

Risky Business: A cross-disciplinary investigation of creative arts as intervention activity for young people at risk in urban and rural Victoria

The *Risky Business* Research Project is progressing well in 2004. This year will see the completion of most art programs and data collection, and the beginning of data analysis. The preliminary results presented in this newsletter are based on art programs conducted in the second half of 2003. We will take a quick backward glance as a reminder of the *Risky Business* major goals in 2003, present some preliminary findings from the first three art programs, and introduce you to the new series of programs planned for 2004.

Risky Business Office - Staffing

The following changes to staffing occurred at the beginning of 2004.

Christy Dena, project assistant administrator and web designer. Christy brings project management skills from her years working in television production and theatre. She has worked as a mediator in Parent/Adolescent, Victim/Offender and Neighbourhood disputes for the Attorney General's Department. As a writer, producer and performer she has worked in theatre, television and short film for many years. Her media production skills have been utilised on online and mixed media productions in advertising, entertainment and tertiary sectors. Christy is currently studying a Masters in Creative Arts by Research (New Media & Creative Writing) at the University of Melbourne.

Kimba Scorpecci, research assistant. Kimba has a diverse range of skills across several arts modalities and brings to the project her strong research ethic and experience in interpersonal communication. Kimba is an accomplished musician, theatre practitioner and cabaret performer. She has coordinated a diversionary therapy program for elderly people, been a technical writer and sub-editor for a web based training provider and taught theatre skills to young people at The Canberra Youth Theatre Company. She currently works as a volunteer telephone counsellor with CARERING. Since graduating from The School of Creative Arts at the University of Melbourne, Kimba has also been involved in a number of research projects, including the MUD (Melbourne University Drama) Theatre Database.

We all welcome our new team members.

Year behind us

The main aims of the project in 2003 were:

To finalise the process of obtaining ethic clearances from the Department of Human Services and the Department of Education which was completed successfully.

To identify and organise first three art based programs, one in each of the targeted areas (Parkville, Dandenong and Bendigo).

To establish and improve a framework for links with partners in the targeted areas and engage with local community representatives, relevant social support services, professional cultural groups and individuals located in the areas in order to develop further research case studies.

Where are we?

Industry Partners

Initially we had 3 research sites associated with industry partners who were providing in-kind only support. These three partners were “one-stop” youth centres in Dandenong (Visy Cares), Bendigo (B Central) and Footscray. The centres in Bendigo and Footscray still have not been established and it is unlikely that the centre in Footscray will be developed in the life of the research project. Accordingly we looked to develop new partnerships to assist us in providing physical research sites and assistance with recruiting participants. In the inner urban area we have been working with Parkville Youth Residential Centre (through another partner, Whitelion) and we have developed a relationship with Melbourne City Mission, recommended to us by our original Footscray partner. In Bendigo we have been working with the St Luke’s who have an association with our original partner BCentral. We are still working with BCentral despite changes in personnel there and the fact that the Centre is only partially established. We are also working with the Youth Training Centre outside Bendigo (Malmsbury). Frequent changes in management caused difficulties in the planning process, employment and coordination of program facilitators, and running workshops.

Case studies conducted in three targeted areas:

Project One: Footscray Site (Parkville Youth Residential Centre) (inner Melbourne suburb) – Performing Arts Project

This project includes custodial populations and young women in transition from custody coordinated by artist and psychologist Helen Barnacle. The project involves three workshop sites 1) Parkville Youth Residential Centre young women's unit for young women in custody at the time the program; 2) Whitelion at Parkville in "The Purple Room" for young women in transition from the custodial environment (eg CROP young women who already attend a regular program at Whitelion); 3) The University of Melbourne theatre space for young women with the opportunity to maintain involvement with the program as they move through different stages of a custodial (or other) sentence. The project started in August 2003.

Activities Undertaken: The program is a multi-faceted arts project for young women (16-22 yo), utilising narrative to self-devise a music/theatre piece. Activities involve writing, song writing, singing and acting.

Outcomes: The project culminated in public performances at the Open Stage Theatre in the School of Creative Arts, The University of Melbourne during December 2003.

School performances

The current peer education program operating at Whitelion Inc and within Parkville Youth Residential Centre has taken Parkville program *Beyond the Barrier* to the Oberon High School and the Laverton Secondary School in May this year. It will also be taken by invitation to other selected schools during 2004.

Status of the project:

Completed: 1st, 2nd and 3rd time interviews with participants and artists, social workers

To complete: interviews with significant others.

Project Two: Dandenong Site (outer Melbourne suburb) Visy Modern Arts Project

The project is run by the Dandenong Community Arts Centre, sponsored by Your Employment Solutions and the Visy Cares Centre. The workshop is part of the "Work for the Dole" program approved by the Centrelink. It is a painting workshop coordinated by the local community artist Jacob Arnold. The target group for the research study is young people aged 16-20 years both male and female coming from culturally diverse backgrounds who are disengaged from formal education and vocational programs. The project started in September 2003.

Venue: Dandenong Community Arts Centre

Industry Partner: Visy Cares

Activities undertaken:

This is a painting workshop where an art based activity supports participants in building and developing their self-esteem, confidence, teamwork, and communication skills in order to transfer those skills into the area of employment and/or further education

Additional activity: One day workshop for the workshop participants was held at the School of Creative Arts, The University of Melbourne in March this year. The workshop was coordinated by an artist and the SCA staff member Deborah Williams.

Outcomes:

An art exhibition of recent paintings by the workshop participants was organised in December 2003 at the Walker Street Gallery to present their achievements during the year 2003 and to give them an opportunity to present their work to the local community.

Status of the project:

Completed: 1st, 2nd and 3rd time interviews with participants, the artist and the industry partner representative, focus group involving current attendants

To complete: interviews with significant others

Project Three: Bendigo Site (rural Victoria) - Hip-hop program *Real to Reel*

The music-training program 'Real to Reel' is located at the B-centre Bendigo which is a part of B-central, an integrated service for young people in central Victoria Workshops are coordinated by the local community artists Rod Balaam and Steve Lane.

The target group for the program is young people aged 15-18 years who are 'at risk' and disengaged or at risk of disengaging from mainstream education and vocational programs.

The number of participants is determined by the available equipment which allows up to ten young people to participate in the program, divided into two gender mixed groups.

The project started in August 2003.

Venue: B-centre Bendigo

Industry Partner: B-central

Associated Industry Partner: St Lukes Bendigo

Activities undertaken: The music program has been developed with a focus on young people 'at risk' through hip hop music. There were no requirements of musical experience but through artists' assistance the participants relatively quickly mastered basic knowledge of a computer software and reached a point where they were able to produce songs that speak of their experiences.

Outcomes:

A compilation CD will be launched in June to document participants' recent activities and to give them an opportunity to present their work to the local community.

Status of the project:

Completed: 1st, 2nd and 3rd time interviews with participants and artists, other related workers, industry partner representative focus group involving current attendants

To complete: interviews with significant others.

Preliminary findings

The Risky Business research project investigates whether the involvement of "at risk" teenagers in creative arts activities can act as effective diversions from harmful risk taking behaviour. It addresses two interrelated issues:

- the identification of effective diversionary programs for young people experiencing some difficulties in their lives and
- an analysis of the potential impact of creative arts activity in a localised context.

This research explores how involvement in creative expression results in increased self-esteem, an improved sense of goal setting and achievement together with community commitment.

Participants are drawn from Melbourne and Bendigo areas to ensure diversity in terms of demography and economics, access to formal education and support services. While we were not trying to achieve statistically representative samples we have nevertheless endeavoured to ensure a range of ages, ethnic and gender balance where possible. One of the challenges was ensuring a sufficient number of participants who would stay with the program for its entire duration and contribute in providing their in-depth perspective. At the end of the project, participants will be provided with summary results.

The new series of programs has just started and will supplement the existing data focusing on the art process, diversity of art forms, engagement of participants and their interaction with the program artists/coordinators. A further effort will be made to do more research with indigenous young population both in Melbourne and regional Victoria.

The quantitative data will be analysed using SPSS software package, but for the purpose of this brief overview we can start with a simple table, which shows the number, age range and gender of participants in art programs conducted in 2003.

Sites	Age	Male participants	Female participants	Total
Parkville	15 - 22	0	24	24
Dandenong	15 - 30	5	4	9
Bendigo	14 - 18	4	4	8
Total		9	32	41

This table may give the impression that the process of recruitment and organising workshops, interviews and focus groups was simple and neat. In, fact, the process of contacting and planning to conducting the programs and individual and group discussion was time consuming and involved much of ‘out of hours’ work.

The preliminary results are based on interviews with the participants in the first three programs. Interviews are transcribed for textual analysis which will integrate a directed (by the interview topics) and grounded theory method (to detail emergent issues) conducted by the researchers. Data will be analysed with the aid of a software program for qualitative data management using both narrative analysis, which preserves the meaning in terms of temporality of events, and a thematic analysis. Theme lists will be developed, and analysis will proceed by reviewing transcripts and thematic files in relation to research questions.

Issues and themes

Initial content analysis has identified a number of key themes running through discussions of creative expression among marginalised young people. These are included in this report in point form, to indicate likely areas of discussion in the final report.

- Social margin, risk and young people
- Society, art and creativity
- Urban and rural young populations at risk in Victoria
- Dislocation, relocation, risk and young people
- Art practices and marginalised young people
- Art and social impact
- Individuality and Identity
- Artist - participant, creative interaction
- Art forms and their efficacy as diversionary practices
- Art and youth education
- Art, social margin and gender
- Risk, young people and wellbeing
- Juvenile justice, young people
- Prevention versus correction
- Gender, sexuality and art
- Girls, art and risk
- Boys, art and risk
- Young marginalised populations, family, community

The role of artists is essential to the structure of each program, running of workshops, young people engagement and the quality of data collected. Nine artists were involved in the first three programs, four in Parkville (Helen Barnacle as a principal artist, and Margaret Sztajer and Ken Firth as assisting artists), one in Dandenong (Jacob Arnold), and two artists in Bendigo (Rod Balaam and Steve Lane). Their experience, methods of engaging and their interaction with the program participants made the first three programs successful both in terms of their creative approach as well as their role within the structure of *Risky Business* research goals.

Program participants

All interviewees recognised the benefits of art programs and expressed appreciation at the opportunity to participate in programs. They felt that programs contributed to their well-being and increased their self esteem.

However, they expressed concern about a number of issues of their everyday life which caused distress and which they felt could be causative of difficulties after they finish one of the programs (employment, accessibility of further education, youth social services, integration in the local community and other factors):

Material problems

Unemployment (systemic issues/ financial issues related to Centrelink)
 Difficulties with bureaucracies (education, qualifications, Centrelink, youth social services, employment services, justice system, police)
 Lack of community resources (accommodation, appropriate courses bridging the period of absence from formal education, socialising)

Social/emotional issues

Relationship with 'mainstream' society (lack of interaction)
 Family and community – destruction of family, worries about going back home
 Stigmatisation, loneliness
 Low socio-economic status - unemployment
 Mental health
 Gender issues
 Substance abuse

For the purpose of this preliminary information we are focusing on the participants expectations at the beginning of their involvement in the art programs, their responses to the actual process, their engagement, and their interaction with the artists. We are briefly focusing at some of the outcomes of the participants' involvement in the creative process of the analysed programs. It needs to be stressed that the involvement in any of the programs was voluntary. All participants were free to enter or leave at any point during the process with no consequences for their further participation or their attendance of other programs offered by their local youth and other service providers.

Expectations

Expectations expressed in the first set of interviews varied from uncertainty and/or curiosity to very clearly set goals. Some participants were primarily looking at the social integration factors:

Oh I don't know, to meet people, and I already have (female participant)

I'm not really one to expect much. I just do whatever comes up with the other kids. I just do it (male participant)

Work for the dole referred me. Centrelink, yeah. I chose it myself, yeah. Good for me. Not too strenuous! (female participant)

Creating a piece of art work that I've never had the opportunity to do before. (male participant)

For some participants programs were related to their previously acquired skills and experience:

To do well in my singing and to make music and stuff (female participant)

I think my only expectation was the compilation CD that I knew would be the sort of the end group piece. (female participant)

I expect to learn to draw. Also because I've been unemployed for some time I think it's more designed to get you out of the house back in to the community... (female participant)

Some participants were motivated to join the programs because they wanted to gain new skills and improve their chances for employment:

Because it was a skill that I didn't have before and it's a skills that you can possibly use for work but also it's a skills that you can use it for your own personal use (male participant)

Because it's beneficial for me. It's teaching me new skills. On the art side of things it's keeping me busy during the day. I'm not bored. I'm teaching myself new skills and eventually I will become successful with these new skills so that's what I'm hoping to achieve. (female participant)

Well I was in the process of looking for some work. I was receiving benefits from Centrelink and they advised me to take part in some programs so I went to an employment agency and they informed me of what was taking place here and I decided to participate. (male participant)

Previous skills and experience

Most of participants had no previous skills and experience in the art forms that were offered in the *Risky Business* workshops. Very few had ever been to any cultural event such as a gallery exhibition, museum, concert or theatre. However lot of them experienced some kind of creative expression through their school programs. These young people emphasised a broad spectrum of experiences and skills from very basic to highly complex and refined:

I can draw um navy ships or planes and cars and machinery with big wheels on it (male participant)

Not really, just, oh, I'm really good at drawing and that's about it. Oh I've got sort of an ear for music so I can make it sound alright I suppose and I know how to put it together in my mind and on the computer like, I dunno, so and every time I do it always sounds good sort of thing, yeah . (male participant)

Yeah, I'm a bloody good writer, I love writing! Yeah, writing and drawing. That's basically it for me. (male participant)

Reading? I like to read music lyrics actually from different, various people. I read into them and find out what the music is about. Sort of make my own interpretation of it. It's kind of interesting sometimes. (male participant)

Listening. A lot of people say that's not a skill. You have to be an active listener as opposed to a passive listener... (male participant)

Creative process

Creative process revealed two major components. Young participants were supposed to gain a high level of control of their engagement in making art and they interacted with artists on different levels, depending on their experience, motivation, previous technical knowledge, discipline, focusing and abilities to contribute to the group.

The Process

The art programs were structured to involve young participants in the creative process in such a way that they gain control of the process and responsibility for their own decisions. For most participants such highly individualised creative process was beneficial.

It's just more relaxed and a better attitude and its a lot less like school and I can do what I want and stuff like that. (male participant)

Getting the music together is pretty fun but it's pretty hard at the same time trying to get the right sound (female participant)

I was getting into the painting because I've never painted before so I was doing that. Just learning painting skills and blending and all the rest of it. (male participant)

I write a lot of poems and artists here have been helping me to turn my poems into music and it's a wonderful to see my thoughts and emotions that I've put on paper...it's kind of therapeutic in a way I guess because then you can deal with things a lot easier and its a lot of fun and sometimes when things don't work (female participant)

Just different styles of painting and how to better myself, that's all...There were a couple of constructive people using time wisely but there was also the downside. There were the bums that just really kicked around and done nothing but you get that. (male participant)

Participant - artist interaction

Young participants interacted with artists on both technical and emotional levels looking at them as mentors in developing their own ideas. It is also important to mention that young people quickly adapted to this kind of interaction and appreciated artists' role as coordinators of individual and group dynamics. Participants explained this process:

Ehm, teaching me how to develop my blending and just giving me hints and advice and just helping me when I'm stuck. (female participant)

He helps me see it through and when I get frustrated with it he just gives me confidence and support to keep doin' it, somehow. (male participant)

They make you feel that everything is achievable. So, yeah, give you the confidence and stuff like that. (male participant)

He can blend in with everyone. He's very adaptable to everyone in the program. Everyone's different and comes from different circumstances and he can just adapt to everyone perfectly. (female participant)

Oh yeah of course the artist was fantastic, supporting everyone...For me I didn't need much tutoring with my art skills. But a lot of people do need that and you do see significant changes as well. Artist really helped a lot of people and they are more confident with their skills now. (male participant)

Outcomes – skills, support, future plans

The practical and immediate result of young participants' involvement in art based programs was that in approximately twelve weeks they gained skills they perceived as difficult and in some cases beyond their abilities. However, once involved in the process they started to look at different and diverse outcomes. Many participants highlighted the opportunity to gain basic technical skills in a certain art form:

I learned to work with colours and blend with paints. I'd never really painted before. I picked up new skills with pencils. I can blend colour pencils really well now so it actually looks like it's got lots of depth and I can work with charcoal. I've never used charcoal either. (male participant)

I didn't really know much about it so it has taught me a bit more. More knowledge. (female participant)

Just the good feeling, seeing it done and knowing that I've accomplished something. (female participant)

I think I'm a little bit more confident now. As I said about a dozen times if it wasn't for this I wouldn't be where I am, so, it's changed a lot for me and opened up a whole new path for me. I think I'm one of the lucky ones though. (male participant)

You got sort of left to your own devices a lot which was good for me because different people have different learning barriers. And so all these people together, the artist would cater for your individual need. So really it was just all good and fun. (female participant)

Some participants emphasised social and emotional support in programs they attended. These issues can be related to young people's emotional difficulties related to the feeling of rejection, neglect, loneliness and isolation:

What I've learnt here is the people I've met here, the social skills, the connections I've made here...so, it's about making connections with people...so that's something I've really got out of it. (male participant)

People don't look down on me because I'm a dole bludger. It's just handy for the community to teach other things. I've picked up a good skill from it so I'm really happy. (female participant)

They are doing what they want to do and I'm doing what I want to do. That's more important. (female participant)

Another type of support which young people acquired through the creative process was ability to better deal with training, education and employment issues:

Ehm [pause] depends if Centrelink lets me. But ehm I'll probably go to TAFE or Uni or something like that but I'm not sure. Or go to do graphic design. (female participant)

I want to complete the diploma and see where that leads. (female participant)

It (job) was right up my alley. I just wanted to do it. I applied for it and I used the artist as one of my references and he said only great things about me. That was nice. After that I had an interview. I guess they liked me and then I got in basically. So that was great. (male participant)

Implications for art process and young people: linking to well-being outcomes

Preliminary analysis of interviews indicates that creative expression involves much more than just a provision of opportunities via community artists' structured activities. Art practices may assist the broader social and economic determinants in order to minimise and prevent unacceptable forms of social behaviour for socially marginalised young population. Members of these groups do not perceive 'risk' as the mainstream population

may understand it. They also appear reluctant to seek assistance if circumstances are not favourable.

There are a number of life situations which strongly impact these groups, and therefore the ability to resolve their difficulties without further complicating their existential situation. These include unemployment, housing issues, general access to education, and lack of meeting legislative requirements.

In order to assist these groups to integrate into their communities and prevent deviations from norms, early intervention art programs are formulated to be meaningful within their own cultural context. This means that these particular groups need to be consulted in the development of art programs to ensure acceptability and relevance.

Community benefits from research

The research was designed as a first step to understanding young people's experiences and perceptions and as such would not necessarily provide immediately identifiable benefits. All participants were informed that any issue raised in the research would be presented to relevant bodies for discussion and as recommendations. This in itself was well received by most participants and very often served as one of the motivating factors to join the research project.

The immediate benefit is the fact that these individuals and groups were able to voice their concerns, issues and problems. Many participants have expressed their support for the objectives of the project and indicated that more such projects should be conducted with the goal of assisting them overcome the various problems and issues they encounter.

This research will provide preliminary information of socio-cultural factors that contribute to a model for enhanced access to services in diverse settings. The study will elucidate young people's current preferred pathways to youth services and their attitudes towards the relevance of available support (social, counselling, case management etc) in relation to their perceptions of the problems they face. It will provide information regarding participant's understanding of their current circumstances, their willingness and ability to participate in creative activities, and potential to apply their experience, skills and knowledge to their everyday situations after they complete the art programs.

Effects of research on professional development

The project has provided the researchers with the opportunity to update and improve practical understanding and experience of conducting qualitative research. It has also enabled them to participate in various project related meetings and discussions, network meetings, seminars and conferences.

Conferences and seminars attended by the research staff and papers presented:

15th International Conference on the Reduction of Drug Related Harm, 20-24th April 2004, Melbourne Convention Centre, Melbourne.

Kiersten Coulter

Presentation title: *Risky Business: Finding Your Own Way Out - A presentation based on a case study into arts-based interventions for 'high-risk' young female offenders presenting with complex drug profiles in transition from a period in custody in Victoria.*

15th International Conference on the Reduction of Drug Related Harm, 20-24th April 2004, Melbourne Convention Centre, Melbourne.

Helen Barnacle

Presentation title: *Risky Business: Finding Your Own Way Out - The Artists Perspective.*

[Note: Participants from the research project profiled performed as part of this presentation]

Engine Innovate - Innovations in Adolescent Practice, Inaugural Conference, 24-26 March 2004, Port Fairy.

Kiersten Coulter, Keynote speaker,

Presentation title: *The Risky Business Project: A Case Study*

Engine Innovate - Innovations in Adolescent Practice, Inaugural Conference, 24-26 March 2004, Port Fairy.

Helen Barnacle, Keynote speaker

Presentation title: *The Risky Business Project: An Artists Reflection on Practice*

[Note: Participants from the research project profiled performed as part of this presentation]

Partnerships in Humanities Research Symposium 6, February 2004, Sydney, Australia.

Associate Professor Angela O'Brien

Presentation title: *How To do an ARC Linkages/Challenges of Making Connections: Conceiving the Project*

The University of Melbourne, School of Creative Arts, November 2003
 Creative Arts Seminar
 Associate Professor Angela O'Brien, Dr Kruno Martinac
 Joint presentation: *Risk, Marginalised Youth and Arts – Case study examples*
 Double Dialogues Conference: Art and Pain, The University of Melbourne May 2003
 Associate Professor Angela O'Brien invited as a keynote speaker
 Presentation title: *Art Through Pain - The Panacea*

The University of Melbourne, School of Creative Arts, April 2003
 Kiersten Coulter
 Presentation to full *Risky Business* Research Project management committee and partner representatives
 Presentation title: *Risky Business: Outline of theoretical approach and literature reviewed*

Synergy: World Symposium on Arts, Health and Design, Sydney, February 2003
 Kiersten Coulter
 Presentation title: *Conceiving Change - Conceptual and Theoretical Explorations*

Articles published in refereed journals:

O'Brien, Angela (2004) 'Spokesperson From The Margin: Lucky, A Risky Character', *NJ* (Drama Australia Journal), Vol. 28 No1 (in press)

O'Brien, A. (2003) 'Drama and Community: Who the Piper, Whose the Time' *Drama Australia*, .27: 2, 5-16.

O'Brien, A. (2003) 'Art Through Pain - The Panacea', [Online] *Double Dialogues*, Issue Four, Winter 2003 Art and Pain, Available at: www.doubledialogues.com, [Access Date: 30/04/2004].

Year ahead, 2004

The aims for the year 2004 are to:

- organise further 8 planned case studies ensuring diversity of art forms, cultural backgrounds and research sites.
- continue data collection and processing.
- continue preliminary analysis using qualitative analysis software.
- complete building the project's website with all the information about the project, relevant documents, articles and links. Project's website is currently under construction but can be browsed at the *Risky Business* homepage <http://www.sca.unimelb.edu.au/riskybusiness/>.
- present the research findings at national and international conferences and publish research findings in the relevant refereed journals.

Projects in 2004:

Footscray/Parkville Site

Project 1

A People's Puppetry Workshop undertaken by professional performance company Snuff Puppets with marginalised youth in the Footscray region. This project will culminate in a performance at the local arts festival, Big West. Risky Business has received additional funds from the Australia Council to run this project. It is intended that the project will extend and an ongoing youth workshop will take place weekly in the Snuff Puppets Footscray warehouse site. This project will commence in March 2004

Project 2

July to December 2003 saw the completion of the first project with young female serious offenders in custody, in transition from custody and post release or on community based orders. Risky Business, in partnership with the DHS and the Brokhoff Foundation are co-funding a continuation of this project throughout 2004. The project commenced on Tuesday 24th of February with workshops in Parkville Youth Residential Centre and in the community. The three artist facilitators are once again led by Helen Barnacle. The young women will work with the artists to devise new performances to take place in the Open Stage Theatre at the University of Melbourne in July and December 2004. Building on the DHS peer education model, young women will also be engaged in giving performances, based on the first project/performance from December 2003, in secondary

schools and at conferences. This adds another dimension to the project. This will be one of the projects most suited to a medium term study. There are positive signs that this project will become its own entity and will therefore open the possibility for long term monitoring and longitudinal analysis

Dandenong Site

Project 3

A comedy mentoring project under the direction of a prominent artist Rod Quantock. This project will culminate in a public performance in Dandenong on the Community TV Channel 31. This project will commence in August 2004.

Project 4

Visy Cares Secondary School Annexe

Participants are 10 - 15 year old students who left formal education and are currently attending individually designed programs which will enable them to continue formal education. This project will commence in second half of 2004.

Bendigo Site

Project 5

A Performance Art Workshop/Carnivale in Bendigo under the direction of the City of Bendigo. This project will be offered to marginalised youth between 16 – 25. The participants will be encouraged to explore contemporary issues in youth culture. The skills taught will include performance art, acrobatic skills, movement, street theatre and sound production. This project will commence in February 2004

Project 6

Malmsbury Juvenile Justice Centre, Young Men

Through the auspice of Whitelion Inc one project will be offered to young men (17-21 age group) who are in custody at the time the program commences or at any time during the operation of the program. The program is being run inside the Malmsbury Juvenile Justice Centre, a regional custodial facility for young adult males. To a large extent, this will be a mirror of the young women's program run at Parkville Youth Residential Centre with the exception that there is no transitional or post release community element. The program will run for more hours in a single session each week (Thursdays 10am-3pm) for a shorter period, (ten rather than 17 weeks). This program will allow for comparisons. The program will be incorporated into the existing TAFE and health programs. One of the artist facilitators from the young women's project will lead it with two other facilitators, one actor and one musician. This will be a multi-faceted program for young men, utilising narrative to self-devise a music/theatre piece. The performance could be taken by invitation to selected sites including secondary schools and community groups

or may be a performance that takes place only within the Malmsbury Centre for an invited audience of family and workers. It is hoped that the young women's and the young men's projects can be performed together at the Open Stage Theatre at the University of Melbourne in July 2004. This project will commence in April 2004

Project 7

Hip-Hop music program, young indigenous people

This is an annual music training program similar in concept and structure to the *Real to Reel* Hip Hop program coordinated with Bendigo based Industry partner B-central and St Lukes as an associated Industry partner. The target group for the program is young indigenous people aged 15-21 years. Every workshop is divided in two sessions. Morning session is designed for those participants who are 'at risk' and disengaged or at risk of disengaging from mainstream education and vocational programs. Afternoon, after-school session is designed for young indigenous people who attend the mainstream education program, but would like to express their talents within the environment based on their specific needs and with strong emphasis on indigenous culture. The program participants will be trained in different facets of the music industry, from writing, recording and editing their own music, to producing and promoting CDs and music videos. The projects starts in March 2004

Project 8

Hip-hop mobile studio

This program will be offered to young indigenous people living in indigenous communities in Bendigo region. The program is coordinated in collaboration with St Luke's and indigenous communities representatives. Bendigo sound artist Steve Lane will run short intensive workshops utilising mobile computer sound studio teaching young participants basic skills in song writing and sound production. By the end of the program they will produce a compilation CD. This project will commence in the second half of 2004

All projects will be followed by further systematic data analysis to answer the initial and emerging research questions. We will keep you informed about our activities and findings through regular newsletters and meetings, but for all information and updates don't forget to visit us in cyberspace.

Our web site is: <http://www.sca.unimelb.edu.au/riskybusiness/>.

