



Evaluation Report

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1. Acknowledgments

Many people provided valuable information for this evaluation, we would like to thank those who completed the surveys and participated in the focused interviews. We would also like to acknowledge the organisations and young people who have contributed to project evaluations over the previous 8 years.

2. EXECUTIVE SUMMARY

This Report details the findings of an evaluation of the Bendigo Youth Arts Network conducted April-June 09. The Bendigo Youth Arts Network is an art for health initiative supported by The City of Greater Bendigo and Bendigo/Loddon Primary Care Partnerships. The Network aims to provide a platform for a coordinated approach to the application of arts in health promotion in the Bendigo region and improve sense of self and well being of young people by using the arts as a medium for self-expression. The underlying principle of the Bendigo Youth Arts Network is that there are significant health benefits for young people who engage in arts practice. The Network provides a platform for collaborative, co-ordinated approaches to the application of arts in health promotion. This approach provides greater opportunities for young people to explore creative opportunities for self expression, develop connections with their community and improve self-confidence and self-worth.

Over the previous 8 years The Bendigo Youth Arts Network has facilitated over 15 youth art projects across a broad range of mediums and engaged almost 500 young people as project participants. Over 30 organisations and groups have been involved as project partners and approximately 40 artist facilitators have been employed in that time. This Evaluation includes the collation of findings from past project and program evaluations and also presents the outcomes of a recent surveys and interviews conducted with key stakeholders.

The Network is committed to: Integrating arts practice & health promotion into youth service delivery, building capacity of organisations and community and supporting the creative engagement of young people. This is primarily done through the delivery of arts projects and programs and providing on going support to network members, agencies and organisations

3. YOUTH ARTS NETWORK

Research indicates that 'participation and involvement in creative activity can contribute to better, healthier and stronger communities'.

Participation in the arts has benefits including; increased feelings of wellbeing, increased social connectedness, improved levels of confidence and self worth (Vic Health, 2002).

BACKGROUND – WHY & HOW

The Victorian State Government initiated the Primary Care Partnership strategy in 2000. The partnerships address fragmentation of primary health service delivery, and work towards putting systems in place to improve health and well being outcomes.

The work focuses on improved service coordination and integrated health promotion. The statewide strategy aims to improve the overall health and wellbeing of Victorians by:

- Improving the experience and outcomes for people who use primary care services.
- Reducing the preventable use of hospital, medical and residential services through a greater emphasis on health promotion programs and by responding to the early signs of disease and/or people's need for support.

PCPs' strategies and achievements are outlined in Community Health Plans; covering locally identified issues and the implementation of consistent statewide approaches to referral and consumer information. This is achieved through regional PCP's.

The Bendigo-Loddon Primary Care Partnership (PCP) is a voluntary alliance comprising of 35 member agencies. All members are committed to developing a high quality, integrated and accessible primary care service system that responds to the needs of the community. Four core documents underpin the work of the PCP: the Community Health Plan, Alcohol & Drug Action Plan, Service Co-ordination and Integrated Health Promotion strategy (IHP).

The IHP was developed through extensive consultation with member agencies and community, and contains program plans reflecting issues identified as important to both organisations and community, and includes the program plan for the Youth Arts Network.

PCP aims are complementary to the goals identified in City of Greater Bendigo Corporate Objectives, Arts and Cultural Strategy and its Community and Cultural Development Unit.

Community and Cultural Development (CCD) aims to further a sense of place through the development and delivery of cultural programs and events. CCD is committed to improving understanding and recognition of cultural value, developing partnerships, encouraging participation, and embracing equity and inclusiveness.

Both Bendigo Loddon PCP and The City of Greater Bendigo is committed to enhancing the well-being of individuals, families and communities through improving access to high quality cultural programs and supports the promotion of educational opportunities.

AIMS

- To provide a platform for a coordinated approach to the application of arts in health promotion in the Bendigo region.
- Improve sense of self and well being of young people by using the arts as a medium for self-expression.

FUNDAMENTALS

The underlying principle of the Youth Arts Network is that there are significant health benefits in arts practice and a collaborative approach to service delivery.

The Network is committed to:

- Integrating arts practice & health promotion into youth service delivery
- Building capacity of organisations and community
- Creative engagement of young people

MEMBERSHIP & ROLES

The Network has a diverse membership of youth and community focused organisations and individuals that work together towards achieving a range of positive outcomes for young people. The network seeks to be inclusive and works toward ensuring a cross-sectoral representation of our community.

MANAGEMENT

The Bendigo Youth Arts Network is an initiative of Primary Care Partnerships and is supported by City of Greater Bendigo. Both organisations are focused on developing healthy communities through active community engagement and participation.

The Network is currently funded by Primary Care Partnerships and is resourced (admin and staff) by the Community and Cultural Development unit.

Over the past 12 months significant changes have occurred within The Bendigo Youth Arts Network- The Youth Arts Officer position has expanded to become The Arts for Health Officer and a new Children's Arts Network modelled on the current Bendigo Youth Arts Network is in development to address gaps in service delivery.

4. ARTS PROJECTS & PROGRAMS

Since its inception in 2001 the Bendigo Youth Arts Network has facilitated/hosted a number of community arts projects which have highlighted both the positive outcomes for participants, and the barriers associated with participation. The table below outlines the projects BYAN has implemented, and provides an overview of the issues and challenges as reported by the organisations, artists, and young people involved.

Table 4.1 – Overview of Bendigo Youth Arts Network Projects

PROJECT	PURPOSE / OBJECTIVES	LOCATION	NO. & TYPE OF PARTICIPANTS	ORGANISATIONS INVOLVED	BARRIERS / SUGGESTIONS
2002					
Aerosol Art	To enable young people to experience new art forms, develop skills, participate in a community art project and have fun.		12 participants 2 artists	<ul style="list-style-type: none"> ○ Bendigo Primary Care Partnerships ○ Community Health Bendigo ○ Department of Human Services ○ Future Connections ○ Salvation Army ○ Women's Health Loddon Mallee ○ St Lukes ○ Richmond Fellowship ○ Fitzpatrick Hardware ○ COGB Youth Services (9 Community groups & 1 Educational group) 	<ul style="list-style-type: none"> ○ Cost ○ Transport ○ Not knowing anyone
Art Attack	To educate, inform and inspire through showcasing the value of arts and health promotion, methods and models and explore opportunities	Coverage: Bendigo Heathcote Guildford Kyabram Mildura Melbourne	50 attendees	<ul style="list-style-type: none"> ○ Health ○ Education ○ Disability ○ Employment & Learning ○ Arts ○ Youth Mental Health 	<ul style="list-style-type: none"> ○ Need greater access to resources for young people and community groups ○ Need to educate and inform management about the value of arts and gain their support ○ Need space for the arts ○ High need for arts in disability ○ 12 stated they thought Bendigo should have an annual arts forum to explore issues

PROJECT	PURPOSE / OBJECTIVES	LOCATION	NO. & TYPE OF PARTICIPANTS	ORGANISATIONS INVOLVED	BARRIERS / SUGGESTIONS
2003					
Choose Your Own Adventure	For participants to explore their sense of self, space and place, using disposable cameras.		26 participants	<ul style="list-style-type: none"> ○ Future Connections 	Participants supplied the network with testimonials about the project; some young people expressed that they would like further opportunities to participate in arts based activities. The Network has responded to the needs of young people and linked a number of young people to other community projects such as the Talk it Up (mentoring program) & The Dinner Plates program that aims to link women artist.
Our Way of Seeing		East Loddon	13 participants	<ul style="list-style-type: none"> ○ East Loddon Community Network Group ○ Inglewood & District Health Services ○ P12 College ○ Community volunteers ○ Loddon Shire ○ Bendigo Loddon PCP ○ Regional Arts Vic ○ COGB 	
Real to Reel			22 participants	<ul style="list-style-type: none"> ○ Risky Business ○ St Lukes ○ B Central 	<p>Key achievements :</p> <ul style="list-style-type: none"> ○ Young participants developed an exhibition the exhibition received notable media attention, profiled both on local TV and in print media. ○ Exhibition published on B-Central Website. ○ Exhibition on display in City of Greater Bendigo mayoral office. ○ 85 % of participants attended all scheduled workshops ○ Network has developed a workable model & is running a duplicate photography program in East Loddon with similar results. ○ Linked young people to other community projects and increased level of consultation with young people.
2004					
Art of Movement	To explore contemporary youth issues through the various mediums used by performance artists,	Bendigo	10 Participants	<ul style="list-style-type: none"> Risky Business St Lukes Future Connections YSAS 	<ul style="list-style-type: none"> ○ Increased feelings of confidence ○ Helped others learn new skills ○ Had a lot of fun ○ Increased feelings of

PROJECT	PURPOSE / OBJECTIVES	LOCATION	NO. & TYPE OF PARTICIPANTS	ORGANISATIONS INVOLVED	BARRIERS / SUGGESTIONS
	primarily circus skills, drama and photography				self esteem and maturity <ul style="list-style-type: none"> ○ Young people given the opportunity to become leaders in the group ○ Developed new skills
<i>Best Value YAN Survey</i>			<i>15 organisations</i>	<ul style="list-style-type: none"> ○ Education (4) ○ Health (3) ○ Mental health (3) ○ Job skills & training (2) ○ Housing support (2) ○ Drugs & alcohol (2) ○ Income support (1) ○ Youth support (1) <i>Note: respondents may have identified with more than one category</i>	<ul style="list-style-type: none"> ○ 1/10 more professional development needed in relation to youth services and youth support ○ Agencies could be used to connect like-minded young people
2005					
“kick stART” Youth Arts & Health Promotion Forum	A Half day forum exploring the value of the arts and health promotion	Bendigo-Capital Theatre	55 participants	Representatives from approximately 14 organisations and groups in the community	<ul style="list-style-type: none"> ○ Have a Youth Forum with mini workshops & showcase local groups ○ Have a Youth Art Travelling Expo / Workshops ○ One-on-one mentoring workshops ○ More opportunities for peer discussions ○ Use of art to assist young people in getting to know Bendigo-becoming connected
Visioning Bendigo	A 3 week residency/exhibition constructing a sculptural impression of a future Bendigo	Allan’s Walk Artist Run Space	Approx 6 participants and 1 artist facilitator	Future Connections Allan’s Walk Artist Run Space	<ul style="list-style-type: none"> ○ Opportunity for work to be seen by the community
B Central Art Wall	Large banners using local young artists artwork to be on permanent display at the Centrelink offices at B Central	Centrelink- B Central	18 Participants	Centrelink	<ul style="list-style-type: none"> ○ Opportunity to showcase young artists ○ Increased feeling of Validation as an Artist ○ Increased feelings of confidence
Specimen Cottage Youth Art Space	Houses 3 on going youth arts programs- St Lukes Smart Arts Program, Reel to Real music program and an Artist in residency program	Specimen Cottage-BRIT Campus	Approximately 50 young people access Specimen Cottage each week	St Lukes BRIT	<ul style="list-style-type: none"> ○ On going programs allow for pathways into further education ○ Participants have engaged in other community based activities ○ Increased feelings of

PROJECT	PURPOSE / OBJECTIVES	LOCATION	NO. & TYPE OF PARTICIPANTS	ORGANISATIONS INVOLVED	BARRIERS / SUGGESTIONS
					<ul style="list-style-type: none"> well being and self esteem Participants have engaged in further education at BRIT and have gained employment through the arts Have developed new skills and networks
2006					
<ul style="list-style-type: none"> Zaishu Stencil Art Hand me Down Get Out There Art out There Specimen Cottage Multi-media Hub 	<ul style="list-style-type: none"> Young people developing new artistic skills Creating new networks & experiences for young people Young people engaging in the cultural life of the community 		81 participants 21 facilitators / organisers	<ul style="list-style-type: none"> Recreation (2) Community (4) Health (4) Arts (1) Education (3) Art Victoria Primary Care Partnerships COGB 	<ul style="list-style-type: none"> Securing suitable artists as facilitators Working with participants with small children-limitations of materials and the amount of work the women could do
Bambuco Human Momentum	A large scale interactive sculpture including daily performances during the commonwealth games cultural festival		8 participants	Melbourne Fringe Commonwealth Games Vic Health	<ul style="list-style-type: none"> Participants became involved in other community activities Felt a sense of achievement and pride Developed new skills and networks
2007					
Snapshot Appreciative Inquiry Forum	Focus on achievements of the network over the previous year and visioning sessions for the future		Approx 30 attendees (network members & young people)		<ul style="list-style-type: none"> Broader range of young people invited/involved Follow through with ideas-timing a key factor
2007 & 2008					
Growing a Fringe Festival	<ul style="list-style-type: none"> Enable young people to engage & participate in diverse artistic & cultural experiences Strengthen partnerships between arts, health, education and welfare sector Build capacity of YAN member agencies to continue arts related activities Establish ongoing projects & programs delivered through 		165 project workshops (over 2 years) 420 festival attendees (over 2 years) 29 adult facilitators / organisers 14 youth committee members	<ul style="list-style-type: none"> School Focused Youth Services BYTE Funding Primary Care Partnerships St Lukes Createability Golden City Support Services La Trobe Uni Capital Theatre Inglewood & District Health Services Eaglehawk Secondary College Bendigo Community Health Full of Fun Theatre Group 	<ul style="list-style-type: none"> Lack of consistent space for development & rehearsals Integration of different groups of young people was sometimes difficult Attendance at workshops did not necessarily result in participants performing at the festival Reliance on support workers for transport for participants More resources needed in managing and delivering workshops and overall festival

PROJECT	PURPOSE / OBJECTIVES	LOCATION	NO. & TYPE OF PARTICIPANTS	ORGANISATIONS INVOLVED	BARRIERS / SUGGESTIONS
	Specimen Cottage and ensure opportunities for consumer & community participation in planning & delivery of programs			<ul style="list-style-type: none"> ○ East Loddon P-12 ○ YSAS ○ Doxa School ○ Country Awareness Network ○ Freeza ○ Next Wave Festival ○ Odd Sock Productions ○ Atypical Troupe ○ Mental Health Act ○ COGB 	<ul style="list-style-type: none"> ○ More support workers needed to support participants ○ Not enough time allowed for particular workshops/sessions ○ Not enough technical support for some workshops ○ Participants more interested in certain parts of a process and difficult to engage in the less meaningful aspects (e.g. editing) ○ Some groups in the community were difficult to engage with

As shown in the table, a certain number of barriers and issues have persisted throughout the Bendigo Youth Arts Network lifespan, and continue to have an impact according to the results of this current evaluation

5. EVALUATION

METHOD

This evaluation was conducted using a combination of online surveys and face-to-face interviews, allowing for both quantitative and qualitative data to be collected. Surveys were designed and tailored to each of the three key stakeholder groups, being the organisations involved in the network, the young people who participated, and the artists who facilitated the projects.

Hyperlinks to the surveys were then placed on the City of Greater Bendigo website, and an email sent to potential respondents in each group inviting them to participate. All completed survey responses were then automatically submitted by email to the Evaluation Project Officer, ensuring anonymity and confidentiality. From a total of 97 email addressees, 20 were returned as undeliverable due to incorrect email addresses. Of the 20 emails returned, three were able to be resent once new email addresses were found. Two other emails were returned due to recipients being on annual leave for the survey period. This left a total of 78 potential responses. Seven out of 59 organisations responded, none of the 16 young people responded, and 2 out of 3 artists responded, resulting in a total response rate of 8.66%. Although this return rate was quite low the data still yielded a depth of information which was considered highly valuable.

Key stakeholder representatives were identified by the Arts for Health officer, and were invited by the Evaluation Project Officer to participate in a semi-structured interview. As interviewees were very diverse and unique in their role with the BYAN it was decided the interview format would be quite loose and a list of topics to be discussed was preferred over a list of set questions. There were six topics developed which included: skills development/capacity building; health and wellbeing; community; support; arts; and, barriers and challenges. Overall, four representatives from a cross-section of organisations were interviewed, and two artists who had facilitated different projects were interviewed. Handwritten notes were taken during the interviews and comments relating to the six key topics were transcribed immediately following the interviews to ensure accuracy and detail of information.

DATA ANALYSIS

SURVEYS

The nine returned surveys were tabulated for each question. Short answer questions were analysed looking for common themes, however, all comments held equal weighting and are detailed in Appendices 4 and 5.

INTERVIEWS

Interview transcriptions were also analysed for common themes, however, due to the diversity of the roles of the interviewees, each interview again was based on its own merit and considered significant due to the rich level of description provided. Topics discussed and key themes which emerged from the data are outlined in the next section.

6. KEY FINDINGS

Summary of Key Findings

The below table includes findings from Past projects presented alongside the key findings from surveys and interviews conducted between April-June 2009. The table provides us with an overview of issues, barriers and achievements since 2001 and an opportunity to compare these findings with the recent evaluation data collected recently through key stakeholders.

<u>Arts Projects and Programs 2001-2008</u>	Recent Evaluation conducted April-June 09 (data taken from surveys and interviews)
<p>Barriers</p> <ul style="list-style-type: none"> ○ Cost to become involved ○ Transport to workshops ○ Not knowing anyone ○ Securing suitable artists as facilitators ○ Lack of consistent space for development & rehearsals ○ Integration of different groups of young people is sometimes difficult ○ Reliance on support workers for transport for participants ○ More resources needed in managing and delivering workshops ○ More support workers needed to support participants ○ Not enough time allowed for particular workshops/sessions ○ Not enough technical support for some workshops ○ Participants more interested in certain parts of a process and difficult to engage in the less meaningful aspects (e.g. editing) ○ Some groups in the community were difficult to engage with ○ Working with participants with small children-limitations of materials and the amount of work the women could do ○ Projects are short-term and generally not on going- can be difficult to achieve long term objectives 	<p>Barriers</p> <ul style="list-style-type: none"> ○ the biggest barrier to arts participation for young people is the lack of any ongoing arts programs in the community ○ meetings either clashing with other scheduled activities or being difficult to attend due to other commitments ○ transport to projects or facilities ○ some behaviours of the youth can be challenging for some facilitators ○ A lack of support from management in organisations means that Network members are having to do a lot of organising or running of programs in their own personal time, <ul style="list-style-type: none"> ○ it is difficult to generate a ‘buzz’ regarding programs or their outcomes (e.g. an exhibition). ○ There is a lack of understanding at a higher level on the value of arts’ contribution to health and wellbeing ○ Network members not knowing how to write funding applications and not being supported in their attempts to secure funding ○ there is a lack of support for new initiatives, particularly if they are not ‘evidence-based’. ○ having adequately trained and suitable staff in programs to support the artist/facilitator <ul style="list-style-type: none"> ○ Support workers to be available for the duration of the project rather than a different support person each session ○ Existing community arts groups are either not suitable for young people due to their age or skill level, ○ It is then disappointing when programs finish and young people have nowhere else to go and no other options available, potentially leaving them back where they started (or worse) ○ Awareness of the availability of programs. Many young people, particularly those who are disadvantaged in some way, do not have access to email or websites. ○ The lack of art space locations available for people with a disability
<p>Key Achievements</p> <ul style="list-style-type: none"> ○ Network has developed a workable model & is running duplicate programs in East Lothian with similar results. 	<p>Key Achievements</p> <p><u>Benefits for Organisations</u></p> <ul style="list-style-type: none"> ○ sharing of ideas between orgs and young people ○ opportunity to network with other organisations

- .
- Linked young people to other community projects and increased level of consultation with young people.
- young people expressed that they would like further opportunities to participate in arts based activities.
- The Network has responded to the needs of young people and linked a number of young people to other community projects
- Young participants developed their own exhibition the exhibition received notable media attention, profiled both on local TV and in print media
- Exhibition published on B-Central Website.
- Exhibition on display in City of Greater Bendigo mayoral office

- access to community events -not working in isolation
- providing more options for young people to explore
- running groups which otherwise would not have been run
- greater awareness of what is happening in arts in the catchments area

Benefits for young people

- learnt new skills
- willingness to try new things and mix with other local youth that they otherwise would not socialise with
- they got involved in new and diverse projects they otherwise would not have tried and gave them more options to explore
- had access to top quality artists
- participated in projects with public outcomes
- they were exposed to and became familiar with community facilities
- learnt about art and history from other ethnic groups
- groups have learnt about Aboriginal art, dance and songs
- more people are doing art work now or are trying it now
- an increase in their confidence and abilities
- generally more opportunities to become involved with the community and interact with other people
- giving local youth a chance to try new things
- new art groups have developed from YAN projects
- great sense of achievement and validation
- development of social skills, the ability to use initiative and to actually be a member of a group able to give and receive support

Benefits for the community

- an awareness of public art in non-traditional art spaces/places
- generally more opportunities to become involved with the community and interact with other people
- young people getting to perform for an audience and attend functions
- the arts can act as a potential pathway into other areas or groups in the community (e.g. able-bodied and disabled artists performing together), or even as a pathway into other communities if a performance or exhibition travels to other areas.

Benefits for Artists

- learnt something about me
- developed my confidence
- did something I'm proud of
- explored new use of skills
- created good or interesting art
- developed new skills in relation to planning lessons

Artists also stated participants benefited by 'learning specific skills', 'developing

	<p>their confidence’, ‘doing something they felt proud of’, ‘exploring use of new skills’, and ‘doing something positive for themselves’.</p> <p>In the female artists’ opinion, <u>participants benefited</u> by ‘trying something new’, ‘participating in a group project’, and ‘exploring new skills’.</p> <p>In the male artists’ opinion, <u>participants benefited</u> by ‘learning specific skills’, ‘developing their confidence’, ‘doing something they felt proud of’, ‘exploring use of new skills’, and ‘doing something positive for themselves’. In the female artists’ opinion, <u>participants benefited</u> by ‘trying something new’, ‘participating in a group project’, and ‘exploring new skills’.</p>
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ORGANISATION SURVEY RESULTS

Of the seven organisations who responded two were representing the health sector, one the welfare sector, one was from a community organisation, one was a youth mental health worker, and one respondent did not identify the core business of their organisation. All respondents came from within the 3550 postcode area, with their target client groups being aged 15 to 20 (3), 21 to 30 (2), or 31 to 40 (2). The majority of respondents chose the option of receiving information from Bendigo YAN via email (6), and two respondents also selected quarterly meetings as a preferred choice. The options of receiving information through a mailed newsletter, a website, or a meeting were all given one preference each, with half yearly meetings not being selected by any of the respondents.

Most of the respondents had been involved in the Growing a Fringe Festivals in 2007 (4) or 2008 (3), two had been part of the Hand Me Down project, one was part of the Zaishu Stencil Art project and one had been involved in a photography project. Almost all of the respondents (5) had had some prior involvement with arts programs before participating in the Bendigo YAN projects. These programs included media, community art workshops/groups, application-based exhibition programs, and SmartArts. Six respondents have continued being involved in arts projects since their involvement with Bendigo YAN. These programs have included arts camps, media/art therapy, Dance in Harmony, and a continuation of existing programs. Barriers in offering arts programs were listed as: providing supervision; finding suitable space; transport; suitably matched facilitators; funding for young women at risk; and, that these types of programs are not seen as a priority.

Three respondents noted they would 'definitely' get involved with another Bendigo YAN project, three said 'highly likely', and one respondent did not answer this question. All respondents gave favourable feedback regarding the Network meeting its key objectives, as outlined below:

(Note: one respondent did not answer this question so total numbers add up to six, not seven)

	Good	Very Good	Excellent
(1) Engages young people creatively	1	2	3
(2) Fosters social connectedness and increased feelings of wellbeing	2	2	2
(3) Supports the integration of arts practice and health into youth service delivery	2	2	2
(4) Strengthens the capacity of organisations and the community to engage in arts	2	2	2
(5) Acts as a reference group/support for organisations to engage in arts	2	2	2
(6) Acts as a forum for sharing ideas and creating links with resources	2	2	2
(7) Acts as a forum for promoting art projects and initiatives	2	2	2
(8) Builds the capacity of organisations and individuals to engage in arts practice	1	3	2
(9) How would rate the overall effectiveness of Bendigo YAN	1	3	2

Respondents were able to describe a range of benefits for their organisation, for their clients, and for the general community. *Organisations benefited* through the sharing of ideas, through access to community events so they were not working in isolation, by having the opportunity to network with other organisations, by providing more options for young people to explore, running groups which otherwise would not have been run, and a greater awareness of what is happening in arts in the catchment area. Respondents noted *benefits for their clients* such as: learnt new skills, willingness to try new things and mix with other local youth that they otherwise would not socialise with, they got involved in new and diverse projects they otherwise would not have tried and gave them more options to explore, had access to top quality artists, participated in projects with public outcomes, they were exposed to and became familiar with community facilities, learnt about art and history from other ethnic groups and groups have learnt about Aboriginal art, dance and songs, that more people are doing art work now or are trying it now, an increase in their confidence and abilities, and generally more opportunities to become involved with the community and interact with other people. *Benefits to the wider community* were described as: an awareness of public art in non-traditional art spaces/places;

giving local youth a chance to try new things, to become creative and think creatively, and to realise their potential in creative areas; young people getting to perform for an audience and attend functions, giving them increased self confidence; and, a greater awareness of all cultures and people.

Issues which were noted as *barriers or challenges* to involvement with the Bendigo YAN included meetings either clashing with other scheduled activities or being difficult to attend due to other commitments, transport to projects or facilities, and that some behaviours of the youth can be challenging for some facilitators. *Suggestions* for overcoming these barriers and challenges included gaining a commitment from managers and on-ground staff to fully support arts projects, running more projects that link a number of different groups together, alternating meeting days, and giving facilitators training in working with challenging behaviours and educate them on some of the difficulties in working with some of these client groups. Other *general suggestions* for improvement concerned supporting young people in continuing their interests once the project is finished and assisting them to access resources/programs in the local community so they are able to pursue their interest in the arts. One respondent made an additional comment stating that "approximately 50 people per week access art programs at Specimen Cottage which is subsidised through the Bendigo YAN/COGB. Having Bridget as a worker to inspire and enthuse is sensational".

ARTIST SURVEY RESULTS

Surveys were returned from one male artist in the postcode location of 3450 and one female artist in the postcode location 3550. One had been involved in the Growing a Fringe Festival in 2007 and 2008, where the other had been involved in the B Central Art Wall in 2005. Preferences for receiving information from Bendigo YAN included email (2), mailed (1), website (1), and newspaper (1) (more than one option was able to be selected). The male artist had previously been involved with facilitating group arts activities, mainly associated with the Castlemaine Fringe Festival or school-based programs, and has continued his association with the Castlemaine Fringe Festival since being involved with the Bendigo YAN. The female artist had not had prior experience with group arts activities, however, since her involvement with the Bendigo YAN has gone on to facilitate a number of projects including craft magazines, craft websites, craft and art awareness, and a short-term craft group.

From their involvement in the Bendigo YAN the male artist found he had 'learnt something about me', 'developed my confidence', 'did something I'm proud of', 'explored new use of skills' and 'created good or interesting art', while the female artist found she had 'tried something new' and 'did something I'm proud of'. The female artist stated she had also developed new skills in relation to planning lessons, adhering to deadlines, the creative use of recycled materials, and trial and error walkthroughs both personally and in a group setting. In the male artists' opinion, *participants benefited* by 'learning specific

skills', 'developing their confidence', 'doing something they felt proud of', 'exploring use of new skills', and 'doing something positive for themselves'. In the female artists' opinion, *participants benefited* by 'trying something new', 'participating in a group project', and 'exploring new skills'.

Reasons for getting involved with the Bendigo YAN included 'to challenge myself' (the female artist); 'to share my knowledge', 'to give young people an opportunity' (the male artist); and to 'encourage young people's involvement in arts' and 'to help young people learn a new skill' (both artists). Both artists also said they would 'definitely' get involved in another Bendigo YAN project, and rated the Network according to its key objectives as follows:

(1)	Engages young people creatively	<i>Very Good</i>	<i>Very Good</i>
(2)	Fosters social connectedness and increased feelings of wellbeing	<i>Excellent</i>	<i>Good</i>
(3)	Supports the integration of arts practice and health into youth service delivery	<i>Excellent</i>	<i>Excellent</i>
(4)	Strengthens the capacity of organisations and the community to engage in arts	<i>Very Good</i>	<i>Very Good</i>
(5)	Acts as a reference group/support for organisations to engage in arts	<i>Excellent</i>	<i>Very Good</i>
(6)	Acts as a forum for sharing ideas and creating links with resources	<i>Excellent</i>	<i>Very Good</i>
(7)	Acts as a forum for promoting art projects and initiatives	<i>Excellent</i>	<i>Very Good</i>
(8)	Builds the capacity of organisations and individuals to engage in arts practice	<i>Very Good</i>	<i>Very Good</i>
(9)	How would rate the overall effectiveness of Bendigo YAN	<i>Very Good</i>	<i>Very Good</i>

These comments indicate that, for artists involved in facilitating Bendigo YAN projects, the Network is performing quite effectively and achieving its key objectives to a high standard.

These two respondents were also able to outline a number of *benefits to the wider community* for young people being involved in the Bendigo YAN. These included: 'artwork brings joy to others' (female artist); 'sharing of ideas and information', 'develops teamwork and social skills', 'encourages discussion of social issues' (male artist); 'young people can express themselves', 'artwork encourages others', 'encourages young people to get involved', 'young people are more engaged', and it 'shows the community what young people can do' (both artists).

INTERVIEW RESULTS

The four key points drawn from the interview data both supported and enhanced the survey responses.

These major points were identified in the areas of

- *management support* for programs
- professional and suitable *support staff* to work in programs
- *training and development* to ensure facilitators are skilled in working with marginalised groups
- the need for *ongoing access* to art space and arts programs

These four points will be discussed in more detail later in this section.

Of the six people who were interviewed two had acted as artist/facilitators in a Bendigo YAN project, while the remaining four people represented organisations in the education, disability support, and mental health support sectors. Their target client groups were described as having a number of characteristics in common such as being around secondary school age, coming from a low socioeconomic background, belonging to an 'at risk' or 'marginalised' group in the community, and also possibly living with a physical or psychological disability. During each interview six main topics were covered, and each of these will now be discussed in detail.

SKILLS DEVELOPMENT & CAPACITY BUILDING

Each of the six participants was able to relate at least one story of a client who had continued to be involved in the arts following their participation in Bendigo YAN. Some examples are:

Case Study One

Three young females who were experiencing difficulties in keeping connected to their school participated in a multimedia project in 2007. Since then, one has done multimedia in VCE and is also involved with a local radio station, and the other two have continued to pursue photography and drawing. All three were able to continue their education.

Case Study Two

A young male became involved in theatre through a Bendigo YAN project. He went on to apply for funding (with help from the Bendigo YAN) for his own theatre group and has since gone onto a traineeship in radio.

Case Study Three

Another young male who was disengaged from school, but who showed an interest in photojournalism, was able to access and meet a photojournalist through Bendigo YAN. This young man developed his skills and went on to create his own exhibition and has now moved into primary school teaching.

Two ongoing arts programs have evolved from Bendigo YAN projects, being a drama group and a film-making group. Participants have also gone on to participate in other community programs such as hosting a show on local radio, some have won awards in their chosen medium such as photography, or hold exhibitions of their work. One of the artist/facilitators stated that having an ongoing venue and an artist-in-residence is a huge benefit as techniques and skills used in one group activity can be adapted for use in other projects, so that one project can provide a foundation for a future project. Having a consistent artist/facilitator available also provides some capacity to support individuals' exhibitions. The other artist interviewed told how she has regular contact with around 10 participants, and has become a type of 'mentor' for them as there is little other support services around for them to access.

Two of the interviewees (one representing the education sector and one an artist/facilitator) stressed how skills associated with arts programs are not valued as highly as those associated with social or recreational programs, and are therefore not acknowledged or developed. This is despite the fact that, in their opinion, artistic skills are more likely to lead young people into a possible career path.

HEALTH & WELLBEING

Although interviewees could only provide anecdotal evidence of any changes to the health and wellbeing of young people involved in the Bendigo YAN, their evidence carries great weight in that all the interviewees work with these young people when they have usually disengaged from other services, and for quite an intensive period.

All six people interviewed noted the most significant change for young people was the increase in their level of self confidence and self esteem. A number of reasons for this increase were cited such as 'reconnecting with the community' (instead of just workers), 'gaining a sense of validation and value' (from exhibiting work publicly), 'gave them a sense of purpose/reason to get up', and it 'allowed them to be themselves and to be honoured for who they are and worthy of applause'.

One further observation was the development of social skills, the ability to use initiative and to actually be a member of a group able to give and receive support, and developing a group culture and a sense of ownership. In many cases new friendships were formed, or existing relationships strengthened. Another observation was that this age group are naturally experimental and arts gives them another outlet to explore. One interviewee explained how the pressure of performing, even though it can induce high levels of anxiety, can also provide participants with a 'natural high' from being involved in such an intense experience and can show young people that everyday experiences can give them that 'high'.

Overall, outcomes for young people's health and wellbeing were around an increase in their self confidence and self esteem through connection with the community, development of social and group

skills, and self-development through the acquisition of new skills, all of which support their identity formation and sense of place and purpose. All of these attributes can help keep young people connected with education, training or employment.

COMMUNITY

When interviewees were asked how the broader community benefits from young people's involvement in the Bendigo YAN several points were raised, mainly to do with relationships. For example, a young person's family might attend a performance or exhibition which serves the purpose of building connections within the family as well as with the general community, and recognises and validates the young person's achievements. Additionally, outcomes produced by Bendigo YAN projects are generally more accessible to the public so can help stimulate awareness and discussion of social issues, have the potential to break down barriers and reduce stigma through exposure to different groups and experiences in the community, and can influence public opinion positively in regards to the youth living in the area.

Other benefits mentioned concerned the new ideas, talents and opportunities which emerge from having young people engaged in the arts, and that showing the 'truth' and being expressive can challenge thinking in the community. Furthermore, the arts can act as a potential pathway into other areas or groups in the community (e.g. able-bodied and disabled artists performing together), or even as a pathway into other communities if a performance or exhibition travels to other areas.

Although the broader community can be supportive, it also presents obstacles for young people's ongoing involvement in the arts. This issue is discussed further under Barriers & Challenges.

SUPPORT

General comments were that Bendigo YAN projects are well run, that the Network plays an important role in connecting people, and that it can bring a level of professionalism to projects. Overall, interviewees were happy with the level of support provided, with one person saying both Bridget and Maree are flexible, passionate and driven. Other comments were that Bendigo YAN have the capacity to run activities on a larger scale by being able to link in with other groups, that it can help generate interest in projects or events, and is a true networking and referral source. One person who has observed the Network grow over time expressed concern that if it grew too big it would become 'less personal'.

MEETINGS

ISSUE: The majority of those interviewed stated they had difficulties attending Network meetings, either due to the day of the week they are held or because of heavy workloads. Concern was also voiced that irregular meetings meant a decreased awareness of projects.

SUGGESTION 1: *be more flexible, maybe rotate the days so everyone has a chance to attend at least some of the time.*

SUGGESTION 2: *hold them first thing in the morning before getting caught up in things at work, or after 4pm (i.e. after school hours).*

SUPPORT FROM OTHER AREAS – (MANAGEMENT / ORGANISATION / COUNCIL / COMMUNITY)

ISSUE: A lack of support from these areas means that Network members are having to do a lot of organising or running of programs in their own personal time, and that it is difficult to generate a 'buzz' regarding programs or their outcomes (e.g. an exhibition). This is attributed to a lack of understanding at a higher level on the value of arts' contribution to health and wellbeing, or Network members not knowing how to write funding applications and not being supported in their attempts to secure funding. Also, there is a lack of support for new initiatives, particularly if they are not 'evidence-based'. There is a feeling of management not being supportive of initiative, experimentation and creativity.

SUGGESTION 3: *Bendigo YAN assist with writing funding applications or run workshops on how to put together proposals.*

SUGGESTION 4: *Need to educate/expose higher level management or other staff to understand and appreciate the value of arts programs, or link them in with other organisations/councils who do. Support from management level by recognising that arts programs are not a social/recreational service, especially regarding the levels of performance and skill development, and bringing in resources/expertise from outside the area.*

SUGGESTION 5: *Need some spin and to maybe get churches involved in recruiting young people.*

No genuine support from local council or local media, a beginning step could be to at least to attend productions/exhibitions and some recognition of the high standard/quality of work produced.

SUGGESTION 6: *To create something with proper production and recognition, and which would be valued at the level it's worth. Create a Board as patrons of the arts which could include school principals, business leaders, representatives from organisations and which would give the arts some prominence.*

SUPPORT PERSON/S

ISSUE: All interviewees raised the issue of having adequately trained and suitable staff in programs to support the artist/facilitator. They were very specific about the requirements of this person/s in that they should be prepared to model participation and engagement, be able to work as a team with the artist/facilitator, be available for the duration of the project rather than a different support person each session, be mindful not to 'do for' the participants but allow them to develop skills in their own time, should be qualified and work alongside Bridget and be equipped with the relevant and necessary

resources (e.g. car, decent location). An added bonus would be if they had some type of arts background. On the other hand, one person also commented that sometimes having a constant presence can be a distraction and take away from the groups experience. This person also agreed though that it would be better to have the same support person in the group rather than someone different each session. One interviewee described how, if funding cannot cover the cost of having a support person in the group, then they will not run the group.

SUGGESTION 7: Have programs onsite (e.g. at school), will then have inbuilt support. Otherwise, have a youth worker as they have specific training in this type of support work (would need to be able to support both the participants and the facilitator).

FACILITATOR TRAINING & DEVELOPMENT

ISSUE: The artist/facilitator role was viewed as a key factor in the success of arts programs by all of those interviewed, and was also seen as being the most undervalued. It was recognised that people in this role need an awareness of mental health and disability issues, some knowledge of trauma, the effects of poverty, knowledge of resources/services in the community so they can refer if necessary, and most importantly need to be flexible in working with these client groups. Furthermore, the person acting in this role needs some understanding of the organisation they are working in/with, and that they cannot perform a dual role of artist/facilitator and support person so must have clear role boundaries.

(NOTE: also see below under 'Formation of Groups' for related information)

SUGGESTION 8: May need some training in relationship-based education.

SUGGESTION 9: Needs to be training for facilitators, plus guidelines for the organisation to support the facilitator and the group.

SUGGESTION 10: Might need support for participants' specific needs (e.g. movement for people with a disability).

SUGGESTION 11: Maybe get an arts producer involved, someone who knows how to bring out the best performance in people but who also has the organisational abilities to structure the project.

ARTS

Overall, interviewees were satisfied with the types of projects and programs available through Bendigo YAN. However, three people agreed that there is a need to target specific projects to a specific gender group or a specific needs group, stating that females can be more arts focused (particularly regarding multimedia), where males are more trade focused. In contrast, another interviewee said the advantage of having mixed gender groups was that it provides an opportunity for young people to engage with the opposite sex in a different setting and for them to form close, non-sexual relationships. One interviewee spoke of service gaps, particularly in activities such as break dancing and hip-hop. One person explained how they thought "the calibre of artists in the Bendigo YAN is fantastic".

BARRIERS & CHALLENGES

ISSUE: NOTHING ONGOING

All interviewees described the biggest barrier to arts participation for young people is the lack of any ongoing arts programs in the community. Existing community arts groups are either not suitable for young people due to their age or skill level, or are not welcoming or inviting as the young people are seen as 'outsiders' or as 'different'. They also explained how, whilst it is fantastic that young people are given opportunities to explore the arts through the Network, it is then disappointing when programs finish and they have nowhere else to go and no other options available, potentially leaving them back where they started (or worse). Some young people can feel as though they have 'lost' something which has been perhaps the only positive in their life. There is a definite need for something more sustainable, particularly as few Network members have the capacity to run their own programs.

SUGGESTION 12: *Bendigo YAN facilitate a consortium of support services to pool funding for ongoing programs.*

SUGGESTION 13: *Programs be school-based and offered on a rotating basis.*

SUGGESTION 14: *Establish a drop-in art space. Could have part-time artist in residence, or use mentors.*

SUGGESTION 15: *Increased awareness of resources (equipment, locations) and like-minded groups who may be able to share resources.*

SUGGESTION 16: *Would like to see BYAN facilitate one big joint project each year with broad involvement (e.g. from a number of the BYAN member groups).*

SUGGESTION 17: *Establish something like the Wesley Central Mission who have a drop-in arts space with a caretaker and a studio which acts as a hub for disengaged people.*

ISSUE: AWARENESS

Interviewees expressed concern over the target groups' awareness of the availability of programs. Many young people, particularly those who are disadvantaged in some way, do not have access to email or websites. This means there is a reliance on workers to 'get the word out' to them and promote programs and activities. However, there are additional difficulties if they are not part of a mainstream service such as a school or youth organisation such as St Luke's.

SUGGESTION 18: *Take Bendigo YAN committee into schools and organisations and even show them an example (e.g. a short afternoon drama workshop).*

ISSUE: FORMATION OF GROUPS

Each interviewee held different ideas on whether arts programs are more successful if the group has a pre-existing relationship (e.g. all from the same school or service organisation), or whether they come together from a variety of organisations to form a new group. Issues which may occur when starting an arts program in an existing group is that the artist/facilitator and any support workers must assimilate

into the current group culture, their dynamic and their rules. The advantage is that the group has an established supportive environment where they already feel 'safe'. One interviewee had a preference for school-based groups as they are established and more manageable. On the other hand, if forming a new group, this means the artist/facilitator must have skills in establishing group rules and may rely more heavily on the support worker/s to bond the group, and need the organisation/s they are working with to support this new group culture and its rules. The advantage of forming a new group is that the young people have come together for a specific purpose/activity, rather than because they are 'a St Luke's kid'. Furthermore, even though an existing or closed group can be less anxiety producing, a new or open group can help break down barriers through a diverse range of participants. The influence of peers should also be taken into account, either as a means of encouragement or discouragement to participation. Additionally, some young people can feel as if by participating they are putting themselves 'under the spotlight' to perform or produce.

(NOTE: also see above under 'Facilitator Training & Development' for related information)

SUGGESTION 19: Use of peer support workers or mentors (e.g. incorporating something therapeutic into an activity such as St Lukes 'Goods Shed'). Also links in with the Community and being more socially connected, and is less formal.

SUGGESTION 20: Establish a group first then invite others (i.e. facilitators) in. Sets the culture for the group and creates the supportive environment first.

SUGGESTION 21: Could run some closed workshop in a few groups/schools and then combine for a bigger workshop.

ISSUE: TRANSPORT

Four interviewees raised the issue of transport for participants in getting to and from programs. Factors include affordability, accessibility, and scheduling of public transport (especially after hours and weekends). The issue is exacerbated when trying to transport a group from an initial meeting place to the location of the program, particularly for people with a disability.

ISSUE: COST

Although this was mentioned as an issue it was not deemed to be a significant barrier to participation, depending on the individual cost of a program.

ISSUE: SCHEDULING

The rigidity of some parts of the service system were raised as an issue in that group programs often clash with each other, both within organisations and between organisations. Also, programs sometimes conflict with young people's other commitments such as sport or part-time work.

SUGGESTION 22: Try and run more activities outside of normal business hours. May also provide greater access to sharing resources (e.g. schools).

ISSUE: ACCESSIBILITY

One interviewee highlighted the lack of art space locations available for people with a disability.

ISSUE: SAFETY

One interviewee explained the limitations on the capacity of participants to feel safe – given their experiences, even if the project offers young people a safe environment they will only feel as safe as they are comfortable with; they may not be willing to be vulnerable or expose themselves too much.

7. ANALYSIS OF KEY FINDINGS

RECOMMENDATIONS

- Bendigo should have an annual arts forum to explore issues with mini workshops & showcase local groups
- Professional development needed in relation to youth services and youth support
- Agencies could be used to connect like-minded young people
- One-on-one mentoring workshops
- More opportunities for peer discussions
- Use of art to assist young people in getting to know Bendigo-becoming connected
- Broader range of young people invited/involved
- Need to educate and inform management about the value of arts and gain their support
- Need space for the arts
- High need for arts in disability
- Gaining a commitment from managers and on ground staff to fully support arts projects
- Running more projects that link a number of different groups together
- Alternating meeting days- be more flexible with network meetings
- Giving facilitators training in working with challenging behaviours
- Supporting young people in continuing their interests once the project is finished
- Bendigo YAN assists with writing funding applications or run workshops on how to put together proposals.
- Bendigo YAN facilitates a consortium of support services to pool funding for ongoing programs.
- Programs are school-based and offered on a rotating basis.
- Establish a drop-in art space. Could have part-time artist in residence, or use mentors.
- Increased awareness of resources (equipment, locations) and like-minded groups who may be able to share resources.
- Would like to see BYAN facilitate one big joint project each year with broad involvement
- Guidelines for organisations to support the facilitator and groups

-
- Try and run more activities outside of normal business hours. May also provide greater access to sharing resources (e.g. schools).

8. CONCLUSION

There is clear evidence of the need to not only continue support for the Bendigo YAN, but to continue building its capacity in being able to support Arts for Health in the COGB catchment area.

The data indicate that the Network is performing quite effectively and achieving its key objectives to a high standard. General comments were that Bendigo YAN projects are well run, that the Network plays an important role in connecting people, and that it can bring a level of professionalism to projects. Overall, key stakeholders were happy with the level of support provided. Other comments were that Bendigo YAN have the capacity to run activities on a larger scale by being able to link in with other groups, that it can help generate interest in projects or events, and is a true networking and referral source. One person who has observed the Network grow over time expressed concern that if it grew too big it would become 'less personal'.

9. APPENDICES

APPENDIX 1: SURVEY FOR YOUNG PEOPLE

Youth Survey

This survey is aimed at young people who have had involvement with the Bendigo Youth Arts Network (YAN), and is part of an overall evaluation of the Network. The purpose of the survey is to obtain information relating to the Network itself, rather than any specific individual project you may have been involved in.

To ensure all survey responses remain confidential they will be administered and analysed by an independent researcher (Sandra Goode). Only the final results from the data will be made available to The City of Greater Bendigo Arts for Health Officer (Bridget Robertson).

1. Are you: Male Female

2. Please provide the postcode where you live:

3. Please tick your current age group:

10-15 years

15-20 years

21-30 years

31-40 years

41-50 years

50+ years

4. Are you currently:

At school

Unemployed

Training

Employed → [] Casual

[] Part time

[] Full time

5. How can we best inform you of Bendigo YAN information and activities?

- Emailed Newsletter Mailed Newsletter School Newsletter Website
 Local Newspapers Other (please specify)

6. Have you been involved in any of the following Bendigo YAN projects?

- Growing a Fringe Festival 2008 Art of Movement Project
 Growing a Fringe Festival 2007 Zaishu Stencil Art Project
 Hand Me Down Project B Central Art Wall
 Bambuco Human Momentum Project Photography Projects
 None of the above Other (please state)

7. Prior to becoming involved in the Bendigo YAN had you participated in any arts activities?

- No Yes (please state what types/s)

8. Since becoming involved in the Bendigo YAN have you continued with any arts activities?

- Yes (please state what types/s)
.....
 No (please outline the reason/s)
.....

9. What prompted you to get involved with the Bendigo YAN (tick as many as you like)?

- | | |
|---|---|
| <input type="checkbox"/> I've been involved before | <input type="checkbox"/> To build on existing skills |
| <input type="checkbox"/> Curiosity | <input type="checkbox"/> Something to do |
| <input type="checkbox"/> Try something different | <input type="checkbox"/> Learn / practice a new skill |
| <input type="checkbox"/> Interest in the topic | <input type="checkbox"/> Friends were involved |
| <input type="checkbox"/> Have some fun | <input type="checkbox"/> Meet people / make new friends |
| <input type="checkbox"/> Other (please state) | |

10. Did any of the following happen as a result of you being involved?

(please tick a MAXIMUM of five boxes)

- | | |
|---|---|
| <input type="checkbox"/> Tried something new | <input type="checkbox"/> Learnt something new about myself |
| <input type="checkbox"/> Took a risk and survived | <input type="checkbox"/> Created good / interesting art |
| <input type="checkbox"/> Felt proud of myself | <input type="checkbox"/> Developed skills for employment |
| <input type="checkbox"/> Felt well / healthy | <input type="checkbox"/> Learnt about other people / cultures |
| <input type="checkbox"/> Challenged myself | <input type="checkbox"/> Learnt specific skills (e.g. painting, acting) |
| <input type="checkbox"/> Developed my confidence | <input type="checkbox"/> Did something positive for myself |
| <input type="checkbox"/> Did something I'm proud of | <input type="checkbox"/> Worked with a group on a project |
| <input type="checkbox"/> Felt happy | <input type="checkbox"/> Made friends / social connections |
| <input type="checkbox"/> Explored interests / talents | <input type="checkbox"/> Developed skills for studying / training |
| <input type="checkbox"/> Felt part of a group | <input type="checkbox"/> Did something positive for the community |
| <input type="checkbox"/> Anything else? | |

11. How do you believe the Bendigo YAN benefits the wider community?

- Opportunity to express myself publicly
- Sharing of ideas and information
- Develops teamwork / social skills
- My artwork encourages others
- Encourages young people to get involved
- My artwork brings joy to others
- Encourages discussion of social issues
- I feel more a part of the community
- Shows the community what young people can do

12. Based on your experience, please rate how well you believe the Bendigo YAN:

	Poor	Good	Very Good	Excellent
(1) Uses creativity to engage you	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2) Improves your social connection with others and increases feelings of wellbeing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3) Uses arts projects to promote better health for young people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4) Supports youth service organisations and the community to engage in arts projects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5) How would you rate the overall effectiveness of Bendigo YAN	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

13. How likely would you be to get involved in another Bendigo YAN project?

- Definitely
- Probably
- Not at all
- Depends (please provide brief details)
-

14. Does the Bendigo YAN provide you with an environment where you feel:

A) physically safe

Yes

No

Sometimes

If you answered 'No' or 'Sometimes' please suggest how we can better support you:

.....

B) emotionally safe

Yes

No

Sometimes

If you answered 'No' or 'Sometimes' please suggest how we can better support you:

.....

15. Please tell us what would make participation easier? (e.g. working in a group where you already know each other, transport to projects/events)

.....

.....

.....

.....

16. From the list below, please select any activities you would be interested in:

Drawing

Music

Graffiti

Painting

Jewellery making

Performance / Theatre

Metalwork

Photography

Mosaic

Sculpture

Multimedia

Woodwork

Murals

Writing

Other (please list)

17. Are there any areas in which the Bendigo YAN could improve? (e.g. in getting young people involved, types of projects, access to resources, setting up an online gallery or forum)

.....

.....

.....

.....

The rest of this page is intentionally blank. You may like to use this space to share or highlight a particular story about how the Bendigo YAN has impacted you.

NOTE: This part of the survey is entirely OPTIONAL.

APPENDIX 2: SURVEY FOR ORGANISATIONS

Organisation Survey

This survey is aimed at organisations and groups who have had involvement with the Bendigo Youth Arts Network (YAN), and is part of an overall evaluation of the Network. The purpose of the survey is to obtain information relating to the Network itself, rather than any specific individual project you may have been involved in.

To ensure all survey responses remain confidential they will be administered and analysed by an independent researcher (Sandra Goode). Only the final results from the data will be made available to The City of Greater Bendigo Arts for Health Officer (Bridget Robertson).

2. Please indicate the CORE business of your organisation (tick one only):

- Health Education/Training Employment Disability Arts
- Other (please list)

2. Please provide the postcode of your organisation

4. Please indicate the average age group of your organisations client group:

- 10-15 years 15-20 years 21-30 years
- 31-40 years 41-50 years 50+ years

4. How can we best inform you of Bendigo YAN information and activities?

- Emailed Newsletter Mailed Newsletter Website
- Regular meetings Quarterly forums Half yearly forums

Other (please specify)

5. Has your organisation / group been involved in any of the following Bendigo YAN projects?

- | | |
|---|---|
| <input type="checkbox"/> Growing a Fringe Festival 2008 | <input type="checkbox"/> Art of Movement Project |
| <input type="checkbox"/> Growing a Fringe Festival 2007 | <input type="checkbox"/> Zaishu Stencil Art Project |
| <input type="checkbox"/> Hand Me Down Project | <input type="checkbox"/> B Central Art Wall |
| <input type="checkbox"/> Bambuco Human Momentum Project | <input type="checkbox"/> Photography Projects |
| <input type="checkbox"/> None of the above | <input type="checkbox"/> Other (please state) |

6. Prior to becoming involved in the Bendigo YAN did your organisation offer any arts programs?

- No Yes (please state what types/s)
-

7. Since becoming involved in the Bendigo YAN does your organisation currently offer, or plan to offer, arts programs?

- Yes (please state what types/s)
-
- No (please outline the barriers)
-

8. How likely would you be to get involved in another Bendigo YAN project?

- Definitely Fairly Likely Fairly Unlikely Not at all

9. Based on your experience, please rate how well you believe the Bendigo YAN:

	Poor	Good	Very Good	Excellent
(1) Engages young people creatively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2) Fosters social connectedness and increased feelings of wellbeing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3) Supports the integration of arts practice and health into youth service delivery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4) Strengthens the capacity of organisations and the community to engage in arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5) Acts as a reference group/support for organisations to engage in arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6) Acts as a forum for sharing ideas and creating links with resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(7) Acts as a forum for promoting art projects and initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(8) Builds the capacity of organisations and individuals to engage in arts practice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9) How would rate the overall effectiveness Of Bendigo YAN	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Please describe any benefits you have noticed from being involved with the Bendigo

YAN?

(a) for your organisation

(e.g. more options or flexibility in service delivery, access to resources and ideas)

.....

.....

.....

.....

.....

(b) for your client group

(e.g. learnt new skills, able to interact more in groups, greater willingness to try new things)

.....

.....

.....

.....

.....

(c) for the community generally

(e.g. greater awareness / discussion as a result of arts projects, creates opportunities to connect young people with the wider community)

.....

.....

.....

.....

.....

11. Please describe any barriers and / or challenges you may have experienced in your involvement with the Bendigo YAN? (these may include any which relate to your client group, or any which relate to your engagement with the Network itself)

.....

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12. Please outline any suggestions / improvements which may either help overcome these issues, or which may assist in the planning and development of future Bendigo YAN projects:

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13. Are there any other areas in which the Bendigo YAN could improve? (e.g. supporting members, training and development, access to resources)

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The rest of this page is intentionally blank. You may like to use this space to share or highlight a particular story about how the Bendigo YAN has impacted you.

NOTE: This part of the survey is entirely OPTIONAL.

APPENDIX 3: SURVEY FOR ARTISTS

Artist Survey

This survey is aimed at artists who have had involvement with the Bendigo Youth Arts Network (YAN), and is part of an overall evaluation of the Network. The purpose of the survey is to obtain information relating to the Network itself, rather than any specific individual project you may have been involved in.

To ensure all survey responses remain confidential they will be administered and analysed by an independent researcher (Sandra Goode). Only the final results from the data will be made available to The City of Greater Bendigo Arts for Health Officer (Bridget Robertson).

3. Are you: Male Female

2. Please provide the postcode where you live:

5. Please tick your current age group:

15-20 years 21-30 years 31-40 years
 41-50 years 50+ years

4. Are you currently:

Self Employed Unemployed Undertaking Training / Education
 Employed → [] Casual [] Part time [] Full time

5. How can we best inform you of Bendigo YAN information and activities?

- Emailed Newsletter Mailed Newsletter School Newsletter Website
- Local Newspapers Other (please specify)

8. Have you been involved in any of the following Bendigo YAN projects?

- Growing a Fringe Festival 2008 Art of Movement Project
- Growing a Fringe Festival 2007 Zaishu Stencil Art Project
- Hand Me Down Project B Central Art Wall
- Bambuco Human Momentum Project Photography Projects
- None of the above Other (please state)

9. Prior to becoming involved in the Bendigo YAN had you facilitated any group arts activities?

- No Yes (please state what types/s)

8. Since being involved in the Bendigo YAN have you facilitated any other group arts activities?

- Yes (please state what types/s)
-
- No (please outline the reason/s)
-

9. Did any of the following happen as a result of you being involved?

(please tick a MAXIMUM of five boxes in each column)

For YOURSELF:

For PARTICIPANTS:

- | | |
|--|--|
| <input type="checkbox"/> Tried something new | <input type="checkbox"/> Tried something new |
| <input type="checkbox"/> Learnt something new about me | <input type="checkbox"/> Learnt something new about themselves |
| <input type="checkbox"/> Led a group on a project | <input type="checkbox"/> Participated in a group project |
| <input type="checkbox"/> Learnt specific skills | <input type="checkbox"/> Learnt specific skills |
| <input type="checkbox"/> Challenged myself | <input type="checkbox"/> Challenged themselves |
| <input type="checkbox"/> Developed my confidence | <input type="checkbox"/> Developed their confidence |
| <input type="checkbox"/> Did something I'm proud of | <input type="checkbox"/> Did something they felt proud of |
| <input type="checkbox"/> Explored new use of skills | <input type="checkbox"/> Explored using new skills |
| <input type="checkbox"/> Created good / interesting art | <input type="checkbox"/> Helped participants create good / interesting art |
| <input type="checkbox"/> Supported participants expression | <input type="checkbox"/> Able to express themselves through art |
| <input type="checkbox"/> Did something positive for me | <input type="checkbox"/> Did something positive for themselves |
| <input type="checkbox"/> Developed work / training skills | <input type="checkbox"/> Developed skills for work / training |
| <input type="checkbox"/> Facilitated the group connecting | <input type="checkbox"/> Felt connected to the group |
| <input type="checkbox"/> Anything else? | |

10. Please list any specific skills you learned through being involved? (e.g. planning, organisation, facilitation)

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11. Based on your experience, please rate how well you believe the Bendigo YAN:

	Poor	Good	Very Good	Excellent
(1) Engages young people creatively	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(2) Fosters social connectedness and increased feelings of wellbeing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(3) Supports the integration of arts practice and health into youth service delivery	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(4) Strengthens the capacity of organisations and the community to engage in arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(5) Acts as a reference group/support for organisations to engage in arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(6) Acts as a forum for sharing ideas and creating links with resources	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(7) Acts as a forum for promoting art projects and initiatives	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(8) Builds the capacity of organisations and individuals to engage in arts practice	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(9) How would rate the overall effectiveness Of Bendigo YAN	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

12. What prompted you to get involved with the Bendigo YAN (tick as many as you like)?

- To challenge myself
- To develop group / facilitation skills
- To share my knowledge
- To give young people an opportunity
- Curiosity
- To help young people learn a new skill
- Try something different
- Encourage young people's involvement in arts
- Other (please state)

13. How likely would you be to get involved in another Bendigo YAN project?

- Definitely
- Probably
- Not at all
- Depends (please provide brief details)
-

14. How do you believe the Bendigo YAN benefits the wider community (tick as many as you like)?

- Young people can express themselves
- Sharing of ideas and information
- Develops teamwork / social skills
- Artwork encourages others
- Encourages young people to get involved
- Artwork brings joy to others
- Encourages discussion of social issues
- Young people are more engaged
- Shows the community what young people can do
- Other (please describe)

15. Please tell us what would make participation easier? (e.g. working with an organisation you are familiar with; resources / facilities; training; support)

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16. Are there any areas in which the Bendigo YAN could improve? (e.g. in getting young people involved, types of projects, access to resources, setting up an online gallery or forum)

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The rest of this page is intentionally blank. You may like to use this space to share or highlight a particular story about how the Bendigo YAN has impacted you.

NOTE: This part of the survey is entirely OPTIONAL.

APPENDIX 4: ORGANISATION SURVEY SHORT ANSWER RESPONSES

QUESTION 10, PART A – BENEFITS TO ORGANISATION:

- More people are doing art work now and others that have not tried art before are doing it now
- Provided more options for the local young people to explore, gave us the chance to run groups otherwise not run, encouraged young people to explore a diverse range of activities that they would not otherwise have been involved in
- Greater awareness of what is happening in arts in the catchment
- Sharing of ideas, access to community events so we are not working in isolation, networking opportunity with other organisations

QUESTION 10, PART B – BENEFITS TO CLIENTS:

- Learnt about art and history from other ethnic groups and groups have learnt about Aboriginal art, dance and songs
- Learnt new skills, willingness to try new things and mix with other local youth that they otherwise would not socialise with, group interaction, increase in confidence and their abilities, provided chances to be involved in new and diverse projects they otherwise would not have tried
- More opportunities to be involved in the community
- Learnt new skills, had access to top quality artists, participation in projects with public outcomes, interaction with other people, exposed to and familiarised with community facilities

QUESTION 10, PART C – BENEFITS TO COMMUNITY:

- Greater awareness of all cultures and people
- Gave the local youth a chance to try new things, become creative and think creatively, realise their potential in creative areas. Got to perform for an audience and attend functions, giving them increased self confidence
- Awareness of public art in non traditional art places e.g. conservatory

QUESTION 11 – BARRIERS AND CHALLENGES IN BEING INVOLVED:

- Some behaviours of the youth can be challenging for some facilitators
- Issues at times with transport to projects and facilities
- Difficulty attending meetings due to work load and other commitments
- Meetings are always the same day, which is when we run an art group so can't attend

QUESTION 12 – SUGGESTIONS FOR IMPROVEMENT:

- Choose less 'fragile' people to facilitate, give them briefing/training on working with challenging behaviours and make them aware of some of the difficulties in working with some of their client groups/individuals
- To gain commitment – managers and on ground staff need to be fully committed to arts
- Meetings occasionally on different days, running more projects that link a number of different groups together

QUESTION 13 – OTHER COMMENTS:

- Training and development for their group facilitators, support young people in continuing their interests once the project has finalised, assisting young people to pursue their interests by accessing resources/programs in their local community
- Offer more capacity building opportunities for local organisations
- Maybe some workshops for artists going in to work with groups that don't fit into the mainstream
- Approximately 50 people per week access art programs at Specimen Cottage which is subsidised through YAN/Council. Having Bridget as a worker to inspire and enthuse is sensational

APPENDIX 5: ARTIST SURVEY SHORT ANSWER RESPONSES

QUESTION 13 – WHAT WOULD MAKE PARTICIPATION EASIER:

- Resources
- More opportunities for artisan crafts to be available, grants or art shows more frequent than Raw arts, maybe themed challenges (half of the stuff that deters me from participating is that most things that call for participation are either fashion shows or poster design competitions. Does BYAN have a personal gallery space? (that would be nice)

QUESTION 14 – SUGGESTIONS FOR IMPROVEMENT:

- I think that BYAN has been good in getting out council or organisational funding opportunities out to a wide artistic audience, but I would like to see the newsletters include opportunities for young people that are not necessarily to do with council opportunities e.g. art shows on a State or National level, also including opportunities for Artisan Craftsmen/women, not necessarily painters or traditional medium artists.
- Just growing and evolving

APPENDIX 6: SUMMARY OF RECOMMENDATIONS

MEETINGS

SUGGESTION 1: *be more flexible, maybe rotate the days so everyone has a chance to attend at least some of the time.*

SUGGESTION 2: *hold them first thing in the morning before getting caught up in things at work, or after 4pm (i.e. after school hours).*

SUPPORT OF OTHER AREAS – (MANAGEMENT / ORGANISATION / COUNCIL / COMMUNITY)

SUGGESTION 3: *Bendigo YAN assist with writing funding applications or run workshops on how to put together proposals.*

SUGGESTION 4: *Need to educate/expose higher level management or other staff to understand and appreciate the value of arts programs, or link them in with other organisations/councils who do. Support from management level by recognising that arts programs are not a social/recreational service, especially regarding the levels of performance and skill development, and bringing in resources/expertise from outside the area.*

SUGGESTION 5: *Need some spin and to maybe get churches involved in recruiting young people. No genuine support from local council or local media, a beginning step could be to at least to attend productions/exhibitions and some recognition of the high standard/quality of work produced.*

SUGGESTION 6: *to create something with proper production and recognition, and which would be valued at the level it's worth. Create a Board as patrons of the arts which could include school principals, business leaders, representatives from organisations and which would give the arts some prominence.*

SUPPORT PERSON/S

SUGGESTION 7: *Have programs onsite (e.g. at school), will then have inbuilt support. Otherwise, have a youth worker as they have specific training in this type of support work (would need to be able to support both the participants and the facilitator).*

FACILITATOR TRAINING & DEVELOPMENT

SUGGESTION 8: *May need some training in relationship-based education.*

SUGGESTION 9: *Needs to be training for facilitators, plus guidelines for the organisation to support the facilitator and the group.*

SUGGESTION 10: *Might need support for participants' specific needs (e.g. movement for people with a disability).*

SUGGESTION 11: *Maybe get an arts producer involved, someone who knows how to bring out the best performance in people but who also has the organisational abilities to structure the project.*

NOTHING ONGOING

SUGGESTION 12: *Bendigo YAN facilitate a consortium of support services to pool funding for ongoing programs.*

SUGGESTION 13: *Programs be school-based and offered on a rotating basis.*

SUGGESTION 14: *Establish a drop-in art space. Could have part-time artist in residence, or use mentors.*

SUGGESTION 15: *Increased awareness of resources (equipment, locations) and like-minded groups who may be able to share resources.*

SUGGESTION 16: *Would like to see BYAN facilitate one big joint project each year with broad involvement (e.g. from a number of the BYAN member groups).*

SUGGESTION 17: *Establish something like the Wesley Central Mission who have a drop-in arts space with a caretaker and a studio which acts as a hub for disengaged people.*

AWARENESS

SUGGESTION 18: *Take Bendigo YAN committee into schools and organisations and even show them an example (e.g. a short afternoon drama workshop).*

FORMATION OF GROUPS

SUGGESTION 19: *Use of peer support workers or mentors (e.g. incorporating something therapeutic into an activity such as St Lukes 'Goods Shed'). Also links in with the Community and being more socially connected, and is less formal.*

SUGGESTION 20: *Establish a group first then invite others (i.e. facilitators) in. Sets the culture for the group and creates the supportive environment first.*

SUGGESTION 21: *Could run some closed workshop in a few groups/schools and then combine for a bigger workshop.*

SCHEDULING

SUGGESTION 22: *Try and run more activities outside of normal business hours. May also provide greater access to sharing resources (e.g. schools).*