

Tuned Souls: The Role of Music in the Lives of Homeless Young People

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Abstract

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Although music is considered to be an important part of adolescence and young adulthood, little is known about music and homeless youth. Accordingly, this dissertation research investigated the role of music in the lives of homeless young people, aged 15-25. The study was conducted in Seattle, Washington and Vancouver, British Columbia and engaged homeless young people (n=202) and service providers staff who work at agencies that provide support for homeless young people (n=24). Homeless young people completed surveys (n=202), design activities, which included drawing and story writing (n=149), and semi-structured interviews (n=40). Service providers completed semi-structured interviews (n=24). Data analysis included descriptive analysis of survey data and qualitative coding of the design activities and interview responses. Findings indicated that music was an important part of everyday life for homeless young people, who listened to music daily (98%), owned music players (89%), and had wide-ranging and eclectic tastes in music which did not vary based on location. Music played a role in emotional control and regulation, in relationships with other people, and homeless young people engaged with music not only through listening, but also by singing, dancing and playing musical instruments. Additionally, the study shows that public libraries and service agencies are key places for homeless young people to access the Internet in order to listen to music, despite

evidence that 22% of participants (45/202) had been banned at one time or another from either libraries or service agencies. Findings also indicated that risk-taking behaviors were high among the homeless young people but did not show that music led to particular behaviors. Finally, analysis of the drawings and stories from the design activities indicated that homeless young people could imagine how music devices could help homeless youth in practical ways as well as play a role in service provision for homeless youth and in building relationships with the mainstream community.

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Prelude

At first, it may seem that music and youth homelessness are unlikely topics for an in-depth inquiry. On the one hand, one might argue that music cannot possibly be important in the lives of homeless young people since they lack consistent access to technology and therefore the means to regularly listen to music. On the other hand, one might argue that although homeless youth think that music is important, they certainly have more important things to do on a daily basis, such as staying safe, finding shelter and food, and working toward goals like finding jobs, moving into stable housing, and so on. In fact, as I have engaged in this research over the past three years, I have heard both of these arguments, and a number of others, from some people who wanted to learn more about my dissertation study.

However, the role that music plays in the lives of young people is an age-old question in Western culture. As we will see, even Aristotle considered these matters, and scholars, the media and the general public have been asking questions about young people and music ever since. Yet, despite scholarship, media coverage and more or less well-formed opinions, the voices of one group of people have been left out of this discussion that is the voices of homeless young people. This is curious given that music has been seen both as a palliative, providing help in times of trouble in life (and certainly most homeless young people are no strangers to troubled times) and as inspiration for reckless behavior and risk-taking (and certainly many homeless young people engage in high-risk activities, such as illicit drug use, which are considered to put young people at risk for arrest and negative health outcomes, among others).

Given this, a study of homeless young people music is not unwarranted, although being the first of its kind, this study takes an exploratory stance while chartering these new waters. One question, then, was how to begin such an inquiry. I chose to answer this question from a starting

point of the local and familiar, the city of Seattle, Washington where I have worked with homeless young people since 2007 and already knew something about music and youth homelessness, and expanded outward to a similar but less familiar place, the city of Vancouver, British Columbia. In both cities, there are about equal numbers of homeless young people. Additionally, each city has a range of service agencies that assist homeless young people and one large agency, YouthCare in Seattle and Covenant House in Vancouver, both of which agreed to collaborate in this research. What I found along the way is the subject of this account. So, without further delay, let's begin.

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Chapter 1: Introduction

Homelessness is a pressing problem with lasting social and economic consequences in the United States and Canada. Defining homelessness is challenging. People who are homeless can be categorized as veterans, families, unattached adults, children, youth, women, disaster victims, among many others and can be sheltered, unsheltered, or doubled-up (Eyrich-Garg, 2011).

Additionally, people may experience homelessness once and only for a brief period of time or may be homeless continuously for decades. Subsequently, homelessness lends itself to diverse definitions, policies and proposed solutions. For example, homelessness is defined differently and at different levels of government in the U.S. and in Canada. In the U.S., there is National policy concerning homelessness, and a strategic plan at the Federal level for preventing and ending homelessness (United States Interagency Council on Homelessness, 2011). Subsequently, homelessness is defined by Federal law in the U.S. According to the Stewart B. McKinney Act, 42 U.S.C. §11301, et seq. (1994), a “homeless individual or homeless person” is:

- 1) an individual who lacks a fixed, regular, and adequate nighttime residence; and 2) an individual who has a primary nighttime residence that is a) a supervised publicly or privately operated shelter designed to provide temporary living accommodations . . .; b) an institution that provides a temporary residence for individuals intended to be institutionalized, or; c) a public or private place not designed for, or ordinarily used as, a regular sleeping accommodation for human beings.

In Canada, there is no National policy on homelessness or strategic plans at the Federal level. Rather, definitions are determined and policies are enacted at the Provincial level and vary from one jurisdiction to another. For instance, in British Columbia, homelessness is defined as:

1) Absolute Homeless – Individuals and families who are living in: public spaces without legal claim (e.g., on the streets, in abandoned buildings, in tent cities); a homeless shelter; or a public facility (e.g., hospital, care facility, rehab or treatment centre, correctional facility) facing immediate discharge and cannot return to a stable residence. Individuals and families who are financially, sexually, physically or emotionally exploited to maintain their shelter.

2) At Risk of Homelessness – Individuals and families who are living in: temporary accommodation where they do not have control over the length and conditions of tenure (e.g., “couch surfing”, name not on lease); inadequate accommodation (e.g., no running water, no heat, substandard housing conditions); time-limited housing; or accommodation where tenancy will be terminated within three months of application. Doyle (2009, p. 19)

Although these definitions differ, importantly, since the definition in British Columbia explicitly accounts both for people who are without any sort of adequate shelter (i.e., unsheltered) and those that are housed in tenuous circumstances (i.e., sheltered and doubled-up), both definitions typify homelessness as a lack of housing or shelter. In this way, these definitions focus attention on infrastructure and the provision of housing as key problems. Although this is critically important and perhaps unsurprising, a need for shelter is only one of the many issues that are faced by people experiencing homelessness. In fact, one could argue that simply giving a person a “home” could not possibly bring an end to homelessness since many people who experience homelessness are also mentally ill or require support and assistance for issues arising from substance abuse, and so on (Dear & Wolch, 1987). In fact, over time in Western culture aspects of shelter, sickness, and personal choices have all been considered as elements in academic studies, government regulations, and societal responses to homelessness. Thus,

homelessness has been historically conceptualized in three ways: (1) Homelessness arises from structural causes (i.e., the system) and people become homeless and lack shelter due to social and economic inequities; (2) Homelessness arises from individual causes particularly personal behavior such as lack of motivation (i.e., sin) and homelessness is the responsibility and fault of the affected individual(s); and (3) Homelessness arises from illness including mental illness or alcoholism (i.e., sick) and homelessness is viewed as both within and beyond the affected individual's control. Over time, these three conceptualizations of homelessness have led to labeling homeless people in different ways (e.g., alcoholic, crazy, deserving, undeserving, lazy, dangerous, and so on) and have led to different potential solutions, some that have focused on the provision of housing, some that have focused on the provision of services, and some that have sought to punish homeless people and remove them from places where they were not wanted (Gowan, 2010; Kusmer, 2002). What is critically missing from this rhetoric and subsequently these definitions of homelessness and potential solutions is the lived experiences of homeless people, particularly their ways of viewing themselves and their circumstances, an issue that has been taken up in a number of ethnographic studies (e.g., Snow & Anderson, 1993; Spradley, 1970).

Since defining homelessness is problematic, it follows that determining the size of the homeless population would be complex. Yet, efforts to count the number of homeless people are made in both the U.S. and Canada at the National, Provincial/State and local levels. These efforts are fraught due to: (1) differing definitions of homelessness and conflicting interpretations of these definitions; (2) the mobility and transiency of homeless people; (3) a general mistrust of institutions on the part of many homeless people; and (4) stigma that has historically attached itself to homelessness (Kusmer, 2002; Burt, 2004, pp. 233-239). Indeed, getting an accurate

count of the number of homeless young people – that is youth and young adults age 13 and up – is particularly unlikely due in part to the widespread use of a method called “one night counts.” These annual point in time counts made over the course of a single winter night rely on minimally trained volunteers to count homeless people. Volunteers are also required to estimate the ages of the homeless people they view, people who are usually asleep outside and bundled in sleeping bags or other bedding. A tendency on the part of volunteers to over-estimate homeless people’s ages has routinely resulted in an under-counting of youth and young adults in King County, Washington where Seattle is located (Putnam, 2008, p. 9).

However, despite potential inaccuracies in the underlying data, experts still attempt to estimate the number of homeless young people in the U.S. and Canada. These attempts at estimates are made to influence policy and spending, to motivate research, and to raise awareness of the size and characteristics of the homeless youth population. One expert in youth homelessness estimates the number of homeless young people age 12-24 in the United States at up to 3 million annually, meaning that about 1% of the U.S. population is both young and homeless at some point in a year (Burt, 2007; Whitbeck, 2009, p. 5). Estimates have also been made of the number of homeless young people in Canada. One source reports that the proportion of homeless youth is estimated at .2% annually. A proportion that is lower than the proportion in the U.S. Still, this results in an estimate of 50,000-60,000 young Canadians who experience homelessness each year (Canadian Broadcasting Corporation, 2004). Although there is debate over the accuracy of these estimates, with some policy makers saying that they are too high while homelessness advocates claim that they are too low, homelessness among young people in the U.S. and Canada is recognized by governments and citizens at large as a societal problem that needs to be addressed.

In response, despite differences in policy and the provision of social services in the U.S. and Canada, in both countries a wide array of service agencies – from large governmental institutions to relatively small grassroots organizations – have emerged to assist people who are experiencing homelessness. Some of these agencies, commonly referred to as youth service agencies, specialize in providing assistance to homeless young people, ranging in age from 13 to an upper limit of 27 or higher. These agencies are often grassroots in character, begun as charity efforts by concerned community members, continuing to rely on volunteers and operating with relatively unstable funding, among other factors (Woelfer & Hendry, 2009). These grassroots agencies vary substantially in the services that they offer to homeless young people. Some agencies offer only a single service, such as provision of an evening meal, while others offer a bundle of services including meals, overnight shelter, hygiene facilities, counseling, training programs and so on. Service providers that is staff and volunteers at these youth service agencies can keep fairly accurate counts of the number of homeless young people who annually access their services, giving better local counts of the number of homeless young people than those made through “one night counts.” For instance, one of the collaborating service agencies in this research is YouthCare Orion Center, a large youth service agency in Seattle Washington (WA) which “offers a drop-in center, meals, clothing bank, hygiene supplies, case management, health education, shelter referrals and employment training for over 2,000 youth every year” (YouthCare, n.d.). At the same time, the other collaborating service agency, Covenant House in Vancouver British Columbia (BC), has a similar size and scope, and “provides shelter, food, clothing and counselling [sic] to over 1,400 young people each year” (Covenant House, n.d.). Although it is possible, there is most likely no overlap in individual young people who are served by these two agencies. First, the agencies are separated by a distance of 221 miles. Second, in the

current study, when asked about travel during their lifetimes, 12 of 102 participants in Vancouver reported that they had been to the United States, but only 5 had traveled to Seattle. In Seattle, 12 of 100 participants reported traveling to Canada, but only one person had visited Seattle. When asked why they had not traveled to the US or Canada, young people said that they had arrest warrants or records that precluded travelling to other countries, or that they did not have passports or other identification needed to travel internationally.

The number of homeless young people and interest in their welfare has prompted research into their characteristics and circumstances. As youth homelessness is not a specific research field, this literature spans a number of fields including public health, sociology, social work, adolescent psychology, among others. For this reason, literature in this area is often referred to as psycho-social in that it is largely focused on the psychological and social (psycho-social) aspects of homeless young people. This extensive psycho-social literature with homeless young people in Canada and the U.S. has found that these young people are a heterogeneous group ranging from youth to young adulthood, with varying experiences of abuse and neglect, and that homeless young people engage in risk-taking behaviors that have the potential to be harmful or dangerous such as substance abuse or sexual behaviors that put young people at risk for contracting HIV/AIDS (Whitbeck, 2009; Public Health Agency of Canada, 2006).

Importantly, new findings in the psycho-social literature have also revealed correlations between some risk-taking behaviors and certain uses of social network technologies, such as Facebook by homeless young people (Rice, 2010; Rice, Milburn, & Monro, 2011). For example, when a homeless young person communicates via social network sites with friends and family that he or she knew before becoming homeless, and when the young person believes that these friends and family would use condoms during sexual intercourse, it appears that the homeless

young person is more likely to use condoms during sex. In other words, there is a statistically significant positive correlation between a particular condition of use of social network sites and higher likelihood of condom use among homeless young people. Thus, communicating via social network sites may, under some specific conditions, play a role in protecting homeless young people from contracting AIDS and other sexually transmitted infections (STIs) while they are homeless (Rice, 2010). This finding is significant for three reasons: (1) The finding indicates that information systems like Facebook may be part of a socio-technical system (i.e., a system made up of interactions between people and technology) that helps protect homeless young people from serious health consequences while they are homeless; (2) It is a finding from the psycho-social literature on youth homelessness that, for the first time, explicitly draws on the human-computer interaction (HCI) literature regarding social network sites and results from questions similar to those asked in the field of HCI; and (3) It has potential implications for the formulation of policies at youth service agencies and libraries, two places where homeless young people routinely go to access the Internet and, subsequently social network sites (Rice, Monro, Barman-Adhikari, & Young, 2010).

Interestingly, and of significance given Rice's findings, little HCI research has investigated the experiences that homeless young people have with technology and the roles that information systems, such as Facebook, and personal digital technologies, such as mobile phones and music players, play in the lives of homeless young people. In order to fill this gap and with the overarching goal of improving the welfare of homeless young people through information system design, since 2007 I have engaged in a series of research, design, and service projects with homeless young people (Woelfer & Hendry, 2009; 2010; 2011a; 2011b; 2011c; Woelfer, Iverson, Hendry, Friedman, & Gill, 2011; Woelfer, Yeung, Erdmann, & Hendry, 2008). These

projects include helping to create a community technology center for homeless young people where I worked with nearly 100 young people in 18 months as a volunteer instructor (Hendry, Woelfer, Harper, Bauer, Fitzer, & Champagne, 2011). My work is grounded in the field of HCI and has employed value sensitive design (Friedman, Kahn, & Borning, 2006) as the theoretical framework and methodology.

Four major findings have arisen from this body of work. First, homeless young people are making extensive use of information systems and technologies. For example, most homeless young people are regular users of MySpace, Facebook, music players and mobile phones (Woelfer & Hendry, 2010; Woelfer & Hendry, 2011c; Woelfer, et al., 2011). Second, homeless young people have ordinary experiences with technology, which are conditioned by the extraordinary circumstances of homelessness (Woelfer & Hendry, 2011a; 2011b). For instance, current work has found that youth service agencies are key places where homeless young people get access to the Internet (Woelfer & Hendry, 2012). However, agencies have policies in place regarding technologies. So, in order to encourage a homeless young person to engage in employment-related activities while using agency computers, service providers may limit the amount of time he is allowed to spend on Facebook. Third, digital media can be useful in establishing and maintaining trusting relationships between homeless young people and service providers or other caring adults (Hendry, et al. 2011). Finally, homeless young people have a keen interest in music, listen to music from a wide range of genres, and use digital means to listen to music and share music with others. Of particular importance to the current study, in this same study, my work also found that some homeless young people in Seattle have a marked interest in hardcore punk and horrorcore hip hop/rap, music that is noteworthy for its themes of extreme violence and suicidal ideation (Woelfer & Hendry, 2011c). Preference for similar dark

music has been shown to lead to higher levels of risk-taking behaviors in young people who are not homeless (AAP, 2009). This interest in dark music among homeless young people in Seattle may be conditioned by location, since Seattle has produced grunge, heavy metal, and hard rock performers (e.g., Kurt Cobain/Nirvana, Queensrÿche, and Jimi Hendrix, among others). This possibility could be tested by comparison with Vancouver BC, a city known for music less likely to lead to risk-taking, such as jazz and popular music (e.g., Diana Krall, Michael Buble, Bryan Adams, among others).

At the same time and separate from literature on homeless youth, extensive research has investigated the role that media, such as television, video, video games and music play in the lives of children, adolescents and young adults who are not homeless (AAP, 2009). Indeed, the debate over the effect of media on young people in the U.S. dates back to the beginning of the 20th century (Blumer, 1933), and consideration of the potential benefits and risks to young people inherent in music listening and training began in antiquity as evidenced in Aristotle's *Politics* (Aristotle, c. 350 B.C.E.). As seen in Blumer (1933), the emphasis in the modern literature is primarily on investigations focused on the potential negative aspects of media, including music listening experiences with emphasis on the effects that heavy metal, hard rock, rap and hip hop music might have on development and behavior (AAP, 2009; Arnett, 1996; Diamond, Bermudez, & Schensul, 2006; Reddick & Beresin, 2002; Took & Weiss, 1994; Walser, 1993).

However, some research, particularly in the field of music therapy, has investigated positive aspects of music on, for instance, the psychological well-being of young people (North, Hargreaves, & O'Neill, 2000; Gold, Voracek, & Wigram, 2004). Additionally, music as "cultural glue" (i.e., a positive force in group affiliation in social network sites) and the benefits of music

experiences, particularly “creative production” such as music composition and performance, have been investigated and reported in the HCI literature (boyd, 2008; Lange & Ito, 2010, pp. 268-274). At the same time, sociologists have also investigated the effect of new media (i.e., Internet sites, music players, and other personal digital technologies) on young people’s music listening experiences and behaviors (Tepper & Hargattai, 2009).

On the positive side, there are findings that music can be used as a tool of self-expression and may provide therapeutic benefit (Hakanen, 1995; North, et al., 2000). Belief in these positive benefits of music is reflected in some community-based leadership and empowerment programs for young people, for instance a program for at-risk youth in Seattle that employs hip-hop music and a youth service agency for homeless young people in Seattle that focuses on art and music activities (Rainier Beach Community Empowerment Coalition, 2011; Sanctuary Art Center, n.d.). On the negative side, although causal relationships between music and risk-taking behaviors, such as shoplifting, unprotected sex, and illicit drug use have not been found, parents and physicians have been cautioned to consider young people’s music interests, and legal experts and other scholars have proposed that music which explores dark themes might well be considered as a risk factor for suicide (American Academy of Pediatrics (AAP), 2009; Litman & Farberow, 1994; Scheel & Westefeld, 1999). All in all, there seems to be little question, on the one hand, that music plays a role in the lives of young people. At the same time, on the other hand, although a great deal of research has been done, it remains to be seen whether music has an effect on behavior that is if certain types of music cause certain types of behavior and direct correlations of these effects can be measured.

Meanwhile, despite the high levels of risk-taking behaviors, such as substance abuse or sexual behaviors that are linked to AIDS and other sexually-transmitted infections, among

homeless young people (Rice, 2010; Rice, et al., 2011) and belief among some service agencies where I have done prior research that music is a beneficial tool for working with young people who are homeless or at-risk, after extensive searching only a single study was found that has asked any question about music in the lives of homeless young people (Kipke, Unger, O'Connor, Palmer, & LaFrance, 1997). Since the main focus of the Kipke, et al. (1997) study is group affiliation and service utilization, while 36% of the sample (N=752) reported that they were “punk/skinheads,” who dressed like punk musicians or shaved their heads, the only finding directly related to music is that a small number of young people (12% of 752) who did not fit into the categories: “punks/skinheads,” “druggies,” “hustlers,” “gang members,” and “loners” reported that their primary affiliation is “to some other unspecified group, such as taggers, squatters, musicians, ravers or rockers (each group accounting for no more than one or two youth)” (Kipke, et al., 1997).

Furthermore, despite concerns regarding correlations between music preferences and risk-taking behaviors voiced by experts on the part of young people who are not experiencing homelessness (AAP, 2009), no study with homeless young people has explicitly investigated correlations between music and risk-taking. Yet, as it is possible that homeless young people’s interests in music, while ordinary in that these interests are the same for anyone of similar age, may be conditioned by the extraordinary circumstances of homelessness. In other words, homeless young people, like anyone their age, are interested in music, but their music preferences may be conditioned by their experiences with homelessness. So, rather than listening to mainstream music represented by genres such as mainstream rap, hip hop, metal and rock, homeless young people may prefer music that falls outside of the mainstream. For instance, in previous work (Woelfer & Hendry, 2011c), although homeless young people listened to a wide

variety of music some of which was mainstream, some young men expressed preferences for music such as death metal by the band Dying Fetus (e.g., Dying Fetus, 2007) and horrorcore hip hop by the bands Twiztid and the Insane Clown Posse (e.g., Twiztid, 2009; Insane Clown Posse, 2009). Additionally, in research on social network sites (Woelfer & Hendry, 2012), some homeless young women enthusiastically expressed preference for music by Jeffree Star, a pop performer and MySpace music phenomenon whose music falls well outside of the commercial mainstream (e.g., Star, 2010; Hollywood Undead, 2009). These preliminary findings indicate a possibility that the results of studies that have investigated music preferences and risk-taking behaviors with young people who are not homeless, and which have focused on mainstream music, may be less applicable to homeless young people, who may listen to markedly different types of music than their homed peers.

Taking these findings from my prior work with homeless young people together with the psycho-social and HCI research regarding music and young people just introduced, an opportunity emerged: (1) To investigate potential positive and negative aspects of music preferences of homeless young people; (2) To investigate music and risk-taking behaviors of homeless young people; (3) To investigate the impact of service agency policies regarding technology (i.e. the socio-technical context), since music experiences are often mediated by technology and homeless young people access computers at service agencies; (4) To investigate whether location in Seattle WA or Vancouver BC influences music preferences of homeless young people; and (5) To bridge the psycho-social and HCI literatures by working at the intersection of information system design and inquiry into the psycho-social aspects of youth homelessness.

Research Questions

Subsequently, this dissertation addressed five specific questions. First, in order to address the overarching theme of the dissertation and to begin to remedy the paucity of research regarding homeless young people and music, I asked the primary question: (RQ1) “What role does music play in the lives of homeless young people?” Since the role of music in the lives of homeless young people may be affected by mediations at service agencies, may be linked to risk-taking behavior, and may be related to the location where homeless young people are living, the first primary research question (RQ1) has three sub-questions. In the first sub-question, in order to investigate how the socio-technical context of service agencies may be affecting homeless young people’s music listening experiences, I asked: (RQ1a) “How are music listening experiences of homeless young people mediated by technology and by policies at youth service agencies?” In order to gather evidence to bridge with the psycho-social literature, I asked the second sub-question: (RQ1b) “What associations exist between music preferences and risk-taking behaviors in homeless young people?” And, in order to investigate questions regarding music preferences and location, I asked a third sub-question: (RQ1c) “How does living in Seattle WA or Vancouver BC condition music preferences of homeless young people?”

Finally, in order to investigate the possibilities for improving the welfare of homeless young people through technical design and intervention regarding music listening and homeless young people, I asked a second primary research question: (RQ2) “How could a music player be specifically designed to help homeless young people?”

Chapter 2: Background

In the Introduction, three claims have been made that would benefit from additional support. First, there is the claim that music may lead to risk-taking behavior. In regard to this claim, a literature review of the music and risk-taking literature will be discussed (AAP, 2009). Second, there is the claim that homeless young people may listen to music outside the mainstream. This claim will be supported partly through an analysis of data from a survey administered to homeless young people in Los Angeles (Rice, 2009), followed by examples of music by bands reported to be preferred by homeless young people (Woelfer & Hendry, 2011c). Additionally, this claim will be supported by findings from the literature on music and risk-taking and research on the psycho-social aspects of homeless young people (Arnett, 1996; Arnett, 2004; Whitbeck, 2009). Finally, there is an underlying claim that technology may improve the welfare of homeless people generally and homeless young people in particular. Presentation of evidence from a diverse set of authors in the psycho-social and HCI literature will be given in support of this claim.

Music and risk-taking behavior

At first blush, it may seem outlandish to claim that music leads to risk-taking behavior in young people. However, in Western society, the idea that music could have an effect on the development and behavior of young people first arose in antiquity. Long before the Common Era Aristotle contemplated the role that music played in the lives of young people:

But music is pursued, not only as an alleviation of past toil, but also as providing recreation. And who can say whether, having this use, it may not also have a nobler one? In addition to this common pleasure, felt and shared in by all...may it not have also some influence over the character and the soul? ...Rhythm and melody supply imitations of

anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these...as we know from our own experience, for in listening to such strains our souls undergo a change. ...even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind, like the relaxed modes, another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm... The same principles apply to rhythms; some have a character of rest, others of motion, and of these latter again, some have a more vulgar, others a nobler movement. Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young... There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning.

Aristotle (c. 350 B.C.E.)

Notable here is Aristotle's discussion of musical modes, such as Mixolydian, and the effect that each mode had on the mood and character of the listener. Modes are sequences of musical notes arranged in a fixed pattern of consecutive steps. The sound of ancient modes cannot be directly translated from Aristotle's time to the current time for two reasons: (1) Ancient music nomenclature is not extant since it was oral rather than written; and (2) Modern musical instruments are not tuned in the same way as ancient instruments. Still, modern equivalents of the ancient modes have been standardized and modes are commonly used in music composition and jazz improvisation. For example, in modern musical terms the Mixolydian mode is the sequence of notes G-A-B-C-D-E-F-G (see <http://www.youtube.com/watch?v=u5AkOjnUlig> to

see and hear an example). In current Western music practice, the closest approximation to a mode is a key. The two primary keys are major and minor. Like the ancient belief about modes, composers, music theorists and audiences still believe that the key of a piece of music affects the listener's mood, with musical pieces in minor keys understood to be more likely to induce sadness or negative feelings and pieces in major keys more likely to induce happiness or positive feelings. This modern belief in the influence of musical key on a young listener's mood can be seen in claims that have also been made in the literature on music and risk-taking. For instance, in an analysis of the lyrical themes (e.g., hatred, violence), mood (e.g., anger, sadness) and key (e.g., minor, major) of 115 songs from twelve albums by six different heavy metal bands, Arnett (1996) found that 83% of the songs were in minor keys. He stated "The predominance of minor keys in the songs matches the predominance (85%) of the moods of anger, sadness, and fear." Arnett's thesis was that the alienation expressed in heavy metal music matched the alienation felt by the young people who enjoyed listening to heavy metal, and he equated the prevalence of minor keys and dark moods in the songs with the "deep sense of alienation...expressed in heavy metal songs" (Arnett, 1996, p. 56).

Indeed, Aristotle's idea that "music has a power of forming the character" among the young has been debated up to the present day and continues to be the subject of research. This research has been summarized in two policy statements by the American Academy of Pediatrics (AAP) entitled, *Impact of Music, Music Lyrics, and Music Videos on Children and Youth* (AAP, 1996; 2009). Importantly, in neither policy statement did the AAP claim that causal relationships had been found between music or music listening habits and certain types of behavior. However, the policy statements asserted that music played an important role in the socialization of children and youth and that the evidence from a wide array of research studies dating as far back as the

1970's indicated that parents and pediatricians should pay attention to the musical preferences of youth, and discourage youth from listening to music that promotes negative, anti-social behavior. The 2009 policy statement is supported by a list of 107 references. Of these references, 52 focus on music and music lyrics, including academic papers reporting results of studies, academic essays, and a single piece from the popular press. The 52 references focused on music can be grouped as follows: (a) 7 articles on psychological aspects of music (e.g., music effects on mood and memory); (b) 11 articles on the emotional use of music or the use of music in prestige seeking and socialization; (c) 7 articles investigating the relationship between music preferences and suicidal ideation; (d) 5 articles on music and propensity to violence or sexual violence; (e) 10 articles on music and drug use or substance abuse; (f) 10 articles on music and behavioral problems, destructive tendencies and risk-taking behaviors; (g) a popular press article about protest regarding the Grammy awards; and (h) an article about parental advisory labels on music.

Taken together, this research indicates that music may have positive or negative effects on adolescents and young adults. In summary, a number of the papers have reported negative aspects of certain music preferences primarily for rap/hip hop, heavy metal, and rock music. Negative aspects associated with this music include: general risk-taking, alienation, health-related risk-taking, destructive or anti-social behavior, propensity for violence, deferred academic aspirations, and negative influence on early socialization and moral values (Arnett, 1991; Brown & Hende, 1989; Johnson, Jackson, & Gatto, 1995; Leming, 1987; Roberts, Dimsdale, East, & Friedman, 1998; St. Lawrence & Joyner, 1991; Wass, et al., 1988/1989; Wass, Miller, & Redditt, 1991). However, other papers have reported the general positive effect of music on emotional well-being, mood, and socialization (Epstein, Pratto, & Skipper, 1990; Hakanen, 1995; North, et al., 2000; Roe, 1985; Wells & Hakanen, 1991).

These negative and positive findings result from debate over how to measure the effect of music and how music may lead to certain kinds of behavior. For example, in a study focused on mood and music Sousou (1997) found that music characterized as Happy or Sad had an effect on listeners' self-reported moods but that the participants' moods were influenced by the sound of the music itself, rather than the lyrics of the music. However, Field, et al. (1998) found that five pop songs which were categorized as "happy" did not have an effect on self-reported moods of participants suffering from chronic depression. Rather, music had positive effects on physiological and biochemical measures (i.e., salivary cortisol measurements and measurement of frontal EEG activation).

In another example, in a study with 121 high school students, listening to all types of music was found on the one hand to have a positive effect on mood (Scheel & Westefeld, 1999). However, in this same study heavy metal music was found to be a "red flag" for suicide vulnerability and was also found to be associated with family conflict. Findings regarding a correlation between heavy metal music and vulnerability to suicide are also presented in three other papers (Martin, Clarke, & Pearce, 1992; Litman & Farberow, 1993; Stack, Gundlach, & Reeves, 1994). Yet, an association between music preference for "problem music" which included rock, hip hop/rap, and punk and self-harming (i.e., self-injurious thoughts and behavior) was not supported in a more recent study which stated:

The present findings are consistent with the notion that there is an association between problem music and self-injurious thoughts/behaviors, but that this association is mediated by several other factors (particularly self-esteem) and does not appear to be causal.

North & Hargreaves (2006, p. 589)

Notably, this statement raises the question of what the association between problem music and self-harming might be for young people who might have, for instance, low self-esteem which is a common issue for many homeless young people (Whitbeck, 2009).

In the end, as the AAP (2009) has noted, the results of all this research are inconclusive and create opportunities for further research. Yet, although inconclusive the results of these studies suggest that music preference is associated in both positive and negative ways with mood



and behavior. Indeed, the inconclusive nature of the available research findings has not dissuaded policy makers from requiring parental advisory labels on music recordings. This labeling takes the form of stickers which are affixed to the front of albums and CDs at the discretion of a trade association called the Recording Industry Association of America. The stickers are meant to warn potential buyers that the music contains explicit sexual or violent content. These stickers were first put on recordings in 1986 after a Senate hearing requested by the Parents Music Resource Center (PMRC) which was led by Tipper Gore and three other politically powerful women who were concerned about the effects that music might be having on their children (United States, 1986; New York Times, 1988). These labels have been the subject of research which found that adolescents did avoid choosing music that was labeled as explicit (Christenson, 1992).

Additionally, these labels have created controversy regarding First Amendment rights to free speech (e.g., an interview with rock musician Frank Zappa - Lyons & Friedman, 1987) and have even been mentioned in a disparaging fashion in songs. For instance, the PMRC is portrayed as interfering with freedom in the song *Hook in Mouth* by the heavy metal band, Megadeth (<http://www.metrolyrics.com/hook-in-mouth-lyrics-megadeth.html>). However, as noted in the AAP (2009) policy statement now that most music is available digitally parents have

subsequently less control over their children's music choices and the efficacy of parental advisory labels is diminishing (Cole, 2010).

In regard to the current study perhaps the most notable feature of the music and risk-taking research overall is that these papers can be difficult to interpret. This difficulty arises due to some choices in presentation of evidence and findings made by the researchers and due to the nature of music itself. Regarding this difficulty with interpretation three observations can be made. First, research regarding music and risk-taking behavior that was reviewed routinely began with the proposition that a particular genre of music, most often heavy metal, rap/hip hop, rock or techno led to particular negative behaviors and then proceeded to investigate this proposition through lab experiments, surveys, interviews and so on (e.g., St. Lawrence & Joyner, 1991; North & Hargreaves, 2006). With few exceptions (e.g., Martin, Clarke & Pearce, 1993) research did not begin with an inquiry into the types of music that the young people in each study preferred or, if this question was asked, young people did not always have an opportunity to elaborate on the specific bands or songs that they liked (e.g., Arnett, 1991). This approach tends to represent music genres (e.g., heavy metal) as monolithic categories. Given the extraordinary variation within music genres, representing a genre as a unified monolithic category can be problematic. For example, if a young person reports a preference for heavy metal music, it may matter which particular music the young person prefers. Specifically, we can ask: (1) For that person does *heavy metal* mean *black metal* which is a dark brooding music with satanic themes characterized by high pitched and largely unintelligible vocals (e.g., Gorgoroth, 2008)? (2) Or, does *heavy metal* mean *death metal* (e.g., Dying Fetus, 2007) which is extraordinarily fast-paced with low growling vocals and themes of extreme violence? (3) Or does *heavy metal* mean the *hard rock* cross-over style of Aerosmith (see Run DMC, 2009 for an example of metal and rap

music combined) with its rollicking melody and lyrics about sexual exploration and freedom? (4) Or finally, does *heavy metal* mean the *classic metal* that was investigated by Arnett (1996) such as Ozzy Osbourne and Black Sabbath (Osbourne, 2005) which is characterized by its slow insistent beat and in the case of the song *Iron Man* by a menacing view of a technological future? Thus a point taken up in the following section will discuss the wide variation within musical genres and consider asking young people to describe their preferred music in specific rather than general terms. Collecting specific information about preferred music will result in a more comprehensive and realistic picture of the music that homeless young people prefer. This in turn has the potential to increase knowledge and understanding of the role that music plays in homeless young people's lives as well as information about music and behaviors.

Second, music by its very nature does not lend itself very easily to being described through written words. Since research is normally presented in written form, it is somewhat limited in what it can convey about the music that it has investigated. Recognizing this, some authors attempted to convey the meaning of music by supplying titles of songs or samples of the song lyrics (Roberts, Henriksen, & Christenson, 1999). However, simply reading the title of a song or reading an excerpt of the lyrics is not the same as hearing the song. Indeed, the research which has explored whether it is the sound of the music or the lyrics that have an effect on the listener recognizes this issue (e.g., Roe, 1985; Walser, 1993; Sousou, 1997). As it stands, the reader is often left with a rather incomplete picture of the music that was the subject of the research, an issue in reporting that could be improved upon by providing evidence in the form of excerpts of recordings or videos of the songs being discussed. Admittedly, due to the proliferation of information about music and the availability of videos and recordings on the

Internet, this type of evidence is currently much easier to find and to provide to the reader than it was in the past when many of the papers in the review were written.

Third, music and music genres are not static. Rather, music is temporal in nature and is constantly changing as new bands, songs and genres emerge and develop. Thus, as time passes, a paper that investigated a particular genre of music may become harder and harder to interpret, particularly if the paper does not give details regarding the music. Furthermore, as time passes the music that seemed controversial at the time a research paper was written may have become widely accepted and may even seem old-fashioned or “tame” compared to current music. By way of example, consider the furor regarding jazz music in the U.S. during the 1920’s and the controversy that arose regarding the negative effect that this music was said to have on the behavior of young people. Regarding the controversy, in a comprehensive 10-part documentary of jazz music, Ken Burns (2001) wrote:

“Jazz — and the dancing it inspired — was also said to be having a catastrophic impact on the national character. “Moral disaster is coming to hundreds of young American girls,” reported the New York American, “through the pathological, nerve-irritating, sex-exciting music of jazz orchestras.” In just two years in Chicago alone, the Illinois Vigilance Association reported in 1923, the downfall of one thousand girls could be traced directly to the pernicious influence of jazz music.

However, over time this “pathological, nerve-irritating, sex-exciting music” has been accepted by U.S. society and now seems almost quaint, particularly in comparison with current music which will be presented and discussed in the next section of this paper. As an example, for a potentially illuminating comparison of how controversial music from the past can seem mild in comparison with current music, watch these movie clips of a flapper and a couple dancing a jazz

dance, called the Black Bottom at:

<http://www.youtube.com/watch?v=n5UnEB23YCI&feature=related>. Then, watch the beginning of a video by the horrorcore hip hop band, Insane Clown Posse (2009) at:

<http://www.youtube.com/watch?v=oMUKnpEJdl4>.

The purpose of making these three observations was not to be idly critical. Rather, having made these observations, the challenge is now raised to account for the needs of future readers and scholars in the design of the current study and in the reporting of its results.

Music preferences of homeless young people

Now that the first claim from the Introduction on literature on music and risk-taking behavior has been discussed in some detail, we turn to the second claim regarding the music preferences of homeless young people. First an analysis of data collected in 2009 from homeless young people in Los Angeles is presented followed by examples of bands and their music. Then, the work by Arnett (1996) on heavy metal music and risk-taking and work by Whitbeck (2009) on mental illness and homeless young people is considered.

Separate from the literature on music and risk-taking behavior presented above, Eric Rice and collaborators have employed surveys in sociological research to investigate the risk-taking behaviors of homeless young people (Rice, 2010; Rice et al., 2010; 2011; Young & Rice, 2011). In this work, both positive and negative correlations have been found between relationships maintained by homeless young people in face-to-face and computer-mediated social networks and decreases in sexual risk-taking behaviors (Rice et al., 2010; Young & Rice, 2011). The purpose of the study reporting these findings was described in the following terms: “[t]o examine the association between sexual health and internet use, including social networking websites such as MySpace and Facebook, among a sample of homeless adolescents

at high risk of contracting HIV/AIDS” (Rice, et al. 2011, p. 610). The survey data that yielded the findings for these papers was gathered in 2009. The survey was administered in an online format to 201 homeless young people between the ages of 13-24 (M=21.4) accessing services at a single youth service agency in Los Angeles CA. The survey contained over 100 questions. Among these questions was a single question regarding music preference: “What kind of music do you listen to the MOST. (Check one):” for which ten possible answer choices were given: (1) Rock, (2) Metal, (3) Punk, (4) Hip Hop, (5) R and B, (6) Techno, (7) Reggae, (8) Jazz, (9) Pop music, and (10) Other. Note that in this survey, no definitions were given for the music genres. Additionally, the “Other” category when chosen by a participant could not be specified further. Young & Rice (2011) give a detailed account of the outcomes of the study as well as analysis of the demographic variables. For instance, participants in the study were sampled to match the overall demographics of clients of the service agency where the study took place. The 201 participants were “predominantly African American or White, unemployed, male, heterosexual, and high school graduates or holding a GED or higher degree. The majority of participants in the sample used online social networks almost every week (78.75%) and were particularly likely to use MySpace and/or Facebook” (Young & Rice, 2011, p. 255). However, data regarding the music preference question has neither been previously analyzed nor reported.

Therefore, I performed preliminary analysis on the music data from the 2009 survey using the dataset and codebook (Rice, 2009). Descriptive analysis in Microsoft Excel was performed, yielding the results in Figures 1 and 2.

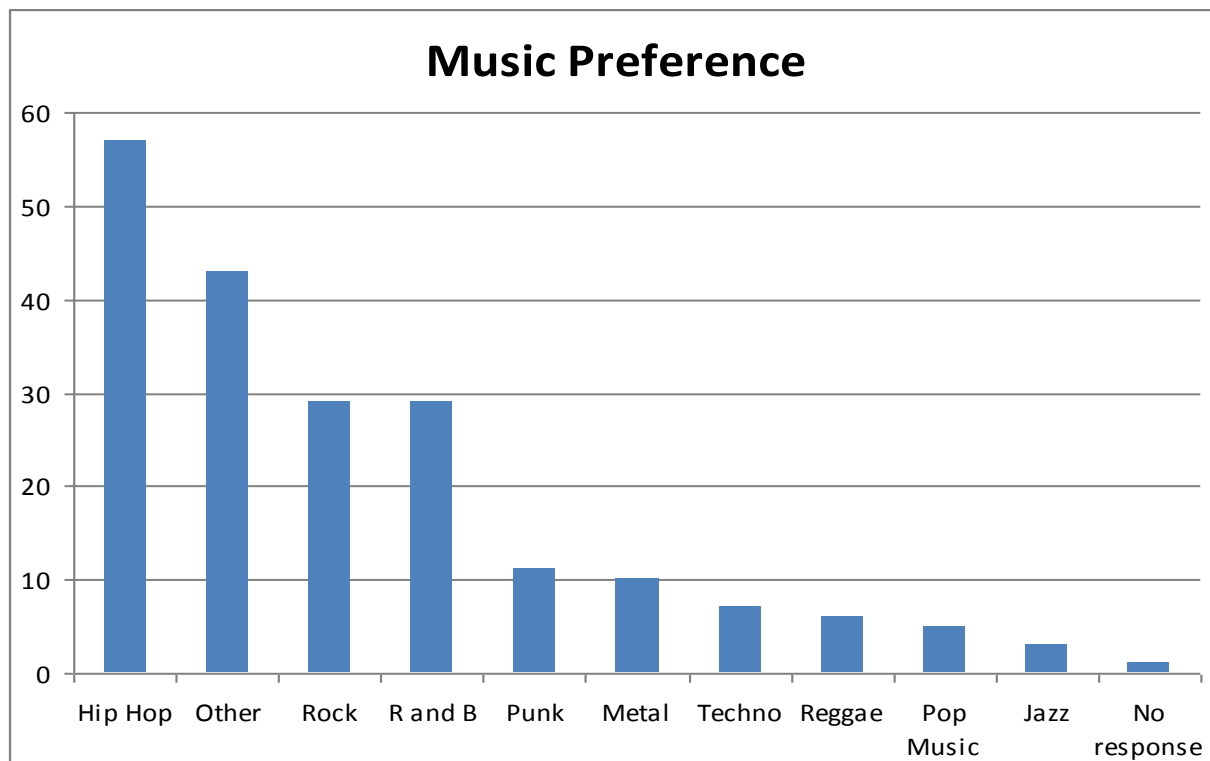


Figure 1. Music preferences of 201 homeless young people. Note: One participant did not respond.

The data in Figure 1 show that the majority of homeless young people in the study listened most often to Hip Hop music (57 participants, 28.36%), and the second highest preference was for Other (43 participants, 21.39%). Rock and then Rhythm and Blues (R and B music) (29 participants each, 14.43%) were listened to by equal numbers of homeless young people, while the other six music genres were chosen by the remaining 42 participants (21.39%) who chose Punk, Metal, Techno, Reggae, Pop or Jazz music as the music they listened to the most. When this data is broken down by race and gender, two trends arise. First, of the 51 male African American participants in the sample a majority (29 African American male participants, 56.86%) chose hip hop as their preferred music, distantly followed by R and B (10 African American male participants, 19.61%). Second, more than half of the 15 African American females in the study preferred R and B (8 African American female participants, 53.33%).

Turning back to Figure 1, it is notable that “Other” was the second most frequently picked category, meaning that for 43 participants, who made up just over 20% of the total sample, the mainstream genres of Hip Hop, Rock, R and B, Punk, Metal, Techno, Reggae, Pop or Jazz did not describe the music that they preferred, the music that they listened to the most. Since the choice of “Other” could not be further specified by the participants in this survey, it remains an open question as to what music was meant when a participant chose “Other.” Four possibilities arise. First, “Other” could represent a single mainstream genre or a number of mainstream genres missing from the answer choices (e.g., opera, classical music, country western, folk, among others). Second, the “Other” responses could be made up of a single niche genre or a number of niche genres, such as a west coast hip hop style known as jerkin music (e.g., The Bangz, 2009). Third, the “Other” responses could represent a lack of specificity in the answer choices. For instance, a young person who listened to Norwegian black metal (e.g., Gorgoroth, 2008) may have chosen “Other” rather than the generic “Metal” a term which could be applied to a wide variety of metal bands and styles, including heavy metal, death metal, thrash metal, among others. Finally, the “Other” responses could represent the long tail of the data, perhaps made up of choices that fall within all of the first three possibilities suggested here.

Having noted that “Other” was the second most frequent response, indicating perhaps that the answer categories did not adequately capture the genres of music preferred by homeless young people, we can consider whether “Other” was chosen equally across all participants in the study or whether it was chosen more frequently by a particular sub-group within the sample.

Figure 2 graphs music preference by gender. Participants in the study were male (133 participants, 66.71%), female (62 participants, 30.85%), and transgender (6 participants, 2.99%). A comparison of Figure 1 with Figure 2 reveals that the preferences of the 133 male participants

more or less follow the preferences of the sample as a whole. However, a similar comparison of Figure 1 with Figure 2 for the 62 female participants shows that the music preferences of young women in the study did not follow the trend of the overall sample so closely. Given the discussion of the “Other” category and possibilities for its interpretation, it is important that “Other” was the most frequent choice among the young women in the study, accounting for the responses of 18 of the 62 female participants (29.03% of female participants). Meanwhile, “Other” accounts for the music preference of 23 of the 133 male participants (17.29%). Indeed, it is possible that the nine musical genres given as answer choices are less suited to capturing the music preferences of homeless young women than they are to describing the music preferences of homeless young men. In summary, this data indicates that the mainstream music genres which were supplied as answer choices cover the music preferences of less than 80% of the homeless young people in the sample, and just over 70% of the young women in the sample.

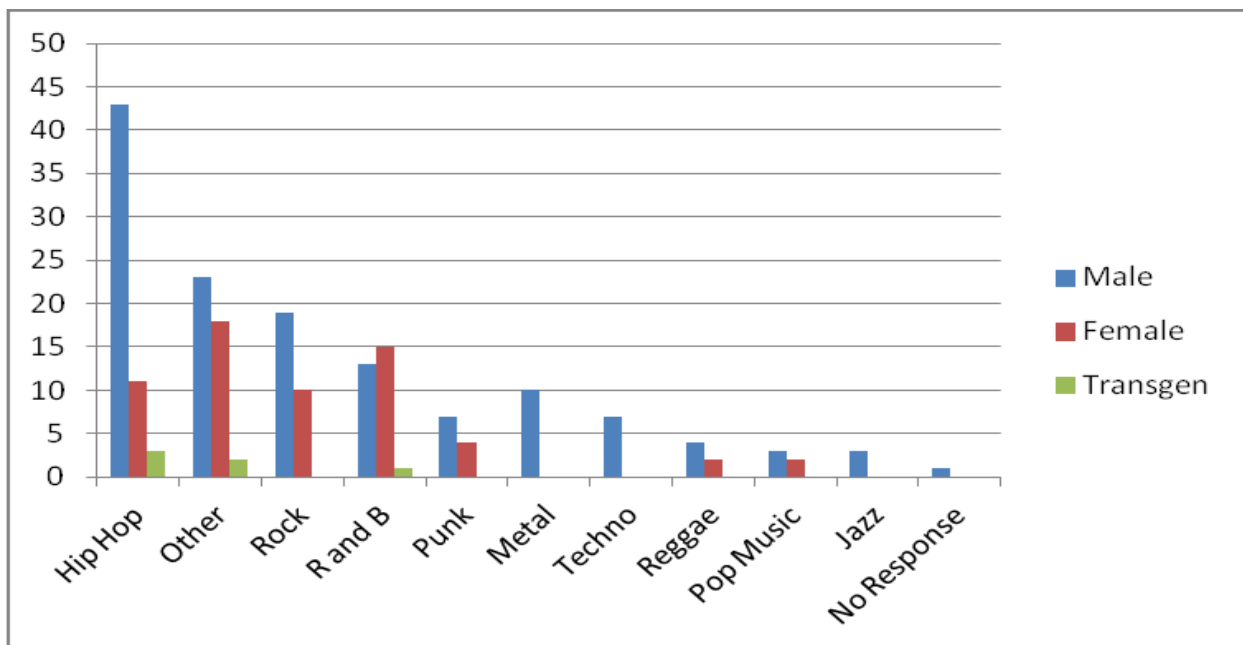


Figure 2. Music preferences of 201 homeless young people by gender. Note: Transgender (Transgen) includes 5 male-to-female participants and 1 female-to-male participant. One participant did not respond.

Additionally, in my prior and current work I have found that some homeless young people in Seattle voiced a marked preference for music that may fall outside of the mainstream (Woelfer & Hendry, 2011c; Woelfer & Hendry, 2012). The kind of music that may represent the “Other” in the data just discussed. Defining the mainstream is not a straightforward matter, so some clarification is needed. In music, mainstream may be seen as a function of popularity, which for bands may be measured in commercial terms such as sales levels of albums and the numbers of times that songs have been streamed online or played on radio stations. This type of information is tracked by billboard.com (<http://www.billboard.com/#/>) which publishes weekly charts containing lists of the most popular bands and music. Employing Billboard rankings to rate the popularity of music is a technique used in other research (e.g., Herd, 2005). Therefore, if bands that have been mentioned by homeless young people namely: Dying Fetus (metal), Twiztid (hip hop), Insane Clown Posse (hip hop), and Jeffree Star (techno) are outside the mainstream, they should rank lower on the Billboard charts than other bands in the same category. In order to test this proposition, the Billboard Top 200 chart for the week of October 15, 2011 was examined. This chart ranks the top-selling albums for the week across all genres. (As an extreme example of a truly mainstream band as measured by popularity, for the week of October 15, 2011, a Beatles album called “1” was in the #30 position in the top 200 chart. The Beatles have not made a recording since 1970).

The highest ranking metal album for the week of October 15 was *The Hunter* by Mastodon (#10). The highest ranking hip hop album for the week of October 15 was *The Carter IV* by Lil Wayne (#7). Techno music does not have a separate listing on Billboard, so the dance/electronic music category was used as a comparison for Jeffree Star. The highest ranking dance/electronic album was *Born This Way* by Lady GaGa (#24). None of the four bands: Dying

Fetus, Twiztid, Insane Clown Posse, or Jeffree Star were listed in the Top 200 chart for the week of October 15, 2011. However, since current status on the Top 200 chart may be strongly influenced by the timing of album releases, chart history for all artists was also examined. Since September 2004 Mastodon has had four albums listed on the Top 200 chart (#11, #32, #72, #139). By comparison, Dying Fetus has appeared only once on the Top 200 chart for a single week in October, 2009 (#168). Lil Wayne has been listed on Billboard numerous times, including on the Top Artists of the Year Chart in 2009 and 2010, and on the 200 Albums of the Year Chart in 2000, 2001, 2002, 2004, 2006, 2008, 2009, and 2010. By comparison, Twiztid was listed as #4 on the Rap Albums Chart for one week in April 2009, but has never been listed in the Top Artists of the Year Chart or 200 Albums of the Year Chart. Also by comparison, Insane Clown Posse made the #4 spot in the Top 200 chart for a single week in September 2009, but has never been listed in the Top Artists of the Year Chart or 200 Albums of the Year Chart. Finally, Lady GaGa was on the Top Artists of the Year Chart in 2009 and 2010 as well as the 200 Albums of the Year Chart in 2009 and 2010. Jeffree Star, by comparison, does not have an artist profile on Billboard and has never been listed in the Top 200 chart. However, his highest ranking on the Dance/Electronic chart was for a single week in December, 2008 (#6), followed by a #7 spot on the same chart for a single week in October, 2009.

Summarizing this examination of the Top 200 chart, it appears that the four bands: Dying Fetus, Twiztid, Insane Clown Posse and Jeffree Star fall at the lower end of the spectrum of popularity, indicating that they are less within the mainstream than other bands in their respective genres and that they are most likely listened to by fewer people. It seems plausible, then, that these four bands might well represent the types of music that might be included in the “Other” category in the survey data reported earlier. Therefore, in order to introduce the reader to

music which may be largely unfamiliar, examples of the music from these bands will now be discussed in detail. A song and corresponding music video have been chosen to represent each band's music and overall style.

Dying Fetus is a death metal band. The band was founded in 1991 and has had varying membership over the years. Dying Fetus is made up of three guitarists (lead, rhythm and bass) and one drummer. Dying Fetus is known for embodying a subgenre of death metal called grindcore which explores themes of extreme violence (Wikipedia, n.d.). The example song for Dying Fetus is *Homicidal Retribution*, a song about murdering a prisoner who has committed a heinous crime but has not been condemned to death. Figure 3 is a screenshot from the video.



Figure 3. Screenshot, *Homicidal Retribution*. Prisoner in his cell.

As in much death metal music, the dark menace of the lyrics is enhanced by the tone and structure of the music itself. Death metal is characterized by extremely fast tempos (measured in beats per minute) that require virtuosity on the part of the musicians. The vocals are also very fast, in a guttural style at an extremely low pitch.

Twiztid is a horrorcore rap band that is part of the Psychopathic Records label. The record label uses the icon of the Hatchet Man, and Twiztid and other bands on the label often refer to hatchets in their lyrics and brandish hatchets in their videos. Band members signed to the Psychopathic Records label wear black and white clown make-up and refer to themselves and the fans of their music as Juggalos. Twiztid has two members, Jamie Spaniolo and Paul Methric, who use the stage names, Jamie Madrox and Monoxide Child (Wikipedia, n.d.). Their musical style is interwoven with surreal theatricality including images of the occult, death, violence and drug use. The example song for Twiztid is *We Don't Die*, which characterizes the band as undead zombies taking revenge on those who don't like the band's music.



Figure 4. Screenshot, *We Don't Die*. Jamie Madrox and Monoxide Child loading a body into a car.

The song begins, “We ain’t underground by accident...” Note that the term underground in these lyrics is a reference to the undead who are buried underground but rise from their graves at night and also a reference to the nature of the music that is *underground* rather than *mainstream* music.

Formed in 1985, Insane Clown Posse (ICP) is the founding band of the Psychopathic Records label, and the originators of the Juggalo style of make-up and theatricality. Members include Joseph Bruce and Joseph Utsler, who use the stage names, Violent J and Shaggy 2 Dope (Wikipedia, n. d.). Although still a horrorcore band, ICP is less ghoulish than Twiztid. However, ICP quite explicitly explores similar themes of the occult, the macabre and extreme violence. The example song is *In Yo Face*, which has a very elaborate video with high production values and repeated images of ordinary people being assaulted in the face in different ways as shown in Figure 5.



Figure 5. Screenshot, *In Yo Face*. The wicked clown punches an urban professional.

The song lyrics brag about the preeminence of the band, and about the fate that lies ahead for fans who are not true Juggalos.

In light of the discussion of music and risk-taking in the previous section, it is important to note here that being a Juggalo that is a fan of Insane Clown Posse and other Psychopathic records bands, such as Twiztid, has been linked to gang activity. In the latest (2011) National Gang Threat Assessment report, published by the National Gang Intelligence Center (NGIC), a department within the Federal Bureau of Investigation (FBI), Juggalos were listed for the very first time. The report states that “Juggalos are traditionally fans of the musical group the Insane Clown Posse.” Juggalos were typified as a “loosely-organized hybrid gang” recognized in four states and active in over 20. The report also states:

In January 2011, a suspected Juggalo member shot and wounded a couple in King County, Washington, according to open source reporting.

Juggalos’ disorganization and lack of structure within their groups, coupled with their transient nature, makes it difficult to classify them and identify their members and migration patterns. Many criminal Juggalo subsets are comprised of *transient or homeless individuals*, according to law enforcement reporting. Most Juggalo criminal groups are not motivated to migrate based upon traditional needs of a gang. However, law enforcement reporting suggests that Juggalo criminal activity has increased over the past several years and has expanded to several other states. Transient, criminal Juggalo groups pose a threat to communities due to the potential for violence, drug use/sales, and their general destructive and violent nature.

(NGIC, 2011, pp. 22-23) Italics added by the author

Notably, Insane Clown Posse is the only musical group named in the report. In reaction to the report, the band has now filed suit twice against the FBI, once in 2012 in a case that was dismissed and again in January 2014 in a case that claims the band and its fans are being discriminated against and harassed (Itzkoff, 2014). It remains to be seen what may come of this. However, as related in the Findings section, enthusiasm for and concerns about Insane Clown Posse and Juggalos both on the part of homeless young people and service providers did, in fact, arise during the research.

Having described three bands that were preferred by homeless young men in Seattle in a study that investigated homeless young people and their relationships with personal digital artifacts (Woelfer & Hendry, 2011c) now music preferred by homeless young women will be presented. The four young women were participants in a group interview as part of a research study investigating homeless young people and social network sites (Woelfer & Hendry, 2012). There were no questions about music in the study. Rather, questions included: “What do you like/dislike about social network sites like MySpace or Facebook?” While recounting a story about “friending” strangers online, one young woman talked about how excited she was when she was “friended” by Jeffree Star on MySpace. Two of the other women reacted by making positive statements about Jeffree Star, who participants described as a “sexy transsexual” and an “angry screamo hardcore musician.”

Jeffree Star is a drag performer from Beverly Hills. Like a number of non-mainstream musicians, he promotes his music and other ventures on MySpace where he has over 1 million followers (see <http://www.myspace.com/jeffreestar/friends>). Jeffree Star’s music involves themes of sex, beauty, personal dissatisfaction, and violence toward other people. Two example songs are given for Jeffree Star. The first is *Beauty Killer*, a song about the ultimate pursuit of

beauty even to the point of death. The video features close-ups of Jeffree Star in a variety of outfits and hairstyles as in the example shown in Figure 6.



Figure 6. Screenshot, *Beauty Killer*. Jeffree Star in close-up.

Beauty Killer is a medium paced song with a beat meant for dancing. Like most techno music, it has a highly synthesized electronic sound.

The second song is *That's When We Turn Out the Light* by Jeffree Star and Hollywood Undead, a six member hip hop group from Los Angeles which was founded in 2005. Band members perform under the stage names: Charlie Scene, Da Kurlzz, Danny, Funny Man, J-Dog, and Johnny 3 Tears (Wikipedia, n.d.). As shown in Figure 7, the band members wear converted hockey masks when performing.



Figure 7. Hollywood Undead. *Black Dahlia* album promotional video (<http://rockdirt.com/tag/hollywood-undead/>)

That's When We Turn Out the Light begins with Jeffree Star, then continues with members of Hollywood Undead alternating verses. The lyrics contain graphic descriptions of anal intercourse and statements about the sexual prowess of the Hollywood Undead band members. The beat and sound are characteristic of hip hop music, so in some ways similar to the songs by Twiztid and ICP. However, low fidelity sound and low production values give *That's When We Turn Out the Light* a grittier feel.

Although analysis was not the goal of this overview, in this group of five example songs, four themes begin to emerge. The first is violence. Each song expresses a threat to someone, whether a criminal, an unfaithful fan, the general public or the listener at times accompanied by a graphic description of how the violence would be carried out. The next theme is drug use. In Twiztid's *We Don't Die* there is a reference to marijuana use (i.e., "puffin' on 2 ton blunt") and, although not shown in the lyric excerpt, *Beauty Killer* contains references to prescription drug

use (i.e., valium). The next theme is sex. Three of the songs, *In Yo Face*, *Beauty Killer*, and *That's When We Turn Out the Light* refer in graphic terms to sexual intercourse, including anal intercourse, fellatio, and vaginal intercourse. Finally, the fourth theme is suicidal ideation and death. Three of the songs, *Homicidal Retribution*, *We Don't Die*, and *Beauty Killer* directly express a death wish on the part of the song's protagonist or revel in the idea that death is powerless over the protagonist. Importantly, given the findings in the music and risk-taking literature that although music does not cause suicidal ideation listening to music with references to death and suicide can be a sign that a young person is contemplating suicide, the preference for these types of songs by homeless young people warrants further investigation

To summarize, if the overarching goal is to understand the role that music plays in the lives of homeless young people, and given preliminary data that indicates that homeless young people may prefer music outside the mainstream, studies of homeless young people's musical interests may need to allow for a high degree of elaboration when asking young people about their musical preferences. For instance, if used in future studies the survey question about music (Rice, 2009) would at minimum need to be revised in order to allow specification of the "Other" category. Furthermore, this single question can only go so far. Additional questions that gather data regarding homeless young people's favorite bands and songs could provide needed detail for more fully describing the genres and types of music that are preferred by homeless young people.

Having considered some evidence that homeless young people may prefer music outside of mainstream musical genres, the question stills remains as to why this might be so. One potential answer can be found in Arnett (1996). Arnett's study of heavy metal fans, self-proclaimed "metalheads," is a classic example of a study of music and risk-taking behavior. The

study was a mixed methods design, including song analysis and participant observation at heavy metal concerts. The 108 participants in the study were male and female, aged 13-25. Participants took several questionnaires regarding music preference and risk-taking behavior, and 73 participants who indicated a strong preference for heavy metal music were engaged in follow-up interviews. Participants' interest in heavy metal music was measured through responses to questions about: (1) their favorite bands, (2) the number of albums they owned, and (3) the number of heavy metal concerts they attended, among other questions. In the interviews, participants were asked questions related to their family situations, attitudes toward school, expectations for the future, and reckless/dangerous behavior. Risk-taking behavior was measured by questions regarding: (1) driving habits, (2) sexual behavior, (3) drug-taking, and (4) criminal behavior. Data was analyzed via statistical analysis and through a writing technique called profiles. Profiles were named after the participant and contained biographical information and a short narrative recounting the participant's interview. The profile ended with a listing of the answers that the participant gave to a subset of the risk-taking and music preference questions (see Arnett, 1996, pp. 1-5 for an example profile).

Importantly, Arnett also compared the risk-taking behavior of the metalheads to the risk-taking behavior of an equally sized sample of young people who said that they disliked or did not listen to heavy metal music (Arnett, 1991). In this comparison, Arnett found that a preference for heavy metal music led to higher levels of risk-taking behavior in the metalhead group in his study. Arnett attributes this correlation to the alienation of the metalheads from society which is tied in his analysis to the strong culture of individualism in the U.S. and to the disintegration of the nuclear family. Encouraged to be individuals, expressing themselves and doing what they think is right, but given little guidance from society as a whole or from their broken families,

young people were left to self-socialize (i.e. engage in their own preferences and impulsive behavior rather than being guided through a process of learning impulse control and self-regulation which is a typical part of adolescence) and turned to heavy metal music as a way to work through their explorations of identity and to express their frustration. In this way, Arnett typified the metalheads in his study as outsiders, navigating adolescence and young adulthood on their own, and taking big risks along the way. In other words, Arnett did not claim that heavy metal music caused the increased risk-taking behavior in the metalheads. Rather, strong preference for heavy metal music was an indicator, a signal that a young person was alienated and engaged in self-socialization. This argument characterized heavy metal music as outside the mainstream as well, since it was the music choice of those who were alienated from society.

Although the metalheads in Arnett's study were largely distant from their parents and families due to break-ups of their parents' relationships and due to behavioral problems, they were all homed rather than homeless. However, taking Arnett's findings into account, it may be conjectured that just as metalheads were alienated and engaged in self-socialization due in part to family issues, homeless young people who are likely to have experienced severe family conflict would also feel alienated and engage in self-socialization. Furthermore, a strong claim could be made that homeless young people are almost by definition outside the mainstream of society which might lead to feelings of alienation. Certainly, it may be said that homeless young people are engaged in self-socialization in many cases, on their own and without guidance. Thus, a homeless young person's music preference may reflect the same non-mainstream, outsider stance that heavy metal reflected for the metalheads.

This view of the passage into young adulthood as a journey at times left up to the young person with little support from others was later explored by Arnett in his work on emerging

adulthood (Arnett, 2004). The study for the emerging adulthood work used questionnaires and qualitative interviews with over 300 male and female participants aged 18-29. Arnett found that for young people the period between ages 18 and 29 was a time: (1) of identity exploration, (2) of instability, (3) of being self-focused, (4) of feeling in-between, and (5) of possibilities (Arnett, 2004, p. 8). No homeless young people were included in this study.

However, Arnett's conception of "emerging adulthood" was investigated by Les Whitbeck (2009) in a 3-year longitudinal study with 100s of homeless young people, beginning when the young people were 16-19 and ending when they had reached age 19-22. Longitudinal work such as this with homeless young people is extremely rare, since young people who are experiencing homelessness are difficult to re-contact over time. In order to investigate the mental health of homeless young people, procedures included standard diagnostic psychiatric measures, such as tests for major depressive disorder, posttraumatic stress disorder (PTSD), substance abuse disorders, anti-social personality disorders, among others. The diagnostic tests were augmented by semi-structured interviews. Findings from the study indicated that mental illness is prevalent among homeless young people, and that a difficult life most likely lay ahead for many homeless young people. Additionally the study found that the precursors for developing mental illness were established in many homeless young people during early childhood when they were exposed to cycles of aggression and coercion in interactions with their caregivers. Simply put, homeless young people learned that aggression is a way to get what they need or want, and that if aggression did not work, then coercion worked instead. This aggressive-coercive cycle left homeless young people ill-equipped to interact with other people at school, in the workplace and in other institutional settings, and worsened with the length of time that a young person experienced homeless (Whitbeck, 2009, pp. 3-16).

Thus, returning to the question of why homeless young people may prefer music that is outside the mainstream and taking Whitbeck's findings into account, it is possible that homeless young people have views of society that may be conditioned by their extraordinary circumstances. That is, the alienation proposed for some young people by Arnett appears to have empirical validity for the majority of homeless young people in Whitbeck's study. Indeed, a homeless young person's view of the world as a place where aggression and coercion are the primary mechanisms for survival leaves him or her on the outside, alienated from other people and from society as a whole. Importantly, a homeless young person experiences this alienation during emerging adulthood, a time when he or she is trying to establish identity and determine possibilities for the future. Looking again at the bands and songs that some homeless young people preferred in Seattle, the tone of the music and the lyrics seems to express both strong feelings of alienation from other people and an overall sense of struggle and frustration.

Technology and the welfare of homeless young people

Now that the claim regarding the music preferences of homeless young people has been discussed, the third claim regarding technology and welfare will be taken up. The impact that technology may have on the welfare of people living in poverty has been a subject of study in both the HCI and the psycho-social literatures. Note here that welfare is defined broadly, including both socio-economic status and "quality of life." Starting in the 1990s, HCI researchers asked questions about how technology might improve the welfare of low-income families (Schön, Sanyal, & Mitchell, 1999). For example, the Communities Connect project investigated how the design of a socio-technical system made up predominately of mature adult African American women and their children living in a subsidized housing development and a newly provided community technology center could increase feelings of community (Pinkett, 2007).

At the same time, as HCI has “moved from evaluation of interfaces through design of systems and into general sense-making of our world” some researchers have moved toward a human-centered perspective (Bannon, 2011, p. 50). For example, Ed Cutrell and colleagues in the Technology for Emerging Markets group at Microsoft Research have asked questions regarding poor communities, technology, and socio-economic development. As part of this research group, Rangaswamy & Sambasivan (2011) working in India have focused on the ways that people living in poverty use digital technology (e.g., mobile phones) in their daily lives, and have found that people share technology, create workarounds, and engage in pawning and trading devices. My work with homeless young people has similar findings (Woelfer & Hendry, 2011b), and has been published in the same venue, a journal issue on global ubiquitous computing (Rangaswamy & Sambasivan, 2011; Woelfer & Hendry, 2011b).

Drawing on research regarding the information-seeking behaviors of homeless people (Hersberger, 2002; Hersberger, & De la Peña McCook, 2005) HCI researchers have also asked specific questions about how homeless people adopt technology and how specific applications can be designed to meet their needs for information and support (Le Dantec & Edwards, 2008a; 2008b; 2010; Le Dantec et al., 2010; 2011; Roberson & Nardi, 2010). As in Pinkett (2007), some of this work focuses on African American mothers and their needs for information (Le Dantec, et al., 2011). Simultaneously, research in the psycho-social literature has investigated how computers and mobile phones are used by homeless people living on the street, and proposed ways that these technologies could help homeless people find services, maintain connections with others, and engage in mental health and substance abuse counseling (Eyrich-Garg, 2010; 2011).

Other researchers working in the psycho-social literature have investigated ways that technology is used specifically by homeless young people. Using survey techniques, these researchers have found that technology is a tool that has been underutilized by service agencies and providers and that could provide needed support to homeless young people (Bender, Ferguson, Pollio, Thompson, & McClendon, 2009). Ethnographic work with homeless young people also supports this claim regarding the role that technology could play in the provision of services to homeless young people (Karabanow & Naylor, 2010). Additionally, as discussed earlier, Eric Rice and collaborators have employed surveys in sociological research to investigate homeless young people's uses of technology (Rice, 2010; Rice, et al., 2010).

Taken together, this HCI and psycho-social research appears to indicate that technology holds some potential to improve the welfare of homeless young people. However, the research also leaves open the question of how this improvement could take place. Further work is needed to understand the socio-technical contexts of homeless young people's uses of technology and the meaning that technological interactions hold for homeless young people. Subsequently, the current study seeks to increase knowledge in these areas.

Research questions revisited

Now that the background has been discussed in some depth, I return to the five research questions and provide rationale for each question separately, followed by a consideration of the five questions as a whole. The first question: (RQ1) "What role does music play in the lives of homeless young people?" arises from evidence in preliminary work. This preliminary work with homeless young people (Rice, 2009; Woelfer & Hendry, 2012; Woelfer & Hendry, 2011c) suggests that some proportion of homeless young people may have music interests and preferences that fall outside of mainstream genres and this could be particularly true of the music

preferences of homeless young women. Furthermore, homeless young people's interests in and experiences with music have not yet been investigated in a systematic way. This arises partly in that the findings so far regarding music and homeless young people have been peripheral to the main line of inquiry of the studies where they have emerged, rather than the primary focus of the studies. Subsequently, the opportunity exists to investigate the roles that music plays in the lives of homeless young people in a more comprehensive manner. Following Rice (2009), quantitative methods (i.e., surveys) could be used to capture data regarding the music preferences of a large number of homeless young people. Following Woelfer & Hendry (2011c), qualitative techniques (i.e., semi-structured interviews with homeless young people and service providers) could be used to add depth and meaning to data gathered via surveys with homeless young people. Use of mixed methods to investigate the question stated in RQ1 also follows upon work by Arnett (1996) with young people who had a preference for heavy metal music, a music which at the time of Arnett's study was considered to be outside the mainstream.

Youth service agencies are one of the two primary places where homeless young people get access to the Internet (Rice, et al., 2010; Woelfer & Hendry, 2012). Thus, the first sub-question arises: (RQ1a) "How are music listening experiences of homeless young people mediated by technology and by policies at youth service agencies?" RQ1a is also supported by statements made in informational interviews with service providers at the two collaborating youth service agencies, on some firsthand accounts from homeless young people (Woelfer & Hendry, 2011c), and on writings from the library science literature as well as human interest stories in the popular press. This literature and popular press reveals that homeless people may be particularly vulnerable to discrimination due to library policies (Cronin, 2002; Gehner, 2010; Girresch, 2011, March 25; April 15; Hersberger, & De la Peña McCook, 2005) which may in

turn lead homeless young people to be more reliant on youth service agencies for access to computers and the Internet. Subsequently, RQ1a investigates the social and technical context of youth service agencies and homeless young people's technological experiences. In order to gain perspective on this question, semi-structured interviews with homeless young people and service providers could be used to elicit detailed firsthand accounts.

Understanding the role of music preference and risk-taking in the lives of homeless young people is potentially important as music preference may indicate increased risks of behaviors that may put homeless young people in danger, such as sexual practices that increase the risk of contracting HIV/AIDS (Arnett, 1996; Young & Rice, 2011). Conversely, some research shows that some music preferences led to lower levels of risk-taking behavior and so may provide a protective benefit to homeless young people (e.g., Arnett, 1991; 1994 focused on heavy metal listeners and risk-taking because heavy metal fans engaged in risky behavior at rates much higher than young people who preferred other types of music). More importantly, for homeless young people, the protective benefit of some types of music may even play a role in family reconciliation. For instance one homeless young woman during an interview recounted that giving a music player to her mother and helping her learn how to use it led to the discovery that she and her mother enjoy some of the same music which awakened memories of past shared positive experiences (Woelfer & Hendry, 2011c). Thus, the second sub-question question is: (RQ1b) "What associations exist between music preferences and risk-taking behaviors in homeless young people?" Since little is known about the music preferences of homeless young people, in order to identify trends and characteristics of music preference across a large number of homeless young people, RQ1b could be investigated using a quantitative instrument such as a survey and expanded upon in semi-structured interviews with homeless young people.

In preliminary work, it appears that some homeless young people in Seattle have a preference for dark music (e.g., Insane Clown Posse, 2009) similar to music that has linked to high levels of alienation and self-socialization as well as high levels of risk-taking behaviors (Arnett, 1996; Woelfer & Hendry, 2011c). Seattle is known as a place for the development and promotion of dark music such as grunge and heavy metal (Wikipedia, n.d.). Thus, the preference for dark music may be a local effect, prevalent for homeless young people living in Seattle but not for homeless young people living in other locations. Subsequently, in order to investigate whether music preference is influenced by location, comparing the music preferences of homeless young people in Seattle to the music preferences of homeless young people living in another city is potentially illuminating. Furthermore, comparing with a city such as Vancouver BC, which is known for music which is less likely to lead to increased risk-taking behavior, such as pop and jazz may provide a meaningful contrast (Wikipedia, n.d.). Thus (RQ1c) “How does living in Seattle WA or Vancouver BC condition music preferences and listening experiences of homeless young people?” will investigate the differences between music preferences among homeless young people in the two cities. This question could be investigated using qualitative measures such as semi-structured interviews with homeless young people.

Having reviewed HCI and psycho-social research that indicates that technology may improve the welfare of homeless young people, the fifth research question (RQ2): “How could a music player be specifically designed to help homeless young people?” seeks to investigate the design space for new music player technologies. This question is grounded in prior work that demonstrated ways that digital media can strengthen the relationships between homeless young people and caring adults (Hendry, et al., 2011). RQ2 also builds on work employing value scenarios (Nathan, Klasnja, & Friedman, 2007) that investigated how the safety of homeless

young people might be improved through mobile phones (Woelfer, et. al, 2011), as well as co-design research that incorporated value scenarios and sketching (Yoo, et al., 2013). Finally, RQ2 also draws on the belief among some youth service agencies and programs for at-risk youth that music can play a beneficial role in the lives of homeless young people. Thus, (RQ2) “How could a music player be specifically designed to help homeless young people?” is a question for envisioning and design. RQ2 can be investigated via a design activity that includes sketching and the writing of value scenarios by homeless young people and service providers.

Taken together, the five questions reinforce each other in three ways resulting in a study design where the whole is greater than the sum of its parts. First, in RQ1 the role of music in the lives of homeless young people is considered, this role is further explored in: (1) RQ1a, which focuses on music and technological and policy mediations; (2) RQ1b, which looks for associations between music and homeless young people’s behavior; (3) RQ1c, which looks at music and the circumstances of location; and (4) RQ2, which sets up the conditions for homeless young people to envision the role of new music technologies in the near future. In this way, the sub-questions provide different focused elaborations of the question posed in RQ1. Second, the questions lend themselves to different research methods, both quantitative and qualitative that would result in the collection of different types of data (i.e., survey data, interview transcripts, design scenarios and sketches) providing the potential for data and methodological triangulation, a key factor in the design of mixed methods studies. Finally, the five questions are grounded in both the HCI and the psycho-social literature, increasing the potential overall contributions of the study as a whole.

Chapter 3: Homeless Young People and Music

Now that the study has been introduced and the background and research questions have been presented, the details of the study will be presented. Importantly, the dissertation research study is an exploratory study employing mixed methods design with the data collected in order to support data triangulation through the use of a variety of data sources, as well as methodological triangulation through the use of multiple methods (Patton, 2002, pp. 247-251). The study is ambitious in scope. Therefore, not all of the data gathered in the study will be presented in the findings. This is intentional; motivated partly in order to support triangulation in mixed methods design and partly by the goal of collecting data that will be utilized after the dissertation is complete.

Method

Value sensitive design (VSD), now in development and practice for over twenty years (Friedman, 1996), is the theoretical framework and methodology within the field of HCI that has guided my investigations into homeless young people, information systems and personal digital technologies. VSD is “a theoretically grounded approach to the design of technology that accounts for human values in a principled and comprehensive manner throughout the design process” (Friedman, Kahn, & Borning, 2006, p. 348). VSD methodology proceeds through the iteration and integration of three types of investigations: conceptual, empirical, and technical. Conceptual investigations identify values, defined broadly as “what a person or group of people consider important in life” (Friedman, et al., 2006, p. 348), and direct and indirect stakeholders, that is people who use an information system or technology directly and those who are affected by the use of the system or technology. Empirical investigations are comprised of qualitative and quantitative methods, such as observations, surveys, interviews, among others. Finally, technical

investigations can either focus on ways that existing technologies undermine or support values, or on the design of new systems to support values, or on some combination of existing and new systems.

For example, through an integrated set of technical, conceptual, and empirical investigations, my earliest work employed document collection and analysis, surveys, and interviews to investigate existing information systems in use at service agencies for the dissemination of paper-based information to homeless young people. Resulting values included human welfare, autonomy, and trust. Direct stakeholders were identified as homeless young people and service agency staff/volunteers, while community members (both those with sanctioned and non-sanctioned interests in homeless young people), hosting organizations, and government agencies, were identified as indirect stakeholders (Woelfer et al., 2008). Building on this work, over the last six years, I have engaged in research, service, and design projects that have expanded values to also include respect, sustainability, precaution and safety. Similarly, in this same time period, identification of community member stakeholders has been refined by engaging police officers, and a broad range of people who live, work, and visit the neighborhood where studies have taken place (Hendry, et al., 2011; Woelfer & Hendry, 2009; 2010; 2011a; 2011b; 2011c; Woelfer, et al., 2011).

Importantly, VSD recognizes the need to engage value tensions which can yield productive conversations leading to trade-offs where one potential feature of an information system is chosen over another (Denning, et al., 2010; Miller, Friedman, Jancke, & Gill, 2007). Value tensions can arise within an individual, with an individual's relationship to a stakeholder group, and among different stakeholder groups (Woelfer, et al., 2011). As an example of tensions within an individual, one can imagine a situation where a homeless young woman wants to

exercise her independence while using social networking sites but also wants the sites to warn her if a new, online “friend” is not who he claims to be. As an example of tensions arising from an individual’s relation to a stakeholder group, a homeless young man may feel supported by service agency staff when they assist him with logging in to a web site. However, these same staff may seem threatening to the young person when they insist that he follow agency rules regarding turn-taking and appropriate use or risk losing his access to the agency’s computers. Finally, as an example of tensions among different stakeholder groups, one can imagine that the autonomy of homeless young people could be enhanced by providing a community technology center specifically for homeless young people. However, if this community technology center is open at all hours and becomes a popular place where homeless young people congregate, community members in the immediate neighborhood may view the congregation of homeless young people as negatively impacting the personal safety of community members.

Finally, VSD is an interactional theory (Friedman & Kahn, 2003). As such, VSD holds neither with the embodied position that “designers inscribe their own values and intentions into technology” (p. 1178), nor with the exogenous position that “societal forces – that involve, for example, economics, politics, race, class, gender, and religion – significantly shape how a deployed technology will be used” (p. 1179). Rather, VSD represents a position in the middle ground between these two extremes that holds “whereas the features or properties that people design into technologies more readily support certain values and hinder others, the technology’s actual use depends on the people interacting with it” (p. 1179). In other words, in VSD, although both design and societal forces matter, the ways that a technology can be used are not solely determined by the design of the technology (the embodied position) and are not solely determined by societal forces (the exogenous position).

This contrast between technological determinism, where people are helpless in the face of technology, and the exogenous view, where people are in full control of the adoption of technology, is mirrored in the historical view of structural and individual causes of homelessness, reflected in responses to homelessness and in the literature regarding homelessness (Koegel, 2004). Kusmer (2002) highlights the significance of the contrast between the worthy poor, those whose predicament is predicated by the structure of society, and the unworthy poor, those whose predicament stems from individual factors. Historically, and particularly in the United States after 1877, the worthy poor have been seen as deserving assistance since their poverty is due to structural forces beyond their control, such as limited economic opportunities, wars, natural disasters, injury, lack of affordable housing, and so on. In contrast, the unworthy poor are undeserving since their poverty is the result of their individual failings, such as laziness, lack of willingness to work, inability to integrate into society, alcoholism, and so on (Kusmer, 2002, pp. 71-97). Main (1998) agrees with Kusmer that the majority of homelessness researchers and subsequent responses to homelessness in the last half of the 20th century have either taken structural or individual views of homelessness, with structural views being somewhat more influential (for an example of a predominately structural account, see Dear & Wolch, 1987; for an example of a predominately individual account, see Karabanow, 2004). In his summary of a review of the homelessness literature and using the work of Spradley (1970) and Snow & Anderson (1993) as particular examples, Main further demonstrates that neither the structural view, where people are helpless in the face of societal causes of homelessness, nor the individual view, where people are depicted as choosing homelessness as a preferred way of being, are adequate. Main closes by stating, “Future research will contribute most to the understanding of contemporary homelessness if, unlike past literature,

it seeks, not to emphasize one set of factors or encourage skepticism about another, but to clarify the nature of the necessary interaction between structural and individual factors” (p. 52). In this way, Main, like Friedman and her collaborators, sees a way forward that does not hold with either extreme of the spectrum, but with an interactional middle ground.

Setting and Participants

The research for the study took place at two sites, one in Seattle WA and one in Vancouver BC. Both sites are respected youth service agencies that provided a range of services intended to support young people who were experiencing homelessness and assisted young people as they made transitions out of homelessness. Both agencies agreed to cooperate in the research and supplied letters of support. The study was approved by the Human Subjects divisions of the University of Washington and the University of British Columbia.

The research site in Seattle was the Orion Center which is part of a larger organization known as YouthCare (<http://www.youthcare.org/>). Orion Center is located just adjacent to the busy downtown core of Seattle. Orion Center provides care on an annual basis to over 2,000 young people aged 13-22. Orion Center services include: (1) A drop-in which offers three meals daily, as well as showers, laundry, clothing and hygiene supplies; (2) Medical counseling and clinic referrals; (3) Case management from trained social workers who provide assistance with life transitions and life skills counseling; (4) Drug and alcohol referrals and counseling; (5) Street outreach which provides food and medical care for young people who are living on the street; and (6) Employment training including a technical program that teaches young people IT-related skills and a program that teaches young people the skills needed to work as baristas (i.e., coffee shop employees who specialize in making espresso coffee drinks such as lattes).

The research site in Vancouver BC was Covenant House Vancouver (referred to as Covenant House for the remainder of this document). Covenant House in Vancouver is part of a larger organization with headquarters in New York and with locations in Canada, the U.S., and Central America (<http://www.covenanthousebc.org/who/history>). Like Orion Center, Covenant House is similarly located just at the edge of Vancouver's downtown business district. Covenant House provides care annually for over 1,400 young people aged 16-24. Covenant House services include: (1) Community support services comprised of daily drop-in, street outreach and housing support services; (2) A crisis shelter for shorter term stays; and (3) A long-term transitional housing program called Rites of Passage where some young people live for several years.

Participants in the research were homeless young people (aged 13 and up) and service providers (aged 18 and up). At least 200 homeless young people, 100 in Seattle and 100 in Vancouver, were needed to complete the study. Since a large number of homeless young people were needed and drop-in programs serve large numbers of homeless young people on a daily basis, the research with homeless young people took place primarily within the context of the drop-in programs at each site. Additionally, 24 service providers, all of whom were paid staff at one of the two service agencies, 12 in Seattle and 12 in Vancouver, participated in the research.

Procedures

The procedures consisted of four components: surveys with homeless young people; design activities with homeless young people; semi-structured interviews with homeless young people; and semi-structured interviews with service providers.

Survey

The first component was an on-line survey developed in collaboration with Prof. Rice (Appendix A). Data for the survey was gathered via the WebQ application in the University of Washington Catalyst tool (see http://www.washington.edu/ist/web_tools/webq). I administered this survey to homeless young people (n=202; 100 in Seattle and 102 in Vancouver). Homeless young people were selected via non-probabilistic convenience sampling and young people were recruited at each site until 100 participants had completed the survey. The purpose of the survey was to provide quantitative data regarding demographics, experiences with technology, access to technology, music preferences, listening experiences, and risk-taking behaviors. The survey contained 139 questions, including: (1) “What devices do you use to get online?”; (2) “What kind of music do you listen to?”; (3) “During your life, how many times have you used marijuana?”; and (4) “Have you ever had sexual intercourse?”

The survey provided data relevant to the first research question (RQ1) and its three sub-questions (RQ1a, RQ1b and RQ1c). Importantly, the survey contained 15 questions which specifically covered music preferences, devices that are used to listen to music, music listening experiences, such as amount of time spent listening to music, seeing bands or artists live in concert, watching videos online, listening to songs on a music player, and so on (Appendix A, questions 122-136). In order to expand on the limited data gathered previously (Rice, 2009), survey questions, on music genre, favorite songs, and favorite bands, worked together to more fully describe the music preferences of the homeless young people in the study. (Appendix A, questions 122, 125 and 126). The responses to these questions provided a rich set of data that is presented in the Findings section.

Design Activity

The second component, a design activity (Appendix B) involved completing a worksheet, sketching and writing a story (i.e., value scenario). The design activity collected data relevant to the second research question (RQ2). However, the design activity was also meant to complement the survey data and the interview data (relevant to RQ1 and its sub-questions) as follows: The survey asked homeless young people to consider their current use of technology and the interviews asked homeless young people and service providers, in part, to discuss the current situation regarding agency rules, homeless young people and the socio-technical context at the service agencies. In contrast, the design activity asked homeless young people to envision the future. The design activity is based on a sketching activity employed with homeless young people and service providers in prior work, and on a value scenario writing activity from prior work (Woelfer, et al., 2011; Yoo, Hultgren, Woelfer, Hendry, & Friedman, 2013). The sampling method for all participants in the design activity was non-probabilistic convenience sampling.

In the design activity, homeless young people (n=149) worked individually aided by a worksheet that contains instructions and accompanying questions that guided the participants through the activity. (Note that the researcher introduced the activity to each participant and remained nearby throughout the activity in the case participants had questions.) Each participant in the design activity was provided with a kit including the design activity worksheet (Appendix B), a 9x12” sheet of blank artist-quality drawing paper, a 8.5x11” sheet of lined acid-free paper, archival ink marker pens in a variety of colors, pencils, erasers, a ruler, cardboard templates the size of a number of different mobile phones and music players, and scratch paper.

The activity contained three steps. However, although the steps were numbered, participants could perform the steps in any order. Additionally, participants could choose to skip

any step or question. In the first step, participants were asked to imagine a music player device that could help homeless young people and then were prompted to provide short, written answers to eight questions. As the design activity was meant to encourage participants to envision the future, the eight questions were related to each of the four envisioning card criteria which include: *stakeholders*, *values*, *time*, and *pervasiveness* (Friedman & Hendry, 2012; also see <http://www.envisioningcards.com/>) which are based in part on principles in VSD. In the design activity, the questions regarding *stakeholders* were: “Who would use the device?” (i.e., direct stakeholders) and “Who might not use the device but would be affected by its use?” (i.e., indirect stakeholders). The questions about *values* were: “What would the people who use the device think is important?” and “What would the people who use the device be trying to accomplish?” The questions related to *time* were: “How many years would a person use the device?” and “What would happen to the device when it wore out or when it was replaced?” Finally, the questions relevant to *pervasiveness* were: “How many people would have one of these devices?” and “Where would the device work? Everywhere? Or only in certain locations?”

In the second step of the design activity, participants were asked to draw or sketch the device on the piece of blank drawing paper, and asked to write down five key features of the device and other specifications such as the device’s battery life, weight and dimensions. In the third step, participants were prompted to write a story about a situation where the device would be used. This story is a value scenario (Nathan, Klasnja, & Friedman, 2007), and most participants included elements related to stakeholders, values, time and pervasiveness which they contemplated in the first step of the design activity.

Semi-structured Interviews with Homeless Young People

The third component was individual, semi-structured interviews with homeless young people (n=40; 20 in Seattle and 20 in Vancouver) (Appendix C). Notes were taken during the interviews. The interviews were recorded with the consent of the participants, and subsequently transcribed. The sampling method for all participants in the interviews was non-probabilistic convenience sampling. The interviews with homeless young people collected data relevant to the first research question (RQ1) and its three sub-questions (RQ1a, RQ1b and RQ1c). The purpose of the interviews with homeless young people was: (1) to expand on young people's responses to the survey, with a focus on music preferences and listening experiences; (2) to elicit accounts of the impact of youth service agency rules on homeless young people; and (3) to gather homeless young people's impressions of the effect of location on their music experiences. Subsequently, the protocol for the interviews with homeless young people (Appendix C) contained 32 questions that are tied to the research questions and/or the survey questions. The interviews began with a timeline activity which is tied to the first seven questions in the interview and covers a 24-hour period in order to gather data about homeless young people's experiences with music throughout the day. Additionally, the protocol contained questions regarding the music scene in Seattle and Vancouver, and questions related to finding, storing, and sharing music. Finally, the interviewer noted homeless young people's affect, voice, clothing, shoes, gait, body posture, general appearance, hearing and eyesight.

Semi-structured Interviews with Service Providers

The fourth component was individual, semi-structured interviews with service providers who worked at the collaborating service agencies (n=24; 12 in Seattle and 12 in Vancouver) (Appendix D). The method was the same as in the interviews with homeless young people and

the interviews with service providers also collected data relevant to the first research question (RQ1) and its three sub-questions (RQ1a, RQ1b and RQ1c). The purpose of the interviews with service providers was: (1) to collect data regarding agency policies or rules related to homeless young people and technology and accounts of the effects of these policies; (2) to gather service providers' perceptions of the role that music plays in the lives of homeless young people; and (3) to get service providers' perspectives on the local music scenes in Seattle and Vancouver and the effect of location. The protocol for the interview with service providers contained 14 questions. These questions were closely linked to the questions in the interviews with homeless young people.

Importantly, in addition to gathering data relevant to the two primary research questions and the three sub-questions, each of the three components within the plan of work mapped to empirical or technical investigations which are part of VSD. Links between the research questions, the components in the plan of work, and VSD investigations are presented in Table 1.

Empirical Investigations. Since empirical investigations are comprised of quantitative and qualitative methods, three components of the plan of work (i.e., surveys and interviews) are empirical investigations. So, empirical investigations will inform the first primary research question (RQ1) and its sub-questions (RQ1a, RQ1b and RQ1c). Surveys (Component 1) and interviews (Component 2) will provide data for RQ1, RQ1a, RQ1b and RQ1c.

Table 1. Research questions, VSD investigations, and study components. HYP = homeless young people. SP = service providers.

Research Questions	Research Questions Themes	VSD Investigations	Components			
			1: Surveys	2: Design Activities	3: Interviews w/ HYP	4: Interviews w/ SP
RQ1	Role of music	Empirical investigation	X		X	X
RQ1a	Music and mediations	Empirical investigation	X		X	X
RQ1b	Music and risk-taking	Empirical investigation	X		X	X
RQ1c	Music and location	Empirical investigation	X		X	X
RQ2	Envisioning and design of music player	Technical Investigation		X		

Technical Investigations. Technical investigations focus on ways that existing technologies undermine or support values, or on the design of new systems to support values, or on some combination of existing and new systems. In this study, the first primary research question (RQ1) and its sub-questions (RQ1a, RQ1b and RQ1c) placed emphasis on the social and technical aspects of the agencies' current systems. Therefore, for example, the surveys (Component 1) gathered data about the types of devices that are currently used by homeless young people when they are listening to music (RQ1a). The interviews (Components 3 and 4) gathered data relevant to RQ1a and RQ1c by asking specific questions about what technologies (e.g., computers) are currently provided by the service agencies and what policies are in place regarding their use. Additionally, it is possible that agency policies also extend to personal digital technologies that are owned by homeless young people. For instance, at the time that this study was first proposed

Covenant House did not allow homeless young people to have their mobile phones in their possession while attending the Covenant House drop-in program. This rule was subsequently changed before the study began. Nevertheless, the interviews contained questions regarding current policies that affect homeless young people's personal digital possessions.

In contrast, the second primary research question (RQ2) asked how new technical systems involving music might be designed to support values related to helping homeless young people. Importantly, in the design activity (Component 2) defining the values related to "helping homeless young people" is left up to the participants rather than being defined in advance by the researcher. In this way, the worksheets, sketches and stories that are part of the design activity will contain data that can be analyzed to identify the values of the participants as well as providing technical data and specifications that will be useful for informing the design of new systems for homeless young people.

Overview of Data Analysis

All in all, 202 surveys, 64 interviews and 149 design activities were completed. Survey responses were analyzed descriptively and will be reported on at several points in the following sections. Interviews and design activities were qualitatively coded according to a coding manual (Appendix E).

The coding manual was developed in order to provide comprehensive analytical coverage of the data and to synthesize findings from two conceptually different sources that is the interviews and the drawings and stories created during the design activities. The coding manual covers three key areas: 1) Emotional factors, drawn from North and Hargreaves (2006) and triangulated with data gathered in one of the survey questions; 2) Relationship factors, building on Whitbeck (2009) who emphasizes the importance of relationships with friends and family as a potentially supportive resource for homeless young people; and 3) Level of Engagement factors, again following North and Hargreaves (2006), meant to differentiate between music listening and more complete involvement, such as playing or composing. Since the interviews covered a wide range of topics, I selected excerpts for analysis from the interviews. The excerpts were limited to responses to two primary questions: 1) A question where homeless young people were asked about a time when music was important in their lives; and 2) A question about whether or not music had an influence, with the interpretation of influence left open to the participants. Some participants gave two or more examples in the responses to these questions. Thus, the segmentation resulted in a total of 133 excerpts from the 40 interviews with homeless young people, and 95 excerpts from the 24 interviews with service providers. The interview excerpts ranged in length from one sentence to a paragraph or more. For the design activities, coding was

focused on the 149 stories with the drawings also reviewed in order to provide context and because there were some cases where young people wrote part of their story text on their drawings.

After numerous readings of the interviews and extensive review of the drawings and stories, the coding manual was written. I then coded the interview excerpts and the stories. Next, a volunteer coder who was a PhD student at The Information School but unfamiliar with the details of the study, spent 12 hours independently coding the interview excerpts and stories. Finally, kappa statistic was calculated to assess agreement (Tables 5,6,7,8,9 and 10). Since the materials varied from the interviews with homeless young people and service providers, and the stories were of a different type altogether, the results for each set of coding are reported separately.

As we will see, agreement on the coding was very high with most codes receiving a score of excellent/almost perfect. (Note: Application of the codes to the materials are given throughout the following sections and in the coding manual, Appendix E.) This high level of agreement between standard and volunteer was the case with the codes for the excerpts of interviews with homeless young people, for the design activities and for the excerpts of interviews with service providers. Although notable, the high level of agreement most likely arose from the nature of the materials and the simplicity of the coding manual itself. For example, participants usually made direct reference to one or more emotional factors, like the calming effect of music, clearly named relationship factors by talking directly about family members and situations, such as talking about the death of a parent, and also made clear statements about levels of engagement with music, such as whether they were learning to play an instrument or writing music or lyrics.

Participants

Homeless Young People

The study engaged 202 homeless young people, aged 15-25, from Seattle, Washington and Vancouver, BC. The study took place from February 2012 – February 2013. All homeless young people who participated in the study completed a survey and were invited to engage in the design activity. Additionally, 40 people also participated in semi-structured interviews. Homeless young people were compensated with gift cards, from \$5-10 depending on the number of procedures. Participants were 15-25 years old (Mdn=21) and predominately male (60%), white (42%) and heterosexual (63%) (Table 2). Nearly half of the participants had not completed high school or GED certification (45%) and most were not enrolled in school (85%). The majority (73%) were unemployed. Participants reported that they first became homeless between “before birth” and 23 years old (Mdn=16) and had experienced between 1 and 143 months (11 years, 11 months) of homelessness in their lifetimes (Mdn=16 months). Demographics of this group of homeless young people differ from the general population in two important ways. First, the percentage of ethnic minorities in the population is generally higher than the percentage in the overall US population and the percentage of Mixed Race participants (30%) is over 12 times higher (US Census, 2001). Second, the percentage of Bisexual participants (23%) is nearly 13 times higher than in the US population (Gates, 2011).

Table 2. Self-reported demographic data (n=202).

<i>Age</i>	<i>n (%)</i>
15-17	14 (7%)
18-20	81 (40%)
21-23	89 (44%)
24-25	18 (9%)
<i>Gender</i>	
Male	122 (60%)
Female	75 (37%)
Transgender	5 (3%)
<i>Race/Ethnicity</i>	
White	84 (42%)
Mixed Race	61 (30%)
Aboriginal	26 (13%)
Black	14 (7%)
Latino/Hispanic	6 (3%)
Pacific Islander	4 (2%)
Other	4 (2%)
Asian	3 (1%)
<i>Sexual identity</i>	
Heterosexual	128 (63%)
Bisexual	47 (23%)
Homosexual	14 (7%)
Queer/Questioning	12 (6%)
No response	1 (1%)
<i>Education level</i>	
None	91 (45%)
GED	33 (16%)
High school	60 (30%)
Trade school	11 (6%)
2 yr college	4 (2%)
4 yr college	0 (-)
No response	3 (1%)
<i>Are you currently enrolled in school?</i>	
Yes	29 (14%)
No	170 (85%)
No response	3 (1%)
<i>Do you currently have a job?</i>	
Yes	52 (26%)
No	148 (73%)
No response	2 (1%)
<i>How old were you when you first became homeless?</i>	
Before birth	2 (1%)
1-10 years old	16 (8%)
11-15 years old	70 (35%)
16-20 years old	85 (42%)
21-23 years old	10 (5%)
No Response	19 (9%)
<i>In your life, how long have you been homeless?</i>	
< 12 months	60 (30%)
1-3 years	79 (39%)
4-6 years	30 (15%)
7-9 years	7 (4%)
10 -12 years	5 (2%)
No response	21 (10%)

Service Providers

Staff who were working at the two collaborating service agencies were also engaged in the study and are referred to as service providers throughout this document. The study engaged 24 service providers, 11 men and 13 women, who ranged in age from 24-59 years (M=36). Service providers self-reported their race as White (n=20), Hispanic (n=2) and Mixed Race (n=2). They had worked from 1-12 years with homeless youth (M=4.6 years). Three providers did not have college degrees, while the others had earned, Diplomas from 2-year programs (n=3), Bachelors degrees (n=13), and Masters degrees (n=5). Service providers held a range of titles and performed a number of tasks. In summary, participants included: program managers or directors (n=3), case managers – who work one-on-one with youth (n=5), outreach workers – who work with youth wherever they might be in the community (n=5), youth workers – who worked with youth during drop-in hours and plan youth activities (n=4), career coordinators – who taught job skills to groups of youth (n=2), support workers – who worked with youth who are transitioning out of homelessness (n=2), education specialists – who taught high school level classes to groups of homeless youth (n=2), and front desk staff – who ran reception at one of the agencies (n=1).

Music Importance, Influence and Preferences

Analysis of survey responses showed that music is part of everyday life for homeless young people. Nearly all of the 202 participants (n=194) reported they listened to music daily and 89% (n=180) reported they had some kind of music player, revealing that they regularly engage with music and music technologies. Additionally, the 40 homeless young people who were interviewed completed a timeline (see Figures 16 and 17 for example timelines) where they indicated the importance and influence of music (Table 3) by answering two separate, 5-point Likert scale questions.

Table 3. Homeless young people responses to 5-point Likert scale questions about the importance and influence of music. Possible answers ranged from Very Low (1) to Very High (5) for importance and from Very Negative (1) to Very Positive (5) for influence. NR = No response.

Participant	Importance Rating	Importance Score	Influence Rating	Influence Score
s010	Very High	5	Very negative; Very positive	3
s011	Very High	5	Positive	4
s013	Neutral	3	Positive	4
s014	High	4	Very positive	5
s015	High	4	Positive	4
s017	High; Very High	4.5	Positive; Very Positive	4.5
s019	Very High	5	Positive	4
s020	Neutral	3	Neutral	3
s021	High	4	Neutral	3
s022	Very High	5	Very positive	5
s023	High	4	Neutral	3
s024	Very High	5	Very positive	5
s025	Very High	5	Very positive	5
s026	Neutral	3	Positive	4
s030	Very High	5	Positive	4
s031	Very High	5	Positive	4
s033	Very High	5	Very positive	5
s034	Very High	5	Very positive	5
s035	High	3	Positive	4
s036	Very High	5	Very positive	5
v010	Very High	5	Very positive	5
v011	Very High	5	Positive	4
v013	Neutral	3	Neutral	3
v016	Very High	5	Positive	4
v017	Very High	5	Very negative; Very positive	3
v019	Low	2	Positive	4
v020	Very High	5	Very positive	5
v022	Low	2	NR	0
v023	Very High	5	NR	0
v024	Very High	5	Positive	4
v025	Neutral	3	Neutral	3
v026	High	4	Negative; Positive	3
v027	High	4	NR	0
v028	Very High	5	Very Positive	5
v029	Neutral	3	Negative	2
v030	Neutral; High	3.5	Positive; Very Positive	4.5
v031	Very High	5	Very Positive	5
v032	High	4	Positive	4
v033	High; Very High	4.5	Neutral	3
v034	High	5	Neutral	3
Total		170.5		148
	Average Score	4.3 (Importance)		4 (Influence)

Overall, homeless young people indicated that the importance of music was high (4.3 out of 5) and the influence of music was positive (4 out of 5). For the most part, where there were exceptions (e.g. participants marked neutral or picked both a high and low rating), participants explained that, rather being the same in all cases, the importance, and particularly the influence of music “might depend” on the situation or on the individual person. For example, a song or type of music that might be uplifting for one person might remind another of a bad memory. Or, angry music might calm someone down in some situations and leave the same person feeling upset at other times. A young woman in Vancouver (v011) points out how complicated it can be to determine if music has a positive or negative influence:

I: And then, does music have a positive or a negative influence?

v011: Both. Absolutely both. ‘Cause if you’re going to listen to, I don’t know, like Lil Wayne, and I like Lil Wayne and I like some of his songs but I just don’t want to hear about him shooting his mother or doing this or raping this person and blah, blah, blah. I mean there are positive influences in music and there are negative – just depending on what you’re listening to and what they are saying.

I: Right so would Lil Wayne be an example of a negative influence?

v011: No, not necessarily. You can’t categorize negative and positive by artist. You have to categorize every specific song negative or positive, because he has a song called ‘How to Love’ and it’s literally about this like, that one song has negative and positive connotations, because he, it’s basically about a girl who you know experienced some hardships, lived in like, the ‘hood, and ended up working as a stripper and having kids and then those kids did the same thing and the their kids did the same thing. But then half way through the video they reverse it to what would have been the grandmother and have

her make the decision to not become a stripper and then they show the last half of the video is what would have happened if her kids didn't have to go through that, and then they didn't and then their kids and at the end of the video they show all three of the generations together. And so there's positive and negative within each song within each artist. You can't categorize too generally. You kind of have to look at each song and sometimes songs like that you got to categorize sentence specific throughout the song.

Finally, following North & Hargreaves (2006), the importance and influence of music can be clarified by asking people why they listen to music. Thus, the survey included a question adapted from North & Hargreaves (2006). On this question, homeless young people reported listening to music most often for reasons such as to “calm down or relieve tension/stress” (152 people; 78%); to “help get through difficult times” (143 people; 73%); or to “get rid of negative feelings or anger” (153 people; 67%) (see Figure 8). These responses indicated that homeless young people were engaging with music in order to deal with present difficulties, a theme that will be taken up in the analysis of the interview data and the data from the design activities.

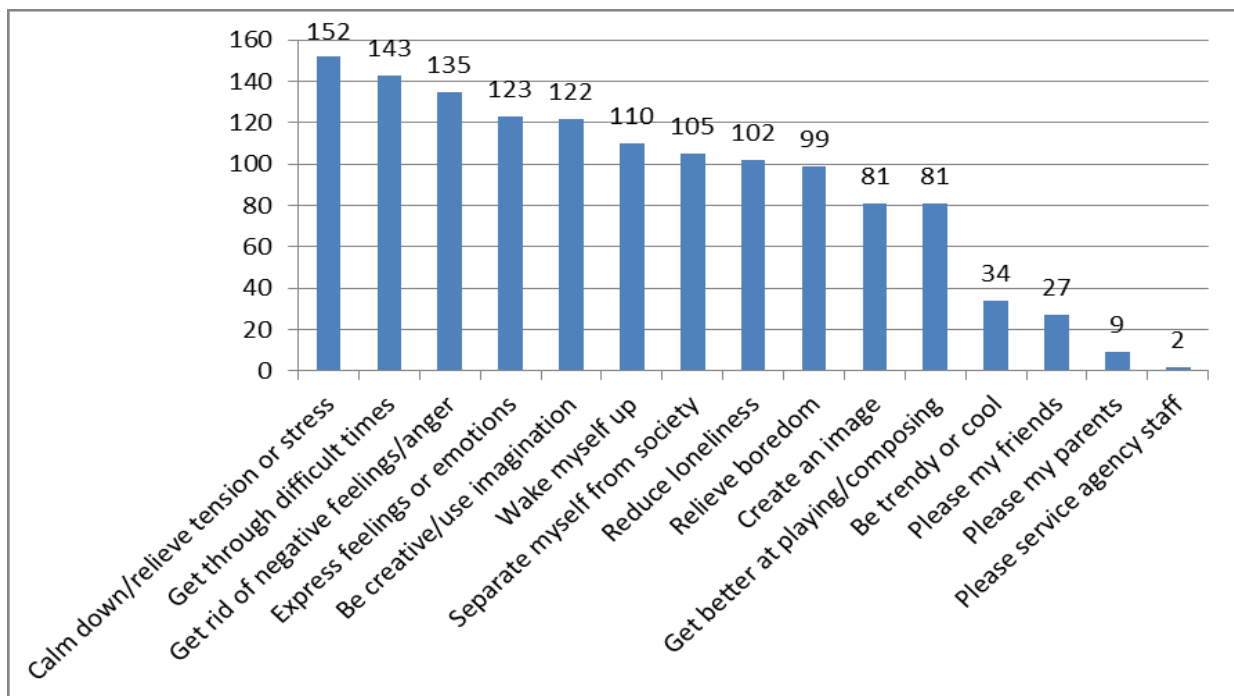


Figure 8. Homeless young people (n=194) responses to the survey question: “Why do you listen to music?”

In regard to music preference, homeless young people were asked three key survey questions. Following Rice (2009), the first question asked participants to report what kind of music they listened to and gave a list of genres (Figure 9). As previously discussed, in contrast to Rice (2009), more than one genre could be chosen and “Other” was included as a possible answer choice but could be enumerated. Nearly all participants answered this question (n=198). Seattle participants gave 529 responses and Vancouver participants provided 496 responses. Overall, Rock was the most preferred genre (n=139, 70%) followed closely by Hip hop (n=135, 68%). However, all genres were listed and even the least popular, Reggae and Jazz were listed by 75 people (38%).

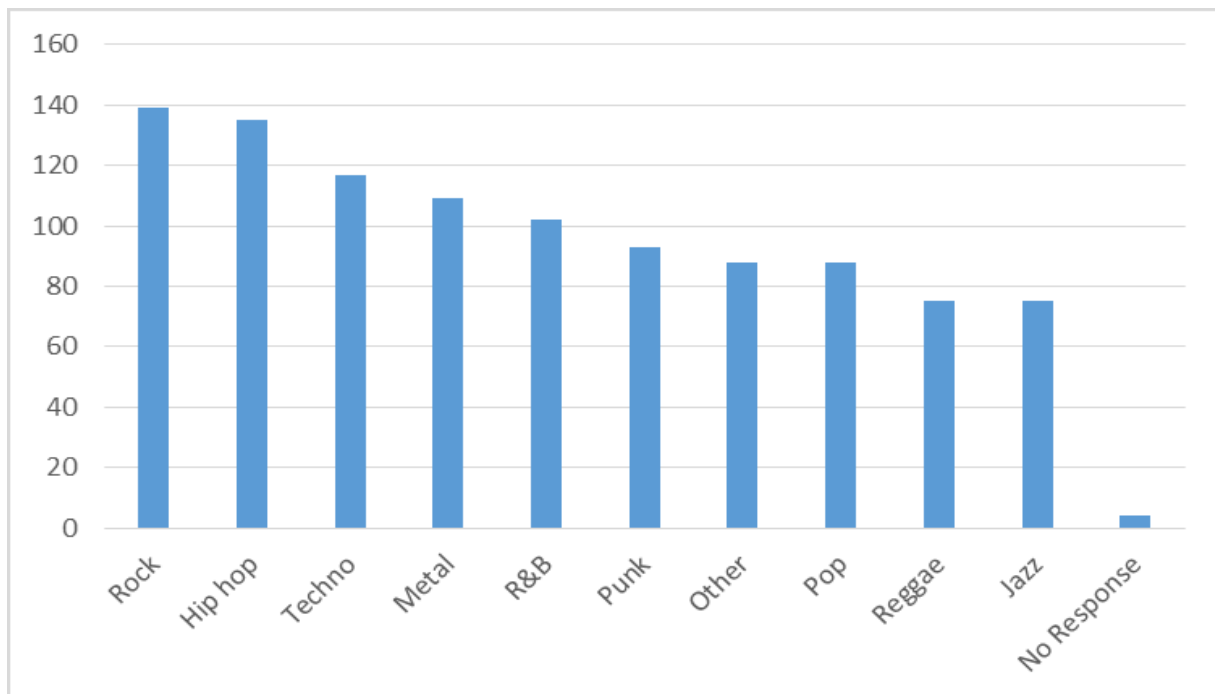


Figure 9. Overall musical genre preferences of homeless young people in Seattle and Vancouver (n=1025).

As discussed previously, the “Other” category (n=88, 44%) may be illuminating. However, rather than revealing an interest in underground music, “Other” was most commonly used to list a genre that did not already appear in the list (n=75), clarify or provide further enumeration of a genre (n=6), or to indicate that participants liked every kind of music (n=6). When adding a genre, participants were mostly likely to add Dubstep (n=16) – a type of Techno music, followed by Country (n=10), Classical (n=6), Rap (n=6) – which most other participants listed under Hip hop – and Folk (n=4). Clarification of a category occurred most often for Techno, and particularly when participants added Dubstep as a genre. For instance, one participant chose “Techno” and then “Other” and listed the following Techno subgenres: 1) Dubstyle; 2) Hardstyle; 3) Dubstep; 4) Trance; 5) Happy Hardcore; 6) Liquid Trance; 7) Drum and Bass; 8) Drumstep; 9) Grimestep; 10) Terrorcore; and 11) Harderstyle. This is interesting but not surprising since musicians and fans of Techno do differentiate between a large number of styles and there are different dances for each subgenre type (e.g., see <https://www.youtube.com/watch?v=RuL1IQACfCg> for a Drum and Bass dance tutorial, and <https://www.youtube.com/watch?v=vb5NeJO1BqU> for a Hardstyle tutorial). In fact, some Techno fans become highly accomplished dancers, as in this example of Marquese Scott dancing to the song, Pumped Up Kicks by Foster the People (<https://www.youtube.com/watch?v=LXO-jKksQkM>).

A comparison of genres between Seattle and Vancouver (Figure 10) shows that Rock, Techno and Hip hop were listed most frequently by participants in Seattle, while Hip hop, Rock and R&B were listed most frequently by Vancouver participants.

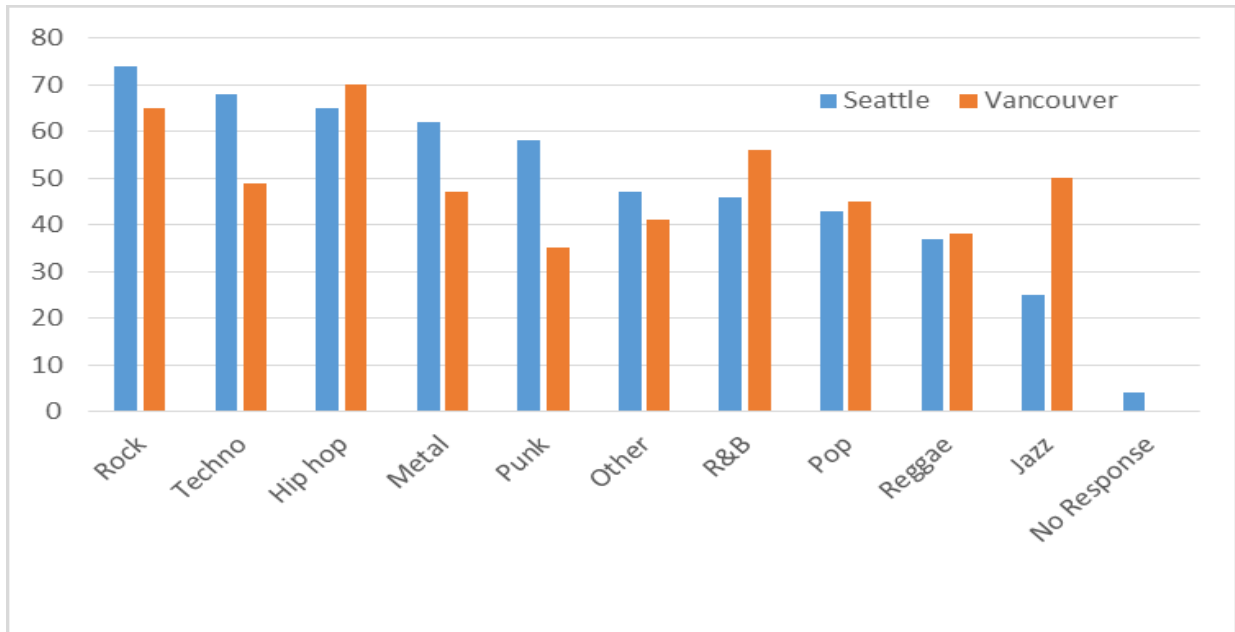


Figure 10. Comparison of musical genre preferences of homeless young people in Seattle and Vancouver (n=1025).

And finally, although overall differences in preference are small, comparison of genres by gender and location shows that Rock, Hip hop and Techno are most popular among men in Seattle and Vancouver (Figure 11). Among women in Seattle, Rock, Techno and Punk are most popular, and in Vancouver, R&B, Rock and Hip hop were chosen most frequently.

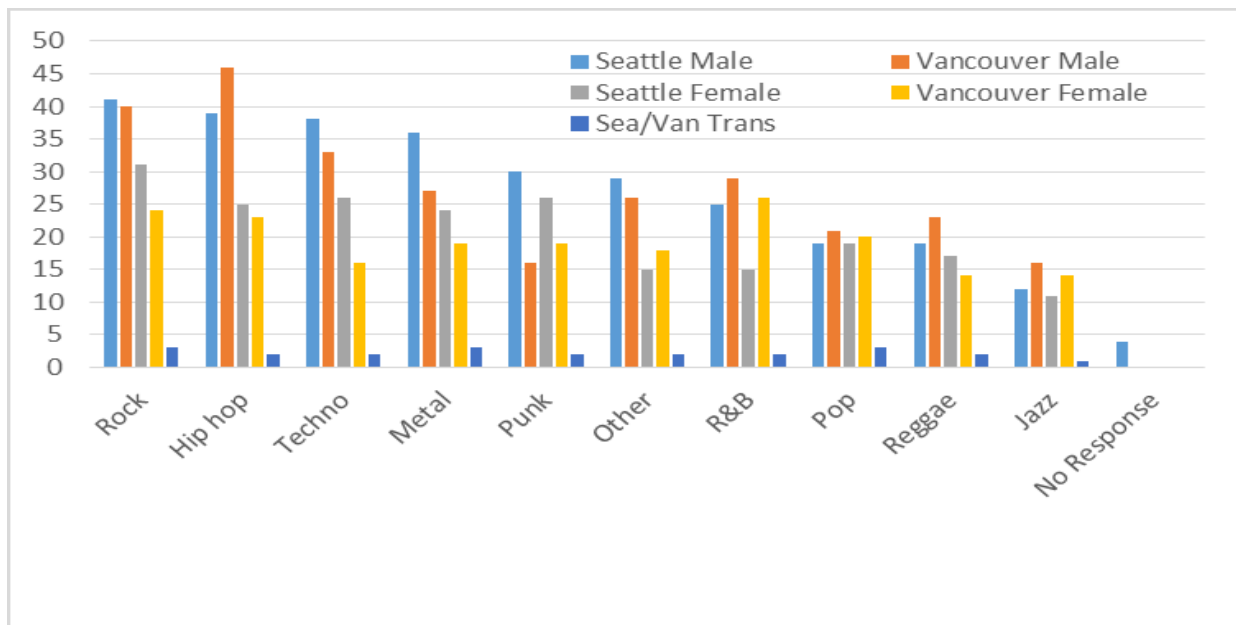


Figure 11. Genre preference responses broken down by gender and location (n=1025). The number of participants of each gender is similar between Seattle and Vancouver (Seattle Male= 59; Vancouver Male = 63; Seattle Female = 39; Vancouver Female = 39; and Transgender = 5 with 4 from Seattle and 1 from Vancouver).

Since, as we saw in the analysis of the genre data from the Rice (2009) study, genre may not be specific enough to reveal music preferences, on the surveys the 202 homeless young people also named their three favorite songs and bands (which included any composer, artist, musical group, performer, and so on). In order to analyze this data and provide resources for the reader, the favorite bands responses were verified using Internet resources (e.g., YouTube, allmusic.com). Then, the favorite song responses were verified and bands for the favorite songs were identified. Next, YouTube was used to search for videos of the favorite songs and three playlists (containing videos of 454 songs) were created (<http://www.youtube.com/channel/UCyNxSFOFUmh5YkhMWIkYK9Q/playlists>). Although some videos may become unavailable over time, these playlists can be searched and should provide useful resource going forward. Finally, a discography of the songs was created using WorldCat (<http://www.worldcat.org/profiles/woelfj/lists/3067671>). Since there were 202 participants, and each participant could name up to 3 unique bands and up to three songs with unique bands, the possible number of total responses to these two questions was 1212. Of these, there were 155 non-responses and 64 responses that could not be interpreted (e.g., due to misspellings, limitations of the Internet resources, and so on) resulting in 993 total responses for analysis. Of these, 477 responses were unique, indicating the breadth of participants' musical interests. Despite this breadth, there was some agreement, with 100 bands being chosen at least 3 times and 12 bands being chosen 9 times or more (Table 4).

Table 4. Bands listed 9 times or more (n=993).

Band	n (%)
Eminem	24 (3%)
Insane Clown Posse	23 (3%)
Skrillex	17 (2%)
Nicki Minaj	14 (2%)
Lil Wayne	11 (1%)
Tupac Shakur	11 (1%)
Nickelback	10 (1%)
Sublime	10 (1%)
Adele	9 (1%)
Avenged Sevenfold	9 (1%)
Tech N9ne	9 (1%)
Twiztid	9 (1%)

After Eminem, Insane Clown Posse and then Skrillex were the most frequently listed bands. We will return to this in the findings on music and risk-taking.

The Role of Music

Homeless Young People's Perspective

Table 5 contains findings from the coding of 133 excerpts from the interviews with homeless young people.

Table 5. Coding of excerpts (n=133) from interviews with homeless young people. – indicates that the standard is 0 and kappa does not apply.

Code name	Frequency of Use			
	Standard	Coder	Agree	kappa
1.0 Emotional factors	96	94	93	0.93
1.A Mood	51	49	48	0.94
1.A.i <i>Relieve boredom</i>	7	7	7	1.00
1.A.ii <i>Calm down</i>	19	18	18	0.97
1.A.iii <i>Get rid of negative feelings</i>	17	17	16	0.93
1.A.iv <i>Reduce loneliness</i>	4	4	4	1.00
1.A.v <i>Increase energy</i>	6	6	6	1.00
1.B Overcome difficulties	26	24	24	0.95
1.C Self-expression	31	29	29	0.96
1.D Distance myself from society	8	8	8	1.00
2.0 Relationship Factors	42	41	40	0.95
2.A Parents	16	16	16	1.00
2.A.i <i>Divorce/re-marriage</i>	3	4	3	0.85
2.A.ii <i>Death</i>	4	4	4	1.00
2.A.iii <i>Rapprochement</i>	2	2	2	1.00
2.B Siblings and other family members	13	13	12	0.91
2.C Boyfriend, girlfriend or partner	7	8	6	0.79
2.D Friends	10	8	8	0.88
2.E Street friends and community	2	1	1	0.66
2.F Members of mainstream society	7	7	6	0.85
2.G Service agency staff	1	1	1	1.00
3.0 Level of Engagement Factors	21	21	21	1.00
3.A Music-making and performing	11	10	10	0.95
3.A.i <i>Everyday music-making/performing</i>	11	10	10	0.95
3.A.ii <i>Busking</i>	0	0	0	--
3.A.iii <i>DJing</i>	0	0	0	--
3.B Musical creativity and self-expression	11	11	11	1.00
3.B.i <i>Writing songs or lyrics</i>	4	5	4	0.89
3.B.ii <i>Learning to play or sing</i>	7	5	5	0.83
3.C Musical participation	6	5	5	0.91
3.C.i <i>Dancing</i>	1	1	1	1.00
3.C.ii <i>Going to concerts or performances</i>	5	4	4	0.89
4.0 New code needed	0	5	0	--
5.0 Not codeable	14	10	9	0.73
Sum of Top-level Codes (1.0 – 5.0)	173	171	163	

Table 6. Distribution and interpretation of Cohen's kappa for codes in interviews with homeless young people.

kappa (<i>k</i>)	Number of Codes	Benchmarks: Interpreting Cohen's kappa Statistic	
		Fleiss, et al., 2003	Landis & Koch, 1977
$k > 0.80$	26	Excellent	Almost perfect
$0.80 \leq k > 0.75$	1	Excellent	Substantial
$0.75 \leq k > 0.60$	2	Intermediate to good	Substantial
$0.60 \leq k > 0.40$	1	Intermediate to good	Moderate
$0.40 \leq k > 0.21$	1	Poor	Fair
Total	31 (3 codes have standard as 0)		

Agreement on the coding was very high with most codes receiving a score of excellent/almost perfect (Table 6). As we will see, this high level of agreement between standard and volunteer is also the case with the codes for the design activities and for the excerpts of interviews with service providers.

Application of the codes over the 133 excerpts indicated that statements about emotions, relationships and level of engagement were common in young people's responses about the importance and influence of music in their lives. To illustrate, consider the following four exemplar statements.

First, when asked about the importance of music in her life, one young woman from Vancouver, BC, whose mother had died about 1 year before her interview, gave a detailed response including a range of ways that music played a part in her day-to-day emotions, helped her deal with difficulties, and provided a means for self-expression (coded as I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.B Overcome difficulties; I. Emotional factors; I.C Self-expression; II. Relationship factors; II.F Members of mainstream society):

I: ...I see you said the importance of music is very high and the influence is positive.

And, so what role do you think music plays in your life overall?

v011: Well, I don't know I, like and sorry for the language, but I've been through a lot of fucked up shit in my life and it's like nice to hear people's opinions, I guess how they dealt with things, in music. Um. To kind of relate, I'm not the only one, that someone else has been through it. Or, to listen to something that just makes me so happy. Like, I absolutely am obsessed with the Canucks [the Vancouver, BC hockey team] and it's such a hobby of mine that when I wake up and listen to a parody song about them, and when I

say parody, I don't mean, some people think of parody as a bad thing but parody can actually be when you relate it to music, it's a good thing 'cause they talk about like, parodies of the sports teams. It's not about making fun of the team. It's about supporting the team where most people think it's making fun of them. So, I don't know, I just think music is like part of my life and I don't think there would ever be a point in my life where I would say, 'I don't want to listen to music.' 'cause I either want to cry to it or I want to be happy to it or I want to dance around it, but there's always a song for no matter what emotion you're experiencing.

This participant's response is also an example of the openness with which most participants talked about music and the role it played in their lives, and their eagerness to share examples of their favorite songs. In this case, during the interview, v011 played several example videos of Vancouver Canucks parody music (e.g., <http://www.youtube.com/watch?v=yecitlbVGpg> by RKB Productions).

Second, when asked about the influence of music, a young man in Vancouver, who said he was taking medications to control his anger, spoke about how music could have a direct influence on his emotions and how he would select different songs to manage his moods (coded as I. Emotional factors; I.B Overcome difficulties):

I: Uh, let's see and then what about the influence of music? Like does-- is-- does music have a positive influence or negative influence?

v022: I would probably say it kind of has, uh, I would say give or take.

I: Okay, like neutral? Like in between?

v022: Because some, some-- I have posttraumatic stress disorder [PTSD] because some of the music I listen to kind of triggers me. It makes me kind of feel sad and like reminds

me of like kind of like -- a lot of music I listen to kind of triggers me and makes me feel down. Because some of the songs I do enjoy are really deep and really sad. But it has a positive meaning to it so I get kind of sad a bit and a little bit like that instead. So then I just change the song and get on a happier page.

I: So are there certain songs that you just try not to listen to? Because--.

v022: [OVERLAP] Yeah.

I: Because they make you feel--.

v022: And there's this one song, that's fairly new, by Matthew Good. Every time I listen to it I just get like a deep sad feeling in my heart and just like, because it's really deep and it shows a lot of really sad brutal parts in it, right. Matthew Good is one of my rock 'n roll stars I like to listen to.

There are two aspects to note about this example quotation. First, Matthew Good is a Canadian musician here being referred to by a homeless young person in Canada. Second, when asked to name the title of the song, this participant was unable to, due to his belief in the ability of the song to trigger his negative emotions. However, by way of example, the reader might view this video (http://www.youtube.com/watch?v=yr_CjtqAq7I) of Zero Orchestra, a Matthew Good song that was commonly played on the radio at the time of the interview (February 2012).

Third, when asked about the importance of music, a young woman in Seattle about to give birth to her third child, talked about how music could be calming and alleviate boredom. She had recently had two children removed from her custody by child welfare services and was worried that her new baby would be taken away as well. She said she had been listening to music on the day of her interview to relieve anxiety. She also spoke about how she used music in a situation where she was in conflict with her boyfriend (coded as I. Emotional factors; I.A Mood;

I.A.i Relieve boredom; I. Emotional factors; I.A Mood; I.A.ii Calm down; I. Emotional factors;
 I.D Distance myself from society; II. Relationship factors; II.C Boyfriend, girlfriend or partner):

I: So there's a scale there and you can say the importance is from very low to very high.

Where would you rate that? Why would you say that music has high importance?

s021: Because it keeps me calm. It keeps me sane. And I'm more happy when I listen to music. And it keeps me from being bored. I hate being bored. And considering that I'm homeless, when there's nothing to do you get really, really bored. Especially when you're just sitting there.

I: Can you tell me about like a specific situation or a particular thing that happened were music that a high importance?

s021: Me and my boyfriend were in an argument and we just kept yelling back and forth at each other. And I put my headphones in and started listening to the music and it drowned everything out. And then it kind of just died down. And after it died down I took my headphones out.

I: Were things better?

s021: More calm down like it calmed me down enough to be up to talking to him calmly instead of just yelling back and forth.

I: What song did you listen to?

s021: It was a bunch of songs. It was a bunch of Jason Derülo. A bunch of Nipsey Hussle. And a bunch of Nicki Minaj.

In this case, this participant listed three of the songs that she listened to when she was trying to calm down. The first two songs were Undefeated

(http://www.youtube.com/watch?v=oL9MaO_jZ5A) and It Girl

(<http://www.youtube.com/watch?v=4oGUHRXT-wA>) by Jason Derülo. The third was Bullets ain't got no Names (<http://www.youtube.com/watch?v=4KNAFTKR0Cw>) by Nipsey Hussle. Listening to these songs, a stylistic contrast between Jason Derülo and Nipsey Hussle may become apparent, partly due to differences in musical genre. According to allmusic.com, Jason Derülo is a rhythm and blues (R&B) artist and Nipsey Hussle is a Rap artist. This difference in genre partly accounts for the difference in the lyrics to the songs. For example, the lyrics of Undeclared by Jason Derülo may be described as inspirational and uplifting (<http://www.metrolyrics.com/undeclared-lyrics-jason-derulo.html>). Additionally, the lyrics of It Girl, also by Jason Derülo, talk about a perfect girl from the point of view of the singer (from <http://www.metrolyrics.com/it-girl-lyrics-jason-derulo.html>).

In contrast, the lyrics of Bullets ain't got no Names give a first person account of violence in West Coast gang culture (<http://rapgenius.com/Nipsey-hu-le-bullets-aint-got-no-names-lyrics>). The participant talked about the contrast in these three songs, saying that the Jason Derülo songs generally helped her feel calm and that Nipsey Hussle's music could make her feel "hyphy," street slang for hyperactive, dangerous, or crazy according to the Urban Dictionary (<http://www.urbandictionary.com/define.php?term=hyphy>).

Fourth and finally, in a quote that is representative of several statements from participants, a young woman in Seattle talked about how music had "saved her life" (coded as I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.B Overcome difficulties; III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing):

I: So what role does music play in your life, and you said that it's...?

s033: It's kept me alive before. I mean, I know there's a lot of people with the generic: 'Oh, music is life,' and it's like, yada-yada-yeah, it's so generic and cookie cutter, but there's those of us out there where just having it exist really has kind of saved our lives. Even if it's been in the most obscure way, it's like just for it being there, and like I said, when singing was one of the things that actually was still fun, one of the only things that was still fun, even when I was in the deepest parts -- pits of depression years ago, that it really has saved my life in that way, because I'm still here, so.

Notably, this participant talked not just about music listening, but about singing. Like a few other participants, she spoke at length about her musical training and sang a song during her interview.

Having considered the findings from interviews with homeless young people, we turn to the coding of the design activities by homeless young people (Tables 7 and 8).

Table 7. Coding of stories and drawings (n=149) by homeless young people. – indicates that standard is 0 and kappa does not apply.

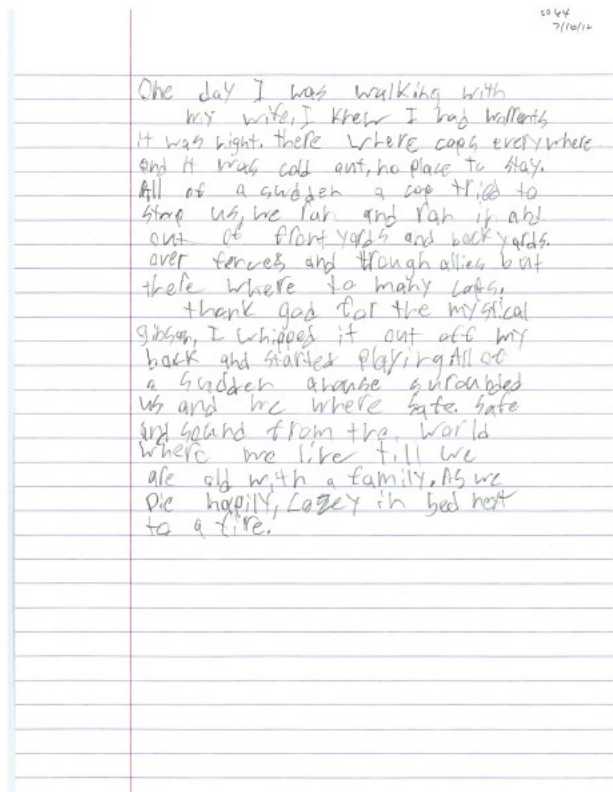
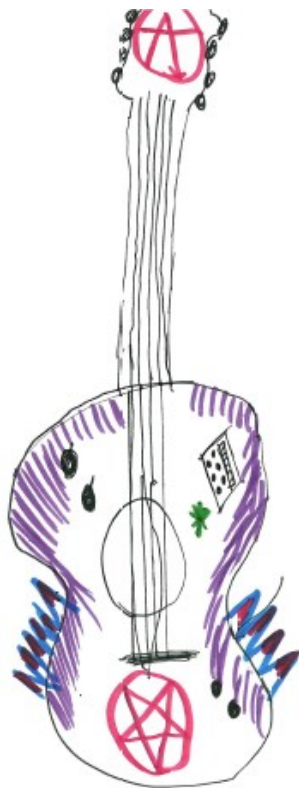
Code name	Frequency of Use			
	Standard	Coder	Agree	kappa
1.0 Emotional factors	91	88	88	0.96
1.A Mood	56	55	54	0.96
1.A.i <i>Relieve boredom</i>	6	8	6	0.85
1.A.ii <i>Calm down</i>	23	20	20	0.92
1.A.iii <i>Get rid of negative feelings</i>	21	21	20	0.94
1.A.iv <i>Reduce loneliness</i>	9	9	8	0.88
1.A.v <i>Increase energy</i>	4	4	4	1.00
1.B Overcome difficulties	37	35	35	0.96
1.C Self-expression	3	3	3	1.00
1.D Distance myself from society	20	20	20	1.00
2.0 Relationship Factors	64	62	59	0.89
2.A Parents	8	7	6	0.79
2.A.i <i>Divorce/re-marriage</i>	0	0	0	--
2.A.ii <i>Death</i>	1	1	1	1.00
2.A.iii <i>Rapprochement</i>	0	0	0	--
2.B Siblings and other family members	5	4	4	0.89
2.C Boyfriend, girlfriend or partner	13	12	12	0.96
2.D Friends	12	11	11	0.95
2.E Street friends and community	26	27	24	0.89
2.F Members of mainstream society	20	21	20	0.97
2.G Service agency staff	12	12	12	1.00
3.0 Level of Engagement Factors	23	20	20	0.92
3.A Music-making and performing	9	8	8	0.94
3.A.i <i>Everyday music-making/performing</i>	4	3	3	0.85
3.A.ii <i>Busking</i>	3	4	3	0.85
3.A.iii <i>DJing</i>	3	3	3	1.00
3.B Musical creativity and self-expression	10	9	9	0.94
3.B.i <i>Writing songs or lyrics</i>	3	2	2	0.80
3.B.ii <i>Learning to play or sing</i>	3	2	2	0.80
3.C Musical participation	7	5	5	0.83
3.C.i <i>Dancing</i>	2	1	1	0.66
3.C.ii <i>Going to concerts or performances</i>	2	2	2	1.00
4.0 New code needed	0	0	0	--
5.0 Not codeable	28	31	27	0.89
Sum of Top-level Codes (1.0 – 5.0)	206	201	194	

Table 8. Distribution and interpretation of Cohen's kappa for codes of stories and drawings by homeless young people.

kappa (<i>k</i>)	Number of Codes	Benchmarks: Interpreting Cohen's kappa Statistic	
		Fleiss, et al., 2003	Landis & Koch, 1977
$k > 0.80$	27	Excellent	Almost perfect
$0.80 \leq k > 0.75$	3	Excellent	Substantial
$0.75 \leq k > 0.60$	1	Intermediate to good	Substantial
$0.60 \leq k > 0.40$	0	Intermediate to good	Moderate
$0.40 \leq k > 0.21$	0	Poor	Fair
Total	31 (3 codes have standard as 0)		

As with the coding of excerpts from interviews, the agreement on the coding of the 149 drawings and stories that homeless young people made during the design activities was very high. Similarly to the interviews, overall application of the codes indicated that the stories made reference to emotions, relationships and level of engagement. To illustrate, consider the following three exemplars.

First, a young man in Seattle (s064) imagined a guitar with extraordinary properties (Figure 12).



Verbatim story transcription

One day I was walking with my wife. I know I had warrents it was night. there where cops everywhere and it was cold out, no place to stay. All of a sudden a cop tried to stop us, we ran and ran in and out of front yards and backyards. Over fences and through allies but there where to many cops.

thank god for the mystical gibson, I whipped it out off my back and started playing All of a sudden a house surounded us and we where safe. Safe and sound from the world where we live till we are old with a family. As we Die happily, cozey in bed next to a fire.

Figure 12. The Mystical Gibson drawing, original story and verbatim story transcription.

We can note that although the story is brief it is expressive of a great deal of detail about aspects of the life of a homeless young person, such as being married, having arrest warrants, being cold, evading police officers, and envisioning safety. These aspects are related to: 1) Relationships, the protagonist is walking with his wife and encounters police officers; 2) Emotions, after escaping from the police, the guitar provides a house where the couple live, raise their family and die happily together; and 3) Musical engagement, the protagonist plays the guitar in order to escape adversity and build a home for himself and his wife. Subsequently, The Mystical Gibson was coded as: I. Emotional factors; I.B Overcome difficulties; II. Relationship factors; II.B Siblings and other family members; II. Relationship factors; II.C Boyfriend, girlfriend or partner; II. Relationship factors; II.F Members of mainstream society; III. Musical Engagement).

Second, a young woman in Seattle (s120) imagined a device, called Music Emote that could help a homeless young person regulate her emotions (Figure 13).



Shelly was feeling depressed one day,
so she took her MusicEmote
with her on a walk. She put
her ear buds in, turned on her
device, and typed in with the
keyboard "Sad / lonely". The Music
Emote pulled up a list of songs
that Shelly put on the device
that fit that description,
and she listened to those songs
as she took her walk.

After listening to the songs that
her MusicEmote suggested, Shelly
felt more happy because she
was able to listen to songs that
she could empathize with and
really genuinely relate to.
Shelly uses her MusicEmote
almost everyday so she can
help herself be more in control
of her emotions.

Figure 13. The Music Emote drawing, original story and verbatim story transcription.

This exemplar focuses on emotional factors and was coded as: I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.A Mood; I.A.iv Reduce loneliness; I. Emotional factors; I.C Self-expression. Echoing the quotations from the young man in Vancouver who reported that certain songs might trigger his PTSD symptoms while others would help him feel happier, and the young woman in Seattle who listened to some songs in order to calm down and others to feel more energized, in this story, the Music Emote allows the protagonist to program music that will help her manage her emotions.

Third, a young man in Vancouver (v089) made a drawing and wrote a story called Drum (Figure 14).

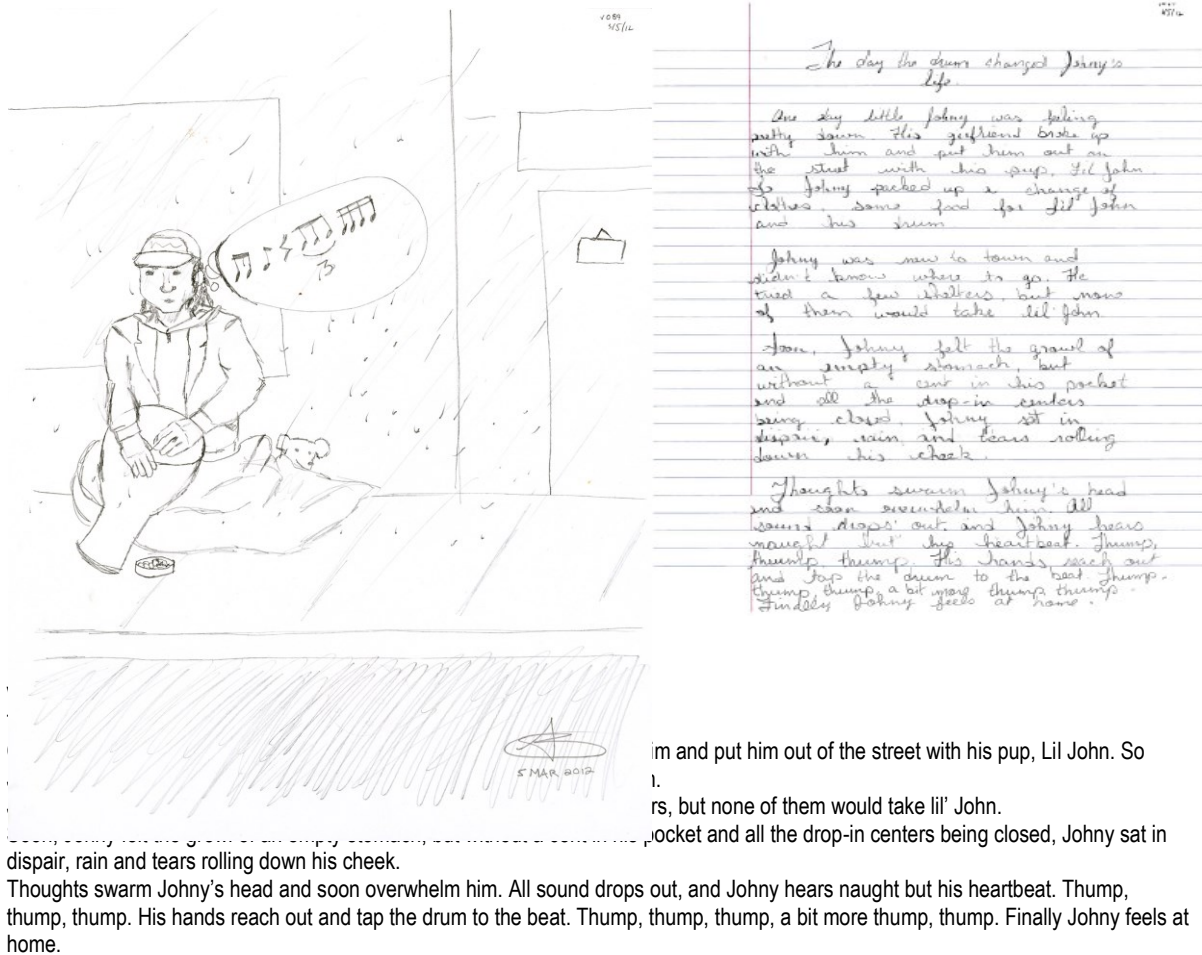


Figure 14. The Drum drawing, original story and verbatim story transcription.

This exemplar, with its realistic story of becoming homeless dealt with: 1) Emotions, particularly the role that music can play in alleviating difficult circumstances; 2) Relationships, the protagonist becomes homeless after his girlfriend throws him out; and 3) Music Engagement, the protagonist feels better while playing his drum, matching the rhythm to the beating of his heart. Subsequently, The Drum was coded as: I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; II. Relationship factors; II.C Boyfriend, girlfriend or partner; III. Level of engagement factors; III.B Musical creativity and self-expression).

More drawings and stories will be presented in a following section where the design of musical devices is considered. Having reviewed the coding of excerpts from the interviews with homeless young people, we turn to the interviews with 24 service providers.

The Service Provider Perspective

Tables 9 and 10 contain findings of the coding of 95 excerpts from the interviews with service providers. Similarly to the interviews with homeless young people, application of the codes over the 95 excerpts indicated that statements about emotions, relationships and level of engagement were common in service providers' responses about the importance and influence of music in the lives of homeless young people. To illustrate, consider the following three exemplar quotations.

Table 9. Coding of excerpts (n=95) from interviews with service providers. – indicates that the standard is 0 and kappa does not apply.

Code name	Frequency of Use			kappa
	Standard	Coder	Agree	
1.0 Emotional factors	62	57	57	0.89
1.A Mood	37	37	37	1.00
1.A.i Relieve boredom	1	1	1	1.00
1.A.ii Calm down	26	26	26	1.00
1.A.iii Get rid of negative feelings	11	11	11	1.00
1.A.iv Reduce loneliness	1	1	1	1.00
1.A.v Increase energy	4	3	3	0.85
1.B Overcome difficulties	17	12	12	0.80
1.C Self-expression	24	20	20	0.88
1.D Distance myself from society	16	16	16	1.00
2.0 Relationship Factors	55	55	55	1.00
2.A Parents	1	1	1	1.00
2.A.i Divorce/re-marriage	0	0	0	--
2.A.ii Death	0	0	0	--
2.A.iii Rapprochement	0	0	0	--
2.B Siblings and other family members	1	1	1	1.00
2.C Boyfriend, girlfriend or partner	1	1	1	1.00
2.D Friends	0	0	0	--
2.E Street friends and community	19	19	19	1.00
2.F Members of mainstream society	9	7	7	0.86
2.G Service agency staff	22	31	22	0.77
3.0 Level of Engagement Factors	41	39	39	0.96
3.A Music-making and performing	24	21	21	0.91
3.A.i. Everyday music-making/performing	21	20	21	0.97
3.A.ii. Busking	2	2	2	1.00
3.A.iii. DJing	0	0	0	--
3.B Musical creativity and self-expression	16	16	16	1.00
3.B.i. Writing songs or lyrics	9	9	9	1.00
3.B.ii. Learning to play or sing	2	2	2	1.00
3.C Musical participation	12	12	11	0.90
3.C.i. Dancing	6	4	4	0.79
3.C.ii. Going to concerts or performances	4	4	4	1.00
4.0 New code needed	0	0	0	--
5.0 Not codeable	2	3	2	0.79
Sum of Top-level Codes (1.0 – 5.0)	160	154	153	

Table 10. Distribution and interpretation of Cohen's kappa for codes in service provider interviews.

kappa (<i>k</i>)	Number of Codes	Benchmarks: Interpreting Cohen's kappa Statistic	
		Fleiss, et al., 2003	Landis & Koch, 1977
$k > 0.80$	24	Excellent	Almost perfect
$0.80 \leq k > 0.75$	4	Excellent	Substantial
$0.75 \leq k > 0.60$	0	Intermediate to good	Substantial
$0.60 \leq k > 0.40$	0	Intermediate to good	Moderate
$0.40 \leq k > 0.21$	0	Poor	Fair
Total	28 (6 codes have standard as 0)		

First, several of the service providers who were interviewed had backgrounds in music, and some were currently performing in bands while others had performed at some point in the past. Additionally, in both agencies, while youth were required to use headphones when listening to recorded music, guitars and other instruments were available for young people to play. Staff and other youth also were very tolerant of musical expression (e.g., people did not complain about noise when someone was playing or singing). In fact, some service providers had explicitly used music to engage homeless youth, as seen in this quote from a case manager in Seattle who had formerly toured in a punk rock band (coded as II. Relationship factors; II.G Service agency staff;

III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing):

I: Can you tell me a story about like a specific time when music was important to someone?

sSP01: Yeah. Well, there's this one kid who's kind of like a punk raver kid. He's recent – who is – yeah, he's been around a lot for a long time and he and I always used to butt heads actually. And then one day, he was having a really rough day and something he had started doing was he would have like jam sessions with my manager actually. He'd go in her office and she'd play guitar and he'd play guitar and he would sing really loud and he really loves the Misfits and I really love the Misfits. So one day, I heard Misfits come out of my boss' office and I went in and started singing along and so for me, that was important because like suddenly we had a connection and our relationship's actually been a lot more positive and awesome since then. We do Misfits sing-alongs sometimes.

The author was present at one of these Misfits sing-alongs. The song that sSP01 sang with the homeless youth was American Psycho (<http://www.youtube.com/watch?v=OzYdMSAkGqA>). Given the dark theme of this music and its subject matter, it may seem like a strange choice to serve as the centerpiece of a service provider's interaction with a youth. However, as the service provider discussed in his interview, this type of music was a favorite of the young person and their shared interest in the music helped them establish rapport, changing a contentious relationship into a fruitful one.

Second, another case manager in Seattle routinely purchased music players for the youth he worked with on a one-to-one basis. He said he did this because he had worked with young people who had been very distraught when their music players had been lost or stolen and, in the quote below, talked about the ways that music was important in the lives of homeless youth (coded as I. Emotional factors; I.D Distance myself from society; I. Emotional factors; I.A Mood; I.A.ii Calm down; and II. Relationship factors):

I: So the first question is what role does music play in the lives of homeless young people.

sSP03: A lot of them, it's – there's a safety barrier component where when they have their headphones on, it's them and their music so they don't have to deal with external noise. They don't have to deal with the interruptions of people because they have this armor, this kind of – it helps with their kind of putting up cognitive walls so that they don't have to perceive anything they don't want to perceive. It's a calming. I know that I've actually bought several MP3 players for people. It used to be CD player. Now it's MP3's, and mostly music has been cited by several of the youth that that's what calms them down. My music calms me down which is hilarious considering, you know, it's Death Metal or

it's, you know, this violent rap. It's like hey, you know, whatever, whatever calms you down.

I: So like it might be music that if other people were to --

sSP03: Wouldn't calm me down. Yeah, exactly. Exactly but it's -- those are the two main things that I see. I see that it's their ability to create distance in a milieu that is -- that is, you know, it's bumping into each other. There's no privacy. There's no -- so it's creating privacy, creating boundaries, creating a sense of -- a sense of safety so that's the primary thing.

I: And so mostly like is that mostly in the context of like people being here for service or..

sSP03: Well, most --

I: -- just generally?

sSP03: I would say in general because I think that, you know, aside from the influx of hormones and everything else that's acting on our youth that when they're out and about in the city, they want to be able to kind of tune out the rest of the world. You know, so for the more privacy aspect, I would say it's here in our, you know, in our drop-in and stuff like that and in the shelter and stuff like that. But out in the real world, I think it's more to calm them down and more to be able to singularize their world a little bit more.

There is some similarity between this quote and the quote given earlier from the homeless young woman who had argued with her boyfriend. That is a view of music as a way to shut out disturbances or upsetting circumstances, reduce noise, and provide privacy and safety. This point of view was reiterated throughout the service provider interviews. Additionally, this quote, like the first, brings up the issue that homeless young people may find fairly energetic music with

themes of violence to be calming. Finally, this example highlights the importance of music players since they provide the means for young people to listen to music as they walk around the city. Another service provider in Seattle, who had been homeless for nearly 5 years when she was a teenager, talked about how crucial it was to have music to listen to when she was homeless, in order to have a sense of privacy and a way to alleviate boredom as she moved from place to place during the day.

Third, despite the evidence that service providers were tolerant of the musical tastes of homeless young people, at both agencies a line appeared to be drawn when young people expressed interest in Insane Clown Posse, which has been linked to gang-related behavior by the FBI. One service provider in Vancouver spoke of an incident where young people appeared in Juggalo clown make-up and were subsequently discharged, that is asked to leave the temporary shelter and not return until the following day (coded as II. Relationship factors; II.E Street friends and community II. Relationship factors; II.G Service agency staff):

I: Can you tell me a story about a time when a homeless young person was influenced by music; either positively or negatively?

vSP10: Yeah, I'm sure lots, I just have to think. Usually it just pops in my head. Well I know what happened downstairs in the shelter recently, with several youth who were down there, and who identified themselves with -- like the Insane Clown Posse, like Juggalo -- they identified themselves as Juggalos. I remember -- if you were around for this, I don't know, you remember us talking about it?

I: I think I heard -- I think I heard something about it, yeah.

vSP10: So, I was working on that like on an Outreach actually, and so I got to experience all the staff frustration with it anyways, but there were just some youth who identified

themselves a Juggalos and I don't really consider them a dangerous gang. Maybe not -- not in Vancouver maybe, down South somewhere where there are -- it's a bigger scene. Maybe I wouldn't want to cross paths with those folks, but yeah, some kids just wanted to -- they put on the paint -- the face paint, right, the Juggalo's face paint in the shelter. And you can't be affiliated with any gangs when you're in shelter. You can't be wearing colors or that sort of thing, I guess. And the -- they were asked -- they were told that they couldn't. I think they were actually like going go-carting and it was like an outing, and they're like: oh, we are going to put on our paint.

I: Oh, yeah, yeah.

vSP10: So a few of them put on paint, and a few other kids who didn't identify themselves as Juggalos, I think they just were into the rebelling things, pissing the staff off. So they -- I think they were four or five kids who painted their faces, anyways, and in the end some of them were discharged which kind of seems extreme. I think there were some other, maybe, factors that played in as well. It wasn't just the paint. But yeah, they were -- it ended up -- I think they were being defiant like; no, we are not going to, we are going to wear this, this is who we are. So they were discharged, and so that was, I mean, a negative in that regard that they were homeless for the evening, or whatever. But who knows, maybe it brought them closer together as friends, and I mean, it all depends on how you look at it, but that was definitely an influence of music.

An incident similar to this one in Vancouver occurred at the agency in Seattle in May 2013 when the author was visiting. Insane Clown Posse was performing that evening at a venue two blocks away from the agency. In anticipation of the event, staff had made preparations for dealing with problems and had decided not to let any young person who was wearing Juggalo

clown make-up in to the facility. This is all the more interesting since the Misfits wear black and white make-up very similar to the make-up worn by Insane Clown Posse. But, as we saw in the example above, interest in the Misfits, who are not associated with gang-related behavior, is not discouraged by agency staff.

In fact, there is one last thing to add before leaving these interviews with service providers. One of the homeless young people who was interviewed in Vancouver (v026) was a bass player who wore a Misfits shirt to his interview. He was staying in the temporary shelter and said he would often sit on the couch in the shelter lounge, playing his bass softly and listening to the conversations around him. He was a fan of Behemoth, a Polish death metal band, and played a video of one of their songs, called Ov Fire and the Void (https://www.youtube.com/watch?v=bJda0_NIBaQ) during his interview. This video depicts several disturbing images, a young girl commits suicide then rises from the dead to give birth to the Antichrist. The band members celebrate by capturing, eviscerating and eating an angel. The song lyrics can be found at <http://www.metrolyrics.com/ov-fire-and-the-void-lyrics-behemoth.html>.

Before he played the video, the participant told me that I probably would not like the music, because he had never met an adult who did. In fact, he felt like he had trouble making friends and talking with staff in the shelter because he could not talk about the music that he liked with anyone else. The video depicted, among other images: 1) A young girl committing suicide by jumping from a tall building and then rising up as a zombie in order to give birth to the Antichrist; and 2) The band members as satanic lords in a building filled with hostages who were being tortured. The band members captured an angel, played by a young girl, who they eviscerated while still alive in order to eat her heart. When the video was over, the participant

asked if I liked it. I replied honestly, saying that I could see why the video might upset some people but that the band was great, wonderful musicians, especially the drummer. At that point, we continued on until the interview was finished.

The next day I returned to meet with more participants who were also staying in the shelter. One of the young men I interviewed on the second day asked if I was the “lady who told [participant name] that she liked death metal.” I said that I could not talk about what went on in the interviews, and the young man asked if I was the only researcher and if I had been there yesterday. I said yes, and he said, “Then you’re the lady. [Participant name] couldn’t believe it when you said you liked Behemoth. He told everyone.”

This story illustrates that some homeless young people may feel a real need to share their musical interests and that this can be difficult when their musical tastes are outside what is considered acceptable or appropriate. Staff, who count as adults of course, may find it especially hard to show interest in something that is upsetting or otherwise distasteful, but as we see in this anecdote a little interest can go a long way.

Next, we turn to findings related to location and music preference.

Location and Music Preference

Data was also gathered in order to investigate whether location in Seattle or Vancouver was linked to music preference. A number of data were examined against music preference and location (e.g., gender and other demographics, risk factors, among others). Differences between the young people in Seattle and Vancouver in most cases were negligible and will not be reported here. However, two factors will be presented.

First, the size of the groups were about the same (100 participants from Seattle and 102 participants from Vancouver) but differed on racial demographics, with more young people

identifying as Caucasian in Seattle and more identifying as Aboriginal in Vancouver. Second, the country of origin of all of the bands listed by homeless young people was verified using Internet resources (e.g., allmusic.com). When a comparison was made, homeless young people in Vancouver preferred bands from Commonwealth countries – Canada, the United Kingdom, Australia, Jamaica, Trinidad, South Africa, Nigeria, Pakistan, and Barbados (Figure 15). This difference is most likely due to laws regarding music distribution, which make it easier for Commonwealth goods to circulate within the Commonwealth. Or, the difference may be due to Canadian content laws which make it more likely that music by Canadian bands will be played on Canadian radio stations (Canadian Radio-television and Telecommunications Commission, March 21, 2014).

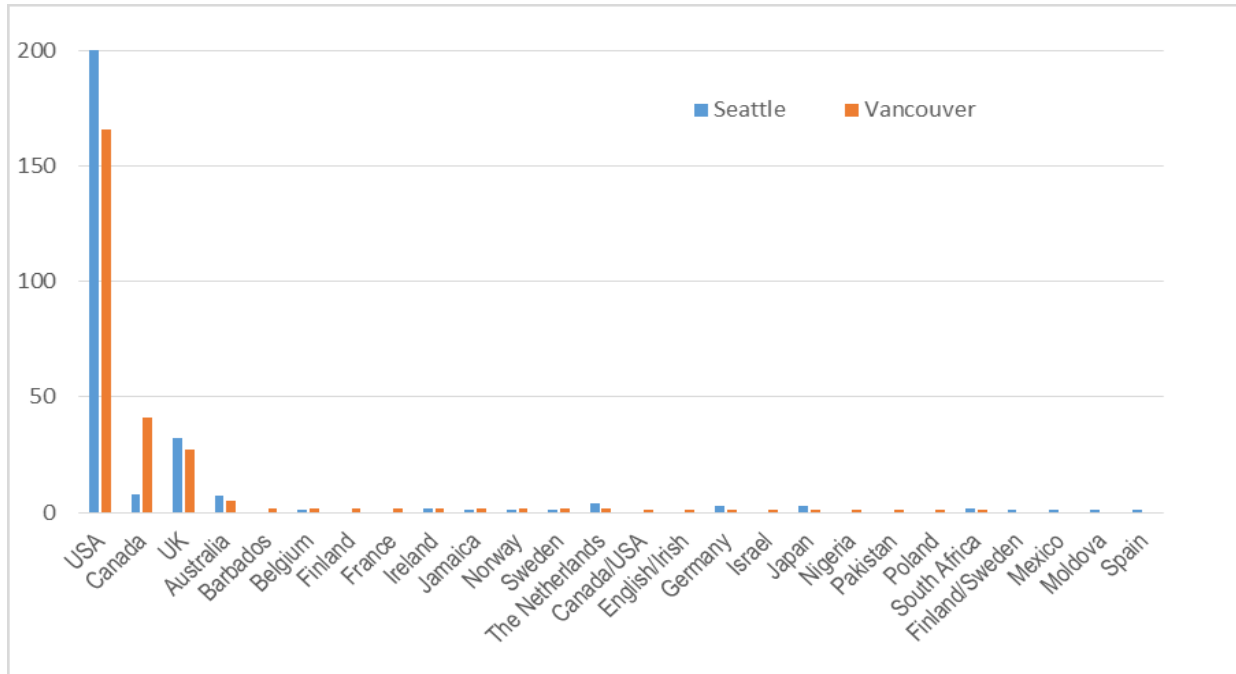


Figure 15. Comparison of countries of origin of preferred bands (82 bands from the Commonwealth for Vancouver vs. 50 bands from the Commonwealth for Seattle).

Mediations of Music Listening Experiences

Mediations of music listening could occur, while young people are at service agencies or at public libraries, due to policies or staff attitudes (e.g., time limits for use of computers, staffs beliefs that music-listening interferes with more important activities such as job searching, bans that homeless young people may experience, and so on). All of the 202 homeless young people who participated in the study were engaged in the research while taking part in programs at service agencies, indicating that they spent part of their days at service agencies. Additionally, according to timelines of a typical day, which young people completed at the beginning of the interviews, many young people spent part of the day at public libraries (see Figures 16 and 17 for two timeline examples).

Figure 16. A timeline by s011, a participant from Seattle. She was living in a tent and reported spending 1.5 hours at the public library on a typical day.

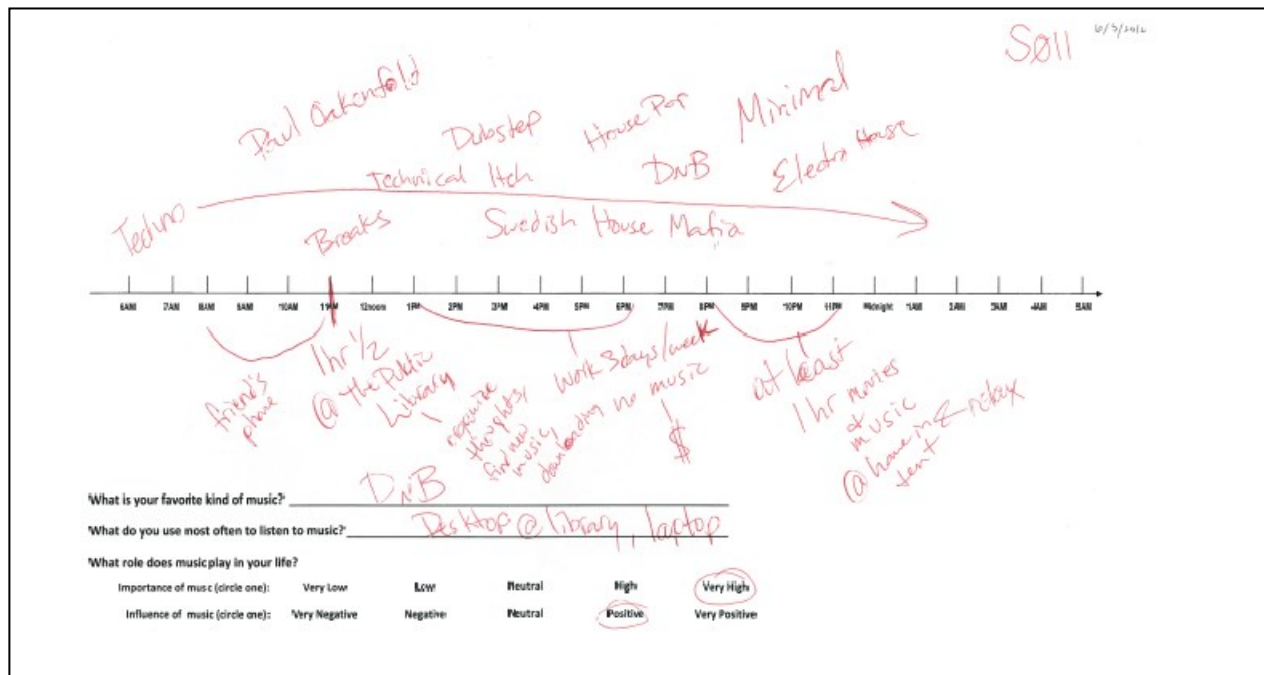
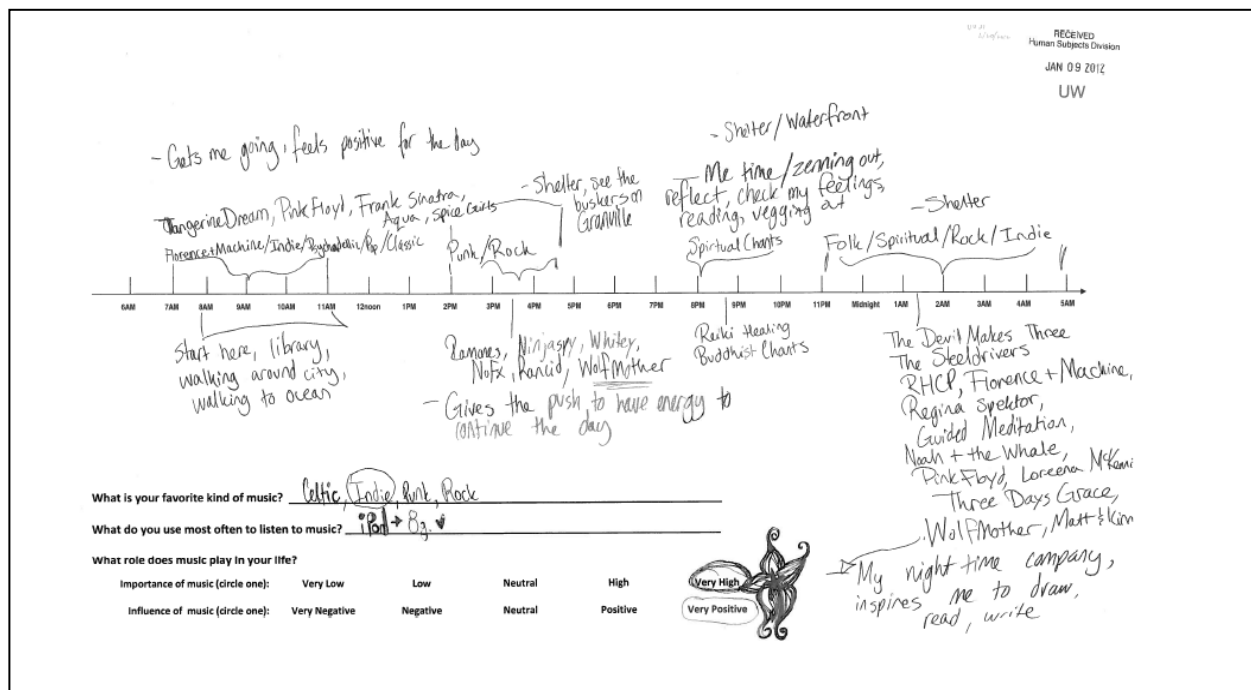


Figure 17. A timeline by v031, a participant from Vancouver. She was staying in the temporary shelter at the service agency and reported starting a typical day at the library.



Furthermore, young people responded to a survey question about where they were last online. Out of 196 responses, 51 reported they were at the public library, and 50 reported they were at a youth service agency. Thus, these two locations accounted for over half of the responses (52%) again indicating that many of the participants in the study routinely went to public libraries and service agencies. Interviews with homeless young people also revealed that whenever they were using a computer, they were also listening to music.

Exclusions from libraries and service agencies are usually referred to as “bans” by homeless young people and service providers. Thus, homeless young people were asked: “Have you ever been banned from a library?” and “Have you ever been banned from a youth service agency?” Since music listening and access to computers at libraries and service agencies are closely tied, these questions were asked in order to investigate whether policies could interfere with young people’s music listening. This is an important issue since, for example, service providers reported that young people could become very distraught when they could not listen to music.

Library and service agency bans reported by homeless young people are summarized in Table 11. Bans were relatively common. A total of 17 participants in Seattle and 28 participants in Vancouver had been banned at some point from libraries or service agencies, meaning that 45 out of 202 participants (22%) had experienced a ban of some kind. All in all, 14 people in Vancouver and 11 in Seattle had experienced bans from libraries while 17 people in Vancouver and 11 in Seattle had experienced bans from service agencies. From this data, two important observations can be made about the effects of bans on homeless young people. First, despite bans at service agencies, all homeless young people who participated in the study continued to attend agency programs. Second, 11 out of 13 people in Vancouver and 9 out 11 people in Seattle who

had experienced bans from libraries continued to go to the library. Thus, although bans were common, experiencing a ban from a service agency or library may not dissuade homeless young people from returning to these places.

In the interviews, homeless young people provided details on bans from libraries. One young man in Vancouver had reported on the survey that he been banned for sleeping. However, in the interview he stated, “I got in a fight with a security guy. I was drunk.” Importantly, the ban had occurred in his hometown and he was currently using the Vancouver library with no problems. One young woman in Seattle had not reported a ban on the survey, but said in her interview that she was once asked to leave a library because her backpack was bigger than “a normal school backpack.” The security guard told her that this meant she was “more likely to steal.” A second young woman in Seattle was banned for her “music being too loud” on her headphones. She reported being very angry when the guard said that he would escort her from the library, feeling that he was treating her like “a little kid.” A third young woman in Seattle was banned from a library when her boyfriend hit her. A young man in Seattle was banned for a month when he happened to sit next to a group of “really loud, ignorant people” who “were just yelling and like throwin’ the chairs around and leavin’ a big mess everywhere.” Finally, a fourth young woman in Seattle reported that although she had not been banned she had been warned about sleeping in the library.

These accounts provide evidence that bans from libraries may arise from situations that could apply to anyone, and at times from circumstances related to homelessness. In one case a young woman was banned for the size of her backpack, a hiking pack containing many of her possessions. Equating the size of this pack, which was necessitated by the young woman’s circumstances, with a propensity to steal was potentially unfair to the young woman, who stated

adamantly, “I don’t steal.” In another kind of example, a fifth young woman in Seattle stated that while she had not been banned from a library herself, she had on two occasions left libraries when her friends were banned due to issues of body odor. She said,

When I was in [two different cities] with like a big group of my friends and both of these occasions it had been raining, ...And a couple of my associates got kicked out because of the way they smelled. ...Like, we were gonna go outside and we were going to be wet. And it’s like you can’t sit on the sidewalk anywhere. ...You can’t stand under, you know, like-, like an overhang somewhere ‘cuz eventually you’re gonna be loitering and eventually the police are gonna come.

Indeed, this example reveals what it might mean for a homeless young person to be banned from a library. Depending on the situation, homeless young people may be left with nowhere to go, out in the elements, likely to violate local law and subsequently interact with police officers.

Both of the collaborating service agencies, and youth service agencies in general, had rules that govern behavior while homeless young people are attending programs. These rules are reviewed with young people when they first arrive at the service agency and are posted in different places for quick reference. Rules establish prohibitions about: 1) Disrespectful behavior, including swearing, making homophobic remarks, damaging equipment or furnishings, and so on; 2) Drug use. Illicit drugs and drug use and discussions of drug use are not allowed; 3) Sexual solicitation. Young people are not allowed to discuss or engage in prostitution; 4) Fighting. Verbal and physical fights are not allowed and staff will respond to physical fights anywhere on the property, calling police if necessary; and 5) Technology uses. Time limits are set on computer use, no porn is allowed, headphones need to be worn when listening to music, and so on. Young people can ultimately be banned permanently from both agencies. For

example, neither agency will continue to provide services to someone who sexually solicited other people or who tried to encourage anyone to become involved in prostitution.

The rules are meant to establish a safe environment for homeless youth. However, as seen in Table 11 the enforcement of the rules does sometimes lead to young people being banned. In interviews, young people discussed bans from service agencies. Six young people had been banned for different periods of time from service agencies in Seattle. Some of these bans had occurred at agencies other than the collaborating agency in the study. One young woman had complained about the Country and Christian music that was played at another service agency, and was asked to leave when she got into an argument with staff. Another young woman in Seattle had been asked to leave a meal program when she was disrespectful to one of the volunteers. The volunteer had asked the young woman to divulge the names of people who had been fighting the day before. A third young woman in Seattle was banned from a community center when she started fighting with a boy over some printouts of chat logs. The young woman had just discovered that the boy had been cheating on his girlfriend by going out with her.

At the collaborating service agency, a young man in Seattle was banned for using his mobile phone and then arguing with staff, despite the fact that mobile phone use was allowed by the agency. In explanation, the young man said that staff were concerned that his call was drug related. Another young man in Seattle had been banned but did not feel comfortable talking about the details. And, a young woman in Seattle was banned when she started a fight with a boy who was wearing clothes that had been stolen from her.

In Vancouver, a young woman was banned from the temporary shelter for a short period of time for swearing. One young man had been banned 13 times, the latest time for coming to the agency when he was intoxicated. In an example that shows how bans are used as a temporary

measure to encourage changes in behavior, another young man stated he had been banned 28 times from the agency, but reported that he was currently having a successful stay in the temporary shelter.

Table 11. Summary of bans from public libraries and service agencies. A total of 45 unique individuals (n=202, 22%) had experienced 53 bans.

Number of bans			
Location	Library	Service Agency	Total Bans
Seattle	11	11	22
Vancouver	14	17	31
Reason for Bans			
	Library	Service Agency	Total
Drug/alcohol issues	--	7	7
Fighting/arguing	1	6	7
Breaking Internet rule	3	3	6
Sleeping in library	5	--	5
Conflict w/ staff	--	4	4
Not sure why	2	2	4
Inappropriate language	1	2	3
Broke conduct rules	3	--	3
Overdue books/fines	3	--	3
Physical appearance	2	--	2
Other	3	4	7
Not specified	2	--	2

Risk-taking and Music Preferences

We now turn to risk-taking behavior and music. Risk is a complex concept, so we will pause before turning to the data in order to review how risk is conceptualized in two pieces of key literature for this study, the book on *Metalheads* by Arnett (1996) and the book on mental illness and emerging adulthood among homeless young people by Whitbeck (2009).

For the most part, on the one hand, Arnett (1996) takes an individual view on risk, conceptualizing in terms of juvenile delinquency, typifying the young people in his study as having a choice between right (e.g., pro-social behavior, acting in a way that has a positive effect on themselves and society at large) and wrong (anti-social behavior, including, driving too fast, using illegal drugs, shoplifting, and so on). The important aspect in this view is choice. Arnett argues that the young people in his study, partly due to the influence of heavy metal music, have

chosen the wrong course of action which may ruin their future chances (e.g., an arrest record may limit future employment opportunities, drunken driving may lead to grave injury or even death, and so on). Yet, Arnett sees these young people as independent and autonomous, capable of making choices and changing their circumstances.

On the other hand, Whitbeck (2009) takes a societal view on risk. Homeless young people in his study are forced into risk-taking situations by societal circumstances beyond their control (e.g., socio-economic conditions led to abuse and trauma in childhood which pre-determine anti-social behavior in homeless young people). Risk, then, is not a choice made by the individual, but a state imposed upon the individual who can do little to avoid risk and must deal with the negative impacts of risk-taking (e.g., illegal drug use exacerbates emerging mental illness symptoms, anonymous sex leads to serious, long-term health consequences, and so on).

The reader may see a link between these Arnett and Whitbeck's views of risk and the views on homelessness, discussed earlier, in Main (1998). Like Main, I believe that risk may fall somewhere between the wholly individual and societal views. Thus, homeless young people are, in some ways, the victims of circumstances that may have real impact on their behavior. Although, at the same time, and as we have seen in the results presented so far, homeless young people are independent and autonomous, making choices about their actions.

Having discussed these two views of risk, we now turn to the data. Responses from all 202 participants on survey questions can be summarized across 11 risk-taking categories (Table 12). Analysis of the results reveals that arrests (67%) and jail time (52%), binge drinking (60% had drunk 5 or more drinks of alcohol in an hour in the last 30 days), and marijuana use (69% had used marijuana from 1-40+ times in the last 30 days) were common among the 202 participants. Suicidal ideation was prevalent, 58 participants (29%) had made suicide plans and

46 (23%) had attempted suicide at least once in the last 12 months. For the remaining categories (sex, fighting, and drug use including cocaine, heroin, methamphetamine, ecstasy, off-label prescription drugs) responses covered the range of possible answers, although in each category a small number of participants gave the highest scores for recent (e.g., 30 day) and long-term (e.g., last 12 months or lifetime) behavior.

Excluding the generally common categories of jail and arrest, marijuana and alcohol, the group of young people with the highest scores in at least one of the remaining 8 risk-taking categories consists of 25 people (7 female; 18 male), with 10 people from Seattle and 15 from Vancouver. Since music preferences and risk-taking responses across the entire group of 202 participants were so diverse, in order to simplify analysis, responses for the group of 25 highest-risk participants were analyzed. This analysis followed a two-step process. First, the responses of all 25 participants on risk-taking and music preference were compared (Table 13). Second, using Related band information from allmusic.com (see <http://www.allmusic.com/artist/eminem-mn0000157676/related> for bands related to Eminem), relationships between the bands preferred by homeless young people were analyzed starting with Insane Clown Posse and continuing until no more links were found (Table 14). The analysis was centered on Insane Clown Posse because:

- 1) In the overall analysis of favorite bands presented above, Insane Clown Posse was the second most commonly listed after Eminem;
- 2) In prior work with homeless young people, Insane Clown Posse and related bands have been cited as favorites (Woelfer & Hendry, 2012);
- 3) As discussed previously, the FBI purports that there is a connection between being a Juggalo (i.e., a fan of Insane Clown Posse and related bands) and gang-related, violent behavior;
- 4) Service providers in Vancouver and Seattle had excluded homeless young people from service agency programs when youth were wearing Juggalo make-up; and
- 5) In interviews, service providers,

when asked whether music could influence homeless young people, cited Insane Clown Posse as a negative example.

All in all, 23 of the 25 highest-risk participants (2 participants did not respond) named 72 bands, 43 of these bands (60%) were related to Insane Clown Posse (Table 14), and, since Insane Clown Posse and Eminem are related, also covered many of the bands related to Eminem. For the remaining 29 bands, since Skrillex was listed third in the overall choices of bands and also appeared in the bands preferred by the highest risk group, a Skrillex centered analysis, again using data from allmusic.com, was carried out (Table 15). This Skrillex-centered analysis covered an additional 8 bands (11%), leaving 21 bands (29%) that appear to be unrelated to Insane Clown or Skrillex.

Of the 23 participants, 18 (78%) listed at least one of the 43 bands related to Insane Clown Posse and Eminem (Table 13) and 2 (9%) listed at least one of the 8 bands related to Skrillex. Therefore, since the relationships between bands in allmusic.com have to do with similarity of style, influence of one band on another's musical style, associations and collaborations between members of different bands, and so on (see information about "Related" on this page <http://www.allmusic.com/faq>) it appears that the majority of the highest risk group of young people (78%) enjoyed music by Insane Clown Posse or Eminem or related bands, and a small, additional group (9%) enjoyed music by Skrillex or related bands.

Table 12. Summary of risk-taking (n=202).

Alcohol (5 drinks or more in an hour)			Sex (How many people)		
	Last 30 days n (%)			Last 30 days n (%) Lifetime n (%)	
0 days	75	(37%)	0 people	62	(31%) 8 (4%)
1 day	17	(8%)	1 person	85	(42%) 14 (7%)
2 days	22	(11%)	2 people	23	(11%) 7 (3%)
3-5 days	24	(12%)	3 people	12	(6%) 11 (5%)
6-9 days	17	(8%)	4 people	6	(3%) 19 (9%)
10-19 days	24	(12%)	5 people	3	(1%) 10 (5%)
20+	18	(9%)	6 or more	7	(3%) 127 (63%)
No response	3	(1%)	No response	4	(2%) 6 (3%)
Marijuana (How many times)			Prescription drugs w/o prescription (How many times)		
	Last 30 days n (%)			Last 30 days n (%) Lifetime n (%)	
0 times	57	(28%)	0 times	149	(74%) 82 (41%)
1-2 times	21	(10%)	1-2 times	20	(10%) 22 (11%)
3-9 times	14	(7%)	3-9 times	16	(8%) 28 (14%)
10-19 time	19	(9%)	10-19 time	6	(3%) 18 (9%)
20-39 times	22	(11%)	20-39 times	3	(3%) 9 (4%)
40+ times	62	(31%)	40+ times	3	(2%) 38 (19%)
No response	7	(3%)	No response	5	(2%) 5 (2%)
Cocaine (How many times)			Arrest and Jail (Lifetime)		
	Last 30 days n (%) Lifetime n (%)			Arrested Jail	
0 times	135	(67%) 64 (32%)	No	57	(28%) 93 (46%)
1-2 times	24	(12%) 21 (10%)	Yes	136	(67%) 106 (52%)
3-9 times	17	(8%) 28 (14%)	No response	9	(4%) 3 (2%)
10-19 time	9	(4%) 24 (12%)	Planned Suicide (past 12 months)		
20-39 times	4	(2%) 11 (5%)	No	142	(70%)
40+ times	5	(2%) 48 (24%)	Yes	58	(29%)
No response	8	(4%) 6 (3%)	No response	2	(1%)
Heroin (How many times)			Suicide Attempts (past 12 months)		
	Last 30 days n (%) Lifetime n (%)			0 times 151 (75%)	
0 times	167	(83%) 132 (65%)	1 time	23	(11%)
1-2 times	11	(12%) 23 (11%)	2-3 times	14	(7%)
3-9 times	2	(1%) 7 (3%)	4-5 times	4	(2%)
10-19 time	8	(4%) 5 (2%)	6+ times	6	(3%)
20-39 times	2	(1%) 9 (4%)	No response	5	(2%)
40+ times	5	(2%) 20 (10%)	Fighting		
No response	7	(3%) 6 (3%)	Carried a weapon (past 30 days)		
Methamphetamine (How many times)				0 days 116 (57%)	
	Last 30 days n (%) Lifetime n (%)			1 day 7 (3%)	
0 times	155	(77%) 106 (52%)		2-3 days 14 (7%)	
1-2 times	12	(6%) 20 (10%)		4-5 days 7 (3%)	
3-9 times	9	(4%) 17 (8%)		6+ times 52 (26%)	
10-19 time	6	(3%) 11 (5%)		No response 6 (3%)	
20-39 times	4	(2%) 13 (6%)	In a physical fight (past 12 months)		
40+ times	7	(3%) 33 (16%)		0 times 79 (39%)	
No response	2	(1%) 2 (1%)		1 time 25 (12%)	
Ecstasy (How many times)				2-3 times 43 (21%)	
	Last 30 days n (%) Lifetime n (%)			4-5 times 21 (10%)	
0 times	148	(73%) 52 (26%)		6-7 times 10 (5%)	
1-2 times	26	(13%) 22 (11%)		8-9 times 4 (2%)	
3-9 times	10	(5%) 25 (12%)		10+ 18 (9%)	
10-19 time	2	(1%) 17 (8%)		No response 2 (1%)	
20-39 times	3	(2%) 18 (9%)			
40+ times	4	(2%) 59 (29%)			
No response	9	(4%) 9 (4%)			

Table 13. Risk-taking and music preferences of 25 highest risk participants. Risk = Number of categories with highest risk. NR = No response. ND = Response was indeterminate and could not be analyzed.

PID	Risk	Favorite Song Bands			Favorite Bands		
s017	1	Nicki Minaj	Breaking Benjamin	Cobra Starship	Nickelback	Seether	Three Days Grace
s054	1	Stereo Total	Circa Survive	Sublime	Stereo Total	Circa Survive	Sublime
s058	1	NR	NR	NR	NR	NR	NR
s069	2	Job For A Cowboy	Insane Clown Posse	Boondox	Job for a Cowboy	Anthrax	Insane Clown Posse
s071	6	Usher	T.I.	Linkin Park	Linkin Park	Usher	Red Hot Chili Peppers
s073	1	Eminem	Eminem	Lamb Of God	Ozzy Osbourne	Lamb of God	Eminem
s082	1	Sex Pistols	lynch	Deathgaze	Xenomorph	lynch	Deathgaze
s087	1	3 Doors Down	Nickelback	ND	Nickelback	Lady Antebellum	Nirvana
s088	2	AC/DC	Insane Clown Posse	Alan Jackson	AC/DC	Insane Clown Posse	Alan Jackson
s095	2	Nightcore	deadmau5	Skrillex	Nightcore	Deadmau5	Skrillex
v027	1	Professor Green	The Game	Doctor P	Professor Green	Doctor P	The Game
v028	1	Yelowolf	MGK	Wiz Khalifa	Yelowolf	MGK	Wiz Khalifa
v034	2	NR	NR	NR	Tupac Shakur	Notorious B.I.G.	Big Pun
v038	3	Skrillex	Gotye	Tech N9ne	Skrillex	Tool	Pop music
v039	1	Dying Fetus	Lil Boosie	Necro	Necro	Immortal Technique	Evil Pimp
v041	1	NR	NR	NR	NR	NR	NR
v069	1	The Kooks	The Killers	NR	Tiger Army	The Killers	NR
v082	1	Immortal Technique	Led Zeppelin	Mobb Deep	Immortal Technique	Led Zeppelin	Mobb Deep
v086	1	Mac Miller	Lil Wayne	David Banner	Lil Wayne	Tupac Shakur	Mac Miller
v088	2	ND	NR	NR	Self	Personal friend	The Eagles
v091	1	NR	NR	NR	Nero	ND	Snow Patrol
v092	1	Dropkick Murphys	Angerfist	Datsik	Angerfist	Dropkick Murphys	Cookie Monsta
v096	1	David Guetta	Madonna	Ke\$ha	Nicki Minaj	Lady Gaga	Madonna
v100	1	NR	NR	NR	Datsik and Excision	Infected Mushroom	Feed Me
v102	2	Lil Wayne	Ace Hood	Ace Hood	Insane Clown Posse	Lil Wayne	Waka Flocka

Table 14. Insane Clown Posse related bands (n=43) preferred by 18 of 23 highest risk participants. (n) is the number of times a band was listed.

	1 st Order	2 nd Order	3 rd Order	4 th Order	5 th Order
Insane Clown Posse (5)	Red Hot Chili Peppers (1)	Eminem (3) Ozzy Osbourne (1)	Boondox (1) Linkin Park (2) Machine Gun Kelly (2) Mobb Deep (2) Necro (2) Nirvana (1) Sublime (2) The Game (2) The Notorious B.I.G. (1) Tool (1) Tupac Shakur (2)	3 Doors Down (1) AC/DC (2) Anthrax (1) Big Pun (1) Breaking Benjamin (1) Lamb Of God (2) Led Zeppelin (2) Lil Wayne (4) Madonna (2) Nickelback (3) Seether (1) Sex Pistols (1) T.I. (1) Tech N9ne (1) Three Days Grace (1) Waka Flocka (1) Wiz Khalifa (2) Yelawolf (2)	Ace Hood (2) David Banner (1) Dropkick Murphys (2) Ke\$ha (1) Lady Gaga (1) Lil Boosie (1) Mac Miller (2) Nicki Minaj (2) Snow Patrol (1) The Killers (2)

Table 15. Skrillex related bands (n=8) preferred by 2 of 23 highest risk participants. (n) is the number of times a band was listed.

	1 st Order	2 nd Order
Skrillex (4)	Cookie Monsta (1) Datsik and Excision (2) deadmau5 (2) Doctor P (2)	David Guetta (1) Feed Me (1) Nero (1)

Since Insane Clown Posse, Eminem and Skrillex were also popular among the 202 participants in general, it may be that the popularity of the bands among the high-risk group is not related to risk-taking but to the popularity of these bands overall. In fact, 9 of the 12 most frequently chosen favorite bands are the same between the high risk group and the participants overall. Additionally, the percentages of the high risk group responses are nearly the same as the percentages for the overall group (Table 16). (Note: A permutation test on the Chi-squared statistic with 5000 permutations yielded a one-sided p-value of .6, .84 and .09 when considering all subjects, just Seattle, and just Vancouver respectively, showing no relationship between preference for Eminem, Insane Clown Posse or Skrillex and membership in the high risk group.)

Table 16. Comparison of overall and high risk group responses on favorite bands.

Band	All Responses (n=993) n (%)	High Risk Responses (n=123) n (%)
Eminem	24 (3%)	3 (2%)
Insane Clown Posse	23 (3%)	5 (4%)
Skrillex	17 (2%)	4 (3%)
Nicki Minaj	14 (2%)	2 (2%)
Lil Wayne	11 (1%)	4 (3%)
Tupac Shakur	11 (1%)	2 (3%)
Nickelback	10 (1%)	3 (2%)
Sublime	10 (1%)	2 (2%)
Adele	9 (1%)	0
Avenged Sevenfold	9 (1%)	0
Tech N9ne	9 (1%)	1 (1%)
Twiztid	9 (1%)	0

Seeing the likelihood that the prevalence of preference for Insane Clown Posse, Eminem and Skrillex is no different between the entire group and the high risk group, we can perform one additional test before moving on. Namely, in order to determine if the risk of those who preferred Insane Clown Posse, Eminem, or Skrillex is higher than that group as a whole, the average risk of participants with these preferences can be compared to the average risk of all participants. To do this, a score was calculated for all participants (normalized to a 5-point scale; with 5 being high and 0 low) for each of the 11 risk factors. These scores were summed and then divided by the number of risk responses (which was less than 11 for participants who did not respond to all of the risk questions). The resulting scores were rounded. The highest resulting score was 4 out of 5 (received by only one participant) so the participant who scored 4 and the participants who scored 3 were grouped together as high risk (n=32 out of 202; 16%), the participants who scored 2 were grouped together as medium risk (n=92 out of 202; 45%), and the participants who scored 1 or 0 were grouped together as low risk (n=78 out of 202; 39%). Then these scores were compared with the scores of the participants who named Insane Clown Posse, Eminem or Skrillex as one of their favorite bands (Table 17). (Note: Although possible, there is no overlap of individuals in the groups that preferred Insane Clown Posse, Eminem or Skrillex.)

Table 17. Comparison of risk categories for all participants (n=202) with risk categories for participants who preferred either Insane Clown Posse (n=12), Eminem (n=18), or Skrillex (n=10).

Risk Category	All (n=202)	ICP group (n=12)	Eminem group (n=18)	Skrillex group (n=10)
High	32 (16%)	4 (33%)	2 (11%)	2 (20%)
Medium	92 (45%)	6 (50%)	8 (44%)	3 (30%)
Low	78 (39%)	2 (17%)	8 (44%)	5 (50%)

The results indicate that while the risk of the groups that preferred Eminem and Skrillex is about the same as the risk of the group overall, the group that preferred Insane Clown Posse was proportionally higher in the High (33% vs. 16%) and Medium (50% vs. 45%) categories. This means that Insane Clown Posse was a favorite band among the highest risk participants (Table 13) and also a favorite band of high and medium risk participants overall. (A Fisher Exact Test yielded insignificant two-sided p-values of .44, .27, .34 for all subjects, Seattle and Vancouver respectively, showing no relationship between preference for Eminem, Insane Clown Posse or Skrillex and membership any risk group.)

Now, we can step back and look more closely at the music of Insane Clown Posse, Eminem and Skrillex. The music of Insane Clown Posse certainly might give a listener unfamiliar with the music the impression that it might be connected with risk-taking or with anti-social behavior. For example, one of the young men in the highest-risk group named the song, “Chop, Chop, Slide,” as one of his favorites (you can listen to the song and see the lyrics at https://www.youtube.com/watch?v=Fcsm8sWM_e0). The song, which is a taunting call-and-response, talks about shooting people with handguns and committing murder with hatchets (http://www.lyricsmania.com/chop_chop_slide_lyrics_icp_insane_clown_posse.html).

Second, Eminem is a controversial musician known for his talent as well as his troubled personal life (Erlewine, n.d.). Again, this might be a sign that the music he makes is disturbing.

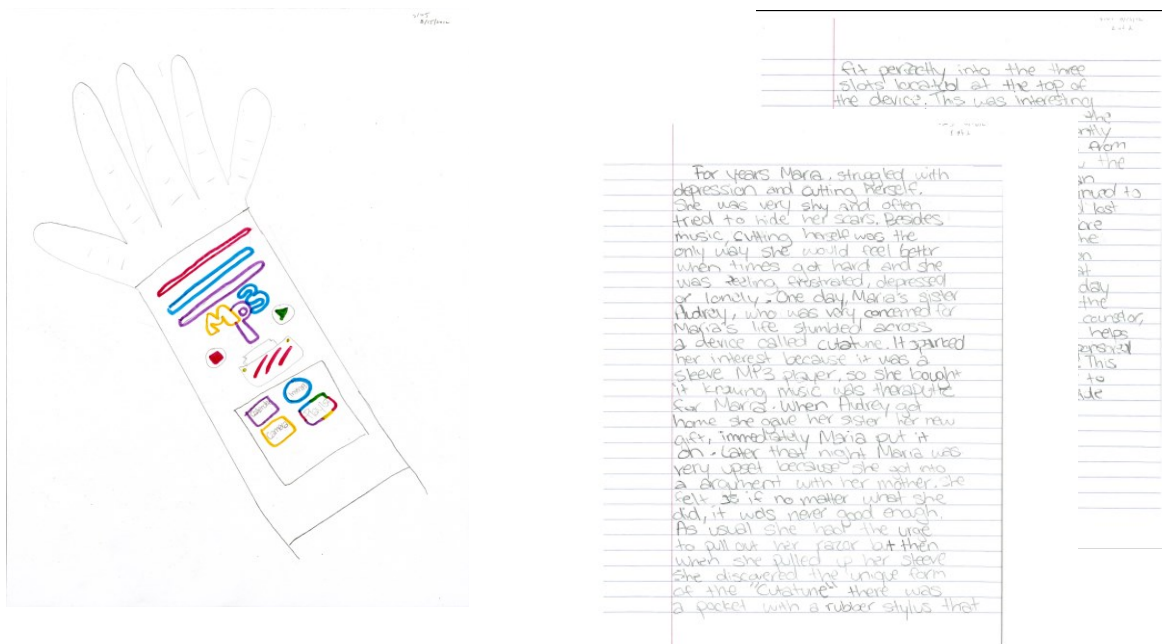
However, the Eminem song listed as a favorite by participants in the highest-risk group was Not Afraid (<https://www.youtube.com/watch?v=j5-yKhDd64s>), a song that talks openly about overcoming drug addiction and trying to become a better person (<http://www.metrolyrics.com/not-afraid-lyrics-eminem.html>):

Third, Skrillex is a young electronic artist named Sonny Moore (Jeffries, n.d.). Although not controversial in the way that Insane Clown Posse and Eminem may be, one of the homeless young people in Vancouver who was interviewed talked about how the music that Skrillex and other electronic artists produce is sometimes linked with the use of ecstasy and methamphetamine. The Skrillex song listed by a participant in the highest risk group was First of the Year. Like most electronic music, First of the Year does not have lyrics although words make up part of the sound of the music. Context can be provided by the video (<https://www.youtube.com/watch?v=2cXDgFwE13g>). The video starts with a young girl being followed by a pedophile to a basement room. Then, the girl turns on the pedophile using supernatural powers to subdue and kill him. It could be this story line that makes the song a favorite for the participant.

All in all then, the data reveals that this group of homeless young people was engaged in a range of risk-taking behavior, with some participants showing very high risk in one or more of 11 categories. However, descriptive analysis does not show a connection between music and risk-taking although it does go some way towards revealing more details about the music that young people enjoyed. Although, it should be noted that descriptive analysis did reveal some evidence of greater than average risk-taking in participants who preferred Insane Clown Posse.

Yet, it may be that the connection between music and risk is not so easy to identify. Before leaving this section, the story of a young woman from Seattle (s105), will be given as an example of a more holistic account of music and risk-taking.

Since she took part late in the study, and 20 interviews had been completed, she completed only the survey and the design activity. On the survey, she reported that she was 21, bisexual, and had been homeless for 5 years for a number of reasons, including, eviction, conflict with parents, physical and sexual abuse, violence at home, and her own sexuality, drug, alcohol and mental health problems. She also reported that she had considered suicide and made 2-3 attempts in the last 12 months. Additionally, her drawing and story dealt with themes of self-harm (cutting) and the music device she imagined was called the Cutatune, a device specially made to keep a young woman from cutting herself when she was upset (Figure 18).



Verbatim story transcription

For years Maria struggled with depression and cutting herself. She was very shy and often tried to hide her scars. Besides music, cutting herself was the only way she would feel better when times got hard and she was feeling frustrated, depressed or lonely. One day, Maria's sister Audrey, who was very concerned for Maria's life stumbled across a device called cutatune. It sparked her interest because it was a sleeve MP3 player, so she bought it knowing music was therapeutic for Maria. When Audrey got home she gave her sister her new gift, immediately Maria put it on. Later that night Maria was very upset because she got into a argument with her mother. She felt as if no matter what she did, it was never good enough. As usual she had the urge to pull out her razor but then when she pulled up her sleeve she discovered the unique form of the "Cutatune" there was a pocket with a rubber stylus that fit perfectly into the three slots located at the top of the device. This was interesting to Maria because that was the spot where she most frequently cut. She removed the stylus from the pocket and ran it thru the slot, immediately music began to play and the music continued to flow, she was soothed and lost the urge to cut herself. Before Maria had never realized the effect her self-harm had on anyone else or the fact that anyone even cared. To this day Maria is truly grateful for "Cutatune" and works as a counselor, for a teen health clinic that helps low-income/at-risk youth, sponsored by the creator of the "Cutatune". This clinic gives away "Cutatune" to those youth at risk for suicide and self harm for free. 😊

Figure 18. Cutatune drawing, original story (2 pages) and verbatim story transcription.

Taken together, her responses on the survey and her drawing and story might be a sign that she is emotionally fragile. In fact, she did get upset while she was taking the survey but said that she wanted to finish since the survey questions were bringing up topics she wanted to discuss with her case manager who she met when the survey was complete. She returned after her meeting and completed the design activity without showing any signs of being upset. Looking back to her survey responses, one of her favorite songs was called Breathe Me by the artist, Sia (<https://www.youtube.com/watch?v=hSH7fblcGWM&feature=kp>). This song has been very popular since it was recorded in 2004 and has been used in TV shows and other media. On

its face, it would not appear to be related to risk-taking although the lyrics do seem to indicate a cry for help or comfort (<http://www.metrolyrics.com/breathe-me-lyrics-sia.html>):

However, a preference for Breathe Me and a history of suicidal ideation and self-harm could be a sign of trouble. The song was used to underscore a suicide attempt scene in the ABC made-for-TV movie, *Cyberbully* that aired in July 2011 (<http://www.imdb.com/title/tt1930315/>). A clip of the scene is available at: <http://gawker.com/5822099/heres-the-outrageous-suicide-attempt-scene-from-abc-familys-cyberbully>.

Again, this anecdote cannot show a direct connection between risk-taking and music. However, it does show how different forms of expression, answering direct questions on a survey, making a drawing and writing a story, can help express a homeless young person's point of view and life circumstances, even when these may be risky and difficult to share with other people. When this participant finished her drawing and story, she said that the research had been a "big help to me." This story illustrates that finding connections between music and risk-taking may be much more difficult than having a rule of thumb about a particular band. Rather, risk-taking and any potential connections with music are perhaps best assessed on a case-by-case, individual basis.

In the next and final section of the findings, we turn once again to the drawings and stories by homeless young people.

Design of Music Devices

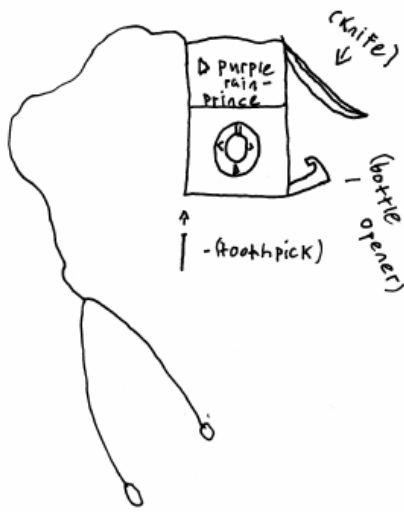
We have already seen in the section above that homeless young people envisioned that music devices, including instruments, could play a role in their emotional lives and relationships and also play a part in their level of engagement with music. Here, in order to better understand more

specifics about how design might help improve the welfare of homeless young people, more detail and examples will be considered. These fall broadly into three primary categories: practical, service-based, and community relationships.

Practical

Practical music devices might help young people deal with the particular challenges of being homeless. Two exemplars include the iSwiss and the Crash Tracker.

The iSwiss (Figure 19) is a device imagined by a homeless young man in Vancouver (v057). The device consists of a music player with a knife, bottle opener and a toothpick. The participant thought that this device would provide music while also helping with needs that arise when making camp in the woods.

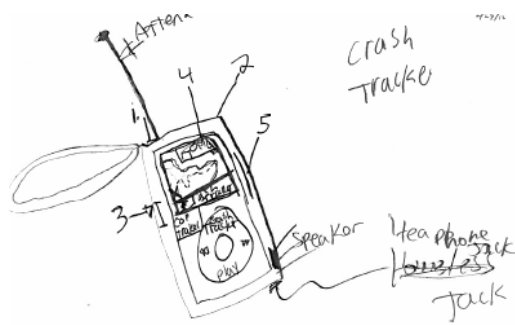


Verbatim story transcription

Sol! Say you're in the woods. You can jam your music while making a sweet lean-to, or a trap for bunnies.

Figure 19. The iSwiss drawing, original story and verbatim story transcription.

The Crash Tracker is a music device also imagined by a homeless young man in Vancouver (v056) which helps a homeless young person remember where he can safely “crash,” that is sleep for the night, without getting rained on or hassled by police officers (Figure 20).



OK, I'm finding a place to crash
 but my tunes cranked... really drunk to,
 but anywho I cant remember were my
 crash spot is (one of them) so I
 look on my "Crash Tracker" to see
 on map where it is. I look to
 see if it will rain at night
 cause my tent got stolen so
 I'm sleeping outside on the beach.
 It's a great spot... Also have to
 see if any cops are patrolling
 the area, so I look of my rockin'
 crash tracker and all good...
 Its gonna be a loooong night

Verbatim story transcription

OK, I'm finding a place to crash out my tunes cranked... Really drunk to, But anywho I cant remember were my crash spot is (one of them) so I look on my "crash tracker" to see on map where it is... I look to see if it will rain at night cause my tent got stolen. So I'm sleeping outside on the beach. It's a great spot... Also have to see if any cops are patrolling the area, so I look of my rockin' crash traker and all good... Its gonna be a loooong night.

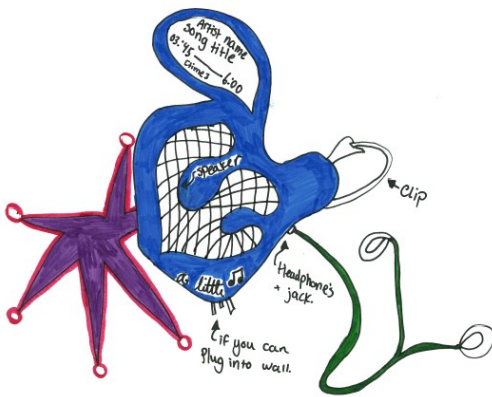
Figure 20. The Crash Tracker drawing, original story and verbatim story transcription.

Service-based

Service-based music devices might help connect homeless young people to needed services and assistance. Two exemplars are A Little Note and the BPod.

The "A Little Note" device (Figure 21) was envisioned by a homeless young woman in Seattle (s010). The device is provided to youth by service agency outreach workers and plays music that helps a young person who has recently become homeless feel better enough to seek out contact with staff at the service agency.

- -Solar Pannel.
- -Extendable + retractable solar pannel.



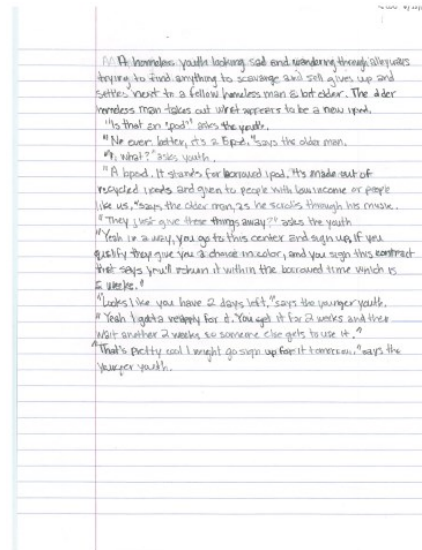
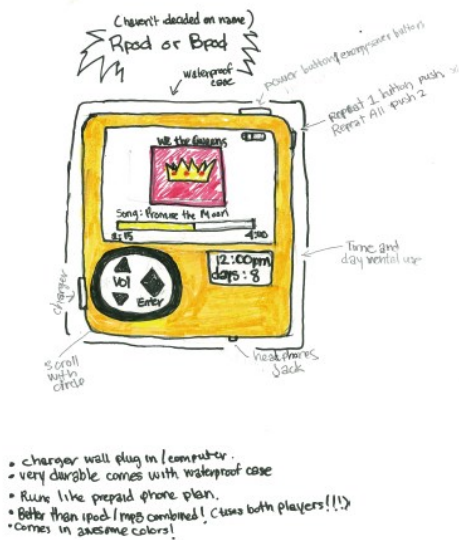
Tommy was having a bad day. His mother had just passed away, forcing him to become homeless. His girlfriend left him because he smelled bad and his friends no longer wanted to hang out with him because he had no money. He was downtown Seattle contemplating suicide when he was approached by two Orion Outreach workers. In addition to giving Tommy socks, snacks, and a flyer to connect him to services that he so desperately needed, they handed him "a little note". He had seen these on t.v. but his mother would never purchase him one because she didn't agree with the music he listened to. Instantly he popped the headphones in and logged on, pulling up "My Girlfriend's Dead" by the Vandals. After that he had the drive to get up and walk to Orion, where upon entering he asked to speak with a counselor to get all of the ideas off his chest. He spoke about his recent homelessness, his mother's passing and the loss of his girlfriend + friends, all the time flicking through all the songs that he could remember, each one slightly more uplifting than the last until finally he felt well enough to go out for dinner, sign up for shelter, and made an appointment for the counselor for tomorrow morning.

Verbatim story transcription

Tommy was having a bad day. His mother had just passed away, forcing him to become homeless. His girlfriend left him because he smelled bad and his friends no longer wanted to hang out with him because he had no money. He was downtown Seattle contemplating suicide when he was approached by two Orion Outreach workers. In addition to giving Tommy socks, snacks, and a flyer to connect him to services that he so desperately needed, they handed him "a little note". He had seen these on t.v. but his mother would never purchase him one because she didn't agree with the music he listened to. Instantly he popped the headphones in and logged on, pulling up "My Girlfriend's Dead" by the Vandals. After that he had the drive to get up and walk to Orion, where upon entering he asked to speak with a counselor to get all of the ideas off his chest. He spoke about his recent homelessness, his mother's passing and the loss of his girlfriend + friends, all the time flicking through all the songs that he could remember, each one slightly more uplifting than the last until finally he felt well enough to go out for dinner, sign up for shelter, and made an appointment for the counselor for tomorrow morning.

Figure 21. A Little Note drawing, original story and verbatim story transcription.

The BPod, which is a foreshortening of “borrowed iPod,” was imagined by a homeless young woman in Seattle (s030). It is a recycled iPod music device that is loaned to homeless and low-income people by a community agency (Figure 22).



Verbatim story transcription

A homeless youth looking sad and wandering through alleyways trying to find anything to scavenge and sell gives up and settles next to a fellow homeless man a bit older. The older homeless man takes out what appears to be a new ipod.

"Is that an ipod?" asks the youth.

"No even better, it's a Bpod," says the older man.

"A what?" asks youth.

"A bpod. It stands for borrowed ipod. It's made out of recycled iPods and given to people with low income or people like us," says the older man, as he scrolls through his music.

"They just give these things away?" asks the youth.

"Yeah in a way, you go to this center and sign up. If you qualify they give you a choice in color, and you sign this contract that says you'll return it within the borrowed time which is 2 weeks."

"Looks like you have 2 days left," says the younger youth.

"Yeah I gotta reapply for it. You get it for 2 weeks and then wait another 2 weeks so someone else gets to use it."

"That's pretty cool I might go sign up for it tomorrow," says the younger youth.

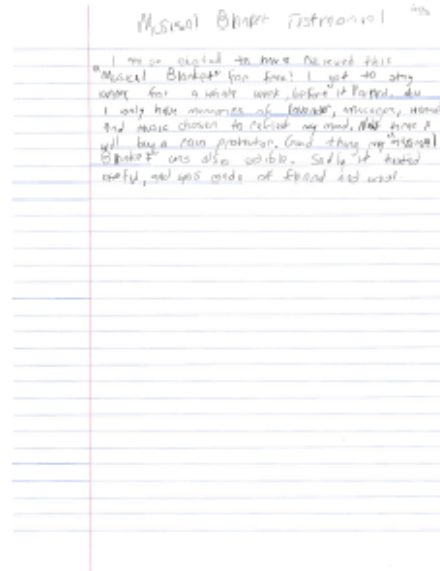
Figure 22. BPod drawing, original story and verbatim story transcription.

Community Relationships

Music devices that support community relationships might be given to homeless young people by members of the mainstream community. Two exemplars are the Musical Blanket and the Musik Monster.

The Musical Blanket (Figure 23) was imagined by a young woman in Vancouver (v087) who said that she thought the blankets could be purchased by people in the community and then donated to service agencies for distribution to homeless young people. This design also fits into the practical category as it helps alleviate some of the negative circumstances, being cold,

needing to rest in public, and so on that emerge when homeless young people “spange” that is ask passersby for spare change.



Verbatim story transcription

I am so excited to have received this “Musical Blanket” for free! I got to stay warm for a whole week, before it rained. Now I have only my memories of lavender, massages, warmth and music chosen to reflect my mood. Next time I will buy a rain protector. Good thing my “Musical Blanket” was also edible. Sadly, it tasted awful, and was made of flannel and wool.

Figure 23. Musical Blanket drawing, original story and verbatim story transcription.

The Musik Monster (Figure 24) was also imagined by a homeless young woman in Vancouver (v098). The device is provided to a homeless young person by a community member who is passing by. The Musik Monster plays music and also has listings of services and agencies. The device helps a homeless young person make contact with a service agency, get into housing, and ultimately join the mainstream and give her Musik Monster to the next person who needs it.



Verbatim story transcription

So I was sitting one day on granville + georgia st, chilling out after a long day of walking, my bags sitting at my side trying to get enough change for a bite to eat. When some lady dropped this thing that looked like an iPod. I ran to pick it up, gave it back to her + being the kickass lady she was she gave the player to me + said it would be of better use for me. I asked her what it was + why she was being so nice. She told me she bought it brand new the day before + it wasn't to her liking. She said it has lists of shelters + places to get food + their phone numbers in it. So she wanted to help someone out.

I was so grateful. I was able to escape from reality with beautiful music for a little while. Then it came time for me to find another tree to sleep under. All of a sudden I remembered about the shelter listings on the MP3. (the lady called it a Musik Monster) First place that came up was Covenant House. I called, did an intake + now am living happily in my own home. Looking for the next person to help with my Musik Monster.

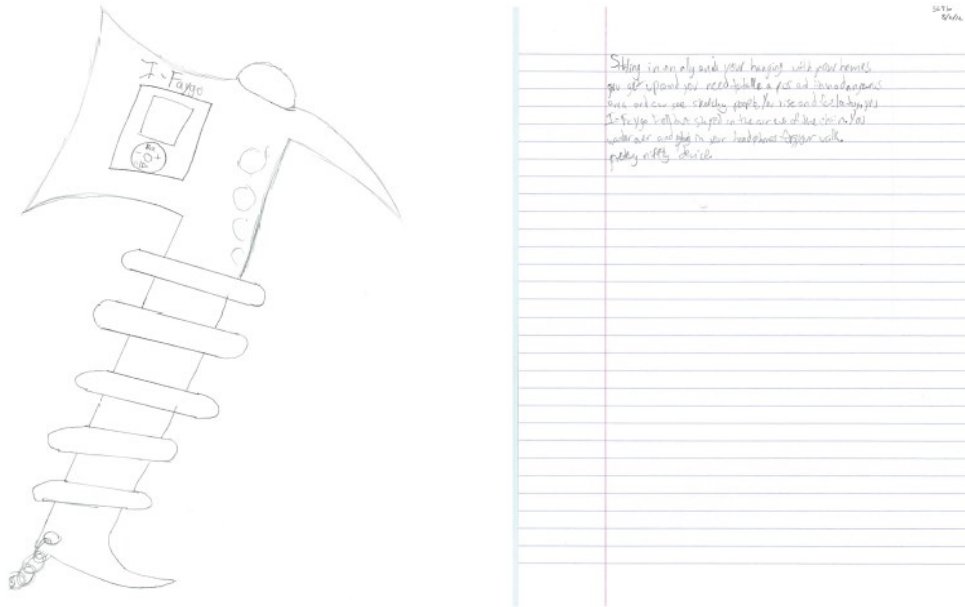
Figure 24. Musik Monster drawing, original story and verbatim story transcription.

We may note several things about these drawings and stories. One is their expressive richness. Another is the level of detail and understanding both of technology and of the social situations where it might be used. There is also a good deal here that we can learn about the lives of homeless young people and the meaning of music, technology and other people in their lives. We may also note that these drawings and stories are largely optimistic, taking on a view that technology improves circumstances and is part of positive social interactions.

However, these largely anodyne views were shared by most but not all of the participants. So, as a final example, we will consider three additional drawings and stories. These three darker

examples, called the I-Faygo, Ol' Al, and the I-pimp, deal with themes of music, homelessness, and Juggalos.

First, the I-Faygo is named after Faygo soda, a soft drink made in Detroit, MI where Insane Clown Posse is based and that is sold wherever the band is in concert. The I-Faygo is a hatchet, a symbol of the Juggalos, with an embedded music player. The young man in Seattle (s096) who imagined the device thought that homeless Juggalos would use it for music listening and to ward off attackers and thieves (Figure 25).

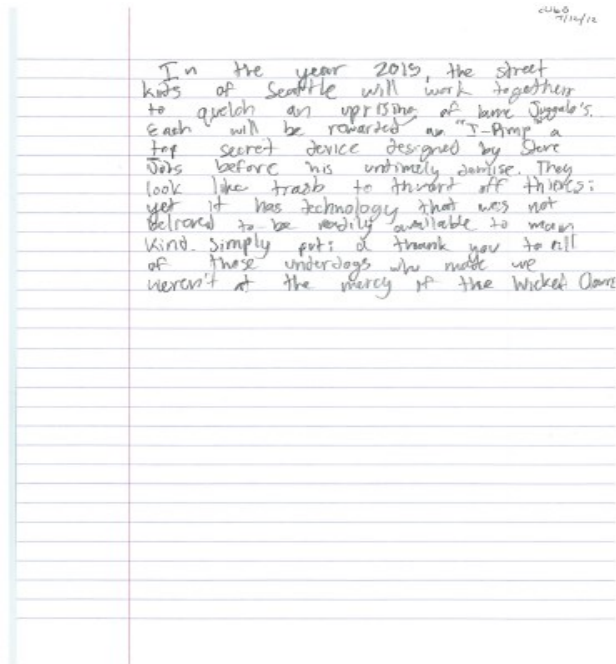
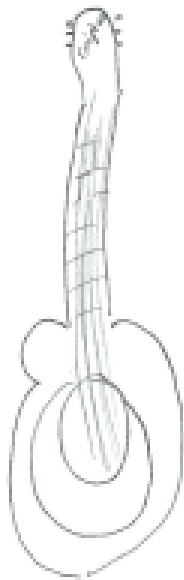


Verbatim story transcription

Sitting in an ally and your hanging with your homies. You get up and your need to take a piss and its in a dangerous area and can see sketchy people. You rise and feel a tug. You I-Faygo fell but stayed in the air cus of the chain. You wander over and plug in your headphones for your walk.
Pretty nifty device.

Figure 25. I-Faygo drawing, original story and verbatim story transcription.

The second example is the I-pimp (Figure 26), imagined by a homeless young man in Seattle (s060). The I-pimp was a guitar-like device that would be given to street kids who helped quell an uprising of the Juggalos in 2015. The participant said that he was a fan of metal music and hated music by Insane Clown Posse.

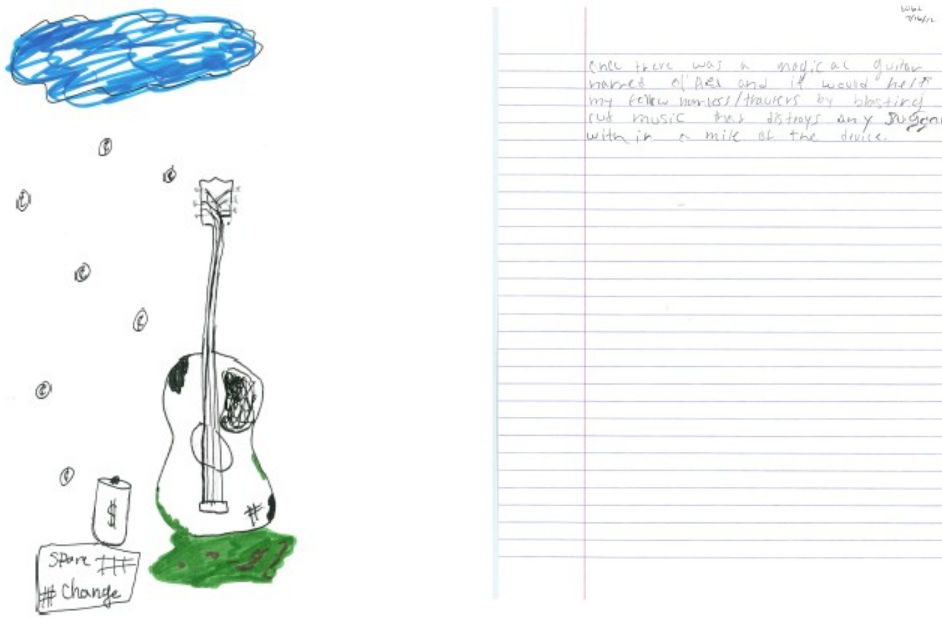


Verbatim story transcription

In the year 2015, the street kids of Seattle will work together to quench an uprising of lame Juggalo's. Each will be rewarded an "I-pimp" a top secret device designed by Steve Jobs before his untimely demise. They look like trash to thwart off thieves; yet it has technology that was not believed to be readily available to man kind. Simply put; a thank you to all of those underdogs who made sure we weren't at the mercy of the Wicked Clowns.

Figure 26. I-pimp drawing, original story and verbatim story transcription.

The last example is Ol' Al, another guitar-like device imagined by a young man in Seattle (s064) that would make spare change rain from the sky and would be used to indiscriminately kill Juggalos (Figure 27). The participant said that the device was named for G. G. Allin, a notoriously degenerate punk rocker who died of a drug overdose in 1993. Among other acts, on stage Allin would defecate then eat his own feces and throw them at the audience, and would cut himself until he was bloodied (Huey, n.d.). The participant believed that Juggalos were against him and his friends, who travelled from place to place rather than staying in Seattle, and that Juggalos would attack travelers without any warning.



Verbatim story transcription

Once there was a magical guitar named Ol' Al and it would help my fellow homeless/travelers by blasting out music that destroys any Juggalos within a mile of the device.

Figure 27. Ol' Al drawing, original story and verbatim story transcription.

Among the 149 design activities, these three are the only examples of contention regarding musical taste among homeless young people. Once again, identifying as a Juggalo appears to be problematic, raising the ire of some other people.

Chapter 5: Discussion

Having presented a great deal of introductory material, background, study details and evidence, we can first briefly summarize and reflect on what we have learned, organized in order of the research questions. Then, once the findings have been discussed in light of the research questions, we will consider practical recommendations, implications for design, and limitations and future work that have arisen from this study.

Findings and Research Questions

First, the majority of the data, gathered in the surveys, interviews and design activities, established that music plays an important role in the day-to-day lives of homeless young people (RQ1). Young people listened to a wide variety of music from a diverse number of bands, with a very high number of unique responses and little repetition in the data. Additionally, their music preferences included both mainstream (e.g., Eminem, Skrillex) and underground (e.g., Insane Clown Posse) music. Homeless young people and service providers reported that youth listen to music daily in order to overcome difficulties, to create privacy and safety, to deal with the boredom of being homeless, among other reasons. Indeed, several service providers reported that homeless young people were upset when the loss of a music player interfered with their routine. Homeless young people and service providers also reported that music plays a part in maintaining control and regulating emotions, a critical skill for many homeless young people that may not have fully developed in childhood (Whitbeck, 2009, pp. 6-10). Furthermore, homeless young people and service providers reported that music can help establish and maintain relationships between homeless young people and between youth and service providers, relationships that are key to stabilizing young people and helping them transition out of

homelessness (Hendry, et al., 2011; Slesnick, et al., 2008; Whitbeck, 2009, pp. 187-202). Finally, homeless young people were, for the most part, adept with music technologies and could imagine the continued integration of music and music devices in their lives, for practical purposes as well as purposes related to emotions, relationships, and music engagement which were enumerated by the coding manual.

In some ways, then, music played a role in the lives of homeless young people which is quite similar to the role that it plays in the lives of their homed peers (e.g., North, et al., 2000;) This is unsurprising in that young people, whether homeless or living at home, are in a similar developmental stage (Arnett, 2004). However, if this is so, particular attention is needed around those areas where homeless and homed differ. That is in regard to homeless young people's daily circumstances, which differ quite markedly from the daily lives of young people who are attending high school or college, or are newly entered into the workplace (Arnett, 2006), and in regard to their relationships with service agencies and service providers (Slesnick, et al., 2008).

Indeed, this touches on one of the biggest questions faced by researchers who work with homeless young people, trying to understand their lives: "What part of the experience of homeless young people is developmental, similar to anyone their age, and what part is normative, brought about by their homeless circumstances?" I have spent several years pondering this question, posing it as a tension between the ordinary (i.e., the developmental piece) and the extraordinary (i.e., the normative piece) (Woelfer & Hendry, 2010; Woelfer & Hendry, 2011a). Music in the lives of homeless young people, it appears, is no exception to the rule of the ordinary and extraordinary. There is ample evidence in this study that homeless young people listen to music in ordinary ways, enjoying it in the same ways as anyone their age. At the same time, there is ample evidence that homeless young people "use" music in specific ways in

light of their current, extraordinary circumstances (e.g., the Cutatune drawing and its accompanying story and anecdote) that would not likely arise for people the same age who are not homeless.

Relatedly, since young people who are homeless, in marked difference from their homed peers, spend portions of each day at service agencies, mediations of music listening or engagement that may occur at service agencies, and at public libraries, needed to be examined (RQ1a). As we have seen, findings indicated that service agencies and providers are very open and understanding of homeless youth's engagement with music and music listening. Staff used music to engage hard-to-reach youth, instruments were available and singing and playing were encouraged and tolerated, young people could use music players, computers and headphones to listen to music, and so on. Libraries were also tolerant of music listening so long as headphones were used and volumes were not too high. However, we also saw that homeless young people had been banned from service agencies (n=29, 14%) and from libraries (n=24, 12%). These bans were for varying amounts of time and for a wide range of reasons mostly due to inability to follow rules or to engage properly with staff, an area that is particularly difficult for homeless young people (Whitbeck, 2009). Although most young people returned once their bans were lifted, we can assume that during these bans there may have been some interruption in young people's music listening. Given the importance of music for emotional control presented in the Findings (e.g., the quote from the young man who was using music to help manage his PTSD symptoms), any interruptions to music listening could be problematic.

More importantly, the findings indicated that although staff recognized the importance of music and encouraged musical engagement and expression, there were still some types of music that staff tacitly or explicitly discouraged. First, as in the case of the young man who liked

Behemoth, while being generally open to all music, it is possible that staff found a particular music preference difficult to understand or tolerate, leaving a young person to feel like an outsider. Second, as we saw in the quote from the service provider in Vancouver (vSP10) and the story about the day of the Insane Clown Posse concert in Seattle, it appeared that both agencies had taken a stand against Insane Clown Posse. This negative stance was not in reaction to the music of Insane Clown Posse per se, but seemed to be in reaction to Juggalo face paint and the characterization of Juggalos as a gang in an FBI report (NGIC, 2011). Given that a number of young people in Seattle and Vancouver expressed a preference for Insane Clown Posse and related bands, this position on the part of staff could create tension between young people and staff. Indeed, as we saw in the design activity drawings, there was contention around fans of Insane Clown Posse with young people expressing both enthusiasm and animosity towards Juggalos. Again, given the importance of music and the need for homeless young people to feel supported by agency staff, disapproval of a particular band may lead some young people to feel less accepted or supported. This situation may be particularly problematic since agencies did not have explicit policies regarding music, leaving individual staff to interpret musical preferences as best they could. While this is reasonable given that explicit music policies would be very difficult to formulate and implement, it could lead to situations best described as “street-level bureaucracy” that is different reactions and subsequent actions by staff (Lipsky, 1980).

Third, the view of Insane Clown Posse as problem music (North & Hargreaves, 2006) could lead to beliefs that this or other music could be associated with higher levels of risk-taking (RQ1b). However, for the most part, extensive descriptive analysis, while providing a great level of rich detail about relationships between the bands that young people preferred, did not find a connection with risk-taking. The one exception being the case where the percentage of

participants in the High and Medium risk categories who preferred Insane Clown Posse was relatively higher than the percentage of overall participants in the High and Medium risk categories (Table 17). More investigation would be needed to determine if this finding is an anomaly, or if it is the case that homeless young people who prefer Insane Clown Posse have higher levels of risk on average.

This one exception notwithstanding, according to responses from homeless young people and service providers, it appears much more likely that homeless young people may listen to extremely energetic, aggressive music in order to calm down, among other reasons related to emotions, and that homeless young people were quite capable of assessing just how a particular song or music from a specific band affected their moods. This lack of a generalizable finding about music and risk-taking but evidence of connections at the individual level is in concert with the literature in music psychology, which, to date, has generated findings about the meaning of music that are applicable to individuals living in particular places and societies while not generating universal findings (Cross & Tolbert, 2009).

In fact, it appeared that music and risk-taking might be better assessed on an individual basis, as was evident in the statements from homeless young people in Seattle and Vancouver and in the anecdote about the young woman in Seattle who drew the Cutatune device. This anecdotal evidence points to an interesting method for initiating conversations with young people about music and risk, wherein the design activity or a revision of the activity could be used by service providers as a way of talking with young people about music in a simple, yet integrative manner. This builds on prior work (Woelfer & Hendry, 2012) where design research is pursued not solely to inform design, but as a form of social science inquiry that is research through design (e.g., Gaver, 2012; Woelfer, in-press).

Fourth, given preliminary findings about music preferences of homeless young people in Seattle and Southern California, some questions arose whether music preference would differ between Seattle and Vancouver (RQ1c). There was little evidence in the data to support such an assertion. Although, it is important to keep in mind that some young people in Canada talked of particularly Canadian music phenomenon (e.g., Vancouver Canucks parody music) and showed a preference for bands from Commonwealth countries (e.g., Matthew Good).

Finally, as seen in the data from the design activities, music devices were part of the everyday life of homeless young people and played a part in their relationships with service providers, other homeless youth, and members of the larger community (RQ2). Additionally, young people imagined that music devices could support their needs for emotional control and regulation, meet their practical needs for living on the street, provide them with resources for finding support, provide a normalizing function to help them blend in while walking around the city, alter their present circumstances for the better, and help them in times when their personal safety was compromised. Most of the interactions conveyed by the drawings and stories were positive, although a small subset took a darker view of the socio-technical aspects of music devices, embracing violence against others. Once again, this darkness seemed to coalesce around the music of Insane Clown Posse and people who expressed a preference for this music (Figures 26 and 27).

Practical Recommendations

Five practical recommendations can be made to youth service agencies and their funders. First, given the importance of music for homeless young people across a range of factors, youth service agencies should begin to provide or continue providing computer access and access to

music instruments during their programs. Second, since music players and headphones provide the means for young people to listen to music throughout the day, service agencies should begin to provide or continue providing inexpensive players and headphones whenever possible. Third, given that musical knowledge is a possible way to build rapport between staff and homeless young people, youth service agencies should hire some staff with musical training or strong musical interests. However, agencies should also take care to be sure that staff are welcoming to a range of musical styles and preferences so as not to alienate young people with less popular musical tastes. Fourth, since the design activity provided rich detail about homeless young people's lives and their engagement with music while remaining open to interpretation, staff should consider adopting the design activity or some similar method into their practice with homeless young people. Fifth, funders of youth service agencies should be made aware of the findings of this study and support these recommendations with funds for equipment, such as computers, music players, and so on.

Implications for Design

Homeless young people imagined a number of new and improved designs for music players. Given the other findings, two implications will be highlighted. First, music devices could better support uses related to emotional control and regulation. As we have seen, homeless young people are currently using music to help control and regulate their emotions and imagined a number of designs (including the Music Emote and the Cutatune) founded on music and emotion. The more general recommendation might be to build music players that more clearly support functions such as creating music lists that encourage or discourage particular emotions. This functionality would be useful to homeless young people but could also be useful to people

generally and some work in this direction has already been done (e.g., Yang & Chen, 2012; Bauer, Jansen, & Cirimele, 2011). The more specific implication would be to design a device, like the Cutatune, for young people who were at-risk of suicide or self-harm. On the one hand, this would be challenging since the devices would likely carry the potential for stigma (e.g., it is hard to imagine a scenario where someone who was not prone to self-harm might wear a Cutatune). Also, and relatedly, a custom device with a small potential group of users would likely be expensive. On the other hand, a device of this type might be particularly helpful and potentially life-saving, certainly a worthy challenge for design.

Second, as seen in the Musik Monster, the BPod design and others, music devices could be fully integrated into socio-technical systems where homeless young people are supported by community members (Woelfer, Duong, & Hendry, in-prep). The devices, in this case, do not necessarily need to be altered (e.g., the devices in the BPod design are just ordinary, used iPods), thus overcoming any stigma that might be attached to their use. Additionally, community members contact and interaction with homeless young people could be high (as in the Musik Monster example), low (as in the Musical Blanket example), or mediated by service providers (as in A Little Note) or a community agency (as in the BPod example).

Limitations and Future Work

All studies have limitations. As the first study to look closely at music and homeless young people, the study's overarching goal was exploratory, leading to findings that are broad rather than deep. Accordingly, the study and its reporting were limited in four important ways. First, the study yielded only point-in-time data about any given individual, which limited what can be reported and may have obscured some findings due to lack of details. Second, the study

relied on first-hand accounts and may have been influenced by investigator effect or demand characteristics (Juslin, 2009, p. 132). Third, in particular, the descriptive analysis of the music and risk-taking data may have overlooked any potential correlations between music and risk-taking which would have come to light in a statistical analysis. Fourth, by focusing only on homeless young people, comparisons with homed young people may only be made via the extant literature.

Future work, some planned and some proposed, might include the following studies and data analyses. First, the survey data from the current study could be further analyzed using statistical methods in order to examine music and risk-taking behavior or other factors. Second, the data from the design activities, which includes responses entered on to the design activity sheets not analyzed here, could be analyzed in order to investigate further implications for design or be treated to a more foregoing analysis related to the value sensitive design envisioning criteria. A follow-up study, extending a year or more, could investigate music with a smaller group of homeless young people. This study could include or be preliminary to a study that also included an equally-size group of homed young people.

Chapter 6: Conclusion

Given the exploratory nature of this dissertation, and that it is most likely the first work that has considered the role of music in the lives of homeless young people, we have learned an extraordinary amount.

We can now say, with some confidence, that music is an important part of the everyday lives of homeless young people and sometimes plays a role in control and regulation of emotions. We know that some homeless young people are musicians, DJs and composers, and that service providers use music to engage homeless young people and solidify their relationships with them. We know a great deal about the eclectic range of music that homeless young people like and can even listen to it on Youtube if we are so inclined. We know that homeless young people engage in risk-taking behavior but that there does not seem to be a connection between music and high-risk behavior. Relatedly, very little music, perhaps only the music of Insane Clown Posse, appears to be considered problematic by some homeless young people and service providers. We know that service agencies and public libraries are important places for homeless young people to get access to the Internet and thus, to music, but that homeless young people are sometimes excluded from these places. And finally, we know that music players are important possessions for homeless young people and that they can engage in thinking about the design of music devices that they imagine could provide help for homeless youth.

Aristotle Revisited

In order to consider why this matters, I would like to return to the quote from Aristotle that appeared at the beginning of the background section. Aristotle states:

But music is pursued, not only as an alleviation of past toil, but also as providing recreation. And who can say whether, having this use, it may not also have a nobler one? In addition to this common pleasure, felt and shared in by all...may it not have also some influence over the character and the soul? ...Rhythm and melody supply imitations of anger and gentleness, and also of courage and temperance, and of all the qualities contrary to these...as we know from our own experience, for in listening to such strains our souls undergo a change. ...even in mere melodies there is an imitation of character, for the musical modes differ essentially from one another, and those who hear them are differently affected by each. Some of them make men sad and grave, like the so-called Mixolydian, others enfeeble the mind, like the relaxed modes, another, again, produces a moderate and settled temper, which appears to be the peculiar effect of the Dorian; the Phrygian inspires enthusiasm... The same principles apply to rhythms; some have a character of rest, others of motion, and of these latter again, some have a more vulgar, others a nobler movement. Enough has been said to show that music has a power of forming the character, and should therefore be introduced into the education of the young... There seems to be in us a sort of affinity to musical modes and rhythms, which makes some philosophers say that the soul is a tuning, others, that it possesses tuning.

Aristotle (c. 350 B.C.E.)

Reading this quote again, we can relate it to what we have learned in this dissertation study about music and homeless young people. First, we have seen that homeless young people engage with music in order to alleviate difficulties, but also for fun and relaxation. Second, we have seen that homeless young people recognize the connection between music and their emotions, and even report consciously using music at times in order to change their emotional

state. Third, in the inquiry about music and risk-taking behavior, we have considered the question of whether music influences a young person's character. Although, in light of the lack of evidence that music leads to particular types of behavior, we might argue against the connection that Aristotle draws between certain kinds of music and certain kinds of behavior. Still, given the evidence of the important role that music plays in the lives of homeless young people, we might be persuaded to argue that the "souls" of homeless young people *do* possess a tuning. In other words, that the music they listen to helps them in some deep and truly meaningful ways and that we can see this both in the ways that music is integrated into the everyday lives of homeless young people and in the ways that music is sometimes the one thing that, to paraphrase s033, keeps homeless young people alive.

This last point is critically important. As Whitbeck (2009) has shown, the dire situations of many homeless young people have long-term consequences that affect the rest of their lives. In the most extreme cases, as Whitbeck reports and I have seen in my own experience since 2007, some homeless young people do not survive their time being homeless. Developing a truly comprehensive understanding of the lives of homeless young people is one way that we may be able to ameliorate bad situations and potentially avoid tragedies. The research presented here is a humble step along the way to this comprehensive understanding. Music, it seems, might make a difference for some homeless young people, helping them survive the bad times and setbacks, accompanying their journey into adulthood, and, optimistically to stability and a flourishing return to mainstream society.

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Appendices

Appendix A: Survey - Homeless Young People

Survey Adapted for Use in Seattle WA: Revised October 16, 2011

1) Enter PID _____

2) Where are you currently?

Youthcare Orion Center (Seattle)

Covenant House (Vancouver, BC)

Demographics

3) What is your sex?

Male

Female

Transgender- Male to Female

Transgender- Female to Male

4) What is your date of birth?

Month

January

February

March

April

May

June

July

August

September

October

November

December

Date

1

2

3

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Year

1983

1984

1985

1986

1987

1988

1989

1990

1991

1992

1993

1994

1995

1996

1997

1998

1999

2000

2001

2002

2003

2004

5) What do you consider your sexual orientation?

Homosexual (gay or lesbian)

Queer

Bisexual

Heterosexual (straight)

Questioning/Unsure

6) What is your race? (Pick the one that describes you best.)

American Indian or Alaska Native

Asian

Black or African American

Native Hawaiian or Other Pacific Islander

White

Latino/Hispanic

Mixed race

7) If you had to choose another race, which one(s)?

American Indian or Alaska Native

Asian

Black or African American

Native Hawaiian or Other Pacific Islander

White

None

8) Choose which races best describe you.

American Indian or Alaska Native

Asian

Black or African American

Native Hawaiian or Other Pacific Islander

White

Hispanic/Latino

Other

Education - The next few questions are about your school and employment history.

9) Are you currently enrolled in school?

Yes

No

10) How often have you attended classes in the past month?

I have attended every class

I have attended most classes

I have attended some classes

I have not attended classes

11) What is the highest degree you have received?

None

High school diploma

GED

Trade school certification

Associates AA degree

Bachelor's BA/BS degree

Employment

12) Do you currently have a job?

Yes

No

13) Is that job "under the table"?

Yes

No

I do not currently have a job

Cell Phone**14) What kind of cell phone do you own?**

I do not own a cell phone

I have a smart phone, but no data plan (I can only access the internet via WiFi)

I have a smart phone with a data plan (I can access the internet at anytime)

I can just talk and text on my phone

I don't have a smart phone, but can talk, text, and take/send pictures on my phone

Internet & Technology**15) How often do you use the internet?**

More than 1 hour a day

Everyday, but less than 1 hour

Almost every day

A couple times a week

Once a week

Less than once a week

16) How often do you check your email?

- Several times a day
- Once a day
- Once every couple of days
- About once a week
- Less than once a week
- Never, I don't use email

17) What devices do you use to get online? (Check all that apply.)

- Desktop computer
- Laptop computer
- Tablet computer (iPad)
- Cell phone
- Mobile device, not a cell phone (iPod touch)
- Other, please list:
- I do not use the internet

18) Where do you use these devices to get online? (Check all that apply.)

- Youth service agency
- Public library
- Where I'm staying
- Friend's or someone's house/apartment
- Public place with WiFi access (coffee shop, restaurant, store)
- School
- Work

Other

19) Who do you use your email to communicate with? Check all that apply.

Parents (including foster family or step family)

Brothers, sisters, cousins, or other family members

Boyfriend, girlfriend, or sex partner

People you know from the streets of Seattle

People you know from home (before you came to the streets of Seattle)

People you met online

Case workers, social workers, or staff or volunteers at youth agencies

Potential employers, to look for work

Boss or employer at your job

Others, please list:

No one, I don't use email

20) Which social networking websites have you been on in the last 30 days? (Check all that apply.)

MySpace

Facebook

Twitter

Google+

Others, please list:

I have not been on a social networking website in the past 30 days

21) Which social networking websites do you have a profile on? (Check all that apply.)

MySpace

Facebook

Twitter

Google+

Others, please list:

I do not have a social networking website profile

22) How often do you use social networking websites like MySpace, Facebook, or Twitter?

Several times a day

Once a day

Once every couple of days

About once a week

Less than once a week

ever, I don't use social networking websites

23) When you use social networking websites like MySpace, Facebook, or Twitter, who do you communicate with? Check all that apply.

Parents (including foster family or step family)

Brothers, sisters, cousins, or other family members

Boyfriend, girlfriend, or sex partner

People you know from the streets of Seattle

People you know from home (before you came to the streets of Seattle)

People you met online

Case workers, social workers, or staff or volunteers at youth agencies

Potential employers, to look for work

Boss or employer at your job

Others

No one, I don't use social networking websites

24) What do you usually do on MySpace, Facebook, Twitter, etc.? Check all that apply.

Add friends

Delete friends

Send/receive instant messages

Send/receive private messages

Send/receive public messages (like wall posts)

Post/upload pictures that you took

Post/upload videos that you took

Update your status

Write shared notes

Comment on friends' posts/links/pictures/status/etc.

Share links

Share videos

Browse friends' profiles

Search for people

Browse the "newsfeed" or ticker

Maintain privacy or other settings

Build/maintain alternate profiles

Other, please list:

25) When you use social networking websites, what do you typically “talk” to your friends about? Check all that apply.

- Videos on YouTube or other video sites
- Music
- Movies and television
- Drinking, taking drugs, or partying
- Sex
- Love and relationships
- Practicing safer sex with condoms or dental dams
- Being homeless, needing a place to stay
- School
- Work
- Nothing, I don't use social networking websites
- Other, please list:

26) Have you ever used the internet to find:

	Yes	No
HIV/STD information		
Where to get a HIV test		
Health information		
A place to stay		

27) Have you ever used the internet to find:

	Yes	No
Friends		
Boyfriends/Girlfriends		
Someone to have sex with		
Drugs		
Parties		

28) Not counting right now, when was the last time you were on the internet?

- Today
- Yesterday
- Day before yesterday
- A few days ago
- More than a week ago
- I do not use the internet

29) The last time you got online, what device did you use?

- Desktop computer
- Laptop computer
- Tablet computer (iPad)
- Cell phone
- Mobile device, not a cell phone (iPod touch)
- Other, please list:: _____
- I do not use the internet

30) The last time you got online, where were you?

- Youth service agency
- Public library
- Where I'm staying
- Friend's or someone's house/apartment
- Public place with WiFi access (coffee shop, restaurant, store)
- School
- Work
- Other: _____

31) The last time you got online, what did you do? Check all that apply.

- Checked your email
- Checked your MySpace, Facebook, or Twitter account (or other social network website)
- Looked at videos on YouTube or other video sites
- Looked for jobs
- Looked for housing
- Looked for healthcare services (doctor, emergency room, hospital)
- Looked for HIV testing services
- Looked for STD testing services
- Looked up sexual health information (condoms, birth control, pregnancy, STDs, etc.)
- Looked up health information, other than sexual health (diets, symptoms, medications)
- Looked for social services (case work, legal help, childcare, help with school, etc.)
- Other, please list:

Sex - The next set of questions ask about sexual behavior. None of the information you share about yourself on this survey will be shared with anybody else.

32) Have you ever had sex? (This includes oral, vaginal, and anal sex.)

Yes

No

For the next several questions, think about the last person you had sex (oral, vaginal, or anal) with.

33) How would you describe this partner?

Life partner, husband, wife, spouse

Boyfriend or girlfriend

Hookup or casual sex partner

34) What is this person's gender?

Male

Female

Transgender (male to female)

Transgender (female to male)

35) Where did you meet this partner?

Shelter

On the streets

School

At a drop-in center

Through friends

Online dating/hookup site

- Social networking website like Facebook or MySpace
- Craig's List
- App like Grindr
- Met at a bar or club
- Met at a coffee shop or other public place that isn't a bar or club
- At work
- Other, please describe:: _____

36) How long have you been having sex with this partner?

- 1 time
- Less than 1 week
- Between 1 week and 1 month
- Between 1 and 3 months
- Between 3 and 6 months
- Between 6 months and 1 year
- 1 year or longer

37) When was the last time you had sex (oral, vaginal, or anal)? Choose the answer that fits best.

- Within the last week
- Between 1-4 weeks ago
- Between 1-3 months ago
- Between 3-6 months ago
- Between 6-12 months ago
- 1 year or longer

38) The last time you had sex, what kinds of sex did you have? Check all that apply.

- Anal sex, with a condom
- Anal sex, no condoms/bareback
- Oral sex, with a condom/dental dam
- Oral sex, no condom/dental dam
- Vaginal sex, with a condom
- Vaginal sex, no condom
- No penetration and no oral sex

39) Did you drink alcohol or use drugs before you had sex (vaginal or anal sex) the last time?

- Yes
- No

40) How old were you the first time you ever had vaginal or anal sex?

- I have never had vaginal or anal sex
- 11 years old or younger
- 12 years old
- 13 years old
- 14 years old
- 15 years old
- 16 years old
- 17 years old or older

41) Have you ever had sex (oral, vaginal, or anal) with someone who is the same sex as you?

- Yes

No

42) How many vaginal and/or anal sex partners have you had in the past 30 days?

I have never had vaginal or anal sex

1 person

2 people

3 people

4 people

5 people

6 or more people

43) During your life, with how many people have you had sex (vaginal or anal)?

I have never had vaginal or anal sex

1 person

2 people

3 people

4 people

5 people

6 or more people

44) The last time you had vaginal sex, what one method did you or your partner use to prevent pregnancy? (Select only one response.)

I have never had vaginal sex

No method was used to prevent pregnancy

Birth control pills

Condoms

Depo-Provera (or any injectable birth control), Nuva Ring (or any birth control ring),

Implanon (or any implant), or any IUD

Pulling out/withdrawal

Some other method

Not sure

45) In the past 12 months, did you have sex (vaginal or anal sex) with more than one partner at around the same time?

Yes

No

46) Have you ever had sex (vaginal or anal) with someone you met online?

Yes

No

47) Have you ever had sex with someone who you met online when you were homeless or had unstable housing?

Yes

No

48) Have you ever exchanged sex (oral, vaginal, or anal) for money, drugs, a place to stay, food or meals, or anything else?

Yes

No

49) In the last three months have you exchanged sex for money, drugs, a place to stay, food or meals, or anything else?

Yes

No

50) The last time you exchanged sex for money, drugs, a place to stay, food or meals, or anything else, did you use a condom?

Yes

No

51) The last time you exchanged sex for money, drugs, a place to stay, food or meals, or anything else, did you meet your sex partner on the internet?

Yes

No

Pregnancy and Children – The next few questions are about pregnancy and children.

52) How many times in your life have you ever been pregnant or got someone else pregnant?

0

1

2

3

4

5 or more times

53) Have you ever had a biological child taken away from you by child welfare?

Yes

No

Pregnancy Attitude – The next three questions ask you to rate how you feel about each statement, from strongly agree to strongly disagree.

54) Getting pregnant, or getting someone pregnant, at this time in your life is one of the worst things that could happen to you.

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

55) It wouldn't be all that bad if you got, or if you got someone, pregnant at this time in your life.

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

56) I would like to get pregnant, or get someone pregnant, within the next year.

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

HIV – STI - The next questions are about HIV and STI testing. As a reminder, none of the information you share about yourself on this survey will be shared with anybody else.

57) Have you ever been tested for HIV/AIDS?

Yes

No

58) When was the last time you were tested for HIV/AIDS?

Within the past 3 months

3 to 6 months ago

6 or more months ago

Violence - The next questions ask about violence-related behaviors.

59) During the past 30 days, on how many days did you carry a weapon such as a gun, knife, or club?

0 days

1 day

2 or 3 days

4 or 5 days

6 or more days

60) During the past 12 months, how many times were you in a physical fight?

0 times

1 time

2 or 3 times

4 or 5 times

6 or 7 times

8 or 9 times

10 or 11 times

12 or more times

61) During the past 12 months, how many times were you in a physical fight in which you were injured and had to be treated by a doctor or nurse?

0 times

1 time

2 or 3 times

4 or 5 times

6 or more times

Alcohol - The next questions ask about drinking alcohol. This includes drinking beer, wine, wine coolers, malt liquor, 40s and liquor such as rum, gin, vodka, or whiskey. For these questions, drinking alcohol does not include drinking a few sips of wine for religious purposes.

62) How old were you when you had your first drink of alcohol other than a few sips?

8 years old or younger

9 or 10 years old

11 or 12 years old

13 or 14 years old

15 or 16 years old

17 years old or older

I have never tried alcohol

63) During the past 30 days, on how many days did you have at least one drink of alcohol?

0 days

1 or 2 days

3 to 5 days

6 to 9 days

10 to 19 days

20 to 29 days

All 30 days

64) During the past 30 days, on how many days did you have 5 or more drinks of alcohol in a row, that is, within a couple of hours?

0 days

1 day

2 days

3 to 5 days

6 to 9 days

10 to 19 days

20 or more days

Marijuana - The next 2 questions ask about marijuana use. Marijuana also is called grass, weed, chronic, or pot.

65) How old were you when you tried marijuana for the first time?

I have never tried marijuana

8 years old or younger

9 or 10 years old

11 or 12 years old

13 or 14 years old

15 or 16 years old

17 years old or older

66) During the past 30 days, how many times did you use marijuana?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

Hard Drugs - The next questions ask about other drugs.

67) During your life, how many times have you used any form of cocaine, including powder, crack, or freebase?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

68) During the past 30 days, how many times did you use any form of cocaine, including powder, crack, or freebase?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

69) During your life, how many times have you used heroin (also called smack, junk, or China White)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

70) During the past 30 days, how many times have you used heroin (also called smack, junk, or China White)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

71) During your life, how many times have you used methamphetamines (also called meth, speed, crystal, crank, or ice)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

72) During the past 30 days, how many times have you used methamphetamine (also called meth, speed, crystal, crank, or ice)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

73) During your life, how many times have you used ecstasy (also called MDMA or X)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

74) During the past 30 days, how many times have you used ecstasy (also called MDMA or X)?

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

75) During your life, how many times have you taken a prescription drug without a doctor's prescription or used more of the drug or took the drug more often than prescribed? Prescription drugs may include OxyContin, Percocet, Vicodin, codeine, Adderall, Ritalin, or Xanax.

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

76) During the past 30 days, how many times have you taken a prescription drug without a doctor's prescription or used more of the drug or took the drug more often than

prescribed? Prescription drugs may include OxyContin, Percocet, Vicodin, codeine, Adderall, Ritalin, or Xanax.

0 times

1 or 2 times

3 to 9 times

10 to 19 times

20 to 39 times

40 or more times

77) During your life, how many times have you used a needle to inject any illegal drug into your body?

0 times

1 time

2 or more times

78) During the past 30 days, how many times have you used a needle to inject any illegal drug into your body?

0 times

1 time

2 or more times

79) Have you ever used a needle exchange program?

Yes

No

Living

80) In thinking about the past year, where have you stayed for at least one night? Check all that apply.

- Family home
- Foster family home
- Relative's home
- Friend's home
- Home of my boyfriend/girlfriend/person I'm having sex with
- Group home
- Shelter (emergency, temporary)
- Hotel, motel
- Sober living facility
- Juvenile detention center, jail
- Transitional living program
- Own apartment
- Street, squat, abandoned building
- Car
- Bus
- Other Please specify:

81) Where are you currently living? Choose one.

- Family home
- Foster family home
- Relative's home

- Friend's home
- Home of my boyfriend/girlfriend/person I'm having sex with
- Group home
- Shelter (emergency, temporary)
- Hotel, motel
- Sober living facility
- Juvenile detention center, jail
- Transitional living program
- Own apartment
- Street, squat, abandoned building
- Car
- Bus
- Other Please specify:

82) Have you ever become homeless because: (choose all that apply)

- I was kicked/thrown out of my family home, group home, or foster home
- I left my family home, group home, or foster home
- I was evicted
- I had a conflict with parents/guardians/caregivers
- I experienced physical abuse
- I experienced sexual abuse
- There was violence at home between family members
- My personal alcohol and drug use
- My personal mental health problems

- My sexuality/sexual identity
- My desire for adventure
- There was a traumatic event involving family (death, accident, rape, overdose)
- There was a traumatic event involving a friend(s)
- My desire for independence
- My parents/guardians had financial problems at home
- I had problems at school
- I aged out of foster care
- I just got out of jail
- I had differences in religious beliefs with parents/guardians/caregivers
- Another reason, please describe: _____

83) How old were you the first time this happened? _____

Homeless Episodes/Traveler

84) How long in total have you been homeless?

Years

- 0
- 1
- 2
- 3
- 4
- 5
- 6

7

8

9

10 or more

Months

0

1

2

3

4

5

6

7

8

9

10

11

85) What do you consider to be your place of origin?

Seattle

Western Washington, but not Seattle

Washington, but not Western Washington

United States, other than Washington

Outside of the United States

86) Have you ever been a "traveler"? (A "traveler" is someone who moves by themselves or with friends from city to city after a short period of time.)

Yes

No

87) Are you currently a traveler?

Yes

No

88) How old were you when you first became a traveler?

Under 13 years old

13 years old

14 years old

15 years old

16 years old

17 years old

18 years old

19 years old

20 years old

21 years old

22 years old

23 years old

24 years old

25 years old

89) During your most recent traveling experience, how long were you a traveler for?

- Less than 1 week
- Between 1 week and 1 month
- Between 1 and 3 months
- Between 3 and 6 months
- Between 6 months and 1 year
- 1 year or more

90) During your current traveling experience, how long have you been a traveler for?

- Less than 1 week
- Between 1 week and 1 month
- Between 1 and 3 months
- Between 3 and 6 months
- Between 6 months and 1 year
- 1 year or more

91) During any of your travelling experience, have you ever travelled to Canada?

- Yes
- No

92) What cities in Canada did you travel to?

City 1: _____

City 2: _____

City 3: _____

CPS/Foster Care

93) Have you ever been in (check all that apply)?:

Child Protective Services (CPS)

Foster care

I have never been in CPS or foster care

94) How old were you when you first went into foster care? _____

95) How many foster care placements have you had?

1

2

3

4

5-9

10 or more placements

Arrests

96) Have you ever been arrested?

Yes

No

Probation

97) Have you ever been on probation for an offense?

Yes

No

Jail/Prison

98) Have you ever spent time in a jail, prison, juvenile detention center, or other correctional facility?

Yes

No

99) Did this happen while you were homeless?

Yes

No

100) How old were you when you first went to jail, prison, juvenile detention center or other correctional facility?

10 years old or younger

11 years old

12 years old

13 years old

14 years old

15 years old

16 years old

17 years old

18 years old or older

101) Before your 18th birthday, about how much total time did you spend in jail or detention?

Less than 1 month

Between 1 and 6 months

Between 6 months and 1 year

1 year or more

I never spent time in jail or detention before my 18th birthday

102) Since your 18th birthday, about how much total time have you spent in jail or prison?

I am not yet 18 years old

Less than 1 month

Between 1 and 6 months

1 year or more

I have never spent time in jail or prison since my 18th birthday

Services - The next questions are about service use in Seattle.

103) How many days in the past month have you been to Youthcare Orion Center?

0 days

1 day

2 days

3 days

4-9 days

10 or more days

104) When was the first time you went to {Youthcare Orion Center or Covenant House}?

I have never been to [Youthcare Orion Center or Covenant House]

Today is my first time at [Youthcare Orion Center or Covenant House]

Less than 1 month ago

1 to 6 months ago

6 months to 1 year ago

1 to 2 years ago

2 or more years ago

Next is a list of services young people sometimes use. For each type of service, mark how often you used the service in the last month.

105) I have gone to a place(s) to get free food or meals.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

106) I have gone to a place(s) to get free clothes.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

107) I have gone to a place(s) to help me find housing/shelter.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

108) I have to gone to a place(s) for medical or health care services.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

109) I have gone to a place(s) to get care while I was pregnant, or while my partner was pregnant.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

I was not pregnant/my partner was not pregnant

110) I have gone to a place(s) to get birth control or condoms.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

111) I have gone to a place(s) to get help with finding a job, writing a resume, applying for a job, learning job skills, etc.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

112) I have gone to a place(s) for counseling or therapy.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

113) I have gone to a place(s) for tutoring, help with school, help with applying to school, etc.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

114) I have gone to a place(s) for legal help.

Every day or almost every day

A couple of times each week

Once a week

A few times this month

Once this month

Not at all this month

Youth Service Agency

115) Have you ever been banned from a youth service agency?

Yes

No

116) For how long was your most recent ban from a youth service agency?

1 week or less

Between 1-2 weeks

- Between 2 weeks and 1 month
- Between 1-3 months
- Between 3-6 months
- Between 6-9 months
- Between 9-12 months
- 1 year or more

117) What was the main reason for your most recent ban from a youth service agency?

- Breaking a rule about using the internet
 - Fighting or arguing
 - Using inappropriate language
 - Drug or alcohol related issue
 - Hanging around the agency after hours
 - Conflict with staff or volunteers
 - Breaking another program rule
 - Not sure why I was banned
 - Other, please describe:: _____
-

Library - The next questions are about your use of a public library.

118) Other than to get online, why do you go to a public library? Check all that apply.

- I don't go to public libraries
- To read books, magazines, or newspapers
- To check out or return materials such as books, CDs, or DVDs
- To look for books or other materials

- To attend community meetings or events
- To attend classes or trainings
- To study by myself
- To study or work in a group
- To meet with friends
- To talk to librarians or other staff
- To rest
- To use public bathrooms
- To get out of the heat or cold
- To look for work
- To make photocopies or use printers and other equipment
- Other, please describe: _____

119) Have you ever been banned from a public library?

- Yes
- No

120) For how long was your most recent ban from a public library?

- 1 week or less
- Between 1-2 weeks
- Between 2 weeks and 1 month
- Between 1-3 months
- Between 3-6 months
- Between 6-9 months
- Between 9-12 months

1 year or more

121) What was the main reason for your most recent ban from a public library?

Breaking a rule about using the internet

Bringing bags and backpacks into the library

Physical appearance or style of dress

Sleeping in the library

Bringing pets into the library

Overdue books or other materials

Not able to pay fines

Spent too much time in the library

Tried to stay in the library after hours or overnight

Broke library rules of conduct

Not sure why I was banned

Other, please describe: _____

Music - The next questions ask about the music you like to listen to.

122) What kind of music do you listen to? Check all that apply.

Rock

Metal

Punk

Hip hop

R&B

Techno

Reggae

Jazz

Pop

Other, please name: _____

123) On average, how many hours per day do you listen to music?

0, I don't listen to music

1 hour or less

2-4 hours

5-8 hours

9 hours or more

124) Why do you listen to music? Check all that apply.

I don't listen to music

To be creative/use imagination

To relieve boredom

To help get through difficult times

To be trendy or cool

To calm down or relieve tension or stress

To create an image

To express feelings or emotions

To get rid of negative feelings or anger

To please my parents

To please service agency staff or volunteers

To please my friends

To reduce loneliness

To separate myself from society

To wake myself up

To get better at playing or composing/writing music

125) Who are your 3 favorite bands and/or musical artists right now?

Band #1: _____

Band #2: _____

Band #3: _____

126) What are your 3 favorite songs right now?

Song #1: _____

Song #2: _____

Song #3: _____

127) How old were you when you first started listening to any of your favorite bands/musical artists?

11 years old or younger

12 years old

13 years old

14 years old

15 years old

16 years old

17 years old or older

128) Have you seen any of your favorite bands/musical artists (check all that apply)?

Live in concert

In videos on YouTube

- In videos on TV
- Streaming live on the internet
- In videos on MySpace, Facebook, Google+, etc.
- In videos on the bands' websites
- Other, please describe _____

129) Where did you first find out about your favorite bands/musical artists? Check all that apply.

- On MySpace, Facebook, Twitter, or Google+
- On the internet
- On TV
- On the radio
- From parents (including foster family or step family)
- From brothers, sisters, cousins, or other family members
- From boyfriends, girlfriends, or sex partners
- From friends or people you know from the streets
- From friends or people you know from home
- From friends or people you met online
- From case workers, social workers, or staff at youth agencies
- From boss or employer at your job

130) Who listens to the same music that you do? Check all that apply.

- Parents (including foster family or step family)
- Brothers, sisters, cousins, or other family members
- Boyfriend, girlfriend, or sex partner

- Friends or people you know from the streets
- Friends or people you know from home
- Friends or people you met online
- Case workers, social workers, or staff at youth agencies
- Boss or employer at your job

131) Do you decide whether to be friends with someone based on the music he or she likes?

- Yes
- No

132) Have you ever had your own music player (such as a radio, record player, CD player, iPod or other MP3 player, or cell phone with MP3 player)?

- Yes
- No

133) How old were you when you first got your own music player (such as a radio, record player, CD player, iPod or other MP3 player, or cell phone with MP3 player)? _____

134) During the past 30 days, what have you used most often to listen to music?

- Nothing, I have not listened to music in the past 30 days
- CD player
- iPod or other MP3 player
- Cell phone with MP3 player
- Portable radio
- Turntable with records
- Laptop
- Desktop computer

TV

Stereo

Other, please describe:: _____

135) How many songs do you have on your MP3 player (or cell phone with MP3 player)?

0, I don't have a MP3 player, or cell phone with a MP3 player

1-10 songs

11-50 songs

51-100 songs

101-500 songs

501-1,000 songs

1,001-5,000 songs

5,001-10,000 songs

Over 10,000 songs

136) Do you need to connect to a computer to charge your MP3 player (or cell phone with a MP3 player)?

Yes

No

Electricity/Trespassing

137) Do you ever have difficulty getting access to electricity?

Yes

No

I do not need electricity.

138) Where do you get access to electricity? Check all that apply.

- Youth service agency
- Public library
- My place of stay
- Friend or someone's apartment/house
- Family member or relative's apartment/house
- Public space with WiFi access (restaurant, store, coffee shop)
- School
- Work
- Power outlet on the outside of a building
- I do not need electricity.

139) Have you ever been given a verbal warning or issued a ticket for trespassing?

- Yes
- No

Thank you for taking our survey. Your response is very important to us. At this time, please let the interview know that you are done.

Appendix B: Design Activity Sheet

<p>Step 1: Homeless youth and young adults face challenges in their daily lives. Imagine a music player device that could help homeless young people. Then write short answers to the questions below. There are no right answers.</p>	<p>Step 2: Using the <u>blank</u> sheet of paper, sketch or draw a picture of the device. Then write short answers to the questions below. There are no right answers.</p>
<p>What would be the name of the device?</p> <p>Who would use the device?</p> <p>Who might not use the device but would be affected by its use?</p> <p>What would the people who use the device think is important?</p> <p>What would the people who use the device be trying to accomplish?</p> <p>How many years would a person use the device?</p> <p>What would happen to the device when it wore out or when it was replaced?</p> <p>How many people would have one of these devices?</p>	<p>Features are things that the device can do, things that make the device different from others, and things that make the device special. List 5 key features of the device.</p> <p>1. _____</p> <p>2. _____</p> <p>3. _____</p> <p>4. Cost: _____</p> <p>5. Battery Life: _____</p> <p>Available Colors: _____</p> <p>Weight: _____</p> <p>Dimensions:</p> <p>Height: _____</p> <p>Width: _____</p> <p>Thickness: _____</p> <p>Material: _____</p>
<p>Where would the device work? Everywhere? Or only in certain locations?</p>	<p>Step 3: Using the <u>lined</u> sheet of paper, write a story about a situation where the device would be used. The story can be long or short. It can be a fictional situation or can be based on a real situation. There are no right answers.</p>

Appendix C: Interview Protocol – Homeless Young People

Interview Protocol – Homeless Young People

[Note to Interviewer: On this sheet or in notes, for each participant record the following:]

Affect _____ Voice _____

Clothing/style and shoes _____ Gait/body posture _____

Hearing/eyesight _____ General appearance _____

I. Introduction

This interview has a timeline activity and three sets of questions. Some of the questions I will ask may seem similar to the questions on the survey that you completed. First there will be questions about the role of music in your life. Second there will be questions about technology, like music players and places where you go to get online. And last, there will be questions about the music scene in [Vancouver or Seattle as applicable].

Please feel free to ask me questions at any time. You don't have to answer any questions that you don't want to and you can end the interview at any time.

I. Role of Music and Risk Questions

A. Timeline

I would like to get an idea what music you listen to at different times of the day and what you are doing when you listen to music. Listening to music can include watching videos or going to see live music. So here's a sheet of paper with sections for the times of day starting at 6AM. I am going to ask you to write on the timeline. Please don't write your name or the name of anyone

else on the sheet. There are no right answers and I have more sheets if you need a new one. Also it's OK to talk and to ask questions while you are writing.

[Note: During this timeline activity, follow up as needed if the participant talks about risk-related behaviors (e.g., alcohol or drug use) or protective behaviors (e.g., hanging out with supportive friends).]

- 1) First, could you write what kinds of music you listen to at different times on a typical day using this pen/pencil? You can write in a particular kind of music or bands or songs.
- 2) Now could you write in why you listen to music at that time of day? [Note: If needed prompt for “wake up,” “calm down,” and so on.]
- 3) Then could you write where you are when you are listening to music? And how you are listening (for instance are you using a music player or are you listening to live music)?
- 4) Next could you write what you are doing when you listen to music and who you are with? [Note: If needed say that the activities can be described generally, such as “hanging out.” Also, people can be listed by relationship, such as “friend” or “sister” and so on.]
- 5) And please fill in the blanks on the sheet about your favorite kind of music and what you use most often to listen to music? [Note: If needed, prompt for “CD player,” “radio” and so on.]
- 6) What role do you think music plays in your life overall? Is music important or not? Can you tell me a story about a time when music was important? It could be something big or small – just a story that you can tell in some detail.

- 7) Does music have a positive or negative influence? Can you tell me a story about a time when music influenced you? It could be something big or small – just a story that you can tell in some detail.

B. Music Example

So, we have talked a little bit about the music you listen to. I wanted to ask more about that.

- 1) What was the last song you listened to? Can you tell me what kind of music it is? [Note: If needed prompt for “hip hop,” “rock” and so on.] Would you say this song is one of your favorites? If so, why? [Note: If not, ask why participant was listening to the song and ask if there is another song that he/she would like to talk about.]
- 2) Would you mind playing the song for me? I have some speakers here that we can use if you would like to play the song.
- 3) Why do you like this song? Is it the melody or the lyrics that you like the most? Or is it something else? What is it about the melody or the lyrics [or something else] that you like? Can you tell me a story about what the song means to you?

C. Performing and Composing

- 1) Do you play a musical instrument? Which one? When did you start learning? Do you still play? Have you ever been in a band?
- 2) Do you ever write music or music lyrics? Do you post your lyrics or songs on social network sites? Would you mind sharing one of your lyrics or songs with me?

II. Technology, Rules and Music Questions

Now I wanted to ask some questions about technologies like music players and questions about places where you go to get online.

A. Technology

- 1) Have you ever owned a music player? What kind? [Note: If participant has already indicated that he/she currently has a player alter this question accordingly.]
- 2) Did you own a player before this one (or in the past)? If so, what happened to your last player?
- 3) How many songs do you have on your current player (or on your last player if participant does not currently have a player)?
- 4) How do you find out about music? How do you look for music? Where do you get music?
- 5) How do you store your music? Where is it stored?
- 6) Do you ever share music with other people? How often do you share music? Who do you share with? How do you share music?
- 7) What do you use the computers for when you are here at [service agency]?
- 8) Can you tell me a story about a time when you were using the computer? It could be something big or small – just a story that you can tell in some detail.
- 9) What do you use cell phones and music players for?
- 10) Can you tell me a story about a time when you were using a cell phone or music player? It could be something big or small – just a story that you can tell in some detail.

B. Access to Technology

- 1) What devices do you use to get online? Where do you usually go to get online?
- 2) Has there ever been a time when it was hard to get online? What happened?
- 3) Has there ever been a time when it was hard to get electricity? What happened?
- 4) Have you ever been banned from a library or from a service agency? What happened?

C. Policy and Rules

- 1) What are the rules about using the computers here at Covenant House [Orion Center]?
- 2) What do you think about these rules about the computers?
- 3) What are the rules about using cell phones or music players when you are at Covenant House [Orion Center]?
- 4) What do you think about these rules regarding cell phones and music players?

III. Location Questions

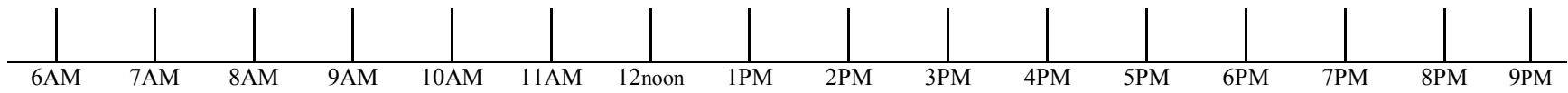
And last I would like to ask a couple of questions about the music scene in [Vancouver or Seattle as applicable].

- 1) What is the music scene like in [Vancouver or Seattle as applicable]? What is the most popular type of music? What music represents the city? Why is this so?
- 2) How does the music scene compare to the scene in [Vancouver or Seattle as applicable]? Why/How is it the same [different]?

IV. Wrap-up

Do you have any questions that you would like to ask me? Or anything else you would like to add? Thank you very much for your participation.

Timeline activity sheet used in interviews with homeless young people



What is your favorite kind of music?

What do you use most often to listen to music?

What role does music play in your life?

**Importance
of music
(circle
one):**

Very Low

Low

Neutral

High

Very High

**Influence
of music
(circle
one):**

**Very
Negative**

Negative

Neutral

Positive

**Very
Positive**

Appendix D: Interview Protocol – Service Providers

(Note: the Service Providers Interviews began with a short questionnaire.)

1. How old are you? _____

2. What is your sex?

Male

Female

Transgender- Male to Female

Transgender- Female to Male

3. What is your race? (Pick the one that describes you best.)

Black or African American

Hispanic/Latino

White

Asian

Native Hawaiian or Other Pacific Islander

American Indian or Alaska Native

Mixed race

Other _____

4. What year did you start working with or volunteering with homeless youth? _____

5. What is your job title or volunteer position at Orion Center [Covenant House]?

6. What date did you start this job or volunteer position at Orion Center [Covenant House]?

7. Have you had other jobs or volunteer positions at Orion Center [Covenant House]?

Yes

No

7A. If yes, describe:

8. Have you had other jobs or volunteer positions at other youth service agencies?

Yes

No

8A. If yes, name agencies and describe jobs or positions:

9. Do you hold any college degrees?

Yes

No

9A. If yes, name degrees and when they were earned:

9B. If no, are you currently working toward a degree?

Yes

No

If yes, name degree:

10. Which of the following technologies have you seen homeless youth use?

Desktop computer

Laptop computer

Cell phone

Music player

CD player

Radio

Other: _____

Thank you!

Interview Questions – Service Providers

This interview has four sets of questions. First, there will be questions about homeless young people and music. Second, there will be questions about homeless young people and rules and policies related to technology here at [name of service agency]. Third, there are questions about rules and policies. And last, there will be questions about the music scene in [Vancouver or Seattle as applicable]. Please feel free to ask me questions at any time. You don't have to answer any questions that you don't want to and you can end the interview at any time.

I. Homeless Young People and Music Questions

- 1) What role does music play in the lives of homeless young people? Is it important or not so important? Can you tell me a story about a time when music was important for homeless young person? It could be something big or small – just a story that you can tell in some detail.

- 2) Does music influence homeless young people? If so, is the influence positive or negative? Does the influence come from the sound of the music? Does it come from the lyrics? Or from somewhere else? Can you tell me a story about a time when a homeless young person was influenced by music? It could be something big or small – just a story that you can tell in some detail.

II. Homeless Young People and Technology Questions

Now I would like to ask some questions about homeless young people and technology use here at the service agency.

- 1) What do homeless young people use the computers for when they are here at [service agency]?

2) Can you tell me a story about a time when a homeless young person was using the computer?

It could be something big or small – just a story that you can tell in some detail.

3) What do homeless young people use cell phones and music players for?

4) Can you tell me a story about a time when a homeless young person was using a cell phone or music player? It could be something big or small – just a story that you can tell in some detail.

III. Rules and Policy Questions

Now that we have talked about what homeless young people do, I would like to talk about the rules here at the service agency.

1) Do you set any of the policies or rules at [service agency] about technology, like computers, cell phones, or music players? Which ones?

2) What are the rules about using the computers here at [service agency]?

3) What do you think about these rules about the computers?

4) What are the rules about using cell phones [and music players] here at [service agency]?

5) What do you think about these rules regarding cell phones and music players?

6) Do young people ever get banned from [service agency]? Can you tell me why? How long might a person be banned?

IV. Location Questions

And I would like to ask a couple of questions about the music scene in [Vancouver or Seattle as applicable].

- 1) What is the music scene like in [Vancouver or Seattle as applicable]? What is the most popular type of music? What music represents the city? Why is this so?
- 2) How does the music scene compare to the scene in [Vancouver or Seattle as applicable]? Why/How is it the same [different]?

V. Wrap-up

- 1) Do you have any questions that you would like to ask me? Or anything else you would like to add?

Thank you very much for your participation.

Appendix E: Coding Manual

Coding Manual for the Role of Music in the Lives of Homeless Young People

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Introduction

This coding manual is intended to be used to identify the various roles that music plays for homeless young people.

In this technical report I present the coding manual, describe its development, and report on its reliability. For a full discussion of the method for calculating inter-rater reliability using Cohen's Kappa used to analyze data coded with this manual, and for a discussion of the interpretation of Cohen's Kappa, please see Woelfer & Hendry, 2013, pp. 8-12.

Structure: The Top-level Codes

The manual consists of three main codes, all of which contain sub-codes:

I. Emotional factors	9 sub-codes
II. Relationship factors	10 sub-codes
III. Level of engagement factors	10 sub-codes

In addition, the manual contains one other top-level code:

IV. New sub-code needed	no sub-codes
V. Not codeable	no sub-codes

Suggestions for Use

To “code” – the verb – means to assign one or more codes to a text excerpt, typically a phrase, a sentence, a couple of sentences, or a paragraph. Each code listed in the manual below includes a unique identifier, a label, a description of the code’s meaning, and example excerpts for which the code applies.

Each code has a different meaning, as follows:

Select the code **Emotional factors** if an excerpt expresses an emotional state or is otherwise related to emotions and music.

Select the code **Relationship factors** if an excerpt describes or mentions a personal relationship and music.

Select the code **Level of engagement factors** if an excerpt describes a situation involving music-making, musical expression or participation.

Select the code **New sub-code needed** and suggest a new sub-code for any excerpt that is not yet covered by the coding manual.

Select the code **Not codeable** to indicate that the excerpt is not related to Emotional factors, Relationship factors, Level of engagement factors or Valence **or** that the excerpt lacks clarity or is so ambiguous that no code can be applied.

When coding, follow these rules:

All excerpts will be coded with at least one of the five top-level codes. When applying a sub-code, always apply the appropriate top-level code. For example, if an excerpt or design activity fits under the sub-category “Relieve boredom,” the correct coding is I.A.i.

If Not codeable is chosen, no other top level code may be applied.

Always select the most specific codes possible. That said, if you cannot find an appropriate sub-code, you should select a general code, either **Emotional factors**, **Relationship factors**, **Level of engagement factors** **or** **Valence** and then suggest a possible sub-code that would cover the excerpt.

You may need to select more than one sub-code for an excerpt.

Examples of the application of codes to the excerpts are given for each top-level code and sub-code. These examples are not meant to be exhaustive and are sometimes repeated for a top-level code and a sub-code (since top-level codes need to be assigned for any sub-code).

The Manual – The role of music in the lives of homeless young people

I. Emotional factors

Applies to statements which express an emotional state or that is otherwise related to emotions and music. Included in this category are statements that indicate that homeless young people listen to music in order to work through emotions, to get through difficulties, to ease loneliness, and so on. Examples: Design Activity s105 (Cutatune); Excerpt 15 (s015); Excerpt 2 (sSP01); Design Activity s120 (Music Emote); Excerpt 73 (v011); Excerpt 43 (s025); Excerpt 1 (s010); Design Activity s050 (Drown-Outs).

A. Mood – References to emotional states or feelings. Example: Excerpt 15 (s015), Excerpt 2 (sSP01); Design Activity s105 (Cutatune); Design Activity s120 (Music Emote); Excerpt 73 (v011).

- i. Relieve boredom** – Engaging with music in order to relieve feelings of boredom. Example: Excerpt 15 (s015).
- ii. Calm down (includes getting rid of tension or stress)** -- Engaging with music in order to feel more calm or to get rid of tension or stress. This category includes listening to music in order to fall asleep. Example: Excerpt 2 (sSP01).
- iii. Get rid of negative feelings/emotions (includes overcoming feelings of anger or sadness)** – Engaging with music in order to be rid of negative feelings. Example: Design Activity s105 (Cutatune).
- iv. Reduce loneliness** – Engaging with music in order to relieve feelings of loneliness. Example: Design Activity s120 (Music Emote).
- v. Increase energy (includes waking up)** – Engaging with music in order to feel more energetic. Includes listening to music in order to wake up in the morning. Example: Excerpt 73 (v011).

B. Overcome difficulties (includes emotions related to dealing with past or present problematic circumstances) – Engaging with music in order to overcome feelings related to present or past difficulties. Example: Excerpt 43 (s025).

C. Self-expression (includes expressing feelings or reinforcing a point of view) – Engaging with music in order to express feelings or reinforce agreement with a point of view. Example: Excerpt 1 (s010).

D. Distance myself from society – Engaging with music in order to isolate oneself. This category includes engaging with music for respite or escape from noise or a break from the experience of the street. Example: Design Activity s050 (Drown-Outs).

II. Relationship factors

Applies to statements which describe or mention a personal relationship and music.

This category refers to any circumstances or stories where homeless young people interact with anyone in the following categories. Example: Excerpt 5 (s010); Excerpt 23 (s019); Excerpt 66 (s036); Excerpt 19 (s017); Excerpt 2 (s010); Excerpt 22 (s019); Design Activity s020 (DJ Mixer Board); Design Activity v098 (Music Monster); Excerpt 3 (sSP01).

A. Parents – A parental relationship or child-parent relationship. This may include adoptive parents, step-parents and foster parents. Example: Excerpt 23 (s019); Excerpt 66 (s036); Excerpt 19 (s017).

- i. Divorce/Re-marriage** – A divorce or re-marriage. Example: Excerpt 23 (s019).
- ii. Death** – Death of a parent, adoptive parent, step-parent, or foster parent. Example: Excerpt 66 (s036).
- iii. Rapprochement** – Reconciliation or attempted reconciliation between child and parent, adoptive parent, step-parent or foster parent. Example: Excerpt 19 (s017).

B. Siblings and other family members – A sibling relationship or other family relationship. This may include brothers, sisters, cousins, aunts, uncles, grandparents, and others and may include adoptive, step, and foster relationships. Example: Excerpt 66 (s036).

C. Boyfriend, Girlfriend or Partner – A romantic or sexual relationship. Example: Excerpt 2 (s010).

D. Friends – A friendship. Note: This category does **NOT** include street friends/family or street community. Example: Excerpt 22 (s019).

E. Street friends and community – A friendship with other young people on the street. Note: This category does **NOT** include friends made under other circumstances. Excerpt: Design Activity s020 (DJ Mixer Board).

F. Members of mainstream society – People who are not homeless. This could include passersby, police officers, among others but **NOT** service agency staff. Example: Design Activity v098 (Musik Monster).

G. Service agency staff – Interactions with staff who work at service agencies. This could include case managers, volunteers, among others. Example: Excerpt 3 (sSP01).

III. Level of Engagement factors – Applies to statements that include references to musical performance, musical composition or other forms of engagement. Example: Design Activity s020 (DJ Mixer Board); Design Activity v055 (Nicatune); Excerpt 71 (vSP05); Excerpt 1 (s010).

A. Music-making and performing – Music making for fun or profit. Example: Design Activity s020 (DJ Mixer Board); Excerpt 1 (s010); Design Activity v055 (Nicatune).

- i. Everyday music-making/performing** – Impromptu music-making as part of everyday life and any performance (planned in advance). Note: This category does **NOT** include situations where pay or spare change are received. Example: Excerpt 1 (s010).
- ii. Busking** – Performing (includes dancing) in public for pay or donations. Example: Design Activity v055 (Nicatune).
- iii. DJing** – Performing in public by playing recorded music meant for dancing. Excerpt: Design Activity s020 (DJ Mixer Board).

- B. Musical creativity and self-expression** – Exercising musical skill or gaining skill for musical expression. Example: Excerpt 71 (vSP05); Excerpt 1 (s010).
 - i. Writing songs or lyrics** – Composing songs or writing lyrics. Example: Excerpt 71 (vSP05).
 - ii. Learning to play or sing** – Learning to play an instrument or sing. Example: Excerpt 1 (s010).
- C. Musical participation** – Engaging with music made by others. Example: Excerpt 8 (s011); Design Activity s023 (Roach Clip).
 - i. Dancing** – Dancing in any setting. Example: Design Activity s023 (Roach Clip).
 - ii. Going to concerts or performances** – Attending concerts or performances. Example: Excerpt 8 (s011).

IV. New code needed. – Applies to statements where the coding manual does not currently cover the excerpt. Assign the applicable code and indicate a name and definition for the new sub-code.

V. Not codeable – Applies to statements where the excerpt is incomplete or so ambiguous that it cannot be coded. If this category is assigned, no other category may be assigned.

Development and Experience with the Coding Manual

As part of a large-scale exploratory study of the role of music in the lives of homeless young people, this coding manual developed and used to analyze responses to interview questions and stories written as part of a design activity. Details of these interviews and design activities and of the overall study can be found in Woelfer & Lee, 2012.

The coding manual was developed through application to: 1) 133 excerpts from 40 interviews with homeless young people in Seattle, WA and Vancouver, BC; 2) 95 excerpts from 24 interviews with service providers in Seattle, WA and Vancouver, BC; and 3) 149 drawings and stories about music devices created by homeless young people in Seattle, WA and Vancouver, BC. All material was coded by the author (whose codes became the standard). The standard coding was then tested for inter-rater reliability when the material was coded independently by a volunteer. The volunteer was a PhD student in the same program as the author who was unfamiliar with the details of the study and had some experience with other coding manuals and the coding process. Examples of the application of the coding manual are given in Appendix A. Full results of the coding process are reported in Woelfer (in-prep).

Since homeless young people are young people who happen to be homeless, this coding manual might be used in future studies to analyze material related to homeless young people, or the coding manual might also be applied to material derived from studies with young people who are not homeless. Additionally, the responses analyzed included both interview responses and stories that were written by homeless young people as part of a design activity. Therefore, this coding manual might be applied to verbal as well as to written responses.

References

Woelfer, J. P. (in-prep). *Tuned Souls: The Role of Music in the Lives of Homeless Young People*. Doctoral Dissertation, University of Washington.

Woelfer, J. P., & Hendry, D. G. (2013). *Coding Manual for "What Will it Take to End Homelessness?"* University of Washington Technical Report, IS-TR-2013-01-07, <https://digital.lib.washington.edu/researchworks/bitstream/handle/1773/20982/IS-TR-2013-01-07.pdf?sequence=1>

Woelfer, J. P., & Lee, J. H. (2012). The role of music in the lives of homeless young people: A preliminary report. In *Proceedings of the 13th International Society for Music Information Retrieval Conference (ISMIR '12)* (pp. 367-372).

Appendix A. Examples with Standard Coding

Table 1 shows the 20 examples given in this manual and corresponding codes assigned by the standard. The text, including drawings in the case of design activities, of all examples is presented after the table.

Table 1. *Participant type, excerpts with codes applied by the Standard. HYP = Homeless young person, SP = Service provider. Codes used on examples in this coding manual are in **bold** face.*

No.	Type	Context	Example	Standard Codes
1	HYP	Interview	s015, Ex. 15	I. Emotional factors; I.A Mood; I.A.i Relieve boredom; I. Emotional factors; I.D Distance myself from society
2	SP	Interview	sSP01, Ex. 2	I. Emotional factors; I.A Mood; I.A.ii Calm down; II. Relationship factors; II.E Street friends and community
3	HYP	Design activity	s105	I. Emotional factors; I.A Mood; I.A.ii Calm down; I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.A Mood; I.A.iv Reduce loneliness; II. Relationship factors; II.A Parents; II. Relationship factors; II.B Siblings and other family members; II. Relationship factors; II.G Service agency staff
4	HYP	Design activity	s120	I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.A Mood; I.A.iv Reduce loneliness; I. Emotional factors; I.C Self-expression
5	HYP	Interview	v011, Ex. 73	I. Emotional factors; I.A Mood; I.A.v Increase energy
6	HYP	Interview	s025, Ex. 43	I. Emotional factors; I.A Mood; I.A.ii Calm down; I. Emotional factors; I.B Overcome difficulties
7	HYP	Interview	s010, Ex. 1	I. Emotional factors; I.A Mood; I.A.ii Calm down; I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.C Self-expression; II. Relationship factors; II.E Street friends and community III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing; III. Level of engagement factors; III. B Musical creativity and self-expression; III.B.ii Learning to play or sing
8	HYP	Design activity	s050	I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; I. Emotional factors; I.B Overcome difficulties; I. Emotional factors; I.D Distance myself from society; II. Relationship factors; II.D Friends; II. Relationship factors; II.E Street friends and community; II. Relationship factors; II.G Service agency staff
9	HYP	Interview	s019, Ex. 23	I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage; III. Level of engagement factors; III.A Music-making and performing
10	HYP	Interview	s036, Ex. 66	I. Emotional factors; I.B Overcome difficulties; II. Relationship factors; II.A Parents; II.A.ii Death of a parent; II. Relationship factors; II.B Siblings and other family members
11	HYP	Interview	s017, Ex. 19	I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions; II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage; II. Relationship factors; II.A Parents; II.A.iii Rapprochement
12	HYP	Interview	s010, Ex. 2	II. Relationship factors; II.C Boyfriend, girlfriend or partner
13	HYP	Interview	s019, Ex. 22	I. Emotional factors; I.B Overcome difficulties; II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage;

				II. Relationship factors; II.D Friends; III. Level of engagement factors; III.B Musical creativity and self-expression; III.B.i Writing songs or lyrics
14	HYP	Design activity	s020	II. Relationship factors; II.E Street friends and community; III. Level of engagement factors; III.A Music-making and performing; III.A.iii Djing
15	HYP	Design activity	v098	I. Emotional factors; I.D Distance myself from society II. Relationship factors; II.F Members of mainstream society; II. Relationship factors; II.G Service agency staff
16	SP	Interview	sSP01, Ex. 3	II. Relationship factors; II.G Service agency staff III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing
17	HYP	Design activity	v055	III. Level of engagement factors; III.A Music-making and performing; III.A.ii Busking III. Level of engagement factors; III.C Musical participation; III.C.i Dancing
18	SP	Interview	vSP05, Ex. 71	I. Emotional factors; I.A Mood; I.A.ii Calm down; II. Relationship factors; II.F Members of mainstream society; II. Relationship factors; II.G Service agency staff; III. Level of engagement factors; III.B Musical creativity and self-expression; III.B.i Writing songs or lyrics
19	HYP	Design activity	s023	III. Level of engagement factors; III.C Musical participation; III.C.i Dancing
20	HYP	Interview	s011, Ex. 8	II. Relationship factors; II.D Friends; III. Level of engagement factors; III.C Musical participation; III.C.ii Going to concerts or performances

No. 1 Homeless Young Person Interview – s015, Excerpt 15

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.i Relieve boredom;

I. Emotional factors; I.D Distance myself from society

S015: I mean, I was on a bus like last winter. It snowed so bad that like the bus was stuck on the highway for like four hours and I remember being so bored that I mean, I was like, 'OK, at least I have music, so I can be somewhat entertained.' So . . .

I: Yeah, that must have been crazy being stuck in a bus, like with a bunch of people for like four hours.

S015: Yeah, it was . . . insane [laughs].

I: Oh, no, that's horrible!

S015: Especially when you have to pee [laughs].

I: Yeah, yeah, but so what happened? Did they finally like-, did someone . . .

S015: They had to like bring out the people to like shovel the high-, highway and that. Then they had to clean up a car accident. And yeah, that's why it took so long.

I: Oh, my gosh. Oh, my gosh. That just sounds terrible.

S015: It was.

I: But the music helped like just pass the time?

S015: Yeah. 'Cuz I mean, I also feel like I don't wanna sit there and stare at people on the bus.

So like I'm . . . in my own little world listening to music 'cuz I don't just like stare at people, like . . . yeah.

I: And you'd rather not like chat with people on the bus.

S015: I mean, if I *know* somebody on the bus, but sometimes I'll be goin' places where I'm like, I don't know anybody so . . .

I: Yeah, but if you're like with a friend, you'll talk to your friend.

S015: Yeah.

I: But if it's just like people you don't know, you're not gonna be just like start up a conversation with somebody on the bus.

S015: No. No.

I: No? Do you-, do you think it's not a good idea?

S015: I mean, I guess, I guess if they seem friendly . . . whatever, but I don't know. [laughs]

No. 2 Service Provider Interview – sSP01, Excerpt 2

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.ii Calm down;

II. Relationship factors; II.E Street friends and community

I: And then so would you say that music's important for young people or not so important?

sSP01: Yeah, I would say that it absolutely is important. I mean I know we see that a lot when people are kind of like having a rough day and freaking out and need to be de-escalated. One of the things that people always say is it helps them to listen to music to calm down and so often times, we try to get some on the computer so they can listen to some music or whatever.

I: Oh, okay. So you've actually done like that if someone's having a tough time.

sSP01: Oh, yeah.

I: You'll be like hey.

sSP01: It's like music, throw it at you.

I: Oh, yeah?

sSP01: Yeah.

I: And does it seem to – it seems to work?

sSP01: Often times, yeah. Yeah. Even if it's angry music, even if it's sad music, whatever, like it's – it's just a good – it takes someone's mind off I think and so it's – I definitely think that's important for people and once again, it also is like an important cultural marker for a lot of folks. It's the way that a lot of people connect and identify together so yeah, I'd absolutely say it's important.

No. 3 Homeless Young Person Design Activity – s105, The Cutatune

Standard Coding - Used as an example for codes in bold:

I. Emotional factors; I.A Mood; I.A.ii Calm down;

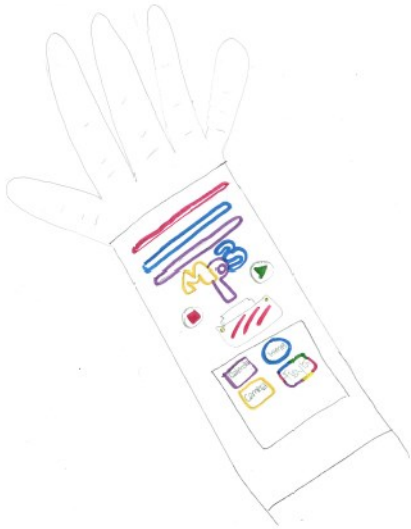
I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

I. Emotional factors; I.A Mood; I.A.iv Reduce loneliness;

II. Relationship factors; II.A Parents;

II. Relationship factors; II.B Siblings and other family members;

II. Relationship factors; II.G Service agency staff



For years Maria struggled with depression and cutting herself. She was very shy and often tried to hide her scars. Besides music, cutting herself was the only way she would feel better when times got hard and she was feeling frustrated, depressed or lonely. One day, Maria's sister Audrey, who was very concerned for Maria's life stumbled across a device called cutatune. It sparked her interest because it was a sleeve MP3 player, so she bought it knowing music was therapeutic for Maria. When Audrey got home she gave her sister her new gift, immediately Maria put it on. Later that night Maria was very upset because she got into a argument with her mother. She felt as if no matter what she did, it was never good enough. As usual she had the

urge to pull out her razor but then when she pulled up her sleeve she discovered the unique form of the “Cutatune” there was a pocket with a rubber stylus that fit perfectly into the three slots located at the top of the device. This was interesting to Maria because that was the spot where she most frequently cut. She removed the stylus from the pocket and ran it thru the slot, immediately music began to play and the music continued to flow, she was soothed and lost the urge to cut herself. Before Maria had never realized the effect her self-harm had on anyone else or the fact that anyone even cared. To this day Maria is truly grateful for “Cutatune” and works as a counselor, for a teen health clinic that helps low-income/at-risk youth, sponsored by the creator of the “Cutatune”. This clinic gives away “Cutatune” to those youth at risk for suicide and self harm for free.

No. 4 Homeless Young Person Design Activity – s120, MusicEmote

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

I. Emotional factors; I.A Mood; I.A.iv Reduce loneliness;

I. Emotional factors; I.C Self-expression



Shelly was feeling depressed one day, so she took her MusicEmote with her on a walk. She put her ear buds in, turned on her device, and typed in with the keyboard “Sad/Lonely”. The Music Emote pulled up a list of songs that Shelly put on the device that fit the description, and she listened to those songs as she took her walk.

After listening to the songs that her Music Emote suggested, Shelly felt more happy because she was able to listen to songs that she could empathize with and really genuinely relate to. Shelly uses her MusicEmote almost everyday so she can help herself be more in control of her emotions.

No. 5 Homeless Young Person Interview – v011, Excerpt 73

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.v Increase energy

I: And so for you then, whether positively or negatively, can you tell me a story about a time when music influenced you?

v011: Uh, I can't answer that specifically, 'cause it like influences me every single day. If I wake up to my, to like my alarm clock just plays the radio, like if I wake up to a really crappy song, the first hour that I wake up, I'm just not going to be happy. But if I wake up to a song that I enjoy or that I recognize or that I listen to on a frequent basis, then it's a good day. I mean that I can't really say specifically because I think that every situation in my life, music had influenced it somehow whether it was my mood from the music that I listened to that morning and then I went to an event in the afternoon and it was crap or it was good. Music influences everything for me, so.

No. 6 Homeless Young Person Interviews025, Excerpt 43

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.ii Calm down;

I. Emotional factors; I.B Overcome difficulties

I: Can you tell me a story about a time when music was particularly important?

s025: I use to sing but I stopped, I don't know why. I got new things to do so I stopped.

I: Mm-hm.

s025: But I still had a voice. But it soothed me and calms me down but when I get upset right now but I play music and it kind of calm me down.

JW: Mm-hm. Was there ever like a particular thing that happened, like a particular specific thing you can tell me about when music helped you...

s025: When I got like, ah-hu, raped, when I think about that, music was one of the things that made me realize that it won't happen again. So when I listen to music, it kind of helps make me not bring back memories.

I: Right. So it helps you to think about something else and realize that things will be better, kind of thing. Is it more like Hip Hop music that makes you feel that way or more like R & B?

s025: Both.

I: Both. Both work the same way. That's good.

s025: Yeah.

No. 7 Homeless Young Person Interview – s010, Excerpt 1

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.ii Calm down;

I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

I. Emotional factors; I.C Self-expression;

II. Relationship factors; II.E Street friends and community

III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing;

III. B Musical creativity and self-expression; III.B.ii Learning to play or sing

I: OK. So why would you say that music has a very high importance?

s025: Well, I don't know what you do when you're angry but I listen to music. I listen to angry music and indulge in like-, like Blood for Blood and the-, in particular the song, [inaudible] Gang Steps. I come here and it's-, I get so frustrated with the . . . with some of the people who come into Orion's, who are just like, 'Oh, I'm gonna go smoke a cigarette and listen to this angry song,' and just all the things that I want to say to you, that I think need to be said but I'm not going to.' Relax and then go back with a calm, clear head. You know, if . . . if you're happy, and listening to good music is just gonna [snap, snap] up that mood by two, three more points. I just picked up the guitar and the banjo not too long ago so it's like now it, every day I go home I play. I play guitar and banjo for a little bit and it's-, it's . . . my whole life is very evolved around it. There's also, you know, like memories attached to, you know, to-, to certain bands, certain songs, genres.

No. 8 Homeless Young Person Design Activity – s050

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

I. Emotional factors; I.B Overcome difficulties;

I. Emotional factors; I.D Distance myself from society;

II. Relationship factors; II.D Friends;

II. Relationship factors; II.E Street friends and community;

II. Relationship factors; II.G Service agency staff



The Headphones That Saved

There once was a 17 yr old girl who loved music. It was her all. She listened to it in the shower, At school, work on the bus, Everywhere. She especially would listen to it when she heard the thumps and bangs from the living room while she was in her room she thought there goes Dad hitting mom again. She couldn't play her stereo to loud in fear of her dads punishments. She let her friend Shayne borrow her cheap headphones that barely work so she couldn't drown out the noise. She was so sad. Her dad beats her mother everyday and everyday she has to hear it. She thought to herself "Harmony Lyric this is it I can't take it." She grabbed her pack pack filled it with her favorite CD's which took up the most space her toothbrush and a change of clothes and left. Harmony only had one good friend but Shayne was on a vacation with her folks. She had nowhere to go. It was dark and cold 8 pm Seattle Winter Nights arn't friendly. She thought anywhere was better than home. She lived in Queen Ann so she thought maybe so homeless kids who hangout at the park off of Westlake would know where to go. She also kept thinking I wish I had some headphones to listen to my music for this walk. She ran into some kids finally. She instantly grew a smile because the boy she first saw had some huge headphones on that looked so cool. Also she noticed he was so cute. But these headphones, she never seen anything like them. She instantly forgot how cold and miserable she was. She grew up the courage and asked him where he got his headphones. He replied "Oh my drown-outs? The Orion Center. They give them out to homeless youth who's having a hard time. It's kinda like a therapy tool."

Harmony thought I have to get some. She replied “Oh, that’s neat. Are you homeless? He said “Yes. Ever since I came out. Harmony slumped over and whispered “I’m so sorry.” he replied oh you know its ok. My names Lyric what’s your’s. She chuckled. He looked at her with a blank face. My name’s Harmony. Lyric laughed and said that’s awesome. He ask “why she was homeless.” She said well I guess I ran away. He ask “why” “Well my home life wasn’t great,” she replied. He said “Well I’m on my way to the Orion Center to stay the night in the Shelter, wanna come? Harmony replied. Show me the way. Well Harmony and Lyric walked to Orion Center. And the whole way she wondered if she too could get some Drown-Outs. Harmony ask so your headphones are they good quality he replied yes. “I put them on and it drowns out every thing and puts me with my music. He said especially when it’s loud and scary at night. I swear the work the best. And right here, He points to a hole in the left speaker; Is where a friend can plug in there headphones and experience what I call the drown out. Harmony said I wish I had those, I might even go home. Lyric said “we’ll ask Musique tonight about them. She’s the one in charge. I’m sure if you tell her your story and why just some headphones would help your situation she wouldn’t turn you down.” Well they got to the center and Lyric waved see you in the AM. Harmony figured Boys and Girls got seperated. Well after filling out lots of paperwork she got questioned her situation. Musique said “We have many abuse resources if you would like to get help. Harmony replied Yes please that would be very nice. Musique then gave her a paper with her appt to meet with her in the morning. Then a pillow and a blanket and said over there. Harmony almost in tears walk away when Musique said “I almost forgot here ya go and gives her red Drown-Outs. She squeeled and said thank you so much! Musique laughed and said Hopefully with these and some help your life will get back to where things were when you were happy. Harmony Smiled and said “yes hopefully and all negative vibes and energy will forever be Drowned Out of my life. She walked away instantly plugging her headphones in her phone and bobbed and nodded singing the words to her favorite song, “Don’t worry Be happy, Every little thing will Be Alright”

THE END

No. 9 Homeless Young Person Interview – s019, Excerpt 23

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage;

III. Level of engagement factors; III.A Music-making and performing

I: And what about the influence of music in your life? So there’s like another scale there, like from very negative to very positive. What would you say the influence is?

s019: I’d say it’s positive. I can’t say it’s quite-, very positive because I do have to say that depending on how you listen to the more downbeat music when you’re upset, it either helps you to like release it or it feels it so that you become more down. For the most part it’s usually really positive and usually for me it’s just released; but depending on how my mind frame is at the moment, it can also drive me down farther.

I: Yeah. Can you tell me a story about a time when there was an influence?

s019: I legitimately can’t think of a specific story to give you. Some of these are just like things I know about life.

I: Yeah, well, just generally speaking, like if you're listening to music, it says, would you say like the majority of the time, you'd say positive . . .

s019: Yeah.

I: . . . 'cuz like it makes you feel better? But there is those times . . .

s019: Like 90 percent of the time it's positive.

I: Yeah.

s019: But sometimes it can be negative.

I: Are there certain songs that you listen to that have that more or like kind of negative, like pulling you down sort of feeling?

s019: Not really. I mean, there's some songs that are hard but they're not necessarily pulling down. Most of them aren't about like super, super bad things. Just about things I've had to deal with. Like, my dad leaving. Like, I was daddy's little girl. But I hadn't seen him in two years when he moved away to Arizona. And so now, seeing him is gonna be really difficult. But like we have a couple songs, and those are hard to listen to, but it's not like-, it doesn't pull me down to a depression. It's just like . . . a memory and then afterwards . . . it's OK.

I: So, like you and your dad have a couple of songs?

s019: Mm-hmm.

I: Do you mind telling me what they are?

s019: We listen to Country. So, "I Swear" was one and then . . . "There Goes My Life." That song.

I: Right, so if you listen to those songs then they remind you of your dad.

s019: Yeah. A lot. And then some songs by . . . Toby Keith, some songs by John Michael Montgomery because my dad sings and at night he used to sing like every night. Not to us but he would sing in the rocking chair in the living room and our bedroom door was like right off the living room. So like his voice sounds a lot like a lot of the like deeper gravelly singing voices. So like those remind me of him, too.

I: So he would just sit in the rocking chair in the living room in the evening and sing?

s019: Mm-hmm, and he used to smoke, to have a corncob pipe.

I: Do you feel like, is there like a relationship between like you singing and your dad singing? Or . . .

s019: I don't know. If there is, I never really like thought about it too much, and put it together. I just always liked to sing. So I sing. It's not like we really ever sang-, we sang together a couple times, but not really.

No. 10 Homeless Young Person Interview – s036, Excerpt 66

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.B Overcome difficulties;

II. Relationship factors; II.A Parents; II.A.ii Death of a parent;

II. Relationship factors; II.B Siblings and other family members

I: And so it did -- has there been a time like a particular thing that happened where it had a very positive influence for you?

s036: Eight months ago, when my mom died, I locked myself in my room, I had padlocked the door from the inside, I would not leave the room, I would not go out.

I: Wait, so this happened, still when you were in Nebraska?

s036: Yeah.

I: Oh!

s036: I had locked myself in my room, I wouldn't come out for a week, and if I was hungry I'd snuck out my window, went and got something to eat and came right back into my bedroom and locked the window again.

I: Okay. So you just didn't want to talk to anybody?

s036: I wouldn't talk to anybody. All I did was play music and it got me through it, and gave me the courage to talk to my grandpa who is a pastor, and I said: grandpa, what do I do next. So, I mean, it's has helped to influence my decisions.

No. 11 Homeless Young Person Interview – s017, Excerpt 19

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.iii Get rid of negative feelings/emotions;

II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage;

II. Relationship factors; II.A Parents; II.A.iii Rapprochement

I: And so why would you say that? Like why would you say that it has like high to very high importance?

s017: Probably because if I didn't listen to it like, I'd be a different person 'cuz . . . like, it's a really good way, even though you're not necessarily like . . . like, straight . . . I don't know how to say it. Like, not-, not necessarily like directly releasing energy, you know, from it? Like, in a way you are. It's like you're-, you can sing to it or like, just even like running thoughts through your head during that song. It's really kind of helpful.

I: Yeah, so it's helpful. So if you-, you said that 'if you didn't listen to it you'd be a different kind of person.' So . . .

s017: Mm-hmm, I might have more anger and probably a lot more angst and like hate towards some people. Yeah

I: Like, hate towards people like in your-, in your life? Like, people you know, you think?

s017: Mm-hmm, yeah. Yeah, 'cuz like there is a time where me and my mom didn't get along that well. Actually, it was after her divorce happened. 'Cuz she kinda like changed and became a different person after a while and we didn't really get along and like, we weren't talking for a couple months. And like, I listen to a lot of music that remind me of her and I think if I hadn't done that then we might still not be talking.

I: Oh, really?

s017: Yeah.

I: So was this when you were like 11, 12?

s017: This was when I was like 17.

I: Oh, OK.

s017: Yeah, six, 16-17. It was like for eight or nine months we didn't say any word-, anything to each other and like, it was really hard 'cuz she like, my three younger siblings are still under 18 so they live with her. And like, because I wasn't talking to her I couldn't talk to them either and that was like really hard.

I: Oh, wait, 'cuz you were out of the house by then and you-, and so you couldn't even talk to your . . . your younger siblings?

s017: 'Cuz they-, she cut me off, mm-hmm, 'cuz I wouldn't talk to her first. Yeah.

I: And so were you listening to music like-, were you listening to that music from the '80s? which is like the music . . .

s017: Mm-hmm.

I: really? Yeah, and so that helped you kind of just . . .

s017: It made me miss her and then-, then it made me call her and then we talked about stuff.

I: Yeah, so you were the one who caller her . . .

s017: Mm-hmm.

I: . . . kind of thing. Oh, great, and then since then has it been-, has it been better? Like . . .

s017: Yeah, I just saw her last weekend? No, not like, yesterday last weekend, but the . . .

I: Right, but the weekend before?

s017: . . . weekend before, yeah.

I: Oh, and you've been able to see your siblings and . . .

s017: Mm-hmm.

I: talk to them and stuff?

s017: Mm-hmm.

No. 12 Homeless Young Person Interview – s010, Excerpt 2

Standard Coding - Used as an example for codes in **bold**:

II. Relationship factors; II.C Boyfriend, girlfriend or partner

I: Can you tell me a story about a time when music was particular important? Like, a specific thing that happened and . . . and it could be something big or small. Just like . . .

s010: Hmm [short pause] I think of a lot but it's , it's-, well, OK. Someone, when I was 17 I'd been homeless for like two years prior to that but I first started traveling and got out of like this year-long relationship and like had like no like the-, the rebound boyfriend but . . . long story short, my ex-girlfriend shows up and she's like, 'Hey, do you wanna go to Wyoming?' Like, yeah, sure and . . . hopped in the back of this truck and by the next day I was in Wyoming and see this beautiful, I'd see this beautiful man sitting on a rock smoking a cigarette. I was like, 'F**k.' I did-, had-, I want to approach you because you're gorgeous but I have no way to talk to you, and I was like, 'Oh, wait. I just smoked a cigarette, but hey, you know, can I bum a smoke?' And conversation starts to flourish and it turns out I'm with, end up with this gentleman for . . . for, you know, a year, is Will. But when we first came to-, when we came back to Seattle, you know, I heard the song, 'Baby I'm an Anarchist' by Against Me! It's like . . . but when he threw-, it's a-, when he threw bricks through the Starbuck's window, you left me all alone,' but like, and like, 'Held hands in the streets of Seattle,' and like, I was like, fell in love with this-, with this beautiful person at the time. And just like that, it was like, holding hands in Seattle, and I don't know, it was-, it was cool.

No. 13 Homeless Young Person Interview – s019, Excerpt 22

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.B Overcome difficulties;

II. Relationship factors; II.A Parents; II.A.i Divorce/re-marriage;

II. Relationship factors; II.D Friends;

III. Level of engagement factors; III.B Musical creativity and self-expression; III.B.i Writing songs or lyrics

I: Well, can you tell me a time, like a story about a time when music was particularly important? Could be big or small thing but . . . either some specific thing that happened?

s019: Music is . . . like one specific thing – there’s like a million specific things. I use it all the time.

I: Yeah. Pick one that you think would be . . .

s019: [pause] I-, I think probably . . . one of the easiest to explain would be like the first time anything really bad ever happened to me. Like, before that, like I didn’t really understand what really bad was. Like, I was like falling down kill myself or something. But one of my friends had done [inaudible] and he went to go-, he drove because he wanted to go get some munchies for everyone, and he thought he saw something and he ran into a really big cement pole and he died in a car accident. And that was like a half a block from where I lived. So I was definitely pretty messed up from that. Like, he had just left. Like, we tried to tell him no, but he didn’t listen to us. And then like we heard all the ambulances and we didn’t really think but you always have that like morbid curiosity and you always check after your friends. Except that it really was his truck. So but . . .

I: So you-, you all went outside and you saw what had happened?

s019: We went-, I didn’t go out at first. I didn’t really see anything except his truck crushed. I didn’t see him because like that would be way too much. Brandon did, our friend. But I didn’t.

I: And when did . . . when did that happen? How long ago did that happen?

s019: That was when I was 13.

I: And what-, what was the music part? What . . . how did the music play into all that?

s019: Pretty much the whole time coping with it. My mom and I don’t have a good relationship, and my dad works all the time. Well, they divorced now, but back when I lived at home, which was a really long time ago . . . my dad worked all the time and my mom and I didn’t have a good relationship. So like I didn’t really have her to go to. My other friends were stuck in their own like-, it was like a big shock for us. This was the first time any one of our people had died. We were like between the ages of 13 and 15.

I: Yeah, I mean . . .

s019: He was 16 and his friend, Brandon, which they’re adopted brothers but they’re not biological brothers. He was 16, too. We called them twins but . . . [laughs] they weren’t actually. But like, we were all pretty young and it was . . . like, they were stuck in their own circles. I had mine. People that didn’t actually know him ‘cuz he didn’t live in town. I knew him from . . . Well, this is a real long story about how all our families got together.

I: OK, but . . .

s019: But I know him from a rather exclusive group of friends that we don’t know other people in the area ‘cuz I’m not from here. And so like . . . you can’t really talk to other people about someone they don’t know. I mean, you can but it doesn’t really work. So I just wrote a lot ‘cuz I

also write. I write novels, poet-, well, I've only finished one novel. But I try to write novels. I write poetry, short stories . . . pretty much anything, 'cuz it helps. But writing and listening to music, is how I got to a point where I could . . . handle it. I don't know if 'accept' is the right word. But handle it.

I: Were you writing like stories or were you writing like song lyrics or . . . what were you writing?

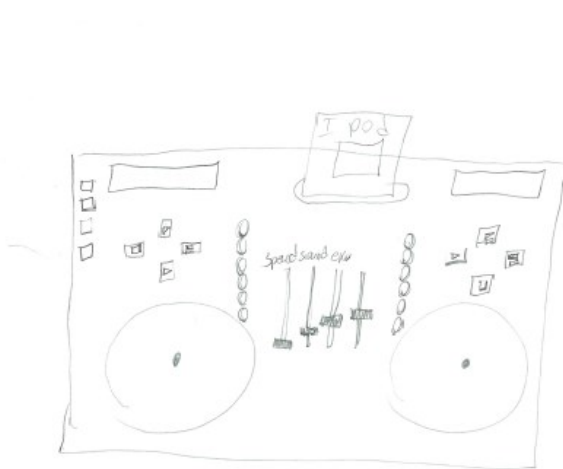
s019: All of the above.

No. 14 Homeless Young Person Design Activity – s020, Mixer Board

Standard Coding - Used as an example for codes in **bold**:

II. Relationship factors; II.E Street friends and community;

III. Level of engagement factors; III.A Music-making and performing; III.A.iii Djing



Dan could use this to go to West Lake and play cuts for money or anything so Dan went to Seattle Center and started to DJ and every one loved it so much they gave him money and he got a hotel room and told everyone he knows to start to DJ for money and he got all his peeps out the street.
the end

No. 15 Homeless Young Person Design Activity – v098

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.D Distance myself from society

II. Relationship factors; II.F Members of mainstream society;

II. Relationship factors; II.G Service agency staff



So I was sitting one day on granville + georgia st, chilling out after a long day of walking. My bags sitting at my side trying to get enough change for a bite to eat. When some lady dropped this thing that looked like an iPod. I ran to pick it up, gave it back to her + being the kickass lady she was she gave the player to me + said it would be better use to me. I asked her what it was + why she was being so nice. She told me she bought it brand new the day before + it wasn't her liking. She said it has lists of shelters + places to get food + their phones numbers in it. So she wanted to help someone out.

I was so grateful. I was able to escape from reality with beautiful music for a little while. Then it came time for me to find another tree to sleep under. All of a sudden I remembered about the shelter listings on the MP3. (the lady called it a Musik Monster) First place that came up was Covenant House. I called, did an intake + now am living happily in my own home. Looking for the next person to help with my Musik Monster.

No. 16 Service Provider Interview – sSP01, Excerpt 3

Standard Coding - Used as an example for codes in **bold**:

II. Relationship factors; II.G Service agency staff;

III. Level of engagement factors; III.A Music-making and performing; III.A.i Everyday music making/performing

I: Can you tell me a story about like a specific time when music was important to someone?

sSP01: Yeah. Well, there's this one kid who's kind of like a punk raver kid. He's recent – who is – yeah, he's been around a lot for a long time and he and I always used to butt heads actually. And then one day, he was having a really rough day and something he had started doing was he would have like jam sessions with my manager actually. He'd go in her office and she'd play

guitar and he'd play guitar and he would sing really loud and he really loves the Misfits and I really love the Misfits. So one day, I heard Misfits come out of my boss' office and I went in and started singing along and so for me, that was important because like suddenly we had a connection and our relationship's actually been a lot more positive and awesome since then. We do Misfits sing-alongs sometimes.

No. 17 Homeless Young Person Design Activity – v055, Nicatune

Standard Coding - Used as an example for codes in **bold**:

III. Level of engagement factors; III.A Music-making and performing; III.A.ii Busking;
 III. Level of engagement factors; III.C Musical participation; III.C.i Dancing



The homeless person that wanted to smoke and listen to music at the same time.

One morning a homeless man woke up in a furious rage because he wanted to smoke and listen to gnarly dubstep at the same time so he stormed off and found the Nicotune in a store and knew he had to have it. He panhandled for days, kicking out and dub stepping. The next day he had enough money he got it and lived happily ever after smoking and moshing to dubstep until the battery died. The end

No. 18 Service Provider Interview – vSP05, Excerpt 71

Standard Coding - Used as an example for codes in **bold**:

I. Emotional factors; I.A Mood; I.A.ii Calm down;
 II. Relationship factors; II.F Members of mainstream society;
 II. Relationship factors; II.G Service agency staff;

III. Level of engagement factors; III.B Musical creativity and self-expression; III.B.i Writing songs or lyrics

vSP05: I think it influences them by helping them to, to soothe -- it's soothing. I think that's what it is that it-- specifically, playing the guitar is soothing for them. And I can think of one girl in particular who came in all the time and had you know really a very rough exterior. Lots of

tattoos all over the place, love on one hand and hate on the other hand and very visible tattoos and dressed in a, in a somewhat -- I don't want to say provocative because it wasn't a sexual way at all. It was the opposite actually but it was a, it was a noticeable way. It stood out. And she would talk about how she had been in and out of jail so many times in her life and how she had-- and her stories of her life and how she had you know, escaped from custody at times and, in just a--. She had never talked to me about any abuses she may have suffered but I think it's pretty clear that just in the interactions that I had with her that it hadn't been an easy life growing up. And, that this particular girl could play the guitar like you can't believe. And she would come in at the drop in, even if it was loud and you know raucous -- not raucous but a lot of energy, she would come in and play the guitar and everything would just kind of quiet down. But for her it wasn't about that it was about self soothing. She did have her own guitar actually but when she came here she always used ours.

I: And people would-- I mean would people actually kind of gather to listen to her play or just more people would kind of quiet down?

vSP05: [OVERLAP] Yeah, I would say that some people would-- uh, no, people didn't exactly gather to listen to her play. But she was so good that it was people wanted to hear it, I think is what it was.

I: Yeah, and was she playing songs that she had written?

vSP05: She actually, yes. She wrote her own-- yes, I mean, she also did other songs, covers of other artists but the best one that she had, the best ones she did was one that she did herself, that she wrote herself. And I don't think there were any words to it. It was -- there may have been words but I don't think she ever sang. It was just very, very beautiful. It was a very good job, yeah.

I: And so mostly-- so she wasn't singing and playing. She was just playing for the most part?

vSP05: I think she was mostly playing yeah.

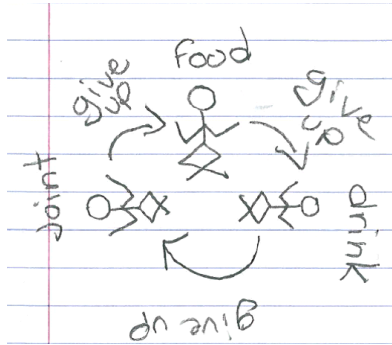
No. 19 Homeless Young Person Design Activity – s023

Standard Coding - Used as an example for codes in **bold**:

III. Level of engagement factors; III.C Musical participation; III.C.i Dancing



Everyone says we need to defeat our addictions, I disagree. I believe that we need to turn them into something less harmful, turn them into (communion)ication.



No. 20 Homeless Young Person Interview – s011, Excerpt 8

Standard Coding - Used as an example for codes in **bold**:

II. Relationship factors; II.D Friends;

III. Level of engagement factors; III.C Musical participation; III.C.ii Going to concerts or performances

I: Can you tell me about a time when it was like when music was like particularly important or had a particular positive influence like, you know, a certain thing that happened or something you can talk about specifically?

s011: Well, there was a period of time when I was raving a lot and that was pretty good. There were a lot of drugs at the same time though so I mean I still liked the music and I take that from it but it still kind of was like a (indiscernible) time too so it's kind of like faded in my head.

I: Right.

s011: I guess and maybe trying to forget some of the bad things I guess.

I: Right, but it was positive because you enjoyed to other raves and still like that?

s011: Yeah, and like, you know, going to a party with your friends and hearing the really good music. It's good memories, yeah.

Appendix F: Discography

A discography was created from records in the WorldCat library (www.worldcat.org). For an interactive version which contains participant numbers, song titles, and links to Youtube, go to <https://www.worldcat.org/profiles/woelfj/lists/3067671>.