

Signal 37

Engaging young people as co-creators with artists



ArtPlay Backyard

City Beats

Evolution

Signal 37

The ACCESS Program: An Australia Council for the Arts Creative Community Development Initiative



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The young master of ceremonies charismatically crossed the stage to introduce Flash Mob a group dance developed by the Anti Racism Action Band. Slowly coming together, the swirling mass of bodies moved across Les Erdi Plaza the open public space adjacent to Signal. Bobbing and jolting, moving their arms and legs in time, engaging the general public as they passed by. The young people clapped themselves on the back at the end of the sequence having only just learnt the dance moves an hour ago.

The Project

Located in the heart of the city alongside the main river precinct, Signal provides a studio space for young people aged 13 – 22. It offers a wide variety of free creative arts workshops that enable young people to develop their skills and interests by working alongside commissioned professional artists.¹ Inspired by the Chicago program Gallery 37,² Signal adapted the model to develop a two week artist mentored suite of arts programs that it named Signal 37 which aligned with the “City of Melbourne’s vision to provide creative arts opportunities to young people in the city and to offer a range of possible pathways for young people to develop their skills as cultural citizens.”³

Signal 37 was developed to spark interest in Signal’s core projects, to lift Signal’s profile as a leading arts hub in Melbourne, and, as the Creative Producer noted to “start the year with a burst of energy.” This initiative provided an opportunity for Signal to test and explore the organisation’s capacity to offer a number of concurrently run projects. The development and research into Signal 37 in its first year of running forms part of a larger initiative entitled the ACCESS Program funded by the Australia Council for the Arts.⁴



1. <http://www.melbourne.vic.gov.au/signal/Pages/Signal.aspx>

2. The mission of Gallery 37 is “to provide Chicago public high school teens with opportunities to explore and develop their talents, while gaining critical skills for work, college and beyond.” (<http://www.afterschoolmatters.org/about>). The young people work alongside and learn from professionals through a hands-on project based apprenticeship in a range of streams, including arts, sciences, sports, technology and communications. The apprenticeships are held over a ten-week period during the school year and over six weeks during the summer. Gallery 37 is the arts stream and includes drama, contemporary painting, culinary artistry, flamenco arts, improvisation and scene writing, skateboard production and design.

3. Signal Project Plan developed by Debby Maziarz

4. For more information go to http://education.unimelb.edu.au/news_and_activities/projects/ArtPlay

A key tenet of Signal 37 was an image of the young person as artist. As expressed by the Signal 37 Producer the young people “are artists when they come to us, we are acknowledging them as artists, and creating an environment for them to make their art.” The project aimed to stimulate and support young people to generate their artworks and consider potential future arts career options. For example, the young people involved in the Street Art Mentoring, Visual Art Folio development and Undead Melbourne projects were eligible to receive recognition for prior learning for one unit in the Royal Melbourne Institute of Technology’s (RMIT) Visual Art and Contemporary Craft TAFE course: Share Ideas in the Workplace, Certificate IV.⁵ As part of Signal 37, young people were exposed to arts industry professionals, venues and processes, and were introduced to professional arts pathways. Signal 37 also aimed, through targeted relationship and partnership building, to further broaden youth access to the facility, particularly those considered marginalised or disadvantaged. To achieve these goals Signal 37 involved a wide range of partners (Appendix).

Signal involved over twenty mentor artists, including a core group of twelve artists working closely with young people, during a two-week summer festival-like intensive arts project that culminated in a multi-arts public showcase event. The inspiring artist mentor was central to Signal 37, something that was further promoted through the lunch-time Tea House chats, which exposed the participants to artists presentations and industry practices.

To support the establishment of Signal 37, a Project Coordinator Debby Maziarz was employed. She worked closely with the Signal 37 Program Manager Amanda Haskard and Signal’s ACCESS Coordinator Marion Singer, to develop new and existing partnerships with an aim to broaden and complement the current demographic of Signal’s audience. To assist in attracting marginalised youth to attend Signal 37, funding was provided for transport and meals. The Project Coordinator and ACCESS Coordinator liaised with and provided support to partnering community groups, and provided one-to-one guidance for individuals identified as disadvantaged or requiring additional support. In addition several Signal staff also supported the day-to-day needs of the project.⁶ The Signal 37 programs included:

1. Sound Design & Vjing

Interactive, live video and sound installation and performance

2. Visual Arts Portfolio Development

Development of a portfolio of work, including, painting, photography, iPad drawings and sound recordings

3. Undead Melbourne

Taken Horror film production

4. Street Art Mentoring

Development of paste-ups, spray-can graffiti, screen printing, comics and murals culminating in on-site works at Signal and Union Lane, a dedicated street art space

5. TRANSFUSION

Multi disciplinary dance, narrative and music workshop-lab

6. The SIGNAL Express

Creative writing published in a arts and culture magazine: Signal Express

7. Pimp up your Bike with the Squeaky Wheel

Decorating bikes to include in the Bikefest Bicycle Pageant and 2012 Moomba Parade

8. Repower FlashMob

FlashMob performance

All projects culminated in some form of collaborative publication, performance or exhibition. For more information see Appendix.



5. RMIT is a university of technology and design based in Melbourne. <http://www.rmit.edu.au/about>

6. The ACCESS coordinator was employed as part of the larger ACCESS Program. For more information go to the ACCESS Report http://education.unimelb.edu.au/news_and_activities/projects



Project Summary

- 7 program streams that participants could choose from over the course of two weeks
- It was a free event
- Partnerships with Douatta Gala, A.R.A.B and the Drum broadened the project's outreach to marginalized and culturally diverse youth
- Provided access to experienced artists, leaders, resources, ideas, tools, creative spaces and career pathways
- Provided opportunities for in-depth, intensive and artist-mentored studies in specialised art forms
- Nurtured professional pathways, otherwise not available to young people in Melbourne
- Through targeted relationship and partnership building, broadened youth access
- Emphasis was given to practical, and often collaborative, art making alongside artists, in a professionally challenging environment to produce innovative and high quality artistic outcomes
- Tea House Chats provided opportunities for participants to interact with young people and artists from other streams.



Outcomes

- 93 young people aged between 12 and 26 years registered to participate and with 80 young people participating for 90% or more of the scheduled sessions
- Most young people accessing Signal 37 had a prior connection with Signal
- All survey respondents reported they valued their experience
- 88.1% reported the Project met their expectations
- 90% reported they learnt new art skills, techniques and processes
- Small group numbers and targeted group access facilitated the individual engagement needs of participants with a diversity of ages, genders, experience and cultural backgrounds
- Re-engaged young people who had been involved in previous Signal programs, including Evolution, and in doing so developed deeper and ongoing relationships with participants
- The Anti Racism Action Band, a culturally diverse youth arts group first engaged as part of this program, has been scheduled regularly as part of the Signal general program
- Artists inspired and engaged by modelling their artistic practices
- Central to engagement was the development of 'edgy' and relevant arts activities
- Working closely with professional artists, and using the same tools, materials and studio environments that artists work with, facilitated young people's self identification as artists and promoted creative learning
- Participants were engaged in authentic processes and decision-making, requiring them to take responsibility for their actions and the quality of their art works
- Collaborative work provided opportunities for social interaction, peer learning and peer encouragement.



Research

Research into the Signal 37 project involved multiple methods including pre and post participant surveys, observations, photographs and interviews with young people and artists and Signal arts workers. To complement the broad analysis of all Signal 37 activities, two project streams were mapped in some detail including, Street Art Mentoring and Visual Art Folio Development. For more information on the research design for this project see the ACCESS Program report.⁷



Access

Signal 37 was a free event, providing open access and targeted access to young people, involving a diversity of ages, genders, different levels of experience and cultural backgrounds. Serving as both an incubator and catalyst, Signal 37 provided an opportunity for Signal to explore diverse projects and partnerships and engage a large number of youth, many who had never been to Signal. While the majority of participants were from English speaking families Signal 37 attracted young people from diverse backgrounds. This was achieved largely through partnerships with organisations such as ARAB, a community of young people from fifty different cultural backgrounds, and services such as Dousta Gala, and The Drum, who support African refugee, humanitarian entrants, young people at risk and young people residing in public housing. For further information on the partnership and relationship-building strategies that supported this project see the ACCESS Program report.⁸



Engagement

Young people were highly motivated to participate in this intensive project, scheduled during the holiday period. Records indicated that, after accounting for early withdrawals or 'no shows', most young people stayed through to the end of the project, with 80 young people achieving 90% attendance. Signal 37 provided the time, environment and relationships that enabled the young people to explore their interests in a supportive and informal learning context. The emphasis given to practical, and often collaborative, art making alongside artists, and opportunities for social interaction, combined to create an engaging atmosphere.

The data indicated that there were many young people with pre-existing relationships with Signal or had a friend involved in a Signal project. Those who didn't know one another built relationships with each other and the artists through the art making process. The young people indicated that Signal 37 catered for their personal interests and abilities (Table 5). Central to engagement were relationships between artists, young people, and Signal staff. Acknowledging this, the Signal management recruited artists, most of whom had worked at Signal before, based on their record of providing 'effective', 'relevant' and 'challenging' programs for youth as outlined in an interview with Signal 37 Project Coordinator. Artists felt well supported as noted by the sound artist Robyn Fox,

"in all my dealings with Signal it has always been very open. That trust in the artists is very important. You are trusted with your craft."

7. http://education.unimelb.edu.au/news_and_activities/projects

8. For more information go to http://education.unimelb.edu.au/news_and_activities/projects

Each Signal 37 project was supported by at least one Signal staff member who provided technical advice and liaised between Signal, the artists and young people. Many of the Signal staff had pre-existing relationships with the artists; these professional working relationships set the foundation for a positive working environment and professional learning to take place. A City Mission Frontyard youth worker and Signal's ACCESS Coordinator provided further personalised support for young people as required.

The artists were flexible in adapting to the interests of the young people to keep them engaged. For example, when it became apparent that the three young males participating in 'Pimp up your bike' were losing interest, Signal's ACCESS Coordinator quickly facilitated a transition into the Visual Art Folio Development project to 'pimp up' soccer balls instead as the boys had expressed an interest in this area. The artist flexibly re-introduced her workshop and the new participants became quickly re-engaged.





Young people were attracted to Signal 37 largely because it provided an opportunity for them to produce accomplished artistic outcomes in a creative and professional environment. In the pre-project survey 44 of the young people noted that they enrolled in Signal 37 so as to 'develop their capacity to work creatively' (Table 5). Linked to this ambition was the opportunity to 'work with an artist', noted as significant by 41 of the respondents. At the end of the Signal 37 project, 36 respondents indicated that they had learnt new art skills, techniques and processes and 33 indicated that their involvement in Signal 37 enabled them 'to follow through on work and produce a high quality art outcome' (Table 5). What is evident in these responses, and supported by researcher observations and interviews undertaken with participants, was a common desire amongst both young and experienced artists to engage in creative inquiries that would generate authentic, innovative and professionally represented art works. The young people were ready to explore new techniques, develop skills and, as one young participant noted, they "wanted to learn how to do it properly." This focus indicated that young people were open to extension, aspiring to excellence and that learning from the expertise and experience of artists was key to realising this ambition.

In a post-project recorded forum artists discussed how they wanted to expose young people to creative challenges. Clare McCracken stated, "It's got to have a rich outcome that they can be proud of and is of the quality that they are seeing around, otherwise you aren't going to grow confidence." The goal of producing art at a standard the young artists and their artist mentors/collaborators were happy with, was supported by regular points of completion throughout each program and ultimately the offer to present as part of the final showcase. The intensive structure of the program over two weeks enabled high levels of achievement. As Adrian Doyle of Street Art Mentoring stated that,

I made these guys do everything on their own. I gave them so much hard stuff and they smashed through it. I couldn't have achieved what I have achieved in these ten days with any other workshop.

To promote creative thinking and artistic excellence Signal 37 artists commonly modelled their own practices, and in doing so, demystified their creative processes, and the techniques and tools they worked with. As Robin Fox, sound and design artist said,

I demystify a lot of technology. They can actually build the tools that they see. What I want them to go away with is that there is an enormous sense of possibility and that on their own they can work it out.

Artists, drawing largely on their personal inspirations and experiences, encouraged young people to reflect on their creative processes and to develop confidence in their own artistic capacities. Clare explained how she encourages them to think as big as they want to.

"It is my job to help them think technically about how they create what they want. In doing it that way their confidence levels become higher and the outcomes are much stronger."

Filmmaker Leslie Simpson from the Undead project wanted to inspire the young people he was working with to "exceed" themselves. He added that "energy is what communicates to the kids, the quality of the project takes care of itself. You don't really have to push them when they are working, you can stand back and watch it is like a form of magic." The focus on inspiring the artist was a central mission to Signal 37, something that was further promoted through the lunch time informal artist talks given at the Tea House chats, which exposed the participants further to arts industry practices.

Artists commonly promoted collaborative and co-created approaches to art making, some led by young people. For example the development of a dance work by ARAB was led an experienced young member of the team, guided by a professional artist. The young dancer demonstrated her proposed series of moves and then consulted the others who explored a range of possibilities. The professional artist suggested incorporating a combination of moves. The young people enthusiastic tried it, confirmed the proposed choreography and move on to the next part, continually refining the creative concept.

The opportunity to work with and learn from others, including other young people was noted as important by 45 young people (Table 5) in the pre-project surveys. This focus on learning with and from others required trust, something that engendered creative risk-taking. As the filmmaker artist noted,

"trust is absolutely critical. Everybody has something that they can do. It's not about shining a spotlight on them, it about allowing them to shine a spotlight on themselves. They have to trust that you are somehow helping them."

In the Undead film production it was essential for the group members to work well together, a dynamic that was supported by the existing relationships.

In the Street Art program young people were observed regularly consulting with each other and self-initiating enquiries into each other's work. In this program the sessions began with individual open inquiry and later, once social relationships had been developed, peer group learning focused on comic book making and the installation of their works in a city laneway. With reference to this project the artist commented on how the young people were learning from each other through an informal mentor system where "the high achievers lifted the bar for others." This observation aligned with that of other artists who noted young people were being inspired by and learning from what others were creating. One artist said, "the ante kept being lifted, because one person would finish theirs a little bit more, then the other would go back and finish theirs... without me having to say much at all."

To support the young people to challenge themselves creatively artists needed to respond to the individual needs of participants, which in most cases was made possible through small group numbers and/or existing relationships between artists and youth. In the Visual Art Folio Development program the focus of creative inquiry was more individual and often connected with opportunities to explore new materials.

The atmosphere was unhurried and focused with interactions largely occurring one-to-one between the artist and the small number of participants. The artist reflected that the group was "very shy and high achieving" and that the Signal space supported such individual proclivities, allowing for self-directed and solo study.

I don't have enough time at home to focus on my art, and also a space to do it in, or the range of materials that have been supplied here. This is a chance to try new things out, like using Ipads.

Signal 37 participant



Case Study: Street Art Mentoring

The Melbourne city laneway tour set the foundations for the Street Art Mentoring program. The lead artists Adrian (Doyle) and Michael told controversial stories about street artists, the development of Melbourne's international reputation, legalities of street art and hidden 'Banksy' pieces. The variety of work the young people were exposed to was broad and accessible. The tour was often referred to throughout the twelve-day project by both the young people wanting to emulate things that they had seen, and for the artist as a reference to technique and approach. The prospect of working with artists whose work they had seen in the laneway was an exciting introduction to the project for the young people. The tour finished at Blender Studios where the young people could meet artists working.

The following day the young people explored stencil art back at Signal before making and installing their work in a public laneway, an experience that immediately validated their work. Each artist presented a short overview of their practice and reiterated that anyone can be an artist, and that artists come from diverse backgrounds. Working with a different artist and media every day, the young people developed skills and techniques and deconstructed the processes inherent in Street Art. Some artists were clearer communicators than others, so it was essential that Doyle the lead artist acted as a mediator and translator.

The young artists were prepared to set themselves challenges, such as develop a three-layered stencil and several participants continued their art projects at home. There was great satisfaction with the medium and the creative process. As one young person noted,

Street art is up and it's gone the next day. The process is a big part of it. I had the most fun spraying it, kinda more than seeing it as a finished piece.

The lead artist summarized his approach to the project,

It's an organic process that happens naturally, they [the young artists] bring their creativity and I make sure they do everything on their own. I expect a high amount of engagement and also a great quality outcome, because that's what I try and give. I show by example. I have really pushed these kids.

Throughout program the young people heard stories about what is respected by Melbourne's street artists and the boundaries of what was and wasn't tolerated. They were alerted to the struggles and compromises that artists have had to make for their art, their dedication to the industry and why they are protective of it. As one young person reflected,

They [the artists] initiated us into the street art world and we kind of know some of the secrets now.



Social Connectedness and Cultural Citizenship

In the post project surveys 34 respondents agreed that Signal 37 provided opportunities to socialise and have fun (Table 5), which was the most frequently stated reason why young people became involved in the project. 32 young people agreed that the Project provided opportunities for the them to initiate and make decisions, while 35 agreed Signal 37 provided opportunities for positive connections and learning with artists (Table 5). 40 felt that the location for the project was suitable (Table 9). The young people reported an increase in knowledge about art the art industry, and 28 young people agreed the project helped to generate new social and professional contacts. 35 survey respondents agreed that Signal 37 provided opportunities for positive connections and learning with artists (Table 5).

Planned as a festival-like project, Signal 37 aspired to socially connect young people as a community of artists. By running several concurrent projects, each involving diverse groups of youth, the project provided both planned and incidental opportunities for young people to exchange socially and professionally. The positive connections between young people were mostly formed through shared art making activities. When interviewed several participants spoke about generating new friendships that supported peer-to-peer mentoring and fostered empathy across age groups.

The fact that several of the Signal 37 programs were largely undertaken at other sites outside Signal created a challenge for organisers to make all participants feel connected with each other. To cater for this, the Signal staff organised The Tea House Chats each lunch-time in the Les Erdi plaza tent, set up adjacent to Signal, where young people could congregate and share ideas with each other and the artists. While The Tea House did provide a common hub for young people to gather, several artists and Signal staff noted in the final recorded forum that more specific strategies were needed to stimulate interaction amongst participants. Counterpoint to this view was that expressed by the filmmaking artist, who had worked with young people entirely off site at a variety of locations. Leslie noted that he was, "very confident that none of the Undead group felt outside of the Signal 37...they feel very strongly that whatever they do is very connected." What qualifies this comment is that most of this group had already participated in other filmmaking projects at Signal.

An emphasis on co-creation and shared decision-making, evident in the activities observed, was an indication that the young people were engaged on multiple levels as cultural citizens. The artists were hands-on from day one, facilitating the young people's interests and making work alongside them as co-creators, placing themselves as equals amongst the group. The largely open-ended structure of each arts program allowed young people to initiate and lead their own practices, and in the case of collaborative works, contribute their views as part of group decision making. Young people were required to input into decision making and take responsibility for their actions and the quality of their art works. For example the crew from Undead Melbourne, wrote their proposal for the film sets, and were exposed to the negotiations that took place to get them access to the specific places they wanted to film in, including storm drains. Participants reported in the Signal 37 debrief session that they most enjoyed having "access to real-world artists in the industry." The young people were engaged by the artists' identities and how they worked as indicated in the following comment.

I love working alongside the artists, meeting them, talking with them, and finding out how they get around to do things... where they started, what they do now... I just like seeing their perspective of things, it's really cool. It's really inspiring working alongside artists...they love doing what they are teaching you. You don't want to be working with people who are not artists.

By working closely with professional artists, and by using the same tools and materials that artists work with, young people identified themselves as artists. The Street artists pitched to the broad ages and experiences in the group by discussing and demonstrating both simple and more refined techniques. Their personal knowledge and passion for what they do was highly engaging. The young participants were exposed to how artists worked and the conventions they worked within, and were expected to act as artists themselves. The offer of exhibiting their works as part of the famous city laneways attracted the young artists though it was made clear to them that their work would have to be of a suitable professional standard, otherwise it would soon be painted over by other street artists. Reflecting on this project the lead artist noted:

Initially I thought it would be a project to engage with young kids at risk, but now I think it's been good to engage young artists who are trying to make it. That's a strength that no other program focuses on.

Working both at Signal and at other sites around the city, the young people were required to engage in 'real world' practices of artists. For example, the Signal Express project was undertaken at a dedicated journalism venue known as the Wheeler Centre, Sound Biz worked at the Melbourne Performing Arts Recital Centre, the Street Artists were permitted to work directly in Melbourne laneways and the Undead filmmakers worked in the professional Blender film and editing studios. What made these sites authentic to the young artists was not only the professional resources available but also the fact that they were encountering the same environments that artists worked in, which ranged from state of the art auditoriums, back alley laneways, to storm drain film sites.

Access to dedicated arts studios at Signal offered young people the chance to extend themselves as artists. The A.R.A.B. dance, sound design and visual art folio development projects were all located at Signal which for A.R.A.B., a group that normally operates in rented community spaces in the outer suburbs of Melbourne, was something new. One of the lead artists of this project, Kate Gillick noted that Signal was an "extremely luxurious location to work in" and that there was a "sense of prestige about working in something that is a valid arts facility. It has

a sense of legitimacy that you don't always feel when you are working in the back blocks." In the case of the Street Art program the young people were publicly acknowledged as artists. When creating their works they were met with questions from passers by and at times even asked to pose for a photograph. These interactions affirmed what they were doing as artists. As one young person revealed,

It's kinda cool when the public get to witness this. Seeing us with our cool masks, shaking it up, getting dirty, that's what it is all about...you get to see the behind the scenes part. The public are a part of every aspect of it.

The final showcase evening was significant. As noted by the Signal Program Coordinator it promoted a "sense of community and a collective coming together." It presented an opportunity for the young people to meet across groups, mingle over dinner together and share what they had experienced over the course of the project.



Conclusion

Signal 37 was highly engaging and provided an opportunity for young people to co-create alongside artists in authentic sites for specialised art making. As part of an intensive festival-like summer arts program Signal 37 offered young people professional and personal experiences otherwise not available to them. Young people were able to inquire deeply and creatively into personal interests, whilst stimulated by being part of a community of artists with shared interests. What they gained extended upon skill-based training to broader social and cultural learning. The final showcase was evidence of the young peoples' high levels of engagement in the project. It displayed the diverse interests and enthusiasm the young people had for their arts practice.

Signal 37 has established and strengthened partnerships with diverse artists and arts organizations. Culturally diverse youth communities first engaged as part of this program, such as those associated with Anti Racism Action Band, are now scheduled regularly as part of Signal's projects. Young artists who contributed to Signal 37 have continued onto other Signal workshops. Such return users are crucial to the development of a community of practitioners and future youth-led programming and mentorship at Signal.

Engaging participants from marginalized and hard-to-reach groups is an ongoing challenge for Signal which will require continued relationship-building and partnership-building practices. Signal 37 is now a continuing annual program that serves as a significant catalyst for initial and on-going youth connections with Signal as a creative public arts space.

It's really good because we are working with people who are famous in Melbourne and famous in Australia, and they are good at what they do and they love what they do, and they are passionate. That kind of motivates you to come back. The kids in it are here because they want to be. They are not forced to be.



Participant Survey

Table 1: Pre project survey (57 respondents)

<i>Evolution</i> has been a place for me to:	Yes	No	Specifications
Is English your first language? If not, please specify your first language (55 responses)	49	6	Tagalog, Arabic, Chinese, Somalia, Urdu, German
Do you speak any additional languages? If yes, please specify (57 responses)	17	40	Filipino, Fijian, Greek, Latin, Arabic, Russian, Hindi, Chinese, Cantonese, Japanese, German, Somali, Eretria, German, Greek, Tagalog
	One	Both	Neither
Were one or both of your parents born in another country (56 responses)	18	21	15

Table 2: Which describes your formal education completed? (57 respondents)

Postgraduate	Degree	Diploma	Certificate	Year 12	Year 11	Year 10	Year 9 & below
0	0	1	1	18	8	9	20

The young people who attended Signal 37 were predominantly from English speaking families (Table 1) and aged between 12 to 26, with an average of 16.5 years. 32 participants were male and 25 were female. There were only two participants who had completed post-school studies as seen in Table 2. There was a mixture of new and returning young people to Signal for Signal 37.

Table 3: Why did you become involved in Signal 37? (51 respondents)

Postgraduate	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
Time to focus on my art	22	13	7	5	4
Develop confidence to explore something new	24	20	5	1	1
Develop practical art skills	22	18	7	1	2
To have fun	33	17	0	1	0
Work with an artist	23	18	5	4	0
Opportunity to work with and learn from others	25	20	6	0	0
To learn more about my interest in art	17	23	7	2	2
Socialise and meet new people	23	20	5	2	1
Make contacts with people in the arts industry	22	15	9	1	3
To get involved with Signal	20	18	8	4	1
Develop my knowledge about art	22	17	5	5	1
Develop my capacity to work creatively	25	19	3	3	0

Table 3 indicates that young people were coming to Signal 37 primarily to have fun (33 young people), to develop their capacity to work creatively (25), to develop practical art skills (22) and to have time to focus on their art (22).

Table 4: Post project survey (42 respondents)

	Yes, very much so	Somewhat			Not at all
Did Signal 37 meet your expectations?	37	5			0
	Yes, very much so	9	8	7	Not at all
On a scale of one to ten how valuable has the experience of Signal 37 been for you?	20	7	13	2	0

Table 5: Post project survey (40 respondents)

My involvement in Signal 37 has...	Yes	Somewhat	No	Not relevant
Increased my capacity to work collaboratively	29	11	0	0
Increased my capacity to work creatively	29	10	1	0
Enabled me to learn new art skills, techniques and processes	36	2	2	0
Been supported by clear guidance and feedback from artists	35	5	0	0
Catered for my personal interests and abilities	34	6	0	0
Provided opportunities for me to initiate, lead and make decisions	32	8	0	0
Provided opportunities for positive connections and learning with artists	35	5	0	0
Made me feel more positive about my own abilities	32	8	0	0
Provided opportunities to socialise and have fun	34	6	0	0
Enabled me to follow through on my work and produce a high quality art outcome	33	7	0	0
Increased my knowledge about the arts industry	30	8	2	0
Helped me to make new social contacts	28	12	0	0
Helped me to make contacts with people in the arts industry	27	11	1	0

Table 6: Post project survey (41 respondents)

How effective has your experience of Signal 37 been in relation to: (41 respondents)	Strongly Agree	Agree	Unsure	Disagree	Strongly Disagree
Sufficient access to appropriate resources and materials	33	5	2	1	0
Suitable spaces to work in	29	10	1	0	1
Effective planning and communication by Signal 37 organisers	27	8	6	0	0
Effective support from Signal staff	33	8	0	0	0
Effective communication with artists	33	8	0	0	0
Suitability of location for project	33	7	0	0	1
Adequate time allocation	25	9	4	2	0



Appendix

1. Sound Design & VJing – The Giant Theremin

Partners: City of Melbourne Arts and Participation Program: Music Program

Led by audio-visual artists Robin Fox and Tim Bright young people explored sound and video design and experimental techniques that culminated in an interactive, live video and sound installation and performance, incorporating the Giant Theremin, Signal Screen and Soundwalk, performed as part of the Signal 37 Showcase event.

2. Visual Art Portfolio Development

Partner: RMIT School of Art

Led by visual artist Clare McCracken this project focused on mentoring young people to develop a portfolio of work, including designing soccer balls, painting, photography, iPad drawings and sound recordings, culminating in installing a public exhibition as part of the showcase event. This project provided assistance for diverse and at risk young people with support from the Signal Youth Support and Research Coordinator who alternated days with a Youth Worker from Frontyard Youth Services, Melbourne Citymission. Young people had the opportunity to gain recognition for prior learning for entry into Certificate IV in Art and Contemporary Craft at RMIT School of Art.

3. Undead Melbourne: TAKEN

Undead Melbourne was a horror film production led by filmmaker Leslie Simpson. Young people filmed in Melbourne's drains and underground, experiencing all areas of filmmaking. It involved a horror film trailer production, developed with eighteen youth, titled 'INFECTION' which was presented on the Signal screens, several weeks following the Signal 37 festival. As a follow up to this project a monthly horror film club "Hellbourne" was initiated at Signal. Young people had the opportunity to gain recognition for prior learning for entry into Certificate IV in Art and Contemporary Craft at RMIT School of Art.

4. Street Art Mentoring – Union Lane

Based on the Napier Studios Model, the Street Art Mentoring project enabled young people to work alongside some of Melbourne's street artists linked to Blender Studios, and included a tour of Melbourne Street Art. Led by artist Adrian Doyle, young people explored paste-ups, spray-can graffiti, screen printing, comics and murals culminating in on-site works at Signal and Union Lane, a dedicated street art space.

5. TRANSFUSION with A.R.A.B and Doutta Gala

The Anti Racism Action Band (A.R.A.B) is a youth performing arts project with a long-term vision for positive social change in the northern region of Melbourne. This project involved multi disciplinary dance, narrative and music workshop-lab. It fused traditional, contemporary and street dance styles that were explored in relation to themes including, race, culture, generational clash and individual aspiration. It culminated in 'A.R.A.B TRANSFUSION', original live performances presented at the Signal 37 showcase event. ARAB also offered daily 'taster' sessions including a drumming workshop in which four young people from Doutta Gala, a Signal 37 partner, were invited to participate in.

6. The SIGNAL Express - Creative Writing and Publishing

Partner: Express Media

This project stemmed from an existing partnership between Signal and Express Media, a peak organisation for young writers, which has generated 'The Signal Express', a monthly online arts and culture magazine created entirely by young writers and designers. As part of Signal 37 young writers produced the first hard copy of Signal Express covering the 2012 Signal 37 Project.

7. Music Biz & Event Production

The Signal FReeZA committee and SYN FM team offered hands on experience in live sound, event logistics, marketing and promotions culminating in the production of the Signal 37 Showcase Event. Program content also included music business training and exposure to guest speakers currently leading the way in the Australian Music Industry. Due to registration numbers this project did not end up running, however, the artists helped to produce the Signal 37 showcase event.

8. Pimp up your Bike with the Squeaky Wheel

Young people worked with craft and design professionals in a two-day workshop to decorate their bike using high visibility materials. Three young boys from The Drum, Drummond Street Relationship Centre in Carlton, a Signal 37 partnership, participated in the project as an introduction to Signal projects. Those involved in the workshop had the opportunity to participate in the Bikefest Bicycle Beauty Pageant and 2012 Moomba Parade.

9. Repower FlashMob

Signal 37 invited the general public and young people involved in Signal 37 to take part in a unique FlashMob to open the Signal 37 showcase event, led by the Anti Racism Action Band (A.R.A.B) and created in partnership with the Australian Youth Climate Coalition (AYCC). The dance was to promote AYCC's message of a safe climate future and Australia's Pacific Island neighbours.



Contact

- Anti Racism Action Band (A.R.A.B)
www.arab-vass.com
- Royal Melbourne Institute of Technology (RMIT)
www.rmit.edu.au
- Australian Youth Climate Coalition
www.aycc.org.au
- Melbourne City Council funded youth service
<http://www.melbourne.vic.gov.au/CommunityServices/ForYouth/Pages/YouthSupportServices.aspx>
- Frontyard Youth Services, Melbourne City Mission
<http://www.melbournecitymission.org.au/What-We-Do/Our-Programs-Services/Frontyard>
- The Drum, Drummond Street Relationship Centre
www.ds.org.au
- Doutta Gala
www.doutta.org.au/page/HomePage.aspx

