

As you read over the following confidential data, note that below most sections are sub-sections titled “YMR Meta-Analysis.” These sub-sections reflect data that stem from articles/content published by Youth Media Reporter between 2006-2009. The following data is confidential. 62 people responded to this survey (out of 100).

1. What is your name and title? (Optional)	2. Do you represent a youth media organization, or a youth media program within a larger organization?	3. What is the name of your program/ organization?	4. Where is your program/ organization located?	5. What is your youth media program/ org operating budget?
1.	Youth media organization	Reel works Teen Filmmaking	Brooklyn, NY	\$250-500,000
2. Renee Hobbs	Youth media program within a larger organization	Media Education Lab	Philadelphia Pa	\$50-100,000
3. Lynda McDonnell, ThreeSixty Executive Director	Youth media organization	ThreeSixty Journalism	St. Paul, Minnesota	\$150-250,000
4. Paris Brown	Youth media organization	Free Spirit Media	Chicago,IL	\$500-1 million
5. Gretchen Vinnedge, Education Director	Youth media program within a larger organization	Grand Rapids Community Media Center	Grand Rapids, MI	No budget
6. Colleen Gorman, Media Education & Information Systems Coordinator	Youth media program within a larger organization	Quote... Unquote, Inc.	Albuquerque, NM	\$150-250,000
7. Moriah Ulinskas, Director of Next Gen Programs, BAVC	Youth media program within a larger organization	Next Generation Programs at the Bay Area Video Coalition	CA	Over \$1 million
8.	Youth media organization	Pace University	New York, NY	Under \$25,000
9. Kristina Rizga, executive editor	Youth media organization	Wiretap Magazine	San Francisco, California	\$150-250,000
10.	Youth media organization	Reel Grrls	Seattle, WA	\$250-500,000
11. Tomas A. Palermo, Managing Editor	Youth media organization	WireTap Magazine	San Francisco, CA	\$100-150,000
12. David E. Kirkland, Professor of English and Urban Education	Youth media program within a larger organization	English Education	New York, New York	No budget
13. clark bell journalism program director	Youth media program within a larger organization	mccormick foundation	chicago, illinois	Over \$1 million
14. Karen Cirillo	Youth media program within a larger organization	UNICEF	New York and globally	\$50-100,000
15. Glenna Voigt - Principal, Media Arts Collaborative Charter School	Youth media organization	Media Arts Collaborative Charter School-a public high school for grades 9-12	Albuquerque, New Mexico	\$500-1 million
16.	Youth media program within a larger organization	Department of Radio-Television-Film, The University of Texas at Austin	Austin, TX	\$25-50,000
17. Jessica Collins, Associate Program Director	Youth media program within a larger organization	New Mexico Media Literacy Project	Albuquerque, NM	\$250-500,000

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18. Lila Kitaeff, Technical Director	Youth media organization	Reel Grrls	Seattle, WA	\$100-150,000
19. DeAnna McLeary - Executive Director	Youth media organization	True Star Foundation - True Star Magazine	Chicago, IL	\$150-250,000
20. Deepa Fernandes, Executive Director	Youth media program within a larger organization	Radio Rootz / People's Production House	New York & Washington DC	\$250-500,000
21. Antoine Haywood, Director of Community Development	Youth media program within a larger organization	FUEL Media	Atlanta, GA	\$500-1 million
22. Judy Goldberg, Executive Director	Youth media organization	Youth Media Project	Santa Fe, NM	\$100-150,000
23. John Gwinn	Youth media program within a larger organization	Migizi Communications - New Media Pathways	Minneapolis, MN	\$150-250,000
24. Steve Goodman, Executive Director	Youth media organization	Educational Video Center	New York, NY	\$500-1 million
25. Jeff McCarter, Founder & Executive Director	Youth media organization	Free Spirit Media	Chicago, IL	\$500-1 million
26. Lissa Soep, Senior Producer and Research Director	Youth media organization	Youth Radio/Youth Media International	Oakland, CA	Over \$1 million
27. Rebecca O'Doherty - director, Appalachian Media Institute (AMI)	Youth media program within a larger organization	Appalachian Media Institute (AMI)	Whitesburg, Kentucky	\$150-250,000
28. Eming Piansay Associate Editor of YO! Youth Outlook Multimedia	Youth media program within a larger organization	YO! Youth Outlook Multimedia	San Francisco, California	\$500-1 million
29. Linda Jones, Director, Scholastic Press Association of Chicago	Youth media organization	Scholastic Press Association of Chicago	Chicago, Illinois	Under \$25,000
30. Gretchen Vinnedge, Education Director	Youth media program within a larger organization	Future Kulture/Grand Rapids Community Media Center	Grand Rapids, MI	Under \$25,000
31. Lisa Tripp Assistant Professor	Youth media program within a larger organization	I teach teachers and media specialists about youth media, and how to teach media production to youth. That said, it is not actually a 'youth media' organization per se.	Tallahassee, Florida	No budget
32. Rachel Alterman Wallack, Executive Director	Youth media organization	VOX Teen Communications	Atlanta, GA	\$250-500,000
33. Rick Wray, Executive Director	Youth media organization	Spy Hop Productions	Salt Lake City, Utah	Over \$1 million
34. tom bailey, program director	Youth media organization	community tv network	Chicago, IL	\$250-500,000

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35. Ms. Terry Pastika, ED	Youth media program within a larger organization	Citizen Advocacy Center	Elmhurst, Illinois	\$25-50,000
36. Kimberlie Kranich, Co-Director of the Youth Media Workshop	Youth media program within a larger organization	Youth Media Workshop/ Illinois Public Media	Urbana, IL	\$100-150,000
37.	Youth media organization	TVbyGIRLS	Minneapolis, MN	\$100-150,000
38. JoEllen Fisherkeller	Youth media program within a larger organization	New York University	New York, NY	No budget
39. Lila Kitaeff, Technical Director	Youth media organization	Reel Grrls	Seattle, WA	\$150-250,000
40. Malory Graham, ED	Youth media organization	reel grrls	Seattle. WA	\$250-500,000
41. G. Ferrara, Executive Director	Youth media organization	Wide Angle Youth Media	Baltimore, MD	\$150-250,000
42. Joanna Kohler	Youth media organization	Twin Cities Youth Media Network	Minneapolis - St. Paul, MN	Under \$25,000
43. Jasmine White, Youth Training Coordinator	Youth media program within a larger organization	DCTV, Youth Training Institute	Washington DC	\$500-1 million
44. Meghan McDermott, Executive Director	Youth media organization	Global Action Project	NYC, NY	\$500-1 million
45. Keith Hefner, Executive Director	Youth media organization	Youth Communication	New York, NY	Over \$1 million
46.	Youth media organization	VOX Teen Communications	Atlanta, GA	\$250-500,000
47. Katina Paron	Youth media program within a larger organization	Baruch College High School Journalism Initiative	New York, NY	\$50-100,000
48. Nicola Pine, Youth Programs Director	Youth media program within a larger organization	SPNN Youth Programs	Saint Paul, MN	\$100-150,000
49. Lynn Sygiel	Youth media organization	Y-Press, Inc.	Indianapolis, IN	\$150-250,000
50. Claire Holman, Director Blunt Youth Radio	Youth media organization	Blunt Youth Radio	Portland, Maine	\$25-50,000
51. Johanna (Jones) Franzel, Generation PRX Project Director	Youth media program within a larger organization	Generation PRX	Cambridge, MA	\$25-50,000
52. Kaari Pitkin, Senior Producer	Youth media program within a larger organization	Radio Rookies	New York, NY	\$250-500,000
53. Manwah Lee/ Executive Director	Youth media organization	Street-Level Youth Media	Chicago, IL	\$500-1 million
54. Austin Haeberle, Creative Director	Youth media organization	Listen Up! Youth Media Network	New York, NY	\$250-500,000
55. amalia deloney, Senior Fellow	Youth media program within a larger organization	Main Street Project	Minneapolis, MN	\$250-500,000

1. What is your name and title? (Optional)	2. Do you represent a youth media organization, or a youth media program within a larger organization?	3. What is the name of your program/ organization?	4. Where is your program/ organization located?	5. What is your youth media program/ org operating budget?
56. Adam Goldstein, Attorney Advocate	Youth media organization	Student Press Law Center	Arlington, VA	\$500-1 million
57. jee kim, program director	Youth media program within a larger organization	surdna foundation	ny, ny	Over \$1 million
58. Jeremy Engle	Youth media organization	Youth Media Learning Network	New York, NY	\$25-50,000
59. Mindy Faber, Founder, Open Youth Networks	Youth media program within a larger organization	Chicago Filmmakers but transitioning to Columbia College	Chicago, IL	\$50-100,000
60. David Sloan, Festival Coordinator, Media Educator	Youth media organization	Wide Angle Youth Media	Baltimore, MD	\$150-250,000
61. Jamilah King, Associate Editor, Wiretap Magazine	Youth media organization	Wiretap Magazine	San Francisco, CA	\$100-150,000

6. What is your youth media program/organization mission?
Give teens the tools to express their voice
Our mission is to improve the practice of media literacy education through scholarship and community service.
ThreeSixty uses the tools and principles of journalism to help Minnesota youth – particularly minority youth -- tell the stories of their lives and communities, practice the skills of active citizenship, learn the basics of good reporting and strong writing and pursue careers in journalism and communications.
To help youth's dream turn into reality
Our mission is to give all young people, regardless of gender, culture, beliefs or status the opportunity to be heard and seen. We strive to build confidence, establish role models, inform, educate and entertain while reinforcing the fact that we are capable of creating thoughtful and progressive initiatives in our community.
Public Access to the media.
The Bay Area Video Coalition (BAVC) inspires social change by enabling the sharing of diverse stories through art, education and technology.
I was a volunteer at Youth Media Reporter therefore I don't have a particular mission.
Wiretap is an independent news and culture web magazine that generates and amplifies daily content by young people from diverse backgrounds. We mentor and train young journalists, citizen reporters, bloggers and provide a daily platform for young activists, social entrepreneurs, and artists from across the country.
Empowering young women from diverse communities to realize their power, talent, and influence through media production
Wiretap is an independent news and culture web magazine that generates and amplifies daily content by young people from diverse backgrounds. We mentor and train young journalists, citizen reporters, bloggers and provide a daily platform for young activists, social entrepreneurs, and artists from across the country.
To enhance understandings of media education in urban contexts.
To provide opportunities for students to participate in journalism programs, both in and after school.
To provide opportunities for youth voices to be heard through media.
The Media Arts Collaborative Charter School (MACCS) will provide a high school education through a holistic approach that blends media arts with responsibility and integrity in an inclusive and diverse academic environment. MACCS will provide an integrated, inclusive curriculum through hands on experiential learning that satisfies New Mexico standards for graduation from secondary schools. We seek to prepare students for an education in the media arts at the university and community college level, as well as to prepare all students to understand the role of the Media Arts in the world and how people's lives can be affected by them. Our mission stems from the need to provide an education that recognizes the extensive influence the media has on our children and society.
to provide hands-on opportunities for secondary students to participate in media arts production in summer camp settings
Cultivating critical thinking and activism in our media culture to build healthy and just communities.
Empowering young women from diverse communities to realize their power, talent and influence through media production.
True Star Foundation is a nonprofit organization that provides a creative outlet in the form of literary and professional development programs for youth. Our mission is to demonstrate healthy transitions for youth coming into early adulthood by exposing them to real world experiences in the work force through the arts, particularly in publishing, marketing, and entertainment. Participants have the opportunity to work along side students from various cultures and social economic backgrounds, express themselves in innovative, challenging ways and understand their role and responsibility as contributing adults to society.

6. What is your youth media program/organization mission?
<p>At People's Production House we use the arts to fulfill the promise of citizen and community journalism by closing the gap in skills and access. We believe a diverse, ethical, and independent media is an essential element of social change and we believe that historically excluded communities must be protagonists in media democracy. Our work is arts based and combines media creation, media policy education and media organizing to preserve and expand the free press so central to America's identity and democracy. PPH is run and staffed by artists, journalists and community organizers from historically excluded communities. Our projects are unique as we use the arts to bring together two of the best American traditions: community organizing and independent media creation, to build a community of media organizers: media literate youth and workers who can artistically create and demand a new kind of media, one that represents them and that functions in their interests. Since 2000, our youth program, Radio Rootz, has improved the lives of young people by providing them with an expansive, 21st century media education. We have built a thoughtfully-structured youth media and leadership program that has helped thousands of young people become agents of change in our society. We have taught them to think critically about the media messages all around them, to engage their communities with the tool of radio journalism, and to lead and teach their peers on the issues of greatest concern to them. Our youth, from disadvantaged communities, have gone on to jobs in journalism, college and to be leaders in their schools and communities.</p>
<p>F.U.E.L. Media stands for forging unity, equality and leadership through media. This youth media program is guided by its mission to empower young people to transform their community, the world and themselves through media.</p>
<p>Youth Media Project (YMP) celebrates youth voice through the creation of youth-produced radio programs and web content. At our core is positive youth development and civic engagement. Through partnerships with schools, colleges, social action teams and broadcast venues we train youth to address local and global issues affecting their lives. Centered in community involvement and the crafting of communication skills, youth form creative and meaningful expression to reflect and impact life.</p>
<p>MIGIZI Communications effects and contributes to social justice and positive change by committing resources to telecommunications, education, health/wellness, and other areas that contribute to capacity-building within the American Indian community.</p>
<p>The Educational Video Center is a non-profit youth media organization dedicated to teaching documentary video as a means to develop the artistic, critical literacy, and career skills of young people, while nurturing their idealism and commitment to social change.</p>
<p>Free Spirit Media partners with schools and organizations to provide education, access, and opportunity in media production to under-served urban youth. Through hands-on production of their own media content, participants build life skills in communication, critical and independent thinking, teamwork, and the use of technology. Believing that youth perspectives are a critical element of American culture, Free Spirit Media actively distributes student work to a range of audiences. Participants' dreams and aspirations grow, and in turn, their voices and visions benefit our society.</p>
<p>Youth Radio was founded in 1990 on the deeply held belief that underserved youth, ages 14-24 years old, have the creativity, technical skills and entrepreneurial spirit to become leaders in the multi-media industry and the community and to serve as mentors to other youth. The heart of its pioneering efforts is to train young people from under-resourced public schools, community-based organizations, group homes and juvenile detention centers in broadcast journalism, media production and cutting-edge technology. Youth Radio offers professional development and technical skills training absolutely free of charge with the aim of preparing young people for pathways to meaningful careers. Youth Radio graduates leave with the soft and hard skills necessary to land jobs with employers from KCBS and KQED to the Port of Oakland and Google. Each year Youth Radio introduces diverse groups of students to a broad spectrum of media-related careers and state-of-the-art technology. Its program goals are to strengthen basic life-skills, motivate them to graduate from high school and attend a two or four year university and prepare them for multi-media and other careers in the 21st Century Marketplace. Youth Radio currently trains 1,300 youth each year to develop core competencies in audio, video, web and print and to produce the highest quality original media for the widest range of mainstream outlets. Its reporters are heard worldwide through radio, video and the Internet and through print media. Seventeen years ago San Francisco's KQED broadcast Youth Radio's first two minute youth commentary. Today, more than 300 Youth Radio reports and commentaries are broadcast each year on National Public Radio programs such as All Things Considered and Morning Edition, on-line outlets like CNN.com and iTunes and on public radio stations across the country. An estimated 27 million people hear and read the often overlooked perspectives of young people through Youth Radio's work each year. Youth Radio has become nationally and internationally known as a cutting edge youth development and media organization, weaving the fast end of the 'digital curve' with best practices and innovation in community based education. Youth Radio has received prestigious awards, including a George Foster Peabody Award, two Edward R. Murrow Awards and the Alfred I. DuPont/Columbia University Award for Excellence in Broadcast Journalism.</p>
<p>The Appalachian Media Institute is dedicated to developing the leadership, creative, civic engagement, and personal potential of Appalachian youth. AMI's mission is to prepare young people to work and live in their communities in the many ways they imagine. Through the processes of community-based media production and in partnership with folks local and far, AMI youth create opportunities for themselves and their communities to make sense of the world together, advocate for positive change, and thrive.</p>

6. What is your youth media program/organization mission?
<p>YO! Youth Outlook is an award-winning literary journal of youth life in the Bay Area. Featuring in-depth reporting pieces and first-person essays, comic strips and poetry pages, YO! is the communication outlet for youth who feel their voice and visions need to be seen and heard. YO! is a bridge to the world of youth expression. YO! chronicles the world through the eyes and voice of young people - between the ages of 14 and 25. From reporting pieces on Palestinian American youth in the Bay Area to interviews with gospel hip hop bands; from photo essays by homeless youth to journal entries from temp workers in Silicon Valley, YO! offers a unique window into California's youth subcultures. YO! has a national distribution of 25,000 magazines printed monthly (10 times a year through the school season), a local access monthly TV show -- YO!TV, numerous partnerships with local and national radio broadcasts and an annual expo of youth communicators - from graffiti artists to filmmakers to incarcerated youth. YO! stories also run nationally and internationally over the Pacific News Service wire.</p>
<p>Encourage and support student involvement in high school journalism/media programs; encourage and support high school journalism/media advisers and teachers.</p>
<p>Our goal is to give all young people, regardless of gender, culture, beliefs or status the opportunity to be heard and seen. We strive to build confidence, establish role models, inform, educate and entertain while reinforcing the fact that we are capable of creating thoughtful and progressive initiatives in our community. It's not just about producing TV.</p>
<p>Through VOX Teen Communications, diverse teenagers from metro-Atlanta come together to develop skills to express themselves effectively and to build a strong community.</p>
<p>Spy Hop Productions is a highly effective not-for-profit youth media arts and educational enrichment center founded in 1999, and located in the historic Art Space district of downtown Salt Lake City. Spy Hop's purpose is to empower youth to express their voice and with it create positive change in their lives, their community, and the world. Spy Hop's mission is to encourage free expression, self-discovery, critical and inventive thinking, and skilled participation via the big screen, the airwaves, and the world-wide-web</p>
<p>Community TV Network (CTVN), a leader in community access to media, empowers low-income young adults and children in Chicago by engaging them in the creative and collaborative process of digital video production. Harnessing this dynamic process and the resulting media content, CTVN promotes positive youth and community development, with the overall goal of raising the educational success and economic viability of the neighborhoods in which youth participants live and work. CTVN programs instill in youth the awareness, motivation, and tools they need to create positive futures for themselves and their neighborhoods.</p>
<p>To build the capacity of youth to engage in the democratic process through utilization of the media</p>
<p>The Youth Media Workshop is an inquiry-based, after-school program that uses media production to engage economically diverse African-American middle and high school students and to inspire academic achievement, and social responsibility.</p>
<p>TVbyGIRLS is a nonprofit organization that works with girls ages 10 to 18 to build leadership, compassionate and collaborative working skills, critical thinking and engagement in social justice and the issues of their communities. The overarching mission of TVbyGIRLS is to create stories and messages that show creative, compassionate, involved and thinking girls and women. We create work and venues for girls to see their potentials beyond the limitations they are exposed to in the mainstream media. We use the tools of media making and analysis to combat the defeating and limiting messages young people receive everyday.</p>
<p>My answers to #2 and #5 should not be counted because I am an academic who researches and teaches about young people and media cultures generally, and youth media programs and youth media education as well. I am editing a book called International Perspectives on Youth Media: Cultures of Production and Education that currently has 20 contributions, most of which are from outside the United States. Most likely I will not be able to really answer many of the q's on this survey given that I'm not part of a youth media organization, so the results of this survey should only draw from my qualitative answers, not the multiple choices.</p>
<p>Empowering young women from diverse communities to realize their power, talent and influence through media production.</p>
<p>Reel Grrls is an award-winning after-school media & technology training program that empowers teenage girls in the Puget Sound area to gain media technology skills, mentored by a network of multi-cultural women media professionals. Due to the enormously influential role of the media in girls' lives, The Reel Grrls program operates from the belief that it is critical for young women to develop the skills necessary to evaluate the media they are exposed to and then to empower them to produce their own media.</p>
<p>Wide Angle Youth Media provides Baltimore youth with media education and resources to tell their own stories, become engaged in their communities, and find their passions.</p>
<p>We are neither a program or an organization (required to give an answer to this in question 2). We are a network of 18 youth media organizations/schools from around the Twin Cities. Mission: To promote, advocate for, support, and share resources with the community of youth media makers and youth media arts educators. TCYMN is a member based network of youth media educators, mentors, and organizations that support youth media makers through programs that engage in youth media programming and services.</p>
<p>Provide young people in DC with the opportunity to take their place in the world as future leaders, with the ability to uses media as a tool of advocacy, education and civic engagement.</p>
<p>G.A.P. works with young people most affected by injustice to build the knowledge, tools, and relationships needed to create media for community power, cultural expression, and political change.</p>
<p>Youth Communication helps teens develop self-awareness and acquire the skills and information they need to make thoughtful choices about their lives and to participate in their communities.</p>

6. What is your youth media program/organization mission?
Through VOX, teens from diverse backgrounds develop skills to express themselves effectively and build a strong community.
Unofficially: The goal of the initiative is to significantly improve the quality of and access to high school journalism in New York City and beyond. Our plan is to conduct intensive workshops for teachers and students, create mentor/coach relationships for school newspapers with professional journalists, and create local and national resources.
SPNN Youth Programs provides Saint Paul youth with the opportunity to create community media with a lasting impact. Through our fun and engaged programs, youth develop skills in media production, critical thinking, and community awareness. We are a place for exploration and diverse voices, for artistic vision and award-winning quality. As an alternative to mainstream media, we work to increase youth media visibility on our channels and on the web. We believe in the power of youth media to stimulate dialogue and create social change. Youth are active members of SPNN Youth Programs as participants, mentors, and leaders, and work with our staff to create youth-driven programs. We welcome and strive to be accessible to youth most affected by the digital divide including: low income youth, youth of color, new immigrant youth, differently-abled youth, GLBTQ youth, and youth from other marginalized communities.
Y-Press is a diverse, youth-driven organization that develops leadership, civic engagement and critical thinking through journalism in a variety of media, providing a forum for local and global youths' perspectives.
Youth empowerment through direct media access.
To support, connect and distribute youth-produced radio.
Radio Rookies' core mission is to promote authentic youth voice in media by: - giving young people the tools to create honest, compelling, excellent and unique broadcast-quality radio documentaries; - reaching out to a wide audience of young people to share these pieces, to encourage critical thinking, civic engagement, and self-expression; and - bringing the lives and voices of young people rarely found in the mainstream media, to the public radio audience, to create tolerance, curiosity and joy.
Street-Level Youth Media educates Chicago's urban youth in media arts and emerging technologies for use in self-expression, communication, and social change. Street-Level's programs build critical and creative thinking skills for youth who have been historically neglected by public policy makers and mass media. Using video and audio production, computer art and the Internet, Street-Level's young people address community issues, access advanced communication technology, and gain inclusion in our information-based society.
Our mission at Listen Up! is to help youth be heard in the mass media, contributing to a culture of free speech and social responsibility. Listen Up! is a national Youth Media Network that helps youth producers and their adult mentors exchange work, share ideas and learn from one another.
Main Street Project is a grassroots cultural organizing, media justice and economic development initiative working to help rural communities face today's realities with hope. We provide creative and practical tools to give rural residents of all ages, cultures, economic and immigration status the opportunity to more fully participate in all aspects of community life.
We offer legal information and assistance to student journalists and those working on their behalf.
youth civic engagement, broadly. youth media is one of the areas we support
The Youth Media Learning Network's mission is to promote professional development and capacity building for the youth media field on a national scale. The central goals of the project are to: - Strengthen youth media teaching and learning practices; - Extend the reach of youth media practices into the broader spheres of formal education and youth development; - Foster communities of reflection for youth media educators; and - Support the development of sustainable peer learning networks.
Open Youth Networks assists young people and their allies in the design and use of participatory media tools that enable them to create innovative peer-to-peer projects of dialogue, art, education and action.
Wide Angle Youth Media is a 501c3 non-profit that provides Baltimore youth with opportunities to tell their own stories using video technology, public speaking, and critical thinking skills. Through after school programs, community events, our annual Youth Media Festival, and our youth-run television show, Wide Angle strives to make media make a difference.
Our mission is to recruit, train and disseminate the work of young writers and journalists. We focus on developing the writing, reporting and blogging skills of young people in their twenties, as well as eventually graduating them on to other publications in progressive and alternative media so that their diverse voices and perspective reach larger audiences.

My youth media program/organization.....	<i>Response count: 6</i>			
	Do not agree	Somewhat agree	Mostly agree	Completely agree
Involves youth in the development of the structure of the program/organization	9.8% (6)	29.5% (18)	34.4% (21)	26.2% (16)
Reaches broader audiences (in progressive media, alternative media,	5.0% (3)	16.7% (10)	26.7% (16)	51.7% (31)

mainstream media, etc.)				
Identifies and forges partnerships with other programs/organizations to maximize outcomes and impact	1.7% (1)	1.7% (1)	25.0% (15)	71.7% (43)

YMR Meta-Analysis (2006-2009)

Involves youth in the development of the structure of the program/organization	Reaches broader audiences (in progressive media, alternative media, mainstream media, etc.)	Identifies and forges partnerships with other programs/organizations to maximize outcomes and impact
Anna Kelly "Keeping the Youth in 'Youth Media' (April 2008 Vol 2 Iss 2)	Interview: Salome Chasnoff (Feb 2008: Vol 2: Issue 1)	Several YMR articles indicate partnerships with other YM orgs and orgs outside of the field
Rachel Wallack, "Putting the Pieces back together in a fractured city" (April 2009: Vol 3 Iss 2)	jesikah maria ross & Esther Obdam, "Like a Bell that Calls: Participatory Youth Radio in Ethiopia" December 2008 (Vol 2: Issue 6)	Kendra Hurley, "Counterpoint: On Media Partnerships" July 2005
Patrick Johnson, "My Trajectory through Youth Radio" (Sept 2007)	Kendra Hurley, "Courting the 'Other' Media" (June 2005)	Kathy O'Bryne, "Reaching Out from the University Walls: The Power of Community Partnerships" Feb 2007 (Vol 1 Iss 2)
I. Dahl, "Beyond Luck: Youth Media Careers for Alumni" June 2007 (Vol 1 Iss 6)	Irene Villaseñor "Out of the Screening Room and into the Streets" Nov 2007 (Vol 1 Iss 10)	Sarah Karp; forthcoming June 2009 (Vol 3: Iss 3)
Tony Payton, "Youth Media, Youth Voice & Youth in Politics" Oct 2008 (Vol 2: Iss 5)	David Sloan "It's a Big Screen After All? How Connecting with New Audiences Strengthens Youth Media" (March 2009: Vol 3 Iss 1) Lisa Lucas "Building the Critical Lens of a Captive Youth Audience" (April 2008) Lissa Soep "Jumping for Joy, Wracking our Brains, Searching our Souls: Youth Media and its Digital Contradictions" 2007 Sp Feat Vol 1 Grace Smith, "Creating Conversation: Baltimore Youth Explore Audience in the City" July/Aug 2007 (Vol 1 Iss 7)	Sara Melillo, "Making Networking Work for Youth Media" April 2008 (Vol 2 Iss 2) Gin Ferrera, "Building the Local Youth Media Community," Dec 2008 (Vol 2: Iss 6) Antoine Haywood "Access Television and Youth Media: Building Partnerships, Saving Voices & Strengthening our Communities" Sp Feat 2008 Vol 2

8. What strategies has your youth media program/ organization used to cultivate successful partnerships?
We pay them for additional staff/curriculum support- we pay for an urban word mentor to work with our kids
Collaborative research initiatives Offering free staff development and parent-outreach programs Partnering on grants development
Lots of outreach and some collaborative projects. Some joint grant applications.
We outreach to other youth organizations in our community offering video production classes to their youth. We work with other youth organizations to produce video documentaries about their services, to tell digital stories about youth and offer training the field of video production.
Training and Internship opportunities.
We define stages of partnership relationships and set goals to give our partnerships autonomy and independence after a pilot periods of programming.
Like I said, I only volunteer at Youth Media Reporter.
Collaborations to produce content together. Syndicating other youth media makers' content for our audience of 40,000 monthly readers, as well as distributing it to other progressive outlets, such as The Nation, Rock the Vote and Alternet.org
We have designated one staff person to manage partnerships.

8. What strategies has your youth media program/ organization used to cultivate successful partnerships?
Worked with national progressive coalitions, organized multi-org contests, panels and workshops, fellowships and cross-org strategies. Cross-promoted the work of other orgs
Formed a Youth Media Network and encouraged collaboration among members.
When we do work in the field, we always work with local partners that are able to recruit youth and use their existing infrastructure so we don't have to start from scratch. This enables us to often keep in contact long after the project is done.
Collaboration with industry professionals in film, television and the arts to provide inclusive programs for students such as internships, co-produced projects and educational outreach.
As strategic partners in resource development, community task force activities
Seeking funding that would allow NMMLP to include new and existing partners in the project or program, then bringing those partners into the project. Meeting with other organizations in various fields both within our state and nationally to discuss projects and partnerships. Having a good reputation in media and health fields is also part of forming successful partnerships. The work and mission of NMMLP has brought in new partners and opportunities.
Become a friend • Learn about the organization's politics, culture, and passion points • Listen to the partners needs and goals with interest and concern • Volunteer for some of their initiatives • Use your media outlet to cover things that are important to the partner Be strategic • If you're working with a school, build your program model into the curriculum • Look for areas where the organization has poor performance and position your organization to provide a needed service • Use your expertise to customize a media property for the partner • Understand your competitive advantage and point of difference Empower youth. No one can sell the value of your organization and media product better than the youth you serve. • Partners, especially marketers and advertisers need to be educated on what youth media is and what it can do. Young people have an uncanny ability to persuade and influence a potential partner. • Train young people to pitch advertising and partnerships. • Pitching and articulating the value of your organization can be a great opportunity for young people to learn about the business of media.
Radio Rootz is 100% collaborative. Our partners are public schools and youth community organizing groups. We currently partner with four public schools in New York City and two in Washington DC, as well as six youth community organizing groups. Our most successful strategy in partnerships is that we provide our services 100% for free. No cost means no barrier to participation. And we do thorough evaluations so we know what our partners want and think about working with us and we try to redress these.
Our program has built successful partnerships with charter schools, after school youth development programs, and summer camps. The best partnership programs have come through project based experiences, in which youth participants create media content to either address an issue, promote their organizations, or celebrate their personal accomplishments.
From inception the Youth Media Project has been designed by establishing partnerships with educational institutions and youth groups. We work in tandem with educators, bringing our expertise in media production, media literacy and broadcasting. Currently the YMP works with 5 high schools, 2 colleges, a social action youth leadership group and runs after-school and a summer intensive, derived from the participation with our educational partners. Partnerships are integral to our structure and operations.
Look for natural "organic" opportunities with other organizations where a partnership would benefit both or all organizations.
Get to know practices and culture of partner organization. Spend time planning project and assessment measures with partner. Clearly articulate goals of partnership and values underlying our practices.
We have embedded our programs and staff in schools and youth centers. We have co-produced content with non-profit partners. We demonstrate appreciation and celebrate results with partners.
Pinpointing areas of complementary strengths vs. overlap, so we both come out better in serving youth, delivering high quality media, and fulfilling missions. Starting with a small joint project with discrete goals and outcomes to test the waters.
Dedicated to slowly building a strong, resilient relationship that can be integrated into long-term work. Seek partners who have different missions and goals, but whose work complements, maximizes, or supports that work our youth are doing.
Our monthly blog-a-thon with WireTap Magazine is definitely one example one of our successful partnerships. Our work with WireTap we have been able to connect with other organizations in broadening our connecting to others to become involved in the cross Internet discussion.
We are part of ListenUP!, the Alliance for Community Media Youth Channels, NAMAC and work in partnership with our local school districts and universities.
We look for partnerships for grant funded research, and sometimes grant funded scholarships for graduate student education.
Cultivating relationships with youth workers and educators to find the right partners to reach shared target audiences; clearly defining roles and responsibilities of each partner for service delivery and evaluation; ensuring partners maintain a commitment to youth-led programming and youth-friendly practices; articulating shared strategies and roles with potential funders to provide adequate resources for the work.
collaborative program design, collaborative fundraising, demonstrated impact and strong evaluation, qualified staff, organizational track record, innovative programs

8. What strategies has your youth media program/ organization used to cultivate successful partnerships?
We seek out organizations that share our ideals. In Chicago, the youth development community is pretty small, and most people know each other. We try to make personal connections with other youth workers and figure out how a media production component could complement their work.
outreach to academic institutions with media programs as well as organizations that have a youth media component.
We partner with school districts and youth-serving organizations, such as the Boys and Girls Club. We have found that school districts are harder to partner with. Our strategy with them has evolved from presenting them with a program and having students speak about the program at school board meetings to working with them to match our program goals with their goals. Our strategy with the Club has been to have a member of our Community Advisory Committee introduce us and lay the foundation for a partnership.
Partnering with schools and youth programs to write funding together per project. Active part of local youth media network. Presentations at media events for teachers and youth.
I have in the past engaged in research on youth media education projects. I also encourage my undergrads and graduate students that I work with to do internships with the youth media orgs that are in the NYC area. Some of my students have ended up being hired by these youth media orgs. Also, the book I am editing is a collaboration, really, with various authors who will be writing research-based pieces on youth media projects in various regions of the world.
Created short, portable programming that can be brought to any requesting partnership organization that is a good fit. Networking by every member of our organization in a wide array of venues helps to create the connections which lead to successful partnerships.
Partnerships are used primarily for outreach to diverse youth populations.
* common goals defined at the beginning * slow starts - leading to larger collaborations from smaller events * investment from administrative staff to students * youth-centered and mission-driven
Collaborative, Steering Committee of member organizations, strategic planning, creating a part-time coordinator position, partnering with businesses and other non-profits, and collaborated with the University of Minnesota and other youth-serving initiatives, Annual film showcase and an annual youth media summit for youth in the Twin Cities.
Outreach to schools and organizations with similar missions as DCTV.
* conducting needs assessments with prospective partners * alignment of core values * identifying mutual benefit * assessing capacity to follow through
Distributor partnerships: About 1,100 adults at schools, youth programs, and foster care agencies distribute our magazines to teens. Content development and sharing partnerships: We have a current production partnership with ReelWorks (Brooklyn); LA Youth (LA); Three Sixty (Minneapolis). Distribution partnerships: We distribute the products of half a dozen youth media programs through our catalog.
Varies according to type of partnership.
Logistics of which org is responsible for what.
We have partnered with organizations around Saint Paul to promote our programs such as organizations serving homeless youth, programs within affordable housing complexes, and cultural and neighborhood organizations. Another strategy we have initiated is to do offsite programming in different neighborhoods throughout Saint Paul. We partner with a number of organizations to promote these programs including youth serving orgs, community orgs, arts orgs, and history related orgs. In this project, one successful strategy has been to meet with the orgs 6-12 months in advance to begin strategizing how to best run this program with that particular neighborhood, group of youth, etc.
For each partnership, we've started small, piloted an idea and then expanded as appropriate. This includes our entry into radio with our public radio station and What Kids Can Do, which involved a national project.
Showing up and reaching out.
Identification of fruitful partnerships in the field, collaborations with stations, educators and youth media producers, assessments of audience and learning opportunities.
Radio Rookies works with several partners across New York City to host workshops on radio documentary production. The partnerships are a critical component of how we function, relying on them to help with recruiting youth, community engagement, retention, and a site in the neighborhood. The strategies we've found most helpful include: 1) outlining clear expectations on both sides and drafting/signing an MOU 2) ongoing verbal and written communication between management of both organizations 3) inviting partner organizations to events and, when appropriate, special trips. In less formal partnerships, we also try to make sure expectations are clear about the deliverables and responsibilities, laying everything out either in an email or (in the formal case) an MOU is critical to the success of working together.
Clear, honest, regular communication Evaluation of partnerships to determine their continuation Openness to different potential partnering institutions Creation of common goals
Our network is based on partnerships -- we do not exist without them. Our international production projects are a great example.
Memorandums of Understanding, shared grants, having our board members be from organizations we have strong partnerships with.
Membership in umbrella organizations, co-branding products, co-authoring legal work
networking conferences internet phone/email word-of-mouth
Partnering with organizing groups that have youth members and programs but little awareness and knowledge of participatory media tools.

8. What strategies has your youth media program/ organization used to cultivate successful partnerships?
Writing grants for a joint project so that responsibilities, outputs and outcomes are understood from the start, creating numerous workshops that can be adapt to different locations and groups (i.e. do not have to re-invent the wheel each time), doing short-duration workshops and events to build relationships before initiating larger projects, finding ways to let other organizations piggy-back off of our events, and for us to do the same at others' events.
Recently, we have built a strong network of syndication agreements with larger publications such as The Nation Magazine, ColorLines Magazine, the Chicago Sun-Times, BET.com and Rock the Vote. This helps in recruiting, retaining and developing the skills of young reporters and bloggers. It also helps to ensure that the work produced at Wiretap reaches larger audiences.

8. In your experience, to what extent is each of the following a barrier to forming partnerships?				
			<i>answered question 58</i>	
			<i>skipped question 5</i>	
	Not at all	Not very much	Some	A lot
Time	1.7% (1)	19.0% (11)	44.8% (26)	34.5% (20)
Capacity	1.7% (1)	13.8% (8)	37.9% (22)	46.6% (27)
Lack of available funds/resources	0.0% (0)	13.8% (8)	43.1% (25)	43.1% (25)
Unclear expectations from partners	15.8% (9)	31.6% (18)	40.4% (23)	12.3% (7)
Competition for funding with partners	13.8% (8)	46.6% (27)	36.2% (21)	3.4% (2)
Lack of opportunity for relationship building	35.1% (20)	35.1% (20)	26.3% (15)	3.5% (2)

9. In your experience, to what extent is each of the following a barrier to forming partnerships? OTHER PLEASE SPECIFY
Successful partnerships require an enormous amount of planning time and ongoing management. That's tough to do with limited resources. There has to be a visible pay-off for all and a sense of the strength that all partners bring.
We partner a lot with schools, which suffer from constant shifts in leadership and policy making, as well as rapid turnover in staffing.
fundamental differences in the aims and purposes of youth media organizations' diverse missions
True star has a very collaborative spirit and has worked with several youth media organization.
as noted previously, we have built our program with partnerships, they are not an add-on - they are integral to our work.
Turn-over among staff members (i guess this could be connected to capacity), lack of commitment at the leadership level of the organization (CEO and/or Board), youth-driven work not being a priority to institutions (government agencies, like DJJ, foundations/supporters, large organizations/potential partners).
The bureacracy of NYU makes it difficult for me to form "official" partnerships with youth media orgs.
These barriers are common for organizations we have not been able to successfully partner with.
We design all of our youth media products so that they can be used in instruction. That means they must be very high quality (or teachers won't/can't use them) and they must be supported with curricula. We can only partner with groups that we are sure share our goals and standards.
In each case, we have collaborated on a letter of understanding, which helps define the partnership. They have not been open-ended, but the pilot has involved a product that could be evaluated before continuation of the partnership.
As a youth media organization, our primary duty is to the students in our programs. It can be very difficult to partner when outside organizations want to use us as a sort of production studio, where the youth we service make a video for an outside group. If the partnership exists to allow our youth connect with and do peer-to-peer teaching with another youth population, the projects are usually easier to fund and manage. If the partner is issue-oriented (i.e. a program that works on a specific social justice mission), we tend to try to help them make use of existing video material to further their cause, or see how some smaller, youth-driven workshops could be helpful to them.

YMR Meta-Analysis

Many YMR articles that cover partnerships do not necessarily break down the challenges of collaborating within the following six areas; rather, articles reflect the need to partner and examples of successful partnerships for the field to emulate and suggestions to take away. Based on other articles that skim the surface of "partnerships" as a topic, it is clear that time, capacity, lack of funds, and completion for funding with potential partners is an issue. Similar to the data in this survey, most stakeholders in the field agree that there is not a "lack of opportunity for relationship building." It is a matter of instigating partnerships, coalition-building, and uniting the field as a whole that is still left to be explored/report on successful models.

TIME	CAPACITY	LACK OF AVAILABLE FUNDS/ RESOURCES	UNCLEAR EXEPECTATIONS FROM PARTNERS	COMPETITION FOR FUNDING WITH PARTNERS	LACK OF OPPORTUNITY FOR RELATIONSHIP BUILDING
√	√	√	√	√	

10. What are the unique assets of the youth media field? (Please choose all that apply.)

	Response %	Response count
Freedom of expression/speech	85.5%	47
Emerging technologies	72.7%	40
Programming that is adaptable to both inside- and outside-of-school settings	72.7%	40
Career pipelines	60.0%	33
Caring adults	63.6%	35
Community access TV, radio, etc.	58.2%	32
Potential for research about best practices	40.0%	22
Opportunities for professional development	60.0%	33
Ability to engage diverse youth	90.9%	50
National/regional/local networks	56.4%	31
Academic support	27.3%	15
Safe havens for youth	65.5%	36

For graph, see survey directly

YMR Meta-Analysis

FREEDOM OF EXPRESSION/ SPEECH	EMERGING TECHNOLOGIES	PROGRAMMING THAT IS ADAPT-ABLE TO BOTH INSIDE/ OUTSIDE OF SCHOOL	CAREER PIPELINES	CARING ADULTS	COMMUNITY ACCESS TV, RADIO, ETC	POTENTIAL FOR RESEARCH ABOUT BEST PRACTICES
Sam Chaltain "The First Amendment and Youth Media: How Free Should Young People Be?" (Special Features Vol 1: 2007)	Sanjay Asthana, "Young People, New Media, and Visual Design: An Exploratory Study" Aug 2008 (Vol 2: Iss 4)	David Kirkland, "You Must Learn: Promoting Hip-Hop in Education" June 2008 (Vol 2: Iss 3)	Allison Butler "Being a Media Mediator: Preliminary Notes on Practice" March 2007 (Vol 1 Iss 3)	Rachel Wallack "Putting the Pieces Back Together: Youth Media in a Fractured City" (April 2009: Vol 3 Iss 2)	Antoine Haywood "Access Television and Youth Media: Building Partnerships, Saving Voices & Strengthening our Communities" Sp Feat 2008 Vol 2	A.A. Akom et al, "Youthtopias: Towards a New Paradigm of Critical Youth Studies" Aug 2008 (Vol 2: Iss 4)
Adam Goldstein "Empowering Youth to Knock Down Walls" (March 2009: Vol 3 Iss 1)	Andrew Lyn, "Building Digital Distribution for Public Access Youth Channel" July/Aug 2007 (Vol 1 Iss 7)	Dana Walker, "Examining the Intersections of Popular Culture & Youth Radio After-School" Aug 2008 (Vol 2: Iss 4)	Ingrid Dahl "Beyond Luck: Youth Media Careers for Alumni" (June 2007: Vol 1: Iss 6)	Pete Corson, "An Ally for Youth When it Counts" July/Aug 2007 (Vol 1 Iss 7)	Jeremy Taylor, "Youth Generated Media on Local TV" (April 2009: Vol 3 Iss 2)	Kathleen Tyner, "Youth Media at the Threshold: A Research-Based Field-Building Agenda" (Sp Feat Vol 1)

FREEDOM OF EXPRESSION/ SPEECH	EMERGING TECHNOLOGIES	PROGRAMMING THAT IS ADAPT-ABLE TO BOTH INSIDE/ OUTSIDE OF SCHOOL	CAREER PIPELINES	CARING ADULTS	COMMUNITY ACCESS TV, RADIO, ETC	POTENTIAL FOR RESEARCH ABOUT BEST PRACTICES
Renee Hobbs, "Best Practices Help Youth Media Educators Exercise the Right to Fair Use" Dec 2008 (Vol 2: Iss 6)	Dominick Brady, "Answering the Call: Youth Media and the Cell Phone" (April 2009: Vol 3 Iss 2)		Patrick Johnson, "My Trajectory Through Youth Radio" Sept 2007 (Vol 1 Iss 8)	Liz Coleman, "Avoiding Exploitation: Advice from a Youth-Media-Maker-Turned-Educator" (Feb 2008: Vol 2 Iss 1)	I. Dahl, "Radio Stands Out" Sept 2007 (Vol 1 Iss 8)	David Kirkland, "You Must Learn: Promoting Hip-Hop in Education" June 2008 (Vol 2: Iss 3)
Katie Donnelly, "Using Media, Fair Use and Copyright" Nov 2007 (Vol 1 Iss 10)	Rashid Shabazz, "Obamania: New Media Tactics Drawing Youth to the Voting Booth" Oct 2008 (Vol 2: Iss 5)			<i>For others, see "Relationship Building" on p. 28</i>		

OPPORTUNITIES FOR PROFESSIONAL DEVELOPMENT	ABILITY TO ENGAGE DIVERSE YOUTH	NATIONAL/ REGIONAL/ LOCAL NETWORKS	ACADEMIC SUPPORT	SAFE HAVENS FOR YOUTH
Padmini Narumanchi, "The Educate-able Youth Media Educator" Feb 2008 (Vol 2 Iss 1)	Liz Coleman, "Avoiding Exploitation: Advice from a Youth-Media-Maker-Turned-Educator" (Feb 2008: Vol 2 Iss 1)	Jones Franzel, "Generation PRX: Creating a Youth Radio Network" (Sept 2007)	Kathleen Tyner, "Youth Media at the Threshold: A Research-Based Field-Building Agenda" (SpFeat Vol 1)	Babylon Williams "Safe Passage" June 2009 (Vol 3 Iss 3)
Sara Melillo, "Making Networking Work for Youth Media" April 2008 (Vol 2 Iss 2)	Rachel Wallack, "Putting the Pieces Back Together: Youth Media in a Fractured City" (April 2009: Vol 3 Iss 2)	I. Dahl, "An Alliance for Young Women Who Rock" April 2007 (Vol 1 Iss 4)	Chelsey Hauge, "The Graduate Student: Bridging the Gap Between Academics & Practitioners" Sp Feat 2008 Vol 2	Brooke Hansson, "The Talking Cure" April 2008 (Vol 2 Iss 2)
Sara Keenan (and JF), "Making Meaning of Media Education: Professional Development among Youth Media Practitioners" Aug 2008 (Vol 2: Iss 4)	Beth Paul, "Eradicating Stereotypes: Initiatives for Culturally Aware Leaders" (March 2007)	Sara Melillo, "Making Networking Work for Youth Media" April 2008 (Vol 2 Iss 2)	Maliha Khan and Yesenia Reinoso, "We Welcome You to Invite us to the Field" Dec 2008 (Vol 2: Iss 6)	Rachel Wallack, "Putting the Pieces Back Together: Youth Media in a Fractured City" (April 2009: Vol 3 Iss 2)
Tom Bailey, "Thinking Outside the Youth Media Box" April 2008 (Vol 2: Iss 2)	Irene Tostado, "More than Ethnicity: Teaching Diverse Youth Radio in Latina/o Communities" Sept 2007 (Vol 1 Iss 8)			Tennessee Watson, "Why Youth Media Needs a Social Worker" March 2009 (Vol 3: Iss 1)
	Grace Smith, "Media Savvy Arab Girls Respond to the Mainstream" Nov 2007 (Vol 1 Iss 10)			
	I. Dahl, "Youth Media is Coming Out" June 2008 (Vol 2: Iss 3)			

OPPORTUNITIES FOR PROFESSIONAL DEVELOPMENT	ABILITY TO ENGAGE DIVERSE YOUTH	NATIONAL/ REGIONAL/ LOCAL NETWORKS	ACADEMIC SUPPORT	SAFE HAVENS FOR YOUTH
	<p>Interview: Byron Hurt, June 2008 (Vol 2: Iss 3)</p> <p>Joanna Kohler, "Overcoming Identity Politics in Youth Media" June 2008 (Vol 2: Iss 3)</p> <p>Davin Thompson, "Hip-Hop: The Medium of Urban Youth" June 2008 (Vol 2: Iss 3)</p> <p>Mohamed Yunus Rafiq, "Ni Full ile Ianna (It's as Real as it Gets): Hip Hop in Tanzania" June 2008 (Vol 2: Iss 3)</p> <p>Lisa Russell, "Liberian Youth Perspectives on the U.S. Presidential Elections" Oct 2008 (Vol 2, Iss 5)</p>			

10. What are the unique assets of the youth media field? OTHER PLEASE SPECIFY
Opportunities to engage within one's community as an activist and creative producer.
Opportunity for youth to taste success outside of the classroom or sports field. Opportunity for youth to interact with others - youth and mentors - whom they wouldn't otherwise meet.
Youth have more time than some other age groups for innovation and creativity; youth create their own unique cultures and languages in their everyday media practices; I actually don't see this as necessarily a "career pipeline" in the media field, but instead as a threshold to any career.
Experiences specific to youth today and the willingness for adults to learn from youth and the realization that we can learn from each other.
- Local representation of personal, cultural, and social issues through youth voice - Assessment for educators - Opportunity for youth to exercise leadership skills - Community building - both for student producers and listeners - Media literacy
Civic Engagement
Other than community access, I dont think any are unique assets of youth media field. They also can apply to the alternative education field, youth development field in general and out-of-school community arts programs.
I find this question confusing. None of these assets are unique to just the youth media field, but a number of them play a large part in the work we do or are understood by youth/staff as our core values, I have checked these.
Pedagogical strategies that engage youth in critical thinking and authentic community-based learning activities.
The other assets exist, but they are not unique to youth media.
Hmm. Looking over these again, I would say that these assets are not UNIQUE to youth media more than other fields that use technology, have caring adults, or research, but are all qualities that should be evident and in practice within high-quality youth media organizations and programs.
The youth media field is the only youth development activity for which there is (potentially) a mass audience for the product that the teens develop. None of the above assets are unique to youth media, in my opinion. For example, a youth theater program could encompass every one of those assets. And not all youth media programs have, or should have, that asset. For example, there can be youth media programs that deliberately target only small audiences, or that are strictly skills-based, and do not reach audiences at all beyond the producers and friends.
Youth-led programs and processes
Opportunity for diverse youth to collaborate together on a common goal.
Collaboration with digital natives to transform media as a whole, opportunities for new models of democratic leadership
When young people tackle producing media about a topic that they're curious about, or is close to their heart, it creates a structure by which they can engage with the world and with themselves, in many ways a very adult process of exploration. I've seen how this process helps youth develop--in terms of their oral and written communication, engagement, curiousness, and critical thinking skills--in leaps and bounds.
media literacy,
They are (generally) not like school.
Sorry - this is a confusing question. I am not sure what you are after. I think all of these above are aspects of the youth media field but they are not necessarily unique to the field of youth media (ie: many non-profit organizations provide safe havens for youth with caring adults.) What is unique about the youth media field is the professional training of youth in media skills/tools that enable them to participate and gain a voice in the larger media and political landscape.
Perhaps this is insinuated in one of the above options, but I think it stands to be highlighted: the ability of youth media programs to develop the confidence of young people. From personal experiences and from speaking with young folks, I've learned that it's tremendously powerful for a young person who hasn't been given agency at school, home, or elsewhere, to tell their stories. This ultimately leads to more active participation and, particularly in the cases of underrepresented youth of color, women, queer and working class folks, it helps shape the political and social discourses on important issues (education, violence, reproductive justice, etc).

11. Specifically, how do 1-2 of these assets help the youth media field thrive?
Best practices- we push teaching in a fun, creative self- empowering direction Professional development- there are opportunities for us to help train in- school teachers on new media
Ability to engage diverse youth helps ensure that youth media programs address issues of access, representation, and power.
Sharing best practices allows us to improve the quality of our services and programs and opportunities for professional development help keep good people interested in a field that can become repetitive and exasperating -- we're dealing with teens, after all.
A lot of the youth we work with are low income, on the edge of ending up in JV, and just plain feeling like no one gives a hoot. Our programs allow us to offer experiences they would not normally have access to and to give them a taste of what the future could hold for them if they develop skills in media production and new media distribution.

11. Specifically, how do 1-2 of these assets help the youth media field thrive?
Hands on training that leads to finished products not only engages the youth, but also allows youth the opportunity for professional development as they develop their demo reel via structured projects. Freedom of speech and expression also allows the youth their chance to be creative.
The opportunity for youth to step into leadership roles and move from mentee to mentor is one of our programs greatest assets and greatest wider value.
These young people have the opportunity to spread their message and develop their talent at the same time.
I'm not sure I can call our field as "thriving," but it is a unique field that gives a voice to the voiceless and helps diversify adult media. Most of our alums move on to working for "adult" media that still does not provide consistent, in-depth coverage of or provide a platform for low-income youth and youth of color.
It is part of what keeps the youth coming back to our programs.
Teacher trainings and sharing of ideas help the field.
Caring adults - Parents or media industries can assist in obtaining resources for their child or potential intern. Ability to engage diverse youth - Media education provides a venue for youth who may not normally find a voice, or an interest in education where before there was no academic interest.
There are opportunities for resource development in all of these, however short term resource development will help the field thrive temporarily, but will not necessarily build the field. The national/regional/local networks are important for field building. The potential for research about best practices is really the only way to collect evidence about what will make the field thrive.
1. Emerging technologies: Many new technologies are more accessible due to the fact they are free or low cost if you have internet access. Many young people are growing up with these technologies as well. 2. Community access TV & radio: Community TV and radio provides a space that welcomes youth, while opportunities (both education and employment) are mostly unavailable to young people in mainstream media.
Gives youth a voice in an arena where they are taught to be silent. Engages students after school, which is "prime-time" for delinquent behavior. Gives youth access to a world that is foreign to many of them, we demystify potential careers. Youth media takes an innovative approach to mentoring teens that goes beyond just telling them what success looks like, teens learn what success is by receiving real-life experiences by creating, producing and working for youth media organizations. A youth who knows someone will notice if they begin to slip into bad habits is much less likely to slip. These industry professionals/experts who act as the work based mentors also bring their network into the program, allowing youth participants the opportunity to obtain additional formal and informal mentoring relationships with adults. As youth participate in youth media programs they realize that English and math are no longer purposeless worksheets of grammar principals and equations, but a stepping-stone on an understandable path that leads to a career.
The Youth Media field can thrive because youth making media provides the: * Opportunity to build youth leadership skills * Opportunity to bring youth into national and local dialogs on pressing issues * Opportunity to build youth civic engagement
Career pipelines and opportunities for professional development are important to building sustainability in the field. Youth media participants in many instances grow to become practitioners or some type of supporter of youth media work. This helps keep the field growing in a generational way.
Career pipelines: What the youth media field introduces to young people are numerable live skills they will utilize throughout their adult years. Communication skills, working in teams, managing time and deadlines, interacting with diverse populations, being informed through research, digital skills, forming communications are all applicable to a majority of career pathways. Ability to engage diverse youth: In our country we have a plethora of obstacles in guiding our young people to be productive, informed and active citizens. We have high drop-out rates, marginalized student populations, special needs for both gifted and challenged students, low income, and school systems which are not fully serving students' needs in learning and developing leadership skills. Applying academic skills in a real life context is good pedagogy and timely. Young people who may not respond to traditional forms of education can be trained in media production and apply their education to take-on issues of relevance in order to get their own bearings and to reflect back to the community their views and vision.
I think linking traditional academic pursuits with informal learning opportunities is a great way for media to link school and community, youth and adults, individual and community, etc.
Programming that is adaptable gives the field flexibility and greater opportunities. Research on best practices will keep the field fresh and cutting edge.
Freedom of expression serves to engage and empower often disenfranchised youth, thus promoting positive individual and societal transformation. Community access television helps youth media reach a relevant audience, thus furthering the impact of the work, stories, and messages.
Young people have a tremendous amount to contribute to their communities and societies. Youth media practices often help youth create the space and learning opportunities they need to do so.
The assets give youth people the support and stability to excel in a society that may not always have a support system. With those specific assets young people are the ability to grow emotionally and professionally.
By working with other youth media producers around the country, we can provide a larger audience for our youth media and also the ability to network and co-produce projects with youth in other parts of the country. They can receive real work experience in the field of media production.
The youth media field has been very successful at engaging youth in critical thinking and learning, combined with empowering action.

11. Specifically, how do 1-2 of these assets help the youth media field thrive?
Media, as defined by each generation of users, is the mechanism providing community dialogue, and engaging young people as creators of responsible, ethical, community media - not just bystanders or unwitting byproducts of mass media -allows for critical thinking and application of both vocational and social/emotional skill building in ways that text books or other academic work can't. Engaging young people from diverse backgrounds and life experiences in researching and writing about the most important things in their lives provides a rich community dialogue that shapes a generation of individuals who become capable of - and interested in - living peacefully in a diverse community.
The engaging learning tools attract, retain, and excite diverse youth while also preparing them for higher education and the workplace.
New technology is absolutely critical. We receive a large portion of our funding through technology initiatives that are aimed at exposing low income communities to new technologies. Also, and perhaps more importantly, youth are immediately drawn to our work because it utilizes tools they are already familiar with in a way that encourages creativity and exploration.
freedom of speech - youth have a unique manner in which they view the world and have points of view on issues that impact them, however, they often have limited opportunities to convey points of view. Knowing their First Amendment rights enables them to convey viewpoints with confidence. Emerging technologies is also important because it provides diversified avenues to engage in conversations and express viewpoints.
Caring adults are the key. There needs to be enough adults to create a mentoring relationship with the youth. Having a field that includes articles about best practices helps so that we don't have to feel alone or reinvent the wheel.
At TVbyGIRLS, we work to powerfully communicate the more complicated, richer, more interesting mix of potential in youth. Through our workshops, we explore the emotional vocabulary of images and then use that power to make media work more reflective of the thoughts, concerns and solutions of girls. As girls choose to have deeper involvement with TVbyGIRLS, they become stronger change makers in media making and social action, both understanding the images around them and making new, more authentic images and stories. We, caring adult mentors, offer a safe space for youth to explore and engage in difficult conversations. We teach them the media tools to then share their authentic stories.
I think national/regional/local networks are growing and being encouraged and this will strengthen the field overall so that all of the other assets can be supported through exchanges of knowledge, expertise, and experience.
Without caring adults, youth media simply would not be possible. It is all about making those connections for young people with mentors interested in sharing their skills. Youth media is a great tool for freedom of expression, but that ability to express oneself ultimately becomes a path to confidence, leadership and self-knowledge for young media makers.
Networking with national peer orgs in best practices is a huge asset to developing the field.
Emerging technologies skill development is necessary for youth to have access to learning and specifically within communities that would otherwise not have this access.
Youth must understand the importance and necessity of not only interpreting media, but creating it as well. Allowing them the opportunity to express themselves is crucial in their own self development, and also developing a society that appreciates the ideas and perspective of our youth, from all backgrounds.
The ability to engage diverse youth and make programming adaptable to where ever young people are makes it a crucial arts strategy and experience for learning, development and expression. This may be more true for good youth media practices than other fields.
Reach mass audience: Reaching large audiences inspires teens and means that their work has an impact on large numbers of peers and/or adults. Freedom of expression/speech: Though this is not an asset unique to youth media, by providing young people a chance to make their authentic voices heard, free expression demonstrates the value of hearing youth voices, which I think helps the field to thrive.
Youth have a voice in the programs that affect them.
We can thrive b/c we are unique. We are unique because we unite kids from different backgrounds who either care about the work, have the necessary skills or appreciate the adult interaction.
By embracing emerging technologies such as web 2.0 into our programs, we can stay engaged with the current generation of youth, many of whom are familiar with these technologies in the rest of their lives. In addition, these technologies are at their core, interactive, which increases the opportunity for youth to give feedback and take leadership in guiding the direction of our organizations. National, regional, and local networks are integral to the growth and constant improvement of youth media. These network provide opportunities for organizational members to share best practices, collaborate on common projects, and work together to build the capacity of the field. In the Twin Cities, the Twin Cities Youth Media Network has organized an annual film showcase and just completed their first youth media summit - a day long opportunity for youth to work together across organizations to create a short media project together. They also have done workshops for each other on various issues related to youth media and youth development, and are working on obtaining funding to provide opportunities for youth and adult mentors to attend national conferences and film festivals.
Unlike mainstream media, the ability to engage diverse youth helps the product to reflect young people's views of their community. In addition, it allows youthful voices to be represented in the mainstream media. One of major complaint of mainstream media has been that it doesn't always represent its community.
Young people really benefit from making a positive commitment to an activity that is highly motivating and offers long term involvement, caring adults and positive peers.
Unique approach to learning and collaboration creates new opportunities for change and growth. Safe spaces allow for exploration of identity, new ideas and issues that matter.

11. Specifically, how do 1-2 of these assets help the youth media field thrive?
The asset of engaging with both local and national radio has been critical to the radio field of youth media - Radio Rookies, Blunt Radio in Maine and Youth Radio have brought young people's voices to an adult audience in unprecedented ways. With NPR's millions of listeners, this helps raise the stature, awareness and understanding of the benefits of youth media overall. Many people have grown to look forward to hearing these pieces and the unique perspectives they bring.
Because youth media aims to be consistently relevant to the lives of young people and connected to new communication technologies, there is an internal "mechanism" that allows the field to regenerate/ revise its practices to remain effective over time.
Combined these assets mean that youth, by and large disenfranchised youth, can find a place for themselves in the world --- whether it be to prepare them for the workforce, get interested in school...or take interest in world around them.
Youth media work--particularly GOOD youth media work is cutting edge. It pushes boundaries that are traditionally found in the sector. The good youth media work I have seen is quite wholistic, has a deep analysis of power and privilege and works towards the self-determination of youth. It is often intergenerational, can be multilingual, and often includes a clear analysis of power and oppression. While these characteristics are common to the youth media sector, they are not as common within the wider media field.
Freedom of expression encourages youth to invest more of themselves, and professional development opportunities provide a return on that investment.
Traditional schools are an awful place to be. They provide very few opportunities for young people to ask meaningful questions, develop their leadership and responsibility, and to feel that their work really matters. Youth Media does all of these things.
Technology/media training and access allows youth to enter into public dialogue contributing their important experiences and perspectives about the issues and policies directly impacting their lives. So freedom of expression and access to tools of communication are inexorably intertwined.
Youth are sometimes able to make films that would be difficult for adults (read, outsiders) to make. Some of the youth that I work with are making a short doc. about teen gambling. As an adult, I would never be able to get youth to shoot dice on camera and open up about their personal experiences. Media-making can be a practice that allows youth to investigate their interests in a self-directed learning environment. In this way, youth media provides meaningful edification even for those not necessarily interested in working in film and television. Media skills are also increasingly important to any field, so the communication skills that youth develop in our programs will be applicable to them regardless of their future career.
<p>1. Emerging Technologies I think the field of youth media has really led the way with technologies, particularly engaging social networking, etc. Emerging technologies like facebook, twitter and other web 2.0 innovations (not to mention interactive videos, podcasts, etc) have drastically re-shaped media and forced many established publications with older target audiences to actively seek out (even to a problematic degree) the opinions of young people. Now, these more established publications, like The Nation, Mother Jones, the Bay Area News Group, are recruiting and promoting the work of youth.</p> <p>2. Academic Support I think youth media has changed the way we talk about issues of social justice, language, literature and economy. Youth media organizations get people engaged; emerging technologies keep them involved and excited. As a result, young people can engage with their studies in a more innovative way, particularly in the subjects of English Literature and Social Studies.</p>

12. What is the youth media field? Describe the youth media field in three sentences or less.
Out of school learning that required students to tap into passion, inner drive and discipline in order to be successful
The youth media field focuses on the development of young people's critical analysis and multimedia production skills, generally in non-school learning contexts, aiming to promote personal and social development in ways that promote civic engagement.
Training youth to express their ideas through media -- words, video, sound, images -- and to share them with an audience.
The Youth Media field consists of media produced by and for youth. It's a link to youth around the world and a means of honing skills for jobs of the future.
The youth media field is a place for grassroots and social networking opportunities. The youth media field is creative and exciting space for expression. The youth media field is a great opportunity for youth to test new grounds and develop their skills in production, post-production and teamwork.
The youth media field is a community of media makers- established and emerging, who recognize the importance of including youth voice in the wider dialogue of all forms of media. Members of this community advocate for access to technology and training for youth media makers, foster the creative voices of youth, and support the dissemination and distribution of youth produced media, as well as best practices within the field.
Youth media field is a unknown field where talent is huge. Youth media has the chance to demonstrate why they belong alongside mainstream media.
The youth media field generates and amplifies content by youth from diverse backgrounds, especially low-income youth and youth of color. We mentor and train young journalists, essayists, bloggers to speak about issues that matter to them, in their own voice. By adding these voices to the broader public discourse in America, we advance our democracy.

12. What is the youth media field? Describe the youth media field in three sentences or less.

Youth media is a term that can be applied to any kind of program (both inside and outside of school) that teaches and empowers youth to produce their own media - be it print, radio, music, web, film, or more.

The youth media field includes venues, organizations, outlets, trainings and educational structures that develop young writers, journalists, bloggers, social media experts, video and music producers.

Youth media involves creation, inquiry and production of ideas, concepts and designs utilizing technological venues for expression, display or publication.

First of all, it is not a field in the classical sense. Instead, it is a diverse set of practices characterized by the uses of contemporary literacy skills for creative production by youth. It's purposes and products are all over the place.

The youth media field consists of writers, producers, schools, and community organizations where youth play key roles in creating media messages that express their lives and the lives of others through their perspective. This is a field in which young people can both teach and learn from one another, and are placed at the center of the production and movement.

Youth media field is a sector of media that is produced by young people, this is their outlet to be heard.

The youth media field combines the people, organizations and institutions that work around the various elements involved in youth producing media, becoming media literate, and participating in media debates at the local and national level.

The youth media field refers to any type of practice, knowledge, individual and group that is committed to empowering young people through the creation of media.

The youth media field supports the development of youth voice, the art of listening and activism. It is a way of teaching and learning life skills, including communications, digital literacy, critical thinking, citizenship and leadership. Youth Media is inclusive; reaching out to a wide range of students who want to participate in creating, reflecting and shaping the world we live in.

young people making media about personal, family and community issues that they then share with the wider community as an artistic presentation, public service or civic contribution.

The field of Youth Media engages youth in original media making through hands-on educational and production opportunities. Participants develop creative, independent, and critical thinking skills as they apply themselves to making media with meaning. Caring adults help to foster a safe and supportive learning environment.

Youth Media Field is a loosely defined group of practitioners, organizations, schools, and researchers who intentionally engage youth in the creation of media, wherein either the process or the product, or both, have some kind of positive outcome, either for youth, communities, or both. Many practitioners and their organizations share similar values in their practice, for example youth-centered learning or community-based inquiry, but values and educational approaches can vary greatly, even if often differing approaches claim similar outcomes.

YO! Youth Outlook is a multimedia hub that helps young people train their skills in reading, writing and a variety of multimedia projects like video. YO! aims to give youth people a voice in a media field that is typically non-friendly youth environment in the hopes of bringing youth voices to the center stage of popular media.

Young people today live in a media savy world. They walk around connected to the internet and posting videos they take with their phones to youtube is already an ingrained habit. Teaching them how to use media in a positive and productive way as a means of expression as well as a mean of affecting change in society is what youth media is all about.

A diverse field of educators and youth development workers (including both adults and young people) who work, in and out of school, to train young people to create media in a variety of genres including—but not limited to—documentary, experimental/art, and narrative. In general, there is an emphasis on critical investigation and/or 'youth voice' or self-expression, and an emphasis on youth empowerment and social justice. Involvement in youth media activities also emphasize technical training and the development of media literacy skills, as well as leadership and self-efficacy.

Great question. It's a movement of youth-led communications, using organized forums to reach, inform, and influence a broad audience (or audeinces). The field includes adult supporters who contribute to the young creators guidance, trianing, coaching and mentoring through expertise in skill areas that young writers and artists haven't yet developed. It also includes a dynamic audience, mostly of young people but also of adults who are about them, who are interested in hearing youths' perspectives, experiences, needs, etc. - directly from young people themselves.

The Youth media field is an innovative youth development movement dedicated to empowering young people through the multimedia process. In addition to acquiring strong technical and aesthetic skills, youth media producers gain proficient collaborative, critical thinking, and inventive skills - key workplace traits. The finished products are authentic youth-produced stories, stories often neglected by the mainstream media outlets.

The youth media field is composed of organizations, practitioners, and youth who engage young people in skills training around multimedia production and media literacy in an effort to empower young people with a voice on the issues they care about so they can make a positive impact on their communities and society as a whole.

The youth media field is a place where young people control the content, production, and manner in which information is shared and opinions expressed.

12. What is the youth media field? Describe the youth media field in three sentences or less.
The youth media field is comprised of a diverse group of practioners (youth and the adults who support them) from public broadcasting, community radio, cable access, independent media centers, colleges and universities. The field is innovative with no standard practices.
The youth media field offers young people tools to read, write and create media. It provides ways for young people to become more socially conscious; to support the development of alternative media; to influence how mainstream media sees and shares youth-related issues; and to encourage freedom of expression.
The youth media field embodies programs that provide young people with the technical, intellectual, and social supports necessary to help them create and distribute their own media products.
The youth media field is an international movement of young people creating their own media, supported by caring adults, communities and organizations.
It is a mutation between youth-work and media technology that can vary from program to program based on community, access and need.
The youth media field is a network of media practitioners and educators working towards giving young people the opportunity to express themselves through different forms of media.
To me, youth media is still emerging as a field but in its current shape exists as a broad assembly of people, practices and missions that value media arts as a form of creative engagement for youth.
The youth media field consists of the nonfiction media products created by teens (print, video, web, etc.), and the teens and adults who are involved in the process of creating those products. I would argue that if the definition of the field is expanded to include music, dramatic films, and programs that are principally arts-related it becomes meaningless. Thus, I would limit the definition of the field to what one might study in a journalism school, and not what one would study, for example, in an arts or music school.
Oh brother! The ym field consists of people and orgs who help create and disseminate youth-produced media. And by media, I mean work that is meant to be seen in a mass media type of way.
The youth media field creates the opportunity for youth to express their views and explore their creativity in a variety of settings using a variety of media technologies. Its end goals range from improvement of individual youth and their opportunities for increased education, career opportunity, and voice, to broad based social change resulting from increased awareness and engagement in social issues affecting youth.
Unlike youth development, the youth-media field has been slow to emerge as a field or discipline, one that is taught in university and has research to support. I would best described it as an emerging field.
Not sure.
The youth media field describes an approach to using media tools at the service of working with young people, whether in production, job training, social justice, formal education, health, non-traditional learning or leadership.
The youth media field represents the educators and organizations who are teaching the skills and tools of media (print, web, audio, visual, games) to young people to facilitate freedom of expression, youth development, and skill building. In turn, content created by the young people can help illuminate the worlds of young people, their concerns and passions, to older generations.
The youth media field encompasses individuals and institutions that utilize media production to further educational, social, cultural, and youth development goals.
Youth media is the body of organizations that assist youth in the production of media -- in all its forms. While technical training is the vehicle to engage youth, the field is much more aligned with youth development outcomes -- the skills and behaviors that are critical in the workplace and a democratic society.
It SHOULD be a sector that is led by and for young people--as a way for them to create content, organize, advocate and educate others on the role that media plays in the lives of young people and what a self-determined and healthy media should be.
The youth media field is the academic, practical or theoretical effort to invest in young people the tools required to engage in self-expression.
Well... There is a question of whether a youth media field really exists... but to the extent that it does, it provides media making tools to young people to explore their own questions and to share their learning with real and public audiences.

12. What is the youth media field? Describe the youth media field in three sentences or less.
I wrote this for the glossary - Projects of Change I did for Listen Up: Youth Media * Media in electronic, print or digital form that is created and controlled by youth. While experienced educators, facilitators, mentors and youth media practitioners often guide the process, the choices and decision-making around content addressed in the work lies primarily in the hands of youth producers. Youth media is work that centralizes the important and unique perspectives, experiences and voices of youth - particularly those whose images are distorted or under-represented in conventional and mass media. Youth media is connected to other independent, alternative and community-based forms of media production such as public access, video art, documentary, and experimental media seeking democratic voice and free speech through media arts communications. Youth media approaches and pedagogical methods differ even as their goals overlap. For example, media forms taught in various organizations range from multimedia art to journalism to narrative movie-making to personal storytelling. Groups work in a variety of media including magazines, newspapers, radio, video, gaming and digital audio recording.
Youth media is media (audio, photography, video, graphic design, etc.) that is made by youth. This media looks at the world from a youth perspective, and is often designed to encourage civic engagement on the part of both the youth-producers (who make the work in order to share it with others) and their community (being their peers, a local population, or sometimes a very specific group, such as a state legislature).
The youth media field is loosely described as young writers, photographers, videographers and storytellers; seasoned editors, mentors and advocates; funders and philanthropists who work together to produce news and stories impacting young people's lives.

3. Do you consider the following elements (people, pedagogy, policies, professional development, publications) to be part of the youth media field?

	<i>answered question 53</i>	
	<i>skipped question 10</i>	
	Yes	No
Teachers/educators	96.2% (50)	3.8% (2)
Academics	70.8% (34)	29.2% (14)
Media producers	96.0% (48)	4.0% (2)
Non-profit sector	96.0% (48)	4.0% (2)
Foundations	90.0% (45)	10.0% (5)
Corporate philanthropists	80.0% (40)	20.0% (10)
Community access centers	94.2% (49)	5.8% (3)
Media/arts education	96.2% (51)	3.8% (2)
Youth development	98.0% (50)	2.0% (1)
Youth organizing/activism	94.1% (48)	5.9% (3)
Community service/service-learning	86.3% (44)	13.7% (7)
Policy/advocacy	74.0% (37)	26.0% (13)
Workforce development	80.0% (40)	20.0% (10)
Professional development	84.0% (42)	16.0% (8)
Teacher education	74.0% (37)	26.0% (13)
Education policy	78.0% (39)	22.0% (11)
School journalism	92.2% (47)	7.8% (4)
Youth media-specific journals/papers	98.0% (50)	2.0% (1)
Youth development trade journals	72.0% (36)	28.0% (14)
Education journals	52.1% (25)	47.9% (23)
Mainstream newspapers/websites	59.6% (28)	40.4% (19)
Social networking	83.7% (41)	16.3% (8)
Schools	93.9% (46)	6.1% (3)
Independent film industry	75.0% (36)	25.0% (12)
Major/mainstream media production houses	48.9% (23)	51.1% (24)
Social workers	51.1% (24)	48.9% (23)
Health professionals	37.0% (17)	63.0% (29)

YMR Meta-Analysis

TEACHERS/ EDUCATORS	ACADEMICS	MEDIA PRODUCERS	NON-PROFIT SECTOR	FOUNDATIONS	CORPORATE PHILANTHROPISTS
See: Allison Butler's article above	See: Academic articles listed on p. 14	Katina Paron, "Youth Are the News" April 2007 (Vol 1 Iss 4)	See: Anna Lefer's interview: Sp Feat 2007 Vol 1	Sara Melillo, "Non-Profit Does Not Mean Non-Revenue" May 2007 (Vol 1 Iss 5)	Selah Abrams, "Corporate Social Responsibility: A New Funding Opportunity for Youth Media" April 2009 (Vol 3: Iss 2)
See: Tim Dorsey's article above	Chelsey Hauge, "The Graduate Student: Bridging the Gap Between Academics & Practitioners" Sp Feat 2008 Vol 2	Becky Herr-Stephenson, "Youth Media and Genres of Participation: Reflections on the Digital Youth Project," Sp Feat 2008 Vol 3		Sarah Karp (Forthcoming) article June 2008 (Vol 3: Iss 3)	DeAnna McLry and Na Tae' Thompson (Forthcoming) article June 2008 (Vol 3: Iss 3)
See: David Kirkland article above					

COMMUNITY ACCESS CENTERS	MEDIA/ ARTS EDUCATION	YOUTH DEVELOPMENT	YOUTH ORGANIZING/ ACTIVISM	COMMUNITY SERVICE/ SERVICE- LEARNING	POLICY/ ADVOCACY
Antoine Haywood, "Access Television and Youth Media: Building Partnerships, Saving Voices & Strengthening our Communities" Sp Feat 2008 Vol 2	Monica Marino & Eleanor Whitney "Interpreting the Visual Landscape: Connecting & Collaborating Between the Fields of Arts & Media Literacy" Sp Feat 2008 Vol 2	Tennessee Watson, "Why Youth Media Needs a Social Worker" March 2009 (Vol 3: Iss 1)	I. Dahl, "MySpace & YouTube: Corporate-Owned Spaces for Youth Activism?" Jan 2007 (Vol 1 Iss 1)	I. Dahl "The Field is Bigger Than We Think" April 2007 (Vol 1 Iss 4)	See: YMR's Election Issue (October 2008)
	Erin Reilly and Alice Robison "Extending Media Literacy: How Young People Remix and Transform Media to Serve Their Own Interests" Sp Feat 2007 Vol 1			Kathy O'Bryne, "Reaching Out from the University Walls: The Power of Community Partnerships" Feb 2007 (Vol 1 Iss 2)	Gin Ferrera, "Building the Local Youth Media Community," Dec 2008 (Vol 2: Iss 6)
				Tara White, "Amigos de las Americas: incorporating Media with Service" Oct 2007 (Vol 1 Iss 9)	

WORKFORCE DEVELOPMENT	PROFESSIONAL DEVELOPMENT	TEACHER EDUCATION	EDUCATION POLICY	SCHOOL JOURNALISM	YOUTH MEDIA- SPECIFIC JOURNALS/ PAPERS
See: Paid YM programs/Chicago issue (Forthcoming)	See: Tim Dorsey's article	Kendra Hurley, "The Youth Media Nonprofit as classroom" Feb 2007 (Vol 1 Iss 2)	Few (to none of) YMR contributors wrote on this topic	Ethan Micareli (Forthcoming) June 2008 (Vol 3: Iss 3)	Ex: MIT Series MacArthur International Journal for Learning and Media

WORKFORCE DEVELOPMENT	PROFESSIONAL DEVELOPMENT	TEACHER EDUCATION	EDUCATION POLICY	SCHOOL JOURNALISM	YOUTH MEDIA-SPECIFIC JOURNALS/PAPERS
Katina Paron, "Teamwork, Leadership & New(s) Coverage" Feb 2007 (Vol 1 Iss 2)		Allison Butler, "Being a Media Mediator: Preliminary Notes on Practice" March 2007 (Vol 1 Iss 3)			

YOUTH DEVELOPMENT TRADE JOURNALS	EDUCATION JOURNALS	MAINSTREAM NEWSPAPERS/ WEBSITES	SOCIAL NETWORKING	SCHOOLS	INDEPENDENT FILM INDUSTRY
Has not been covered in YMR	Has not been covered in YMR	Katina Paron, "It's About Audience: How Adult Audiences can Benefit Youth Media Organizations" Sp Feat 2008 Vol 2	Mindy Faber, "Listening Across Borders: Creating Virtual Spaces for Youth Global Exchange" Nov 2008 (Vol 2: Iss 8)	Margaret Catania (Forthcoming) June 2008 (Vol 3: Iss 3)	None; however Lisa Lucas and Lisa Russell touch upon this topic briefly.

MAJOR/ MAINSTREAM MEDIA PRODUCTION HOUSES	SOCIAL WORKERS	HEALTH PROFESSIONALS
Ingrid Dahl "The Reel Spotlight: What Oprah Missed in Praising Teen Filmmaker" June 2007 (Vol 1 Iss 6)	Tennessee Watson, "Why Youth Media Needs a Social Worker" March 2009 (Vol 3: Iss 1)	Has not been covered in YMR
	Brooke Hansson, "The Talking Cure" April 2008 (Vol 2 Iss 2)	

13.Do you consider the following elements to be part of the youth media field? OTHER PLEASE SPECIFY
I could just as easily answered "no" to all of the above. It really depends on the approach and values. I was trying to be inclusive, but while youth media has a place in each of these realms, it is also unique.
For the elements that I selected as "no" - I would qualify that as "sometimes, depending...." and not an out and out no.
media producers, nonprofits - yes, if they house and support youth-run media enterprises and outlets (with training and support by adults trained in youth development); schools, other youth-serving entities - yes, as distributors and outlets and gatekeepers to potential participants of youth media; social workers and health professionals as resources for help and sources of information, but not necessarily part of the field
Sorry, I should have caught this one earlier, too. Hard to answer this because while all of these things have a place to be utilized by YM in different ways, I doubt that any of them see themselves as incorporated into our work. What this means is that we see ourselves as "multi/inter-disciplinary," but that we still have to define our relationships with other fields.
Why I checked mostly NO. Youth activists can become part of the youth media field if they choose that methodology for their activism. But youth organizing is not part of the field. Similarly, community access centers or schools can host youth media programs, but they are not part of the field. Etc.
yes, IF all of the above support youth creating media for youth OR ADULT audiences.
I'm not sure what this question is seeking. Is it what would be optimum or the field as it is currently?
Look, just about all of these professions could be included -- I only put down the ones that I know have made contributions to the field.
I am not sure what is meant by element... psychologists, social workers, and sociologist can be a part of the criminal justice system, but being a psychologist itself doesn't necessarily part of it. Likewise, all of the above can play a role in the field of youth media but that doesn't mean they typically are.
Sorry - not crazy about how this question is worded and posed. It is really a matter of degree. Occasionally, social workers are involved but it is not a key component. I do agree that youth media touches upon many of these elements but I do not think it always thought of as explicitly linked.
young people

14. To what extent are each of these outcomes important for your youth media program/organization?

	<i>answered question 52</i>			
	<i>skipped question 11</i>			
	Not at all important	Somewhat important	Very important	Extremely important
Technical skill-building	0.0% (0)	13.5% (7)	48.1% (25)	38.5% (20)
Workforce development	5.9% (3)	33.3% (17)	47.1% (24)	13.7% (7)
Social/policy change	4.0% (2)	32.0% (16)	44.0% (22)	20.0% (10)
Youth development	0.0% (0)	3.9% (2)	25.5% (13)	70.6% (36)
Creative self-expression	0.0% (0)	7.7% (4)	28.8% (15)	63.5% (33)
Identity and self-esteem	0.0% (0)	9.8% (5)	31.4% (16)	58.8% (30)
Media literacy	1.9% (1)	7.7% (4)	30.8% (16)	59.6% (31)
Intergenerational relationship-building	2.0% (1)	29.4% (15)	39.2% (20)	29.4% (15)
Community-building	5.9% (3)	9.8% (5)	37.3% (19)	47.1% (24)
Young people become agents of change	2.0% (1)	9.8% (5)	27.5% (14)	60.8% (31)
Civic engagement	2.0% (1)	7.8% (4)	35.3% (18)	54.9% (28)
Pathways to academic success	0.0% (0)	19.6% (10)	49.0% (25)	31.4% (16)

14. To what extent are each of these outcomes important for your youth media program/ organization? OTHER PLEASE SPECIFY

Develop critical thinking capacities, social justice engagement and multifaceted communications skills.

Some of these outcomes selected as "extremely important" are not important as a outcome themselves for our program. For example "technical skill/building" is not an important outcome on its own, but is one part of the learning process in AMI because of the way it prepares youth to participate in community dialogues as experts and valued contributors.

young people build bridges among youth who are traditionally isolated from each other (diversity appreciation and engagement), social/emotional skills building (leadership development, conflict resolution and other group facilitation skills), pathways/linkages to crisis intervention and resources for self-help dealing with a myriad of complex social, environmental or psychological issues

That youth are contributing members to the larger community conversations.

The single most important outcome for our work is that the consumers of our youth media products are informed, inspired, and moved to action.

Because we are a network that collaborates with several hundred youth radio producers based at dozens of youth radio groups nationwide, it's difficult to generalize the mission of each group.

Leadership development

cultural rights, multilingualism, identity as power, migration,

But with the caveat that we work with directly with adults not (generally speaking) youth. So the it is our hope that YMLN's impact on adults is that they come to value , and find ways to implement, the above goals.

15. To what extent are each of these outcomes important for the youth media field?

	<i>answered question 52</i>			
	<i>skipped question 11</i>			
	Not at all important	Somewhat important	Very important	Extremely important
Technical skill-building	0.0% (0)	17.3% (9)	32.7% (17)	50.0% (26)
Workforce development	2.0% (1)	29.4% (15)	41.2% (21)	27.5% (14)
Social/policy change	6.0% (3)	22.0% (11)	34.0% (17)	38.0% (19)
Youth development	0.0% (0)	3.9% (2)	21.6% (11)	74.5% (38)
Creative self-expression	0.0% (0)	5.8% (3)	34.6% (18)	59.6% (31)
Identity and self-esteem	0.0% (0)	5.9% (3)	25.5% (13)	68.6% (35)
Media literacy	0.0% (0)	5.8% (3)	32.7% (17)	61.5% (32)

Intergenerational relationship-building	2.0% (1)	19.6% (10)	45.1% (23)	33.3% (17)
Community-building	0.0% (0)	11.8% (6)	33.3% (17)	54.9% (28)
Young people become agents of change	0.0% (0)	11.5% (6)	25.0% (13)	63.5% (33)
Civic engagement	0.0% (0)	2.0% (1)	41.2% (21)	56.9% (29)
Pathways to academic success	0.0% (0)	18.0% (9)	44.0% (22)	38.0% (19)

To what extent are each of these outcomes important for the youth media field? OTHER PLEASE SPECIFY
These depend on the specific approach and provider, but all can be extremely important.
all that i stated above
Do you mean, that the above outcomes are or should be central to the field of youth media. I tried to answer the former.

YMR Meta-Analysis

TECHNICAL SKILL-BUILDING	WORKFORCE DEVELOPMENT	SOCIAL/ POLICY CHANGE	YOUTH DEVELOPMENT	CREATIVE SELF-EXPRESSION	IDENTITY AND SELF-ESTEEM
Rafi Santo, "Engaging Youth with a New Medium: The Potentials of Virtual Worlds" (May 2007: Vol 1 Iss 5)	See earlier sections	See Meghan McDermott et al above and Diana Coryat, "Challenging the Silences and Omissions of Dominant Media: Youth-led Media Collectives in Colombia" Aug 2008 (Vol 2: Iss 4)	I. Dahl "The Reel Spotlight: What Oprah Missed in Praising Teen Filmmaker" June 2007 (Vol 1 Iss 6)	Several √	Almost all √
David Kirkland, "Shaping the Digital Pen: Media Literacy, Youth Culture, and MySpace" Aug 2008 (Vol 2: Iss 4)		Katie Bolinger et al, "Youth on the Trail" Oct 2008 (Vol 2: Iss 5)		Kristin Eno, "Not Too Young to Watch, Not Too Young to Make" Dec 2008 (Vol 2: Iss 6)	Robert Huesca, "Don't Say That. Like, You're Embarrassing Me: When Youth Voice and Ethics Collide" Sp Feat 2008 Vol 2

MEDIA LITERACY	INTERGENERATIONAL RELATIONSHIP-BUILDING	COMMUNITY-BUILDING	YOUNG PEOPLE BECOME AGENTS OF CHANGE	CIVIC ENGAGEMENT	PATHWAYS TO ACADEMIC SUCCESS
Renee Hobbs & Michael Grieco, "The National Media Education Conference Helps Strengthen the Field" July/Aug 2007 (Vol 1 Iss 7)	Kimberlie Kranich, "Hook 'Em with Technology, Keep 'Em with Relationships" April 2008 (Vol 2: Iss 2)	Several √	Several √	Not many; Steve Goodman writes about participatory democracy in Special Features Vol 1	Few; see "career pipelines" on page 32
Eleanor Whitney, "Finding Youth Voice in Print Media" March 2007 (Vol 1 Iss 3)	Michele Thomas, "Girls Write Now: A Showcase of Intergenerational Learning" March 2007 (Vol 1 Iss 3)	Tim Dorsey, "What We Talk About: Youth Media as a Community of Reflection" (SpFeat Vol 1)	Meghan McDermott et al, "Youth Media & Social Change: One Perspective from the Field" (SpFeat Vol 1)		Maliha Khan and Yesenia Reinoso, "We Welcome You to Invite us to the Field" Dec 2008 (Vol 2: Iss 6)

MEDIA LITERACY	INTERGENERATIONAL RELATIONSHIP-BUILDING	COMMUNITY-BUILDING	YOUNG PEOPLE BECOME AGENTS OF CHANGE	CIVIC ENGAGEMENT	PATHWAYS TO ACADEMIC SUCCESS
Erin Reilly & Alice Robison "Extending Media Literacy: How Young People Remix and Transform Media to Serve Their Own Interests" (Special Features Vol 1)	Maggie Pouncey, "Creating Rooms of Our Own: Writers at Work at Girls Write Now" Dec 2008 (Vol 2: Iss 6)	Samuel Bathrick, "Turning the Lens to Community" October 2007 (Vol 1 Iss 9)	Mindy Faber, "Listening Across Borders: Creating Virtual Spaces for Youth Cultural Exchange" Nov 2007 (Vol 1 Iss 10)		
Katie Donnelly, "Using Media, Fair Use and Copyright" Nov 2007 (Vol 1 Iss 10) Renee Hobbs, "Best Practices Help Youth Media Educators Exercise the Right to Fair Use" Dec 2008 (Vol 2: Iss 6) Monica Marino & Eleanor Whitney "Interpreting the Visual Landscape: Connecting & Collaborating Between the Fields of Arts & Media Literacy" Sp Feat 2008 Vol 2 David Kirkland, "Shaping the Digital Pen: Media Literacy, Youth Culture, and MySpace" Aug 2008 (Vol 2: Iss 4)		Kathleen Mannix, "Weathering Change & Relocation in Washington D.C. (2009)			

6. To what extent are each of the following challenges to the success of your youth media program/organization?

answered question 50

skipped question 13

	Not at all	Not very much	Some	A lot
Awareness of our program	6.0% (3)	14.0% (7)	64.0% (32)	16.0% (8)
Staff need for more support and training to work effectively with youth	6.0% (3)	30.0% (15)	38.0% (19)	26.0% (13)
Funding	0.0% (0)	2.0% (1)	24.5% (12)	73.5% (36)
Students have too many other activities to choose from	18.0% (9)	32.0% (16)	36.0% (18)	14.0% (7)
Language barriers	24.0% (12)	50.0% (25)	24.0% (12)	2.0% (1)
Poor transportation options	26.0% (13)	26.0% (13)	24.0% (12)	24.0% (12)
Outreach	8.0% (4)	34.0% (17)	50.0% (25)	8.0% (4)
Recruitment/retention	16.0% (8)	34.0% (17)	34.0% (17)	16.0% (8)
Technology access issues	14.0% (7)	44.0% (22)	34.0% (17)	8.0% (4)
Staff turnover	28.0% (14)	48.0% (24)	22.0% (11)	2.0% (1)
Intergenerational communication and leadership	28.0% (14)	54.0% (27)	16.0% (8)	2.0% (1)

Need for curriculum	34.0% (17)	46.0% (23)	16.0% (8)	4.0% (2)
Lack of partnerships	29.8% (14)	51.1% (24)	17.0% (8)	2.1% (1)

16. To what extent are each of the following challenges to the success of your youth media program/ organization? OTHER PLEASE SPECIFY

Too many kids (a great problem) for too few staff to best support (ratio of teens to adults needs to be lower) for best coaching, mentoring, instruction and thus media output and program outcomes

One of the biggest challenges we face is a myopic focus on meaningless outcomes in the foundation world. The demand for data has overwhelmed that capacity for meaningful evaluation.

Our biggest challenge is actually the buy in of traditional adult media TO radio stories told by young people

I would clarify - lack of awareness/understanding among funders of the value youth media programs provide. The other challenge is that we lack studies and research that provides evidence of impact. Another challenge is that sometimes there is more emphasis on high stakes testing methods of educating youth rather than participatory student-centered methods of engaging them and listening to them.

17. To what extent are each of the following challenges to the success of the youth media field?

answered question 49

skipped question 14

	Not at all	Not very much	Some	A lot
Awareness of our program	0.0% (0)	10.2% (5)	57.1% (28)	32.7% (16)
Staff need for more support and training to work effectively with youth	2.1% (1)	10.4% (5)	37.5% (18)	50.0% (24)
Funding	0.0% (0)	0.0% (0)	12.2% (6)	87.8% (43)
Students have too many other activities to choose from	2.0% (1)	40.8% (20)	44.9% (22)	12.2% (6)
Language barriers	4.2% (2)	37.5% (18)	47.9% (23)	10.4% (5)
Poor transportation options	4.3% (2)	17.0% (8)	53.2% (25)	25.5% (12)
Outreach	0.0% (0)	14.3% (7)	71.4% (35)	14.3% (7)
Recruitment/retention	0.0% (0)	22.4% (11)	53.1% (26)	24.5% (12)
Technology access issues	0.0% (0)	22.4% (11)	44.9% (22)	32.7% (16)
Staff turnover	4.3% (2)	19.1% (9)	53.2% (25)	23.4% (11)
Intergenerational communication and leadership	6.3% (3)	35.4% (17)	43.8% (21)	14.6% (7)
Need for curriculum	2.1% (1)	22.9% (11)	58.3% (28)	16.7% (8)
Lack of partnerships	4.3% (2)	21.7% (10)	58.7% (27)	15.2% (7)

17. To what extent are each of the following challenges to the success of the youth media field? OTHER PLEASE SPECIFY

All are real challenges but depend of the specific approach and context.

lack of clear articulation of what youth media is, how civic engagement and community dialogue and skill building impacts not only individual teens but entire communities, hard (not soft) data showing impact, limited funding, poor quality youth media projects and products

Funding is clearly the number one issue. Without sufficient funder support, the question will always remain about the viability and sustainability of the field.

For these questions, I'm answering as current challenges. They have ebbed and flowed in the years that I've been involved.

Because individual youth media organizations have such varied missions, it's again really difficult to make a general statement across the field. Certainly funding is foremost with the groups in our network

YMR Meta-Analysis

AWARENES S OF OUR PROGRAM	STAFF NEED FOR MORE SUPPORT AND TRAINING TO WORK EFFECTIVELY WITH YOUTH	FUNDING	STUDENTS HAVE TOO MANY OTHER ACTIVITIES TO CHOOSE FROM	LANGUAGE BARRIERS	POOR TRANSPORTTIO N OPTIONS
<i>Few (to none) YMR articles have covered this issue/challenge</i>	<i>Few YMR articles have covered this issue/challenge; it has been touched on in discussion of curriculum, staff training to be an effective "youth media practitioner," but usually emphasizing prof development and best practices.</i>	Sara Melillo, "Non-Profit Does Not Mean Non-Revenue" May 2007 (Vol 1 Iss 5)	<i>Few (to none) YMR articles have covered this issue; however, it has come up in a few conversations across the U.S. (See: previous retention and outreach sections)</i>	Irene Tostado, "More than Ethnicity: Teaching Diverse Youth Radio in Latina/o Communities" Sept 2007 (Vol 1 Iss 8)	Rachel Wallack, "Putting the Pieces back together in a fractured city" (April 2009: Vol 3 Iss 2)
		Kendra Hurley, "Smart Money: Who Funded Youth Media Election Coverage?" March 2005		Steve Goodman, "EVC Goes to Soweto: Youth Video as a Tool for Building Participatory Democracy in South Africa" Sp Feat 2007 Vol 1	Kathleen Mannix, "Weathering Change & Relocation in Washington D.C. (2009)
		Zoe Hayes "Incorporating Youth in Fundraising" June 2007 (Vol 1 Iss 6)Fc Interview: Anna Lefer (Sp Feat 2007 Vol 1)			

Irene Tostado	RECRUITMENT/RETENTION	TECHNOLOGY ACCESS ISSUES	STAFF TURNOVER	INTERGENERATIONAL COMMUNICATION AND LEADERSHIP	NEED FOR CURRICULUM	LACK OF PARTNERSHIPS
Irene Tostado, "Aim, Recruit, and Train: Strategies to Market & Sustain Youth Media Programs" Sp Feat 2008 Vol 2	Irene Tostado, "Aim, Recruit, and Train: Strategies to Market & Sustain Youth Media Programs" Sp Feat 2008 Vol 2	<i>Despite this being a very real issue, most YMR contributors write about how YM is a tool to combat the issue of access more broadly</i>	<i>Few (to none) YMR articles have covered this issue</i>	Kimberlie Kranich, "Hook 'Em with Technology, Keep 'Em with Relationships" April 2008 (Vol 2: Iss 2)	See professional development (above)	See partnerships (above)

8. To what extent is each of the following a current opportunity for your youth media organization?

answered question 50
skipped question 13

	Not at all	Not very much	Some	A lot
Interest among youth	0.0% (0)	4.0% (2)	42.0% (21)	54.0% (27)
Emerging technologies	0.0% (0)	0.0% (0)	38.0% (19)	62.0% (31)
New opportunities for career pipelines	4.0% (2)	22.0% (11)	46.0% (23)	28.0% (14)
Peer networks	0.0% (0)	14.3% (7)	49.0% (24)	36.7% (18)
Social networking	0.0% (0)	10.2% (5)	49.0% (24)	40.8% (20)
Countering the digital divide	4.0% (2)	20.0% (10)	36.0% (18)	40.0% (20)
Education reform	6.1% (3)	30.6% (15)	28.6% (14)	34.7% (17)
Momentum for social change and/or civic	0.0% (0)	14.0% (7)	22.0% (11)	64.0% (32)

Momentum for social change and/or civic engagement	0.0% (0)	14.0% (7)	22.0% (11)	64.0% (32)
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18. To what extent is each of the following a current opportunity for your youth media organization? OTHER PLEASE SPECIFY
i don't know what is meant by peer networks
i'm not sure i read the question correctly - as an opportunity for our media organization, i'm interpreting the list as items we currently have in our strategic plan as goals we're working on, opportunities to capture and make the best of...
Change in cable franchising New Economic Stimulus - creating more jobs through job corps/Americorps

9. To what extent is each of the following a current opportunity for the youth media field?				
				<i>answered question 50</i>
				<i>skipped question 13</i>
	Not at all	Not very much	Some	A lot
Interest among youth	0.0% (0)	2.0% (1)	32.0% (16)	66.0% (33)
Emerging technologies	0.0% (0)	2.0% (1)	14.0% (7)	84.0% (42)
New opportunities for career pipelines	2.0% (1)	8.0% (4)	38.0% (19)	52.0% (26)
Peer networks	0.0% (0)	12.2% (6)	36.7% (18)	51.0% (25)
Social networking	0.0% (0)	6.0% (3)	30.0% (15)	64.0% (32)
Countering the digital divide	0.0% (0)	16.0% (8)	32.0% (16)	52.0% (26)
Education reform	2.0% (1)	14.0% (7)	32.0% (16)	52.0% (26)
Momentum for social change and/or civic engagement	0.0% (0)	2.0% (1)	34.0% (17)	64.0% (32)
The potential for open source media	0.0% (0)	14.3% (7)	32.7% (16)	53.1% (26)

YMR Meta-Analysis

INTEREST AMONG YOUTH	EMERGING TECHNOLOGIES	NEW OPPORTUNITIES FOR CAREER PIPELINES	PEER NETWORKS	SOCIAL NETWORKING
Anna Kelly, "The Youth in "Youth' Media"	Patti Binder, "Youth, Professionals and the Blog-o-sphere"	I. Dahl, "Beyond Luck: Youth Media Careers for Alumni" June 2007 (Vol 1 Iss 6)	Tim Dorsey, "What We Talk About: Youth Media as a Community of Reflection" Sp Feat 2007 Vol 1	Interview: Jamilah King & Emiang Piansay: 2008 Youth MediaBlog-o-Thon, Oct 2008 (Vol 2: Iss 5)
<i>Several YMR articles indicate a high level of interest among participating youth</i>	Interview: Anna Lefer (Sp Feat 2007 Vol 1)	Patrick Johnson, "My Trajectory Through Youth Radio" Sept 2007 (Vol 1 Iss 8)	<i>Several YMR regional cohorts indicate attempts at building coalitions; most unsuccessful.</i>	Interview: Ibrahim Abdul-Matin "Mind of BLOC" May 2007 (Vol 1 Iss 5)
	Becky Herr-Stephenson, "Youth Media and Genres of Participation: Reflections on the Digital Youth Project," Sp Feat 2008 Vol 3	Lila Kitaeff, "Meaningful Distribution: Involving Youth Media Makers Beyond Production" June 2008 (Vol 2: Iss 3)	<i>Those that have are backed by a funder (see June 2009 Vol 3: Iss 3) or joined by other resources/pre-existing outside networks</i>	See: Mindy Faber's google map of Chicago June 2009 (Vol 3: Iss 3)

COUNTERING THE DIGITAL DIVIDE	EDUCATION REFORM	MOMENTUM FOR SOCIAL CHANGE AND/ OR CIVIC ENGAGEMENT	THE POTENTIAL FOR OPEN SOURCE MEDIA
Lyn Pentecost, "Explorers of Exchange: Girls Traverse the Digital Divide" Oct 2007 (Vol 1 Iss 9)	<i>Few (to none of) YMR articles cover education reform; however, it is known that many</i>	Meghan McDermott et al, "Youth Media and Social Change: One Perspective" Sp Feat 2007 Vol 1	Andrew Lyn, "Building Digital Distribution for Public Access Youth Channel" July/Aug 2007 (Vol 1 Iss 7)

COUNTERING THE DIGITAL DIVIDE	EDUCATION REFORM	MOMENTUM FOR SOCIAL CHANGE AND/ OR CIVIC ENGAGEMENT	THE POTENTIAL FOR OPEN SOURCE MEDIA
Mindy Faber, "Listening Across Borders: Creating Virtual Spaces for Youth Cultural Exchange" Nov 2007 (Vol 1 Iss 10)	<i>Practitioners strongly advocate for education reform to engage students with youth media tools</i>	Lisa Russell, "Liberian Youth Perspectives on the U.S. Presidential Elections" Oct 2008 (Vol 2, Iss 5)	Joanna Franzel, "Generation PRX: Creating a Youth Radio Network" Sept 2007 (Vol 1 Iss 8)
See also: Diana Coryat and Sanjay Asthana (above)			Interview: Monique Pereson "Real Girls Media" June 2007 (Vol 1 Iss 6)

20. How does your youth media program's/ organization's work contribute to the growth and leadership of the youth media field?
I'm not sure. I don't feel like we are a part of a field. We don't spend enough time building bridges with other orgs.
We offer staff development programs to educators with interests in youth media. We offer free seminars to the youth media community in Philadelphia. We advocate for progressive policies on copyright and fair use that affect the creative work of young producers. We conduct research that builds knowledge about the developmental trajectory of students' media literacy competencies.
Model of high-quality journalistic work on-line and aggressive outreach to other youth programs. We also do a good job of following up with our alumni. And we play well with others.
We are one of the original Youth Channel members and also are part of ListenUP! We have been invited to and participated in an International youth media conference in Denmark. Our youth have gone on to careers in both the NPO media field and Professional media production.
Training and internship opportunities. Skills development. Professional development via exposure to various issues and social networks.
We measure much of our success by how many of our students dedicate a portion of their own time into teachers and mentors in the youth media field. In each cohort of students we identify a few kids who we continue to work with and develop into leadership roles. We develop and pilot programs in emerging/ shifting technologies, and freely share out our developed curriculum and programs.
The more young people films are shown, the more mainstream media will notice.
We train and mentor youth media practitioners, aggregate some of the best youth media content in the U.S. and do our best to distribute it in as many "adult" outlets as possible.
We work closely with other youth media organizations.
We incorporate fellows in career development opportunities and our youth media contributors actively engage with other youth media orgs.
Funding and encouraging collaborative partnerships.
Media Arts Collaborative Charter School provides a comprehensive education and internships in Audio, TV, Film, Media Literacy, Web Design, Animation, Game Development, Graphic Design, Art, Digital Photography, Computer Science and Journalism.
The RTF summer camps offer a model of university-school partnerships, collaborative and participatory pedagogy, field-tested curriculum and academic pathways for youth.
Part of media literacy is the ability to create media. People must be able to deconstruct media before they can produce their own media messages. Youth media that challenges the current media system is very powerful. Since 1993, NMMLP has worked with youth in analyzing media and is currently working to do more youth media production. Media literacy is a necessary component of the youth media field and NMMLP is one of the leaders in this field.
The founders of True Star have significant background and relationships in the advertising and marketing field. These relationships have created earned income and more potential awareness of youth media to major marketers.
We collaborate with other youth media groups to advocate for the need to have a community-change and social change focus on the media making that youth do. We don't simply train youth to make media for the sake of it, we build a curiosity and level of care in the world around them and their own communities to be agents of change. Youth media is simply the tool to do this. We have been successful in influencing other youth media groups to adopt our methodologies and strategies.
Our organization is one of the many youth media programs throughout the country that are facilitated through a community television center. We are one of the few programs found in the southeastern region and we help share resources received from other parts of the field to help grow the practice and knowledge of youth media in our region.
YMP has models for working in partnership with educational institutions and organizations. We have developed curricula in media literacy, audio field recording, narrative radio, and radio production, along with designed and wrote the "Drawing from the Well" School to Community curriculum. Our hour long youth productions are broadcasted every other week on our local radio station and distributed to two other stations and on prx.org. We are in the process of developing professional development for teachers, so they may integrate educational media into their curriculum.
work with underserved communities
Free Spirit Media is committed to the youth media field. Whenever we are developing relationships with high schools, universities, journalists, media professionals, community leaders, and the like, we always stress that we are representative of a growing and inspirational international movement -- that of youth media.

20. How does your youth media program's/ organization's work contribute to the growth and leadership of the youth media field?
AMI works with its partners to develop strategies for integrating youth media productions and youth producers into larger movements for change. We work with new youth media organizations to train staff and develop their curricula, and are engaged in continuous inquiry and reflection of our own practices as educators.
YO!'s work with young people in the Bay Area has strengthened the youth media field with our diversity and ability to tackle projects that are done by leading media organizations.
We a pilot program for the Youth Channel Project with MNN in NYC. Worked with ListenUP to develop a job skills training program for youth.
Through educating educators and information professionals about the field, and through training them to provide youth media services or look for youth media partners to work in library settings, or to incorporate more youth media into school media programs.
Just included a new goal in our new strategic plan: To improve the way communities see and serve youth. Teens at VOX developed, a few years ago, a definition of "youth-friendly services" in response to finding so many closed doors, poorly accessible youth programs and services designed for adolescents specifically. We plan to advance this work by refining a curriculum and communications strategy to influence more agencies to adopt "youth-friendly" practices and program policies. We are also exploring the possibility of partnering with other groups in GA to change the state law prohibiting youth (under 18) from serving on Boards of nonprofits...
We participate in national conversations when possible, attend national conferences, and attempt to partner with regional peers. With so little going on in the Intermountain region, it is difficult to stay in touch with the national field.
We contribute to the Youth Media Reporter. Our work is viewed nationally on TV broadcasts and at festivals. Our work is available worldwide online.
We educate youth on how to identify, analyze, and form opinions about public policy issues and speak out on those issues in an educated and informed manner.
We contribute to the Youth Media Reporter, the on-line journal of the Youth Media field. We create proof-of-performance videos that document the growth of the youth involved in our program. We attend conferences and present at them.
TVbyGIRLS has worked with hundreds of amazing girls and young women. As girls choose to have deeper involvement with TVbyGIRLS, they become stronger change makers in media making and social action, both understanding the images around them and making new, more authentic images and stories. These CORE GIRLS have been creating video work expanding the vitality of images about girls and women. Through individualized mentoring relationships we encourage the development of self-expression, critical thinking and building of skills to plan the National Television series. These CORE GIRLS will be the Editorial staff, responsible for making the content decisions for the show. + READ MORE ABOUT OUR MISSION and GOALS Over the years they've explored issues around: * Girl culture * Adolescent changes * Stereotypes * Leadership traits * Women in political office They have lead presentations, been teaching assistants, serve on our board and their creations have screened Nationally and Internationally and they received 3 Telly awards.
My teaching and research on youth media and youth media education contributes to the field, and my serving on the YMR peer review board and the YM Summit Steering Committee allow me to learn more about programs around the country. My edited book (that I mentioned earlier) allows me to learn about programs around the world and will help to spread the word and build more networks.
By attending conferences, providing teacher trainings, providing national organizations with curriculum, and generally seeking to strengthen youth media networks.
High Quality films produced by girls that screen at film festivals around the world.
Communication and collaborations across youth media organizations within the Twin Cities, public venues for youth media to be screened, opportunities for youth to collaborate across organizations on projects, best practices workshops for practitioners, public broadcast on television of youth media and history of youth media programming. Collaborations with national youth media initiatives and programs.
Networking with other youth media programs, sharing resources and best practices.
* we lead with exemplary curriculum, media production, and best practices for youth develop * specifically, our synthesis of media arts for youth development and social change * our commitment to staff development * being a learning organization
--In the past 25 years we have provided technical assistance to help start more than a dozen teen magazines across the country. --In our catalog we sell the products of half a dozen youth media programs. --When asked, we participate in field building meetings and conferences. --We work with adult media (Youth Today, Connect for Kids, and others) to place youth media stories in their magazines, websites, etc.
We are involved in collaborative projects such as the Twin Cities Youth Media Network and the National Youth Media Access Project. We also place 1-3 Americorps members at our site each year which leads to more people working/skilled in the youth media field.
Its willingness to share and collaborate. As we grow our media core and diversify products, we are willing to share lessons learned.
By collaborating with a large network of youth radio organizations, we create strong connections between groups, allowing opportunities for peer engagement, workshopping and, significantly, a youth-led definition of the youth radio field. By leveraging PRX technologies, we've also created a catalogue of youth-produced audio, over 800 pieces strong, and worked with stations around the country to broadcast and share the work. Taken together, we help amplify youth voices through peer connection and broadcast.

20. How does your youth media program's/ organization's work contribute to the growth and leadership of the youth media field?
Radio Rookies has received dozens of awards, including a Peabody Award in 2006, and our stories are heard by hundreds of thousands of New Yorkers. We attempt to produce pieces that authentically represent the youth and are excellent examples of audio documentary. With our focus on a high caliber of content (in part because we're housed in a radio station), we demonstrate both within and outside of the field what is possible to create with youth.
We have been a stable, sustainable organization that has provided opportunities for individuals to become youth media educators/ instructors/ practitioners. The collective knowledge and experience of long-time practitioners have contributed to the growth and leadership of the youth media field.
We're a leadership organization, providing a framework for youth media orgs to share work, ideas and learn from one another -- online and in real time.
Recognizes that youth are leaders of TODAY, not tomorrow. Uses a culturally competent and linguistically appropriate model. Is rooted in Latino and Latin American identity and utilizes traditional models of Latin American organizing.
A student's right to speak is only as strong as that student knows it to be. We make sure they know the full extent.
We provide hands-on institutes and workshops for educators in media making, as well as, fellowships for experienced youth media educators. Additionally, we try to help foster collaborations and partnerships between different youth media educators.
Partnering with other ym groups to conduct joint trainings, professional development workshops and projects.
All of our full-time staff are in their second year of working with the organization. We regularly employ past and advanced current students as assistant educators, giving them experience as media educators. Our products and workshops are used in schools, libraries, and in partnership with other local organizations, creating increased awareness of the field. We have held professional development workshops for public school teachers to educate them about ways to use media production in their classrooms.
I believe that Wiretap is at the forefront of many exciting developments in youth media, particularly in our focus on being a megaphone of youth issues to larger audiences. We've developed Future 5000 to cater more toward the youth movement by becoming more organized, and we're also working very hard to push the voices of young people to larger audiences.

21. To what extent do the following barriers affect that contribution?				
	<i>answered question 47</i>			
	<i>skipped question 16</i>			
	Not at all	Not very much	Some	A lot
Need for curriculum	31.9% (15)	38.3% (18)	29.8% (14)	0.0% (0)
Awareness of our program	8.5% (4)	21.3% (10)	61.7% (29)	8.5% (4)
Outreach/retention	6.4% (3)	38.3% (18)	46.8% (22)	8.5% (4)
Technology access issues	12.8% (6)	42.6% (20)	38.3% (18)	6.4% (3)
Intergenerational communication and leadership	23.4% (11)	53.2% (25)	17.0% (8)	6.4% (3)
Lack of partnerships	23.4% (11)	40.4% (19)	27.7% (13)	8.5% (4)
Language barriers	23.9% (11)	58.7% (27)	15.2% (7)	2.2% (1)
Staff need for support/training to work effectively with youth	19.1% (9)	36.2% (17)	31.9% (15)	12.8% (6)
Lack of funding	2.1% (1)	6.4% (3)	36.2% (17)	55.3% (26)
Staff turnover	17.4% (8)	47.8% (22)	28.3% (13)	6.5% (3)
Capacity	4.3% (2)	10.6% (5)	46.8% (22)	38.3% (18)
Needs of community	18.2% (8)	36.4% (16)	36.4% (16)	9.1% (4)

YMR Meta-Analysis

The above indicates funding as the most significant barrier to the growth and leadership of the youth media field, followed by “awareness of our program,” “outreach/retention,” “capacity,” and “needs of the community.” To review YMR articles that highlight these areas, please see previous pages.