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**Sticking With My Dreams:
Defining and Refining Youth Media in the 21st Century**

Appendix: An Annotated List of Programs¹

February 2001

Alaska Native Youth Media Institute

KBC Training Center
Jaclyn Sallee, Training Center Director
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feedback@knba.org
http://www.knba.org/training_center/training_center.htm

Since 1992, the KBC Training Center has conducted weeklong trainings in media production at the Alaska Native Youth Media Institute in Anchorage, for Alaska Native junior and senior high students. The KBC Training Center, including their professional development and other educational components, and specifically the Alaska Native Youth Media Institute, is dedicated to “increasing the number of Native people engaged in media careers.” Since 1999, the emphasis of the Institute has been radio; 8-18 youth receive hands-on instruction in media writing, recording and producing audio for radio broadcast and internet distribution, producing a radio feature at the end of the program which is offered for broadcast by KNBA locally and by Native radio stations across the country. Additionally, a banquet is held at the end of the program where students, sponsors, parents, staff and instructors review the work. Communication with participants is also maintained during the school year, as KBC puts them in contact with local public radio stations for potential internships and jobs.

Appalshop/Appalachian Media Institute (AMI)

Maureen Mullinax, Director
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Whitesburg, KY 41858

¹ The following annotated list includes the 21 Youth Media programs where interviews and/or site visits were conducted as well as the additional nine programs for which data was collected that were referred to in the paper. Information was collected from program materials and websites when available, as well as those programs where interviews and/or site visits were conducted.

606.633-0108
info@appalshop.org
<http://www.appalshop.org/>

Appalshop/AMI is a six-week summer program for underserved Kentucky teenagers to learn film and media techniques in radio, video and audio with the aim of learning how to use media equipment and make a positive voice for Appalachia. Appalshop was founded in 1969; the youth program, Appalshop/AMI was started in 1988. The youth receive a stipend, and as such, are viewed as Appalshop employees, working with professional filmmakers and other employees, some of whom have been working in film for 30 years. Employees of Appalshop critique the works-in-progress, and there is a community screening after the summer program. Appalshop/AMI continues to work with the youth when they go back to their schools and communities after the summer session. Broader goals concern the team, individual, work and community which range from “voicing positively about Appalachia”, “exercising freedom of speech” and “expressing yourself, identifying community problems and stereotypes to have a better community voice and community involvement.”

Arts High School
Perpich Center for Arts Education
6125 Olson Memorial Highway
Golden Valley, MN 55422
952-591-4739
<http://www.pbs.org/merrow/trt/sites/arts.html>

The Arts High School is a Minnesota based, statewide residential public high school for 11th and 12th grade students, centered in the arts. Students accepted to the school enter one of six arts areas: visual, literary, media, theater, music or dance. The curriculum covers concepts such as sequencing, montage, sound and image relationships, and the elements of time and motion. Juniors are introduced to a variety of genres and approaches to subject matter, basic technology, and criticism in an historical and cultural context. Seniors learn advanced skills and techniques, advanced history and theory, career planning and portfolio, and work on an independent senior project of their choice.

Blunt Youth Radio
Claire Holman, Founder
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Blunt Youth Radio is a public radio program on WMPG serving greater Portland, ME, which currently involves 40 youth from 11 area high schools. Youth are eligible to join once they reach high school age and can remain in the program throughout high school. Their hour long talk

show airs weekly and extensive trainings are held during the summer with periodic trainings offered during the school year. The trainings cover four areas, including digital and analog radio production, broadcast engineering, hosting a live program and reporting. The goal is “youth empowerment through direct media access.”

Children’s Express (CE)

Eric Graham, President and Chief Executive Officer

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info@cenews.org

<http://www.cenews.org/>

Created in 1975 and based in Washington, DC with offices worldwide, CE is an international news service reported and edited by youth ages 8-18 for adult print, broadcast and online media. Its mission is to “give children a significant voice in the world.” CE news teams have traveled around the world interviewing “policymakers, world leaders and children in crisis and report[ing] on the conditions of children.” Currently, there are approximately 750 youth in CE’s active press corps worldwide. CE delivers an “unfiltered [youth] voice” utilizing peer training and youth generated ideas. They use a method of “oral journalism” where youth tape record all their interviews and debriefings. Adults transcribe the tapes and youth then work from the tapes in a “youth driven process.” CE’s stories have been placed in print, TV, radio and online venues including the New York Times News Service, CNN, ABC, CBS, NBC, BBC, NPR, PRI, Canadian Broadcasting Corporation and Voice of America.

Community Newspaper Project

PACERS Small Schools Cooperative

Jim Wrye, Program Manager

The Program for Rural Services and Research, University of Alabama

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The PACERS Community Newspaper Project is a component of the PACERS Cooperative, an association of 29 small public schools located in rural communities through out Alabama. The Cooperative was “founded to rethink education in small rural schools” and is dedicated to “practice-based school reform that sustains rural communities and improves schools.” The Community Newspaper Project currently publishes 24 student produced community newspapers in high schools around the state. Students gain experience in language arts, computers, graphic design and business and are “actively involved in improving their community, learning about politics and government, and understanding entrepreneurship and local economics.” It is also hoped that the papers raise the “relevance of writing” for students involved and help overcome

the typically limited and unbalanced coverage many communities may receive in their county seat papers.

Don't Believe the Hype

Dan Bergen, Producer

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St. Paul, MN 55101

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<http://tpt.org/hype/index.html>

Don't Believe the Hype, a TV production and outreach project, was started in 1992. It produces one hour long segment a year for Twin Cities' Public TV. Eight to ten students comprise the core group of Don't Believe the Hype, with larger numbers involved on a more informal basis. Don't Believe the Hype provides an outlet for youth to "tell their own stories rather than [having adults] analyzing or interpreting for them." They employ community outreach, training, mentorship and employment activities to target urban youth of color, provide a "venue of unheard voices" and give participants access to professional training and collaboration with union videographers. The producer of Don't Believe the Hype, feels that "the activist aspect...a combining of TV with community awareness keeps kids staying with Hype. What seems to be appealing is that they can have a real impact on their community through Hype."

Downtown Community Television Center (DCTV)

John Alpert, Director

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New York, NY 10013-4435

800. VIDEONY

WEB@dctvny.org

<http://www.dctvny.org/about/youth.html>

New York-based DCTV was founded in 1972 with the aim of expanding public access to the electronic media. It has a variety of components targeted toward different subsets of youth. The Summer Youth Employment Program engages 10-15 students in a paid 7-week program in videography, while the Youth in Temporary Housing Program provides a similar course of study for homeless youth. Six to eight disadvantaged, minority youth, typically sophomores and juniors in high school, participate in the Pro-TV program for two years gaining hands-on experience in video production. They receive a stipend and spend about eight hours each week during the school year engaged in classroom and production activity. There is also an international component where previous Pro-TV youth have traveled to Siberia and Chiapas. The goal for Pro-TV, as the Director says, is to "provide kids with a bridge to higher education and employment opportunities in the media arts field," as well as to get the youth voice out. After the youth have the "tools and training," he feels "the tapes they make can influence other kids."

Education Video Center (EVC)

Steve Goodman, Director
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New York, NY 10010
212.725-3534

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<http://www.evc.org/>

Founded in 1984, EVC is a community-based media center teaching hands-on video production and media analysis to youth, teachers and community organizers. EVC's Documentary Workshop and YO-TV target the at-risk youth of New York City. Sixty high school age youth participate in the semester long Documentary Workshop per year, learning to shoot and edit documentaries and earning high school credit. After each semester, their work is screened in front of a public audience, assessed in portfolio roundtables and then made available through the EVC tape catalog. Through a year long commitment, YO-TV provides more hands-on experience and instruction for six to eight post high school students, as well as giving them a head start for careers as video producers. Youth in YO-TV receive a stipend as they develop documentaries with television producers and community institutions. YO-TV's students have produced documentaries for Bill Moyers on PBS and PSAs for the US Department of Education. EVC's other programs include Teacher Development Workshops for educators and CO-TV which provides technical assistance for local community members who wish to use media. EVC's mission is to "serve at-risk youth and their communities by offering video and digital media arts programs that develop their capacities for critical thinking, real-life work, creative expression and self empowerment." This is done by using a methodology of media education that combines student-centered hands-on education and independent documentary making.

Elight

Youth Guardian Services, Inc.
Jase, Founder and Publisher
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Manassas, VA 20110-4588
877.270-5152

<http://www.elight.org>

elight@elight.org

For over five years, Elight has hosted an online community for gay, lesbian, bisexual and transgendered youth and young adults, accepting and publishing online submissions from youth around the world. Elight was created to help all gay youth understand their sexuality and to have a place to express concerns with other gay youth, providing a "safe forum" for youth to speak out, share and connect with other gay youth. They are volunteer run out of Youth Guardian Services, Inc. and have received over 5,000 submissions to date.

The Foxfire Fund, Inc.

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Mountain City, GA 30562-0541

706.746-5828 Tel
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Foxfire has been in existence for over 30 years. From its beginning, Foxfire has helped teachers teach and learners learn, while also being firmly rooted in the culture of the community. The Foxfire Magazine has been produced, uninterrupted, since its founding in 1966. The quality of the students' work and the interest generated by the elders' stories led to The Foxfire Book series. There are four Foxfire teacher networks in sites around the country. Each teacher network operates as a local organization dedicated to the support of teachers who are committed to the Foxfire Approach. Teacher networks provide seminars, group meetings, newsletters, and other opportunities for their membership.

The Global Action Project

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The Global Action Project (GAP) is a media arts organization working locally with youth and teachers in the New York City area, including immigrant youth from Albania, China, Dominican Republic, Puerto Rico, South America, Taiwan and West Africa, and internationally on projects in Croatia, Ghana, Guatemala and Northern Ireland. Beginning in 1991 as a program of Global Kids, Inc., a New York City educational organization dedicated to preparing urban youth to become community leaders and global citizens, GAP is guided by the belief that “young people are positive forces in their communities when they have the opportunity to engage in meaningful activities.” Youth are involved and trained in video production, peer education, and media literacy; they facilitate workshops and screening discussions, and produce a monthly television program on public access called Urban Voices. GAP youth videos have focused on ethnic and sectarian conflict, violence prevention, human rights, community health, and civic participation. Teachers can be part of the Video Arts Infusion Program working to train teachers to integrate video into their curriculum.

HarlemLive
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NY, NY 10027
212.222-4681
harlemlive@aol.com
<http://www.harlemlive.org>

HarlemLive is a technology based after-school program that features an Internet publication written, created and presented primarily by Harlem youth, although youth from other parts of New York including Manhattan, Brooklyn and the Bronx participate. Started in 1996 with the goal of empowering “youth of color to be productive, creative and thoughtful leaders who will be responsible caretakers of our future,” HarlemLive has provided educational and cultural opportunities to hundreds of youth of color, who have learned skills as journalists, web masters, photographers, administrators and public speakers. HarlemLive has been featured on CNN news programs.

Just Think

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<http://www.justthink.org/>

In spring 1997, the Just Think Foundation first piloted its Developing Minds curriculum which teaches media literacy theory in a hands-on production framework, encouraging lower income and minority youth to produce art, music, films, PSAs and websites on issues important to them. The Developing Minds curriculum which is available to in-school and out-of-school programs, typically covers a ten week period, although 14 day intensives are common. The goal of Just Think, as Executive Director states, is to give youth “critical thinking and creativity skills to lead thoughtful and productive lives.” Developing Minds was created to be able to be tailored to fit into preexisting curricula and modified for individual student needs. The media literacy products in the Developing Minds series include a parent guidebook, teacher curriculum guidebook, comic book for students, an interactive CD-ROM and student work materials for use in the classroom. Another component of Just Think is the Media Mobile, a “mobile classroom of media, art and technology,” that travels to youth in under served Bay Area communities and delivers the Developing Minds curriculum. Additionally, Just Think’s Professional Development component was developed to enhance teachers’ abilities to encourage critical thinking in young people as a means to understanding and producing broadcast and electronic media. In recent years, Just Think’s work has been broadcast through NBC, United Nations and Disney.

Listen Up!

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info@listenup.org
<http://www.pbs.org/merrow/trt/index.html>

Beginning in 1999, New York-based Listen Up! has built up a network of 56 Youth Media programs from around the country through an online gallery of videos, PSAs and documentaries in an effort to create a “sense of solidarity among [youth] producers.” Additionally, Listen Up! offers small grants, aids youth producers in submitting their work to national and international film festivals, creates websites for Listen Up! sites and sends compilation reels of youth produced works to sites as a way to coordinate programs and allow youth to see and critique others’ works. Targeting youth who are poor, incarcerated, homeless, disabled, of color, gay, lesbian or bisexual, over 1,000 youth have been engaged since its inception in “researching, writing, production, editing and distributing their own media and learning important life and communication skills” to help Listen Up! reach its goal of hearing a youth voice in mass media.

Manhattan Neighborhood Network (NY)

537 West 59th Street,
New York, NY 10019
212.757-2670

<http://www.mnn.org/>

The Manhattan Neighborhood Network (MNN) administers the Public Access cable television services in Manhattan. Included in MNN programming are more than 15 youth produced shows including: Bent TV which focuses on topics such as voguing, HIV, drag and homelessness; National Youth Visions, monthly videos produced by youth outside of NYC and Wanna Be TV a bi-weekly show about girls doing comedy about the media. Currently MNN is working to establish a youth initiated channel, to be run and programmed by and about youth to the New York area.

New Moon: The Magazine for Girls and Their Dreams

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<http://www.newmoon.org>

The first issue of New Moon appeared in 1993, as a place for girls to “tell the world who they are, without adults or advertisers as interpreters.” Twenty girls, from ages eight to 14, worked on a peer to peer basis with adults for six months to develop the first issue of New Moon. Currently, the 20 member Girls Editorial Board meets at least twice a month for discussion regarding the content of the magazine and continues to work with adults on a peer to peer basis, to fulfill their mission of giving girls a place to “explore themselves, their dreams and their ideas.” The editorial board edits material submitted by girls worldwide and material submitted by professional adult writers. They also write and draw original material, conduct interviews and work on graphic design. New Moon can be found online and in print. In addition, New Moon provides a network for adults, publishes books which include writing by girls, provides workshops and is in the process of planning a public television show.

New Orleans Video Access Center (NOVAC)

Amy Baskin, Executive Director

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NOVAC was established in 1972 with a vision of social change and “equal access and training to communication technology” by disadvantaged and underserved populations in New Orleans. The Teen Video Workshop continues to strive toward these goals up to and including media literacy, arts education, and college and job preparation. Typically, 75% of the 12 youth (ages 13-20) in the program are minority and low income. In the eight-week fee-based program, youth produce a PSA, learning about professional equipment through an integrative hands-on approach. The workshop begins with viewing the previous semester’s works, critiquing and brainstorming on potential topics after which camera and audio training is begun. Finished works are screened at the end of the workshop at NOVAC’s Annual Video Shorts Festival.

Pacific News Service (PNS)

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For over ten years, YO! (Youth Outlook), a monthly newspaper by and about youth has been published by PNS and syndicated to newspapers across the United States. Printing about 40,000 copies monthly, YO! can be found in libraries, classrooms and other community based organizations in the Bay area. The youth work in YO! comes from a combination of a core group of youth who submit stories and works monthly and from attendees at writing workshops that typically serve youth ages 15-18. Since 1996, The Beat Within, a weekly newsletter, features writing done by incarcerated youth in Bay area juvenile facilities who participate in weekly writing workshops. Additional youth projects published by PNS, include Quietly Torn, a compilation of works done by female Iu Mien youth and Izote Voz, works by Salvadoran youth, all from the Bay Area. The over arching goal of PNS is to disseminate the “pure voice of the youth,” by targeting minority, marginalized, at-risk and incarcerated youth.

PHatLip! 4.2 Youth Radio

Kwami, Director and Executive Producer

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Hampton, VA 23663

757.587-8705

info@PHatLiP42.org

<http://groups.gohamptonroads.com/phatlip42>

PHatLip! 4.2 is a weekly two-hour long underground hip-hop/jazz-oriented talk show broadcast from a local radio station, WNSB, in Hampton, VA and on the internet (on <http://www.tpln.net>). It began in 1992 in Little Rock, AR as a social studies project as a way for youth to portray themselves accurately in the media. Currently, PHatLip! has 12 staff members ranging from the ages of nine through 26 who come from a range of racial/ethnic backgrounds. Everyone on the staff is a former listener. The show's listeners can be found as far as Washington, DC to the north and North Carolina to the south. Additionally PHatLip! has done PSAs for NPR and PRI and has been rebroadcast throughout the world on short wave radio. With the motto of "don't hate the media, become the media," PHatLip! seeks to, as the director says, "provide an opportunity for young people to develop their own media." PHatLip! is fueled by the desire to continuously create and develop opportunities for youth to control images through the creation of their own media.

Radio Arte

Mexican Fine Arts Center Museum
Yolanda Rodriguez, General Manager
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Chicago, IL 60608
312.455-9455
yrodriguez@radioarte.org
<http://www.radioarte.org/>

Chicago-based Radio Arte is a youth initiative of the Mexican Fine Arts Center Museum with the aim to "train, motivate, and encourage youth to develop self-expression through the broadcast medium" in an attempt to "counteract the negative stereotypes frequently associated" with the youth in the Mexican American community. Targeted toward youth from ages 15-21 who attend the public schools in the Pilsen/Little Village community of Chicago and serving about 100 youth annually, Radio Arte is the only bilingual, youth-operated, urban, community station in the country. The program, which attracts a mix of high and low academic achievers, has three phases over the course of two years. The first phase involves three months of theory in creative writing, journalism, voice training, FCC regulations and the use of recording sound for radio. The second utilizes hands-on training in production and on-air equipment, and for the third phase, the student designs, develops and maintains their own on-air program for a year which is broadcast to one of the largest Mexican communities in the Midwest.

Radio (Teenage) Diaries, Inc.

Joe Richman, Producer
219 East 7th Street #18
New York, NY 10009
212.533-5247

info@radiodiaries.org
<http://www.radiodiaries.org/teenagediaries.html>

Since 1996, the Teenage Diaries series has broadcast 15-30 minute audio documentaries of youth's lives on NPR's All Things Considered. Working with eight teens a year, Teenage Diaries provides tape recorders to youth around the country who conduct interviews and keep an audio journal over the course of a year. The segments are edited from an average of 30 hours of tape with the youth involved having the editorial control over stories. The Producer sees the primary goals as "getting youth voices on NPR, ...having people speak directly" and doing "top quality documentaries with the teenagers."

Rise and Shine Productions

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lvural@ix.netcom.com
<http://www.cominguptaller.org/profile/pr168medvideo.htm>

New York's Rise and Shine Productions is the media literacy program of TRUCE (Rheedlen Centers for Children and Families), targeting 13-19 year old youth in the surrounding community. Started as a dropout prevention program featuring poetry writing, performance, script-writing and video production, over 1,000 youth have been served by Rise and Shine Productions since 1985. Currently, there are about 100 youth in the program who are involved in the creation and production of The Real Deal, a one hour cable show, aired four times per month on Manhattan Neighborhood Network's public access station, and in the creation and production of independent videos covering various aspects of youth's lives. Youth receive stipends and spend roughly six hours each week during the school year at Rise and Shine Productions and 24 hours each week during the summer. As the Executive Director of Rise and Shine explains, their goals are for "young people to have high self-esteem and do well in school" as well as to gain a "sense of their role in the community...[and their] responsibility to the community." Through Rise and Shine, youth "create their own videos as a way to explore their social and personal concerns."

Street Level Youth Media

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Street Level Youth Media, incorporated in 1995 as a not-for-profit corporation, "educates Chicago's inner-city youth in media arts and emerging technologies for use in self-expression,

communication and social change” through multiple programs and activities. The drop-in programs consist of three multi-media labs in different neighborhoods that offer media making tools such as computers, video equipment and editing facilities, as well as professional media artists who train and supervise the youth. Other programs include the annual Street Level Block Party displaying youth’s videos, a girls only program, special projects offering additional opportunities for youth participants and in school programs. Media products include websites, videos and computer art. In 2000, more than 1,200 youth in neighborhoods across the city participated in Street Level’s programs. The In-school Program Director comments that at Street Level, they “don’t necessarily expect to inspire [the youth] to go on into those fields, but to build that self expression, communication, the understanding of the need for social change.”

Teen Media Program

Joe Douillette, Teen Media Program Director

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The Community Arts Center's Teen Media Program in Cambridge, MA began in 1970 with black and white photography, super 8 filmmaking, acting and basic video production; in 1990, when Cambridge Community Television (CCTV) opened, the video production component strengthened. The Do it Your Damn Self! National Youth Video and Film Festival was created by the program’s youth in 1996 as a vehicle for youth to “provide local and national youth with the opportunity to give voice to issues in their lives, to display their video production skills, and to introduce other teens to the empowering potential of video and film production.” Serving under-represented minority youth, the Teen Media Program members, ranging in age from 11 through 18, meet in Core Groups one or two afternoons a week from September through June to produce PSAs, documentaries and videos. Other programs include the summer-long Intensive Video Workshop for 25-30 hours a week, Genuine Productions, a youth managed business where paid participants learn “business and video production skills” and the Foundation where TMP youth receive a stipend and assist in coordinating all aspects of the program.

Teen Voices

Women Express

Alison Amoroso, Editor-in-Chief

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Bay Area Teen Voices

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<http://www.teenvoices.com>

Founded in 1988 with 15 members, Teen Voices, published quarterly by Women Express, Inc., has the mission of increasing “economic and social justice in our society by empowering teenage girls - primarily those who are low-income or at-risk of becoming another statistic.” Teen Voices aims to provide an “intelligent alternative to glitzy, gossipy, fashion-oriented publications that too often exploit the insecurities of their young audience.” They encourage their readers to write articles on diverse and meaningful topics such as self-esteem, racism, sexism and health. Currently, Women Express has 100 members and offices in Boston and San Francisco and publishes Teen Voices both online and in print, reaching 75,000 readers worldwide. Additionally, Women Express has a mentor program pairing teenage girls with volunteer women.

Video Machete

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Chicago, IL 60660
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dbenfield@artic.edu

<http://www.videomachete.com/>

Started in 1994, Video Machete is a Chicago-based organization made up of community activists, educators, media artist, students, and youth dedicated to “increasing democratic communication and economic and cultural equity in American society” with youth and inner-city communities through media and informational technology education, production, and distribution. Video Machete produces videotapes, websites, and interactive multi-media; “creates civic dialogue” about social issues through exhibition and discussion; and distributes grassroots media to community groups and audiences locally, nationally, and internationally. The media Video Machete produces “explores and documents the stories, perspectives, and community building strategies of people who are invisible in or distorted by the mainstream media, particularly youth, women, people of color, and poor people.”

Youth Communication

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Youth Communication is a New York based program that since 1980 has been publishing New Youth Connections, a newspaper written by and for inner city youth, with a circulation of 65,000. It is distributed monthly during the school year and reaches all New York City public high schools. In 1993, a second publication, Foster Care Youth United was established, targeting youth in foster care. It now has a circulation of 10,000. Youth Communication employs writing, reading, thinking and reflection as a vehicle so youth can reach the program’s goal of acquiring

“the information they need to make thoughtful choices about their lives,” a goal that applies to both the writers and the readers. Currently, there is also a girls writing group and an immigrant teens writing group. About 100 youth per year are engaged in the writing workshops, classes or one-on-one, and about 20-30 youth contribute their art. The youth decide what they want to write and how to write about it, while adults provide skilled mediation, encouraging the youth through five or 10 drafts typically over a two month period before a story reaches publication.

Youth Radio

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Berkeley, CA 94703
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<http://www.youthradio.org>

Since 1992, Berkeley Youth Radio has gained wide recognition broadcasting over NPR, Pacifica, PRI and KCBS-AM San Francisco. Targeting low income and racially/ethnically diverse youth, Youth Radio is comprised of various programs, including the Core, Bridge and paid internal and external internships. Both the Core and Bridge programs accept 16 students, each via an application process, for the 12 week workshops offered three times a year. Internships provide a paid position for youth who want to continue to develop their skills in media fields and include a peer teaching model for youth in the Core and Bridge. The employment and college development components give youth another form of support outside of the skills development portion of Youth Radio. The community outreach component C.A.S.T. (Community Action Street Team) recruits youth via DJ-ing and music. There is also a program for incarcerated youth operated out of Camp Sweeney, a local juvenile detention facility. Youth on the Advisory Committee have multiple roles within the program, collaboratively deciding who comes into the program, the programming and what goes on the air. The Director explains “we’ve identified as a youth development [organization] first...[by] using media to engage young people in a positive activity and how it can impact their lives positively.” The skills the youth gain in media and communication, though secondary, are skills “that are life long in whatever they do”.

Youth Voice Radio

Institute for Public Media Arts, Inc.
Kelley Overton, Volunteer
115 Market St.
Durham, NC 27701
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yvradio@aol.com

Website: under construction

Durham, NC’s Youth Voice Radio began in 1995 as a place where youth 19 and under “can express their views and share their thoughts.” They aspire to fulfill this goal of getting their

voices heard in the media by having a weekly radio show on WXDU 88.7, featuring pieces produced by youth, PSAs, music and commentaries. Trainings have been offered in diverse areas such as radio production, writing for radio, who runs the media and why there is a need for youth run media. These trainings range from single hour long sessions to two week summer sessions. Teens also have access to a production studio in a space owned by the parent organization, Institute for Public Media Arts, Inc., which is set up for music and commentaries. In 1998, Youth Voice Radio made a conscious decision to be an entirely youth run volunteer organization, with youth taking over all aspects of production and process as well as the financial aspect of fundraising, writing and researching grants.