The Translation of Media Technology Skills to
Community Mobilization in Youth Programs

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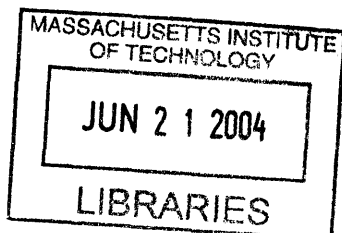MASSACHUSETTS INSTITUTE OF TECHNOLOGY
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ABSTRACT

Media is an important part of the political process, and alternative media is especially valuable for community organizing. Youth media programs can play a great role in the development of media technology as a community-building tool. This study proposes that a key way to bring youth into community mobilization efforts is through their interest in media and their deftness in learning how to use media tools. The combination of youth and media is powerful for communities and warrants discussion and development.

This study begins the discussion first with an examination of media forms as a tool for grassroots movements. The potential of digital media is particularly emphasized. Secondly, a survey of youth media programs in the United States identifies ways that youth are already being served and provides the background for understanding how youth media programs equip young social activists in their local communities. Finally, case studies of two youth media programs investigate how, or if, the development of technical and creative skills around media translates to social and political mobilization, especially among youth. The use of media to bring youth into community mobilizing and to strengthen their efforts is promoted. The role of youth media programs in making this possible is put forth.

This discussion of translating media technology skills to community action is significant, as it points to new directions in community organizing. As technology becomes more advanced and accessible to communities, digital media tools are increasingly significant in society and for groups who want to change society. The future of community development is closely connected to media and computer technology.

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Improving technology is constantly advancing the capabilities of current forms of media and creating new forms. It is no longer enough to know how to read and write; communication and expression in this age requires proficiency with digital media and the internet. With the increasing usage and influence of media in our lives, it is important to teach youth how to use these tools and to empower them to use the tools to enhance their lives and society, now and in the future.

Many organizations and funders are already dedicated to youth and media.[1] Programs in the arts for young people exist at local, national, and international levels. Attention to "digital divide" issues has prompted the formation of numerous programs and clubs that provide digital technology and training to disadvantaged students. Media literacy and technical skills are taught more and more in schools. Some community groups invest in computing facilities and offer courses for their community groups. Skill-building and personal empowerment are emphasized by these programs and organizations, but they stop there.

Although personal enhancement is beneficial to youth, a bigger challenge, possibly with greater benefits, is the advancement of communities using media technology. Media technology has the potential to be a powerful community-building tool. Media have always been significant in politics and society. Words, music, and images have rallied people, won campaigns, and swayed the masses. Digital media is no less powerful than other forms of communication, and its prevalence is increasing as technology advances and becomes more accessible.

Youth involvement in community development is prevalent, as youth are valuable members of communities. Young people bring energy and inspiration to community movements that supplement the work of the adults. There are many examples of community efforts in which youth are given a role and make significant contributions. In the Boston area alone, many community-based organizations engage youth in their work:

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[1] A distinction in terminology needs to be made here. "Media" refers to channels of communication, and material or technical means of expression. In contrast, "mass media" refers to large-scale broadcast media or mass communications operated by corporations.

Dudley Street Neighborhood Initiative, Lawrence Community Works, Hyde Square Task Force, MYTOWN, the City School, Dorchester Bay Economic Development Corporation Youth Organizers, etc. Their successes with youth speak to the importance of youth involvement.

Youth participation is already discussed in many circles: in academia and in practice, by government officials and community-based organizations. The discussion is more prominently held abroad, especially inspired by the United Nations Convention on the Rights of the Child in 1989.[2] Following the UN Convention, a number of journal articles and books have been published exploring youth participation and planning with children. Roger Hart's publication, Children's Participation: the Theory and Practice of Involving Young Citizens in Community Development and Environmental Care, was commissioned by the United Nations children's Fund (UNICEF) to advance and provide guidance for youth participation in community-based environmental planning.[3] Hart draws from numerous examples from all over the world, including developing countries in particular. Planning With Children For Better Communities: The Challenge to Professionals presents the case for youth inclusion in planning and policymaking and suggests methods for professionals in the community and government to support youth participation.[4] This book uses examples from the United Kingdom, which is a noteworthy hotbed of discussion on children's rights and democratic engagement.[5] These and other publications address the significance of youth and their potential for mobilizing in their communities.

In addition, many organizations and services that foster youth activism exist. Do Something runs programs to empower kids and helps students organize clubs at their schools about community building, health, and the environment. It provides resources and connections to other youth with similar goals.[6] Youth Venture similarly provides

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[2] It is noteworthy that the United States did not ratify the standards set by the UN Convention to protect and develop children, although over 170 nations across the world have.

[3] Hart 1997

[4] Freeman, Henderson, and Kettle 1999

[5] In particular, Ann Macintosh of the International Teledemocracy Centre at Napier University is doing interesting work around e-Democracy in the United Kingdom. Professor Macintosh is investigating how to use information and communications technology (ICT) to engage young people in democratic decision-making. One initiative from her work, Highland Youth Voice, is discussed in the next chapter.

[6] http://www.dosomething.org

resources and networking, as well as grants for youth projects on social change.[7] The Center for Youth As Resources (CYAR) is an umbrella organization that funds local initiatives designed by youth to address community needs.[8] These organizations, and many more not listed here, offer valuable resources, connect youth activists with each other, and recognize youth for their mobilizing enterprises. These organizations do not necessarily tap into media technology as a powerful tool for social change and community action, however.

This study proposes that a key way to bring youth into community efforts is through their interest in media and their deftness in learning how to use media tools. Media technology's important place in social and political movements is presented. The role of youth media programs in fostering youth-led social change is explored, and guidelines given to encourage this work. The combination of youth and media is powerful for communities and warrants discussion and development.

RESEARCH QUESTIONS AND METHODOLOGY

This study investigates how, or if, the development of technical and creative skills around media translates to social and political mobilization, especially among youth. Particularly, the main questions for research are the following:

- Does the development of technical and creative skills around media translate to social and political mobilization among youth?
- What is the process of translating media skills to community action for youth? How do they use alternative media formats to motivate action and change in their communities? How are the technical skills used beyond personal empowerment to social and political empowerment in the greater community?
- What is the role of youth media programs in this process?

These questions are explored in three phases. The first phase is an examination of media forms as a tool for grassroots movements. The potential of digital media is particularly discussed. This section establishes the importance of investigating how media skills can be used for advancing grassroots movements in general, not only among youth. The

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[7] http://www.youthventure.org
[8] http://www.yar.org

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second phase is a survey of youth media programs in the United States. The survey identifies ways that youth are already being served and provides the background for understanding how youth media programs equip young social activists in their local communities. The third phase focuses on two youth media programs as case studies to learn the answers to the main research questions. The final chapter discusses the points raised in these three phases and promotes the use of media to bring youth into community mobilizing and to strengthen their efforts.

Chapter 2

Examination of Media Forms
as Tools for Grassroots Movements

In today's "information age," people give and receive knowledge and perceived truth through many media forms: text, music, theater, photography, film, speech, digital art, etc. Ideas are disseminated through many venues, from radio and television to the internet. Development of electronic media forms has especially expanded the reach and quickened the speed of communications. Undeniably, media is crucial in delivering messages to people.

A quintessential part of grassroots movements is publicizing their cause and gathering support for their mission. This examination of media forms will make the argument that media play an important role in mobilizing people. It will then present how the mass media is limited in its views and does not provide adequate space for diverse expressions. Thus, alternative media outlets are necessary for grassroots movements. Increasing availability and affordability of digital media production equipment has opened the internet as an expansive media outlet. Notable examples of how groups have used digital media to organize are offered, and lessons from these examples are highlighted for others working to mobilize communities using alternative media.

PERVASIVENESS AND INFLUENCE OF MEDIA

Whether consciously or not, people are constantly receiving messages through media. Statistics on media consumption in the United States reveal the pervasiveness of broadcast and mass communications in the lives of Americans. The average American household had their television on for more than seven hours a day in 1999.[9] According to the A.C. Nielsen Company, the average individual spends about four hours a day watching television, not including time when the set is on but the individual is not paying attention.[10] Television is only one form of media, yet already Americans spend a large fraction of their day's time exposed to its messages.

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[9] Gitlin 2002, 15
[10] Ibid, 16.

The media influence extends beyond the realm of television, however. American households also own multiple devices of different varieties of media. For example, a national survey of American children aged two to eighteen found that the average child lives in a household with 2.9 television sets, 1.8 VCRs, 3.1 radios, 2.6 tape players, 2.1 CD players, 1.4 video game players, and 1 computer. Ninety-nine percent of the children surveyed live in homes with at least one TV, 97 percent with a VCR, 97 percent with a radio, 94 percent with a tape player, 90 percent with a CD player, 70 percent with a video game player, and 69 percent with a computer. Of the 99 percent with a television set, 74 percent have cable or satellite service.[11] American children put these gadgets to much use. The average child spends six hours and thirty-two minutes per day exposed to media of all kinds.[12] That is, messages and information are communicated to the average child for more than a quarter of his day.

This bountiful exchange of ideas is important. Deliberation and debate in a democratic society requires abundant communication among many people. Because communication is fundamental in a democracy, and some form of media is necessary in mass communication, media is an essential part of democracy. The founding fathers of the United States recognized this need for creating channels of communication early in the development of the country, especially as it was separating from Britain. The Second Continental Congress established the Postal Service, appointing Benjamin Franklin as the first Postmaster General, in 1775.[13] The postal service was meant to facilitate mail within the colonies, encouraging communication amongst the colonists as they broke away from Great Britain. Opening this medium of communication allowed for greater democratic engagement and flow of ideas in the early days of the United States.

The role of media in democratic engagement applies to this day. As demonstrated above, the forms of media have diversified greatly since the fledgling days of American democracy. More channels, beyond postal mail, are available for free flow of ideas and information.

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[11] Ibid, 17
[12] Ibid, 18
[13] http://www.usps.com/history/his1_5.htm

Because they are channels of communication, media forms have tremendous power to mobilize people. Numerous movements and governments all over the world use different forms of media to mobilize people and garner support for their causes. Outstanding examples of government use of media to motivate action come from the World War II era. In Nazi Germany, Adolf Hitler's fiery, riveting speeches were broadcast over the radio. Similarly, Franklin D. Roosevelt engaged the American public in his "fireside chats" over the radio. Winston Churchill was also notable for his compelling radio addresses in Britain during this time. Propaganda posters from World War II are exemplary ways that ideas were communicated to mobilize people (Figure 1). These posters rallied for national pride, called people to the military, and urged donations of materials and labor.

In addition to still images, the United States government sponsored the production of short propaganda films and video clips to present the war favorably to the American public, depicting battles as triumphant victories. Such media campaigns in the United States led people to engage in the "war effort" with victory gardens and massive collections of rubber and other materials. They brought women to leave their homes and enter the work force. Media were effectively used during World War II, as in many other instances, to produce action.

Figure 1. World War II Posters

Germany
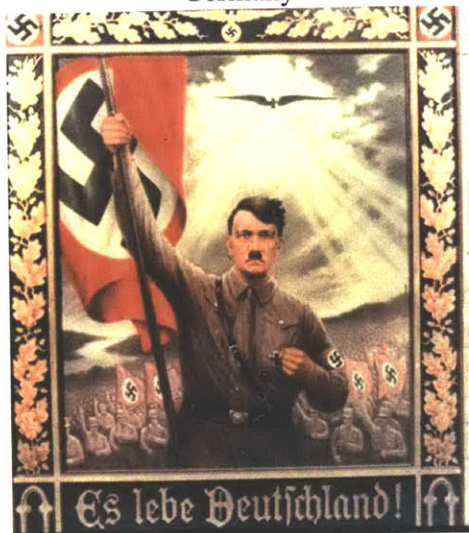
Above: "Long live Germany!" with Christological references to Hitler (dove descending upon Jesus when he was baptized by John and the eagle descending upon Hitler in a heavenly light) Below: "Get rid of old clothes and shoes!" for a clothing drive in 1943

Source for German posters:
http://www.calvin.edu/academic/cas/gpa/posters2.htm

United States

by McClelland Barclay, 1942
Produced for the Navy Recruiting Bureau
NARA Still Picture Branch

Produced by the Royal Typewriter Company for the U.S. Civil Service Commission
NARA Still Picture Branch[14]

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[14]http://www.archives.gov/exhibit_hall/powers_of_persuasion/powers_of_persuasion_home.html

LIMITATIONS OF MASS MEDIA
IN FOSTERING DEMOCRATIC ENGAGEMENT

Unfortunately, the power of media to mobilize people also comes with the power to restrict democratic engagement by limiting access to media and controlling channels of communication. In the United States, concentrated media ownership by a few mega corporations creates a severely limited mainstream media environment. Grassroots groups, such as the United Church of Christ in their landmark license challenge against WLBT in the 1960s, have fought for public accountability of mass media companies.[15] Unfortunately, government enactments such as the Telecommunications Act of 1996 lighten broadcast companies of their public responsibilities and grant them more power to control the mainstream media. Local and grassroots expression is wedged out of the media sphere by the influences of the government and other wealthy companies that fund and feed the mass media corporations. The impact of mass media in the U.S. is widespread, even permeating through international audiences, but its content is narrow.

Only six firms dominate all of American mass media. All six are subsidiaries of larger parent firms, all of which are identified as Fortune Magazine's Global 500 largest companies in the world. In order, by their annual media revenues, the six firms are Time Warner, Disney, Viacom, News Corp, Bertelsmann, and General Electric.[16] Each of these companies provides information and entertainment through various forms of media, from print and billboards to radio, television, movies, live entertainment venues, and the web.

The Telecommunications Act of 1996 eliminated broadcast and cable ownership restrictions, inciting a rush of mergers.[17] In 1999, Westinghouse and the CBS television

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[15] Lloyd 2002

Inspired by the civil rights movement, the United Church of Christ (UCC) and other leaders in Jackson, Mississippi brought a license challenge against local television station WLBT for their injustice in the treatment of and service to African Americans. WLBT was then owned and operated entirely by white employees and managed by a member of the White Citizens Council. Its inaccurate and unfair portrayal of black Americans was provoking conflict and spurring racial injustice. The UCC pursued a long legal battle all the way to the U.S. Court of Appeals, culminating in the landmark television civil rights case, United Church of Christ v. Federal Communications Commission in 1965. Not only was WLBT's license taken away, allowing for takeover by a black owner, but also their example paved the way for future challenges. The court decision established that citizens have a right to participate in issues with the Federal Communications Commission. The public interest communications law movement of the 1960s and 1970s as well as further license challenges against companies with unfair practices followed the WLBT case.

[16] Bagdikian 2000, x

[17] Lloyd 2002, 28

network merged under the auspices of the parent firm, Viacom Inc. Westinghouse already was the dominant firm in the top ten radio markets in the United States. The Westinghouse-CBS union formed the largest broadcast radio network in North America.[18] This added to Viacom's already extensive ownership of cable networks and movie studios, increasing the corporation's value to $37.3 billion.[19]

In 2000, another merger surpassed Viacom's acquisition by nearly ten times in value. The world's largest Internet service provider, American Online, Inc., acquired the world's largest media company, Time Warner, to form the largest merger in history in any industry, AOL Time Warner, Inc. The corporation is valued at $350 billion. As a combined entity, AOL Time Warner has over 100 million global subscribers, 20 million cable homes, 30 magazines, and 75 million homes that receive their cable networks CNN, TBS, and TNT.[20] By bringing internet into the media conglomerate formula, this merger expanded the realm of mass media and set the standard for other corporations to follow if they want to remain competitive in the industry.

Deregulation of media by the Federal Communications Commission over the decades has expedited these large mergers and continues to increase control of mass media by the few. Recently, the FCC has proposed loosening the ownership cap of local stations by television networks.[21] This dramatic change in policy will free media conglomerates like Viacom and News Corp to expand their television station ownership to reach 90 percent of American viewers. In addition, corporations would be able to own more properties in a single city, crippling small, local broadcasting stations and networks. Mergers and media market dominance "ensure that the audiences are in many ways guaranteed and have decreased real choice, as fewer and fewer corporations are making decisions and as these same corporations face less real competitions in all areas of operation."[22] Deregulation allows mass media conglomerates to amass the mobilizing power of media forms, while driving out small, local groups from the media environment. Yet even with all the power of media in their hands, the large corporations do not use

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[18] Fairchild 2001, 31
[19] Bagdikian 2000, xvii
[20] Ibid, p. xi.
[21] Labaton 2003
[22] Fairchild 2001, 29

their many channels of communication to inform and move people. If anything, their aim is to block information and narrow the scope of public knowledge.

Mass media companies limit communication of diverse ideas because of their entanglement with government and other major corporations. Media companies in the U.S. are dependent on government. Broadcast companies and networks are required by law to have government-issued licenses and franchises. The potential subjection to government control is used to "discipline the media, and media policies that stray too often from an establishment orientation could activate this threat."[23] It is often in the media companies' interest to adopt government's interests and maintain political ties. Then they are rewarded with friendly deregulation, akin to proposals by the FCC that will increase their freedom to expand their empires and reap profits.

Aside from legal and political obligations, broadcast news media depend on government, as well as other corporations, for easy access to "credible" sources of information. The federal government especially, like the White House and the Pentagon, produces vast amounts of public information and can financially afford such public relations efforts. These ready-made news sources make it easier for mass media to simply access information for their stories at a lower cost. Moreover, the status and recognition of government leaders and agencies paint them as reliable sources. Government "sponsored communications" are often the primary messages disseminated through the mass media.[24] Mass media firms serve government interests by favorably framing public understanding of certain issues and limiting access to information about controversial undertakings by the government. Government interests are then promoted and media companies get easy, believable content.

This deal is convenient for media corporations and government, but it adversely effects open communication and exchange of ideas essential to a democracy. Other large corporations can afford to produce propaganda at a comparable level to the national government. Local government and activist groups, however, must struggle to draw the attention of mass media and may be ignored as incredible. Furthermore, if these non-typical sources are presenting ideas counter to the established powers with whom mass

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[23] Herman and Chomsky 2002, 13
[24] Fairchild 2001, 44

media companies' interests are entangled, the media firm is likely to not communicate information that may threaten their interests. Local news coverage and independent programming suffers, and free exchange of ideas in mass media is inhibited.

MoveOn.org encountered this with their attempted ad campaign for Super Bowl XXXVIII in 2004.[25] MoveOn is a grassroots political organization with a website and online network dedicated to democratic participation. Its ad, "Child's Pay," criticizes President George W. Bush's increasing budget deficit. The ad shows angelic children performing arduous adult tasks, such as working in factories, vacuuming floors, and hauling trash. At the end, white words appear on a black screen: "Guess who's going to pay off President Bush's $1 trillion deficit?" To place the ad on the Super Bowl, MoveOn raised $1.5 million, the exorbitant price for a 30-second slot during this high-profile venue, through an intense internet fundraising effort. CBS, the network broadcasting the Super Bowl, rejected the ad, however, on grounds that "Child's Pay" was an advocacy piece and against network standards. Interestingly, CBS greatly benefited from a recent law by the Bush administration that increased the number of television stations a company can own.[26] MoveOn's attempted Super Bowl ad campaign demonstrates how mass media inhibits communication of diverse ideas, especially ideas critical of those currently in power. Even when grassroots groups try to use mass media channels, government-influenced networks block their efforts.

Media firms' entanglements with other corporations also inhibit communication of diverse ideas. The centrality of advertising in mass media of all forms—print, broadcast, internet, etc.—restricts expression of ideas to those appealing to the broadest consumer audience. The target consumer is affluent and between the ages of eighteen and forty-nine. Although those who do not fit the desired consumer demographic still watch or listen or read, the content is not geared toward them. According to an ABC vice-president for programming, television shows should "attract mass audiences without unduly offending these audiences or too deeply moving them emotionally" so as not to "interfere with their ability to receive, recall, and respond to the commercial messages."[27]

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[25] Darman 2004
[26] De Moraes 2004
[27] Sunstein 1995, 65

Advertisers do not like to pay for commercials during controversial or "depressing" programs so as not to upset their target audience or affiliate their products with such topics. Thus, controversial programs that deal seriously with issues like abortion, homosexuality, third world injustice, etc. are rarely broadcast, and if they are, media corporations suffer financially for lack of advertising.

In addition, mass media is averse to reporting any information that depicts their corporate and commercial sponsors unfavorably. Such reporting rarely goes unpunished. In the newspaper industry, for example, thirty-three percent of American newspaper editors stated that they would "not feel free to print articles damaging to their parent firm."[28] Decisions by editors to expose their firms result in losing one's job. Coca-Cola once withdrew all of its billings from NBC, amounting to several million dollars, because NBC refused to change a documentary on the unfair treatment of migrant workers by Coca-Cola and other corporations. Although that documentary was aired, the resulting financial losses silenced NBC from documentaries on their advertisers for the next eight years.[29] The heavily vested corporate interests in mass media greatly determine what information is communicated to the public and what is kept hidden. Newspaper editors, television programming directors, and media producers under these corporate interests decide not only what is reported, but also how often those issues are raised and the context in which they are reported. Such power greatly influences public understanding and awareness of such issues. Exclusion of damaging evidence to firms are often important facts that the public needs to know, especially to fight against injustice, as in the Coca-Cola documentary case, and to make knowledgeable political and economic decisions.

Regrettably, mass media focuses more on profitability rather than informing the public. The cheap and easy attainment of content from nicely packaged government press releases and corporate publicity leads mass media to continually return to the same sources, particularly when the American public does not know better to demand more of the press. This constant use of the same sources coupled with the expansive reach of mass media leads to homogenized information transmittal across the country. The already

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[28] Bagdikian 2000, 217
[29] Sunstein 1995, 65

limited news is framed for the public to consume, not to debate upon, because debate may cause controversy, and controversy impedes profits for advertisers who want happy customers to buy their products. Ironically, in the end, it is the taxpayers who pay for the neatly packaged government press releases and the consumers who are paying for the restricted, narrow information exchange in the mass media.

More channels of communication, beyond the postal mail of the eighteenth century, are available for the free exchange of ideas and information in our technically advanced society today. Yet these channels are not effectively fulfilling the role of media in democratic engagement because they are in the hands of the elite few and they are motivated by profits, not the common good. Alternative media forms and content producers are needed to fill this gap and to use the power of media to mobilize for social and political change. Digital forms and the internet have accelerated the speed in which these messages can be relayed and the reach of these messages.

ALTERNATIVE MEDIA AND GRASSROOTS MOVEMENTS

Several interesting examples show how groups have used alternative media to mobilize. Although these groups had limited success and worked in different contexts geographically and culturally, important lessons can be learned from their endeavors to use media forms as tools for community organizing at various scales of magnitude.

On the local level, the "Joe Gotta Go!" campaign in Selma, Alabama stands out as a successful movement that used a variety of media forms in their challenge against a long-time political incumbent. Selma is a small town, but is first famous for the 1965 Montgomery to Selma march that protested for the right to vote for African Americans. Violent attacks by police on the peaceful protestors were televised, winning national attention of that day as "Bloody Sunday" and putting Selma on the map. The Voting Rights Act of 1965 brought blacks the right to vote, but voter discrimination and fraud continued in Selma under the auspices of Mayor Joe Smitherman, the incumbent mayor for ten consecutive terms.[30] Local organizers formed the "Joe Gotta Go!" campaign in 2000 to push voter registration, fight against voter fraud, and unseat Mayor Smitherman.

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[30] Themba 2000

The movement tried grabbing mainstream media attention with op-ed pieces, press releases, and radio spots speaking out against the mayor and his racist, discriminatory practices. They even had their own website, which was simple, but communicated their message.[31] Their really powerful media tool was not presented through a mainstream media channel, however. As the 2000 mayoral elections approached, the "Joe Gotta Go!" campaign worked with grassroots media organizer Thenmozhi Soundararajan on a digital story/music video piece called "Someone Died for Me."[32] It is based on an important song in Selma Civil Rights history that tells of the enormous sacrifices that were made to gain the right to vote. The piece connected the current struggle against unjust voter discrimination with the past fight for voting rights. Thenmozhi Soundararajan describes the screening of the video:

> "When we finally finished the digital story, we were in this big church, and the movie was going to be shown, and both the actor Sean Penn and the Black Panther activist Geronimo Pratt was there, and the biggest moment was not when the famous people spoke, but when the community saw those pictures. For people outside the South like myself, the pictures we used have an important historical interest, but for folks from Selma, the people in those pictures were their aunts, their uncles, their grandfathers, their grandmothers, friends, and other loved ones who had personally been willing to give their life to be free—and some did lose their lives. People were crying, people were moved, and I was truly humbled. You cannot underestimate what we can do when we are fully connected to our culture values."[33]

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[31] http://www.geocities.com/joegottago2000/
[32] Lambert 2002, 137
[33] Ibid, 137-138

A few days later, on September 12, 2000, they won their campaign and voted the African American mayoral candidate, James Perkins, into office.[34]

This alternative to mass media, in the form of digital storytelling, empowered the community of Selma with the inspiration to take action in the spirit of their predecessors in this long fight for justice. Digital storytelling is the use of computer technology to create personal multimedia stories, consisting of music, images, video, and other digitized art. These stories are packaged in the form of short films or streaming web media, usually three to five minutes long. The concept was developed at the University of California at Berkeley in the 1990s, and is now widely used all over the country by community technology centers, grassroots organizers, and youth empowerment programs.

The digital storytelling format is particularly powerful media because it is easy to produce without extensive professional equipment used by broadcast corporations. All that is necessary is a computer and the appropriate editing software to put it together. The accessible technology of computers puts content production into the hands of local groups and leaders, through forms like digital storytelling. The distribution of these stories is simple as well. They can be directly shown at screenings, but more significantly, the stories are short digital video files that can be uploaded to the web, copied in mass quantities onto CD's and DVD's, or even emailed. It is advantageous for grassroots organizations to tap into the potential of alternative media formats like digital storytelling to mobilize their communities and members and inspire others to join in their cause.

Digital storytelling is an example of how advancing technology is expanding the potential power of media with new channels for democratic engagement. The web is another example of such technology, one with immense reach that still has not been completely harnessed by mass media conglomerates in terms of content. Communication through the web is fast and easy and still unrestrained. Strict government regulations or licensing requirements have not been established for this medium. Anyone with content to post and startup cash can make his message available to the computing world via the web.

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[34] Themba 2000.

A striking example of how the web can be a powerful organizing tool was spotlighted in the most recent presidential election in South Korea. As one of the most wired countries in the world, it is not surprising that the web is an effective form of communication for South Koreans. OhmyNews is an online newspaper established four years ago by progressive journalist Oh Yeon Heo. The victory of Roh Moo Hyun, over the conservative favorite Lee Hoi Chang, is largely attributed to the way OhmyNews framed many crucial issues at the forefront of the election, such as the policy on North Korea and the continued presence of the U.S. military in South Korea. Around election time, the website registered 20 million page views per day.[35] The online newspaper provided a channel of communication for younger generation South Koreans, engaging them in the election and drawing them out to vote for Roh.

In a country where print newspapers are overwhelmingly conservative, OhmyNews offers an alternate source of information for liberals. The notable aspect of OhmyNews, however, is that it relies mostly on contributions from their readers for content. Readers all over South Korea submit stories about everything from local happenings, personal musings, and national politics. Founder Mr. Oh's driving concept is that "every citizen is a reporter."[36] With an average of 14 million visits to the website everyday and 80 percent of the paper being written by non-staff, OhmyNews has truly opened a channel of communication for South Koreans through the internet, outside the repressive sphere of print newspapers in their country.

The web has been demonstrated as a space for mobilization using alternative media in the U.S. also, however. The internet was key in the anti-war protests that swept the country—even the globe—in response to the war against Iraq in 2003. The anti-war movement gathered millions of people for large-scale street demonstrations in major cities all over the world.[37] Leading the way in the peaceful protest was MoveOn.org. In February 2003, MoveOn.org coordinated calls every minute to Senate offices and the White House, exceeding 1 million calls in one day and jamming the Capitol's phone system.[38] This massive united effort brought anti-war arguments to the forefront to those

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[35] French 2003.
[36] Ibid.
[37] Activists hold 'virtual march' on Washington. 2003. CNN.com, 28 February.
[38] Ibid.

who supported the war, such as Senator Dianne Feinstein of California. MoveOn.org also organized an enormous e-mail drive in March 2003 to acquire signatures for a citizens' declaration opposing the U.S.-led invasion of Iraq.[39]

MoveOn.org endeavors to bring ordinary people into politics by providing a place where electronic advocacy groups can form online. MoveOn helps individuals connect around specific issues and then provides resources and tools for groups to organize and take action. Members can also use special software, ActionForum, to propose issues and direct the overall organization's policy agenda and campaign priorities. MoveOn provides an outlet for people to express their views, a forum for massive communication, and a way for people to participate in the democratic process.

LESSONS FOR MEDIA USE IN MOBILIZATION

Grassroots organizations still have much to learn in order to fully achieve the potential uses of alternative media in mobilization. From the examples above, several key lessons can be gleaned for future work. First, grassroots movements need to take advantage of new forms of technology, particularly with digital media and the web. New forms like digital storytelling and uncontrolled channels like the web are open for communication of ideas without the restraints of corporations and government. In addition, these media forms are easily accessible and distributable because of improving technology.

Second, self-made content is crucial for grassroots movements. In particular, engaging members of the audience in the actual production of the content is very powerful. Digital storytelling utilizes this tactic as it draws upon personal stories of community members to convey to the whole community in their mobilization efforts. OhmyNews's unusual approach of allowing their readers to write most of their content brings a diversity of views and a larger collection of information than could be possible with staff-only work. MoveOn's model requires members to take the initiative to choose issues and set the direction of the organization.

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[39] Kuttner 2003.

The mass media web, entangled with government and other large corporations lead to the limitation of communication and diversity of views. The power of media as channels of information exchange must be preserved so media can be used for democratic engagement rather than exclusion. As advancing technology increases the possibilities of media forms and new channels of communication, the hope is that grassroots organizations can employ these tools to further open discussion and deliberation that is essential in our democratic society.

Several organizations have begun to use digital tools to advance democratic engagement among youth. Along the same principles as MoveOn.org, Youthnoise.com and TakingITGlobal.org are online communities that connect youth activists with each other and with resources through the internet. At the International Teledemocracy Centre (ITC) in Scotland, Ann Macintosh and other researchers are exploring how to encourage young people to participate in democratic decision-making through the internet. Building on the ideas of e-Democracy that drive ITC, they began Highland Youth Voice and designed a website for youth in the Highland region.[40] Their website supports internet-enabled voting and elections, Youth Voice news dissemination, and an online policy debating forum. Initiatives such as these have begun important work in bringing youth, media, and mobilization together. The next two chapters of this study further probe how other programs are inspiring youth to use media to bring concrete changes in local communities.

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[40] Smith, Macintosh, and Whyte. 2002

Chapter 3

Overview of Youth Media Programs in the United States 2004

A survey of youth media programs in the United States was conducted from January to March 2004. The survey is not meant to support an exhaustive or comprehensive analysis of youth media programs or an evaluation of their success or impact. Rather, it is an observational study to understand the current array of youth media programs in the U.S. The survey identifies ways that youth are already being served and establishes the background and context for investigating how youth media programs equip young social activists.

METHODOLOGY

Before beginning the survey, a list of organizations that run youth media programs was compiled. Existence of these organizations was learned through literature,[41] recommendations by MIT faculty and students, word-of-mouth from local media centers and events in Cambridge,[42] and websites of existing networks of youth media organizations.[43] The final list contained 95 youth media organizations (see Appendix A for complete list).

Of the 95 identified youth media programs, 51 programs were asked to participate in the survey. Selection was based on the following criteria:

- Electronic accessibility. Since the survey was to be distributed via email, organizations asked to participate had to have an email address. In addition, those organizations that had a website were favored, as initial reviews of the program in the selection process were conducted through the internet. The implication is also

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[41] Two books in particular mentioned youth media programs and related organizations:
Lambert, Joe. 2002. Digital Storytelling: Capturing Lives, Creating Community. Berkeley: Digital Diner Press. p. 123-140.
Goodman, Steven and Maxine Greene. 2003. Teaching Youth Media: A Critical Guide to Literacy, Video Production, and Social Change. New York: Teachers College Press.
[42] The Summer Media Institute at Cambridge Community Television and the DoItYourDamnSelf! National Youth Video and Film Festival on November 21-22, 2003 were especially informative.
[43] PBS's ListenUp! network encompasses a majority of the organizations on this list. Their website is http://www.listenup.org.

that a program that sufficiently keeps up with current media technology should have a web presence. Based on these criteria, 73 organizations were eligible to participate in the survey.

- Likelihood to focus on social issues and community activism. Based on the initial review of websites, organizations that indicated civic engagement, community-building, or social issues as a part of their work with youth were asked to participate in the survey. Of the entire pool of identified organizations, 75 were eligible to participate in the survey based on this criterion.

- Diversity in overall sample. To ensure the best representation of youth media programs across the U.S., a broad range of programs were asked to participate based on type of organization (public school, community access cable center, independent non-profit, subsidiary program of larger organization, etc.), geographic location, and type of community served (urban, rural, suburban).

The selected organizations were first contacted by email, either to a general organizational address or to a specific, appropriate contact person as listed on their website. Twenty-four out of the 51 organizations agreed to participate.

The representatives from each participating organization received an email with the survey document attached in Microsoft Word format. Some answers were already filled in based on information they indicate on their websites. The representatives were to answer the rest of the questions and correct the information that was already filled, in case they were incorrect or obsolete. The organizations were asked to return their completed survey within two weeks of the time they received it. Each was sent one email during the two-week period to remind them of their deadline. Complete surveys were collected by email. About half of the organizations responded with completed surveys in the given two-week time. A few organizations asked for extensions, up to one week long, which were kindly granted. Organizations who had not completed surveys by their deadline were sent reminder emails on a weekly basis for up to three weeks or until they submitted the survey. The target sample size was fifteen to twenty. Of the 51 originally selected and the 24 who agreed to participate, twenty-one programs successfully completed and submitted the survey.

For compiling and analysis, the survey data were grouped by type of question. The three types were: descriptive, quantitative, and open-ended. Descriptive data, such as organization type, technical skills taught, funding sources, etc., explain basic information about the organizations that work with youth and media technology. Quantitative data relay information about the sizes of these organizations. Size is measured in terms of budget, staff, and youth. Open-ended questions asked for more detailed responses. This data illuminate some of the more unique ways in which these organizations engage youth and utilize media technology in their programs.

RESULTS

<u>Descriptive Information</u>

Geography. The surveyed youth media programs are based in the United States, with representation from eleven states: Alaska, California, Kentucky, Maryland, Massachusetts, Michigan, Minnesota, New York, Texas, Utah, and Wisconsin. The programs serve a wide variety of places. Most are located in major cities or urban areas, but two are from small towns and two from rural areas.

Organization type. Different types of organizations run youth media programs (Figure 2). Of the 21 organizations surveyed, eleven are independent non-profit organizations, solely dedicated to youth and media arts. Three are public access cable stations. Four programs come from larger organizations with broader functions, such as universities, community development corporations, childcare centers, etc. Three were based at public high schools, including one magnet school devoted entirely to teaching communications technology and media arts.

Figure 2. Youth Media Survey Participants by Organization Type (Total N=21)

Legend:
- public access center
- independent non-profit
- special program of larger organization
- school (public or private)
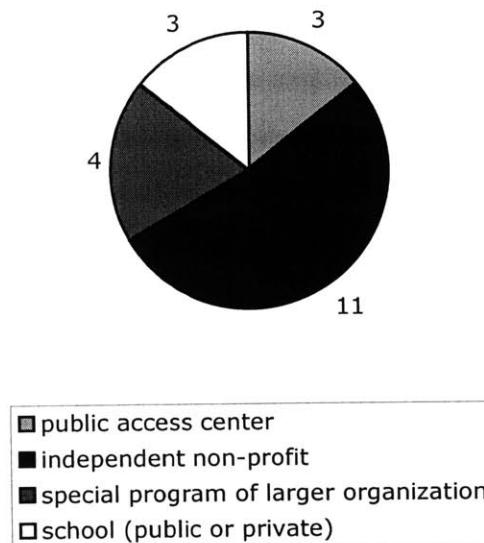
Recruitment. These organizations use a broad range of strategies for participant recruitment. Word-of-mouth is the most popular method among the surveyed programs, as well as recruitment through schools and relationships with school counselors, teachers, and administrators. Word-of-mouth was repeatedly cited as the most successful method, however. Advertising in the newspaper, an organization's newsletter or website, and community bulletins is also popular for youth recruitment. Some programs that work with other organizations rely on their partner organization to recruit the participants. Presentations of past projects and work also bring participants.

Youth involvement. Young people are involved in various ways in these organizations. Most participate in programs: one-time, limited-time, or ongoing. One-time programs are usually special programs, such as a workshop, that are offered only once and usually last for one day or less. Limited-time programs span for more than a day, but no longer than a month to six weeks. Participants convene regularly during that time for a workshop series, to complete a single major project, or in a camp-like setting to be immersed in various activities. Ongoing programs take place over a school semester, school year, or calendar year. Youth take part regularly in a workshop series or series of projects during that period.

A majority of the organizations offer formal classes that teach students technical skills. Some organizations engage youth through paid employment or internships (with or

without stipends) to learn and do media-production work. Four of the 21 organizations were also membership-based, where youth members are allowed to participate in a variety of activities, classes, and programs offered as they wish.

Skills. The programs teach youth participants a variety of technical and non-technical skills, whether in formal classes or not. All but one of the programs teach video production, mostly digital video. Website development, graphic design, and animation are also popular media skills taught by these organizations. The most widely used software programs are Final Cut Pro (digital video editing) and Adobe Photoshop (digital image editing). Macromedia Dreamweaver is the most popular website application. Macromedia Flash and iMovie also lead the list of another 36 computer applications that youth work with in media programs surveyed (see Appendix B for complete list of computer applications).

Provision of non-technical training is also highly emphasized by youth media programs in their survey responses. Writing and media literacy are prominent among the non-technical skills that youth are supposed to develop through these programs. Other popular skills taught are in communication, critical thinking, and working with others.

Media distribution. The youth-produced media, described in further detail in the open-ended questions section, are distributed through public screenings, websites, video festivals, and public access cablecast. A couple of organizations also sell video/CD/DVD copies of youth work and participate in public events where media projects are featured, such as arts festivals, fundraisers, etc.

Funding. Funding for these organizations comes from foundations, private funds, government, for-profit companies, other non-profit organizations, and individual donors. The National Endowment for the Arts is the most popular single funding source among the programs surveyed, supporting eight of the organizations. State and city-level Departments of Education, Arts Councils, Cultural Councils, and Humanities Councils also financially support many youth media programs. Universities and local cable access centers, as well as citizens' committees, are important sources of funding. About a quarter of organizations surveyed received funding from the Open Society Institute, a

private grantmaking foundation based in New York City. Community Programs in the Arts and Sciences (COMPAS) and PBS's ListenUp! are also noted resources for youth media programs. In fact, seventeen out of the 21 survey participants are a part of the ListenUp! network. Time Warner, Adobe, and Macromedia lead the private companies in supporting youth media programs. Chase Bank and other banks also contribute. (See Appendix B for complete list of funders from survey participants.)

Technical support. Technical support is also an essential need for media programs, as they are working with lots of equipment. Most programs rely on several different, often informal, relationships for technical support. A third of the programs surveyed use their own staff, not specifically technical staff, to deal with technical and equipment problems. A third also have volunteers, such as former participants and community members. Some organizations hire consultants, either long-term or as needed. Six of the 21 programs surveyed have either their own tech staff or tech staff from their parent organization to help them with their technical issues.

Partners. Most youth media organizations work with other organizations. Schools and universities are the most prevalent partners. Community-based organizations and groups dedicated to the arts and music are also popular partners. Other partner organizations cited by survey participants are: companies, youth organizations (such as Girl Scouts), media organizations, Boys and Girls Clubs, YMCA/YWCA, service organizations (such as Kiwanis Club, 4-H, Americorps), hospitals and health or medical organizations, professional groups, churches, and public institutions (such as city governments). (See Appendix B for complete list of partner organizations of survey participants.)

Quantitative Information

Budget. Of the 21 survey participants, twenty organizations reported their most recent annual budgets. The average budget is $221,197 and the median budget is $110,150. The organization with the largest budget in the survey is Strive Media Institute ($673,469.79), and the smallest is United Forces ($2,500), which is actually no longer an ongoing program. In fact, many organizations reported as a side note in their surveys that

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they have suffered budget cuts in the past couple of years. Some organizations initially asked to participate in the survey did not participate because they no longer have youth media programs due to budget cuts.

Staff. A moderate direct correlation exists between annual program budget and number of full-time employees (FTE) dedicated to the program. As to be expected, programs with a greater budget tend to have more full-time employees. Program staff consists of part-time employees (PTE) and volunteers in addition to full-time workers. Staff sizes range from one to sixty-four, with an average of about fourteen staff members and a median of 8.5. Despite the wide range in staff size, the mean and median values indicate that most programs have staff sizes on the smaller end of the range. Even though some organizations have up to12 FTE and 15 PTE, the average number of full-time employees and part-time employees is about three each. Some organizations rely heavily on volunteers—up to 50—but the average is only about eight volunteers per program.

Youth. The number of youth participants in each organization varies tremendously. Depending on the types of programs and youth involvement and the length of program duration, these organizations serve anywhere from five to thousands of youth per year. On average, a youth media organization engages about 215 participants per year (median is 70). Breaking that down, at any given time, an average of 65 youth participate in youth media activities at each organization (median is 42).

The ages of youth participants ranges from three years old to 25 years old (Table 1). High school students are the most popular age group to be served, followed by junior high/middle school students (Figure 3).

Table 1. Age Range of Youth Participants

Age Group	Age in Years
preK	5 years old and below
K-6	5-11 years old
jhs	12-13 years old
hs	14-18 years old
college	18-22 years old
young adult	22+ years old

Figure 3. Number of Youth Media Organizations Serving Each Age Group
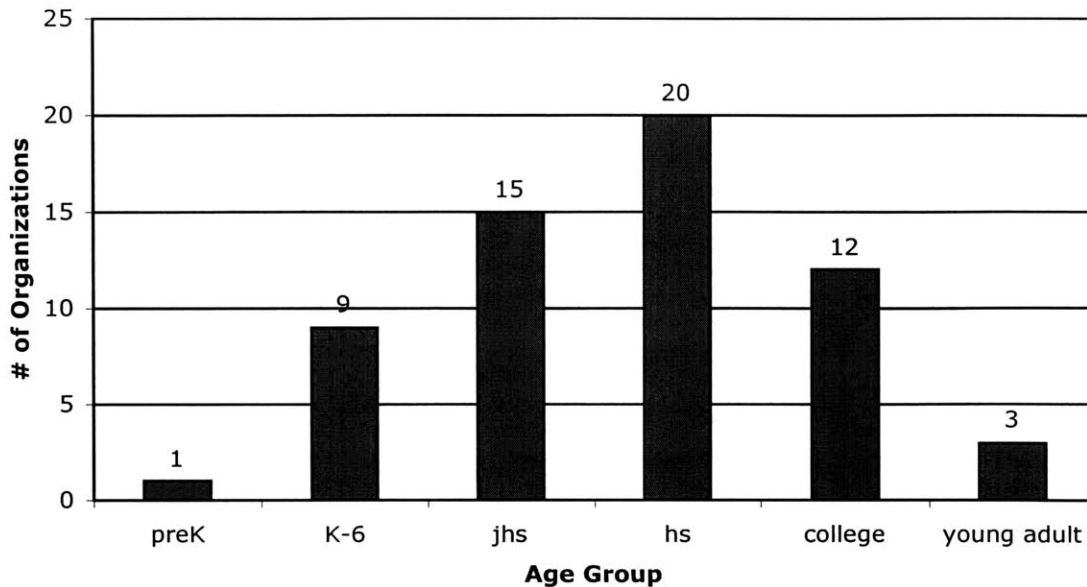
The descriptive and quantitative data provide an overall picture of the work of current youth media programs. The survey especially highlights how the current array of youth media programs in the U.S. is extremely varied in size, scope, and activity. This variety is further accented in the open-ended survey responses.

Open-ended Information

Program Mission

Each program was asked of their mission and goals. Many had definitive mission statements, but many also had loose, general answers. All the missions of the surveyed organizations are one or a combination of the following categories:

- **Teaching/Education**—includes increasing media literacy and awareness and improving students' general academic performance in school.
- **Access**—providing access to technology and media channels (such as cable television, internet, and radio) to youth; some programs focus on underprivileged youth in efforts to bridge the digital divide.
- **Creative Expression**—as personal art and to build creative thinking skills.

- **Dialog**—promoting communication, not just one-way articulation, across societal divides; this includes dealing with issues of diversity in intergenerational, ethnic, and socioeconomic contexts.
- **Cultural Arts**—for the community, including history and heritage and celebration of specific, often minority, cultures.
- **Outreach to At-Risk Youth**—includes providing a safe place for youth, especially after school, and encouraging engagement in constructive activities.
- **Youth Empowerment**—fostering leadership, teaching communication skills, building self-esteem, and equipping youth with marketable skills for future employment.
- **Youth "Voice"**—many programs attest to giving youth a "voice" so they can disseminate their opinions and thoughts.
- **Civic Engagement**—includes grappling with current issues, bringing attention to youth concerns about their neighborhoods and communities, and supporting social activism and further action.

There is some, perhaps obvious, relationship between a program's mission and the type of organization that runs the program. For example, the Communications Arts High School, as a public high school, emphasizes education and academics in its mission to "prepare students for success in college, in the work place, and in life by providing a challenging academic program focusing on the development of exceptional skills in communications." The Ark, Inc., as a community-based after-school center, focuses on reaching out to and empowering the disadvantaged youth in their neighborhood. Alternatively, Lowell Telecommunications Corporation, as a public access television station, has the mission of "the democratization of access to information technology and the empowerment of the community at large...." Although the various types of organizations have overlapping goals and visions, the main thrust of a youth media program reflects the organization that runs it.

Youth Involvement

Organizations were asked the specifics of how youth participants were involved in their youth media programs. The survey gave a set of involvement type categories:

membership, programs, classes, internship, paid employment, volunteer work, and other. These given types were too constraining, however, and most organizations chose to respond by describing how their youth participate in their own terms. As with the other open-ended questions, this resulted in an abundance of varied and lengthy answers. Each organization runs their program differently and in different organizational structures and contexts in which these youth are placed. The most useful way of learning from this information is by looking at the roles the youth participants play in relation to the organization.

Based on the survey responses, which were mostly phrased in terms of what the youth do in media programs, the following roles can be extracted:

- **Employees** are paid anywhere from $6 to $12 per hour and work nine to ten hours per week during the school year, and 20 to 32 hours per week during the summer. Their activities and responsibilities range from producing independent projects to running programs for other youth and teaching other youth.
- **Students** mainly take classes in a school (or school-like) setting. They receive instruction and produce media projects as part of their classes or workshops. Duration of classes varies across programs; some classes are one-time, or short-term, and some are held weekly for entire semesters or several months (e.g. over an entire summer).
- **Interns** work with or without stipends. Internships last from three to five months (often a school semester) or last for a year. Learning skills is a major part of being an intern, but not necessarily through formal classes. Interns are often assistants and mentors in programs for, usually younger, youth.
- **Producers** independently create and execute their own projects, mostly in the context of cable access centers where they are members.
- **Other**
  - **Hobbyists** work with media and do projects "for fun."
  - **"Apprentice"** is what Spy Hop Productions calls their interns.
  - **Activists** engage with community members, not only in interviewing people or screening their productions but also in taking their work beyond the media production to push their cause. Their main goal is not the

production of media itself, but to use the media to support broader community-building goals.

- o **Advisory Board Members** are a select group of youth who oversee Youth Channel: Lowell for Lowell Telecommunications Corporation.

These roles are not necessarily what the organizations call their youth participants—although in some cases they are—but they are what I could gather based on their descriptions of what their youth primarily do. I must note that these *roles* in fact coincide with the involvement type categories I had proposed in the survey to the organizations. The difference, however, is that a given role can be involved in the organization in different ways. For example, a youth participant may be primarily considered an employee because they are paid to work at the organization. However, the participant can be involved in programs (either helping run them or being on the receiving end), take classes, and work extra hours as a volunteer on other special tasks.

Dissemination Channels

There was surprisingly little overlap in the specific dissemination channels used by the surveyed organizations. In general, most surveyed programs show their media productions at screenings and on their own website.[44] Cable access and local broadcast (both television and radio) and a plethora of film festivals all over the country were also named by surveyed organizations. Some specific channels that arose in multiple survey responses were: the DoItYourDamnSelf National Youth Video and Film Festival, PBS and Listenup.org, the Atlanta Film Festival, the Sundance Film Festival, Manhattan Neighborhood Network, and Free Speech TV.

Projects

The survey asked each program to describe some of its recent major projects. The content of the projects covered all kinds of topics, which are generalized in Table 2. Some projects took a general approach to a broad topic, such as teen pregnancy.[45] Others focused more specifically on a narrower, but perhaps more intimate, subject. For

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[44] Note that having a website was a factor in who was asked to participate in the survey, as explained in the Methodology section.

[45] Youth Sounds project on teen pregnancy: http://www.kqed.org/w/ymc/pregnancy/orgs.html

example, the Appalachian Media Institute recently produced a video called <u>Old Ways...</u>
<u>holdin' on</u>, which falls under the category of "local traditions." More importantly,
however, the video is about the loss of local self-sufficiency traditions like canning,
gardening, and raising livestock in eastern Kentucky, which has deeper meaning for the
youth producers and their community for which the project is done.

Table 2. Topics of Youth Media Projects

Housing	Race including, racial conflict
Homelessness	Immigrant communities
Urban youth	Minorities
Neighborhood	Diversity/tolerance
Local history	Literacy
Local events	Youth culture
Local traditions	Hip Hop culture
Local controversy	Low and minimum-wage workers
Environment	Youth views on news issues/current events
Drugs/tobacco/alcohol	Violence
Health (e.g. STD's, teen pregnancy, etc.)	Safety (e.g. traffic)
Justice	Youth rights
School/education	Peace

The types of projects that youth conducted in the surveyed programs varied
widely but all fell under the following categories:

- **Documentary videos** are non-fictional works that range from ten to thirty
  minutes in length.

- **Digital stories** are personal multimedia stories packaged in the form of short
  films or streaming web media, usually three to five minutes long.

- **Artist residencies** bring a professional artist into a school classroom or after-
  school center to work with students on any type of art or media project for a given
  period of time.

- **Public service announcements (PSAs)** are short, 30-seconds to one minute,
  video pieces meant to inform the public about a topic of general interest.

- **Web magazine** are websites with articles, graphics, photographs, and other
  digital media that are updated periodically, as a printed magazine would.

- **Regular shows** are produced by youth for either cable television or radio.

- **Youth news shows** are regular television shows about current events.

- **Community events featuring arts/media** could be fundraisers for local charities, community festivals or fairs.
- **Youth media portals** are websites featuring youth-produced media works.
- **Photography** of print or digital format around some topic and usually compiled into photo essays.
- **Animated shorts** are cartoons, comics, or claymation produced with digital tools.
- **Museum exhibits** feature digital and physical elements that include video, audio, photographs, historic artifacts, sculpture, etc. that all together create a whole experience of a theme.

Assessment

The surveyed organizations reported a wide range of assessment processes. Many organizations have loosely structured evaluation methods. More intensive evaluations are conducted by those organizations who have outside funding or who hire outside consultants. For example, the Educational Video Center (EVC) is a part of a research project funded by the National Alliance for Media Arts and Culture studying the long-term impacts of EVC on their youth participants. The Global Action Project (GAP) participates in the evaluation institute of the Robert Bowne Foundation. Just Think hires consultants, such as the Michael Cohen Group, to conduct its program evaluations.

Most organizations, however, perform self-evaluations using the following methods:

- **Youth portfolios** - Individuals compile a portfolio of their works throughout the duration of a program. At the end, the youth and adult leaders discuss in groups the portfolios in terms of the quality of the works in them and the learning and experiences gained throughout the whole program.
- **Board review** – The board of directors conducts a review of the program against the standards and mission of the overall organization.
- **Pre and post participation interviews, in-process interviews** – Interviews of participants during different stages of the program shed light upon factors such as enjoyment, accomplishment, effectiveness of pedagogical methods, and interest from the point of view of the participants.

- **Observation by staff** – Quality of work produced and participant development are often gauged by simple, and often informal, observation by the program staff.

- **Pre and post surveys and questionnaires** – Similar to interviews, but perhaps more honest since these can be anonymous.

- **Group discussion, with youth participants, staff, and others involved** – Group discussions with everyone involved are conducted at various stages of the program to evaluate together how the program is running, team dynamics, progress in skill development and project completion, etc. Less regimented by question-answer style than interviews or surveys, discussions allow for greater freedom in topics evaluated.

- **Journals kept by youth** – Personal journals kept by youth often contain evidence of individual gain in skills, self-confidence, knowledge, changes in attitudes, etc. from the point of view of each youth participant throughout the duration of the program.

- **Tests administered to youth** – Test scores from examinations, either oral, written, or performed, measure skills and knowledge attained by participants.

Understandably, the organizations assess the impact their programs have on the organization itself and on their youth participants, but not the impact on the greater community. This would obviously take extra effort that most organizations do not have, not to mention extra funding. Investigating the community impact would make an interesting inquiry, but it would be difficult to evaluate (i.e. identifying indicators, establishing significant correlations, etc.).

SURVEY DISCUSSION

The survey data reflect the great diversity of youth media programs. No two programs among the survey participants are alike. The vast differences in key factors such as geographic location, community context, organization type, and program missions need to be kept in mind as examples of best practices are sought among youth media organizations. Some practices would be difficult to apply in other contexts. The diversity of these programs also has more implications worth mentioning.

The wide range in types of organizations, approaches, and core values found in the survey results suggests that youth media programs come from many different, unique origins. The creators behind the program each have their own story and visions for youth equipped with media.[46] Only some actually have youth social activism as a major driving force in their stories. Unfortunately, the survey was unable to capture every organization's story. The case studies, however, shed light on how two very different programs formed specifically to help youth use media technology for mobilization and community change.

Beyond the organizations that actually run youth media programs, many other organizations are interested in supporting youth work with media technology through funding and partnerships. Funding for youth media programs comes from many different organizations and sources. There are few programs that actually share common funding sources. This means that many different organizations are interested in financially contributing to programs that work with youth and media. A variety of groups also partner with youth media organizations in conducting projects and providing time, knowledge, equipment, and services. Many untapped resources that could be used in meaningful youth media programs probably exist among academic institutions, local media companies, community-based organizations, and businesses.

The survey results also suggest that a diverse demography of youth is reached through the various youth media programs across the country. More programs are

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[46] The evolution of community media arts over the past few decades contributes to the vast differences in the origins of youth media programs. Steven Goodman, founder and executive director of the Educational Video Center, presents a short history of community media arts in his book Teaching Youth Media: A Critical Guide to Literacy, Video Production, and Social Change on pages 16-18. In summary, the establishment of government arts funding agencies, such as the National Endowment for the Arts and arts councils at the state level, spurred the formation of non-profit media arts organizations in the 1960s. Coupled with the countercultural and free speech movements of that time, the idea of youth as media producers spread and programs to foster youth film production were developed. As these movements lost momentum in the 1970s, community media centers focused more on arts education to fill the gap of recession-era school budget cuts. Technology advancement allowed for increased availability and affordability of production equipment in the 1980s. The boom in the media and television industries at this time stimulated the emergence of vocational training programs for high school and college students with the promise of jobs and careers in media. In the 1990s, increased availability of funding and highly publicized incidents at schools, such as the shootings at Columbine, prompted the creation of new youth media programs. Foundations began supporting more socially conscious community-based media projects for teens, creating media outlets for young people, and encouraging arts experimentation with a variety of media forms, including emerging web-based media. All these historic factors contributed to the plethora of youth media programs that exist today.

concentrated in urban centers than in rural or suburban communities, but that parallels the density of the youth population in urban areas compared to other areas. In terms of age, ethnicity, geography, academic achievement, and socioeconomic status, the survey responses imply that many youth from different backgrounds participate in youth media programs.[47]

What the youth participants learn through these youth media programs also varies, although the basic idea is that they come away with a set of technical and non-technical skills. Programs are multi-focused and teach different combinations of skills. Even though almost all the programs work with digital video, they use many different editing software packages. Some programs go further to incorporate animation or web design along with their digital video work, while others focus solely on video.

In addition, all programs integrate non-technical skills development in their work. Although the range of non-technical skills taught is broad also, there appears to be a strong emphasis on the language of media. Many programs want their participants to learn the language of media and how to harness the power of that language for their use. Media literacy is the study of media-produced messages and their effects on audiences.[48] Both media literacy and writing have to do with language, and both are major non-technical skills taught by the surveyed programs. As relayed in the previous chapter, youth consume immense amounts of media in their lives. Youth media programs aim to help youth become conscious consumers as well as deliberate media producers. Technical skills alone cannot accomplish this. Youth must grasp the language and wield media in a powerful way. Then they can use media for even greater goals of these youth media programs in bridging the digital divide, social awareness, civic engagement, and empowerment.

Despite the worth of what youth media programs provide their participants, resources for these programs have diminished in the last few years. Youth media programs, such as The Ark Inc., have suffered funding cutbacks in recent years that have pushed them to reduce their programming and outreach to youth. HarlemLive no longer

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[47] The survey did not ask for specifics on ethnicity, academic achievement, or socioeconomic status of youth participants, but from the location of these programs, their specific missions, and target participant pools, the background characteristics of their participants can be inferred.
[48] Goodman 2003,13.

employs staff but is run completely by volunteers who are dedicated to working with youth. Some organizations were forced to stop providing all their youth programs due to budget cuts. The Community Media Center of Santa Rosa, for example, was asked to participate in the youth media survey but refused their youth programs were eliminated due to budget cuts. Steven Goodman of the Educational Video Center argues that " the lack of institutional support and stable funding has stunted the overall growth of the field; youth media organizations that are perpetually consumed with the immediate business of survival are hard pressed to build their long-term capacity and deepen their work."[49] This is reflected in the disparity of assessment methods among the organizations surveyed. A few individual organizations have the special funding needed for more thorough evaluations of their programs, which will help improve their work with youth and media. Most organizations, however, do not have the resources to formally evaluate and make informed improvements to their work.

The disparity of resources and financial support for these programs is wide, as expressed by the broad range of annual budgets of surveyed programs. Some organizations have ample money and resources to conduct intensive assessment and hire their own permanent technical support staff, while others are unable to run programs at all. Hopefully, the suffering programs can tap into the many organizations that are interested in supporting youth media projects, as found by this survey.

The results of this survey illustrate the current picture of youth media programs in the U.S. The survey identifies the diverse ways in which programs serve youth. More importantly, however, the survey demonstrates how few youth media programs actually motivate direct action and change in their communities, whether they claim to endeavor to or not. Some programs provide a "voice" for youth through media channels or create spaces for discussion of social issues, but their work does not extend to actual substantial change and transformation. For most organizations, propagating media technology skills among youth is the focus of their activities and projects. The missions of these programs and the attitudes the organizations have of their youth, encompassed by the roles youth play in these organizations, reflect the media itself as the center of their work.

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[49] Ibid, 101.

The core of this study's investigation is community mobilization and social change. Media technology is just a tool that can support and assist in that. The media productions are not ends in themselves; the ends are action and change in the community. Media technology is also a starting point for youth to become involved in their communities because it engages young people. Youth are attracted to media and the power it holds. When youth harness that power for their communities, real change can happen, but further steps need to be taken to make change happen.

The next chapter explores two case studies of organizations that focus centrally on community mobilization and youth activism rather than media technology itself. Yet media is key in their work. The chapter tells the stories of two very different programs: how they formed, what ideas motivate them, and how they help youth use media technology for mobilization and community change.

The case studies take an in-depth look into two youth media programs in the Boston, Massachusetts area that specifically aim to help youth use media technology for social activism. The case studies examine key elements that constitute the programs, the processes undertaken by these organizations to translate media technology skills to mobilization, and their successes and failures in youth-directed community action. These organizations' stories raise lessons and questions about youth, media, and mobilizing, which will be further discussed in chapter 5.

METHODOLOGY

The two case study programs were carefully selected among the twenty-one organizations that successfully completed the youth media survey. The programs that agreed to participate are A Chinatown Banquet, run by Asian Community Development Corporation (ACDC) in Boston's Chinatown, and the Young Activists Network (YAN) at the Charlestown Computer Clubhouse of the Boys and Girls Clubs of Boston (BGCB) in Charlestown. Both programs strongly indicated in their survey responses that youth activism and community development by young people are primary goals of their work. Several additional factors were also considered in choosing these two organizations.

The extent of the documentation of work was heavily weighed in the selection of case study organizations. In addition to having a website, which was a criterion for all survey participants, case study candidates that wrote papers about their programs for publication in print and on the internet were favored. It was important to find organizations that keep track of their projects, process, and productions and have accessible sources of information. A Chinatown Banquet has a comprehensive website (http://www.chinatownbanquet.org/) as well as a paper pending publication in a book of conference proceedings.[50] YAN keeps an updated internal web depository that contains

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[50] The International Conference on Public Participation and Information Technology (ICPPIT) was held in November 2003 and sponsored by the Research Center on Information Technology and Participatory Democracy (CITIDEP) and the Department of Urban Studies and Planning at the Massachusetts Institute of Technology (DUSP at MIT).

activity materials, ongoing project information, reflections, and discussions among and for all YAN sites, which includes the Charlestown clubhouse. Both organizations graciously allowed access to these resources for this study.

Reliability as participants was also gauged through the organizations' responsiveness in the youth media survey. Organizations that provided ample information in a timely manner were preferred. Both ACDC and the Charlestown BGCB expressed great interest and enthusiasm in participating from the beginning. There were other organizations that would have been interesting case studies, but the anticipated difficulty in working further with them inhibited their selection. Given the limited amount of time and resources for this study, pursuing uncooperative organizations was avoided.

A Chinatown Banquet and YAN were also chosen because of several other special characteristics of these programs. Neither is in the Listen Up! Youth Media Network, of which many of the survey organizations are members.[51] This study hopes to shed light on programs that may not be known to other organizations yet. Due to limited time and resources, proximity and location in Boston were also considered in the selection of case studies. Both the Banquet in Boston's Chinatown and YAN in Charlestown are based in the metro Boston area, but interestingly serve very different communities. Furthermore, each program is run by very dissimilar organizations. A community development corporation ran A Chinatown Banquet while an after-school center runs YAN in Charlestown. Some basic information gathered from these programs' youth media survey responses are summarized in Table 3. The contrast between the two programs in light of their hosting organizations will raise important issues for other organizations that want to conduct similar work with youth and media.

The following sections of this chapter describe each case study program and their approach to helping youth use media technology skills for community mobilization. Each program's story tells of its origin and key players, process of development and working with youth and media, recent major projects, impact, and future prospects. Information was gathered from the youth media survey responses, additional written documents and

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[51] Listen Up! is a part of PBS and a national youth media network. It connects youth producers and mentors across the nation and provides opportunities for youth work to be displayed on national television. For more information, see http://www.listenup.org.

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digital media documents provided by the organizations, conversations and visits with program staff, and formal interviews with program directors.

Table 3. Case Study Programs: Information from Youth Media Survey

	A Chinatown Banquet	Young Activists Network
Organization	Asian Community Development Corporation	Charlestown Boys and Girls Club, Computer Clubhouse
Location	Boston, MA	Charlestown, MA
Recruitment	Word-of-mouth, networking among traditional youth services providers	Flyers, website, word-of-mouth
Youth Involvement	After-school workshops twice a week for a stipend	Weekly sessions open to all Club members
Software Packages Taught	Adobe Photoshop Final Cut Pro Macromedia Flash Macromedia Dreamweaver	Adobe Photoshop Adobe Illustrator Adobe Premiere Macromedia Flash Macromedia Dreamweaver Microsoft FrontPage Corel Bryce Corel Painter Intel Play Digital Movie Creator Acid and Sonar Windows Movie Maker
Media Distribution	Screenings/presentations, website, museum exhibit	Screenings/presentations, website
Funding Sources	Grants, mostly from Boston area foundations and funds	Special technology initiative, in addition to other private and public funds
Technical Support	Program staff and pro bono technical assistance from individuals and Do While Studio	Handled by Technology Director and Assistant. BGCB Network Administrator handles second level support.
Partners	Chinese Youth Initiative Dreams of Freedom PACE Mass College of Art TechBoston Do While Studio	MIT Media Lab
Annual Budget	$200,000	$62,700
Staff **Full-time** **Part-time** **Volunteer**	 1 15 10	 1 1 4
Youth	9 participants, 14-18 years old	Approx. 12, 9-12 years old

CASE STUDY 1: A CHINATOWN BANQUET
AT ASIAN COMMUNITY DEVELOPMENT CORPORATION

A Chinatown Banquet was a community-based art and civic education project of Asian Community Development Corporation (ACDC) in Boston's Chinatown. The project began in 1999 and ended in 2001, although ACDC has continued to build on the work of the project. A Chinatown Banquet endeavored to raise young leaders by challenging them in the research and production of a collection of short digital videos about Chinatown. Through the work produced by the youth, ACDC hoped to bring life to the Chinatown Master Plan 2000 that was simultaneously being developed. The project brought together nine high school aged participants and various—otherwise disconnected—local organizations to work together in a community planning effort.

Chinatown and ACDC

Chinatown is a 42-acre neighborhood in downtown Boston. It is the fourth largest Chinatown in the United States and one of the most densely populated areas in the city of Boston with 5,663 residents. Chinatown is a gateway for new immigrants. Forty percent of its population has lived in Boston for five years or less. The neighborhood serves as a cultural, educational, religious, and commercial center for greater Boston's Asian population, which numbers 79,000. The median income for households in Chinatown is $9,059, compared to $12,350 for the whole city. The poverty rate is 28% compared to 18% for Boston.

Chinatown has been continuously subverted to external economic and political forces at the cost of its residents. For example, the building of the Central Artery and the Mass Pike extension in the 1960s and the relocation of the Combat Zone—the Red Light District—in the 1970s in Chinatown displaced numerous residents and demolished substantial portions of the neighborhood. More recently, new development of luxury buildings unfit for Chinatown's residents or needs have been infringing upon the neighborhood. These blows to the neighborhood not only affect the large immigrant and non-English speaking population in Chinatown, but also the greater Boston Asian American community with a connection to Chinatown.

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ACDC is a community-based non-profit developer of affordable housing and an advocacy group for Asian Americans in greater Boston. Most of their development work is concentrated in preserving and revitalizing Chinatown. The organization endeavors to counter the external forces that take advantage of the Chinatown community. In addition, ACDC's goals are to promote economic development, develop physical community assets, foster leadership, and build the capacity of Asian Americans and immigrants.

Origin and Key Players

Jeremy Liu, Director of Community Programs at ACDC, met Mike Blockstein through a mutual friend in the late 1990's. At the time, Mike was the Executive Director of Southern Exposure, a non-profit artists' organization in San Francisco, and soon to begin the Mid-Career Master in Public Policy program at Harvard's Kennedy School of Government. They engaged in discussions and shared ideas on community art, as it was a mutual interest for both in their work. They discussed the possibility of implementing a community art project in Chinatown with youth in the future.

Later, Mike took an experiential education course at the Harvard Ed School. He wrote a concept paper on creating an audio tour of Chinatown using the metaphor of a Chinese banquet with its traditional eight courses. The idea was to produce an audio documentary that is both celebratory and participatory, like a banquet, and involving history and tradition. The banquet framework consisted of eight "courses," each with a different theme, that would make up the components of the overall project (Table 4). Mike was inspired to look at community planning as one may look at a Chinese banquet because both have multiple layers that can be broken down and explored. Both reflect how a community functions and its processes, history, and power structure.

Using the ideas from this paper, Jeremy gathered together a startup team to run a pilot program and presented it to Mike to take on as the lead artist.[52] With Mike and Jeremy, the initial team was: Judy Lee Reid of the New England Foundation for the Arts; Jen Hall of Do While Studio; Eun Joung Lee of ACDC; and Denny Palmer Wolf from Projects in Active Culture Engagement (PACE) at Harvard.

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[52] Do While Studio also enlisted Mike Blockstein as an artist-in-residence for three months—later extended to one year—to be the lead artist for A Chinatown Banquet.

Table 4. Eight "Courses" of A Chinatown Banquet

Course	Description of Theme
Crossings	To address how the historic and modern movements of people shape and impact Chinatown, this theme investigates immigration, immigration policies, and pedestrian and auto traffic. With seven arterial roads in the neighborhood, Chinatown's many immigrants face dangerous crossing each day as commuters pour into and out of Downtown Boston passing through Chinatown.
Fortune Foods	Like many other immigrant communities, food is not only one element of life carried over from abroad, it is often a means of "getting ahead" in America. The Banquet looks at different perspectives and meanings of Chinatown restaurants—their history, significance, and stereotypes.
Soup	Soup is always a part of Chinese banquets; "soup" or Chinatown's watery heritage as the South Cove of the Boston Harbor will always be a part of the neighborhood. To remember this physical heritage, the Banquet explores Boston's landfilling, and the early history and inhabitants of the South Cove neighborhood.
The Kitchen God	In every Chinese restaurant, the Kitchen God overseas the "bachelor community" of single immigrant males who constitute the majority of the restaurant workers waiting on street corners in Chinatown to participate in the daily dispersal of residents and day workers to the suburban Chinese restaurants. The Banquet delves into the impacts of this aspect of the community.
A Yankee Platter	Of course, before the Chinese, the area known as Chinatown had a long colonial history—including the Liberty Tree and the Quincy School. The Banquet reveals how this history is still influencing decisions by those outside the community and how aspects of "western" life permeate the neighborhood.
Big Money	Lavish sums of money are spent each Chinese New Year to invoke the God of Prosperity to usher in a prosperous new year. Expensive infrastructure and real estate projects justified as important to the prosperity of the entire city and the New England region like the Central Artery, I-90 and the Combat Zone have dramatically shaped Chinatown. The Banquet tells stories that reveal these impacts like the cutting gin half of the Chinese Merchants Building to build I-93.
Fish of Fortune	Fish symbolize good fortune as part of any Chinese banquet. The Banquet looks at the social and cultural features and recent developments of the Chinatown community that hold the key to Chinatown's fortune, including family associations, activism, religion, and political representation.
Family Ties	Chinese banquets gather family together in celebration. In this theme, the Banquet finds out how intergenerational issues, assimilation and stereotypes, gentrification, and cultural influences of today and tomorrow are shaping the neighborhood by shaping its members.

The pilot program ran in 1999 with two student interns, Rich Wong and Gloria Yong.[53] Rich and Gloria worked with the startup team to further develop the ideas about the Banquet and put together a full art and community education program for other teens. Additional organizations that came on board to collaborate in this interdisciplinary project were TechBoston, the Chinese Youth Initiative of the Chinese Progressive Association, the International Institute of Boston and the Dreams of Freedom Boston Immigration Museum, and Mass College of Art.

Many ideas were further discussed and the project evolved substantially in the pilot year. Although youth-driven participation was not in the initial concept paper, for example, Mike's personal principle of working in intergenerational contexts led to the focus on empowering youth in the project. A Chinatown Banquet is intergenerational in that it brings youth ideas, insights, and work into the broader context of the community, including adults, rather than separating it on the side in its own "kids" section. The Banquet is not meant to be "for youth only" or designated as "youth work," but is for everyone in the community of all ages and a part of the greater work of the community's development.

Furthermore, what began as an audio project quickly expanded into other digital media realms. Initially, Jeremy Liu wanted to integrate geographic information systems (GIS) and produce a sophisticated, media-rich map of the Chinatown neighborhood. This web-hosted map would contain spatial data in the form of media clips rather than numbers and labels. These clips were meant to represent the place on the map and reveal the stories, sounds, and sights associated with the place. The map would contribute social and neighborhood knowledge that cannot be captured in traditional forms of "data" that ought to be used for planning. The GIS aspect was not implemented due to lack of resources. Instead, digital video became the primary media form of A Chinatown Banquet. The project ended up being a series of digital video "portraits" or "impressions" of various aspects of Chinatown—the eight courses—that together made up the story of Chinatown.

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[53] Interns were paid stipends funded by Denny Palmer Wolf at PACE. Stipends were an intentional and strategic part of both the pilot program and the fully implemented program. The idea was to teach the youth that working for the community can have personal benefits and that their work had real economic value.

A Chinatown Banquet was originally intended to be a major contributing part of the Chinatown Master Plan of 2000. ACDC wanted youth participants to be more than a focus group in this process. The youth were to create a "living" supplement to the otherwise static master plan document, which often just sits on the shelf only to be referenced when new projects need to be justified by the city, developers, or others wanting to make substantial changes to the neighborhood. It is difficult for stakeholders in Chinatown, an inner-city neighborhood of color and many new immigrants, to participate in development processes. The vision was that the media productions by the youth would not only engage the youth, but also residents and public officials. The productions were to create an entry point of participation for people so they can understand what is going on in their neighborhood without having to learn the codified language and jargon of planners. These short "portraits" of Chinatown were to allow people to use their own language and experiences in discussing their community's issues. As expressed in a proposal written by ACDC, "The Banquet is not just a means of engaging a wider audience for our stories. The Banquet web site will provide a visual language to understand development issues for the members of the community who do not understand English. We feel that the more people who understand our neighborhood and community, the larger the community of stewards." In this way, ACDC hoped to demystify the process of neighborhood development, especially to young people, increase participation, and develop future leaders in Chinatown.

Approach

After a successful pilot program, ACDC decided to implement the full program. Nine high school students participated in A Chinatown Banquet from October 2000 to June 2001. The participants received stipends to work in after-school workshops two times a week.[54] All the participants were from the greater Boston region and most were of Chinese descent, but only one actually lived in Chinatown. Each student had some cultural, religious, or social connection to the Chinatown neighborhood, whether it was the location of their church, a popular place to hang out with friends, or a hub of favorite

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[54] See previous footnote on stipends.

restaurants. Their connection to the neighborhood was not necessarily the initial draw for participants, however. The opportunity to work with new media and to develop media production skills was a lure to most students who came on board. Through the program, however, the youth came to appreciate Chinatown and develop a sense of empowered ownership of the neighborhood.

Before engaging in any sort of media production, the program directed the youth to learn about Chinatown history, urban history and planning, art, activism, leadership, and media literacy through various projects and activities. They were challenged to grapple with difficult subjects, such as gentrification and immigration, and be alert and informed about understated issues, such as cultural representation and media manipulation.

The diverse organizations that collaborated with ACDC in the Banquet brought together many resources for the youth to learn from. Most of these organizations do not even typically work together or with youth or in Chinatown, but contributing to the Banquet allowed them to explore new pursuits. The partners helped develop the overall program and directly shared their expertise to guide the youth participants in their specific projects. The organizations also provided guest lectures and visits that were valuable resources in the learning process (see Appendix C for list of lecture topics and speakers). Individuals from the various partner organizations shared their knowledge and dialogued with the youth, introducing them to tough topics and encouraging them to probe these issues further.

In doing research, conducting interviews and discussions, and completing projects, the youth were called to use and develop art, video, writing, speaking and design skills. The main point was not to master the technical skills alone, however, but to apply media skills to the service of the community, as an educational tool, and for activism needs. The focus was never that a media production is an end in itself. The process behind production and its parallels and uses in community development were emphasized. For example, an early activity in learning website development did not use computers at all. The students were asked to design websites using paper cutouts. Starting away from the computer allowed for more creative thinking rather than being dragged down by the technical details in designing a website. This challenged the youth to come

up with the best representation of their website's elements and how to construct their website as a useful tool without feeling constrained by the limitations of their skills or even the technology itself. Later, they implemented their ideas into actual websites using computers. Rather than focusing on the technical skills and the finished website as ends in themselves, the process undertaken by the youth participants in developing the skills and the possible meaningful uses of the media product were emphasized instead.

Action

The nine youth participants in A Chinatown Banquet conducted three main sets of projects during the course of the program.[55] Each project connected the youth participants to Chinatown residents, organizations, and events. Moreover, the projects built up to a culminating public art production put up on the web at www.chinatownbanquet.org and

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[55] Student projects are available at http://www.chinatownbanquet.org/students.html. Each student has a webpage with links to their projects.

exhibited at Boston's Immigration Museum, Dreams of Freedom.[56] It will eventually become a part of the physical fabric of Chinatown itself as the Chinatown Heritage Trail.

The first two projects called the students to explore their personal connections to the neighborhood and to investigate familiar places in different ways. "My Relationship to Chinatown" was a project in which each student created web pages portraying what meaning Chinatown has for them personally. Many students described their favorite places to hang out, their church, and activities they like to do in Chinatown. One student made an interesting connection between his own history with Chinatown and his weight loss history! (Figure 4).

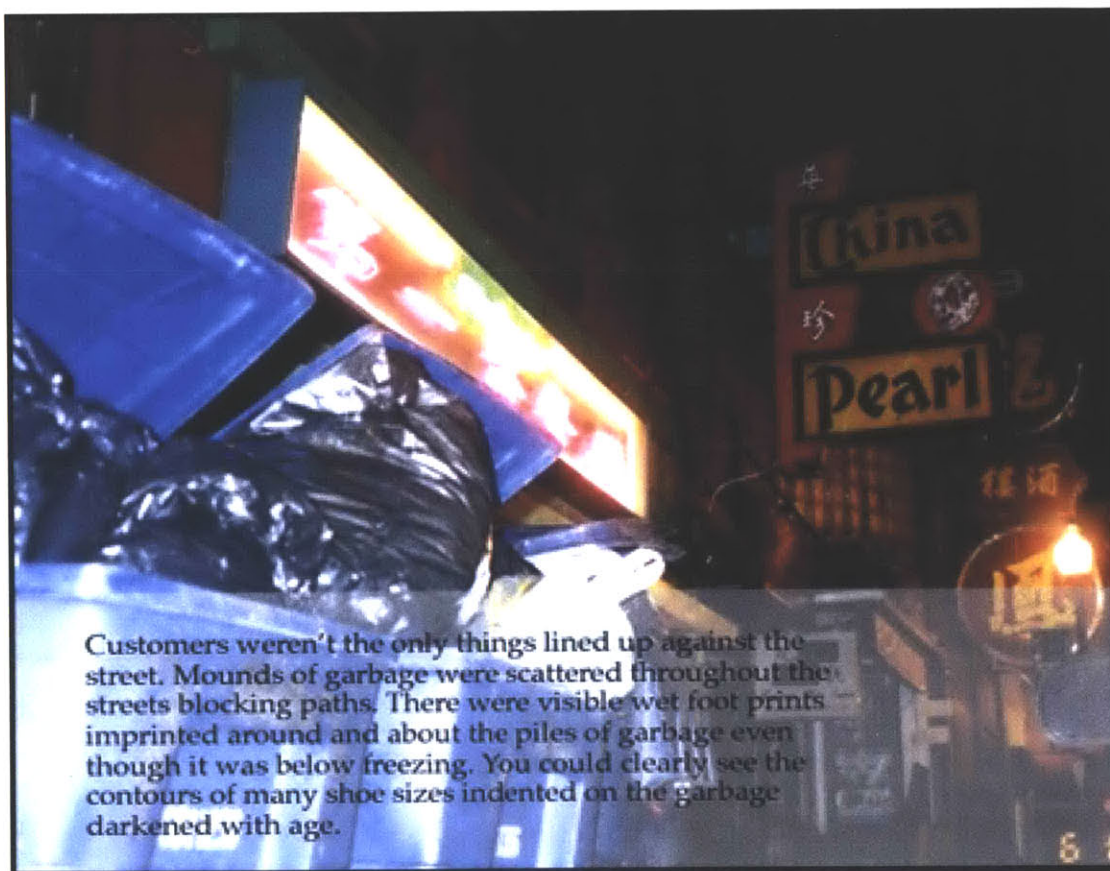**Figure 4. Johnny Yong's "My Relationship to Chinatown" project.**
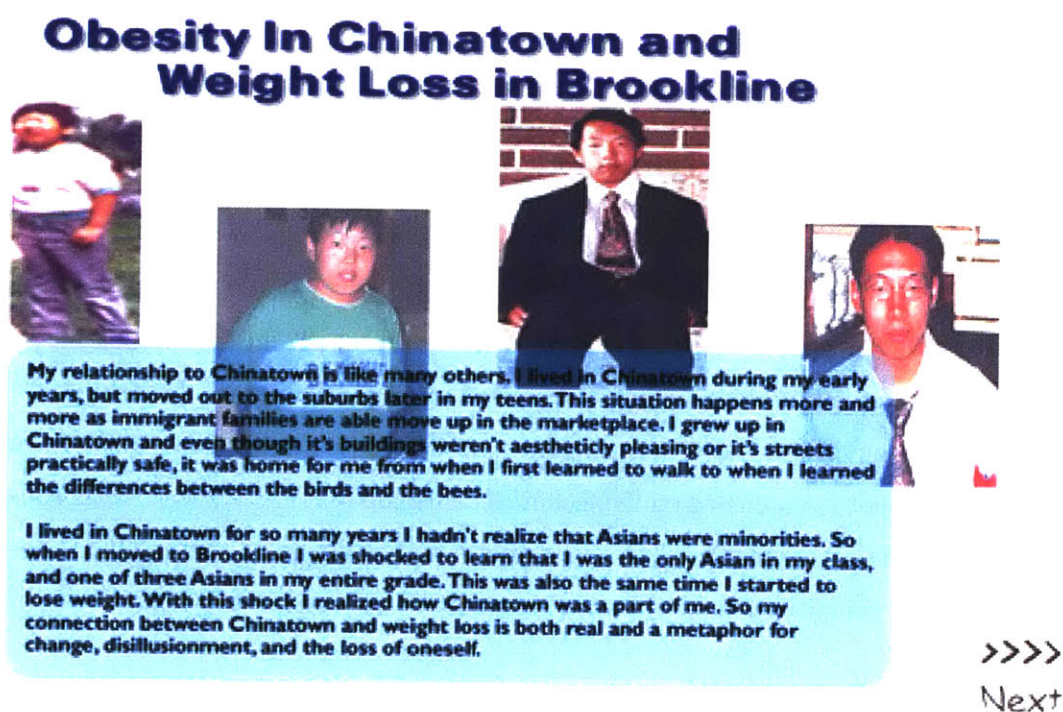
The "Mapping Chinatown" Project stemmed from a discussion on the difference between a neighborhood and a community. The students concluded that a geographic map containing physical elements alone is insufficient in representing Chinatown. In pairs, the youth participants present elements of Chinatown through various perspectives,

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[56] Dreams of Freedom, Boston's Immigration Museum, is a part of the International Institute of Boston (http://www.dreamsoffreedom.org). A Chinatown Banquet was featured there from November 6, 2001 to February 17, 2002. The exhibit contained a composite of short video pieces around Mike Blockstein's banquet course themes.

including their own, at different times of the day and on different days of the week. For example, Kathy Tran and Johnny Yong mapped Chinatown on a weekday evening through two perspectives: parents and grandparents (Figure 5). Their maps were more than streets and buildings; they incorporated the traffic at that time of day on the streets and the bustle around restaurants in the buildings. Each compiled map is presented on the program website. This project extends the traditional notion of "mapping" beyond geography and delves deeper into what constitutes a neighborhood and what is meaningful to a community in that neighborhood.

Figure 5. One page in Kathy and Johnny's "Mapping Chinatown" project.

Customers weren't the only things lined up against the street. Mounds of garbage were scattered throughout the streets blocking paths. There were visible wet foot prints imprinted around and about the piles of garbage even though it was below freezing. You could clearly see the contours of many shoe sizes indented on the garbage darkened with age.

The third project, "Banquet Courses," follows Mike Blockstein's original idea of the eight main themes, or "courses," that make up the Chinatown community. Based on personal interests, the youth participants designed their own projects, some in groups, on the following themes of their choice: intergenerational issues and cultural stereotypes (Generational Ties and A Foot in Both Worlds: Asian American Identity); food's role in

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the community (Restaurants and Chinatown); pending developments (Chinatown Development); landfill, immigration, and transportation (LIT: Chinatown's Natural History); and the evolution of Chinatown activism over generations (Activism in Chinatown). The participants researched these topics and went to specific organizations that concentrate on these issues both in and out of Chinatown. For example, the project on activism cited the Chinese Progressive Association, which is an activist organization committed to advocacy, education, and leadership development in Chinatown. The LIT team used images from the Bostonian Society/Old State House and the Boston Public Library. The students also conducted interviews with community members. Restaurant workers provided inside views on the dangers involved in cooking, the camaraderie among workers (Figure 6), and the future hopes of these workers, who are mostly recent immigrants. The students put together dynamic websites exhibiting their findings on these topics.

Figure 6. Project on Restaurants in Chinatown.
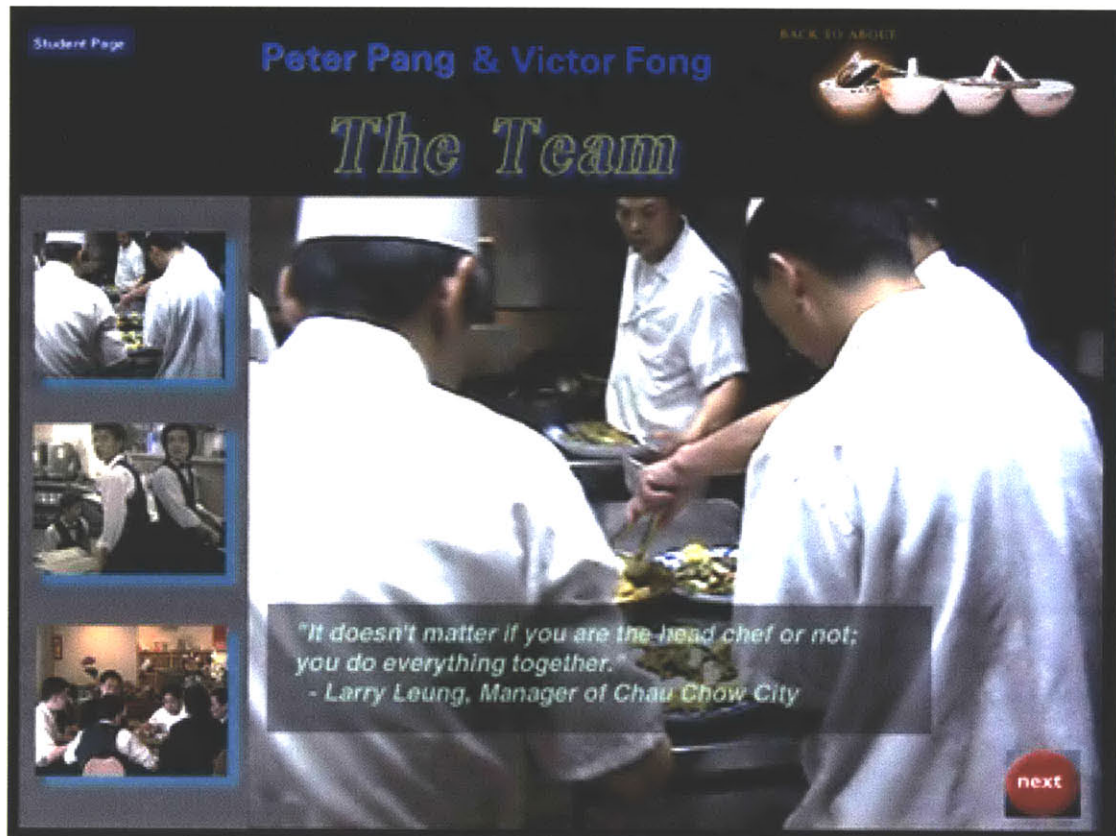
In addition to these three projects, the youth participants worked on an extensive photo and video documentation of Chinatown. They captured features of the neighborhood, its places, people, laborers, development hotspots, historic sites. They recorded events, such as Chinese New Year's and the National Chinese American Basketball Tournament. The students gathered substantial information about the community that was eventually encapsulated into a collection of forty digital video shorts on various aspects of Chinatown, following Mike Blockstein's symbolic framework of courses at a Chinese banquet.

Impact

Unfortunately the timing of A Chinatown Banquet and its inception was just a little too late to be effective in the master plan process. The master plan was months ahead of A Chinatown Banquet, and well on its way before the youth work had a chance to play an important role in the master plan. Thus, A Chinatown Banquet had little impact on the master plan itself, and in fact, the master plan has yet to have much impact on improving the community.

The greatest impact is easily seen in the lives of A Chinatown Banquet's individual participants, according to Jeremy and Mike. Each of the nine youth has either continued to work in some capacity in Chinatown or have shaped their college education around ideas and lessons they learned through their experience in the program. Even some who are away in college continue to support youth programs at ACDC during their breaks.

For Asian Community Development Corporation, A Chinatown Banquet changed outsiders' and the neighborhood's perception of the organization. The project led people to question why ACDC would engage in this kind of endeavor, with youth, with actual people in the community, about the history and stories of places and people. Many in the neighborhood who were cynical about politics surrounding organizations like ACDC had narrowly defined what ACDC existed for in their minds. A Chinatown Banquet expanded their view of ACDC and its genuine interests in the community and what it exists for.

<u>Moving Forward</u>

A Chinatown Banquet has become a major part of the effort to create the Chinatown Heritage Trail. This initiative is a collaboration of many groups in Chinatown in response to the high demand for tours of the Chinatown neighborhood by outside groups and tourists. Furthermore, the vision for the trail is to promote the heritage of the Chinese community and help develop a sense of place in Chinatown that is accessible and engaging. The trail would be more than a tourist attraction for outsiders; it would be a uniting feature for the neighborhood and the people who live there. For years, these groups in Chinatown have been working to shape a meaningful trail, but due to lack of funds and resources, the trail has yet to materialize.

After the first run of A Chinatown Banquet, the idea was to set up the first installation of the Chinatown Heritage Trail featuring the media productions by the youth. The forty short videos, each about three to five minutes long, would be projected in random order on a large-scale multimedia display. Outdoor speakers mounted near the screens would direct the sound to those standing directly in front of the screens. As expressed in a proposal for the trail, "Each video has a narrative that stands alone, yet when strung together with one of the other forty videos provides a narrative experience that reflects the constantly changing, multi-sensory experience of walking through the neighborhood." The Asian American Bank, located in the heart of Chinatown, has already agreed to host this first installation. Each semester that A Chinatown Banquet runs, the group of students would create the next installation of the trail, including selection of the next site, subject matter of the production, types of media elements to be used, etc. So far, ACDC has not been able to secure funding for long-term implementation of this plan for the Chinatown Heritage Trail. The nature of the project, being a mix of community art, history, and youth, seems to elude all the obvious funding sources in the types of projects they like to support. For now, Jeremy is focusing on implementing the first site at the Asian American Bank. He hopes that its completion would create momentum and impetus to continue the program and begin producing additional works that can be eventually incorporated into the Chinatown Heritage Trail.

In addition, the success of A Chinatown Banquet spurred the use of media for other youth programs at ACDC. The Young Leaders Network (YLN), which soon

developed after the close of A Chinatown Banquet, is currently working on their biggest project: a community access radio station for Chinatown. The idea is to combine the strengths of public access television and of radio. Public radio is not really "public" in that individuals and groups in the community cannot really produce their own shows to be aired, as public access cable allows. Cable access provides training and allows community members to produce and cablecast their own shows, but most people do not carry televisions around to watch. Radio is much more mobile and people can listen to it everywhere they go. YLN wants to create a community radio station that is structured like cable access television but can be used by listeners like radio. Low frequency radio is sufficient to cover the geographic area of Chinatown, but the station will also be simulcast on the internet for Asian Americans in the suburbs, who are more likely to have internet access and higher bandwidth than Chinatown residents anyhow. The technology fits the target audiences in their various capacities. YLN is working to gather funding, acquire space, and obtain other necessary resources to launch the station. Through programs like A Chinatown Banquet and the Young Leaders Network, ACDC is trying to widen the field of community planning to include art, digital technology, and youth.

CASE STUDY 2: YOUNG ACTIVISTS' NETWORK AT CHARLESTOWN BOYS AND GIRLS CLUB

The Young Activists Network (YAN) is an initiative promoting technology supported youth social change. Focusing on low-income areas, YAN partners with existing community technology centers to create spaces for empowerment and resources to foster youth-led social change. The first YAN partnership began in 2002 with the Charlestown Computer Clubhouse, a part of the Charlestown Boys and Girls Club. It continues to be an important program at the clubhouse, as both YAN and BGCB develop the program's activities, workshops, and youth-driven projects.

Charlestown and the Boys and Girls Club

Charlestown is the oldest neighborhood of Boston, with historic roots as a major place of importance during colonial times. The Bunker Hill Monument stands in

Charlestown, commemorating the famous battle of the American Revolution. Today, this 1.5 square mile neighborhood is home to 15,195 residents, 17% of whom are minorities. Charlestown has more public housing per square mile than any other neighborhood in Massachusetts according to the 2000 Census. Yet a recent real estate boom in the area has brought higher income households, creating severe income disparities among households in the neighborhood. Single parent families have increased from 37% in 1990 to 50% in 2000 in Charlestown. Furthermore, Charlestown has the third highest substance abuse related hospitalization rate of Boston's seventeen neighborhoods and the fourth highest drug-related mortality rate.

The Charlestown Boys and Girls Club endeavors to serve the 19% of the neighborhood's population that falls under the age of nineteen. The Boys and Girls Clubs of Boston (BGCB), of which Charlestown's is one, are after-school centers for youth six to eighteen years old, generally in disadvantaged communities. The Club provides programs for members in a variety of areas including arts, education, leadership development, life skills, sports/fitness/recreation, and technology. BGCB's mission is to develop young people into responsible citizens and leaders through these programs. To that end, BGCB values providing child-driven, responsive, and dynamic programs for its members.

The five BGCBs each have a Computer Clubhouse, as a component of their technology programming.[57] The Charlestown Computer Clubhouse consists of ten computers, a firewire video editing and digital music studio with CD and DVD burners, two scanners, two web cams, two Intel Digital Movie Creators, two still digital cameras, one 8mm digital video camera, one mini-DV camera, wireless microphones, and tripods. The Clubhouse is equipped with a variety of software from Adobe, Corel, and Macromedia. Charlestown BGCB members are welcome to use the facilities and equipment during walk-in hours and are encouraged to take part in special events and programs using technology, such as YAN.

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[57] Based on the flagship model at Boston's Museum of Science, BGCB's five Computer Clubhouses precede the Intel-sponsored centers. Now they are members of the Intel Computer Clubhouse Network, but are not funded by Intel.

<u>Origin and Key Players</u>

Danielle Martin, Technology Director at Charlestown Boys and Girls Club, met Leo Burd at a Green Table meeting called by Mitch Resnick at the MIT Media Lab. This meeting is a monthly gathering of Boston-area technology center coordinators and other Intel Computer Clubhouse network members. Leo Burd, a doctoral student at the Media Lab, focuses on designing new educational technologies and environments that foster social empowerment. After connecting at the Green Table meeting, Leo and Danielle continued to discuss how to implement programs of youth-led social change at the Charlestown Computer Clubhouse.

When Leo began his work, he sought organizations that were already socially motivated and guiding youth to use media for activism. He wanted to build a set of media tools that would help these organizations better equip youth. He found that most youth media programs do not actually do real mobilization and social change, however. Kids are not the ones taking the initiative to conduct projects from their own thinking to produce real positive change in their communities. The programs teach technical skills and provide spaces for discussion of social issues. They give young people their "voice," but they do not actually go beyond raising the issues and talking about them.

Since no organizations that fit Leo's expectations could be found, he had to begin building his own program—the Young Activists Network—that focused on social change first. The media technology is a secondary component, a tool for social change. Danielle agreed to partner with Leo to develop YAN at the Charlestown Computer Clubhouse. Danielle and Leo provide Charlestown Boys and Girls Club members with the opportunity to tackle problems in their community during YAN sessions. They encourage the young people to take action about these issues and connect the YAN participants with resources to actually do something about the problems they identify. From their experiences in Charlestown, Leo hopes to produce a model for technology-supported youth-led social change that can eventually spread to other Computer Clubhouses and technology centers.

As Technology Director, Danielle looks to YAN as a beneficial program that brings a diverse set of skills, knowledge, and resources through Leo and the other YAN mentors beyond what Danielle can provide for the kids. Moreover, YAN aligns with

BGCB's values, mentioned earlier. The youth-driven aspect of YAN especially fits BGCB's value of being "child-inspired." YAN considers kids' interests first, not the technology training. For example, Danielle and Leo conducted the first run of YAN using a rigid curriculum to incorporate all their ideas about community activism as well as the technical training using multimedia equipment.[58] The participants lost interest, however, because they found the regimented curriculum too boring and intensive. Most kids come to the Boys and Girls Club to engage in enjoyable and inspiring activities after school, not to add more school-like work to their day. So many of the participants eventually dropped out that the project could not even be completed. In keeping with the youth-driven aspect of YAN, Leo and Danielle stopped using the ineffective curriculum and refocused the YAN sessions to cater to what the kids were interested in instead. YAN sets up an enjoyable environment at the Charlestown Computer Clubhouse for kids to engage in community work, while being encouraged to use technology tools to accomplish their goals.

Approach

In YAN, the kids identify the issues they care about, design projects around these issues, and carry out their own mobilizing activities. Media is merely a tool that they can use to document and reflect upon their work, share ideas with others, engage with people while they are collecting information, and present and communicate their ideas. Through YAN, the youth participants are motivated, given the space, and equipped with the tools to create social change.

YAN meets once a week at the Charlestown Boys and Girls Club throughout each school semester. Each weekly session is two hours long. Danielle, who is well known to the kids at the Club as the Technology Director, gathers interested members at the Club to participate in YAN. She connects the kids to each other and encourages them to think about and work together toward social change in their neighborhood. The Charlestown YAN presently works with a young group of nine to twelve year old kids because that is

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[58] The curriculum was adopted from the Master's thesis of Marilyn Griffin, who developed a week-long community service learning project that was captured in a documentary after the service was completed. Danielle and Leo extended and adapted this curriculum over the course of a semester to use for YAN in Fall 2002.

the most common age range that frequents the Boys and Girls Club. As with other programs at the Charlestown Boys and Girls Club, participation in YAN is not strictly regulated. Kids can participate as much as they want to and attend the sessions at their will. Most consistently participate, however, and even bring their friends to join.

Leo comes in during the weekly YAN sessions as a YAN mentor, sometimes with other volunteer YAN mentors.[59] Danielle and the YAN mentors are resources and guides for the kids throughout the process. The adults help youth connect with other organizations, community members, and officials in and out of Charlestown. They direct the kids to places and people where they can learn more about the issues they want to investigate and the problems they want to solve. Leo and Danielle sometimes develop and lead activities to help the youth further probe the challenging issues that come up in their activism work. These activities are also a good way to introduce youth to technology tools that they may want to use in their own projects. In addition, Danielle and the YAN mentors are available to teach the kids how to use the technology as needed. They also make suggestions for using cameras or computer applications as appropriate to whatever task the youth are carrying out for their project.

Although there is no curriculum, Leo and Danielle do have a general schedule for the semester laid out as a guide. They set goals for each weekly session to help the youth move along the planning process and to make sure they accomplish a complete project in a timely manner, i.e. in one school semester. The kids are not necessarily aware of the schedule and are not forced to feel restrained by it. Adults provide guidance, but ultimately the ideas and decisions come from the kids and even if the adults may disagree, they go along with what the kids want to do.

Each semester begins with a discussion session when the youth identify problems in their neighborhood that are meaningful to them. In Fall 2003, the first session was the Positive Experiences exercise and a Community Map exercise (Figure 7). The youth thought of what was good about Charlestown and what could be better. Then Danielle and Leo assisted the kids in documenting the Charlestown community using maps and

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[59] YAN is also run at other Boys and Girls Clubs of Boston. YAN mentors commit to a specific Club and volunteer their time to work with the kids on a project for a semester at that Club. Mentors are typically students recruited from local colleges and universities. Leo Burd is the YAN coordinator, but also serves as a mentor at Charlestown.

digital cameras. This helped the youth think about their community and how technology can be used in their work.

Figure 7. Charlestown Community Map exercise.
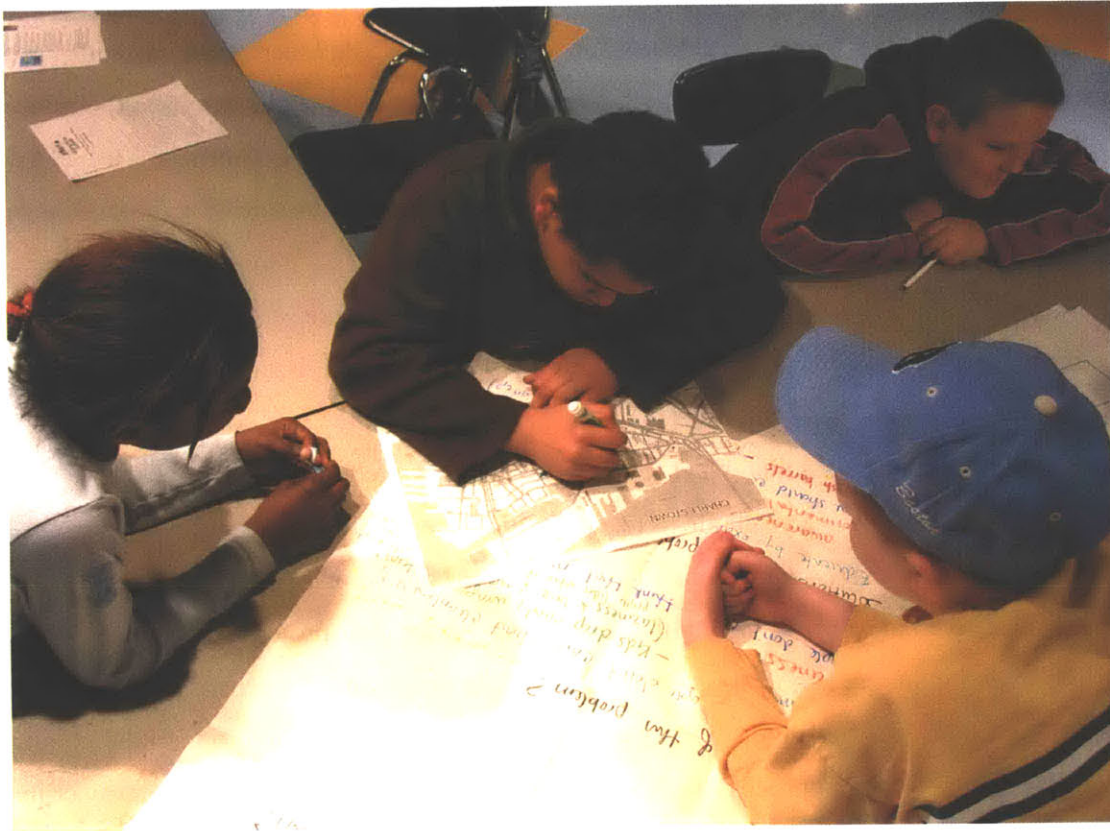
Once an issue or problem is identified, the youth go out into the community and interview other kids and adults to discuss the issue (Figure 8). They also visit organizations and speak to public officials. The youth gather additional perspectives on the problem, suggestions for possible solutions, and recommendations of other resources they can seek for more information or assistance. The interviews are recorded with video cameras and digital still cameras.

Figure 8. YAN kids interview Charlestown community members.

Next the YAN kids plan for concrete action to address their identified issue. They use information and materials gathered through the interviews, discussions, and further research. A specific event or initiative is decided upon and constructed by the kids.

Throughout this process, the participants work as a team. They divide up the work, share ideas, and help each other. Decisions are made through voting or consensus among the kids. In 2003, Danielle and Leo led the kids in exercises to help them identify their own skills and interests. Based on what was learned, the youth could understand each other and form effective teams.

In addition to teamwork, the youth learn how to use technology as a tool to help them in their research, planning, and organizing. They pick up technical skills as they go along, guided by Danielle and the YAN mentors. Although YAN fits in the technology component of BGCB's programs, YAN focuses on the social issue or problem the youth are dealing with, not the technology. In fact, in Charlestown, YAN does not meet in the Computer Clubhouse anymore but in the arts room, which contains one computer.[60] Danielle brings in other digital devices as necessary. By meeting in the arts room, the center of attention is averted from the computers and technology, which easily distract the youth and can draw them away from the focus of their community work.

In the end, YAN participants are recognized for their accomplishments at a formal community event. Acknowledgement and encouragement go along with BGCB's value of providing positively responsive programs for their members.

Action

Each semester, the YAN kids at Charlestown conduct an activism project. The first project that achieved completion was in Fall 2003 at the Charlestown Computer Clubhouse. Inspired by the United Nations Convention on the Rights of the Child, the youth promoted Children's Rights in Charlestown as their project. Initially, Leo had led an activity to explain the UN Convention in an early YAN session. Through the activity and ensuing discussion, he wanted to spur the kids to think about their rights and place as members of society as they come up with the issues on which to do a project that semester. The youth were enthusiastic about children's rights, however, and chose to design their project around that.

With Danielle and Leo, the kids grappled with what these rights mean and which are most relevant to their lives. They chose to focus on ten rights from the UN Convention for their project. In one session, Danielle led the kids in an Internet Scavenger Hunt on Children's Rights. The goal was to learn more about services and

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[60] There is another reason for conducting YAN in the arts room rather than the Computer Clubhouse. The Charlestown Boys and Girls Club has two buildings, the main center on Green Street and an additional center on High Street. The High Street facility, where the Computer Clubhouse is located, is primarily for teenagers. The YAN participants are younger and spend more time in the Green Street center, where the arts room is located. Meeting in the arts room makes YAN more accessible for its participants.

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organizations for kids in Charlestown that relate to the ten rights on which they were focusing. This activity incorporated web-based research and learning in a fun way for the kids.

After their discussions and research, the kids decided to create a poster about the ten children's rights to educate other kids. The poster "Children's Rights in Charlestown" informs of their rights and local resources that support and advocate for children's rights. The youth designed the poster and determined what would be written on it. With Danielle, one of the kids put the poster together using Adobe Photoshop on the computer (See Appendix C for poster).

The next step was to determine how to distribute these flyers. Leo led the kids in a social network exercise to help them think about the possibilities for distribution of information and support through people who are connected to each other. The kids made diagrams of their personal social networks to see to whom they are connected and what kinds of people (by age, profession, location, etc.) they are. They thought about to whom in their networks they could pass on the Children's Rights in Charlestown flyers. In addition, the kids brainstormed strategic places to distribute and put up the flyers around Charlestown. They especially wanted to target popular places where young people spend their time.

The YAN participants distributed most of the flyers themselves. They went to local stores and the mall, other community centers, and parks where kids like to hang out. They recorded their work on video as they went to these places to distribute the posters. They also captured on camera their interactions with people in the community in discussing their project and children's rights.

At the end of the Fall 2003 semester, the YAN kids presented their Children's Rights in Charlestown project to the MIT Media Lab and other Boys and Girls Clubs of Boston staff and youth. For the presentation, the kids created a set of poster panels to exhibit their project. They illustrated the process they went through to learn about children's rights and to put together the poster to educate others. Leo, Danielle, and the kids had documented their work throughout the YAN sessions to help them remember and explain their work and accomplishments. They had text notes on the computer of discussions, video footage of interactions with community members, and still images of

the kids working on various steps of the project. Making the exhibit in the end allowed for reflection by the youth participants as well as by Leo and Danielle. Through the presentation and reception the kids were recognized and praised for their hard work and achievements.

Impact

Charlestown, the first YAN site, has been the most successful YAN site in Boston. Through their activism projects, YAN participants "develop the qualities needed to become responsible citizens and leaders," as BGCB's mission asserts to achieve. The youth learn valuable skills, both technical and non-technical, as they learn about their community, try to improve it, and educate others. Moreover, they are excited about what they do to help their neighborhood.

Before going out to distribute the Children's Rights flyers, the youth called the sites on their list to see if the places were open and to inform the sites about their project. This task exemplifies how much the kids can learn, about effectively communicating over the phone for example, as well as the energy they build up for what they want to accomplish. Leo describes in his YAN journal:

> "Needless to say, the kids were over excited about making the phone calls. One of them typed in a script with common questions and answers for the conversation. Before making the calls, we had the kids practicing with their friends what they were going to say. That was really fun! Then, it was the time for the real thing. Some of them grabbed the Boys and Girls telephone to start making some calls while others were already calling from cell phones. One could feel the anxiety in the air, the frustration for busy/non-answering numbers, and the excitement for making the actual connection with the other side of the line."

Through YAN, kids take ownership of their community and connect with other community members with whom they may not otherwise interact. These interactions, especially with adults and institutions, are constructive and meaningful rather than disciplinary or restrictive. In learning about issues, the youth speak to all kinds of people in their community, including adults and professionals from community-based organizations and public institutions (Figure 9). Implementing their project usually requires working together with people in the broader community. Many people supported

the YAN kids in distributing their Children's Rights flyers, for example. The owner of Jenny's, a local pizza place in Charlestown, asked the kids a lot of questions about the poster and what they were doing as they were distributing them in his restaurant. He offered to attach the posters to all the pizza deliveries that night to help the kids spread the message about Children's Rights. The YAN kids also had conversations with the principal at their school about putting up posters and with parents and relatives who put up posters at their workplaces. Adults in the community recognize that the YAN kids are doing important work and take them seriously.

Figure 9. A Charlestown policeman visits YAN to discuss the problem of drunk driving, one of the issues the youth were considering on which to do a project.
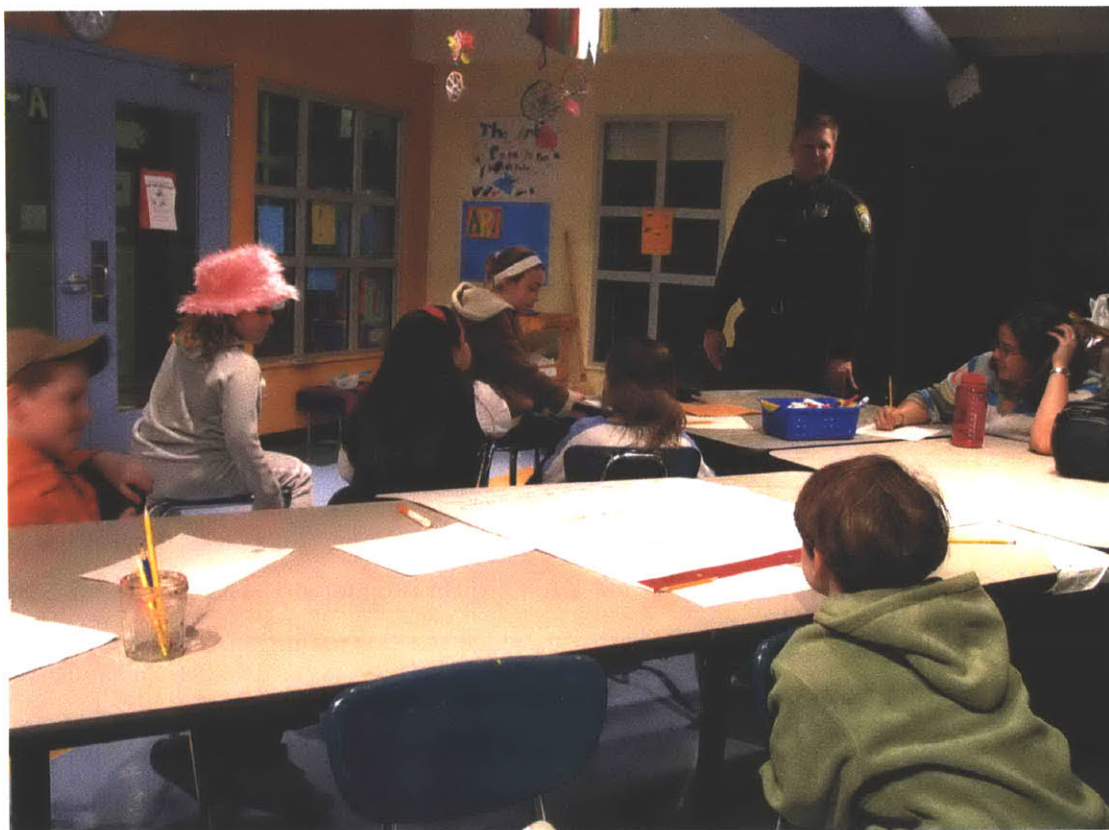
Danielle sees returning kids in the next semester for YAN as an indicator for success. Not only do kids want to do more community activism projects, but they also bring their friends to join in on the fun and learning. This attests to YAN's success in providing an enjoyable environment at the Charlestown Computer Clubhouse for kids to learn and carry out important community work.

Figure 10. YAN kids create signs for the Trash Olympics, the Spring 2004 project.

Moving Forward

Leo and Danielle are committed to keeping YAN going at the Charlestown Boys and Girls Club. Currently, the Spring 2004 YAN project is underway. The project addresses the littering problem in Charlestown, which the kids identified. They are organizing an event, "Trash Olympics," to expose the problems of littering in the neighborhood and to encourage people to clean up the streets and public spaces (Figure 10). The games in the "Olympics" will be a fun way to engage other young people and motivate them to care about the problem of littering also.

Building from previous semesters' projects and experiences, Leo and Danielle are constantly improving the program. They are also building a portfolio of youth activities and guidelines for themselves and other YAN sites. The hope is that YAN will really catch on at other current sites and spread to new sites. The challenge across all locations,

however, is the lack of adult volunteers to run YAN and to help the youth in their activism projects. Lack of volunteer mentors and dedicated staff is a bottleneck obstructing the progress of YAN's expansion to other sites and improvement in current sites. The YAN concept is spreading abroad, however, beginning with two sites in Brazil.

At the MIT Media Lab, Leo is also working with the youth to develop tools for their activism work, which is what he had originally set out to do for his doctoral work. The idea is that media tools should be easy to use for youth since the focus is on their organizing and mobilizing work, not the technology. The technical tools should be accessible and intuitive for the youth rather than distracting and complicated. Learning how to use the tools should not draw away from the important mobilizing work they do. YAN is working to create mapping tools, recording devices for web content, and digital photo archives that are specifically geared toward kids. With feedback from kids, Leo is working to develop a Young Activists' Toolkit youth activists like the YAN kids at Charlestown Computer Clubhouse.

The next chapter addresses the lessons and questions about youth, media, and mobilizing that are raised by the case study organizations. Building from discussions from previous chapters, it explores how working with media technology can lead to introducing community mobilization into young people's agendas. Hopefully, organizations that are already working with media can more effectively inspire and guide youth activism with the lessons from the findings and discussions in this study.

Chapter 5

The Translation of Media Technology Skills to Community Mobilization in Youth Programs

The preceding chapters describe and analyze the role of media technology in community mobilization and youth programs. Chapter 2 presents the case for the importance of alternative media outlets in mobilizing people, especially in light of the limitations of mass media. It emphasizes the need for grassroots movements to create open channels of information exchange for democratic engagement using advancing, more accessible technology. Chapter 3 illustrates the current array of youth media programs in the United States, drawn from a survey conducted in 2004. This serves as a background for the discussion on how youth media programs can incubate young social activists and community mobilizers. Chapter 4 explains the story of two case study youth media programs in Boston that specifically aim to help youth use media for social change.

This final chapter addresses the main questions of the study:

- Does the development of technical and creative skills around media translate to social and political mobilization among youth?
- What is the process of translating media skills to community action for youth? How do they use alternative media formats to motivate action and change in their communities? How are the technical skills used beyond personal empowerment to social and political empowerment in the greater community?
- What is the role of youth media programs in this process?

To help answer these questions, the case study organizations are discussed in the context of the issues raised in the examination of media forms and the youth media survey discussion. Further work is called for and possible directions are suggested for those who are looking to use media technology to empower their communities or for groups who are searching for new strategies to organize.

MEDIA SKILLS TO MOBILIZATION: MAKING THE LEAP

The youth media survey in Chapter 3 reveals how few youth media programs actually motivate action and successfully make change in their communities, whether that is a part of their mission or not. Some programs provide a "voice" for youth through media channels or create spaces for discussion, but their work does not extend to actual substantial change and transformation. Steven Goodman recounts this occurrence with a group of teens at the Educational Video Center who worked on a project on violence: "It seemed they learned to collect and edit compelling stories, but not to make a well-researched argument. They learned to name the problem of violence in their community, but not to suggest how it could be changed."[61] For most organizations, teaching media technology skills to youth is the focus of their activities and projects. Through their programs, youth also learn important non-technical skills, such as media literacy, writing, communication, and critical thinking. The missions of these programs, however, indicate that media itself is the center of their work in youth development.

These organizations serve important functions and work toward admirable goals in youth development and equipping them with valuable skills.[62] Much can be gained, however, when more youth media programs have community mobilization and social change as the core of their work. The attainment of technical skills or the media production does not have to be the end; the ends are action and change in the community by youth. Translating media skills to community action is a challenging and lengthy process, however. The experiences of the case study organizations show how difficult it is to empower youth to be community activists equipped with media technology. Other organizations can learn from these experiences as they think about how to accomplish this themselves.

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[61] Goodman and Greene 2003, 40

[62] The lack of time, funding, manpower, and resources to perform comprehensive evaluations to determine how well these organizations are accomplishing their respective missions is unfortunate. There is much hype around the youth, media, and empowerment. The long list of funders from the youth media survey indicates the availability of funds, particularly for new programs and startups, for youth media programs. Assessment of programs should be taken seriously in light of all the time and money being spent in this area.

MEDIA FORMS AS TOOLS FOR YOUTH-LED MOVEMENTS

Media technology is a starting point for youth activism because it engages young people. Youth are attracted to media because it is fun, familiar, and empowering. Media is everywhere, and it is relevant to young people's lives. Media is also a powerful component of participation and democratic engagement, however, as demonstrated in Chapter 2. When youth harness the power of media for community action, real change can happen, but further steps need to be taken. Youth media programs, like A Chinatown Banquet and the Young Activists Network, facilitate that process.

The Banquet and YAN provide a place for youth to do something about social problems and community issues rather than just make media about it. There are five notable principles in their approaches with media that have been successful.

1. The program is driven by youth interests.

In both A Chinatown Banquet and YAN, the students are drawn by the opportunity to use technology in the program. Through the activities and projects, the youth participants find out that working for the community is interesting and exciting also. They take ownership of their community and the media work they do to improve it. Peter Pang, a participant of A Chinatown Banquet, reflects upon this in the introduction to his website:

> "I first joined Chinatown Banquet because I wanted to apply my graphic arts and website design skills to a usable medium. ...This project helped me achieve my goal and even broadened my horizons in graphic design. In addition, it taught me about Chinatown's rich and imperative relevance to the Boston area. Quite often important history is forgotten, left only in the minds of the people who lived it. With A Chinatown Banquet, we have managed to gather this information and place it into an easily accessible outlet for all to learn on the Internet. ...Thank you for coming to my section of the site. Hopefully through my eyes, you will be able to gain an understanding of what a Chinatown truly is."[63]

Although Peter joined the program to build technical and design skills, in the end, he found greater value in what A Chinatown Banquet accomplished for the community of Chinatown.

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[63] http://www.chinatownbanquet.org/students/peter.html

At the Charlestown Boys and Girls Club, where the participants are young, technology is especially a draw for kids. As the Technology Director at the club, Danielle Martin advertises YAN to club members by simply pointing out that they get to use cameras and computers ...to improve their community. The kids who stay on with YAN continue because they discover the value in the service and leadership aspect along with the technology they get to use. The extension of interest in technology to interest in community work varies by kid, according to Danielle, and can never be forced. Not all of the participants stick with YAN, but it is always open to all club members to join if they find interest in it.

As media technology is the appealing feature that draws young people, the rest of the program is youth-driven and motivated by the interests of the participants as well. Although A Chinatown Banquet had a thematic framework of the banquet analogy, the students chose which "courses" they wanted to undertake in their projects. They designed their projects and products on their own. YAN, following BGCB's philosophy, is conducted around the idea that programs need to be youth-inspired and that the kids' interests determine how the program works. Higher priority is given to fitting kids' interests rather than training them according to a rigid rubric. The failure of the regimented curriculum in the first run of YAN attests to the importance of putting kids' interests first. This ensures that youth remain engaged in the planning process and action.

2. Media is used to challenge perspectives and proliferate new views for the benefit of the youth producers and the community at large.

Media tools allow people to craft and spread information for many purposes. Technology-driven programs get caught up in teaching the tools rather than inspiring youth to shape and present their messages in powerful ways. The technical skills are valuable and necessary in order to operate equipment, digitally edit footage, and create a product. For the purposes of mobilization, however, the process of creating media complements the process of creating social change, beginning with changing perceptions. Mike Blockstein affirms this in explaining why media was used in A Chinatown Banquet:

"The minute you put a camera in front of somebody's eyes, it completely changes how somebody sees something. …With video, with web design, with pen and paper, and disposable cameras… any of those… it all works. It's all about that way of looking at the neighborhood and exploring it."

Media tools, especially photography and video, are a "critical lens" through which kids can explore their community.[64] Some of the earliest activities in which A Chinatown Banquet students worked with media—which was not even necessarily digital media—were perception exercises. Mike had the students think about point of view and framing as they captured and presented an object. For example, the students took photographs of a particular object from different angles, above, and below. They then identified how the photograph communicated a different message about the object depending on the perspective. The students also captured an object through 24 hours in its life using still images. Using media tools in these exercises opened up how the students saw things and how they perceived parts of the Chinatown neighborhood.

With a new perspective, or knowledge of multiple perspectives, youth identify issues and problems in their neighborhood. "Examining one's own conditions of daily life often turns 'givens' into questions or problems."[65] Participants of A Chinatown Banquet began to observe their community and find the issues that stand out to them in the "Mapping Chinatown" and "My Relationship to Chinatown" projects. The kids in YAN did this through the Community Mapping and Positive Experiences exercises. Viewing one's neighborhood through the "critical lens" of media sparks ideas for how the community needs to be improved. "…Learning about the world is directly linked to the possibility of changing it."[66] Social change requires the inclusion of other people in the community, however.

Media is used to expand one's perspective, but it can also be used to challenge and change other people's perspectives. As media producers, youth activists create the content to communicate their message, as recommended by the discussion of self-made grassroots media content in Chapter 2. The perception exercises in A Chinatown Banquet led the students to think of how other people's commonly held beliefs can be challenged

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[64] Goodman and Greene 2003, 3
[65] Ibid, 43
[66] Ibid, 3

and changed using media. Mike explains the questions they asked themselves, "How do you shift somebody's perceptions? How do you get them to notice something that they walk by all the time? How do you get them to talk and listen? How do you get them to look above the second story [of a building]? Like somebody that we interviewed in Chinatown pointed out, people don't look above the restaurants and notice that there are people living up there." In their multimedia projects, the Banquet students took Chinatown, what most people thought were a bunch of buildings and a dirty, congested neighborhood, and brought out its positive aspects and vitality.

As explained in Chapter 2, media is an important part of democratic engagement. Channels of communication through which ideas and perspectives are proliferated are made possible by media technology. A Chinatown Banquet uses the internet and eventually hopes to use large screen installations in the neighborhood to show videos. In the Children's Rights in Charlestown project, YAN used paper flyers as their medium of communication. In communicating ideas, media opens opportunities and brings up reasons for discussion and debate of issues. For example, the YAN kids engaged in conversations with other people in Charlestown as they passed out their Children's Rights flyers. Youth activists use media tools to convey and challenge ideas and to encourage democratic engagement in their neighborhood.

3. The social structure grants power to the youth.

Many societal institutions propagate a structure that limits the power of youth. In school, the teacher-student relationship is hierarchical; teachers give the assignments and make the rules while students follow. Minors under the age of eighteen cannot vote and are mostly excluded from any political decision-making process. Most relevant to this study is the fact that an elite group of corporations controls mass media and communications, as explicated in Chapter 2. To inspire youth to become community activists, they need to be given the power to do so.

Both Asian Community Development Corporation and the Charlestown Boys and Girls Club strive to empower youth. Through YAN and A Chinatown Banquet, they particularly do this with media technology by giving media tools to youth to use for their purposes. Goodman expresses how this is empowering because "...simply having

cameras in their hands challenged widely held assumptions about who gets to use the means of communications in our society." The reins of mass media are inaccessible to youth, but that does not preclude youth from harnessing the power of media tools. Giving youth media tools overturns their conception that only an elite few create media and control communications. Youth activists have alternative media forms with which they communicate and mobilize in their community.

Giving kids the power of media alone is not sufficient, however. Other structures inhibit youth from being empowered to act and lead in their community. YAN addresses this by giving the power to make decisions and determine the direction of their work to the kids themselves. As mentioned in Chapter 4, YAN participants make the decisions rather than following Danielle or Leo Burd's set plans. For group decisions, they vote or reach a consensus through discussions and persuasion. Having the power to make decisions helps youth realize that they have power to participate in democratic processes and make a difference as a citizen and leader.

4. Youth media work and mobilization are not "just for kids."

Often, youth media work is separated and placed in its own context next to other youth media rather than placing it in the broader context of the rest of the world. Sometimes, separating youth work is useful. In mobilization that applies to the entire community, however, the separation can be stifling for youth activists who want to make real changes in the real world. Mike Blockstein describes his motivation for working with youth in A Chinatown Banquet:

> "I like to work in an intergenerational format rather than just simply as a
> 'youth program' or an 'adult program.' ...I think it's about bridging the
> context. From the youth point of view, it's like putting their ideas and
> insights into the broader context rather than as this separate thing. At
> Southern Exposure, which was the non-profit arts-based that I ran, we had
> an artist in education program, which worked with community-based
> organizations and schools. And it was all about using the arts as a means
> of doing culturally relevant education, whether it was on media literacy or
> race issues or environmental issues or whatever it was. ...But you know,
> by and large, the stigma is always...whenever we would show the [kids']
> work in galleries, [people would say] 'oh, that's the kids' work.' So the
> audience that you would expect to come for everything else wouldn't

necessarily come to that. Your audience that would come to the students' work would never come to the other things. So to me…How do you create that kind of exchange?"

Community mobilization by youth calls for an impact on the greater community, not just in the lives of other youth. Although youth activism may start with kids, ultimately mobilization needs to reach the broader community. Thus, youth-produced media needs to reach the broader community. In Charlestown, the YAN kids targeted places that are popular for youth in choosing locations to distribute their Children's Rights posters. Eventually, however, they spoke to adults and brought them in to help distribute flyers and spread the message about Children's Rights in Charlestown.

Democratic engagement and youth participation do not mean youth are put into their own separate space. Youth are a part of society. Youth activists need to wield channels of communication that communicate to everyone, not just other kids in order to make substantial change.

5. Communities need more than access to technology to mobilize.

Translating media skills for community action requires more than access to technology or opportunities to learn technical skills. Technology is not the panacea of disempowered youth or social problems in underprivileged communities. In Charlestown, the Charlestown Computer Clubhouse provides access to computers and digital technology. Most of the students in A Chinatown Banquet came from more affluent suburbs and already had access to technology. For those in Chinatown, drop-in technology centers exist to serve the community. Activism and change in the community does not come from youth working with technology and skills alone. They need inspiration, resources, and encouragement that can be provided by quality, youth-driven programs like A Chinatown Banquet and the Young Activists Network.

ROLE OF YOUTH MEDIA PROGRAMS

The youth media survey reveals the vast range of constructive services and worthy goals of organizations running existing youth media programs. These programs help youth take advantage of new forms of technology and teach them how to create their

own media content. Both are necessary for grassroots movements to utilize media tools for their causes, as stressed in Chapter 2. Youth need to make the connection that media technology is a tool for community mobilization, however. Youth media programs play an important role in guiding, inspiring, and providing resources, of which media is one, for youth-led social change and action.

Building upon the five principles found in the case study organizations' approach, recommendations for how youth media programs develop youth activists have been constructed. The role of youth media programs is proposed using an analogy of a driving school for teens. More than media tools and technical skills are required to motivate social change. Similarly, it takes more than a car and knowing how to drive in order to go places. Learning how to drive can be about more than just driving a car for teens. Driving a car is one great way to travel, but having the freedom to go to interesting places and try new experiences is more meaningful for a teenage driver. What if driving schools also inspired young drivers to go to exciting, life-changing places? Youth media programs are challenged to be more than a typical driving school.

The Practice Lot, Maps, and Driving Instructors

Media technology is a starting point for youth activism because it attracts young people, as a car and the prospects of driving bring teens to driving school. Youth media programs are the place youth go to, drawn by the media technology aspect. Beyond teaching about media technology, mobilization-oriented programs specifically aim to cultivate young activists. They supply the open space and enjoyable environment—the practice lot—where youth learn about their neighborhood and form new views—perhaps from behind the wheel—using media tools. In this space, media is used to challenge perspectives and proliferate new views for the benefit of the youth producers and the community at large.

Youth also have access to resources and potential partners. They connect with people with whom they normally do not interact, such as other community-based organizations and professionals. The program is more than providing access to tools and people, however. Youth are given maps that show the potential places to go using their driving skills. Youth media programs inspire and allow youth to formulate a vision for

what they can do for their communities using media. Throughout the program, the primary focus is community mobilization, with media emphasized as a key tool.

The challenge for programs is balancing the training and learning with fun. As program coordinators—or driving instructors—this is a difficult undertaking. At the Charlestown Computer Clubhouse, for example, the strict curriculum in the first semester turned the teen participants off to community work and drove them away even though they had come in with a lot of interest. In addition, programs must consider appropriate activities and exercises by age group. Danielle pointed out that kids of a younger age, like the nine to twelve year old kids YAN works with currently, cannot handle more than one hour of intense discussion about serious social issues, even when it is youth-initiated. Bored kids are not active kids. Programs want to be driven by youth interests to make sure the youth participants stay engaged and be activists.

Furthermore, dedicated program coordinators and mentors are essential as guides and facilitators for the youth. They must be committed, follow up with kids, and put in immense time and energy to assist the youth in mobilizing. As Danielle reflects about YAN, "It's a lot of work. It's easier to run classes and teach Photoshop or computer skills. Community work is harder to 'teach'… it's abstract for the kids." The participants of A Chinatown Banquet received guidance and assistance from a huge staff of twenty five people, working full-time, part-time, and as volunteers. Because YAN and A Chinatown Banquet work towards developing community leaders and activists, the programs require intense efforts by staff. A driving school that inspires young drivers to go to amazing places needs extraordinary driving instructors to take on this rigorous work.

The Keys and the Driver's Seat

In addition to dedication, effort, and time, the program's social structure must grant power to the youth rather than solely to the adults. The instructors have to give the students the keys and let them sit in the driver's seat so the students can actually drive the car and go where they want. The youth must have the power and know their power to truly be community activists and mobilizers. Programs help kids realize they have power, with resources, technology, and skills. Youth also have power to speak and deliberate and

debate. Mike pointed out that arguments and tension arising from youth discussions and debates were a major challenge in A Chinatown Banquet. He sees it as an indication of success, however, because it is a sign of engagement and truly open dialogue by the students. Youth also have the power to make decisions that impact their lives and their community. Programs provide an environment where youth have power, contrary to what other structures in society may seemingly dictate.

Turning the keys over to the kids is challenging. The program cannot run in a top-down manner, where the staff prescribes what the youth do. The youth must be not only empowered to think for themselves, but also allowed to act upon their decisions and plans. This is difficult for adults because they have to give a lot of freedom to the youth in how the program is run. Danielle has encountered this challenge with YAN and has realized that giving kids freedom means working at a different accountability level than that demanded of by adults. Youth do not necessarily follow the structures and rules that adults want them to use. Coordinators and mentors have to work harder and be more flexible about the program when the youth are in the driver's seat.

The License

Youth media programs bring reward and recognition to youth for their hard work and accomplishments. Most programs do this in some way, whether through a public screening of youth media projects, a reception for participants, etc. For youth-led social change, recognition must place youth in the context of greater society, rather than just in the realm of other youth. As discussed previously, youth activism may start with youth, but ultimately community mobilization by youth aims to impact the greater community. Youth media work and mobilization are not "just for kids" and must not always be separated into its own context. Youth have a place in the discussions and deliberations of the entire community. They need to be given the license to drive outside the parking lot to wherever they want in the world.

Roadblocks

In addition to the challenges discussed above, youth media programs that also work in the realm of community mobilization face other obstacles. A major programming challenge that both Asian Community Development Corporation and the Charlestown Computer Clubhouse encounters is funding. From the youth media survey, many organizations that are interested in funding youth media programs are identified. The problem is, however, that these sources have specifications on what kinds of programs they want to fund.

In the case of A Chinatown Banquet and its subsequent project, the Chinatown Heritage Trail, the multiple dimensions of the program do not fit the specifications demanded by funding sources. Funders typically give grants to particular types of programs based on the interests of their own organization, often in one area of education, arts, social science, community development, or technology. Since A Chinatown Banquet is a fusion of all these areas, funding sources with a narrower target are reluctant to fund the program.

The Young Activists Network at the Charlestown Computer Clubhouse faces the same problem because it is a social activism program at a technology center, not fitting exactly into either mold. An additional challenge with funding youth technology programs is that most technology funds are startup funds and end after the initial years are over. The Intel Computer Clubhouse grants, for instance, are startup funds to start technology centers in new places to fulfill Intel's goal of making technology available to kids all over the world. Once the clubhouse is up and running, Intel no longer provides funds. The clubhouse has to find alternative financing sources to continue running.

There is a greater need for funding sources that support programs fostering youth-led community mobilization. Grants ought to be opened to programs that combine different disciplines in their work. Funding should be available to sustain youth media programs beyond the initial years. Youth media programs advance in their work without insufficient funding.

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MOVING FORWARD

The specific approach of youth media programs in cultivating youth-led social change is context-based and cannot be prescribed. There is no cookie-cutter model that can be reproduced among the great diversity of programs and youth populations in the United States. As the youth media survey reveals, each organization has its own origins and goals, structure, staff capacity, resources, and reach. The two case studies in this research happened to run programs with about ten participants for a semester or year in urban communities. Other surveyed organizations, however, reach hundreds of youth in one-day programs or host intensive around-the-clock summer camps, or target rural youth who live and work in a completely different context. A Chinatown Banquet and YAN have their sets of successful strategies, but they may not apply in other places and organizations. Each organization must determine for itself how it can best put together a program to foster youth-led social change using media in its specific community.

Third World Majority (TWM) adjusts its approach to introducing new media practices for grassroots political organizing based on the different minority and third-world communities they serve. TWM is a new media center for women, especially with backgrounds from developing countries. Part of their approach to teaching digital storytelling is to partner with a "community teacher" who provides community knowledge that is given equal importance as the technical knowledge of the TWM trainer. The executive director is Thenmozhi Soundararajan, the grassroots media organizer who led the digital storytelling project for the "Joe Gotta Go" campaign mentioned in Chapter 2. She explains her approach to teaching digital storytelling in minority and third-world communities:

> "Another value we practice at TWM is teaching with curriculum that comes from the community we are working with. ...technology curriculum at schools and educational institutions has caused an incredible trauma within our communities because the textbooks, the software, and the hardware, are not built with the history and cultural context of our communities in mind. ...it is really important to have curriculum that comes from our communities' perspective—that speaks to our own ideas and the value systems that are embedded in the way we tell stories."[67]

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[67] Lambert 2002, 128

To be most effective, a program's approach is shaped by the community it serves and the context in which it must work. This comes with keeping youth media programs youth-driven, as described in the discussion of the case studies' approaches above. Youth-driven programs cater to interests and circumstances of their youth participants to help them become community activists.

This study has compiled guidelines and lessons from the experiences of the case study programs, especially in presenting their successes and setbacks. Their stories shed light on how media is used as a community-building tool, particularly in the hands of youth. Other programs are encouraged to tap into the potential of youth and media to inspire social and political action in their communities, using the guidelines from this study as a starting point.

One question this study set out to explore, but could not sufficiently, is the process in which technical skills are used beyond personal youth empowerment and transferred to social and political empowerment in the greater community. The case study programs began work in this area, but are still in early stages. More work is needed in the field to provide for an investigation. Existing programs and developers of new youth media programs have much to contribute in cultivating this process.

Grassroots movements need to learn how to use media technology as a tool, particularly alternative formats outside of mass media, to motivate social and political action. To lay the foundations for the future, youth must become community activists and leaders, using advancing media tools to wield channels of communication and foster democratic engagement. The hope is that the current array of youth media programs in the United States will transform and progress youth-led social change. Socially-driven, political and community-based organizations outside of traditional arts and education arenas, like Asian Community Development Corporation, can join in "widening the field of community planning to include art, digital technology, youth, and public art."[68] Youth media programs run by different kinds of organizations, like the Charlestown Boys and Girls Club, play an important role in developing youth activists with media skills. Furthermore, these programs help youth leaders take power to control information

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[68] Blockstein and Liu 2003

channels, make decisions, and impact the greater community in concrete ways. More youth media programs ought to take part in this exciting work of empowering communities through youth and using media. Youth go to exciting places for life-changing experiences when given the keys and the wheels to drive themselves there.

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Appendix A
Organizations with Youth Media Programs in the United States

4H Glasgow, MT
911 Media Arts Center
A Chinatown Banquet
Aki Kurose Middle School Media
    Program
Amherst Community TV (ACTV)
Animaction
Appalachian Media Institute
Asian Arts Initiative
Baltimore Youth Television (BYTV)
Big Soul Productions
BNN Multimedia Center's DigitalArt
    Youth Program
Capital High School
Center for Digital Storytelling
Chelsea High School
Children's Media Project
Cloud Place
CMC Youth Productions: Community
    Media Center of Santa Rosa
Communications Arts High School
Community Concepts Inc.
Community TV Network (CTVN)
Computer Clubhouse
Computer Clubhouse Charlestown
Conexiones Project
Countryside High School Television
    Production Department
Creative Narrations
Cyberarts Festival
Eastview High School Television
    (EVTV)
Educational Video Center (EVC)
Espanola Valley High School
Essex Art Center
Evanston Township High School
Ghetto Film School
Global Action Project (G.A.P.)
Hardcore Drama
Harlem Live
Hokan Media Productions
House of Frame by Frame Fierce

John Jay High School
Just Think Foundation
Lawrence Community Works
Light House
Los Alamos High School
Lowell Telecommunications
    Corporation
MassIMPACT neighborhood tech
    centers
Media Mike of the Center for
    International Education (CIE)
Media Technology Charter High School
    (MATCH)
Minneapolis Telecommunications
    Network (MTN)
Multnomah Community Television
    (MCTV)
New Orleans Center for Creative Arts
    Riverfront (NOCCA)
New Orleans Video Access Center
North East School of the Arts (NESA)
Northwest Film Center
Ogden High School
ONTV (Out North Teen Vision)
Perpich Center for Arts Education
PHaT LiP! 4.2
Phillips Community Television (PCTV)
Pro-TV of Downtown Community
    Television Center (DCTV)
Pryme Youth Media Inc.
Real 2 Reel at Raw Art Works
Reel Stories Teen Filmmaking Program
    at HBO Young Filmmakers Lab
Regenerate
Rising Sound
Robertson High School
SAY Media! at Somerville Community
    Access Television (SCAT)
Scenarios USA
SCOOP
Shaker Prevention Coalition
Street-Level Media

Strive Media Institute
Summer Media Institute at Cambridge
    Community Television (CCTV)
Sweet Talk Productions
Teen Media Program at the Community
    Art Center, Inc.
The Ark Inc.
The Community Media Project
The Critical Eye at In Progress
The Daydreamz Project
The Mirror Project
The Youth Channel on the Manhattan
    Neighborhood Network
Third World Majority
TRUCE (The Renaissance University for
    Community Education)
United Forces
Vid-Kid Productions & Teen Vision
    Productions-JAG at Meagher County
    Public Television

Video Machete
WDHS Student Video
Wide Angle Community Media
WiredWoods
Young Activists Network
Young Animators
Youth Documentary Arts Program at
    SpyHop Productions
Youth Education Department of the
    Saint Paul Neighborhood Network
    (SPNN)
Youth In Action at San Francisco
    Conservation Corps
Youth Media
Youth Media Distribution of
    MediaRights.org
Youth Sounds - Studio Mack

Appendix B
Youth Media Survey Results

1. Participants

Organization and/or Program Name	City, State	Website
Educational Video Center	New York, NY	www.evc.org
Cambridge Community Television Summer Media Institute	Cambridge, MA	www.cctvcambridge.org/smi
Lowell Telecommunications Corporation	Lowell, MA	www.ltc.org
Appalshop Appalachian Media Institute	Whitesburg, KY	www.appalshop.org/ami
The Ark Inc.	Troy, NY	www.thearkinc.org
Community Arts Partnerships, Maryland Institute College of Art Baltimore Youth Television (BYTV)	Baltimore, MD	www.CAPInstitute.org
Center for International Education (CIE)	Saint Paul, MN	www.thecie.org
Communications Arts High School	San Antonio, TX	www.nisd.net/comartww/
University of Wisconsin, Milwaukee - Film Department The Community Media Project	Milwaukee, WI	www.uwm.edu/SFA//CMP
Global Action Project (G.A.P.)	New York, NY	www.global-action.org
Harlem Live	New York, NY	www.harlemlive.org
In Progress	Saint Paul, MN	www.in-progress.org
Just Think Foundation	San Francisco, CA	www.justthink.org
Saint Paul Neighborhood Network (SPNN) Youth Education Department	Saint Paul, MN	www.spnn.org/youth
Spy Hop Productions Youth Documentary Arts Program	Salt Lake City, UT	www.spyhop.org
Boys & Girls Clubs of Boston Charlestown Computer Clubhouse Young Activists Network	Charlestown, MA	www.bgcb.org llk.media.mit.edu/projects/ yan
Strive Media Institute	Milwaukee, WI	www.strivemedia.com
United Forces	Sitka, AK	unitedforces.raventail.com
WDHS Student Video	Dearborn, MI	www.wdhsvideo.org
Youth Sounds	Oakland, CA	www.youthsounds.org
Asian Community Development Corporation A Chinatown Banquet	Boston, MA	www.chinatownbanquet.org

2. Technical Skills Taught: Computer

Adobe Photoshop
Adobe Illustrator
iMovie
Adobe Premiere
FinalCutPro
AVID
Macromedia Director
Adobe AfterEffects
Macromedia Flash
Macromedia Dreamweaver
Microsoft FrontPage
Scala Multimedia
Microsoft Office
C++
Perl
Adobe Pagemaker
Cool Edit Pro
Apple Soundtrack
inDesign

Media 100
Digidesign Pro Tools
Final Draft
3D Max
Light Wave
Corel Painter
Intel Play Digital Movie Creator
Acid and Sonar
Windows Movie Maker
Vegas Video
Javascript
dynamic HTML
Quark Xpress
Maya
Reason
Fruity Loops
Cakewalk
Breeze
DVD Studio Pro

3. Funding Sources

Equipment Donors

Fetch Softworks
Adobe
Macromedia
Filemaker
Symantec Corporation

Education 21
Microsoft
Do While Studio
TTT Foundation Inc.

Webhood Inc.
Time Warner Cable
Labtec
PowerUP

Special Funds and Trusts

Child Welfare
Andrew Newhoff Scholarship
Appalshop Production & Education
Perkins
Restricted Fund of the New England
Foundation for the Arts
Tin Man
Whistler Charitable Trust
Angel Fish
Barnes Family

Steven Merrill
Northern Trust
Social Venture Partners Bay
Dearborn Cable Communications
Oakland Fund for Children and Youth
The California Endowment
Boston Foundation Arts
Boston Youth
Fund for the Arts
Theodore Luce Charitable Trust

Foundations

Robert Bowne
Green Family
Janet Stone Jones
The Tides Foundation
    Mendel McCormack, New Field Funds
Cambridge Community
Greater Lowell Community
Theodore Edson Parker
Howard and Bush
Gannett/Kare 11
Martin Bucksbaum Family
Vincent Hoenigman Private
Katherine W. and Ezekiel R. Dumke Jr.
Ezekiel R. & Edna Wattis Dumke
Miranda Lux
Reich Family
The San Francisco
Sarosi Kanter Charitable
Stone Soup
Yahoo! Employee
Citigroup
B.W. Bastian
George and Dolores Eccles
Simmons Family
S.J. and Jessie E. Quinney

Charitable Venture
Stewarts Foundation
Jerome
McKnight
Cowan-Slavin
Ford
Frances Lear
Rockefeller
Surdna
Emma Eccles
Marriner S. Eccles
Willard L. Eccles
John E. and Ruth E. Bamberger Memorial
IDSA
Louis R. Luire
Cumming
Leah B. and H. Whitney Felt
Henry W. and Leslie M. Eskuche
Florence Guy Smith
Catalyst
Philanthropic Ventures
Hewlett
Stuart Family
Boston Foundation for Architecture
Dorot

For-Profit Companies

Frank Crystal and Co.
JP Morgan
McGraw-Hill Co.
Met Life/Learning Matters Inc.
Fleet Bank
Chase Bank
Troy Savings Bank
Time Warner Cable
Ben and Jerry's
Toyota Corporation
Corporation for Public Broadcasting
Key Investments
Hubbard Broadcasting
Wet Paint
Deutsche Bank of the Americas

Academy Studios
TAPEMARK Company
eGrants.org
Electronic Arts
eMotion Studios
Salesforce.com
Mark Sarosi Company
Wells Fargo
HBO Family Channel
Gus Paulos Chevrolet
Utah Alliance for Humanities Education
X-Mission
Verizon
TechBoston

Other Not-for-Profit Organizations
National Educational Media Network
Community Partners
Community Programs in the Arts and
Sciences (COMPAS)
Catalog for Giving
Citizens Committee for New York City
San Francisco Friends of Recreation and
Parks
ListenUp!
America Connects Consortium
Sundance Institute
The Road Home
Global Artways
Salt Lake Community Education
KRCL 90.9 FM Utah Public Radio
United Way
Oakland Rotary Club
CompuMentor
Sisters of St. Joseph

National Alliance of Media Arts and Culture
Open Society Institute
New York Legislator's Correspondents
Association
Social Ventures Partners NYC
National Association of Media and Culture
New York Legislator's Correspondents
Association
Universities:
    Univ. of Massachusetts-Boston
    Maryland Institute College of Art
    Univ. of Wisconsin - Milwaukee
    Univ. of Utah
    Univ. of California UC-Links
Southern Poverty Law Center
CTCNet
Junior League of Troy
Unity House
Sisters of the Sacred Heart

Public Sources
Departments of Education:
    United States   New York City
        Utah State Board of Education
Humanities Councils:
    Minnesota Humanities Commission
        North Dakota Humanities Council
    California Council for the Humanities
        The Utah Humanities Council
Troy Housing Authority
Rensselaer County Dept. of Employment
and Training
Commission on Economic Opportunity for
the Greater Capital District
Cities:
Cambridge MSYEP   Troy Block Grants
Lowell   Baltimore
Saint Paul   Salt Lake City
National Endowment for the Arts
National Endowment for the Humanities
Zoo, Arts, and Parks of Salt Lake County

Cultural Councils:
    Massachusetts
    Lowell
    NYC Dept. of Cultural Affairs
    Boston Office of Cultural Affairs
    Lowell National Historical Park
Councils on the Arts:
    Cambridge Arts Council
    Kentucky Arts Council
    New York State
    Columbia County
    Metropolitan Regional Arts Council
    Minnesota State Arts Board
    Utah Arts Council
    Salt Lake City Arts Council
Public Schools:
    Dearborn Public Schools
    Oakland Unified School District
    McClymonds High School
    Dearborn Public Schools

4. Partner Organizations

21st Century Learning Centers
Abyssinian Corporation
Alliance for a Media Literate America
Americorps VISTAs
Arts, Research and Curriculum Associates, Inc.
Artspace
Bad Dog Rediscovers America
Bay Area Video Coalition (BAVC)
BAYCAT
Bayview Safe Haven
Beacon After-School Centers
Ben and Jerry's,
Boston Modern Orchestra Project
Boys and Girls Clubs
Build-It-Yourself
Casa de Esperanza
Center for Documentary Arts
Center for Popular Education and Participatory Research
Columbia Presbyterian Hospital
Columbia University Graduate School of Journalism, Business, Engineering
Commission on Economic Opportunity (the Foster Grandparent Program)
Community Resource Exchange
Community Works
Cordia School
Dig Ed
Displaced Films
Do While Studio
Dreams of Freedom
Dubrovnik Peace-Building Conference
Eastbay Center for Performing Arts
Education 21
Emma Willard School for Girls
Fighting Back
Fleming-Neon High School
Friends of the Futhre
Girl Scouts of America
Girls 2000
GirlSource
Golin Harris International
Hawaii Prepatory Academy

Health Initiatives for Youth
High School for Recording Arts
Higher Ground Learning
Highland Park High School (MN)
Homies Organizing the Mission Empowering Youth
Horace Mann Middle School
Horizons Unlimited
Hudson Valley Community College,
Institute of Contemporary Art, Boston
Intermedia Arts
International Studies Academy
James Denman Middle School
Journey House
JPMorgan Chase
KCET/Hollywood
KDOL-TV
Kennedy Center Imagination Celebration of Salt Lake City
Kentuckians for the Commonwealth
Kiwanis Club
KQED EdNET
KQED Youth Media Corps
KSAT-TV
KVDA-TV
Legislative Correspondence Association,
Lesley University
Lester Shields Elementary School
Letcher County Action Team
Llano Grande Center for Research and Development
Macromedia
Marin School for Arts & Technology
Marina Middle School
Marquette University Pre-College Program
Mass College of Art
Mexican Museum
MICA's Digital Arts Lab
Mid-town Neighborhood Association
Mill Valley Film Festival
Milwaukee Public Schools
Minnesota 4-H
Mission High School
National Federation of Community Broadcasters' Youth Radio Network
Neighborhood House
New World Theater

New York City Department of Education
North HS (MN)
Northside Independent School District
Oakland Unified School District
PACE
Perpich Center for the Arts
Phillips Community TV
Presidio Park
Public Allies
Public Broadcast System (PBS)
QUESTAR III (the local Board of Cooperative Educational Services – BOCES)
Radio station WGY
Realms of Inquiry School
Rensselaer Polytechnic Institute,
Ring Mountain School
Roadrunner
Rowland Hall St. Marks
Ruder Finn Printing Services
Russell Sage College
Saint Paul Public Schools
Salt Lake City Library
Salt Lake School District Community Ed
San Antonio Express-News
San Francisco Exploratorium
San Francisco Museum of Modern Art
San Francisco State University Multimedia Studies
San Francisco Unified School District
San Jose Archdiocese
Santa Clara County Violence Prevention
Satellite Academy High School
Seeds of Peace
Siena College
Sitka Tribe of Alaska
St. Paul Neighborhood Network
St. Mary's Church of Crescent,
St. Paul Community Ed, Charter Schools
Stewarts Christmas Wish Program.
StreetSide Productions
Sundance Film Festival Gen-Y Studio
Sunset Neighborhood Beacon Center
Teachers for Social Justice
TechBoston
The American Cancer Society

The American Lung Association
The Chinese Progressive Association
The Chinese Youth Initiative
The City of Milwaukee Health Department
The Lawyers Alliance for New York
The Road Home
The Salt Lake City Arts Council
The Salt Lake Mayor's Office
The Sundance Institute
The University of Utah
The Utah Arts Council
The Utah Children's Museum
The Utah Peace Institute
The Wisconsin Tobacco Control Board
Time Warner Cable
Trinity University for Educational Leadership
Truth for Youth
TV Race Initiative
Urban League
Utah Arts Festival
UW-Milwaukee GEAR UP Program
UW-Milwaukee Pre-College Program
Whitesburg and Letcher High Schools
Wisconsin Foundation for Independent Colleges
WOAI Radio
YAN
YMCA
Youth Radio
YouThink
Y-Plan
YWCA

Appendix C
Case Studies: Supplementary Information

1. A Chinatown Banquet

<u>Guest Lectures and Visits</u>
(list provided by Mike Blockstein)

- Asian immigration – Trinh Nguyen, City of Boston's Office of New Bostonians
- Community's fight against the Combat Zone – Pastor Thomas Lee, Boston Chinese Evangelical Church
- Urban planning and community development – Jeremy Liu, ACDC Community Relations Director
- Neighborhood stories – Neil Chin, ACDC Board member, long-term Chinatown resident
- Tour of Chinatown – Anna Yee, ACDC Board Member and Chinatown activist
- Chinatown history – Stephanie Fan, Director, Chinese Historical Society of New England
- Interviewing skills – Candis Callison, MIT Comparative Media Studies program
- Boston's immigrant experience – visit to Dreams of Freedom museum
- Gentrification and youth activism – led by Chinese Youth Initiative
- Assimilation and youth leadership – Sophia Kim, Director of Coalition of Asian Pacific American Youth
- Graphic design – Jennifer Hall, Executive Director, Do While Studio, Professor, MassArt
- Web design – Brian Kane and Emily Walazek, professional web designers
- Visit to BRA – Muhammad Ali-Salaam, Deputy Director, Community Planning, BRA
- Visit to Harvard GSD/Urban Design and ethnicity – Professor John Beardsley

2. Young Activists Network

Children's Rights in Charlestown
Poster for YAN project, Fall 2003

Check IT!

Children's Right's in Charlestown

Created by the Young Activists Network at Charlestown Boys & Girls Club!

Find out more about Charlestown at www.charlestownonline.net

Article 2
You have the right to protection against discrimination. This means that nobody can treat you badly because of your color, sex or religion, if you speak another language, have a disability, or are rich or poor.

Article 11
You should not be kidnapped.

Article 12
You have the right to an opinion and for it to be listened to and taken seriously.

Article 15
You have the right to be with friends and join or set up clubs, unless this breaks the rights of others.

Article 19
You have the right to be protected from being hurt or badly treated.

Article 24
You have aright to the best health possible and to medical care.

Article 28
You have the right to education.

Who do you call when you're in trouble?
Charlestown Sub-base
55 Bunker Hill St
617-343-4870

Visit the Boys & Girls Club 617-242-1775 or the Medford St Gym 617-635-5169!
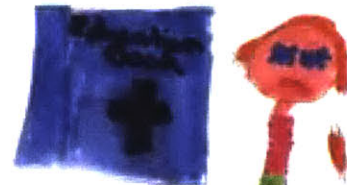
Contact MGH Charlestown about your health! www.massgeneral.org/charlestown/

Go where there's a lot of people around that will help you!

Call 1-800-the-lost about missing kids!

I will help you

Call 1-800-KID-508 to stop abuse!

Charlestown Branch Boston Public Library 617-242-1248

Kids should be able to read any books!

Rights according to the UNICEF Convention on the Rights of the Child www.unicef.org/crc/

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Appendix D
Additional Resources

1. Websites Featuring Youth Media Collections

Listen Up! Youth Media Network, http://www.listenup.org
Youth Media Distribution, http://www.ymdi.org
Youth Space, http://www.youthspace.net

2. Websites For Youth Participation

Do Something, http://www.dosomething.org
Center for Youth As Resources, http://www.yar.org
Highland Youth Voice, http://www.highlandyouthvoice.org
Taking IT Global, http://www.takingitglobal.org
Youthnoise.com, http://www.youthnoise.com
Youth Venture, http://www.youthventure.org