

TRANSFORMATIVE REPAIR FOR SOCIAL CHANGE

A toolkit for upskilling at-risk youth in regional communities





...in my heart of hearts I believe that the proposed benefits of cooperative approaches to service development, design and delivery ring true

- I mean, it just makes a great deal of sense when we think of how important it can be for each of us to have a feeling of control and choice in making decisions about our own futures to suggest that the same would apply to people experiencing social exclusion.

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This toolkit has been authored by Dr. Eleni Kalantidou (Senior Lecturer, Griffith University) with contributions from Ms. Tammy Brennan (Director, Testimony Arts), and has been designed by Ms. Skye Smith. The Toolkit acknowledges Dr Guy Keulemans for his assistance with the early scoping of the pilot project with Ms. Tammy Brennan. Its creation was funded by the Arts Education and Law Research Grant (Griffith University). For the collection of data presented in the toolkit ethical clearance was obtained (GU Ref No: 2021/734).



Acknowledgement of Country

We acknowledge the Traditional Owners/Custodians of the lands on which we work and live on across Australia, and acknowledge their continuing connection to Country (land, sea and sky).

We pay our respects to Elders past, present and emerging.

Transformative repair for social change: a toolkit

This toolkit is designed for regional communities, organisations and practitioners that want to contribute to the supporting and mentoring of young men and women who have been involved with, or at risk of being involved in the youth justice system and at highrisk of social exclusion, by getting them engaged in creative repair practices. It particularly emphasises supporting communities to conduct programs where skills-development, sustainable behaviour and community building intersect. The toolkit's creation was based on the pilot program "Transformative Repair for Social Change (TRSC)", designed by Ms. Tammy Brennan (Director, Testimony Arts) and Dr. Eleni Kalantidou (Senior Lecturer, Griffith University). The organisation and facilitation of the workshops and the exhibition were led by Ms. Brennan, while the collection of research data and the co-design workshop were conducted by Dr. Kalantidou. The success of the pilot project is attributed to its people, the volunteers

from the Men's Shed, the artists and repair/craftspeople, the facilitators and the youth participants who exhibited camaraderie, respect for each other and keenness to teach and learn. The pilot program was funded by the Queensland Arts Showcase Program grant (Queensland Government, 2020) and also received a Griffith University grant (Arts, Education and Law group, 2021) for the creation of the toolkit. The program will be expanded with additional funding awarded by the Australian Government (Strong And Resilient Communities/SARC, Social Services), for a two-year program delivered by Testimony Arts in collaboration with Dr. Kalantidou.

"This is a toolkit on how to run creative skilldevelopment programs and engage at-risk youth, so as to achieve social and environmental sustainability in regional communities."

The aim of this toolkit is to support various initiatives and stakeholders interested in social and environmental sustainability. It is strongly relevant to existing government, non-government, industry or private sector structures that can provide services to at-risk of social exclusion youth, such as educational and art/design workshops, repair practitioners, Men/Women's sheds and community centres. The tools included in the toolkit provide an array of methods to make the participants of a program, active evaluators of its processes and outcomes, and designers of their future direction. Co-design is employed as an effective means of genuine participation in defining the values, challenges and expectations of programs. Existing resources have been used to draw from the expertise of other practitioners and examples related to community engagement, co-design and social innovation.

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- regional communities (Queensland)2
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 - How do communities contribute to the problem of youth offending?
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 - How serious is the problem of social exclusion and disconnection from mainstream education?
 - How could we make our communities safer for everyone and a place of growth?
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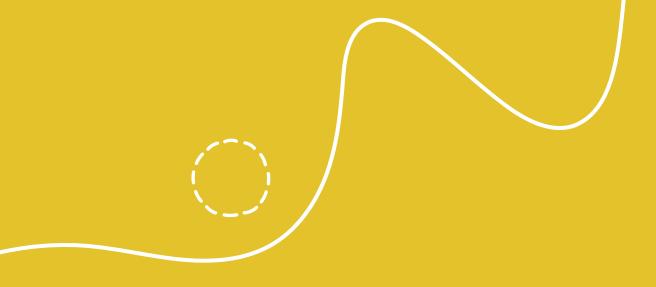
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PART 1 OPPORTUNITIES & CHALLENGES



Opportunities and challenges: regional communities (Queensland)

How serious is the problem of young offenders in Queensland?

Offenders aged between 10 and 17 years accounted for 12% of all offenders in Queensland (10,314 offenders) in 2020-21. More than a fifth (22%) of youth offenders had a principal offence of acts intended to cause injury (2,220 offenders). This was an increase of 13% from 2019-20, making it the most common principal offence type for youth offenders (Australian Bureau of Statistics, 2022).

How do communities contribute to the problem of youth offending?

Matthews et al. (2022, p. 30), who studied a vast number of people born in Queensland in 1983/4 revealed that "having both welfare and justice

system contact in childhood were associated with worse conviction outcomes in adulthood, regardless of sex and Indigenous status" making evident the role systemic inequality plays for children in future life outcomes.

How serious is the problem of social exclusion and disconnection from mainstream education?

According to Iliffe and Stevenson – Graf (2020), an increase in school suspensions and expulsions in Queensland has generated concern from those working with youth in the community legal sector". Youth that has not been on the path of offending or at risk of offending can still be exposed to social exclusion and disconnection from mainstream education.



Only in 2018, approximately 21,000 students were suspended or expelled in Queensland's primary schools (grades one to five). Iliffe and Stevenson- Graf (2020) concluded that "Neither suspension nor exclusion promote behavioural change in young people. Instead, they erode a student's trust in authorities and institutions and often leave them feeling segregated from their cohort, whilst reinforcing the poor behaviour that resulted in the suspension in the first place". Bleakley and Bleakley (2019, p. 546) supported these findings by stressing how, based on "data released by Education Queensland" there was a "47 percent rise in the issuance of disciplinary absences to student between 2006 and 2016", making evident that more than 20,000 students were subject to exclusionary sanctions over the course of 10 years. What is more alarming is that "the process of labelling students as deviant 'outsiders' is cemented by the decision by school administrators to exclude them from the school community, and results in a form of disintegrative shaming that fundamentally alters the way in which they both respond to and interact with the community-at-large" (Braithwaite cited in Bleakley and Bleakley 2019, p. 546).

How could communities protect youth from offending/re-offending?

"Protective factors within the community domain are generally related to the physical environment, the availability of economic and recreational opportunities, existing social supports, and other characteristics or structures that affect successful functioning of the community and community members" (Queensland Treasure Youth offending Research brief 2021, p. 11).

How could we make our communities safer for everyone and a place of growth?

Children and young people who are at-risk must receive peer mentoring and support in order to prevent offending and successfully reintegrate with their culture and communities. This toolkit puts forward repair as an approach addressing skills development, independence and emotional wellbeing, in ways that lead to wider environmental, financial and social benefits involving:

Self-repair: gaining self-confidence, learning social skills, making friends, finding mentors and envisioning a professional future through upskilling based on hands-on repair.

Community-repair: becoming a part of, and responding to the needs of the community, while also promoting transgenerational knowledge exchange through working with organisations such as regional Men's/Women's Sheds.

Environmental and socio-economic aspects of repair: developing skills around sustainability
practices and the circular economy, which is based
on the principles of designing out waste and
pollution, keeping products and materials in use,
and regenerating natural systems.

The aim is to gradually build social enterprises grounded in repair, material maintenance and reuse in regional communities, with the active participation of skilled youth.

Who is involved? Who are the stakeholders and communities?

This toolkit recognises as stakeholders the youth at-risk, their immediate environment (parents, guardians and extended family), the facilitators, the practitioners/mentors/artists/repairers and the community, which can include schools, youth justice, human and social services, local government and councils, cultural centres and organisations that are directly or indirectly involved in supporting the actions promoted by the toolkit.

As communities are identified the people living in a regional locality that might have common or different goals but for the purposes of this toolkit an emphasis is given to "a community of interests" where "all have something in common about which they respond as a group" (Aslin & Brown 2004, p. 4).

Toolkit: Objectives

The main objectives of this toolkit are:

 A clear understanding of the stakeholders and their views (knowledge systems)
 Planning phase: identifying/recruiting stakeholders – Implementation phase: understanding knowledge systems defined as the "combination of knowledge, experiences and expectations" (Aslin & Brown 2004, p. 6).

"The aim is to gradually build social enterprises grounded in repair, material maintenance and reuse in regional communities..."

- To facilitate the production of transformative repair workshops
 Planning phase: design of workshops
 Implementation phase: realisation of workshops – evaluation via interviews; co-design.
- The sharing of transgenerational knowledge Planning phase: involvement of community, for example Men's Sheds - Implementation phase: workshops/mentorship conducted by members of Men's Sheds, repair/craftspeople, artists and program facilitators.





 The skilling and employability of young men at-risk

Planning phase: identification of skills to be taught and artists, repair/craftspeople to be employed – Implementation phase: workshops, and White Card Certification – Evaluation phase: interviews; co-design workshop.

 Education on environmental sustainability through exposure to reuse and upcycling of broken objects

Planning phase: identification of materials to work with and expertise of artists, repair/craftspeople to be employed/Men's sheds – Implementation phase: workshops – Evaluation phase: interviews; co-design workshop.

 Community building through connections between local repair/craftspeople, artists, designers and young men/women at-risk Planning phase: employment of youth workers, artists-craftspeople from local communities including Men's Sheds – Implementation phase: workshops and exhibition, mentorship taking place during the workshops – Evaluation phase: interviews; co-design workshop. The empowerment of regional communities by strengthening skilled and circular economies

Planning phase: design of workshops – Implementation phase: skilling workshops with an emphasis on circular economy – Evaluation phase: interviews; co-design workshop; toolkit.

PART 2 HOW TO USE THIS TOOLKIT



Planning Theory of change:

What is a Theory of Change?

"A Theory of Change is a diagram that explains how a programme has an impact on its beneficiaries. It outlines all the things that a programme does for of its beneficiaries, the ultimate impact that it aims to have on them, and all the separate outcomes that lead or contribute to that impact" (Nesta 2014, p.2).

"A theory of change is "an explicit theory or model of how a program [or policy] causes the intended or observed outcomes". It presents a visual representation of how a program or initiative should work by linking inputs (the resources that go into a program), activities (what the program does), outputs (the number of people, places, supports, activities the program has produced), outcomes (what changes have occurred) and impact (long term change)" (Muir & Bennett 2014, p. 13).

INPLITS

ACTIVITIES

OUTPUTS

OUTCOMES

IMPACT

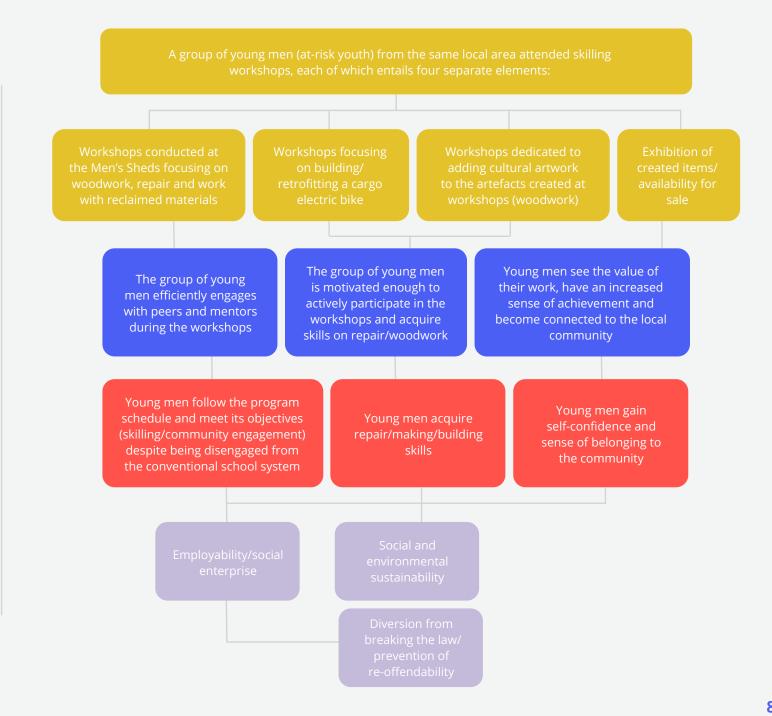
Theory of Change (TRSC)

Activities

Assumptions

Intermediate outcomes

Ultimate goals



Participants

- Who is the program targeting (gender/age group of at-risk youth)?
- Which organisations in the area are supporting at-risk youth?
- Where can we get referrals from?
- Do the participants need to sign a Memorandum of Agreement (MOU)?
- Do we need to hand out consent forms?
- Do we need to provide cultural guidance?
- How many participants do we need?





CASE STUDY

For the purposes of the TRSC program, young men between the ages of 15 - 19 years were identified as the target group for participation in the program. Referral forms were sent to the program director and facilitator, who made contact with the families and young people, to ascertain suitability for participation. All youth participants (initially seven participants (young men aged 15 – 19): five Indigenous and two identifying as non-Indigenous were engaged in the original program by official referral, which included a service organisation and parents' consent. One participant discontinued after four weeks. All participants signed a media release form. Youth facilitators/support, repairers/craftspeople and artists signed a Memorandum of Understanding (MOU). Cultural support was available from Kahwun-Wooga Aboriginal Corporation, while an Indigenous facilitator and artist also provided cultural guidance and

support. All youth participants had disengaged from school even though two were referred by the schools. The latter were still technically enrolled but with exceptionally low attendance rates.

Referrals to the program were provided through:

- Aldridge State High School Maryborough, Guidance Officer
- Maryborough State High School, Guidance Officer
- Kahwun-Wooga Aboriginal Corporation
- Wide Bay Youth Justice, Hervey Bay
- Act for Kids, Maryborough
- MACorp, Maryborough Aboriginal Housing Corporation



Facilitators; artists-repair/craftspeople; additional staff:

- How do we recruit facilitators?
- How do we recruit artists-repair/craftspeople?
- Do we need additional staff?
- How many (facilitators/ artists-repair/ craftspeople) do we need?
- How do we provide cultural competency and safety?



The TRSC program recruited Indigenous, non-Indigenous and multi-cultural Australians as youth and program facilitators, mentors and artists-repair/ craftspeople. This was important to building relationships of trust and diversity. Recruitment happened via posting to youth network groups on social media, cold calling service providers working with youth for direct contacts, arts organisations working with community projects, the local council, word of mouth and recommendations on artists with craft and repair practice/s. The number of the facilitators/artists-repair/craftspeople depends on the number of participants recruited. From the interviews and co-design workshop the need for one-onone mentorship was identified. The TRSC pilot made evident the need for a social worker to facilitate wrap around services

for the participants and families, a designated transport person/s for the pick-up and dropoff of participants, food and work safety wear provision, relevant health support, and facilitation of obtaining official documentation for the participants (birth certificate/identity card/white card etc.). Through the program it was identified that there were significant identification barriers related to economic participation. These included birth certificates, bank account numbers and TFNs. More direct support provided by the program included medical and mental health support as well as court appearance support, CV and references for work readiness.

The pilot involved over 100 hours of hands-on skills development and training with ten male volunteers from varying cultural backgrounds (age 65+), two culturally and linguistically diverse male repairers/artists, one Indigenous male contemporary visual artist, one Indigenous

youth worker/facilitator, one female youth worker, and one female program director/facilitator. All participants completed successfully the General Construction Card training - White Card Certification.

"Through the program it was identified that there were significant identification barriers related to economic participation."

15 objects (made from recycled materials) were market ready for sale and exhibition at Gatakers Artspace, including a restored 1950s kitchen hutch with collaborative artwork/mural for sale at \$2.200 (profit-split model).

ammy Brennan

Physical And Financial Resources:

- What type of space is needed for the realisation of the workshops?
- What kind of resources are needed for the realisation of the workshops?
- What other costs should be taken into consideration?

CASE STUDY

The TRSC workshops took place at the Maryborough Men's Shed, Moonaboola Aborigninal Corporation (MACorp) and Kahwun-Wooga. The spaces were selected based on interest in community support for the program and its activities. For the realisation of the workshops, tools, materials, protective gear and uniforms were provided.





The program identified the following resources as needed for the realisation of the workshops:

- Transport and capacity for participants to be independent with transport
- Work related clothing such as High Vis and work boots
- The provision of catering whilst on program
- Provision of paid training opportunities such as White Card, First Aid and creating a social enterprise
- Broker support with services/ organisations to access 'leverage' funds (e.g. purchase of mobile phones)
- Provision of letters of support for young people with court appearances
- Development of relationships with caseworkers in youth and restorative justice to balance program

- participation and community service arrangements
- Work with youth workers to understand the needs of the families and situational context of each participant
- Development of relationships with participant families, and engagement in direct and ongoing dialogue about the progress of the young person
- Collaboration with young people and families to identify any issues regarding Identification documents such as Birth Certificates, bank accounts, Tax File Numbers to ready the young people for economic and civic participation
- Medical connections
- Mental health support through Headspace

Additional costs were transportation (petrol), provision of meals, mobile phone credit, access of personal identification (Birth Certificates/ AGE ID), venue hiring and catering. Catering was critical to the success of this project.







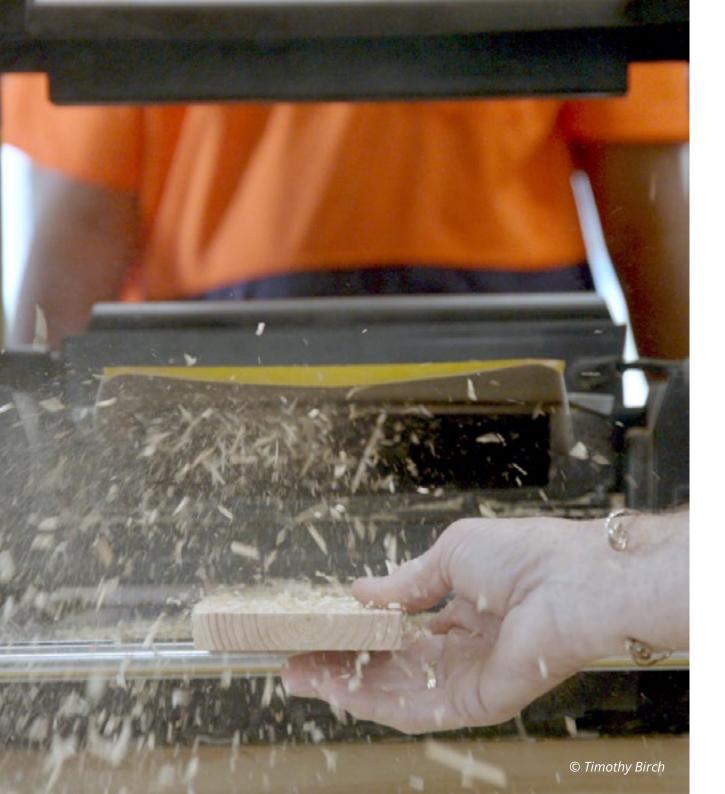
Workshops

- What kind of workshops should be designed?
- · Why?
- What kind of expertise exists in the area that can be handed down to young people?
- What kind of skilling could equip young people to seek employment/ start a social enterprise/become more socially engaged?

CASE STUDY

The TRSC workshops were designed to meet the principles of circular economy, encourage repair, creativity and skillful interaction with materials, while also addressing recidivism and social exclusion. For its purposes, the workshops focused on the creation of practical items made from timber and reused pallets (etc. toolbox, chair), refurbishment by employing traditional techniques, repurposing of

discarded materials in order to make an electrical cargo bike and creative cultural expression by experimenting with varying painting techniques. The selection of the skilling/techniques was based on the talent/expertise existing in the region and the intention to create a social enterprise specialised in repurposing, repair and maintenance of furniture and other items in the near future.



Timeframe:

- How long should the workshops be?
- How many should take place?
- Within what period of time?

CASE STUDY

The TRSC workshops took place in Maryborough, Queensland between 20 August and 26 November 2021. These included the Kahwun-Wooga Program Introduction Day and Safety Briefing (3 hours), the Men's Shed workshops (3–4-hour workshops), the artists and repair/craftspeople workshops (varying from 4 to 7 hours), the General Construction Card Training with SDS Training, the preparation and installation of the Gatakers exhibition and the co-design workshop. The exhibition opened on the 26th of November 2021 and closed on the 17/18th of January 2022.

Expected outcomes:

- What are the practical outcomes of the workshop?
- How are the workshops going to benefit the participants?
- What are the short-term benefits of the workshop?
- What are the long-term benefits of the workshop?
- What are the next steps?

CASE STUDY

The TRSC workshops led to the creation/ refurbishment/reuse of items that were presented in an exhibition held at Gatakers Artspace Maryborough as part of the annual Fraser Coast 'Waster to Art' exhibition.

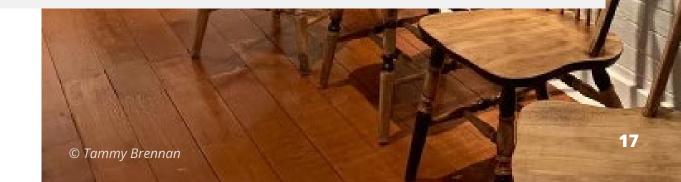
The items are currently displayed at The Maryborough Local Library.

"I feel proud 'cause I've done it my self" ~ Participant 1

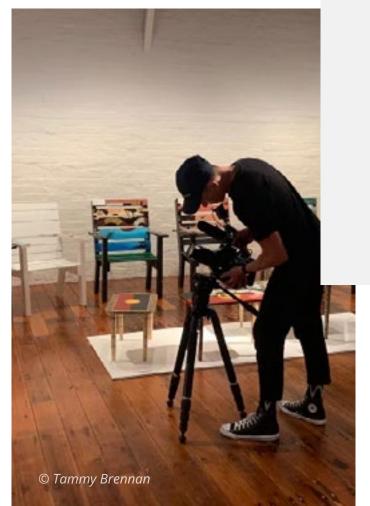
The participants, based on interviews that were conducted after the realisation of the workshops, expressed emotions of self-confidence, happiness, connectedness with peers and mentors and the desire to continue being part of the TRSC program.

"I want to stay here for the rest of my life" ~ Participant 5

In terms of long-term benefits, the participants were exposed to tools that helped them obtain a white card certificate and SDS training, which has activated employability possibilities, made them part of a community of artists-repair/craftspeople, gained attention and learning skills and integrated them into a cohort that will continue being exposed to employability opportunities (such as the creation of a social enterprise).







TRSC has received additional funding to expand the program and implement changes that came out of the experience of running the pilot-program, the interviews and the co-design workshop.

"like get all the other young fellows and all that - should do what we already done. Keep on going through the future". ~Participant 2

The proposed toolkit is part of the TRSC strategy to make the program available to regional communities, initially in Queensland and gradually to other parts of Australia; to introduce the program

to city councilors and the municipal administration; funding agencies and foundations; schools; philanthropists; service providers; the media; and city residents so as to instigate systemic change related to supporting positive life choices, strengthening young people's engagement to community, and decreasing the likelihood of social exclusion high risk behaviours and offending.

"Everyone was nice there" ~Participant 4



PARTS IMPLEMENTATION



Methods and tools

The toolkit provides tools, techniques and methods to:

- 1. identify stakeholders and knowledge systems: interviews
- 2. identify participants' skills and competencies by employing creative methods: **workshops**
- detect pain points related to workshop execution, participation and collaboration: interviews;
 co-design workshop
- 4. measure impact by monitoring and documenting skills acquisition and community building: co-design workshop
- 5. demonstrate impact: **co-design workshop, visual content analysis, exhibition**
- 6. reflect on the process, execution and outcomes of the workshops: **co-design workshop**
- 7. make plans for the long-term viability of the project: interviews, workshops, co-design workshop
- 8. orchestrate systems change by establishing ongoing partnerships with public and private organisations to holistically support at-risk youth, community goals and regional social and environmental sustainability: **toolkit**

Interviews

Interviews are employed to document the participants, mentors, artists, repair/ craftspeople and facilitators' point of view, capture their knowledge systems, understand their experience and expectations from the program. The interviews should respond to the literacy levels of the participants and when needed, a facilitator should assist the process by explaining the question to the interviewee. The interview questions should be short but aim for an extended answer, their number limited, and content targeted so as to collect answers related to: knowledge systems; workshop experience; learning/achievement; recreational activities; collaboration/ community; and future aspirations.

CASE STUDY

For the purposes of the TRSC program all stakeholders (participants/facilitators/artists; repair/craftspeople) were interviewed and they were all asked to answer the same questions. The interviews were 15 minutes long and the interviewees responded with ease. A separate interview was held with the program director/facilitator in order to explore in depth their experience in relation to the design, implementation and evaluation of the program. The findings from both interviews informed the design of the co-design workshop and the toolkit.

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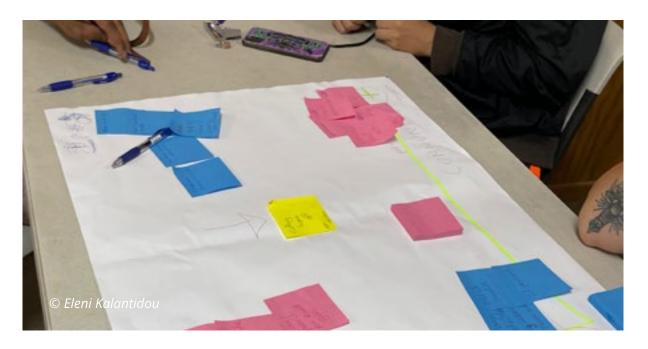
Visual content analysis

Visual content analysis is a method that employs photographic material and video footage in order to analyse non-verbal communication, interactions and actions from the stakeholders involved in the program (Pink, 2001). This method could assist with detecting the flow of activities, the level of participation, existing tensions and non-verbal interactions that help better understand the level of self-embeddedness in the learning experience, engagement, participation and community building.

CASE STUDY

Photographic material and video footage were collected throughout the realisation of workshops and during the exhibition.

The photographs depicted the process of working individually and together, collegiate moments, taking pride in finished items and artwork and collective ownership of the outcomes. The photographic and video material were employed as a means of triangulation along with the interview findings and literature material, guiding the co-design conceptualisation and selection of tools.





Co-design workshop

"Co-design means developing processes for understanding, developing and supporting mutual learning between multiple participants in collective decision-making and collective design" (CO-CREATE, 2019). The participants are active collaborators in designing how a program can be improved.

Co-design workshops should be based on:

Inclusivity – the co-design workshop should include participants from all stakeholder groups utilising their feedback, advice, decisions, lived and work experience, knowledge and skills.

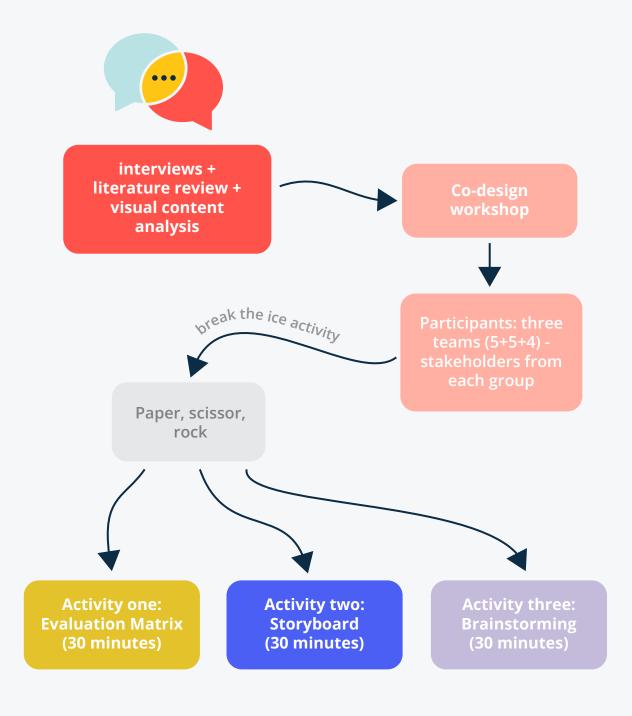
Respect – all participants are equal in terms of their input and are entitled to have different understandings and positions on the same issues.

Participation – the co-design process is receptive, flexible and open to dialogue and shared experiences.

New meanings can emerge from this process and be used as the co-design workshop outcomes. All participants have a say in the process and outcomes, and power is shared in designing and decision making..

Iteration – the participants are active contributors to the outcomes and the implementation of the co-designed approaches. Changes can be made along the way based on trial and error, their feedback and evaluation.

Visibility and tangibility of proposed ideas – the participants must be given tools that help them relay their experiences, evaluation and suggested possibilities in ways they feel comfortable with (visual/graphic/embodied etc.). Existing capacity is activated, nourished and supported.



CASE STUDY

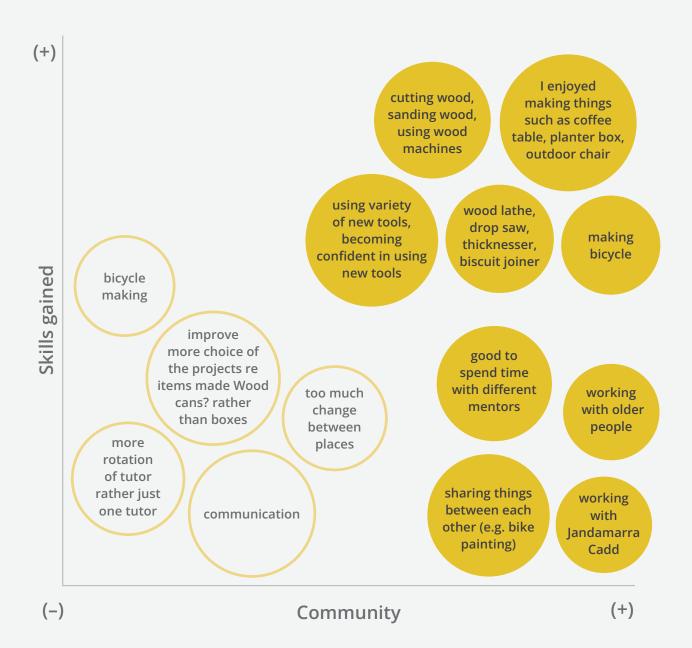
In order to further the understanding of needs, success and pain points as identified by the interview process, evaluate the impact of skills acquisition and community building, reflect on the process execution and outcomes of the workshops, and make plans for future implementation of the program, three tools were selected as most appropriate: the Evaluation Matrix (impact/ reflection); Storyboard (how would you design the program step by step); and Brainstorming (make plans for the long term viability of the program). 14 stakeholders representing each group (two youth at-risk participants; one artist/facilitator; 2 or 1 member of the Men's Shed). The co-design workshop started with a welcome to country, followed by a 'break the ice' activity (Rock Paper Scissors) and three co-design activities (30 minutes), which were selected so as to reflect the level of literacy of the participants and prioritise their lived experience of the skilling workshops and their future participation in the program.

EVALUATION MATRIX

Evaluation of/ reflection on skills gained and community building

Team 1

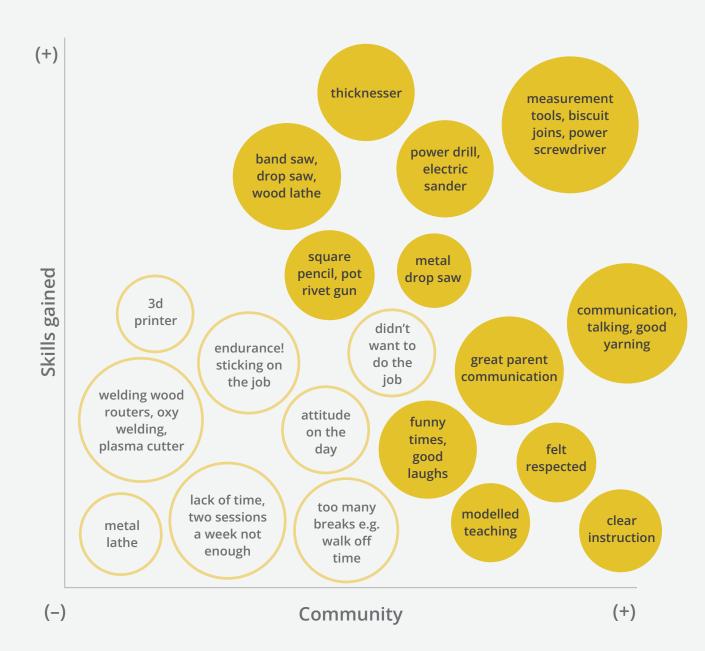




Team 2



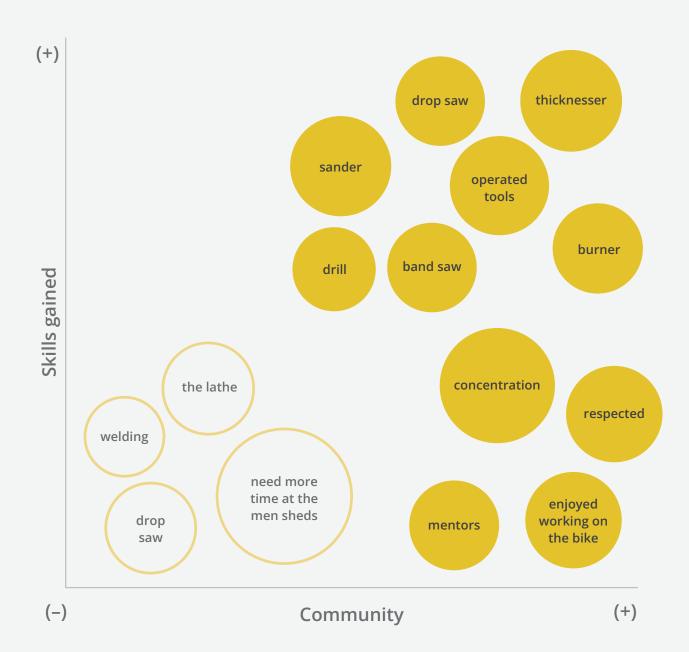




Team 3







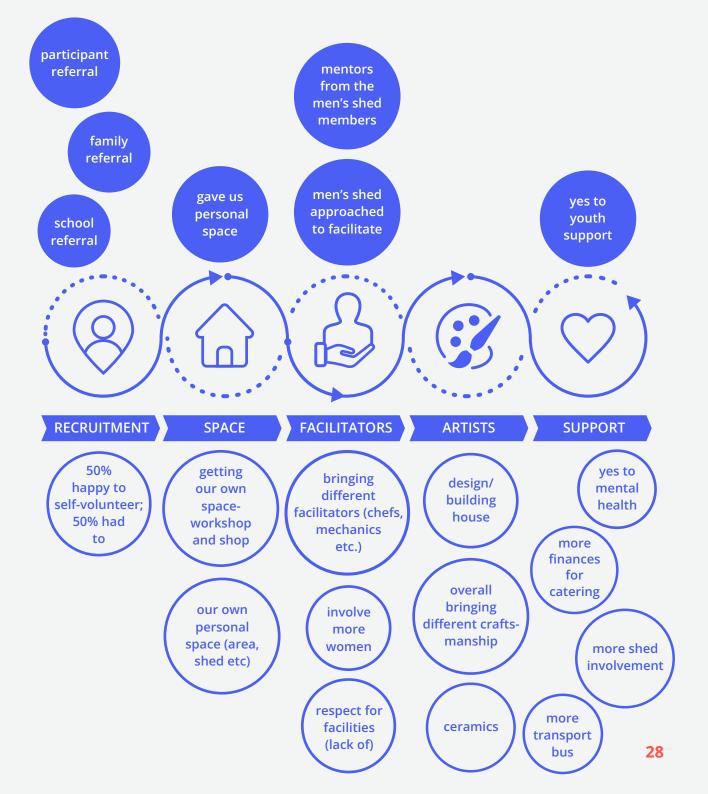
STORYBOARD

Idea-generation for redesigning the program for repetition and/or for other regional communities (reflection/impact)

Team 1







Team 2

(participants' answers)



= steps that worked well for the program



Team 3

(participants' answers)



= steps that worked well for the program



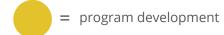
BRAINSTORMING

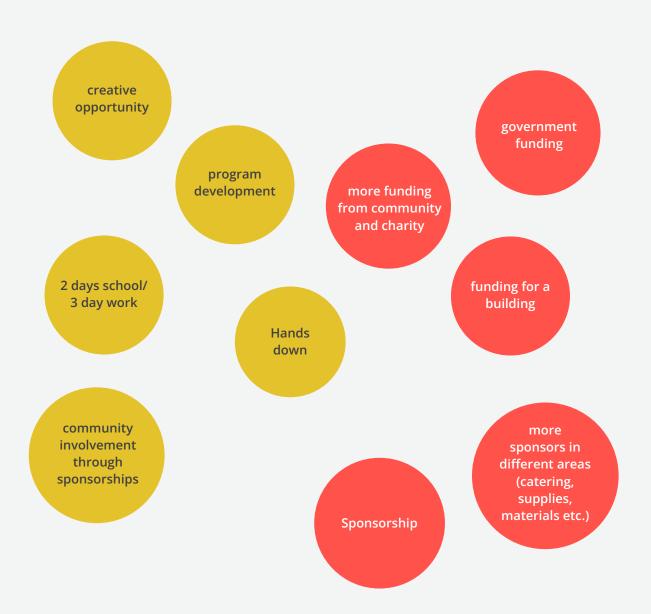
Plans for the long-term viability of the program

Team 1

(participants' answers)



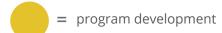




Team 2

(participants' answers)





= in kind support



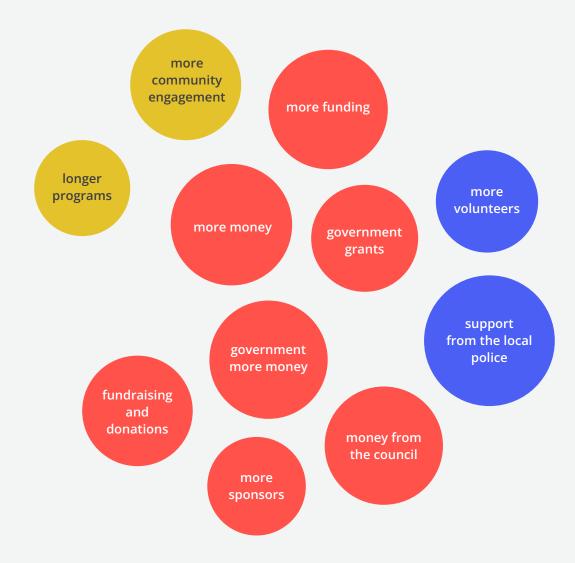
Team 3

(participants' answers)



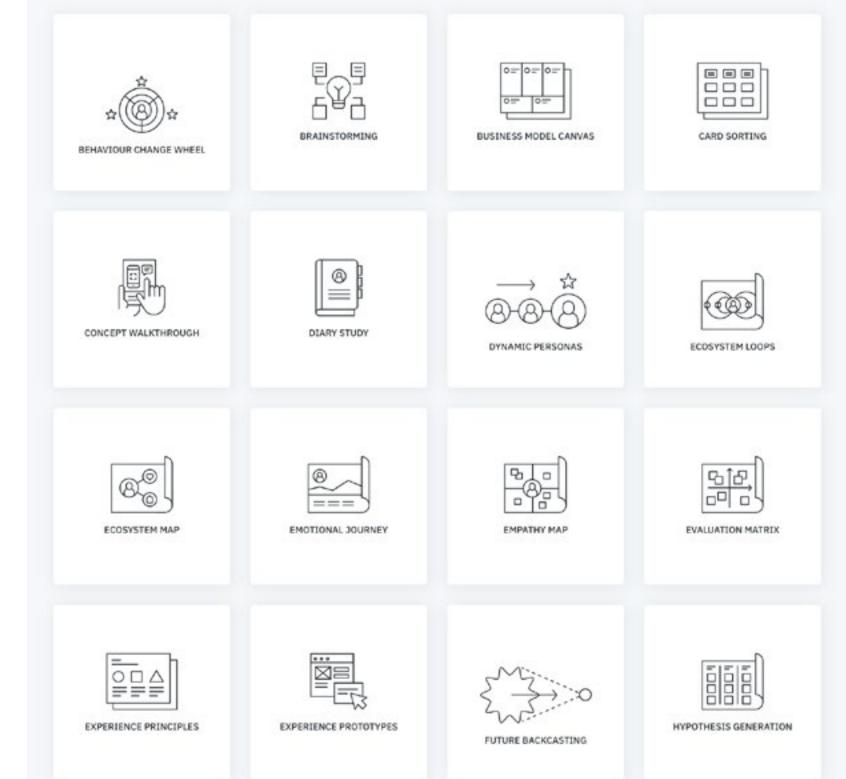
= program development

= in kind support



Tools to choose from:

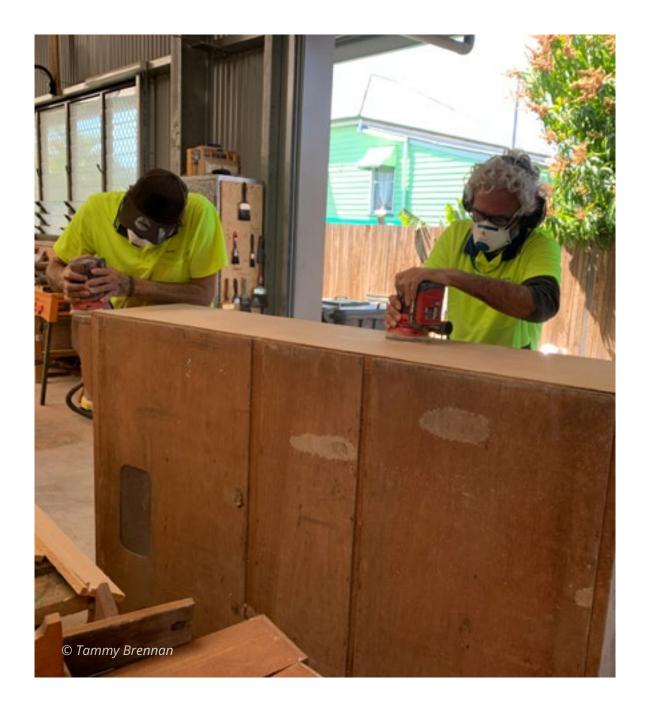
Service Design tools





PARTS EVALUATION





Evaluation

"In best practice, a clearly articulated theory of change is a prerequisite to effectively measuring social outcomes"

(Muir & Bennett 2014, p. 13).

PUTS ACTIVITI

OUTPUTS

OUTCOMES

IMPACT

Evaluation is the "systematic inquiry to inform decision-making and improve programs. Systematic implies that the evaluation asks critical questions, collects appropriate information, and analyses and interprets the information for a specific use and purpose" (Board of Regents cited in Muir & Bennett 2014, p. 40).

"'Impact' is defined as the longer-term outcomes that are achieved from the activities, outputs and outcomes of an intervention, program, organisation or sector. Impact can be "positive or negative", may occur "directly or indirectly" and might be "intended or unintended". It is not always possible to attribute impact to an individual intervention, program or organisation" (Muir & Bennett 2014, p. 6).

- 4. measure impact by monitoring and documenting skills acquisition and community building: co-design workshop

 The co-design workshop helps establish the skills that were acquired through the workshops and the extend/success/failure of community building.
- 5. demonstrate impact: co-design workshop, visual content analysis, exhibition

 The social and practical impact of the program can be measured through the skills acquired, the extend/success/failure of community building, and the outcomes achieved. Through the co-design workshop the stakeholders can share their lived experience regarding skills acquisition, community building, and willingness for further participation; through the visual content analysis of photographic material, skill acquisition, collaboration and finished outcomes can be demonstrated; through the exhibition, the finished outcomes, collaboration and reaching out to the wider community can be validated.
- reflect on the process, execution and outcomes
 of the workshops: co-design workshop
 The co-design workshop provides the tools to
 reflect on the benefits and pain points of the
 workshops and collectively identify successes
 and failures.
- make plans for the long-term viability of the project: interviews, workshops, co-design workshop
 The interviews can help evaluate the level of

- ownership achieved through the program for the stakeholders, based on their desire/ willingness to continue being part of it and their thoughts and ideas about its expansion. The experience of the workshops in terms of physical outcomes, mentorship, space capacity, timeframes and material availability can facilitate the planning of their next iteration. The co-design workshop can enable the documentation of the workshop experience from all stakeholders along with ideas for different steps to be taken, in relation to the workshops planning, implementation and systemic change.
- 8. orchestrate systems change by establishing ongoing partnerships with public and private organisations to holistically support at-risk youth, community goals and regional social and environmental sustainability: toolkit

The toolkit is designed to showcase how programs focusing on youth at-risk skills and community re-engagement can activate systemic change. By using the toolkit, practitioners, communities, NGOs and researchers can orchestrate a collaboration of different stakeholders that can lead to social impact manifested through activities, outputs and outcomes, monitored and documented through a roadmap based on a theory of change involving all the steps presented.

CASE STUDY

The evaluation process for the TRSC program followed steps 4, 5, 6, 7 and 8, which led to the following outputs and outcomes

process, execution of the project and outcomes of 8. the workshops **Systems change** Volunteers/ community engagement/ council/ police/ donations/ sponsorships/ church/ red **INTERVIEW/VISUAL** cross/ Wide Bay transit transport/ exhibition/ **CONTENT ANALYSIS/** video/ toolkit **Make plans** 6. **CO-DESIGN WORKSHOP** More support from the Reflection community: police; red cross; What worked well recruitment: sponsorships for work gear, catering, **FINDINGS** TOOLKIT participant; school; family; youth phones for participants; church/ more justice; video for Men's Sheds-artistsvolunteers/ more support from council/ craftspeople; services-organisations/ grants; philanthropy/ funding for a **Stakeholders** space: Men's Sheds relaxed; MacCorp building/ electric bikes for participants' Youth/facilitators more institutional/facilitators: Men's Shed transportation; wide bay transit transport/ /craftspeople approached; members-mentors; cultural 2-day school 3 day work; 3 day program 1 support; mentorship/ artists-craftspeople: -artists day school 1 day work experience; 3 days Men's Sheds skills; artist Jandamara; a week 15 hour program; bigger group 8 2. toolkit from Men's Shed; old people/ participants/ program development/ **Participants' skills** support: youth support/transport/ family support case worker/ support Team players; eager to Bunnings donation; stipend; SDS for understanding diagrams learn; short attention span; training - white card and directions to COgood with tools, especially training blueprint when mentored one on one; 3. **CO-DESIGN** fast skills acquisition related Pain points 5. WO to wood work/painting; slower Mate on mate instead **Impact** skills acquisition related **WORKSHOP** of group mentoring; more workshop outcomes to metalwork (bike **OBJ** time for workshops/skill (chairs; bike etc.); making) acquisition; need for bigger exhibition; desire to be projects; more resources; **CO-DESIGN** part of the program youth distracted after again; community lunch: more structure/ building; behavioural **WORKSHOP: CRITERIA** planning before change **Impact** hand Youth learned how to **EVALUATION** FOR THE SELECTION OF use well a number of tools. 6. work together, pay attention **MATRIX** and collaborate with older Reflection **METHODS** people and professionals; What could be improved gratitude; self-esteem; recruitment: 50% had to volunteer, community building; desire to community groups should be **Explore** be part of a collective and included/space: need for permanent work with the same workshop; need for participants's space within a wide range spaces; bigger spaces/facilitators: different people again Acknowledge facilitators; more women; more people; of ideas and different mindsets/ participants male or female/artists-craftspeople: BRAINST ceramics; building skills; more resources; more solutions without stakeholder needs: artists; different craftsmanship/ support: feeling limited transport bus; more Men's Shed involvement; **STORYBOARD** e.g. issues with mental health support; more financial by possible

literacy

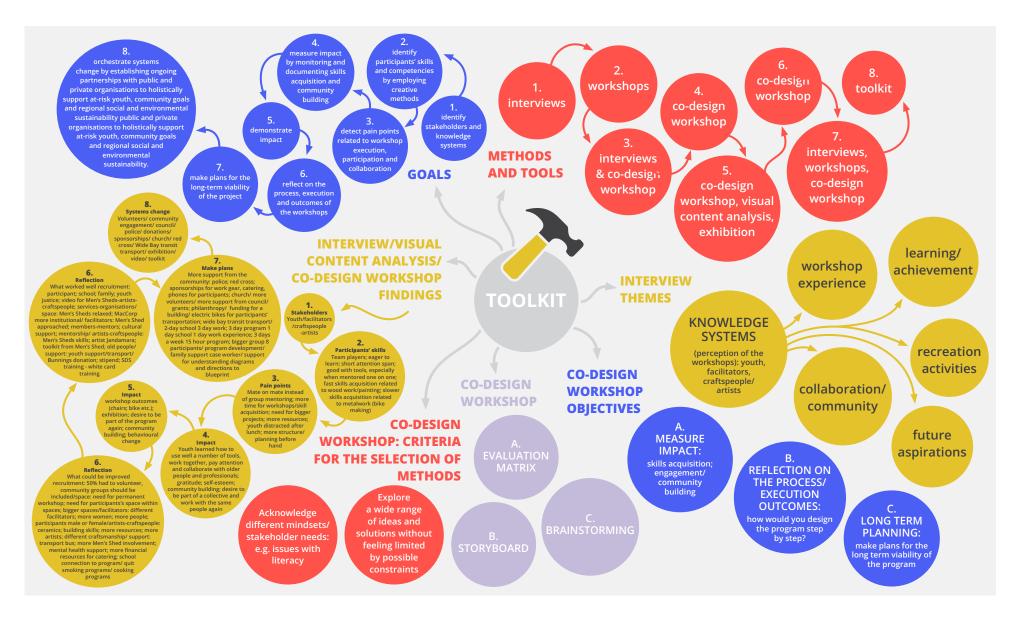
constraints

resources for catering; school

connection to program/ quit

smoking programs/ cooking programs

The toolkit





Conclusions

Organising an effective program is a challenging yet rewarding task. The outcome will be defined by many factors beyond the organisers' initial intentions. This toolkit provides guidelines aiming to support the journey of conducting a successful program, but it requires constant evaluation and adaptation according to the needs of the stakeholders and changing parameters related to individual, social and environmental circumstances.

"The evaluation and feedback process will help you to identify what to modify in your next steps, when you will repeat or expand the scope of the program."

By working with the stakeholders, you should be able to identify if they are receptive to the work, finding satisfaction in their participation, developing a positive group dynamic or if there are tensions that need to be addressed. The evaluation and feedback process will help you to identify what to modify in your next steps, when you will repeat or expand the scope of the program. Employing a dynamic process grounded in tools and processes that support monitoring and evaluating social impact will lead to affirmative change.

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Service Design Tools https://servicedesigntools.org/tools

Appendix

Questions for participants' interviews

- All participants will be asked the same questions
- Name:
- Age:
- Education level:
- If you left school, why:
- Gender:
- Ethnicity:
- Do you identify as Aboriginal and/or Torres Strait Islander?
- · What do you do for fun?
- What did you think you would do in the workshops?
- What is the first thing you think of, when you talk about, or remember what you have done at the workshops?
- What did the workshops make you feel?
- How did the people that were part of the workshops make you feel?
- What did you learn by being involved in the workshops?

- What did you make at the workshop?
- What is your favourite tool that you use or have learned to use?
- What did you most like about the workshops?
- What was difficult about the workshops?
- What did you not like about the workshops?
- What could be done differently to make them better?
- What would you like to be doing in the future?
- Questions for program lead/facilitator:
- These questions are related to the creation of the Transformative Repair for Social Change (TRSC) program.
- How was the program conceived?
- How has the program been funded?
- What has been the intention of the program?
- What kind of guidance you/the program team receive to design the workshops?
- Around what elements were the workshops designed?

- How were the organisations that support the program recruited?
- How was the support from Aboriginal/Torres
 Strait Islanders organisations gained?
- What kind of cultural support is available for the program?
- How were the participants of the program recruited?
- How were the artists and the volunteers for the program recruited?
- How were the facilitators of the program recruited?
- What have been the most challenging parts of putting together the program?
- What are the barriers that need to be addressed for similar programs to happen?
- What kind of support is needed for this program and similar programs to thrive?
- What would you do differently next time?
- What is the potential of this program?



TRSC Program Public Exhibition Outcome Waste to Art Fraser Coast Exhibition 2021, Gatakers Artspace

Questions for program lead/facilitator:

These questions are related to the creation of the Transformative Repair for Social Change (TRSC) program.

- How was the program conceived?
- How has the program been funded?
- What has been the intention of the program?
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