

Home Truths

An Evaluation of a Community Arts Project

Final Report

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Executive Summary

This report presents the results of an evaluation of Home Truths, a community arts project developed, produced and managed by Kickstart Arts. Kickstart Arts employed a group of artists to collaborate with four welfare agencies and work with 'at risk' young people to improve their health and well being through involvement in creative activities. The project resulted in an exhibition at the Carnegie Gallery in Hobart presenting representations of home and place utilising photography, installation art, video, audio, text and sculpture.

The evaluation followed the development of the project over a five-month period from August to December 2004 documenting the process and outcomes and collating the views of all stakeholders. The key findings were that:

- Home Truths was successful in engaging 32 vulnerable young people from a range of 'at risk' backgrounds. They included 21 refugees most of whom had recently arrived from African countries and 11 young people from Hobart. Among this group were those living with mental illness, histories of self-harm and/or substance abuse and domestic violence. Despite their differences the group shared a sense of social isolation, difficulties in trusting others and conflicted ideas about home, family and place. Eighteen exhibited at the exhibition and a further 14 participated in workshops and weekend camps. Considerable time and energy was required to both engage and sustain the engagement of the young people and those involved described it as 'challenging'. Engaging such a diverse group in these circumstances must be seen as a considerable achievement.
- The impact of the project on young people was significant and had enhanced their sense of well being. Those who participated fully had gained in confidence and self esteem, acquired new skills both creatively and in terms of living and social skills and most importantly had enjoyed themselves. Young people stated that their involvement had enabled them to feel differently about themselves and their lives, make friends with people from different backgrounds and feel better understood by others. Positive outcomes were also associated with those who had been more marginally involved
- It was not possible to fully explore outcomes for the families of those involved within the confines of the evaluation. However some parents had been able to observe their children's talents and involvement in the community. This had given them a feeling of pride in their children and particularly for relocating families had increased the sense of attachment to the community.
- Artists and health/youth workers considered they had gained professionally from their involvement through learning new skills, gaining more understanding about the issues facing marginalised young people and building a better rapport with them and developing links between agencies to the benefit of mutual clients. Overall participation had enabled agencies involved to further their own aims by accessing a wider community of young people and being able to think more creatively about ways of working with them.
- The impact of the project on the wider community and public awareness of the issues facing marginalised groups is more difficult to assess. However those attending the exhibition – over 300 people - were overwhelmingly positive about the work and considered that it provided them with new insights about young people, refugee

communities, art and home. In this sense it had reinforced the will to tackle these issues as a community.

- It is difficult to draw any firm conclusions about longer-term impacts both on individuals and the broader community. Immediate outcomes were positive and considerable resulting in personal change and promoting an increased awareness of cross-cultural and exclusion issues among those associated with the project and/or attending the exhibition. These findings must bode well for changes in the longer term. One valuable outcome is the lessons learnt from undertaking the work and the project's ability to now operate as a model or template for working with other groups in the population to promote health and positive change.

1. Introduction

Aims of the Evaluation

Kickstart Arts Inc was established in 2001 to develop, produce and promote community focused arts projects. In 2002 it set up the Creative Being Program which aimed to work in partnership with a range of organisations to promote better health and well being in both individuals and communities through making creatively and socially ambitious art. In 2004, as part of this program, Kickstart embarked on a community arts project called Home Truths. The project entailed working with a group of marginalised young people to produce different representations of what home means to them. The young people included recently arrived refugees, those living with mental health issues and those with 'at risk' backgrounds. In order to document the work of the project, identify opportunities for improving practice and assess the outcomes for participants Kickstart commissioned an independent evaluation of the work. The evaluation aimed to:

- describe the development and operation of Home Truths and identify its strengths and weaknesses
- collate the views of participants, including young people, health and youth workers, artists and audiences about their involvement and what impact it has had on their lives
- measure the outcomes for participants
- produce a report which documents the project and highlights ways in which Kickstart might develop work in the future.

The evaluation was conducted by one researcher, Teresa Hinton, and spread over a five month period from August to December 2004.

Background to Home Truths

Arts projects have become an important part of community development strategies and they are now increasingly recognised as a way of building active citizenship, community engagement, participatory democracy and well being¹. As well as their creative achievements they are expected to have positive and measurable impacts on social capital and contribute significantly to individual and community wellbeing. They are seen as having the capacity to break down barriers, establish networks, build mutual trust and co-operation, explore and express cultures and the values underpinning them and initiate personal growth and change. This means that directing resources to the arts can become part of longer term strategies for promoting the health and well being of communities.

Community cultural development can involve a wide range of art forms including performance, visual arts, film, video, writing, oral history and storytelling. Creative outcomes can be public

¹ Mills D, Brown P (2004) *Art and Wellbeing – A guide to the connections between community cultural development and health*. Australian Council for the Arts. Commonwealth of Australia.

art, festivals, theatre and dance performances, exhibitions, publications and seminars. Practice is continually evolving through a range of collaborative projects.

The Home Truths Project aimed to work creatively with marginalised young people, artists, health and youth workers to improve the young people's sense of well being and engagement with the community. The end result was a public exhibition of their work portraying a range of concepts about home. In particular the stated objectives of Home Truths were to:

- provide opportunities for a new level of understanding within and between families of culturally diverse backgrounds and in the community in general
- demonstrably lessen the sense of isolation and alienation of marginalised and refugee young people and families both in their own and in the wider community
- boost the self-esteem and well being of marginalised and refugee young people and families through support, cultural activities and mentoring
- contribute to the education of the broader community about the reality of young people from refugee and 'at risk' backgrounds.

In addition the researcher initiated discussions with both health/youth workers and artists at the beginning of the project to identify their expectations of the project and what they would like to see it achieve. These included:

- providing an environment to engage with art, feelings, emotions and opinions and build up self esteem, creative skills, a sense of place, home, stability, being and meaning
- enabling those without a voice and who have difficulties articulating verbally to not be excluded regardless of language skills and confidence
- providing contacts with other young people and building connections between communities.
- families gaining a broader understanding of their young people through their creative expression
- agencies learning more about their clients, finding new ways to work with at risk young people and bringing new clients into the service
- enhancing the profiles of participating organisations and marketing their work.
- gaining public acknowledgement through the exhibition which connects individuals to their community, increases self esteem and gives them something to feel proud of
- creating an exhibition that communicates to an arts audience as well as the general community.

Both the initial and additional objectives provided a framework for the evaluation and this report measures how far they have been achieved.

Research Methods

Quantifying the impact of the arts in terms of social gains presents considerable difficulties – more so than in many other fields of evaluation. The problems are not just methodological but raise questions about the extent to which creative processes can or should be managed and controlled. Evaluating the quality of the creative process is open to argument and interpretation. Typically there are large numbers of stakeholders and a multiplicity of possible outcomes, including outcomes which cannot be attributed to the intervention with any degree of certainty.

Self reports by participants of perceived changes to relatively intangible but very important factors like well being can lack credibility when judged by conventional standards. The impact on audiences of art work can be particularly resistant to formal measurement and caution is required in analysing and interpreting data because there are multiple factors at work.

This evaluation aimed to gather evidence before, during and after the project in order to provide a critical analysis about what happened and why and what effect it had on participants. It also aimed to record the project's contribution to the field in order to help others working in the sector and contribute towards collective practice wisdom. The intention was to look not only at the impact on individuals but also at the impact on communities where individuals live.

Given the inherent difficulties in evaluating community arts a broad range of techniques was employed to capture the depth and the breadth of the project. There was also a need to take into account issues of literacy, language, confidentiality and resources such as time available in deciding how best to collect evidence. The evaluation proceeded in four stages:

- ***Stage One: Establishing an evaluation framework.*** One-to-one discussions were held with Kickstart Arts, participating health and youth workers and artists to explore perceptions of what the project was trying to achieve for young people, their families and communities and the agencies involved. Interviewees were also asked for their views about how both the process and outcomes should be documented and measured.
- ***Stage Two: Designing and administering data collection instruments.*** The use of focus groups for collecting data from both young people and other stakeholders was explored. However it was considered that given the difficulties in bringing groups of people together it would be better to collect data through individual interviews and questionnaires. Data collection instruments were:
 - a semi-structured questionnaire for young people completed at the beginning of the project. The questionnaire asked about their reasons for participating, their expectations, previous participation in arts projects and how they had found it so far. Health/youth workers assisted in administering questionnaires in order to overcome language and literacy issues.
 - a semi-structured questionnaire for artists and health/youth workers to find out why they decided to get involved, what they hoped to achieve and the impact so far both on the young people involved and on their own personal and professional development. Health/youth workers were also asked about the participation of their agency more generally. It was possible to email responses direct to the researcher in order to maintain confidentiality.
 - a project diary designed to provide an on-going record of Home Truths and to capture developments quickly and anecdotally as they happened.

In order to quantify more accurately the impacts on health and well-being various validated scales were explored to see whether it would be appropriate to adopt them as part of the evaluation. However the diverse cultural backgrounds of the young people involved and the lack of a culturally validated scale led to concerns about the use of scales. Their credibility was also an issue given the minimal time young people spent on the project over a five month period and the difficulties inherent in inferring any changes as due to the project rather than other events in the young people's lives.

- ***Stage Three: Measuring Outcomes.*** This entailed:

- an evaluation sheet for those attending the exhibition. This asked how people had heard about the exhibition, why they attended, their views on what it was trying to achieve, the quality of the art and whether it had changed their views in any way about home, young people or refugees. Eighty three sheets were completed
- a final semi-structured questionnaire for young people at the end of the project to collect their views about its impact on themselves, their families and the broader community. Again the questionnaire was administered by health/youth workers for those who required assistance.
- telephone interviews with health/youth workers and artists to explore their perceptions of the impact of the project on stakeholders and how to improve future projects. Nine semi-structured interviews were conducted in this way.
- telephone interviews with the managers of participating health/youth workers to explore how far participation in the project had impacted on the wider organisation and future participation in arts projects. Four managers were interviewed

The researcher was also able to observe the final exhibition and talk informally to both young people and those attending as well as view first hand the artistic results of the project.

- **Stage Four: *Analysis*** of quantitative and qualitative data and producing a final report.

Of course this evaluation has not been able to measure outcomes in the longer term and it has inevitably focused on immediate impacts. However the methods used mean that it has been able to acquire an understanding of the process and dynamics involved, document immediate and visible changes and draw together some of the implications for change in the longer term.

Quotes from both questionnaires and telephone interviews have been used throughout the report to bring it to life, illustrate key issues and ensure that the voices of participants are heard.

2. Developing the Home Truths Project

This section describes the establishment and development of the Home Truths project and profiles the young people, artists, health/youth workers and agencies who participated. It outlines how the project developed and explores some of the main challenges it faced in producing an exhibition of the work of young people.

The Young People

The project targeted, attracted and engaged young people from a range of different backgrounds but who had many of the same issues in common. The majority had difficult lives and a number had been through extreme experiences. Some were living with mental illness, some with substance abuse problems. Others had barely survived their escape from their home countries. For many of them issues of trust had become very problematic and the project provided a safe place where they could express how they felt. Their biographies might include fleeing fighting (including the Rwandan genocide), the separation from and loss of family members or not knowing whether they were alive and living in refugee camps for years prolonged periods. Some had taken on parental responsibility for younger siblings. A common experience was missing years of education, having no family in Australia, missing their own language and culture and suffering from post traumatic stress syndrome exacerbated by the problems of re-location. What this group shared was a sense of social isolation, difficulties in trusting others and a conflicted sense of home.

Overall the project worked with:

- 13 girls and 19 boys
-
- seven aged 13-15 years, fifteen aged 16-19 years and ten aged 20-25 years
-
- 11 from Hobart - Glenorchy, West and South Hobart, Bridgewater, Moonah and Carlton
-
- 21 from outside Australia including 10 from Ethiopia, 5 from Sudan, 1 from Macedonia, 2 from Rwanda, 2 from Sierra Leone and 1 from Vietnam

The Agencies

Home Truths represented a partnership between Kickstart Arts and four service providers. They were:

- ***Mental Health Rehabilitation Services***, Department of Health and Human Services through an occupational therapist. Rehabilitation services work with a diverse range of young people and programs to engage them in life in the community
- ***Pulse Youth Health Centre*** through their creative arts worker and nurse. Pulse provides youth focused health services for 'at risk' youth including those with mental illness, anxiety, drug issues and self harm
- ***Family Drug Support Tasmania (FDS)*** through their youth worker. FDS supports families living with conflict around substance abuse issues. Commonly the focus in the

family is on the addict and other members miss out on normal, basic things and their own emotional needs.

- ***Bonza Youth Group at the Migrant Resource Centre*** through their youth project worker.

Some of these agencies had previously worked with Kickstart Arts and recognised the benefits in promoting positive well being and health outcomes for their clients. They were seeking a vehicle to address the acute needs of the young people they were working with and gain more insight into different world views and cultures:

'I was looking to use art as a means of engaging young people and building a rapport to improve their health and self esteem and engagement, to explore issues in a positive, proactive and exploratory way and learn more about the individuals involved.'

The youth and health workers were seen as integral to the project and the art making process. They worked alongside the artists supporting the young people, encouraging their engagement, advocating for them and dealing with any emotional issues that might arise. They helped to manage some of the practicalities of the project including ensuring that parents were informed. For those with mental health issues it might entail helping them to become involved, providing transport and dealing with any social anxiety they might have in large groups. It also entailed supporting them through any emotional turmoil involvement in the project might bring up. For the young refugees it could entail a long term process of preparing them prior to the project, supporting them throughout, liaising between the young people and the artists, maintaining their engagement and encouraging punctuality and commitment. This could prove very time consuming but the health/youth workers were the essential link between the young people and the artists and the project could not have taken place without them.

The Artists

The majority of the artists involved had experience of community arts work and many had worked with Kickstart Arts in previous projects. They were:

- ***photographer*** (Lucia) with experience of photographic workshops with at risk and aboriginal young people During the course of the project she took on the role of project director.
- ***community artist***, playwright, dramaturge, film maker, tutor, writer and the artistic director for Kickstart Arts (Richard). He was the project's producer with responsibility for its overall management.
- ***community musician***, composer, sound artist and teacher (Mathew) specialising in collaborations with theatre and dance companies, cross cultural development, voice work, music and audio. He had a dual role as both an artist and the creative arts worker at Pulse.
- ***visual and installation artist*** (Marie) working in commercial TV and film but also doing projects promoting social justice.
- ***media artist and researcher***, sound and video artist and audio visual production (Scott). He was involved in live performance and getting people confident in approaching technology exploring intuition, chance, notions of play through sound, vision and live processing
- ***photographer and visual artist*** (Les) founder and director of Photography Gallery of WA, WA Street Arts and Director of Hobart Fringe Festival

The artists were involved with health/youth workers in planning the project, working up ideas and facilitating those from the young people. They worked to increase participants confidence in using materials and resources and helping them to turn them into art. Their reasons for getting involved varied but for most it was a sense of excitement about the possibilities of the project and bringing different people together to make art in the community. As one artist said:

'I was excited by the prospect of gaining an insight into what comfort means, an insight and appreciation of the strength of the human spirit, a focus on the positive forces at play in our lives today.'

For others it was also about improving their own skills:

'To explore the practicalities of community art as it applies to them and increase my own skills and learn from my co-workers and to be working as an artist in the community.'

Establishing the Project

The original idea for the Home Truths project came about when the youth worker from the Migrant Resource Centre approached Kickstart Arts expressing concerns about the young people she worked with. As a sole worker she had an increasing number of clients with high needs requiring long term support but little funding to respond effectively including no access to a trauma counsellor. She was looking at alternative ways to begin to address some of the issues. The commonalities identified between young refugees and other marginalised young people led to a number of planning meetings with both artists and service providers in the partnership to develop a framework for the project.

Initially it was intended that five young people should participate from each of the services in the partnership. However the response from young refugees was overwhelmingly positive whereas it proved more difficult to engage the interest of clients of other services. This meant that 20 young refugees were initially involved, four from Pulse, three from Family Drug Support and five from mental health services.

The Home Truths project consisted of:

- planning stages with workers and artists to generate ideas and materials
- two weekend camps attended by young people, health/youth workers and artists for everyone to get to know each other, open up, express ideas and begin to work on concepts of home through creative processes
- a series of workshops with artists to learn skills, explore lives and develop different representations of home, concepts of belonging and identity using photography, image making, 3- dimensional sculpture, music and storytelling
- an exhibition of the work at the Carnegie Art Gallery in Hobart over a three-day period with images, installations, sound and performance and a launch attended by the Mayor and Minister for the Arts.

The project was spread over a five-month period. This realistically allowed for approximately six days of contact time with each participant.

The Challenges

The project developed according to the interests of participants. This meant it was an evolving process and made it very challenging or 'extreme art' as one respondent labelled it. For example images of home for some young people were mobile phones and calendars which connected them to their countries and families. This challenged the initial perceptions of artists about what the project might entail. The focus was on 'this is what you can do' with artists lending their expertise and resources rather than imposing ideas and structure onto the process and with individual participants finding their own level of involvement. This is a difficult balance to achieve and involved a number of challenges. These included:

- engaging young people. At the first camp a lot of those who turned up wanted something to do at the weekend rather than make art. The large numbers also meant difficulties in tailoring activities to individual needs. So although they had a good time it was hard to involve them in what art is about. Smaller numbers at the second camp meant a better mix between recreation and artistic/personal exploration and artists were better able to engage with individual stories and talents and work more intensively with them.
- ensuring immediate as well as longer term outcomes. There were some teething problems in getting group processes right so that they led to visible outcomes while also having more profound and therapeutic results. Some of the most impressive and profound work was not represented in the exhibition; for example building sculptures on the beech at the camp was a key point for many participants.
- difficulties in maintaining engagement. It was up to individuals whether they turned up to workshops after the camps and it could be difficult to track them down. This was exacerbated by having a base for production where they could not just drop in and that was not always available. The time involved in maintaining engagement was underestimated but facilitated by having single contact person who could remind them and offer transport. Participation increased as results became more visible.
- difficulties in communicating the nature of art and what an art exhibition is. Many had never been to a gallery and there were also issues about applying a contemporary arts stance which was culturally sensitive to people with African and other backgrounds. This meant that it was not until the end of the process that some participants realised its value and potential and what could have been achieved if they had contributed more energy and enthusiasm.
- personal and cultural issues which prevented full participation including being on medication, difficulty in articulating ideas, conflict at home or with parents, communication skills, language and social anxiety. A polite, passive response was hard to read and made it difficult for artists to know whether they were communicating effectively with young people.
- the mix of young people. Age differences meant that those from mental health rehabilitation services were older than the others which required some thought
- over-commitment. The camps coincided with refugee week and the Ethiopian new year which impacted on attendance.

The experience identified the need to work in small, collaborative, multi-skilled teams, the importance of time management and the limitations on being able to engage in life changing activities in the time available for the project.

3. Outcomes

Measuring the outcomes of community arts projects is problematic. In the absence of hard quantitative data and formal measurement tools about impacts the evaluation is reliant on process data about participation levels and collating the views of participants. This means that it becomes very important to collect data from as many people as possible to provide a holistic exploration of the project and its impact.

This section is based on the views of health and youth workers, artists and managers of those agencies involved in the partnership as well as people from the broader community. The following section focuses on the views of young people themselves about the project and its impact.

Levels of Engagement

The Home Truths project engaged 32 young people with a range of different levels of involvement. Eighteen exhibited at the exhibition and a further fourteen participated at the camps and/or as workshop participants. For those who did exhibit artists and health/youth workers considered that it was a very positive and memorable experience and given the backgrounds of many of the young people and the difficulties service providers experience in involving them in activities generally, these levels of engagement are a significant achievement. Certainly for the organisers establishing and maintaining engagement was identified as one of the most difficult issues they faced.

Exhibiting at the Gallery is not the only indicator of success and the correlation between level of involvement and impact is not necessary straightforward. For some the process was the important factor rather than the final outcome. Family Drug Support had two participants who attended the first camp, integrated well and gave a lot of positive feedback. However there was too much going on in their home lives for them to engage in the second camp and they dropped out. Two of those with mental health issues also dropped out after the camps. One experienced a lot of social anxiety being part of a large group and was hearing voices. The second moved house during that period and became uncontactable. There were an additional two young people who wanted to be involved in performance but had limited opportunities to explore that in the project which focused on producing artefacts.

What is clear is that even attendance at one or two of the camps could have a profound and positive impact on some respondents and whether they fully engaged in the process or not it might enable them in the future to use art as a vehicle of expression. This could be particularly true for those who took longer to engage and for whom the 'light only dawned' at the time of the exhibition when they regretted that they had not made more of an effort. For this group a longer engagement process over a period of time is required and can only be achieved by service providers rather than a short-term project like Home Truths.

A key indicator of success is whether young people continue to want to be involved and the fact that they wanted to come back to the second camp is seen as a major achievement. As one worker described the camps:

'I usually find arts projects are very superficial but this project is about how its done and this makes a difference. It's a vehicle driven by the young people and I have never seen them so excited about anything before. Usually they go on African time, one day behind, but with the camp they turned up early before me which is very significant.'

The Impact on Young People

Artists and health/youth workers were asked to assess the impact of the project on the young people involved. For those who had participated fully in the project access to an environment which allowed them to externalise fear and guilt and explore emotions had initiated positive outcomes in terms of their health and well-being. For many these outcomes became visible in the early stages of the project, after the camps. They included:

- significant/dramatic gains in confidence, self esteem and a sense of achievement
- acquiring new skills – organisational skills, planning and goal setting, seeing something through, being responsible and accountable, overcoming social anxiety, creative and technological skills
- increased rapport with health and youth workers
- more appreciation of and respect for other people's ideas and ways of working

The skills acquired could be applied to most other areas of life and there was also a spiritual aspect where the process of creating became an informal therapy in itself which was more acceptable than formal counselling. As one worker said:

'They were able to talk in an environment with people they trust and divulge personal things and actively produce something rather than only being able to do it mentally with a counsellor. It helped them to externalise psychological issues, tell their stories and feel listened to. It has given them other ways of seeing their lives, engaging them in life again and a better understanding of art.'

There were positive anecdotes about particular individuals for whom the process had achieved a great deal of additional well being and a huge boost and reaffirmation of their worth:

'He has had his worth reinforced and his value through his engagement and he can now see himself as a hip hop star. It lifted his game musically and professionally and for him as a person. It gave him goal setting and problem solving skills through thinking through the creative process and he can now apply that to other aspects of his life and his vision is now much clearer.'

'One person who had nothing to do, was not part of the community and was very bored now feels valued and has a role, wants to study and to step back into life. She usually struggles with bonding, letting go but she overcame her fears and gained significantly in confidence.'

'One was very withdrawn and is now integrating into groups and has become a totally different person by the end of the camp, embraced by others and joining in. He jumped at the chance to do a writing workshop so its impacted on his self esteem and created bonds with other participants.'

The catalyst for these transformations was seen as the time and energy devoted to individuals as well as the opportunity to work with professional artists with a wealth of resources:.

‘The key has been individual work with professional artists. They felt so valued and their ideas were pushed and they were pushed to develop them where they would normally give up. So it was the interest shown in them and being treated as equals and empowered.’

In particular workers and artists talked about the value of the camps which had enabled participants to meet new people and make friends and were for some the heart of the project. This meant that the impact of the project had been immediate in providing an encouraging, accepting and positive space where young people felt safe enough to explore their stories, start to open up and feel and understand their experiences in different ways through making art.

Quality of the Art

Although making quality art which impacts on an arts audience as well as the general community was one of the desired outcomes of the project, this is difficult to measure and open to argument and interpretation.

There were two concerns expressed about the quality of the work produced. Firstly artists were not entirely happy with the level of completion of work by the young people and considered that this could have been improved. Secondly some considered that the concepts explored in the art lacked sophistication. Given the age and experiences of the young people this might be expected, however it did also impact on the final creative products.

However views of the quality of the art, its presentation and the promotional literature were very highly rated by the exhibition audience and there was the clear message from the public that the work was of a good quality. This is important because a key objective of the project was to produce ‘quality art’. As two respondents said:

‘It gave them the resources and expertise to do it professionally and that was very important that it was done professionally and the artists did justice to it and realised their vision.’

‘One of the best exhibitions I’ve seen in community arts and that’s very impressive. They got the public assurance that the work is okay.’

Table 1: Opinions of the Quality of the Art

Rating	Quality of Art %	Presentation of Art %	Quality of Promotional Lit. %
Excellent	48	55	42
Very good	37	31	35
Average	8	5	8
Below average	1	0	4
Poor	0	0	0
Not answered	5	8	10
Base	83	83	83

The Impact on Families

A key concern was to increase levels of understanding between culturally diverse communities and reduce their sense of isolation. The evaluation did not approach families directly and there were certainly those families who had no involvement at all. However artists and workers involved considered that some parents were able, through the exhibition, to see their children's talents, skills and abilities and they had received positive feedback from them. This was particularly important for those who had been defined by their mental illness. Being able to see their children doing well and being involved in something was significant for them and they had expressed pride about their children's achievements.

For African families struggling to re-locate the involvement of their children in the community had given them more hope for the future and there was a sense that the exhibition had been well received by the African community. This was reinforced by the feedback received by NESB respondents in the audience evaluation.

Impact on Professional Development

Health/youth workers and artists were asked how involvement in Home Truths had impacted on their own development professionally. They described a range of positive outcomes which included:

- learning new skills in communication, collaboration, narrative therapy, other disciplines and creative techniques
- a greater understanding about the issues facing marginalised young people, the needs of the refugee community and diverse cultures
- building rapport, understanding and trust with young people
- learning about other disciplines
- a broader perspective on home, place and family
- job satisfaction and a rewarding, enjoyable and enriching experience
- developing links between agencies to facilitate better referrals and cross sector working.

Respondents were particularly appreciative of the opportunities to work with other disciplines, learn new skills and to develop cultural awareness and links with other agencies:

'I learnt a lot from working with other disciplines and its amazing how they brought different skills to the table and created a really broad focus. It gave me a variety of new activities and technological practices which I have already used and also changed the way I make contact with young people; for example using texting more. It has also given me useful contacts to improve the service at Pulse with people they know and trust.'

'I learnt a lot about pacing communications, balancing motivation and discipline with people. There were a lot of factors which I haven't had to work with before so it was very stimulating. It broadened my perspective about communication, especially with language issues.'

'It has been very interesting to collaborate, it requires a lot of patience as everything takes ten times as long and there are five different ways to do it. This takes a long time. People

were really well chosen for their skills and I got to work with materials I am not experienced with and I learnt from the kids themselves. They were so generous with themselves and I totally enjoyed it.'

'It has highlighted and reinforced the use of the creative process, the fun, the spark that occurs when you bring disparate artists together with health workers. So it ends up much bigger than the sum of its parts and is unique. You find the common ground and provide a positive buffer for conflicts and contradictions.'

The process had enabled health/youth workers to develop a rapport with the young people they worked with outside a clinical environment and develop a different sort of connection with them and a different level of understanding. As one worker said Home Truths, unlike other arts projects with lesser levels of commitment and resources, was able to 'plunge the depths'. His could bring about a change in the therapeutic relationship and result in higher quality input from services:

'It gives workers a chance to know where they are at which they don't necessarily know even if they work with them. It gives them greater insight.'

'The relationship for us was profound. It was not just an art exhibition but therapy which gave us an insight and information that we don't normally have access to as we predominantly work with parents.'

However it had also meant considerable extra workload much of it out-of-hours for the health/youth workers involved which was not necessarily supported by management structures in the participating organisations. Questions were raised about the necessity for additional resources to be made available to participating agencies to provide the infrastructure required for workers participating in these kinds of arts projects. As one agency said:

'It was hard work and challenging to manage her and monitor it. It put her in an unusual situation for a worker – subject to the trauma of clients, working late, hearing stories when the young people wanted to talk and being exposed to a lot of issues about loss of home, trauma and resettlement. She required debriefing and professional support from us with that. How should we be recompensed for that? So there is a question about whether resources were adequately taken into account and we have to manage the risk. Its about being able to manage and support the boundaries of risk.'

Impact on the Participating Agencies

Health/youth workers and their managers were asked whether Home Truths had impacted more broadly on the organisations in the partnership and they described a number of ways in which participation had made a difference. Firstly it meant that organisations had been able to forge wider links with other agencies, to put names to faces and to link into other activities, events and opportunities. This was leading to ideas about how they might work together in the future. Secondly it meant that the clients of agencies were able to see possibilities and that those young people who participated in Home Truths acted as role models for others. As one agency said:

'Informal feedback from other professionals and from the street suggests X has become a role model for other young people. They have noticed positive changes in him, he is happier and has a purpose for living. It encourages others here to explore music and

creativity. Others in the African community now look up to him which in turn has a positive impact on him. It got them thinking about possibilities and what they might do and taking their aggression and sadness in positive directions in the studio.'

More concretely the impact had also rippled out into the wider community of young people. Forbidding drug use in the studio provided a very positive carrot for declining levels of drug use generally and there was the hope that it would bring more young people into the organisation to use the facilities:

'The partnership has provided lots of openings and furthered the aims of the organisation by giving us access to groups of high risk kids who would not otherwise have heard of Pulse. So it meant we could get our marketing information out there.'

Bringing a diverse group of young people together had increased awareness of cross-cultural issues and immigrants and begun to tackle racist stereotypes. The partnership had also enabled organisations to better fill their own remit and being able to list Kickstart Arts as a partner in promotional literature was seen as very positive:

'Home Truths falls within the remit of the youth program and meets the requirements of DIMA. The program has a series of objectives about recreation, therapeutic activities and Home Truths was a balance between the two. It met the recreational remit through the camps and therapeutic purposes so that the young people could handle issues about settlement through informal meetings. This allowed them to explore the issues in a safe way. We offer counselling services but young people often won't go, so this way allowed us to fulfil our remit.'

This in turn meant that the organisation was able to observe what could be achieved through community arts projects and how these might be used in future to further their own aims. These might include being better able to engage hard to reach young people and/or promote improved understandings in the community of the organisations role whether that be in mental health or in working with refugees. Key in facilitating this had been the visible outcome – the exhibition in the gallery – which meant that staff and their families as well as the broader community was able to gain an insight into the work. As one organisation said:

'The environment here can be really depressing but it was an opportunity to see positive results and means a lot to the workers, its about helping them to help themselves. It is very easy to do things in isolation and for others not to understand. Many saw the opening and could see what had been achieved and realised we should do more work in this area.'

'As a rehabilitative service we should spread out across the whole of southern Tasmania. This is our brief but we don't have the resources to do it and therefore we usually work just with those who are registered with mental health services. In any place one in five people will have mental health problems but mental health services only deal with 18% of them. Where are the others? This approach gives us a way of reaching those who are not registered and of fulfilling our remit more effectively. It also adds lustre to our service and takes us into more exciting areas, early prevention and prevention of relapse. Art is a way of approaching these issues. Its what we should be doing and what we need to do. It has also meant learning within the organisation and has lasting value in a recognition

that our team are prepared to look beyond the narrow lines of the registered and look broadly at all kinds of problems including refugees and dealing with them.'

*'It has triggered our imagination about other things we might do and made us interested in developing something similar about drug use as a springboard for health promotion work. It has helped us get away from the logical and rationale * approach and express things in other ways. It has enabled us to step back from what we do to see if there are different ways of doing it and how we might better network with the artistic community.'*

There was now considerable interest in working in this way.

Impact on the Wider Community

Beyond those who directly participated in Home Truths how far had the project been able to impact on the wider community in fostering new understandings between communities and promoting the integration of marginalised groups?

Certainly health/youth workers, artists and participating organisations considered that the impact of the project had rippled out into the wider community. Given the limitations of the evaluation which has not been able to monitor impact in the longer term in large part this view was based on attendance at and reactions to the exhibition and it was backed up by the evaluation sheet completed by those attending and by the informal observations of the researcher and by comments in a comments book.

Over a period of three days the exhibition was attended by over 360 people and 83 completed a two-page evaluation sheet. This represents approximately one in four (or 26%) of those who attended. The evaluation sheet asked how people had heard about Home Truths, their reasons for attending, their opinion of the quality of the art, its presentation and the quality of promotional literature and whether they understood what it was trying to achieve. It also asked whether they had learnt anything about young people, refugees, home or art and whether it had changed the way they thought about these issues. Basic information was collected about age, sex, attendance at art events and indigenous status.

Sixty-one percent of respondents were female and there was a good range of ages with 30 per cent being aged under 25 years and 13% over 55 years. Five people identified as indigenous and 16 (or 19%) as from a non-English speaking background. Although most of the respondents (53%) had found out about the show from family or friends or received a direct invitation, a quarter (25%) had come along because of advertisements and promotional literature. This demonstrates the wider nature of attendance. It must also be remembered that those completing the evaluation sheet are more likely to be involved in some way and therefore to have more incentive to feed back. This means that those unconnected with Home Truths are likely to be under represented in the audience evaluation. As one observer said:

'Having the Minister for Arts and the Mayor validated it to a broad range of people and it was not a typical artistic community audience. It was everyone including those who would not normally to a gallery.'

People gave a number of reasons for attending but the most common were an interest in other cultures and an interest in the arts. They included 'believing in community arts' and 'wanting my son to experience and be aware of the situations migrants find themselves in.'

Reason	Number	Percentage
Interest in other communities/cultures	49	29
Interest in the arts	39	23
Friend/family involved	31	19
Interest in young people	25	15
Direct invitation	15	9
Other/don't know	8	5
Base	167	100

Note: There are 167 response as most people gave more than one reason

The overwhelming majority considered that they understood what the exhibition was about and was trying to achieve – that it was about providing a deeper understanding of other cultures, sharing young peoples stories.

Were these views from the arts community or from a more diverse group? The evaluation sheet asked whether respondents had attended an arts event in the previous 12 months. Approaching three-quarters (74%) said that they had been to two or more events suggesting that they regularly participated in arts activities. However the remainder had not or had only been to one event suggesting those not involved with the arts had also attended.

When asked whether they had learnt anything new about the themes explored in the exhibition or whether it had changed their views about these issues, most respondents considered that it had. This was particularly true for issues to do with refugees and with young people and they were especially appreciative of:

- the insight it provided into the lives of the young people and particularly other cultures and the refugee experience
- the ability to see the refugee community as an addition to the community and culture and ways in which it can assimilate
- the way in which themes were portrayed in a touching and heart felt way – the honesty and pain and poignancy, beauty and humour and power giving respect for the courage of the young people. It was described as confronting, thought provoking and challenging
- the obvious care which had been put into preparing the exhibition – some described it as a model for community based arts practice as a ‘uniting, cathartic, enlightening experience.’
- the ability it gave them to reflect on their own lives and what home means to them and to realise what is important.

Theme	Learnt Anything New %	Changed Thinking %
Refugees	51	33
Young People	35	25
Home	22	27
Art/art exhibitions	11	14
All	16	4
None	1	14

Note: Those who considered that it had not changed their thinking were keen to point out that this was because they already felt they had an understanding and the exhibition had served to supplement and reinforce the way they thought rather than changing it.

Some examples of the views expressed reveal the profound impact the exhibition had on many of those who saw it and how much more powerful the medium had been than for instance a newspaper article:

'At first I thought there wasn't much here but then the enormousness of it all hit me. I found it quite harrowing. I clearly got some message. I wish all these people find what they are looking for.'

'This was a wonderful exhibition, extremely provocative and heart warming. I loved being able to be part of these peoples stories for a moment. A cliché I know but inspirational.'

'This is very moving and has come straight from the heart. Thank you for sharing. This is moving, astounding, fantastic. Keep doing this work.'

Respondents also expressed regret that the exhibition was not on for longer:

'This exhibition is brilliant and should be compulsory viewing for all youth and people involved with youth, refugees and art. It should be showing for a longer time. Just as I'm ready to tell everyone that it's a must see, its finishing.'

Workers and artists described the exhibition and how people had reacted to it. They had been surprised by the numbers who had attended and their reactions to it and pleased that it had gained such a positive reaction from the artistic community as well:

'There was a lot of interest from the artistic community who didn't have a clue about refugees or people in Glenorchy. So it was an eye opener for them. It also helped to position Kickstart more clearly in the artistic market place and clarified what it is.'

'We had people leaving in tears, heartfelt and it engendered feelings that we need to support these young people as a community, whether its drugs, refugees and so on and that this will benefit the whole community.'

It is difficult to draw any conclusions about the longer term impact on the broader community. However since the exhibition organisations in the partnership have reported an interest from the general public which had not been there before and there have been offers of volunteer help from high school students which has reinforced the community development remit of agencies:

'Many have rung in since the exhibition to offer help. There is a lot of negative publicity about refugees and people don't differentiate between different situations. This means community development is an essential component of our work and its about educating people about the refugee experience.'

Summary

Overall most health/youth workers, artists participating organisations and the exhibition audience were positive about how far Home Truths had been able to fulfil its objectives. The project had been well managed, the early vision had come off and participants grew within the project. Differing levels of involvement were seen as a particular benefit of the flexible way in which the project was operated as was the value of having a dedicated and open team that allowed for comfortable communications:

'It brought together those with extreme and differing backgrounds to a common ground and through creativity to a prominent gallery in Hobart. It is a fantastic outcome. Bringing together artists and workers is invaluable as is thinking outside the square to engage the disenfranchised. They could examine issues, find their own common ground and at their pace make major or minor pieces or get involved in major or minor ways with no pressure about having to reach a certain level. This is very important as they are traumatised so they could choose whether or not to get involved and are not excluded.'

For others it had not necessarily achieved the wish list and they expressed the view that the initial aims were very ambitious, particularly given the amount of time available for the project. They considered that greater levels of engagement could have been achieved and that the quality of the final project could have been higher:

'There was the realisation that what we set out to achieve was not achievable in the short term and we did not have enough time for the engagement process and skilling up is hard in short bursts unless you are completely focused and there were so many focuses.'

What is clear is that projects can always be improved. In the community arts field where approaches are evolving there is room for developing projects like Home Truths, learning as you go and making those lessons available to others in the field.

4. Outcomes: The Views of Young People

This section is based on two sets of questionnaires:

- 16 completed by young people at the beginning of the project i.e. at the end of the second weekend camp
- 10 completed after the exhibition.

Not all those involved returned a questionnaire and it would be anticipated that those with lower levels of involvement would be less likely to participate in the evaluation. This however was not necessarily the case and questionnaires were returned both from those who fully participated and those with lesser levels of involvement. This means that responses can be considered reasonably representative of the young people involved.

They were asked to describe why they had decided to take part, their initial impressions, their views about the process and outcomes and the impact it had had on them personally and on their family and community. They were also asked for their views on how the project could be improved.

Getting Involved

Home Truths was introduced to young people through two weekend camps. This allowed them to meet and feel comfortable with the others involved and get some idea about what the project entailed. They were asked to describe why they had decided to come to the camp in the first place. For most of them it was to meet new people, make friends and have some fun. A number also specifically stated that they wanted to learn more about art and do something creative and some that they wanted to learn about people from different communities and cultures. A particular draw was just getting away from home:

‘Because I like to have a good time, get away from home and have lots of funnies with new people and make new friends. Also to learn new things like taking photos, drama, acting and funny games and music.’

‘To have fun, to know how people live and understand more about life, different cultures and ideas. To make things and have a holiday from home and family.’

Although five respondents said that initially they had felt nervous and anxious, the others had been happy to go along and had looked forward to it a great deal:

‘I was a little bit scared meeting new people, not knowing what they would think of me or what new things we would be doing.’

‘A little bit scared but very excited. Everyone was nice to me and I felt very very happy and everyone been a friend for me. I think everyone they care about me.’

For many involvement in artistic activities was a new experience. About half said that they had previously undertaken arts projects either at school or through youth organisations. But the others had not and for them it was the first time.

When asked whether they had enjoyed the camps and their introduction to the project everyone was enthusiastic and very positive. They particularly enjoyed meeting new people, making art, working in groups, learning new things and being listened to. They also appreciated having something to do and getting away for the weekend. As one person said:

'I enjoyed making my set with my story, objects, sculpture slam, music games, joking and soccer.'

Music was especially popular and a number of people mentioned the Big Brother Diary Room, acting and joking. When asked if there was anything they did not enjoy there were few comments beyond not liking domestic tasks like cleaning the toilets.

Overall their introduction to Home Truths through the camps had worked well. It had proved to be an enjoyable experience and all said that they would recommend it to a friend because of the fun they had had, the friends they had made, the access to artists and the opportunity to make things. As one person said 'its good for you'.

'I want people to have a good time like me. I like having free time to not think about all the hard things, computer games and soccer was good help for me.'

Assessing the Impact

Young people were asked to report both on the immediate and visible impacts after the initial weekend camps and the longer terms impacts when the exhibition was over.

There were some initial difficulties in talking about their situation. They were asked whether it had been easy or difficult for them to talk about home and family and whether this had got easier by the end of the camp. Most said that it had been hard particularly those who were refugees:

'Difficult, I don't like talking about my story. I just want to forget about it all.'

However, all but three, felt that by the end of the camp this had become easier and it had also made them feel differently about themselves. Some said telling their stories had made them feel proud of where they had come from, or better understood by other people and not so alone. They also said that they realised they were good at making things or making art and now felt more motivated:

'I made me sad hearing sad stories and telling my story but I feel better because I know I'm not alone. Many bad things happened to other people too so we can help each other.'

'I'm not scared of telling my story any more. I want people to know and understand about refugees and me. Now I know I'm good at different things like photography and making music.'

'I've realised my story is as incredible as the refugees. I never thought I had an interesting story to tell but now I know I have something extra interesting to tell.'

'It made me more happy and comfortable talking about home. I felt proud telling other people about Ethiopian traditions and culture. '

'Before I didn't talk about home and country and culture but now I think about it and I try and explain it to others'

It is clear that for many the opportunity to tell their story had been a profound and significant experience. Certainly when asked whether they wanted to come back to do some more all said yes, even those who said the camp had not made it easier to talk about home or changed the way they thought about things. Those who only attended the camps and did not progress to workshops and the exhibition had also gained from their involvement at that level:

'We came to the camp not really knowing what to expect. We were immediately welcomed and included by leaders and participants alike. We were both fairly apprehensive about coming on the camps but hoped at the least that we might meet some new people and make some art work. The diary room questions proved insightful for both of us as we had to reflect on ourselves and our feelings and values, sharing these and each others. Though we are sisters some of our thoughts were still revelations to us. Making stick huts on the second day was surprisingly fun and brought out our competitive side, ours had to be the best'

After the exhibition young people were asked how they felt about the art they had made and about the exhibition. They were positive about the art itself, the way in which it expressed the ideas they wanted to get across and particularly about the exhibition itself and the reactions it had elicited from other people:

'I feel very proud of the art we made, the way it looked at the Gallery in town was great.'

'I felt the installation was a good representation of me.'

'I was involved in video and was happy with what it looked like and said in it. We told people about us.'

They considered that their contribution to Home Truths had been valued and appreciated, that they had been encouraged to produce their best and that their work had touched people:

'They made sure I completed the art work. That made me feel what I was saying was relevant.'

'Everyone said nice things to me and I felt my songs touched people and got into their souls a bit.'

Overall it was described as a very enjoyable experience that had allowed them to make new friends that they felt they would keep in touch with, be part of a group, work with artists and have a lot of laughs. They had learnt new skills – including sound recording, ceramics, video making, photography and how to put an exhibition together. It had made them feel differently about themselves, their home and their family and better understood by others. They appreciated the company, the music, the relationships between people there and were very appreciative of being able to be involved:

'The camp helped me a lot. When I'm at home I am alone and very sad but when I was here I wasn't sad and I didn't cry.'

'I enjoyed it a lot especially the music and having control over sound things and being respected. People were being very kind to everyone.'

'I want copies of whatever I did so I can remember everything and be happy. It will encourage me to do more if I can see my progress and be able to be proud of what I do and show others.'

'I helped me a lot. I hope the work I do will help people to understand me and other refugees and be better to us. Also thank you for listening, helping and caring about me.'

Although some said that their involvement had not impacted on their own families, for others it had and they had appreciated what they had achieved:

'They saw the art work, my whole family turned up and saw it.'

'We did the art with African kids and got to know them.'

In particular it had increased their understanding and appreciation generally both of their own abilities and those of others :

'Just seeing how hard other people's lives have been, but some of them are the most friendly and confident people I've met.'

'I can do stuff I didn't know I could do and people can help.'

Making Improvements and Changes

Few respondents had suggestions about how to improve Home Truths. They had enjoyed all aspects of the project and were very appreciative of the input from both artists and health/youth workers.

The comments that were made were about being able to have more of it and many people when asked what they had not enjoyed about the project said 'that it finished and it stopped' or that 'it can't go on all the time. They wanted more camps and/or more opportunities for everyone to come together and all respondents said they wanted to do it again.

5. Conclusions

This section summarises the project, explores where the gaps are and how things could have been done differently and improved. It also explores future directions for the work.

Summary

In evaluating Home Truths and assessing outcomes there are two main questions – how far has the project been able to change the individual lives of participants and promote their well-being and how far has it resulted in longer term developmental benefits for the community? In addition it could be asked whether Home Truths has been able to unlock new solutions in the pursuit of community well-being?

The project provided a safe space in which participants could explore their relationship to each other and the wider community. It has resulted in personal change and development for individuals and social change in promoting more cross cultural understanding which can bring different groups together. In this respect it demonstrates the potential of the arts to reach those who are not otherwise reached and connect them to themselves and to others. As a community development strategy it appears to work.. From the evidence gathered Home Truths has been successful in:

- developing positive relationships between peers and with families. Not only have the young people been able to make friends with people from very different backgrounds but also it has allowed the participants to see each other differently with an increase in tolerance and understanding. This has included families who have gained new insights into their children and more of a sense of community
- reducing the sense of isolation through increasing self esteem, trust and confidence and gaining public recognition and acknowledgement through the exhibition
- increasing skills levels through learning to work with others, communicating ideas and information, developing strategies to deal with anger and grief, solving problems, planning and organising activities
- increasing health and well-being. Young people felt happier as a result of their participation and were more confident about themselves, their abilities, where they live and their future
- cementing new contacts and cooperation between community groups that can benefit mutual clients and the profile of participating organisations and create new understandings about their roles and the issues they aim to tackle
- increasing public awareness of the issues facing marginalised groups and reinforcing the will to tackle them as a community

These are big claims and although all these positive outcomes are demonstrated in the evaluation there are questions both about how far they reach and to how many people and also how long term they are. Certainly personal changes were for many individuals immediate and visible after the first camps, but are they sustainable? Significant numbers of those who attended the

exhibition were profoundly moved by what they saw but how far does this translate into measurable shifts in community understandings? These are questions which cannot be answered within the confines of this evaluation.

Lessons for the Future

What made it successful? There are a number of dimensions but key is the basic format of marrying artists and health/youth workers so that they are able to piggyback to the advantage of all involved. This means that as one respondent said ‘the possibilities are endless and the sky is the limit’. It also requires participants with dedication, ideas and commitment to community who know how to bring people together. These elements of success are certainly replicable elsewhere and with different population groups.

A number of suggestions were made by project participants about how to improve the process in any future programs. These included a need for:

- more time and resources for
 - planning in the lead up to the project with clear briefs for workers and artists – although concerns were also expressed that it should not be structured out of existence
 - investment in working with individual concepts and developing them
 - debriefing after the camps as a group
 - debriefing/celebration after the exhibition
- more consultation with services in the planning stages in order to get management commitment to workers participation. This requires inter agency discussions and negotiations at a management level
- a better balance between being prescriptive and retaining high expectations with the use of multiple art forms in order to allow young people to follow their own interests
- access to a workspace accessible to young people so that they can drop in. This would facilitate engagement and participation and counter the tendency towards the project becoming an individual rather than a group endeavour. One vehicle for this may be to attach it to another project which would allow long-term regular activity and improve the chance of engagement
- a filtering process to sieve out those who want recreational activities and those who want to make art. However it was also recognised that this might impact on and constrict the engagement process.
- an artistic director able to make decisions about processes and provide one channel of communication. This would reduce the number of meetings required in the planning stages and reduce pressures on artists and health/youth workers
- more funding to avoid working outside the resources available and reflect the true costs of the process. This might include funding for:
 - regular activities at a regular venue

- health/youth workers and the agencies they come from to support their participation and cover the risks involved
- a longer period for the exhibition. The view was that it would have attracted many more attenders through word of mouth if it had been on for longer
- a commitment from all participants to establishing a comprehensive monitoring and evaluation framework at the beginning of the process with specific funding to resource it

Future Directions

All those involved in the evaluation considered that Home Truths should go somewhere and that there was lots of potential for follow on from the work. The project had given services and the broader community an understanding of the nature of community arts and greater visibility about what the possibilities were.

The evaluation suggests two possible future directions which are not necessarily mutually exclusive. They are:

- *a stage 2 for participants to take the experience forward* so it is not just a one off event. This was particularly pertinent for those who had not fully engaged in the project but now saw the possibilities. Incorporated into this could also be taking the exhibition to a wider community; for example through a tour of schools using the current group of participants. However caution is required about developing a dependence on a specialist sector rather than tapping into activities in the general community. Funding is currently being sought to pursue this option.
- *promoting Home Truths as a body of work* in itself and as an ongoing process which can involve different young people and/or other groups in the population living on the periphery. The principles developed in Home Truths could now be applied as a model or template to other programs and subjects with different outcomes.

Appendix: Research Instruments

Initial Questionnaire for Young People

- Why did you decide to come on the camp? What were you hoping for?
- How did you feel when you first came along? Please describe?
- Have you been involved in any arts projects before. When/where was that?
- Have you enjoyed it so far? In what ways?
- What have you enjoyed most and least?
- Was it easy or difficult for you to talk about your home and your family?
- Was this easier by the end of the camp?
- Has it made you feel differently about yourself in any way, or about your family or home?
Please describe
- Do you want to come back and do some more?
- Would you recommend Home Truths to a friend? Why is that?
- Is there anything else you would like to say about the project so far or how it could be improved?

Initial Questionnaire for Health/Youth Workers and Artists

- Why did you decide to get involved in Home Truths?
- What do you hope to achieve from working in this way?
- Are you satisfied with the way in which the project has engaged young people, both creatively and in any other ways?
- What has been the impact on the young people so far – either positive or negative?
- Has your understanding of the needs and backgrounds of the young people improved? In what ways?
- Have you learnt any new skills or ways of working from being involved?
- Has it changed your relationships with the young people in any way? Please describe.
- How will it impact on your work generally in other areas?
- What are the most important things you have gained so far from your involvement – both personally and professionally?
- What has your organisation/agency gained from involvement with Home Truths?
- Do you have any other comments?

Exhibition Audience Evaluation

- How did you find out about the show?
- What is your main reason for coming to the exhibition?
- Do you feel you understand what the exhibition is trying to achieve?
- What is your opinion of the quality of the art, presentation of the art and the quality of the promotional literature?
- How often have you attended an arts event in the last 12 months, apart from this one?
- Did you learn anything new about the people involved in the project, refugee communities, young people, home?
- Has it changed the way you think about these things?

Final Questionnaire for Young People

- How do you feel about the art that you have made? Do you feel it is good? Why is that?
- Overall what have you enjoyed most and least about being part of Home Truths?

Have you learnt any new skills? If so, what are they?

Have you made any new friends? If so, will you keep in touch with them now the project is over?

Do you feel your contribution to Home Truths was valued? In what way?

Has it made you feel differently about things in any way?

Do you feel your situation is now better understood by others than before? In what way?

Has participating in the project had any effect on your own family and community? In what way?

Would you like to do a project like this again? Why is that?

What is the most important thing that you take away with you, or that happened to you in the project? Please describe.

Is there anything else you would like to say about the project or how it could be improved?

Final Questionnaire for Artists and Health/Youth Workers

Overall did Home Truths achieve its objectives?

What have been the major challenges?

What has been the impact on young people, your own professional development, the organisation you work for, the wider community?

If you were to do the project again, is there anything you would do differently?

Any other comments?

Questionnaire for Managers of Participating Organisations

What do you know about the Home Truths Project?

How has involvement in Home Truths impacted on your organisation?

What do you feel will be the lasting value of the project?

Will the organisation participate in future arts projects? Why is that?

Any other comments?