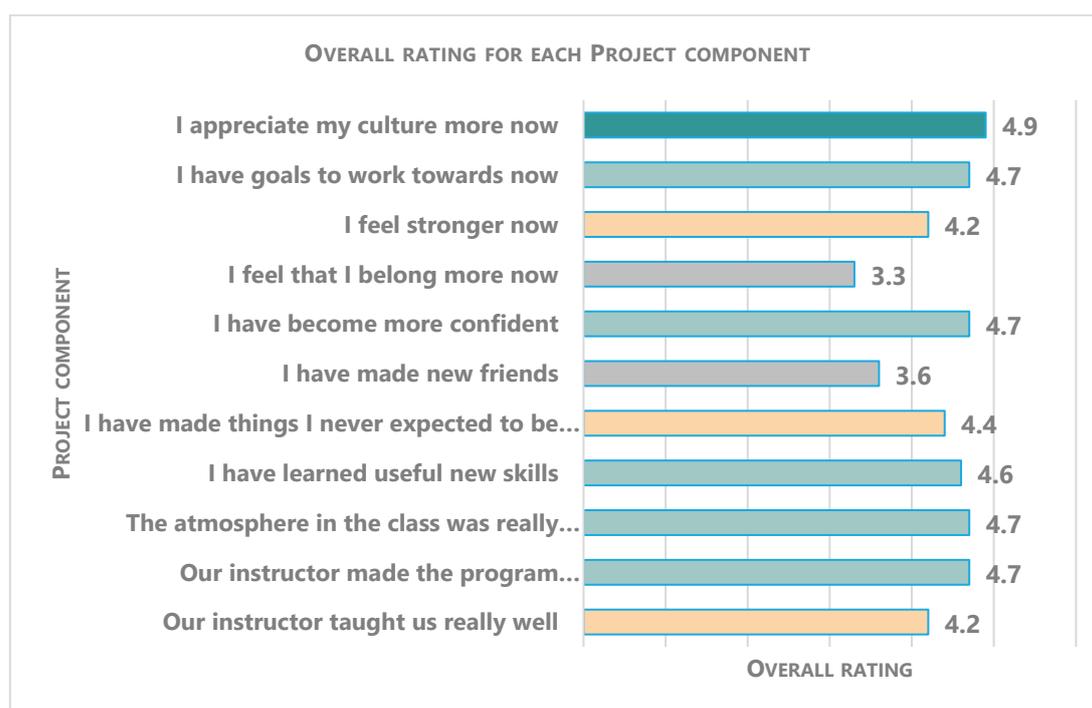
Nevertheless, six out of nine participants surveyed believe that they now feel less excluded as a result of involvement in this Project.

TABLE 3: PARTICIPANT RATINGS OF ASPECTS OF THE PROJECT

Rating	1	2	3	4	5	
<i>Statement to be rated</i>	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Overall rating
Our instructor taught us really well				7	2	4.2
Our instructor made the program interesting				2	7	4.7
The atmosphere in the class was really friendly				2	7	4.7
I have learned useful new skills				4	5	4.6
I have made things I never expected to be able to do			1	3	5	4.4
I have made new friends			3	1	5	3.6
I have become more confident				3	6	4.7
I feel that I belong more now			3	3	3	3.3
I feel stronger now				7	2	4.2
I have goals to work towards now				3	6	4.7
I appreciate my culture more now				1	8	4.9

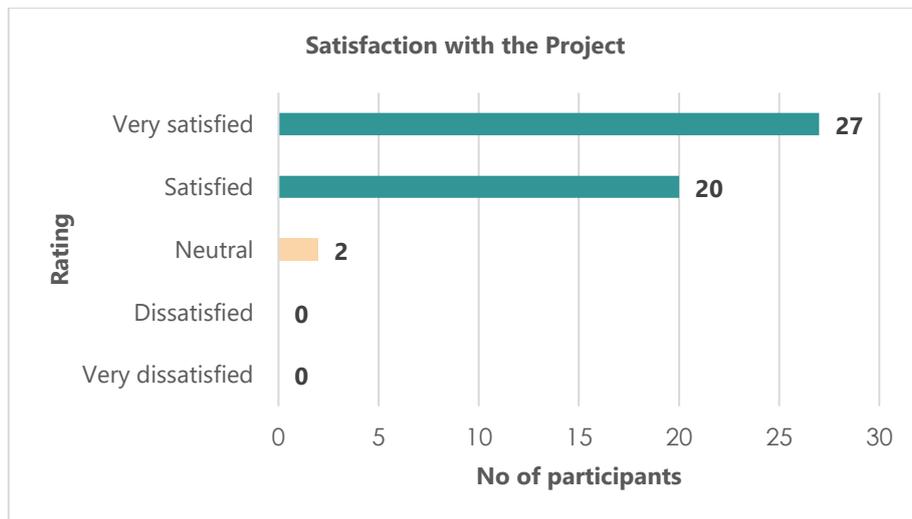
These findings are presented in graph form in *Figure 4* below.

FIGURE 4: PARTICIPANT RATINGS OF ASPECTS OF THE PROJECT



The chart below summarises participants’ satisfaction level ratings of the Project that were collected by MCCSA staff as part of their reporting to the funding body. The same trend is evident – a very positive assessment reflected in an emphasis on ‘4’ and ‘5’ ratings. The overall rating out of a possible ‘5’ was **4.3**.

FIGURE 5: PARTICIPANT SATISFACTION LEVELS WITH THE PROJECT





3.3 CHALLENGES

A Project of such complexity can be expected to face challenges, but the most significant was associated with the ten week timeframe which has been too brief for a developmental initiative of this nature. It has also meant that participants' expectations were raised, their engagement was achieved and then the Project was finished. As one participant said –

You have given us a taste of the honeypot.

Instructors have also identified the following challenges from a teaching perspective:

- The limited writing skills of some participants.
- The limited concentration capacity of some participants who were easily distracted and needed to be kept focused.
- Helping some participants to overcome their inhibitions about voicing their opinions, and about making a public presentation of their work at the completion of the Project.
- The Project needed to provide transport to ensure that young people could participate.
- Building commitment and engagement, and sustaining that, was achieved but not always easily and demanded significant skill on the part of instructors.
- Given the extremely difficult life experiences of most participants, and the Project's use of visual arts as self-expression, instructors walked a fine line between supporting participants to do this without compounding their vulnerability.

4 CONCLUSIONS

This review has found that this social cohesion-promoting Project has successfully achieved all of its intended outcomes and should be continued with the current group of participants and extended to other young people on a larger scale to sustain its impact.

Much of the Project's valuable work has just begun – young people's expectations have been raised and they are on a path to longer term vocational and personal achievement.

There are many more vulnerable young CALD people who would benefit from this initiative and those who have completed the Project have a strong foundation which requires further nourishing. The Project model is highly effective and provides a model for early intervention and culturally inclusive community development.

It is recommended that the MCCSA seek additional and ongoing government funding that acknowledges and supports its core role in community capacity building and social cohesion programs.



KEY LESSONS LEARNED

- ⇒ It is essential to tailor the program around each student and therefore, to be flexible.
- ⇒ After school is the ideal time to provide a program of this nature.
- ⇒ It is important to build in transport and refreshments as part of the program because it enhances participation and engagement.
- ⇒ Choice of site to deliver a program of this nature is critical. The instructors recommend that a centre that is used by local young people (eg The Maze Community Learning Centre in the Northern Senior College) would be beneficial.
- ⇒ Selection of northern Adelaide as a region has been critical because this is where most of the target migrant communities are living. However, if the Project could be replicated on a much wider base, it will be important to target it at the level of specific suburbs.