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# Citizen journalism and digital voices: instituting a collaborative process between global youth, technology and media for positive social change

Robin Worley

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CITIZEN JOURNALISM AND DIGITAL VOICES: INSTITUTING A

COLLABORATIVE PROCESS BETWEEN GLOBAL YOUTH, TECHNOLOGY AND

MEDIA FOR POSITIVE SOCIAL CHANGE

A dissertation submitted in partial satisfaction

of the requirements for the degree of

Doctor of Education in Educational Technology

by

Robin Worley

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Kay Davis, Ed.D. – Dissertation Chairperson

This dissertation, written by

Robin Worley

under the guidance of a Faculty Committee and approved by its members, has been submitted to and accepted by the Graduate Faculty in partial fulfillment of the requirements for the degree of

DOCTOR OF EDUCATION

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DEDICATION

I dedicate this dissertation to the members of JUMP, both in Kenya and Hawaii, for their courageous participation in our first media workshop which serves as the case study for this research. I also share this accomplishment with my daughters, Isabelle and Allie, who never complained about the time and attention this dissertation stole from them. Thank you both for encouraging me to follow my dreams; I hope my journey serves as a role model for your own journeys in life. This is also dedicated to my mother for her support and unflagging belief in my ability to finish what I started.

ACKNOWLEDGEMENTS

VITA

| | |
|---|---|
| VOLUNTEER | **J.U.M.P. (juveniles use media power) to Change the World,** *Founder and President* **2005-present**<br>Started this nonprofit organization with a mission to empower global youth by giving them a voice and the skills to make media that makes a difference. First media workshop was in Kenya, 2006. Worked with 11 youths from Hawaii and over 40 Kenyan teens to produce media projects aimed at raising awareness of the impact of HIV/AIDS on the lives of young Kenyans. |
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ABSTRACT

Millions of youths in developing countries are described by UNICEF as "invisible and excluded." They live at the margins of society, facing challenges to their daily existence, powerless to make positive changes. But the emergence of citizen journalism and digital storytelling may offer these youths a chance to share their voices and positively impact their lives. The Internet and mobile devices have allowed ordinary citizens to become citizen journalists by sharing news when and where it happens with a global audience. Digital storytelling is also growing as a means of sharing one's personal story with a larger audience than ever before. Both of these emerging areas of digital communication have proven effective in creating change in a variety of settings, from politics to corporations.

This dissertation examines the potential for citizen journalism and digital storytelling to empower youths in developing countries by giving them a voice and the tools to share their stories with a global audience, thus increasing awareness and support that may impact their lives in positive ways. This dissertation features a case study of Kenyan teens that used media and technology to raise awareness of the impact of HIV/AIDS on their lives.

Media artifacts explored included digitals stories, videos and podcasts. Analyses revealed both negative and positive topics and themes; however, there were more positive findings suggesting that youths felt more positive and optimistic about their futures than if they had remained isolated and silent. Two conclusions were drawn from the data. The first is that being a social change agent brings out the best in people: courage, self-sacrifice, strength, collaboration, compassion, and hope. The second is that citizen

journalism and digital storytelling are effective means of empowering global youths to create positive social change.

While the conclusions were positive, it also became clear that partnerships are needed with organizations and corporations in developed countries in order to maintain these programs. It is recommended that a network of supportive organizations and corporations be created to work together to uplift youths in developing countries who are striving to make their voices heard on a global level.

Preface

Mercy has been outside the door for almost an hour, sitting on a rickety chair and

drinking a warm Fanta with the others. Waiting to tell her story. Four Kenyan teens and

three from Hawaii are completing the setup of the video equipment, connecting boom

poles and testing mics. Juma is moving the AIDS posters on the wall so they'll be in the

background of the shot. The red ribbons jump out in an otherwise colorless room. The

only pieces of furniture--a functional metal desk and office chair--were donated by the

USAID office down the road. It's getting hot, with eight of us squeezed in here. I'm

ready for the kids to begin, but I don't want to rush them. This is their deal, not mine, I

remind myself.

Finally Felix opens the door and asks Mercy to come in. "Pole," he says, which

means "sorry" in KiSwahili. There are more teens waiting outside with Mercy in the heat

of a typical Kenyan afternoon, all of them orphaned by AIDS. They came today because

our members told them they could share their stories about how AIDS has impacted their

lives. "Who wants to hear our stories?" one of them had asked Felix incredulously. He

told her the idea was to share their experiences with people all over the world by posting

digital stories on the Internet. Once people become aware of how AIDS is impacting their

lives, a community might develop of listeners who will offer support.

Felix guides Mercy to the chair they've positioned in front of the AIDS posters

and tells her to begin. "Where do I start?" she asks. Her eyes dart around the room, taking

in the faces of the Kenyan and American teens. "Just look at the camera and start telling

your story," Juma replies in English, then adds something in Kiswahili that makes Mercy

smile and stop twisting her hands in her lap. She looks directly at the video camera, her deep brown eyes wide and beginning to fill with tears, and begins to tell her story.

* * *

I saw a problem that I thought I might be able to address in one small way. It was the story of disenfranchised youths in developing countries who have no voice and consequently no power. What if I could help some of them to become empowered by giving them a voice and the skills to share their stories with the world? Would the simple process of telling their stories positively impact their lives? Would people who heard their emotional tales care enough to do something? Could personal stories create enough awareness of problems to generate a critical mass of people who would no longer tolerate global inequities? These were questions I asked myself as I began my journey to start a nonprofit organization to address this problem.

My story really began back in Haiti, several years ago, when I spent some time at a home for former street kids. There I met Maxime. He was a former restavek: a child slave. In his broken English and through a translator, he told me the story of his life. At the age of five, his mother had "given" him to another family for a few dollars with the hope that he would receive an education and enough food to keep him alive. Anything, she thought, would be better than living out his childhood in one of the most hopeless slums in the world. In reality, he was never sent to school and was fed only scraps that he had to scavenge from under the table along with the family dog. He was beaten, scalded with hot water, and emotionally abused for years until he ran away to live on the street. When I met him, he was living in a home for former street children, traveling by bus nearly three hours a day to attend a free missionary school, and looking forward to

becoming an engineer one day. But he was concerned for his brother and the countless

others who were still enslaved in households throughout Haiti. He wanted more than

anything for me to share his story with others, hoping that the listeners of his story would

be moved to support those in Haiti who were trying to abolish the centuries-old practice.

His tale touched me in an indescribable way, and I realized that a simple story could light

a fire for social change.

That experience inspired me to form J.U.M.P. (juveniles use media power) to

Change the World. The mission of JUMP is to empower global teens by giving them a

voice and the skills to make media that makes a difference. How did I pick Kenya and

AIDS as our focus for Year 1? I had wanted to begin in Haiti, but political instability

made it impossible to bring a group of American teens down there for a media workshop.

Over a dozen people a day were being kidnapped. Sadly, I decided to work with Haiti in

other ways until it became safe for travel, and I began to search for another country for

our first media workshop and global partnership.

A turning point came when I met Janet Feldman on the Digital Divide Network.

Janet is a true "Connector" in the sense of the word as used by Malcolm Gladwell (2000)

in *The Tipping Point*. Janet runs her own nonprofit organization in Kenya from her home

in Rhode Island. She is actually housebound due to an illness, but from her PC she

touches the lives of countless people every day. She knows virtually everyone who has

anything to do with Africa and AIDS, arts and media, and youth development. I read

several of her postings on the Digital Divide Network and thought she would be a great

resource for me as I tried to decide how to start my own nonprofit. I sent her an email

introducing myself and gave her an idea of what I was trying to do…empower global

youth by giving them a voice and the skills to use media to tell their stories. I also told
her about the inception of my idea after meeting Maxime in Haiti. Turns out, she has a
heart for Haiti as well and also has plans to start some projects there in the future. We
made an instant connection and she quickly became my mentor.

Once I had Janet working with me, things began to happen quickly. She
recommended working in Kenya for our first year's project for a variety of reasons. First,
English is the official language of Kenya, thus bypassing any communication challenges.
Second, at the time (2006) it was a politically stable country and relatively safe for
Americans to travel. Third, she knew leaders of youth groups in Kenya who would love
to work with us and could help us make all the arrangements. And fourth, Kenyan teens'
lives had been severely impacted by AIDS, but they needed more outlets and
encouragement to share their voices.

And so it was decided that we would travel to Kenya. Soon my idea of working
with one group of teens for two weeks expanded to working with three youth groups in
three cities—Nakuru, Kibera, and Mombasa--over the course of a month.

The small JUMP group from Kauai, including me and 11 teens, journeyed to
Kenya in July 2006 bearing donations of laptops, digital cameras, video cameras,
microphones and peripheral equipment needed to broadcast our partners' personal stories
about HIV/AIDS into cyberspace. Our goal was to increase awareness of the prevalence
and prevention of HIV/AIDS among teens in Kenya and to garner support for our
partners who struggled with AIDS every day in one way or another.

We were filled with optimism and a sense of urgency each day that we were in
Kenya. My students woke up early and hustled to breakfast, chasing their toast with a last

gulp of sweet Kenyan tea before embarking on the day's outings. I remember one day in

particular. It was in the middle of our month in Kenya, and we had developed a flow to

our daily work. On this day we were working with Fred Ouko's group in Kibera, the slum

outside of Nairobi that is home to over a million people. We arrived at the center and

slapped hands with our Kenyan partners, exchanged morning greetings, and broke into

our groups.

Group One was the podcast group composed of three of my students and four

teens from our JUMP Kibera group. They moved into the tiny room in the back of the

center, lit dimly with one naked light bulb dangling from the ceiling and some filtered

daylight from a small barred window. But they liked that room. They could play their

guitars, laugh, and record podcasts (basically radio shows to be broadcast online) about

the daily experiences of Kenyan teens dealing with HIV/AIDS in various ways.

The photo journalism group struck out on the dirt pathways through Kibera with

Felix Masi as their guide. Felix is a well-known Kenyan photojournalist who had

volunteered to mentor our students for the week that we were working in Kibera. He was

teaching his charges not only about shots, angles and light, but also about showing

kindness and compassion to those one meets, and how never to objectify one's subject.

That day they were meeting a young man who had been living with AIDS for several

years and who had started a support group in Kibera.

Our third group was filming a video up the road. It was a dramatic message about

a serious issue: the shunning of people who are HIV+. The stigma of being HIV+ can be

so harsh in Kenya that many refuse to be tested out of fear of being rejected by members

of their family and community.  Three of our JUMP Kibera members had brought their

guitars and drums to play backup music for the street performance.  The young actor was dressed as a homeless person in rags, waving an empty bottle around as he spoke eloquently through his dramatized inebriation about his plight. He had been ostracized by everyone around him, and in his drunken soliloquy, he implored his rich brother to take him back.  It was a moving performance, not only for the JUMP members on the camera and microphone crew, but also for the bystanders on the street.

JUMP participants are part of a new phenomenon. They are using "we media"--media created by ordinary citizens--to share their voices with a larger audience than has ever before been possible.  Emerging, low-cost technologies such as blogs, camera phones and Internet connections are providing a link between individuals and a global audience. Whereas journalism was once the realm of the few and the powerful, today it has become an arena that can be entered by nearly anyone with a story to tell and a connection to the Internet. This shift is particularly important to marginalized groups of people who have previously had no voice and little power to make changes in their own lives. The focus of my dissertation is on one such group: impoverished teens in a developing country and the teens from the US who partnered with them.

## Chapter 1. Introduction

**The Problem: Marginalized Youth without a Voice**

Adolescents both in developed and developing countries comprise perhaps the largest marginalized group because their demographics span a ten-year range, include both genders and all sexual orientations, and span all ethnic, cultural and religious lines. They do not have the protection of children nor the independence of adults. They are frequently seen as rebellious or as trouble makers.

> When young people analyzed the *New York Times*, they found that its coverage over-represented youth as perpetrators of crime, and that most Americans believe that juvenile crime is rising at a time when it is actually falling, a finding they attributed to media bias. As the national homicide rate fell 20% in the 1990s, coverage of youth homicide increased by 721% on television network news programs. The social science construction of youth as pathology is so prevalent that it has become its own subject of study. (Checkoway & Richards-Schuster, 2003, p. 299)

Because of these perceptions, adolescents are often dealt with in terms of discipline and suppression rather than empowerment.

Youths in developing countries in particular need less discipline and more support if they are to overcome the challenges that they face daily. *The State of the World's Children 2006*, a report by UNICEF, addresses the issue of vulnerability and invisibility for children and adolescents in developing countries.

At the extremes, children can become invisible, in effect disappearing from view within their families, communities and societies and to governments, donors, civil society, the media and even other children. For millions of children, the main cause of their invisibility is violations of their right to protection. Firm evidence of the extent of these violations is hard to acquire, but several factors appear central to increasing the risk of children becoming invisible: the lack or loss of formal identification; inadequate State protection for children without parental care; the exploitation of children through trafficking and forced labour; and premature entry of children into adult roles such as marriage, hazardous labour and combat. Children affected by these factors include those not registered at birth, refugees and displaced children, orphans, street children, children in detention, children in early marriages, hazardous labour or combat, and trafficked and indentured children. (State of the World's Children, 2006, p. 35)

The vulnerability and invisibility referred to in this UNICEF statement is especially true for youths affected by HIV/AIDS. The AIDS pandemic has largely been a silent killer. Few want to be tested, and those who test positive rarely share that news with others. A silence surrounds the suffering as families and entire communities are torn apart. In sub-Saharan Africa alone, the epidemic has orphaned an estimated 14 million children aged under 18 years. Parents die and the oldest child is left to care for younger siblings. Their schooling is cut short by the necessity of earning money to care for their sisters and brothers. AIDS orphans must depend on the generosity of others to help them survive, or turn to selling drugs or their bodies as a last resort. If they were lucky enough not to be born HIV positive, many become that way through prostitution or ignorance of

how the virus is spread. They live their lives cloaked in invisibility and silence. Many

don't live long. This is a story that needs to be told, not in numbers and statistics, but in

the voice of those who suffer.

A number of organizations with a mission of empowering global youths have

begun to help marginalized children and teens in developing countries use media as a

means of becoming more visible. Increased visibility is seen as a vehicle to reduce human

rights violations that have been perpetrated against them and to improve their living

conditions. The improvement in living conditions may be achieved through more adult

supervision, increased community support, improved access to health care and education,

and gender equity.

**Citizen Journalism Defined**

Citizen journalism is generally defined as the act of citizens "playing an active

role in the process of collecting, reporting, analyzing and disseminating news and

information," according to the seminal report *We Media: How Audiences are Shaping the*

*Future of News and Informatio*n by Bowman and Willis (2003).  In the report they state

that "the intent of this participation is to provide independent, reliable, accurate, wide-

ranging and relevant information that a democracy requires" (p. 9). Citizen journalism

usually involves empowering ordinary citizens--including traditionally marginalized

members of society.

> Doing citizen journalism right means crafting a crew of correspondents who are
>
> typically excluded from or misrepresented by local television news: low-income
>
> women, minorities and youth--the very demographic and lifestyle groups who
>
> have little access to the media and that advertisers don't want," writes Robert

Huesca, an associate professor of communication at Trinity University in San

Antonio, Texas. (Huesca, n.d., para. 21).

How can citizen journalism and digital stories impact Kenyan youths who are

infected or affected by HIV/AIDS? Media exposure can shine a spotlight on issues that

are often ignored. People who lack power in society are generally not in the media

spotlight. This includes youths, particularly those who are impoverished. There is also a

silence surrounding HIV/AIDS in Africa. Few want to call attention to their own status or

the status of family members. It is still seen as a shameful disease, the existence of which

is denied or ignored by individuals. But we know that when one person steps forward to

talk about the issue, it not only brings light to the topic but also emboldens others to

speak out on their own behalf. This type of media attention can effect serious changes in

individuals' lives and in society.  One example of this is the media attention given to

Nkosi Johnson, a young South African boy who was HIV positive. He and his foster

mother spoke out about his HIV status in order to put pressure on the South African

government to allow HIV positive children to attend school. He was successful in

achieving this goal, which improved his life and the lives of other HIV positive children

and teens. When he died of AIDS at the age of 12, his obituary ran on the front pages of

newspapers around the world. This is a testament to the power of media and an argument

for putting the power of media into the hands of those who are suffering most. They are

the most qualified to tell their own stories, with their own words, in their own voices.

**Significance of the Study**

The issue of who has a voice in media is a highly political one. Patricia McFadden

reports that three elements categorize media: "exclusion, privilege, and maleness"

(McFadden, 1998, p. 653). She goes on to say that media is really about exercising

power, "This power is very much reflected in terms of who has information, who

constructs identity, and how those identities shift people from being centered in power to

being marginalized from the edges of it" (p. 653). It follows that the process of putting

media production in the hands of young people will result in a transfer of power—power

that can be used to improve their lives.

> Citizen journalism is shaking the entire structure of traditional journalism.
> The Internet is a unique phenomenon that has delivered not just technological
> innovations, but become a conduit for change, accelerating the rate, diversity and
> circulation of ideas…It has also altered the media in two important ways. First, it
> enables nearly limitless distribution of content for little or no cost. Second, it has
> potentially put everyone on the planet into the media business…" (Bowman &
> Willis, 2003, p. 6).

Most, if not all, media corporations now realize that citizen journalism as a

phenomenon is not going away, and as a result many are incorporating it into their own

reporting of news. The shift started several years ago. When terrorist bombs went off in

London in July 2005, the BBC was inundated with photos, emails, and amateur video of

the event. Much of this was incorporated into their news reports. BBC's Richard

Sambrook (2005) stated, "We know now that when major events occur, the public can

offer us as much new information as we are able to broadcast to them. From now on,

news coverage is a partnership" (p. 13).

This shows a tremendous change in traditional news gathering and reporting.

Ordinary citizens are no longer relegated to the role of passive media consumers; today

they can take an active role as partners or independent producers. How this will impact the status quo and current corporate media structures will be interesting to watch. As once silent individuals start to use their voices to assert their own needs, radical shifts are likely to take place. When it comes to teens in developing countries that have been voiceless and powerless for so long, this shift cannot come too quickly.

But not everyone is jumping on the "citizen journalism" bandwagon. Many people are concerned with the validity of reports by non-professionals and wonder how much more sifting through irrelevant or inaccurate content we will have to do as readers and audience members. Professional journalist Steve Safran (2005) states, "We are all citizens, but not all of us are journalists" (p. 22). He warns that journalism "requires more than one person and it needs a support structure. It's about editing, questioning and challenging assumptions. Much of what is put on blogs right now is opinion" (p. 22). He prefers the paradigm where ordinary citizens submit photos, stories, or video, but the final news broadcast is vetted and edited for final broadcast by the professionals.

His position is understandable. People look to the news for accurate pictures of what is going on in the world. But is that actually achieved by media today? As was stated earlier, in a year when adolescent crimes decreased by 20%, the news coverage of adolescent perpetrators rose 721%. Today, most consumers of news understand that what they read, see or listen to is not an accurate portrayal of reality. It is one perspective, one that may be skewed. The benefit of having many voices online and sharing many perspectives is that a news consumer can then see a more complete picture.

This is the position taken by several sites online that aggregate blogs, podcasts, and vlogs to promote the sharing of new voices. One of these is Global Voices Online.

Global Voices seeks to "amplify, curate and aggregate the global conversation online-- with a focus on countries and communities outside the U.S. and Western Europe. We are committed to developing tools, institutions and relationships that will help all voices everywhere to be heard" (Global Voices Online, n.d., para. 2).

Another important site is Witness.org, an organization that "partners with human rights defenders, training them to use video to document abuse and create change" (Witness, n.d. a, para. 1). Witness is a site that highlights the weakness in the argument that only professional journalists should report news. In many countries, professional journalists who report human rights abuses will be imprisoned, tortured, or killed. In other countries, journalists are not the ones who are the witnesses of human rights abuses. Sometimes it takes someone much closer to it to film it for the rest of the world to see and believe.

> WITNESS uses the power of video to open the eyes of the world to human rights abuses. By partnering with local organizations around the globe, WITNESS empowers human rights defenders to use video to shine a light on those most affected by human rights violations, and to transform personal stories of abuse into powerful tools of justice. Over the past decade, WITNESS has partnered with groups in more than 60 countries, bringing often unseen images, untold stories and seldom heard voices to the attention of key decision makers, the media, and the general public--catalyzing grassroots activism, political engagement, and lasting change. (Witness, n.d. a, para. 1)

The tension currently felt between those who opt to maintain the professionalism of traditional journalism and those who advocate incorporating previously unheard voices

indicates the significance of this topic today. But more research is needed to identify the most efficacious methods to help marginalized youths become media producers in order to promote positive changes in their lives and the lives of other young people around the world.

**The Purpose: Studying the Impact of Citizen Journalism**

The purpose of this dissertation is to tell the story of JUMP and to determine whether teaching young people how to use technology and media to share their stories would empower these youths and positively affect their lives.

**Research Objectives**

1. To tell the story of JUMP

2. To share the media projects and digital stories produced by members of JUMP

**Summary**

There is a potential for a true democratization of global citizens through the use of new technologies and media that allow ordinary citizens, including marginalized youths, an opportunity to make their voices heard. However, as with all potentially positive innovations in technology, there are also handicaps and potential detrimental effects. How organizations with a mission to empower global youths use these new technologies and guide their adoption by their young participants is critical and can mean the difference between effecting positive changes in the participants' lives or simply wasting time and resources, or worst case scenario, endangering the young digital storytellers' lives.

The literature review will focus on the research associated with citizen journalism. In addition, further explanations about how this emerging arena that interweaves

technology, media and human rights has and can impact societal crises will be presented. By conducting an in depth case study of one group of youths practicing as Citizen Journalists to increase awareness of a particular crisis in their lives (HIV/AIDS),  perhaps lessons can be learned about how other young people can become empowered through "we media" to bring about positive changes in their lives.

**Chapter 2. Literature Review**

**Introduction**

By estimates of many NGOs, there are approximately 350,000 restaveks (child slaves) in Haiti.  In Sub-Saharan Africa, AIDS has orphaned more than 14 million children. The UN estimates there are between 100 to 150 million kids around the world currently living on the street. This review of literature will shed light on the current state of the world's most vulnerable youths and describe specific areas where their basic rights are being ignored or abridged.  Digital storytelling and citizen journalism can both serve as means of empowering marginalized groups of people. The current literature discussing the potential of both of these methods is reviewed. And finally, case studies showing the impact of citizen journalism will be presented as evidence for the efficacy of these approaches as tools of empowerment.

**State of the World's Children**

Words equal power, and this power has never been equitably shared.  Historically, three words have categorized media: "exclusion, privilege, and maleness" (McFadden, 1998, p. 653). Citizen journalism and digital storytelling provide a channel for the most marginalized groups of people in the world to finally have a voice and draw attention to their challenges, thus initiating a revolutionary sharing of power. This includes a marginalized group of over one billion people, people under the age of 18. Current statistics show that "one in every five people in the world is an adolescent and 85% of them live in developing countries" (Fact file, n.d., slide 1).

"Excluded and Invisible." This is how UNICEF described the state of the world's children in 2006 (State of the World's Children, 2006, p. 1).  The vulnerability of children and adolescents under the age of 18 was identified and addressed in 1924 by the

Geneva Declaration on the Rights of the Child (League of Nations), and since then

further commitments have been made by the international community to protect the

world's youngest citizens. The latest commitment is the Convention on the Rights of the

Child, adopted by the UN General Assembly in 1989 and ratified by 192 countries

(Convention on the Rights of the Child, n.d., para. 1). With that convention, children's

welfare became not just a charitable act by governments, but a "moral and legal

obligation" (State of the World's Children, 2006, p. 1).

Another important piece of international legislation that affects global youths is

the Millennium Development Goals (MDGs), which are rooted in the Millennium

Declaration of 2000, adopted by 189 countries.  The goals touch upon all areas of

children's lives, including poverty, mortality, HIV/AIDS, education, gender equity, and

global partnership for development by 2015 (End Poverty 2015, n.d., para. 1).  Yet even

if all of the MDGs are met by 2015, millions of children's lives will remain untouched.

Ann Veneman, Executive Director of UNICEF, confirms this.

> Our focus on meeting the MDGs, however, must not overlook the millions of
>
> children who, even if the goals are met, will be left out. These are the children
>
> most in need: the poorest, the most vulnerable, the exploited and the abused.
>
> Reaching these children – many of whom are currently beyond the reach of laws,
>
> programmes, research and budgets—is a challenge. (State of the World's
>
> Children, 2006, p. vii)

The goal of JUMP is to begin to empower some of these youths facing the most

severe challenges to their survival, those who are the most invisible and excluded. Some

of the main challenges they face include poverty and hunger, lack of access to healthcare and education, and gender inequity.

**Poverty.** Over the centuries, the concept of poverty has changed, from concepts of "absolute poverty" or "relative poverty" to the widely accepted concept today of "Social Exclusion, Vulnerability" (Gassman, as cited in Fajth & Holland, 2007, p. 3). The following statements help to clarify this concept. Poverty is "a multifaceted, dynamic and contextualized form of adversity in which material lack interacts with and is mediated and compounded by social exclusion, inequity and powerlessness, with multiple effects." (Boyden, J., Eyber, C., Feeny, T., & Scott, C., 2002, p. 9)

> Childhood poverty means children and young people growing up without access to different types of resources that are vital for their wellbeing and for them to fulfill their potential. By resources we mean economic, social, cultural, physical, environmental and political resources. (Delamonica, E., Minujin, A., Davidziuk, A., & Gonzalez, E., 2006, p. 6)

The concept of poverty encapsulates this state of being powerless and excluded from the life others may enjoy and from that which is necessary for one's well-being and even survival. The measurement of poverty is more concrete. It continues to be the monetary international poverty line of $1 per day (Introduction to Poverty Analysis, 2005, p. 43).

There are 2.2 billion people living below this poverty line, and 1 billion of these people are children (State of the World's Children, 2006). Poverty exacerbates and often leads to every other area of deprivation that many young people in the world face.

**Education.** One of the Millennium Development Goals is to achieve universal education by 2015. Progress is being made in this area. In 2002, there were 112 million primary school aged children out of school. In 2006, that number dropped to 93 million. However, some areas of the world have seen very little improvement. Of those 93 million, only 2.7 million out-of-school children are in industrialized nations. The rest are in developing countries, and the majority of those children are in areas where the numbers have barely improved in recent years. "41 million primary-school-age children are out of school, and in South Asia, where 32 million remain out of school" (Childinfo.org, n.d., para. 2).

In the least developed countries in Africa, fewer than 35% of students attend secondary school (The State of the World's Children 2008, p. 130).

**Gender parity.** One of the Millennium Development Goals is to increase gender equality. The target of this goal is to "eliminate gender disparity in primary and secondary education" (End Poverty, 2000, education section). Educated girls become empowered women, improving not only their own lives, but also the well-being of their future children. "Of the 113 countries that failed to achieve gender parity in primary and secondary school enrolment by the target date of 2005, only 18 are likely to achieve the goal by 2015. Girls account for 55 percent of the out-of-school population" (End Poverty, 2000, gender equality section).

The gender gap in education is closing at the primary school level, but it remains significant at the secondary school level in many countries, particularly those in Africa, South America, and Asia (Childinfo.org/ n.d., para. 2).

**Access to Healthcare.** The Commission on Social Determinants of Health, part of the World Health Organization (WHO) met in Beijing, 24-26 October 2007. Part of their discussion included child health. Their findings are as follows:

- Children from poor households are at consistently higher risk of being exposed to inadequate water and sanitation, crowding, and indoor pollution than children from wealthy families.

- Well-off families have better care seeking patterns than poor families, and children of richer families receive better quality of care.

- As a result, poorer children are more likely to die, and suffer from infectious diseases, poor nutrition and severe illness.

- Substantial reductions in mortality can be achieved if the poorest children and their families receive the same care as the richest 20 percent in their country.

- It is a moral imperative that child survival programmes reduce financial, geographical, and cultural access inequities.

- More attention needs to be given to interventions with a proven pro-equity effect, including the Integrated Management of Childhood Illness (IMCI) (Commission focuses on access to healthcare for all children, n.d., para. 3).

These findings are not surprising. Impoverished young people do not receive the same medical care, if any, that wealthier children and adolescents receive, showing once again how poverty exacerbates all other areas of deprivation for young people in developing countries.

**Conclusion.** The MDGs and the work of UNICEF clearly show that attention is focused on the well-being of young people in developing countries, but as UNICEF director Ann Veneman states, even that will not be enough. Millions of children and teens will fall through the cracks, facing poverty, hunger, lack of education and healthcare, without the support of any NGOs. It is not the sole responsibility of organizations like the UN to care for all the world's at-risk youths, nor is that even possible. It is up to all citizens of the world to feel a responsibility toward the well-being of the most vulnerable on the planet and to do something to alleviate the problem. It is hoped that JUMP can serve in some small capacity to shed light on the struggles of those who are the most invisible and excluded, and to offer them the assistance and support they need to survive.

**Storytelling**

*"To be a person is to have a story to tell." Isak Dinesen*

One of the goals of JUMP is to pull those who feel invisible into the light, to acknowledge their existence and help others acknowledge them as well. One way to do this is through storytelling. Everyone has a story to tell, and by sharing that story, the teller validates her own existence by standing up and saying "I count too." This can be a life-changing event for marginalized people who have felt discounted for their entire lives.

Though storytelling may seem like child's play, something fun to do before bed, today it has serious implications and everyone from advertising managers to CEOs is realizing the important role it can play. In recent years, doctors have begun to pay more attention to the stories their patients tell, managers are encouraged to tell stories to motivate employees, and countless people have been flocking to any one of the hundreds of storytelling festivals held around the country or participated in storytelling workshops

online. But before the current role of storytelling is discussed, one must understand the role it has played throughout human history.

**Stories throughout history.** It may be easiest to explain the historical importance of storytelling by telling a story. Once there was a man who lived happily on a beautiful island with his devoted wife and young son. One day he was called to go to war. He did not want to go, and he tried everything he could think of to avoid it. The last thing he wanted to do was be dragged off to some war that would separate him from his family and the home that he loved. But his avoidance tactics failed, and he was forced to depart. When he saw there was nothing else to do, he accepted his role as a soldier and fought with great bravery and valor. He was a true war hero. When the war finally ended after ten years, he was anxious to return home. Unfortunately, his journey home was fraught with even more danger and battles than the war he had just helped to end. He spent another ten years facing one challenge after another on his return voyage home. After twenty years, he finally arrived back on his beloved Greek island to be reunited with his faithful wife and adoring son.

This, of course, is the story of Odysseus, Homer's Greek hero. Most Western teens still read this ancient epic poem in high school, and the researcher has taught it in mythology classes for years. Movies are still made based on Homer's narration, and countless contemporary references have sprung from this tale. Why has this story survived for more than 2000 years?  Joseph Campbell, perhaps the most important mythology scholar of the 20<sup>th</sup> century, had a theory. He said that all myths, regardless of their time or place of origin, share the same basic blueprint. They are all variations of the same basic pattern, and that pattern is a part of all humans' psyches. These patterns, or

myths, help explain our lives and give meaning to what might otherwise seem like chaos (Campbell, 2008). Carl Jung, father of Jungian psychology, said these mythical patterns are a part of what he called the world's "collective unconscious" (Jung, 1968, p. 41).

The story of Odysseus follows the pattern of one of the most powerful myths, what Campbell (2008) called "the hero's journey" (p. 23). This myth has a very specific structure. It starts out with a call to action. This is followed by the hero crossing a threshold into a new world. He or she will face many challenges along this journey, finally encountering the abyss. But once through the abyss, the hero is transformed and returns home with a boon, some new gift to share. Odysseus can be replaced with any number of heroic figures: the Buddha, Jesus, Luke Skywalker, or Simba in *The Lion King*. In fact, analyze any Hollywood hit and you'll likely discover it follows the pattern of the hero's journey. The power of the hero's journey is that it serves as a model for all of us, showing us why we need to continue to work through our struggles rather than giving up or giving in to temptations. The hero's journey is our primer on how to live right.

Stories, whether they are in the form of myths, proverbs, fairy tales, or personal narrations, give our lives meaning. Bruno Bettelheim, an eminent psychologist and child psychiatrist of the 20th century, wrote in *The Uses of Enchantment* that "fairy tales get across to the child in manifold form that a struggle against severe difficulties in life is unavoidable, is an intrinsic part of human existence—but that if one does not shy away, but steadfastly meets unexpected and often unjust hardships, one masters all obstacles and at the end emerges victorious" (Bettelheim, 1989, p. 8).

Throughout history, every society has told stories. There are over a thousand Cinderella-themed stories in the world, recorded as early as the 1ˢᵗ century BC in Egypt, with myriad versions from China, Philippines, Persia and throughout Europe, including the version by the brothers Grimm. As science fiction writer Ursula K. Le Guin said, "The story—from Rumplestiltskin to *War and Peace*—is one of the basic tools invented by the human mind for the purpose of understanding. There have been great societies that did not use the wheel, but there have been no societies that did not tell stories" (Le Guin, as cited in Pink, 2005, p. 103).

**Stories in the information age.** The power of stories has been rediscovered by many in contemporary society, from business consultants to scrap bookers to knowledge workers. It makes sense that as the Information Age has increased the amount of information we can access anywhere, anytime, people have begun to search not for more facts, but for more meaning. Skills of the 21ˢᵗ century are much different than those of the 20ᵗʰ century and before. Now, rather than memorizing discrete pieces of information, a digital citizen of the 21ˢᵗ century must have skills for filtering and processing information. Information and wisdom are two different things. Knowing how to interpret information has a much higher value than the accumulation of information.

If one wants to influence others, which is the intent of marketers, business people, and even those of us in the nonprofit sector, the spewing of facts and figures will not succeed. Individuals are inundated with facts and figures. They need meaning. Annette Simmons (2002), in her book *The Story Factor,* expresses this clearly: "A good story helps you influence the interpretation people give to facts. Facts aren't influential until

they mean something to someone. A story delivers a context so that your facts slide into new slots in your listeners' brains" (p. 51).

Stephen Denning happened upon this truth in his own work at The World Bank. After years in the field, he was reassigned to make sense of their information organization. What he found was report after report documenting the exact state of their information processes, yet no changes had been made within the organization as a result of these carefully compiled documents. After a series of trial and error presentations to the organization's staff, Denning stumbled upon several stories of the impact of the World Bank on real people in real villages that helped frame the facts and figures and give them life. Denning realized that "what is more important is that the story creates meaning for the audience and helps them to order in their minds a complex set of phenomena about the arrangements and changes that are being proposed in the organization" (Denning, 2001, p. 37).

**Types of change initiated through storytelling.** One can see the effects of storytelling in many segments of society and scholarly research today.

*Marketing.* In the book *Legendary Brands: Unleashing the Power of Storytelling to Create a Winning Market Strategy*, Laurence Vincent (2002) posits that the super brands, or what he calls "legendary brands," (p. 51; American Express, Apple, Harley-Davidson, Nike & Starbucks) became that way not necessarily through the quality or price point of their products, but because of the stories they tell. "Legendary Brands forge deep bonds with consumers through narrative devices. They are storytellers, drawing from a library of timeless narratives and myths to captivate consumers and sustain meaning across borders" (p. 51). Papadatos (2006) makes the same point: "Similarly, the

world's best and most enduring brands are what we like to call 'storytelling' brands (p. 382). Moeran (2007) agrees with the idea that successful marketing companies are in the business of storytelling (p. 160).

That storytelling serves as a useful tool in marketing and sales is obvious. Stories bypass our rational, logical mind (the one that may be saying 'I don't need that product') and connect with our emotions: our fears, our desires, and our beliefs in what could be. In the arena of influence, it is much easier to sway someone based on an emotional response than a logical one.

*Organizational change.* Stephen Denning is one of the strongest proponents of using stories to help make a shift in an organization. Denning states that "Storytelling gets inside the minds of the individuals who collectively make up the organization and affects how they think, worry, wonder, agonize, and dream about themselves and in the process create—and re-create—their organization. Storytelling enables the individuals in an organization to see themselves and the organization in a different light, and accordingly take decisions and change their behavior in accordance with these new perceptions, insights, and identities" (Denning, 2000, p. xv). Klein, J., Connell, N., and Meyer, E. (2007) conducted a study on OR (operational research) as an agency of organizational change. They found that storytelling is an essential tool for implementing change at various levels of an organization. Their findings included the following: (a) telling stories in the office is an effective means of communication within the organization, (b) stories remind colleagues of neglected values, and (c) stories gain commitment to organizational change initiatives (p. 1535).

In *A Whole New Mind,* Daniel Pink (2005) lists a number of storytelling initiatives at some of the nation's largest organizations and businesses.

3M gives its top executives storytelling lessons. NASA has begun using storytelling in its knowledge management initiatives. And Xerox—recognizing that its repair personnel learned to fix machines by trading stories rather than by reading manuals—has collected its stories into a database called Eureka that *Fortune* estimates is worth $100 million to the company. (p. 106)

Perhaps Alan Kay, cofounder of Xerox PARC, said it best: "Scratch the surface in a typical boardroom and we're all just cavemen with briefcases, hungry for a wise person to tell us stories" (Kay, as cited in Pink, 2005, p. 107).

*Coping with change.* Stories have always served as a means for helping people cope with change, and they continue to serve as a valuable resource in a world that is changing faster than it ever has in history. *Who Moved My Cheese* is a parable about change that has sold over five million copies. This small book reveals some profound truths about change, such as "If you do not change, you can become extinct" (Johnson, 1998, p. 46).

The Inupiat Indians of Alaska understand that truth without reading the book. But they have their own stories to help them deal with the climate change that is altering their very existence and threatening extinction for the species around them. Sakakibara (2008) found that the Inupiat of Point Hope, Alaska, use contemporary storytelling as a means of dealing with the changes in their environment and lives as a result of climate change.

*Social change.* Stories can also serve as a catalyst for social change. This is the area of focus for this paper. While there has not been a great deal of research in this area,

what has been conducted offers insight into the potential of storytelling as a means of initiating social change.

Storytelling can be political. Stories can help to sustain groups as they fight for social change or elicit emotional responses from the rich and powerful that can lead to support for just causes. They can link the past to the vision of a new future, helping to propel movements forward through crises and challenges (Polletta, 2006).

In her book *It Was Like a Fever: Storytelling in Protest and Politics,* Columbia University sociology professor Francesca Polletta (2006) analyzes the power of narrative and the influence of storytelling on pivotal moments in American history, such as during the Civil Rights movement and in the aftermath of 9/11.

Digital storytelling is a very recent development in the ancient life of storytelling. In digital stories, individuals produce their own stories on the computer using still photos and voice narration. Thousands of digital stories have been posted to the Internet and shared around the world. Li Ying (2007) examines the role of digital storytelling for individual and community change. Ying argues that digital storytelling, as a means of participatory media, empowers through both process and product. The process of creation empowers the individual storyteller, and the product has the effect of empowering the community.

Carla Tauton, in her study of high tech storytelling by an indigenous performer in Canada, finds that "storytelling can be used for staging resistance and interventions, while also sharing self-understanding and empowerment" (Tauton, 2006, p. xi).

**Conclusion.**  Storytelling is having a significant impact in industrialized nations, initiating positive changes within organizations and helping to sell billions of dollars

worth of products. It has also been instrumental in dealing with change, and it has been

successfully used as a catalyst for social change, as documented in academic research in

the West. But little has been done to embrace the power of storytelling to initiate social

change in the lives of those most in need of change: the invisible and excluded young

people in developing countries. Now that the power of storytelling is proven, it is time to

share that power by giving teens in developing countries a chance to tell their stories.

**Citizen Journalism**

The goal of JUMP is to empower global youths by giving them a voice and the

tools to make media that makes a difference. We want to hear their voices, in whatever

form that may take. Some may want to share their own personal stories, while others may

want to report on what they see in their communities and the news as it impacts them.

The second form of sharing their voices--through reporting on topics and issues of

importance to them—has been called citizen journalism.

**What is citizen journalism?** Journalism, until recently, was the realm of

professionals, those who were paid by newspapers, radio, or television stations to report

on news events that they deemed worthy of our interest. But the world of journalism has

drastically changed in the era of the internet. Now, anyone with a camera, computer and

link to the Internet can report on issues from their own personal perspectives. This new

form of two-way journalism allows citizens to comment on the mainstream media, post

their own reports, and comment on other citizens' reports. One of the pioneers in citizen

journalism is Ohmynews in South Korea, founded in 2000. Their website reports that

"*OhmyNews* receives 150 stories each day from 62,000 citizen contributors" (Ohmynews,

n.d., para. 2). They are one of the many news sites on the Internet posting thousands of articles from regular citizens every day.

A new term, *citizen journalism*, has been coined to define this transformation. Citizen journalism is when non-professionals play "an active role in the process of collecting, reporting, analyzing and disseminating news and information," (Bowman & Willis, 2003, p. 9).  Citizen journalism can also be used "to create, augment or fact-check media on their own or in collaboration with others" (Glasser, as cited in Citizen Journalism, 2006, para. 2).

Citizen journalism is also called *citizen media*, a term Clemencia Rodriguez (2001) uses in her book *Fissures in the Mediascape* to more clearly encompass all types of media, whether they are video, blogs, podcasts, or digital stories, and to denote the transformative experience for those who produce and view this media.

Rising Voices sees citizen media as a way for previously marginalized people to easily publish on the Internet. Rising Voices states that "From Turkey to Kenya to Bolivia, everyday people like you and me are starting to share their stories and opinions with the rest of the world" (Introduction to Citizen Media, n.d., para. 3).

*Participatory journalism* is another term that is used interchangeably with citizen journalism. However, participatory journalism has a slightly different flavor. It is more about ordinary citizens participating in new and meaningful ways with the traditional forms of journalism, whether it's through blogged responses to stories, comments, or polls. Journalist Dan Gillmor welcomes this newfound audience participation, and states in the forward of We Media: "when we ask our readers for their help and knowledge, they are willing to share it—and we can all benefit. If modern American journalism has

been a lecture, it's evolving into something that incorporates a conversation and seminar"
(Gillmor, as cited in Bowman & Willis, 2003, p. vi).

**What are the causal factors responsible for the emergence of citizen journalism?** Citizen journalism is a product of the Information Age. Never before have ordinary citizens been able to broadcast their voices to so large an audience through relatively simple means at a nominal cost. And at no time in history have we been so inundated with information, and so in need of assistance to filter and make meaning out of it all.

There are a number of specific factors that have given rise to the proliferation of citizen journalism. As of June 2008, 21.9% of the world's population was using the Internet. The majority of Internet users were from the West: 73.6% of North Americans are Internet users, while 59.5% of residents in Australia/Oceania and 48.1% of Europeans are online. This compares to 15.3% of Asians with access to the Internet and 5.3% of Africans who are Internet users (World Internet Users and Population Stats, 2008, table 1).

Looking at these statistics, it is not surprising that the vast majority of citizen media is coming from industrialized Western nations. Much of this media is found on blogs. The word *blog* is both a noun and a verb. In its noun form, it's short for *web log*, a term used to describe online journals, which began to populate the web in the late 1990s. You can blog your thoughts or opinions on anything under the sun, and millions of people are doing just that.

The growth of blogs in the late 1990s was fueled by an increase in bandwidth and low-cost or free blogging software. This blogging has resulted in "an advance of new

social patterns and means for self-expression. Blog-like communities like Slashdot.org have allowed a multitude of voices to participate while managing a social order and providing a useful filter on discussion" (Bowman & Willis, 2003, p. 8). The collective community of blogs is called "the blogosphere" (State of the Blogosphere, 2008). And the blogosphere is growing every day. Universal McCann (2008) reported that 184 million blogs have been started and 77% of internet users read blogs (as cited in State of the Blogosphere, 2008).

With an Internet connection and a blog, you are ready to rival mainstream media. But there are other tools that have helped create the rise of citizen media. Cell phones allow ordinary citizens to share information through text, voice, photos and video anywhere and at anytime. Armed with a cell phone, an individual can experience events in a very different way than, say, a professional journalist made conspicuous by a large news crew. And more people have cell phones than access to the Internet. In November 2007, Informa reported that worldwide cell phone subscriptions had reached 3.3 billion, equivalent to half the global population (Virki, 2007, para. 3).

Citizen journalists can send photos from their cell phones to news sites, moblogs (blogs designed for people sending photos or video directly from camera phones), or to sites like flickr.com that allow global sharing and organizing of photos. Because the global penetration of cell phones is higher than that of Internet access, many believe cell phones are the future of citizen journalism. During Hurricane Katrina, people who were stranded by the floods sent text messages to their friends, and "those messages were posted to a blog at the Times-Picayune newspaper's website, which then was read by emergency crews who went out and saved the people" (Glaser, 2006, para. 14).

Erik Sundelhof, a Reuters Digital Vision Fellow at Stanford University, envisions a day when "every person on the planet who has a cell phone camera will be able to snap a photo of a newsworthy event happening in front of them and easily send it to a web clearinghouse of such news images" (as cited by Glaser, 2006, para. 15). He is developing such a clearinghouse online (inthefieldONLINE.net) where any citizen can post their photos and videos from cell phones to a central site that will allow news agencies to supplement their coverage, and allow ordinary citizens a different view of important events taking place (Sundelhof, 2007).

These low cost, mobile tools have helped to build a small army of citizen journalists, but this new form of media is not without limitations.

**Limitations facing digital storytellers and citizen journalists in developing countries.** Simply because nearly half the world's population has a cell phone does not make them citizen journalists. Costs of connecting to the Internet are prohibitive for most cell phone users in developing countries. And when it comes to Internet access via computers, the gap between those who have and those who have not is still gaping wide.

The term *digital divide* was coined in the 1990s to describe this chasm between people and nations who have ready access to the Internet and those who do not. The term has been expanded since then to encompass three important aspects: (a) the *global digital divide* which "refers to the divergence of Internet access between industrialized and developing societies" (Norris, 2001, p. 4), (b) *the social digital divide* which "concerns the gap between information rich and poor in each nation" (Norris, 2001, p. 4) and (c) *the democratic digital divide* which, within the online community itself, "signifies the

difference between those who do, and do not, use the panoply of digital resources to engage, mobilize, and participate in public life" (Norris, 2001, p. 4).

Access to the Internet is not a luxury. Today, having a voice means having access to communicate one's thoughts and opinions. The contemporary medium for communication is the Internet. Sergio Amadeu da Silva, director of electronic governance for the City of Sao Paulo, Brazil, expressed this clearly:

> To communicate in the post-modern society is the power to interact with networks of information. It is not sufficient to have a free mind if our words cannot circulate like words of others... This digital apartheid presents a breakdown of a basic formal liberty of universal liberal democracy. This brings into existence two types of citizens, one group that can instantly access and interact with what others say, and one group that is deprived of that speed of communication (Amadeu da Silva, as cited by Warshauer, 2003, p. 28).

Warshauer, author of *Technology and Social Inclusion: Rethinking the Digital Divide*, supports the essential need for all to have access to ICT. Warshauer takes a strong stand, stating "some would suggest that ICT is a luxury for the poor, especially in the developing world. However, with the rapid growth of the Internet as a medium of both economic and social transaction, it is in effect becoming the electricity of the informational era" (Warshauer, 2003, p. 29).

As stated earlier in this report, the majority of Internet users are from the West: 73.6% of North Americans are Internet users, while 59.5% of residents in Australia/Oceania and 48.1% of Europeans are online. This compares to 15.3% of Asians with access to the Internet and 5.3% of Africans who are Internet users (World Internet

Users and Population Stats, 2008, table 1). The disparity is obvious and the closure of the

gap is not happening fast enough to help those in developing countries become a part of

the 21st century online discussion.

The barriers to overcoming the digital divide are many. A nation must provide the

infrastructure needed for Internet access at costs that are not prohibitive and at connection

speeds that prevent the experience from being painful. Many developing nations are

using leapfrog technology to jump over these barriers: "Leapfrogging is the notion that

areas which have poorly-developed technology or economic bases can move themselves

forward rapidly through the adoption of modern systems without going through

intermediary steps" (Cascio, 2004, para. 2). Instead of using telephone lines to connect

computers to the Internet--a problem when most developing nations have less than 1

telephone line per 100 people—some countries are utilizing satellites and wireless

connections. Haiti provides an example. The country has 50% fewer phone lines than

Africa, at 0.2 lines per 100 people outside of the country's capital (Peha, n.d., para. 9). If

Haitians had to wait until a phone line was installed to get an Internet connection, they

would be waiting forever. But innovative telecommunications companies began using

satellites and wireless connections to overcome this barrier. It has been shown in Haiti

"that there are many paths to Internet development and that every country must find the

path that best matches its resources and objectives" (Cascio, 2004, para. 39). There are

solutions available, but most developing countries are still without a basic infrastructure

for Internet connections that is accessible and affordable for the majority of its

population.

If and when an Internet connection is established, then computers must be available, whether they are in schools, libraries, ICT centers, cyber cafes or in the home. The most recent statistics available on number of computers worldwide are from 2002. In that year, the U.S. had 659 computers per 1000 people. This is compared to ten countries in Sub-Saharan Africa with less than 2 computers per 1000 people. Half of the world's computers are found in the United States, China, Japan and Germany (Newman, 2006). Though it is said there are one billion computers in the world today, the vast majority of those are concentrated in a few industrialized nations.

Beyond the barrier of access there are more societal and cultural barriers for individuals in developing countries. As they say in Haiti, *Dye mon, gen mon*: Beyond mountains there are mountains. Literacy is a prerequisite for sharing one's voice online. The literacy rate in industrialized nations is quite high. As of the year 2000, the adult literacy rate (over 15 years of age) in the United States and Western Europe was 98.6%. This compares with the world's adult literacy rate average of 80%. Sub-Saharan Africa has the lowest literacy rates in the world, at approximately 60% for adults over the age of 15 (UNESCO, 2000). Closing the digital divide requires not just access to computers and the Internet. It requires the ability to read and write. This is not possible when young people have been denied the right to an education.

Once all of these obstacles have been overcome, our young person in a developing country manages to get on the Internet, full of excitement and anticipation. He finally makes a connection at his super slow cyber café and finds that he is once again held back--this time by the lingua franca of the Internet: English. The majority of web pages are written in English, up to 80% is the commonly quoted statistic, though only

17.1% of people in the world read and write English (List of countries by English-speaking population, n.d., table 1). However, this is changing. More websites are either being written or translated into local languages. This is due to a shift from *globalization* to *relocalization* (Warshauer, 2001). Corporations and marketers seek to expand their local markets by using local languages, and cultural advocates seek to promote their cultures and mother tongues. For example, Microsoft recently launched its Kiswahili Windows products targeting the 100 million Kiswahili-speakers in East and Central Africa (Musinguzi, 2008, para. 14) and browsers are becoming localized, as well as search engines and popular websites like Wikipedia. Translation sites instantly translate paragraphs or entire web pages into a multitude of languages. But the Internet is still far from being completely accessible to non-English speakers around the world.

If our potential young citizen journalist finally gets on the Internet, overcomes the language barrier and is able to post his thoughts, opinions, photos or videos, he may then face censorship and/or repercussions from his country's government. In 2006, a 22 year old blogger in Egypt, Kareem Amer, was given a four-year prison term for criticizing President Hosni Mubarak and for "religious incitement" (Franklin, 2008, para. 1). He continues to be imprisoned, with groups around the world calling for his release. Citizen journalism requires the will of a warrior in some countries. Stephen Franklin, a Knight fellow in Cairo on leave from his job at the Chicago Tribune, interviewed many citizen journalists in Egypt. As he listened to these young bloggers, he "tried to figure out what drives them to take such risks. They have been arrested, beaten up, tortured, even sodomized" (Franklin, 2008, para. 5).

Unlike professional journalists, citizen journalists are paid nothing for their writings, nor do they have employers to protect them. Many voluntarily risk their own safety and security in order to report on truths they believe are being ignored by the mainstream media. A search for "imprisoned bloggers" on globalvoicesonline.org will reveal a number of articles decrying the fate of bloggers in Egypt, Cuba, China, Iran and Saudi Arabia who were imprisoned based on the content of their blogs (Global Voices). The same is true on the website of Reporters Without Borders. The site just announced that two Burmese bloggers, Zarganar and Nay Phone Latt, were chosen as joint winners in the "Cyber-dissident" category.

> Dubbed the "Burmese Charlie Chaplin," comedian Zarganar defended human rights and denounced the military government's abuses in sketches and entries in the blog he had been keeping since August 2007. Until his arrest in June of this year, he had become a reliable source of information in a country strangled by censorship and repression.
>
>  A special court in Insein prison sentenced 28-year-old blogger Nay Phone Latt on 10 November 2008 to 20 years and six months in prison on a charge of violating the Electronic Act, which provides for severe penalties for those who use the Internet to criticize the government (Reporters Without Borders, 2008, para. 3).

**Why become a citizen journalist?** In the United States, the first amendment covers bloggers' rights and there are no barriers to Internet access, so blogging has become hugely popular. The reasons Americans blog are varied, but for many, they do it because their blogs can help make changes that they deem to be positive. When

mainstream media drops a story that bloggers feel is important, they can drudge it up and

put it back in the public view. This happened in December 2002, when Trent Lott made

what some felt to be a racist statement at Strom Thurmond's 100th birthday party.

> Mainstream America wasn't listening, but Washington insiders and media
> honchos read blogs. Three days after the party, the story was on Meet the Press.
> Four days afterward, Lott made an official apology. After two weeks, Lott was
> out as Senate majority leader, and blogs had drawn their first blood." (Grossman,
> 2004, para. 6)

> Blogs are already influencing U.S. politics. The top five political blogs together

attract over half a million visitors per day (Drezner, 2004, p. 32). The Pew Research

Center released a report in October 2008 stating that more than a quarter of voters read

political blogs. The percentage is much higher for the younger demographic: 42% of

Americans between the ages of 18-29 read political blogs (Pew Research Center, 2008,

tables 4, 5).

> The impact of blogs on American life will undoubtedly continue to grow. Many

Americans are already big fans of blogs.

> Blogs are fresh and often seem to be miles ahead of the mainstream news.
> Bloggers put up new stuff every day, all day, and there are thousands of them.
> ..Blogs have voice and personality. They're human. They come to us not from
> some mediagenic anchorbot on an air-conditioned sound stage, but from an
> individual. They represent—no, they are—the voice of the little guy." (Grossman,
> 2004, p. 2)

But what about "the little guy" in a developing country who faces innumerable obstacles to access, language barriers, and potential government censorship? What's in it for him? Why should he pursue the task of becoming a citizen journalist? Providing a different (and often missing) perspective on an issue of great importance is one of the motivators. Salam Pax was the pseudonym for the "Baghdad Blogger," a 29-year-old Iraqi architect who gave a distinctly different view of the Iraq war than the one painted by American journalists. His "online diary, featuring wry and candid observations about life in wartime, transformed him into a cult figure… his readership grew to millions, as his accounts were quoted in the The New York Times, BBC, and Britain's Guardian newspaper" (Drezner, 2004, p. 9).

Two very important websites serve as the hub for international citizen journalists who want to make changes in their own communities or countries. Most contributors to these two websites are from developing countries. The first is Witness.org, an organization that "uses video and online technologies to open the eyes of the world to human rights violations. We empower people to transform personal stories of abuse into powerful tools for justice, promoting public engagement and policy change" (Witness, n.d. b, para. 1). On their Success Snapshots page, they have many case studies describing the changes that have occurred because of the videos their citizen journalist partners have shot and shared with the world to expose human rights abuses in their countries. One case study highlights a video about child soldiers in the Democratic Republic of Congo, entitled *A Duty to Protect*. This video led to the arrest of Thomas Lubanga Dyilo on March 23, 2006, for his alleged involvement in enlisting and conscripting child soldiers (Witness, case studies).

The other website is Global Voices Online (globalvoicesonline.org). This project, founded by two journalists who were fellows at Harvard Law School's Berkman Center for Internet and Society, "seeks to aggregate, curate, and amplify the global conversation online - shining light on places and people other media often ignore" (Global Voices Online, n.d., para. 2). In addition to serving as a host for bloggers from non-Western countries, Global Voices supports several other programs. Their Advocacy program helps people speak out in places where censorship is prevalent. Rising Voices is their outreach program, helping members of marginalized communities be heard. Finally, their Lingua project utilizes volunteer translators to translate the blogs into more than a dozen languages.

The effects of the Global Voices Online project are far-reaching. It has brought attention to voices that have never been heard before, ushering them into a global community of listeners and supporters. One of their bloggers, Wozy Yin of China, was interviewed in *Wired* magazine. His words best express why he and other bloggers do what they do: "China will never be free unless people like me are willing to risk their own freedom" (Yin, 2005, para. 2).

**Conclusion.** Though Millennium Development Goals have been set and organizations like UNICEF strive to improve the lives of the world's invisible and excluded young people, much more needs to be done to improve their lives in very specific areas, including the reduction of poverty and hunger, improving access to healthcare, education, and creating a more equitable environment in which to grow up. Through digital storytelling and citizen journalism, teens in developing countries have a chance to share their voices and shine a light on the challenges that they face. But they

need help to make this happen. The digital divide must be bridged, technology skills must be learned, language barriers must be removed, and the safety and security of young bloggers must be assured.

**Chapter 3. Methods**

The problem identified is the plight of disenfranchised youths in developing countries who have no voice and consequently no power. The idea of JUMP was born out of an identified need to empower global youths to improve their lives. The chosen method of empowerment was citizen journalism and digital storytelling.

The purpose of this dissertation is to tell the story of JUMP and evaluate whether it fulfilled its mission. The stories, podcasts and videos of JUMP members were examined as products of the approach and to evaluate the efficacy of using citizen journalism and digital voices as a model for ongoing empowerment of youths and the promotion of partnerships between American teens and those in developing countries.

**Research Objectives**

1. To tell the story of JUMP

2. To share the media artifacts produced by members of JUMP

3. To identify how citizen media and digital stories are effective means of empowering global youths

**Research Design**

This is a case study of JUMP: its goals, development, process and results. The project was inspired by an action research approach, but the final research method used was utilization-focused evaluation as defined by Patton (1999). Because JUMP was initiated as part of an Action Research (AR) project, discussion of AR is presented below as well as discussion of an evaluative, case study design.

In action research, the researcher identifies a social problem and conducts a research project that is aimed at providing a solution to this social problem. The action

research approach clearly fits with the impetus behind the inception of JUMP. As described by Gilmore et al (as cited in O'Brien, 1998).

> Action research…aims to contribute both to the practical concerns of people in an immediate problematic situation and to further the goals of social science simultaneously. Thus, there is a dual commitment in action research to study a system and concurrently to collaborate with members of the system in changing it in what is together regarded as a desirable direction. Accomplishing this twin goal requires the active collaboration of researcher and client, and thus it stresses the importance of co-learning as a primary aspect of the research process. (p.2)

Action research had its beginnings in the 1940s when Kurt Lewin, a German social and experimental psychologist, focused on participative group processes for addressing conflict, crises and change. It is used by social scientists who wish to improve understanding of their practice or social change activists trying to create a positive social transformation.

Research paradigms have evolved over the past several centuries. The Logical Positivism paradigm that is based on quantitative data and the principles of objective reality and empirical data did not fit all types of research. Over the last half century, more qualitative research approaches have developed that can be categorized under the umbrella of the Interpretive Paradigm. Out of this Interpretative Paradigm, a new research paradigm developed that is now commonly referred to as the paradigm of Praxis. As stated by O'Brien (1998), "Praxis, a term used by Aristotle, is the art of acting upon the conditions one faces in order to change them. It deals with the disciplines and

activities predominant in the ethical and political lives of people" (p.6). The Praxis Paradigm is another name for action research.

This case study is situated within the context of the Praxis Paradigm. The praxis paradigm, or action research, further evolved until four basic streams emerged: traditional, contextural, radical and educational action research (O'Brien, 1998, p. 8). The action research project conducted with JUMP rests squarely within the framework of Radical Action Research. This stream has a strong focus on emancipation and empowering of groups that have often been marginalized within society. Radical action research strives for social transformation through an advocacy approach to empowerment. This fits with the mission of JUMP, which is "to empower global youths by giving them a voice and the skills to make media that makes a difference."

The first JUMP media workshop in Kenya would not have been possible without the strong partnerships that were formed, first online, and then solidified in our face-to-face work together. The partners in this project included Janet Feldman, mentioned earlier, who was the "Connector" that helped to identify all the partners in Kenya. Next were the leaders for the three groups we worked with in Kenya: Dennis Kimambo from Repacted in Nakuru, Fred Ouko from Kibera Community Youth Programme in Kibera, and Jacqueline Kowa from Kwacha Afrika in Mombasa. We were also supported by Felix Masi, a professional photojournalist in Nairobi and founder of the Invisible Children Foundation who mentored our students for over a week, and Stephen Shames, a photojournalist from New York and founder of Outside the Dream Foundation who spent a week in Mombasa mentoring the JUMP members.

Next came the youths who participated in this project. We had over thirty teens from three different locations in Kenya who partnered with our eleven JUMP members from Kauai. In addition to our JUMP members from Kenya and Kauai, Stephen Shames brought two teens from Uganda to work with us, both of whom were participants in his Outside the Dream foundation based in Kampala, Uganda.

**Utilization-focused evaluation with case study research.** While the action research method helps elucidate the collaborative and social activism nature behind the inception of JUMP, the research design is evaluative. How do we know what is good? This is the question that Michael Quinn Patton asked when developing his Utilization Focused Evaluation method. There are a lot of organizations in the world working on projects intended to improve the lives of their target population. But how does one know what is working and what is not? How many millions of dollars are lost each year by ineffective programs and misdirected efforts? On a much smaller scale, how is it possible to know whether JUMP is "good?"

To know if JUMP is good, one first must understand the meaning of the word "good" as used by Patton (1999). He defines the word as "merit or worth, which requires both values and data about impact, effectiveness, and activities" (p. 3). Merit or worth is based on whether JUMP fulfilled its mission statement: "to empower global youths by giving them a voice and the skills to make media that makes a difference" (p. 3). At this point it would be easy to jump to the level of data collection and measurement tools to find out if this was completed successfully.

But Patton cautions evaluators not to get mired in the small stuff at the beginning—design measurements and instruments—but rather look at the big picture

which includes "philosophy, purpose, and positioning in the world" (1999, p. 5). It is

important to note that the purpose of this initial JUMP project was not to impact a large

number of youths. Instead, it had a very limited number of people it was meant to affect.

The first media workshop held in Kenya was intended to serve as a model, an action

research project, to determine if this was a feasible and effective method of positively

impacting the lives of the young participants. It was meant to serve as a test.  If it was

successful in meeting the mission statement for this small group of participants, it would

be deemed successful. If it was not successful as a method of empowering youths through

citizen journalism and digital storytelling, then this information would also be valuable in

the redesign of the program. It might be an evaluator's first impulse to jump to data

collection tools that would measure the size of the impact of this program as a sign of

success, but by looking at the big picture (philosophy, purpose, and positioning in the

world), the evaluation is reframed to measure only how successful this one small project

with a limited number of participants was as a model for future efforts.

Patton's goal with Utilization Focused Evaluation is to produce an evaluation that

is actually useful. While volumes of evaluations are produced each year, few are actually

read, and those that are read are rarely acted upon. To remedy this situation, Patton

created a model for utilization-focused evaluation.

> Program evaluation is the systematic collection of information about the
>
> activities, characteristics, and outcomes of programs to make judgments about the
>
> program, improve program effectiveness, and/or inform decisions about future
>
> programming. Utilization-focused program evaluation (as opposed to program

evaluation in general) is evaluation done for and with specific, intended primary

users for specific, intended uses. (Patton, 1999, p. 23)

With the first JUMP program serving as a prototype, it is imperative that it be

thoroughly evaluated in order to achieve improvements in the future that may allow it to

expand to reach countless lives of youths in developing countries. In lieu of that, this

evaluation is meant to point the way toward future successful growth of the JUMP

program.

**Case Selection**

Kenya was chosen as the site for the first JUMP media workshop held in 2006, as

mentioned earlier, because of the relative safety for American visitors at that time, the

fact that we could all communicate in English, and the social problems Kenyan teens

were facing due to the impact of HIV/AIDS on their lives. Also, with the help of Janet

Feldman, it was possible to set up partnerships online with three youth groups that were

willing and eager to work with us and become our first JUMP stations in Africa.

**Data Sources**

Data sources included the teen participants of JUMP and the media they

produced.

**The people.** This case study involves all participants in JUMP. This includes

teenagers from Kauai, Hawaii, as well as teens from three different groups in Kenya. All

of the Kenyan teens had been affected or infected by HIV/AIDS. Many had friends and

family members who had died from AIDS, and others continued to watch their loved

ones suffer. Some of the teens had also tested HIV positive, though we did not know

which teens were positive when we were working with them. The participants also

included nine adults who served in the roles of leaders, chaperones, and mentors to the young participants.

The first group of teens came from Nakuru. This is a city of approximately 300,000 people several hours north of the capital city of Nairobi. The Kenyan students who participated in JUMP from Nakuru were already part of another group called Repacted. Repacted is a social outreach organization that uses street performances to raise awareness of a variety of social issues faced by young Kenyans. The students attended an excellent private school. They depended on grants and sponsorships for their tuition. They were extremely bright and accomplished. The Kauai students were impressed and surprised by how well-rounded the Kenyan students were as well as how committed they all were to giving back to their communities.

The second group was from Kibera, a slum of over one million people outside of Nairobi. Kibera is the second largest slum in Africa. The Kibera JUMPers were also already members of another group called The Kibera Community Youth Programme, led by Fred Ouko. They were active in projects aimed to improve the lives of Kibera residents. One of their projects, solar panels, was reported on by CNN news.

The third group was based in Mombasa, a city of approximately 700,000 in southern Kenya on the Indian Ocean. The JUMP participants from Mombasa were also members of another group called Kwacha Africa. Their focus was on social activism through dance and street performance.

The fourth group of teens comprised eleven students from Kauai, Hawaii. They were between the ages of 13-18. All of them were students at Island School, a private school where the researcher taught high school technology classes.

Two mentors also were influential in the project. One was Felix Masi, a Kenyan photojournalist based in Nairobi. He volunteered one week of his time to help the JUMP members learn new photography skills, as well as serving as a guide around Nairobi and Kibera. The other mentor was Stephen Shames, another professional photojournalist from New York.

All of the Kenyan youths and group leaders involved in the JUMP program were bright, dynamic, and committed to social outreach and activism. They had many skills to accomplish their outreach goals on a face-to-face level, but they did not have any equipment or tools to reach a larger audience via the internet. That is why they wanted to become members of JUMP-- to become digital citizens and extend the reach of their social activism.

**The artifacts.** A number of artifacts were used as data. These included the following archived material.

- Stories—there are 24 personal stories written by Kenyan teens describing how HIV/AIDS has impacted them. These were coded for topics and themes. Each was given a number for identification purposes and to protect the subjects' identities.

- Podcasts—eight podcasts that were written, recorded and produced by Kenyan youths were coded for topics and themes.

- Videos—four videos were selected out of the archival material produced by the Kenyan JUMP members for coding of topics and themes.

Each type of media was analyzed independently for topics. Once the independent analysis of stories, podcasts and videos was completed, another comprehensive and

comparative analysis was conducted to look for similar themes found throughout all of the types of media that were produced. Anecdotes, quotes, narrative observation and interpretation are also used to document and support the emergent topics and themes.

From these artifacts it was possible to determine whether the project was "good," as defined by Patton in his text Utilization-Focused Evaluation. These findings are reported in various ways, including tables generated from Excel coding documents, quotes, anecdotes from field notes, and narrative descriptions based on the researcher's experience.

**Role of the Researcher**

In action research, the researcher is not relegated to a role of nonbiased observer. Instead, the researcher is very much an actor in the process with a distinct disclosed bias relating to the social problem that has been identified. In addition, as an evaluator the researcher must also take field notes, archive materials, ask questions and interpret the data that is gathered.

In regards to JUMP, the problem that was identified was the plight of marginalized youths who needed equipment and skills to share their voices with the world to create positive changes in their lives. The researcher inhabited numerous roles throughout the project.

The first role was that of "identifier of a social problem." The problem was initially identified in Haiti with the meeting of former restaveks, and later expanded to include Kenyan youths affected and infected by HIV/AIDS. Following this was the birth of the next role: "identifier of a possible solution." Because the Haitian youths who were the inspiration for this project wanted more than anything to share their stories, the

concept of sharing digital stories and citizen journalism as a means of empowerment was formulated and developed.

Next was the role of "organization founder." The concept of using digital stories and citizen journalism was shared with American youths who were also excited by the idea of partnering with youths in developing countries to help them use technology and media to share their stories. J.U.M.P. was born. The concept needed to grow into a project with a clear structure and discrete steps to take to make actually get it off the ground. That is where the role of "catalyzer" came in. As a catalyzer, it was necessary to garner the support to initiate the project with success.

The role of "facilitator" was the next one filled by the researcher. The entire project had to be planned down to the smallest detail, including fund raising, travel arrangements, logistics, identification of partners, itineraries, equipment procurement, introduction of partners, and much more. The idea behind facilitating is to pull off the event with ease so the participants can focus on the group's goals and not on the production minutiae. In conjunction with facilitator came the role of teacher. This role included teaching the Hawaii students how to use the equipment prior to departure so they could teach their Kenyan partners. It also involved teaching students about less objective lessons like cultural sensitivity and cross-cultural partnership skills.

Once the project began, the role transformed into that of a 'researcher-participant' in the media workshop in Kenya. I also became a "listener," "observer," "synthesizer" and finally "reporter" of all that I had observed and experienced.

The final role is that of evaluator. Using the Utilization Focused Evaluation method designed by Patton, an evaluation was completed that is useful not only in

judging the effectiveness of this case study, but also in planning and developing ongoing JUMP programs.

**Data Collection Strategies & Human Subjects Considerations**

The data for this research was all archived material and includes email correspondences, field notes, videos, photos, podcasts, first person written testimonials (stories), and other planning and marketing materials.  All of the data exists and was archived following project completion in Kenya at the end of July 2006. All participants at the time signed release forms allowing JUMP to use their images, words, or any of the work they produced in post-project dissemination efforts.  According to the Federal Guidelines for Human Research, this case study qualifies to be considered Exempt Research based 46.101(b)(4) which states that existing data, documents and records are exempt if the subjects cannot be identified. The archived data does represent individuals whose identity is known; however, appropriate strategies for securing their informed consent to participation were used and release of the captured data was secured for use by JUMP participants. As no specific contact information is reported and subjects are given an alias name, any risks to the individuals at time of this case study reporting are mitigated.  Exempt status was granted by the Pepperdine IRB board in 2009 (see Appendix A).

**Analysis**

A content analysis using principles outlined by Creswell (2003) was completed for all data that had been collected. Interpretation of the data was organized and presented around topics that emerged from the archived materials. In addition to the topical content analysis, a thematic analysis process (Boyatziz, 1998) was employed. The following

topics and themes represent some, but not all, of those that were identified in the media data.

1. Topic: Voice—do the participants have a voice? Are they able to share their stories or report on issues of importance to them in a way that may not have been possible before participation in JUMP?

2. Topic: HIV/AIDS--how has the pandemic affected Kenyan teens and what has been their response?

3. Topic: Changing Family Roles—children have become orphans and head of the household at the same time. How has this affected their lives, education, and hopes for the future?

4. Topic: Making a Difference—what steps are Kenyan teens taking to make a positive difference in their communities and affect change relating to HIV/AIDS?

5. Theme: Confidence and self-worth—was JUMP able to help improve the participants' confidence and feelings of self-worth by giving them the means and skills to share their stories and reach out to a larger audience?

6. Theme: Power of media for social change—are citizen journalism and digital storytelling effective means of empowering global youths to create positive social change? Did participants feel empowered to make changes in their lives?

**Strategies to Minimize Researcher Bias and Support Internal Validity**

To ensure the reliability of the content analysis, a researcher colleague reviewed the coding and interpretation of archived materials to ensure inter-rater reliability.

Differences were discussed until consensus was reached about the appropriate interpretation of the data. In addition, since multiple sources of data were available as well data in varying formats, the practice of triangulation was applied which supports the internal validity of the analysis. Data sources include personal stories, interviews, field notes, emails, podcasts, and videos. By investigating and coding themes and topics from a variety of materials, it became apparent where there were similar findings with corroboration. Barbour (2001) argues that even with "the absence of similar findings there are not sufficient grounds for refutation. This is because different methods used in qualitative research furnish parallel datasets, each affording only a partial view of the whole picture" (p. 115).

Triangulation of findings does, however, provide a comprehensiveness that is necessary in qualitative research and guards against purely subjective analysis by the researcher, while at the same time creating a breadth of interpretation that provides a comprehensive view of the data.

## Chapter 4. Findings

The JUMP project reported upon in this dissertation was developed to address the need for marginalized, voiceless youths in developing countries to gain a voice and become empowered to make positive changes in their lives. The primary objective was to determine whether citizen media and digital stories are viable methods of empowering marginalized youths. To satisfy this objective, media produced by the participants were analyzed to identify topics and themes that may indicate whether the process of teaching citizen journalism and media production is a valuable endeavor and had an empowering effect on the participants.

This chapter is organized in terms of topics and themes that emerged from the qualitative data generated by the JUMP project during a month-long media workshop held in Kenya in July 2006.

**Personal Stories**

The stories that are reviewed were written by the Kenyan JUMP participants for inclusion in the stories section of the JUMP website. Participants were asked to share how HIV/AIDS had impacted their lives.

Twenty-four JUMP participants' stories were analyzed and coded for topics. There were 20 different topics identified which were categorized as being positive or negative based on whether they increased or decreased the quality of one's life.

Table 1

*Negative Topics Identified in Personal Stories*

|  | Topics | Number of Times Topics Mentioned in Stories | Mentioned by Subject (*N*=24) | Percentage of Subjects |
|---|---|---|---|---|
| 1 | HIV/AIDS | 80 | 23 | 23/24=96% |
| 2 | Death | 34 | 15 | 15/24=63% |
| 3 | Being Affected or Infected | 28 | 11 | 11/24=46% |
| 4 | Discrimination | 16 | 10 | 10/24=42% |
| 5 | Sadness | 16 | 9 | 9/24=38% |
| 6 | Orphans | 8 | 8 | 8/24=33% |
| 7 | Poverty | 6 | 6 | 6/24=25% |
| 8 | Questioning Why This Happened | 6 | 3 | 3/24=13% |
| 9 | Denial | 4 | 3 | 3/24=13% |
| 10 | Changing Family Roles-child becomes head of family | 4 | 4 | 4/24=17% |
| 11 | Breaking Trust in the Family | 3 | 3 | 3/24=13% |

Note. Negative implies a decrease in the quality of one's life

Table 2

*Positive Topics Identified in Personal Stories*

|  | Topics | Number of Times Topics Mentioned in Stories | Mentioned by Subject (*N*=24) | Percentage of Subjects |
|---|---|---|---|---|
| 1 | Community Outreach | 28 | 13 | 13/24=54% |
| 2 | Education | 23 | 15 | 15/24=63% |
| 3 | Making a Difference | 16 | 14 | 14/24=58% |
| 4 | Hope | 15 | 11 | 11/24=46% |

| 5 | Raising Awareness | 11 | 9 | 9/24=38% |
|---|---|---|---|---|
| 6 | Self-Identification | 10 | 10 | 10/24=42% |
| 7 | Acceptance of AIDS Victims | 4 | 4 | 4/24=17% |
| 8 | Efforts to Stop Stigmatization | 4 | 4 | 4/24=17% |
| 9 | Faith in God | 3 | 3 | 3/24=13% |

Note. Positive implies an improvement in quality of life

An image provides another way to view the hierarchy and significance of the positive and negative topics identified in the stories. It is a word cloud that displays words in size according to the number of times they are repeated. What is significant is the balance between topics that have been classified as negative and positive. While the primary topic itself of HIV/AIDS is a negative one, the remaining positive topics referred to by the subjects balance out the negative topics.
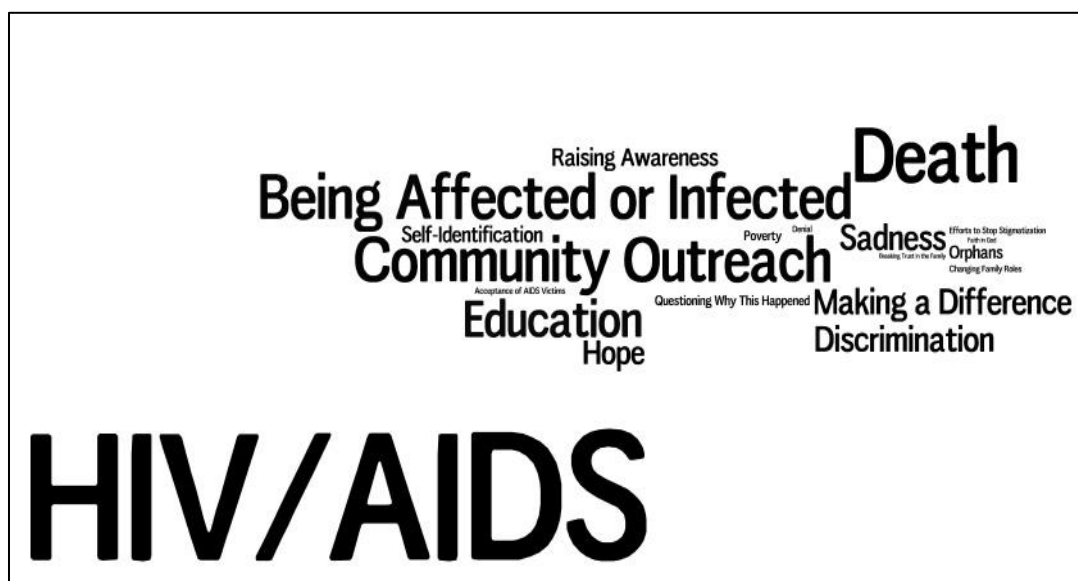


*Figure 1.* Word cloud of personal stories of HIV/AIDS

In addition to the topics being categorized as "negative" or "positive," the stories themselves were given an overall rating based on whether there were more positive or negative topics referred to in each story and whether the overall tone of the story was one of hope or despair.

Table 3

*Overall Rating of Personal Stories*

| Overall Rating of Stories | *N*=24 | Percentage of Stories |
| --- | --- | --- |
| Positive Stories | 14 | 14/24=58% |
| Negative Stories | 5 | 5/24=21% |
| Neutral or Balanced | 5 | 5/24=21% |

When one thinks of teens writing stories about how HIV/AIDS has affected them, it is natural to assume that these stories are going to be filled with sadness, loss and anger. Many of these feelings were reported, but in almost equal measure, words of hope and optimism were also used. As shown in Tables 1 and 2, 11 of the 20 topics are negative, while nine are positive.

The topics coded as negative are those that the subjects used to describe something that was negatively impacting their lives. Each story contained facts of friends or relatives who had either died of HIV/AIDS or were suffering from the disease. Several of the subjects reported being HIV positive themselves. The stories also described the destructive effects of the disease, including the loss of parents and caregivers, the resulting orphans left to fend for themselves, loss of school, stigmatization, poverty and sadness.

But positive words were also used to describe efforts to stop the disease and hope for the future through education and community outreach. In reference to the overall rating of each story, 15 were given a positive rating for hope and optimism, while five were given a negative rating for an overall sense of despair and the remaining five were categorized as balanced or neutral.

Each of the stories except one included the term "HIV/AIDS," and many stories mentioned HIV/AIDS numerous times, with the highest rate of repetition being 10 times in one story. There is a strong stigma in Kenya surrounding HIV/AIDS, and part of the problem that activists are trying to combat is the denial surrounding the disease that prevents people from talking about it and saying its name. This denial also prevents people from speaking openly about the methods of transmission and prevention, further exacerbating the problem. It is therefore significant that all authors but one used the term HIV/AIDS.

It is interesting to note that the one story in which the author did not use the term HIV/AIDS was rated negative based on the overall tone of resignation and hopelessness. One sentence in particular shows his resignation: "Now I have a cousin who is an orphan and I feel pity for him, but this is life." In contrast, the story in which the term HIV/AIDS is used 10 times had a very positive rating. The author was an extremely active community volunteer working on issues related to HIV/AIDS education. She states that she is "very useful to the community, especially my family" (Story 1).

Another interesting topic to emerge was that of self-identification. A total of 10 subjects identified themselves by name in their stories. The rest remained anonymous. Of those 10 that included the author's identity, nine of the stories were given positive ratings

based on an overall tone of hope and optimism. The pattern of stating one's name in stories with positive ratings indicates a sense of power and self-worth. Conversely, in the nine stories that were rated negatively or balanced between positive and negative, the authors overwhelmingly omitted their names (eight out of ten did not include their names). This indicates a sense of powerlessness and a lack of sense of self.

The stories that were rated positively shared another common factor: the authors of those stories were all involved in community outreach to educate others and raise awareness of HIV/AIDS. This is perhaps the most important and relevant finding for the purposes of this dissertation. When attempting to determine whether citizen media and digital stories can have an empowering effect on global youths, this discovery is essential. In all of the stories that were rated positively, the authors were involved in community outreach to educate, inform, and raise awareness of the impact and prevention of HIV/AIDS. While all of the subjects were JUMP participants, most wrote their stories at the beginning of the JUMP experience, so not all had participated in community outreach type activities yet. However, all of those who wrote stories with an overall tone of hope and optimism had been involved in community outreach prior to joining JUMP, and simply wanted to extend their influence through the JUMP program. These are young people who had already had found their voice and wanted to share it with a larger audience. While all would be considered marginalized citizens based on extreme poverty and lack of resources due to living in a developing country, through community outreach they had found their voices, strengthened their sense of self-worth, and gained a sense of hope and optimism for the future. The following excerpts from their stories illustrate this point:

- My main aim of joining a youth group was to know more about HIV/AIDS and also to educate other people about it…Because of my HIV/AIDS knowledge I feel very rich knowing that I achieved something in educating the family about this disease. (Story 5)

- I love working with the community and teaching people about HIV, and this makes me feel great. (Story 6)

- I never longed for the night nor day to dawn because I felt haunted by the never changing conditions. I hated and cursed the day I was born. This is when I joined an organization called Young Blood Organization where youths interact with each other and telling people about HIV/AIDS. Inside me I feel that I have learned to never get desperate about anything and believe God was answering those prayers I offered Him when I was passing through fire and suffering. At least I have this light at the end of the tunnel that my life will be better. (Story 10)

- I have joined my local church members who carry out patrol work. During this time we visit people who are infected. We work mainly in the slums and help these people in whichever way we can. (Story 14)

- For now I may say that this organization is working on these issues and has helped the community a lot and makes people understand and get the facts on HIV/AIDS. To me I am happy working under this issue and also happy to help the community as a whole. (Story 20)

- Two years after high school, I had almost all information on HIV/AIDS and was very useful to the community, especially my family. Then it came this time when my sister's son died abruptly, and then her husband followed after a few months. I

tried my best to talk and convince my sister to be tested for HIV/AIDS. After days, months and almost a year, she agreed and unfortunately tested positive. I tried to give her hopes but all vain. Although she was in a denial stage, she is at least now facing the reality. From my sister's situation, I have got interested to work with the community on all issues related to HIV/AIDS. (Story 22)

These excerpts can be compared to those written by youths who have not yet been involved in any outreach or educational campaigns and who express a sense of despair in their stories. The recurring question in these stories is "Why?" "Why me God?" There is a sense that these youths are caught in a cycle of anger and despair. Those still trapped in despair did not report reaching out to others. They describe a sense of powerlessness and voicelessness. The following excerpts from their stories illustrate this point:

- It is a monster and it really does exist, not choosing who to swallow. AIDS, why choose us?!!! (Story 24)

- I needed my father so much. I need to finish my education but he died and left me wondering how and why?!!! (Story 21)

- As a little girl I had no voice amongst all my friends. Everyone referred to me as a dying horse. (Story 19)

- I am still puzzled why all this; why when no one is promised of tomorrow? (Story 17)

- Who brought this disgusting disease which passes from one country to another? Every day people are crying and a big number of orphans and widows are being left. It brings sorrow to who are left in life. Why?! Lord, Why? (Story 15)

Of the subjects whose stories were rated on an overall positive scale for hope and optimism, several mentioned media and JUMP projects as a way of improving the situation:

- My closest neighbor died of AIDS in 1998. My own uncle died of AIDS in 2001. Someone I used to know very well died of AIDS June 2006. So that's why I decided to join the awareness group JUMP and I believe we, as a team, will make young people informed about HIV/AIDS. (Story 1)

- The house was filled with mourners banding and spilling things! But then do you think that's the solution? Will that fill my loneliness? No, it can't. So this is what I can do—use media to change the situation. (Story 14)

**Podcasts**

Groups of Kenyan JUMP members at each of the three locations (Nakuru, Kibera, Mombasa) were taught to record and edit podcasts and broadcast them on the Internet. The Kenyan participants chose the subjects for each podcast they recorded. Eight podcasts were analyzed for topics and themes. Two of the podcasts were personal testimonies shared by JUMP members, two were interviews with community leaders, and the remaining four discussed various topics related to HIV/AIDS including myths, drug usage, rape, FGM and child marriages.

The difference between the personal stories and the podcasts is that with the podcasts, an audio element has been added. Instead of just reading words, we can now hear the emotion, inflection, tempo and tone of the young person who is delivering those words. This provides another perspective on the message itself. In all eight of the podcasts analyzed, the Kenyan JUMP members' voices were confident, articulate, and

their messages were delivered without hesitancy. There was a surprising maturity to their voices and their words. Very little editing was needed in the final production stage. In comparison, when the American JUMP members attempted to record their own podcasts, their voices were hesitant and unsure, and they frequently started and stopped without getting their messages across. The Kenyan JUMPers in comparison sounded like professional radio personalities, though this was the first time any of them had ever recorded a podcast.

Some of the topics that emerged were the same as those identified in the personal stories, while others were new to the podcasts.

Table 4

*Negative Topics Identified in Podcasts*

| | Topics | Number of Times Topics Mentioned in Stories | Mentioned by Subject (*N*=8) | Percentage of Subjects |
|---|---|---|---|---|
| 1 | HIV/AIDS | 15 | 8 | 8/8=100% |
| 2 | Risky Behaviors | 9 | 5 | 5/8=62% |
| 3 | Denial | 4 | 4 | 4/8=50% |
| 4 | Negative Emotions: Sadness/Anger/Blame | 3 | 3 | 3/8=38% |
| 5 | Poverty | 2 | 2 | 2/8=25% |
| 6 | Discrimination | 2 | 2 | 2/8=25% |
| 7 | Digital Divide/Limited Access to Technology | 2 | 2 | 2/8=25% |

Note. Negative implies a decrease in the quality of one's life

Table 5

*Positive Topics Identified in Podcasts*

|  | Topics | Number of Times Topics Mentioned in Stories | Mentioned by Subject (*N*=8) | Percentage of Subjects |
|---|---|---|---|---|
| 1 | Power of Media/Tech for Social Change | 12 | 7 | 7/8=89% |
| 2 | Raising Awareness | 11 | 8 | 8/8=100% |
| 3 | Openly Discuss Taboo Subjects | 10 | 4 | 4/8=50% |
| 4 | Reach a Wider Audience | 9 | 8 | 8/8=100% |
| 5 | Making a Difference | 8 | 8 | 8/8=100% |
| 6 | Self-Identification | 8 | 8 | 8/8=100% |
| 7 | Community Outreach | 7 | 5 | 5/8=63% |
| 8 | Share their Voices | 7 | 7 | 7/8=89% |
| 9 | Partnerships | 7 | 7 | 7/8=89% |
| 10 | Education | 6 | 5 | 5/8=63% |
| 11 | Communicate | 4 | 4 | 4/8=50% |
| 12 | Hope | 4 | 4 | 4/8=50% |
| 13 | Acceptance of AIDS Victims | 3 | 3 | 3/8=38% |
| 14 | Power of Personal Testimony | 3 | 3 | 3/8=38% |

Note. Positive topic implies an improvement in life

The topics of each podcast dealt with HIV/AIDS and its impact on young Kenyans' lives, as did all of the personal stories, but there were more positive topics introduced in the podcasts than in the personal stories. In the eight podcasts analyzed, there were seven negative topics identified versus 14 positive topics.

The negative topics were again rated as such because of the detrimental impact they were having on the subjects' lives. The negative topics for the personal stories and podcasts were essentially the same, with the exception of one new topic introduced in the podcasts: the digital divide. Two of the podcasters brought up the challenge of the digital divide and lack of access to technology as an impediment to increasing the scope of influence that technology and media could have to combat the AIDS epidemic.

- There is a huge digital divide. It's narrowing down, so far we have the mobile technology in the village." (Felix Masi, Podcast 2)

Six new positive topics were introduced in the podcasts: Power of Media/Technology for Social Change, Open Discussion of Taboo Subjects, Reach a Wider Audience, Share their Voices, Partnerships, and the Power of Personal Testimony. The most frequently mentioned positive topic was "The Power of Media and Technology to Create Social Change." This topic was also mentioned in seven of the eight podcasts.

- JUMP Kibera is trying to remain in constant communication across the globe and raise awareness of issues related to HIV/AIDS in Kibera, given that it is a slum and we have people who are underprivileged and others who do not necessarily have access to HIV/AIDS awareness. With this equipment they can do media projects that then relate to global media to show what is

happening and how other teens can participate and make a difference. (Fred
Ouko, Podcast 3)

- JUMP's initiative is a good idea. We can engage all youths and educate and
  mentor them through this medium and the use of photos as a visual for social
  change, and through broadcast and television. (Felix Masi, Podcast 2)

- When we talk about JUMP we talk about juveniles using media power to
  change the world. And it is these people we target to bring together to
  organize themselves into one voice to be speaking about HIV/AIDS. (Kepha,
  Podcast 4)

Another new topic identified in the podcasts was the "Open Discussion of Taboo
Subjects." Talking about HIV/AIDS has been a difficult subject to broach in Kenya, but
all of the JUMP members who recorded podcasts were able to easily talk about the
disease, ways in which it is spread and methods of prevention. There are other taboo
subjects in Kenya, including sex, incest, rape, myths related to AIDS, and certain cultural
practices such as FGM (female genital mutilation or circumcision) and early marriages.
But the podcasters addressed all these topics head on as they related to the spread of
HIV/AIDS. Each said that education was the key to stopping these practices.

- Someone has been told, you have AIDS, ah, you have a cure in your house!
  You have your daughter, your cousin. She is a virgin. You can just have sex
  with her and you will be cured. It's not true…it has led to so many rape cases.
  Listeners, I want to tell you that is not true and we are really trying hard to get
  rid of it. (Mercy, Podcast 7)

- Once you are high, you see when you create some stimulation in your body and your hormones get involved. It stimulates almost all your hormones and you get sexual arousal that needs to be put down and in the process you might not protect yourself and in the process get infected. Immorality leads to HIV/AIDS and since immorality comes from drug abuse, it's all interconnected. (Judy, Podcast 6)

- FGM (Female Genital Mutilation): it contributes a lot to the spread of HIV/AIDS. And I'd also educate them against the dangers of early marriages to young children…it would be best to show them the dangers. (Lucy, Podcast 8)

The podcasters also spoke of "reaching a wider audience" and "making their voices heard." They saw both of these topics as essential to their success for stopping the AIDS epidemic.

- We need to have young people trained in how to use the equipment and also knowing how to do media projects that then will inform the global audience about AIDS in Africa. (Podcast 3)

- …impart more knowledge or skills for them to know the appropriate usage of the equipment to inform the global teens. (Podcast 3)

- …remain in constant communication across the globe and raise awareness. (Podcast 3)

- …telling young people globally. (Podcast 1)

- When we talk about JUMP we talk about juveniles using media power to change the world. And it is these people we target to bring together to organize themselves into one voice. (Podcast 4)

- …focus on and put the spotlight on so that the other population of the world can know what is happening in Kibera. (Podcast 4)

Another theme that emerged from the podcasts was one of partnership. Both of the community activist leaders who were interviewed stressed the importance of partnerships between organizations and efforts. They understood that it takes many working together to affect positive changes in people's lives, especially with an issue as widespread as HIV/AIDS. The JUMP members also stressed the importance of an ongoing partnership between the Kenya JUMP members and the American JUMP members. The need for other volunteers for ongoing support and training was also mentioned as a means of achieving sustainability of the project and its goals.

Felix Masi, a Kenyan photojournalist and founder of Voiceless Children, who also volunteered to mentor the JUMP members, spoke out about the need for partnerships:

Voiceless Children is a foundation that advocates for children's rights for those who are affected and infected with AIDS in East Africa. We have to partner with JUMP for advocacy. We should partner jointly to fight. Our common goal is to influence and engage young people in the fight against AIDS by the use of media. (Podcast 2)

Fred Ouko, leader of the Kibera Community Youth Programme and also leader for the Kibera JUMP group, also spoke out for the need for partnerships to increase the likelihood of sustainability:

It doesn't make a difference if you do something for one week and then it is over. So we are trying to sustain this project. We have another project dealing with music. We want to marry these projects in the same room and see how to customize the equipment to use. And we want to see how we get internet access to remain in contact with JUMPers in Kauai so we'll be trying to plan to see what resources and people we need to continue the projects. We're going to use the trained JUMP members so they can retrain others so we have a mass of young JUMPers to focus on the issues that can also benefit others… They still need time to learn, which means we need more volunteers to impart more knowledge or skills for them to know the appropriate usage of the equipment to inform the global teens. (Podcast 3)

Yet another topic to emerge from the podcasts was that of the "power of personal testimony." Out of the eight podcasts, two were personal testimonies, and three others advocated for more personal testimonies to help inform and educate their peers about behaviors that can lead to HIV/AIDS. People connect to personal stories, which have an emotional appeal and touch us in a way that impersonal facts do not. We learn from what others have gone through, and their hardships can prevent us from taking the same road. The youths realized this and articulated this in their podcasts.

People who have had AIDS sharing their experiences, because others think it is not happening, but if you have someone who has AIDS or who was raped, he or

she can tell you and you can understand more than just hearing about it from other

people. (Judy, Podcast 6)

**Videos**

Videos provide an even greater perspective on the messages being delivered by

the Kenyan JUMP members. In addition to the words and their audio delivery, the videos

provide visual information that augments the other sensory information. Four videos were

analyzed for topics and themes.

Though the overall theme of the videos was negative, i.e. HIV/AIDS as a

pandemic killing Africans, more positive than negative topics were found in the videos.

There were twice as many positive topics as negative topics. Not all of the positive topics

were taken from specific words in the videos, but rather the overall intent of the videos.

For example, the subjects all participated in making the videos because their intent was to

raise awareness of HIV/AIDS, educate their peers, reach a wider audience, and make a

difference. They all believed making videos (media) could create positive social change.

The negative and positive topics identified in the videos were similar to those

coded in the personal stories and podcasts. The number of times each topic was repeated

was not included in these tables, because the structure of poetry and lyrics creates a

repetition of certain words and phrases that may skew table.

Table 6

*Negative Topics Identified in Videos*

|   | Topics |
|---|--------|
| 1 | HIV/AIDS |
| 2 | Death |
| 3 | Being Affected or Infected |
| 4 | Orphans |
| 5 | Negative Emotions: Sadness/Anger/Blame |
| 6 | Changing Family Roles-child becomes head of family |
| 7 | Risky Behaviors |
| 8 | Breaking Trust in the Family |

Note. Negative topic implies a decrease in the quality of one's life.

Table 7

*Positive Topics Identified in Videos*

|   | Topics |
|---|--------|
| 1 | Personal empowerment/Say No/Make a Choice |
| 2 | Share their Voices |
| 4 | Making a Difference |
| 5 | Power of Media/Tech for Social Change |
| 6 | Raising Awareness |

| 7 | Reach a Wider Audience |
|----|------------------------|
| 8 | Self-Identification |
| 9 | Community Outreach |
| 10 | Emotional Appeal to Make Change |
| 11 | Partnerships |
| 12 | Education |
| 13 | Communicate |
| 14 | Hope |
| 15 | Acceptance of AIDS Victims |
| 16 | Power of Personal Testimony |

Note. Positive topic implies an improvement in life

Several topics were new to the videos. One was "Personal Empowerment." This topic was repeated in phrases such as "Say no," and "It's up to you," and "Choose life over death" (Video 1). It was echoed in phrases like "I have to accept it and live through it," and "I have to fight for myself and I have to make the future for the kids be good and bright" (Video 3).

Another important topic that was very apparent in the videos was "Emotional Appeal." The videos all had more of an emotional impact than either the personal stories or the podcasts. The combination of the message, along with the audio and visual elements, draws in the viewer in a very personal way. Ashley's video, in particular, had an incredibly strong impact because of the raw emotion she shared during her candid retelling of her personal testimony. When she speaks of becoming an orphan from AIDS, she breaks down crying on camera. She was asked at the time of filming if she wanted to

stop or have that edited out, but she declined. She wanted to continue filming without edits. As one viewer wrote in a comment to her video online, "God Bless you love, stay in prayer and be encouraged. I am crying and my heart breaks just listening to your testimony. Be strong little sister, I love you, God loves you and you are never alone" (themakers).

Music also creates an emotional appeal. Music is universal and the use of it in two of the videos immediately makes an emotional connection with listeners. The music then conveys the message in a powerful way. It becomes one that is not only effective on the factual level, but also affective on the feeling level. The same could be said for poetry, with its path that reaches more of the right brain (creative, feeling, holistic intellect) than the left brain (factual, linear intellect).

The dramatic street performance was also very emotional. The actor based the performance on the experience of many people he knew who were stigmatized because of their HIV status. It is common for families to cast out members who have HIV/AIDS. This performance, told from the perspective of one who had been cast out, immediately creates a sense of empathy and compassion in viewers, which can affect social change more quickly than the recitation of endless facts and figures, regardless of their veracity. "I just wanted to say one thing, just one thing, I love you bro. I love you bro" (Video 4).

*Figure 2.* Still frame from video 1, "Say No!" music video

The first video is a music video of a song written by one of the Nakuru JUMP

members. The description of the music video, written by fellow JUMPers, stated: "Say

No!" is an incredible song by the very talented AnnLinda Owiti of Nakuru, with some

song/dance support from her friend Wilfred Wambura. Soon to be at the top of the

billboards, this song cautions young people to say no to those things that can lead to

infection of HIV/AIDS." The lyrics are provided in Figure 3.

*CHORUS*
> *Come on everybody rise up*
> *It's alright to say no*
> *Come on everybody*
> *gotta say two words*
> *Come on everybody rise up*
> *Come on everyone with me*
> *Come on everyone*
> *Say no say no*
>
> *What I'm saying is so real*
> *I'm telling you that AIDS is here*
> *But you can get away*
> *Staying clean in every way*
> *It's all about being true*
> *Be true to yourself*
> *Yes I'm telling you to say no*
> *AIDS is a killer, AIDS has no healer*
> *AIDS is a killer, AIDS has no healer*

*CHORUS*

> *Every chick and every guy*
> *Want to see you all arise*
> *That's the reason why we need*
> *To Rise up and say no today*

*CHORUS*

> *We need to save the world*
> *And make the children's life ok*
> *By telling them to stay true*
> *Everyone join hands and choose*
> *Life over death*
>
> *Everyone join hands and say no.*

*Figure 3.* Lyrics to the song "Say No!"

*Figure 4.* Still frame from video 2: Ashley's story

The next video is a personal testimony by Ashley, describing what it means to be an AIDS orphan. Ashley was 18 when this video was filmed. Both of her parents had died from AIDS and she was left to care for her younger siblings. In this video she candidly and emotionally shared her experiences and her hope for a different future.

- It happened to my family and I know what it feels like. I had a dad and a mom, unfortunately I've been subjected to be a mother at the age of 18. It's hard, but I have to accept it and live through it, knowing that I have to fight for myself and I have to make the future for the kids be good and bright.

- If you are married, stay faithful. If you are not yet married, abstain. That's the only medicine; it's only abstinence and faithfulness.

- I know what it feels like to be an orphan. I know what it feels like for someone to tell you that your parents died of HIV/AIDS.

- This is a sad story, but my prayer is that we'll have a brighter future tomorrow. And as teenagers we'll fight against this disease and make a bright future so that we can be able to go out and talk to everyone and convince them that faithfulness and abstinence is the best medicine to combat HIV/AIDS.



*Figure 5.* Still frame from video 3: "AIDS, have you no mercy?"

The third video is shows AnnLinda again, this time reciting an original poem about AIDS. She prefaces the poem recital by saying, "I just want to tell everyone out there that AIDS is real, and it's all up to you and me to make a difference." Figure 6 provides the words of the poem.

*AIDS oh AIDS,*
*The mention of your name*
*Scares me out of my skin.*
*Out of the darkness*
*You crept in and swept our continent.*

*From east to west*
*And north to south,*
*Thousands and thousands you've killed,*
*Spoiled the beauty of our continent,*
*Causing no meaning to life.*

*Yet you're not satisfied.*
*AIDS, do you have mercy?*

*AIDS, oh AIDS,*
*You've taken our brothers and sisters,*
*Friends and relatives,*
* Homes are but full of graves.*
*Women are widows,*
*Men are widowers,*
*Children are orphans.*

*Why? Just because of Mr. Slim.*
*Others call you "kill me quick."*
*Scientists have gone to the moon,*
*Made nuclear weapons,*
*Yet your cure has defeated them.*

*AIDS, do you have mercy?*
*Dear friends and relatives,*
*Friends and parents,*
*And to everyone who's listening to me.*
*With a broken heart I'm asking*
*Please take care.*
*To the youth, stay clean,*
*To married people, be faithful.*

*This monster never sleeps.*
*AIDS, do you have mercy?*

*Figure 6.* Words of the poem "AIDS, have you no mercy?"

*Figure 7.* Still frame from video 4: Undying love



*Figure 8.* Still frame from video 4: Undying love

The fourth video was filmed in the Kibera slum outside of Nairobi. It is a street performance dramatizing the pain of being stigmatized and cast out of society because of one's HIV positive status. In addition to the young Kibera JUMP member actor, original

music was performed by four other Kibera JUMP members as backup music to the street

performance. Excerpts from the video follow:

- We used to eat at the same table, on the same plate, but now seeing me makes

  you feel like vomiting. You used to listen to me when I opened my mouth to

  speak. But now you despise my voice. You call me all sorts of names, just

  because I have HIV. I don't deny it. I have it. I have it. I have it.

- If I had any choice, I would never have chosen my condition. But you act like

  I chose my condition.

- And yet you say I'm your brother.

- Anyway, you're my brother. You're still my brother. And I need my brother

  back. I need you back. Come back.

- We're still one. It doesn't matter who I am. We're still brothers. HIV can't

  take my brother away. I love you bro.

The background song supports the message through words, music and emotion:

> *Come back I love you*
>
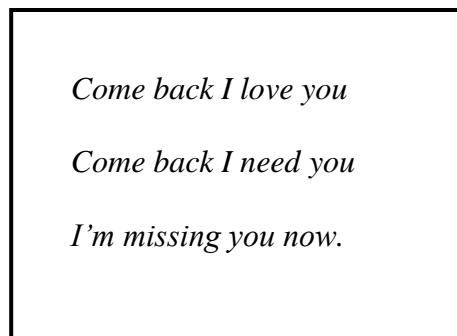> *Come back I need you*
>
> *I'm missing you now.*

*Figure 9.* Lyrics to background song on video 4

**The Resultant Themes from the Stories, Podcasts & Videos**

It is appropriate that this dissertation is about storytelling, because the themes to

emerge from the data are critical elements to any story arc. There are the protagonists

(Kenyan youths), the antagonist (HIV/AIDS), and the conflict between them. And as in the hero's journey, the protagonists must face the abyss (the "monster", i.e. HIV/AIDS) in order to triumph and bring back the boon to their community (stop AIDS, create a brighter future). The themes identified through the process of triangulation between the stories, podcasts and videos show that there were some Kenyan youths who did not feel up to the challenge of facing the monster because they had no weapons. They were already defeated. But these subjects were in the minority. The majority of the Kenyan JUMP members were actively marching on the hero's journey because they felt armed with weapons to help them triumph over HIV/AIDS.

**The negative themes.** Three themes were evident: HIV/AIDS as the common enemy; victimization and anonymity. Each is described below.

*HIV/AIDS is the common enemy*. HIV/AIDS negatively impacted every one of the Kenyan JUMP members' lives. They had friends and family who were infected or had died, they themselves were infected, or they were worried about becoming infected. The idea of death was a daily part of their lives.

*Victimization.* Some of the subjects felt defeated by HIV/AIDS. They expressed feeling alone, helpless, and without a voice. Their attitudes were fatalistic, as if HIV/AIDS had already won the battle. Their only question was "Why?" Why me, why AIDS, why Kenya? This question is one without an answer, and it has the effect of keeping the subject stuck. It is not a question that moves one forward into action.

*Desire for Anonymity.* Those who felt defeated by HIV/AIDS also chose not to identify themselves by name. They not only felt voiceless and powerless, but they also

felt anonymous. This also has the result of maintaining their isolation, perpetuating the feeling of defeat.

**The positive themes.** Fortunately, there were many more positive themes than negative. The majority of the subjects felt prepared to take on the beast (HIV/AIDS) and triumph. The themes that follow constitute their arsenal of weapons which they were taking into battle, a battle that is truly life or death.

***Clear mission to defeat HIV/AIDS and create a better future.*** All of the Kenyan JUMP members were committed to raising awareness of HIV/AIDS in order to prevent its spread and stop the pandemic in their country. Once they were clear on their mission, they simply needed to decide the best method of carrying it out, whether it was through personal stories, song, poetry, dramatization, or frank discussions broaching taboo subjects.

***Self-confidence.*** What came across in the majority of the media projects was the self-confidence of the subjects. They were articulate critical thinkers and they demonstrated a sense of courage in addressing taboo subjects in order to inform their peers and raise awareness. They had a sense of purpose, a mission, and a voice. Their voices were clear and strong, without stuttering or pausing. They knew what they wanted to say, and they said it with confidence.

***Solution-oriented, optimistic.*** The majority of the media projects were hopeful in tone. Rather than dwelling on the negative, they described the situation as it currently was, then offered solutions or described plans to make positive changes. The following excerpt of one podcast transcript illustrates this pattern. This was recorded by a young man named Kepha who lives in Kibera, a slum outside of Nairobi.

…So far this population as a slum population has been facing problems facing HIV/AIDS. Two years ago Kibera was having an infection rate of around 36% , that was the highest in Africa, same as Botswana. And now it is decreasing considerably. We believe the JUMP initiative is going to make sure that we have a greater decrease as far as the infection rate is concerned and we are sure that the skills we learn here from Kibera are going to be very, very, very important. (Kepha, Podcast 4)

Another podcast recorded by Jackie, a young community activist from Mombasa, also shows this pattern of describing the situation but moving toward a position of optimism and even gratitude.

I did not know that one day HIV will be my visitor. HIV had to strike two most important people that I love which broke trust amongst us… The feeling of denial, anger, blame and negotiations were traumatizing. Waking up late nights to hurry my sick mom to hospital…my father was also diagnosed HIV positive a few months later…All I could think of was love… Since I have accepted my parents' condition, life has never been this green. Praying and offering strength and support is what I can do but with much love. I have learned so many lessons from my parents. As I still face the HIV pandemic face-to-face as a youth in Kenya, I thank God for each and every move that I and my family make. (Jackie's story, Podcast 1)

*Social change agents.* The majority of the subjects had faith in their ability to affect positive social change, otherwise they would not have joined JUMP and the other community outreach groups in which they were involved. These organizations were

voluntary, consuming a great deal of the subjects' time and efforts. However, the subjects felt that the sacrifice was worth it because of the payoff: saving lives through awareness and prevention of the spread of HIV/AIDS. Their efforts took great courage. They had to overcome cultural taboos and stigmas by addressing sensitive topics, including sex, incest, drug use, and more as they related to the spread of HIV/AIDS. They had to overcome any timidity or fear of being in the spotlight by standing up in front of an audience, whether in person or online, and saying this is who I am, this is what's happened to me, and this is what I'm fighting for. Their efforts were heroic, in that they were standing against the social norm of silence and denial. While adults turned the other way, saying a friend or relative had died of pneumonia or some other less stigmatized disease, these teens courageously stepped forward and stated the reality in the face of great resistance. They did this through faith and conviction and their desire for a better future. As Ashley said, "It's hard, but I have to accept it and live through it, knowing that I have to fight for myself and I have to make the future for the kids be good and bright" (Video 2). AnnLinda echoed her sentiments in her song, singing "We need to save the world, and make the children's life ok" (Video 1).

*Voice.* "Voice" entails not only having something to say, but the courage to say it and the means of sharing that message with others who care and will listen. So voice is about both the speaker and the audience. All of the subjects had joined JUMP because they wanted to share their message with a larger audience. Their voices took many forms, whether they were reciting their original poetry, singing, performing a dramatization, or sharing personal stories. The crucial element was that they felt someone would listen. This was a change for some of the subjects, who began JUMP with personal stories of

despair and voicelessness. Once they began making media projects, they realized that they now had the means to share their message and an audience ready to listen. This transformed those who had been anonymous, despairing and voiceless to teens with a message and a mission.

*Strength in unity.* The subjects realized that together they were stronger than they were alone. They spoke of partnerships, of working together, and of helping one another achieve their goal together. No one said I can do this alone. Rather, the common refrain was "together we can do this."

- Everyone join hands and choose life over death. (AnnLinda, Video 1)
- It takes the efforts of every person, not just the government, to make these efforts happen. (Kepha, Podcast 4)
- Together we fight a common goal to fight AIDS. (Felix, Podcast 2)

*From local to global.* The final theme identified was the expressed desire by the subjects to take their message from the local level to the global level. Their faith was integral to this desire, faith that the world is good and caring and that a global audience will be moved by their stories to rally their support and help create positive social change. This is the idealism of youth, but without it, no social change will take place. This is why it is crucial to work with youths. Their *courage* to defy cultural norms when necessary for positive change, their *altruism* and desire to make a better future, and their *idealism* combine to create the triumvirate of change. Without it, we have the status quo. They have not yet experienced the apathy of others, the social inertia and resistance to change that causes so many adults to become cynical, so now is the time to fight, before the cynicism sets in.

- … inform the global audience about AIDS in Africa. (Podcast 3)

- … inform the global teens. (Podcast 3)

- …remain in constant communication across the globe and raise awareness. (Podcast 3)

- …telling young people globally. (Podcast 1)

- …population of the world can know what is happening. (Podcast 4)

**Chapter 5. The Study of JUMP**

The problem prompting this research is that millions of youths in developing countries are what UNICEF describes as "excluded and invisible" (State of the World's Children, 2006, p.1). They are marginalized citizens who face challenges to their daily existence due to poverty and lack of adequate access to education and health care. They are hungry and often they have no one to protect them. They live at the margins of society and rarely have the power to positively change their situations. They lack a voice or the means of sharing their story with an audience that might care about their plight and help them make changes.

Citizen media is a relatively new phenomenon, brought about by the Internet and the access to a global audience. The emergence of this new type of media produced by those outside of mainstream journalism has given rise to the hope that marginalized citizens around the world may now have a voice and the ability to share their message with the world, resulting in increased awareness and improvement of their status. Digital storytelling is also taking off around the globe, with millions sharing their personal stories through words, voice and images online. The power of storytelling as an agent for change has been well documented recently by corporations like Xerox and nonprofits like Witness.org.

While some research has been done on the power of both citizen journalism and digital storytelling with marginalized citizens, next to nothing has been documented that shows involvement of teens in the developing world with either of these new digital modes of sharing one's voice.

This researcher learned a great deal about both citizen media and digital stories through research for this dissertation, but the initial impetus for this project was a young boy in Haiti. He told the researcher about his life as a "restavek," (child slave) and said that more than anything, he wanted to share his story with the world. While he had escaped this cruel life of servitude, his brother had not, and he wanted to help stop this practice that has caused so much suffering for children in his country. This led to a realization that perhaps a story can ignite a flame of social change.

The question was how to begin? My answer was to start J.U.M.P. (juveniles use media power) to Change the World. The mission of JUMP is to empower global teens by giving them a voice and the skills to make media that makes a difference. The first media workshop was held in 2006 in Kenya with 11 students from Hawaii partnering with approximately 40 teens in Kenya, all of them from impoverished homes and all of them affected by or infected with HIV/AIDS. Our goal was to help these young Kenyans learn to use technology and produce media projects to share their stories with a global audience and raise awareness of the impact of HIV/AIDS on their lives. After the project was complete, the research for the dissertation began.

The research objectives were to tell the story of JUMP and explore whether citizen media and digital storytelling are effective means of empowering marginalized youths in developing countries. The project was inspired by the action research approach, but the final research method used was utilization-focused evaluation as defined by Patton (1999). In action research, the researcher identifies a social problem and conducts a research project that is aimed at providing a solution to this social problem. This method clearly fit with the model of JUMP. But in order to determine whether the goals

of the mission were met, it was imperative to use Patton's utilization-focused evaluation to determine if the project was "good," i.e. met its goals.

Media artifacts produced by the Kenyan participants were evaluated and coded for topic and theme. Triangulation was used to find common themes across the stories, podcasts and videos. Inter-rater reliability was used to ensure valid interpretation of data.

**Key Findings**

The media artifacts revealed more positive than negative topics. The negatives included general discussion of HIV/AIDS and death, changing roles within a family as well as risky behaviors and much sadness, anger and blame.

The positive topics were many. They included the topic of personal empowerment, demonstrated by the choices they made and the imploring of other teens to make decisions that would improve their lives. Another topic included the sharing of voices. The Kenyan teens demonstrated this in every media production they made, and they asked others to stand up with them. They talked about making a difference in their own lives, the lives of their family members, and in the lives of those in their community. Many talked about the power of media and technology to create social change. This was one way they said they could raise awareness. Another topic was that of reaching a wider audience. Again, they stated that technology and media would help them achieve this. Those who were optimistic also were the ones to identify themselves by name. This self-identification indicated confidence and the desire to be seen and heard.

They also spoke of the importance of community outreach, the need for partnerships, education for themselves and others in their communities, the importance of communication, hope, and the power of personal testimony.

Underlying the topics found in the artifacts were numerous themes, both positive and negative. The three negative themes included HIV/AIDS as the common enemy, victimization, and a sense of anonymity. What was significant was that two out of the three negative themes emerged from subjects who had not yet found their "voice." They were not a part of any community outreach programs and were not yet empowered to attempt to make any changes in their situations.

Those young people who did not have a voice and felt powerless to confront the enemy felt victimized and anonymous and isolated. Just as UNICEF had described, they were "excluded and invisible."

However, those young people who had already participated in some form of community outreach to increase awareness and prevention of HIV/AIDS told a different story, and the themes that emerged from those stories were much more positive. Seven positive themes emerged including a sense of having a clear mission to defeat HIV/AIDS, growing self-confidence, being optimistic and solution-oriented, and seeing themselves as social change agents. They had a "voice" and found great strength in unity with others like them. And they had a vision of taking their messages from the local level to the global level.

**Conclusions**

The process of working with the JUMP participants in Kenya brought about many insights, some expected and others quite surprising. Perhaps most unexpected were the positive character traits exhibited by the Kenyan participants. While some had participated in community outreach or awareness programs before, none had participated in anything like JUMP prior to our arrival. For those who had participated in some form

of community outreach already, many positive topics were identified in their stories. For

others who had never been involved in an outreach program, their initial projects showed

a number of negative topics and themes. However, once they began working on the

JUMP projects, all showed increased action, confidence, optimism and hope. Two

distinct conclusions are drawn from this study.

**Conclusion I: Being a social change agent brings out the best in people: courage, self-sacrifice, strength, faith, collaboration, compassion, optimism and hope.** All of the Kenyan youths who participated in JUMP were going against the social

norm of denying or ignoring the existence of HIV/AIDS. They were standing up in their

communities, and to a global audience on the Internet, saying "AIDS is real" (AnnLinda,

Video 3). Not only were they addressing the elephant in the living room, but they were

also refusing to pass the buck and wait for the adults of their country to solve this

problem. They were taking on the task themselves: "…it's all up to you and me to make a

difference" (AnnLinda, Video 3). This showed not only great courage, but also strength

of conviction and trust in their abilities.

They also showed compassion. Yes, they wanted to end the AIDS epidemic, but

in the short-term they also wanted to stop the suffering of those who were HIV+. Many

of them mentioned the stigmatization of AIDS victims as the worst part of the disease;

being cast out of their families or communities was almost a fate worse than death. The

Kibera JUMPers street performance showed how compassionate these young people are.

In the middle of a busy neighborhood in the Kibera slum they performed their drama

about a young boy who was shunned by his older brother. The actor had no qualms about

yelling into the street, "You call me all sorts of names, just because I have HIV. I don't

deny it. I have it. I have it!" (Video 4). How many of the bystanders watching in the street heard his message and had second thoughts about how they were treating their family members and neighbors?

These special youths were also amazing collaborators. They knew from experience that suffering alone and in silence did nothing to help the situation. Alone they were weak, but together they were strong. Alone, their voice might be too faint to hear, but together their voices could be heard around the world. They not only wanted to collaborate with their Kenyan peers, but they were eager to collaborate with their American JUMP partners. They understood that this was not just their problem, it was everyone's problem and it would take a global youth network to solve it.

They also loved the idea of a partnership, sharing their talents, skills and stories with the American JUMPers while the JUMP members from Hawaii shared the equipment and training. For both groups, it felt like an equal exchange. The Kenyan youths received valuable equipment and training, as Kepha stated in his podcast, "We believe the JUMP initiative is going to make sure that we have a greater decrease as far as the infection rate is concerned and we are sure that the skills we learn here from Kibera are going to be very very very important" (Podcast 4). The training was totally organic. While the mixed groups of American and Kenyan teens worked together, the necessary skills and knowledge was transferred and media projects were produced. There was no formal "training," rather a sharing of information took place in a community of practice.

While the Kenyan JUMPers learned valuable new technology and media production skills, their American partners learned invaluable life lessons from them.

When you walk into an area where you think is unlivable but then you find smiles

and laughter and welcoming words you wonder about what really are necessities.

…this is something I don't always see in America. Nothing here is taken for

granted, everything is used and everything is appreciated. (Hooser, 2006)

The partnership was life-changing for the American teens. These young people were

transformed in Kenya into responsible, conscientious, sensitive collaborators. Never

before had any of them shown the level of enthusiasm, commitment and work ethic that

they all demonstrated as JUMP members. Three went on to be chosen as UN Youth

Delegates and attended a conference in New York City. Another changed his career plans

to become a photo journalist. Yet another returned to Africa the following summer to

work in orphanages in Ghana. All spoke of the change in their perspectives and their new

sense of being global citizens based on their experience with JUMP.

Faith and hope were two other important character traits exhibited by the

JUMPers of Kenya. With their voices and their tech/media tools, they had faith that they

could make a change and hope for a better future. As one young man (Story 1) put it,

"That's why I decided to join the awareness group JUMP and I believe we as a team will

make young people informed about HIV/AIDS. May God strengthen us." And so many

others echoed these sentiments, like P.K., an AIDS orphan, who said, "However, apart

from the many consequences that people in my country and I have had due to HIV/AIDS,

I have learned how to go about so many things in life, such as how to be protective,

courageous, happy, motivated, and forgetful about the past; the really bad and negative

past and focused on the good future" (Story 3). One Kauai JUMPer described this aspect

of her Kenyan partners eloquently on her blog.

I've never met so many people with so much faith. Not only faith in God but faith that everything will turn out okay. They are so grateful for what they have. These students have overcome so much. I've never met anyone who has been through what they have and came out with a smile, with so much happiness and faith and so grateful for what they do have (tig.org, Worley, 2006, para. 4).

These were not apathetic young people who were waiting for someone else to solve their problems. Nor were they scared victims who had been silenced by others who were older, bigger and stronger. They were the opposite. They were peaceful warriors, fighting for their futures when no one else would or could. They are the hope for a better tomorrow for all of us.

The implication of this conclusion is that we need more youths involved in this type of program, both in developing and developed countries. These teens have so much to teach each other, and so much potential to affect positive social changes, given the chance. In this country, millions of dollars are spent on "the war against drugs," "Mothers Against Drunk Driving," and "Scared Straight" campaigns to keep teens in line. This is a defensive reaction. My recommendation is that we put more money into proactive programs like JUMP to inspire American teens to use their energies and talents to become global partners for change. Their half of the partnership is absolutely critical for teens in developing countries that lack the money and resources for acquiring technology tools and training. This is not just a win-win solution for the two partners, but rather a win-win-win for the global community.

**Conclusion II: Citizen journalism and digital storytelling are effective means of empowering global youths to create positive social change.** "Empower" is a term

that is frequently used, and perhaps overused. It is both appropriate and inappropriate in terms of this conclusion. To empower is to "give or grant authority or power" to another. In this case, the power was not given, but rather appropriated by the participants themselves. The use of technology and media tools simply added strength and conviction to their altruistic pursuit of social change.

But the methods of storytelling and digital citizenship were new to most of the students, and these means of sharing their voices truly inspired the participants and validated their personal experiences, while also deeply affecting those who heard, read or watched their stories.

Because most of the young Kenyans that we worked with were already involved in some sort of community outreach, they were in a very select group of impoverished youths in a developing country, i.e. they had already found their voices. This is not the case for most youths in developing countries. They had already identified the main problem affecting their daily survival and happiness: HIV/AIDS. And they had joined together with other youths who wanted to make a change and had begun using their voices to raise awareness of HIV/AIDS in their communities, whether it was through educational outreach or street performances.

But their bigger goal was to stop the HIV/AIDS pandemic in Africa. And to do this, they knew they needed to reach a larger audience. They were dependent upon developed nations for the antiretroviral drugs needed to halt the progress of the disease. They also knew that AIDS would continue to ravage the continent as long as there was extreme poverty and orphans who had become the head of households. In these cases, without money to support themselves or their families, young people often were forced to

turn to prostitution or other risky behaviors in order to survive. They knew they could not solve this problem alone. The entire world needed to care about the plight of these young people in order to affect the kind of monumental systemic changes that were needed. They knew they needed to reach a larger audience. But the only tools they had were those that could not be seen: their talents, courage, faith and hope. They needed more to reach a global audience.

That made the JUMP project significant to the Kenyan participants. They were given the tools and the training that they needed to share their message with a global audience on the Internet. Everything they needed to continue the projects was donated to each group, including laptops, microphones, video cameras, digital cameras, and other peripheral equipment and editing software. In addition, key people in each group were given thorough training in one type of media production, with the understanding that they would share their training with the other group members and all new members as their groups grew.

Kenyan JUMP members validated the process time and again throughout the month-long media workshop and beyond. As Fred from Kibera said, "We need to have young people trained in how to use the equipment and also knowing how to do media projects that then will inform the global audience about AIDS in Africa. The equipment are of very much importance" (Podcast 3). Jackie from Mombasa also reinforced this message when she said, "We can effectively communicate to grace the lives of young people through media by telling young people globally what they need to hear" (Podcast 1).

Shortly after our media workshop in Nakuru, the leader of the group there (Dennis Kimbambo) was selected by the MTV Staying Alive Foundation to attend the AIDS conference in Toronto, Canada. He attributed his selection to his involvement in media projects with JUMP. In a blog post addressed to the Kauai JUMPers he said, "Thank you for making this dream a reality and from here you will be really proud that you met us and worked with the team, but I will let the actions speak well I have been selected to be one of the MTV's film maker, in Toronto we are going to make short films there and am being taken for a short training while in Toronto so JUMP is really going places" (Kimambo, 2006, personal communication).

Within the year the Nakuru group was also selected by Rising Voices as a grant recipient, encouraging them to continue the citizen media path they started with JUMP by supporting them with more equipment and space on their site (www.globalvoicesonline.org). Dennis said of his award, "Thank you, I have to say it all started with JUMP" (Kimambo, 2008, personal communication).

JUMP was a small but important start for the groups that we worked with in Kenya. But as can be seen from the most successful interaction in Nakuru, it takes ongoing support and resources to maintain the program and propel it forward. In the case of the Nakuru group, their continued success has been dependent on the MTV Staying Alive Foundation and the grant, exposure and further training provided by Rising Voices. My recommendation is that a network of supportive nonprofit organizations be created to work together to uplift youth groups in developing countries who are striving to make their voices heard on a global level. It takes people on the ground, like JUMP, and

nonprofits or corporations with money, resources, and/or extensive networks, like MTV

and Rising Voices, to truly maintain a fledgling program in a developing country.

**Methodological Limitations**

This study was limited by scope, location, culture, and time. The JUMP project

was contained within a one-month period in 2006. It was limited by scope, involving

approximately 40 youths in Kenya and 11 youths from Hawaii. What was true of Kenyan

youths may be attributable to their cultures and particular experiences, and may not be

valid when generalized to a larger population of global youths. In addition, each of the

artifacts required interpretation for meaning and while rigorous procedures were used to

reduce any researcher bias, the reality of qualitative inquiry being more subjective than

other forms of research must be acknowledged. The approach of triangulating different

media sources prior to arriving at final conclusions does support stronger internal validity

and increased likelihood of some external validity.

**Final Thoughts**

The world is full of complex problems. There are countless NGOs and

governments working to "fix" other people's situations, but the mistake is in not

involving the subjects in the solution process themselves. When outsiders try to give

advice or solve another group's problems without their input and/or involvement, the

results can be negligible to outright destructive. An example of this is shared in the book

*Mountains Beyond Mountains*, the story of Dr. Paul Farmer's work in Haiti. In it he

shares a story with the author Tracy Kidder about an event in Haiti's recent past, when

there was an outbreak of African swine fever in neighboring Dominican Republic. The

US made a decision to destroy all the Creole pigs in Haiti, fearing that a complete island

outbreak would threaten the American pork industry. But they reassured the Haitians that they would replace their pigs. Unfortunately, they did not ask the Haitians what type of pigs they wanted. Instead, they purchased pink pigs from Iowa farmers and relocated them to the hot Haitian climate. These pigs had very different habits than the hardier Creole pig. The pink Iowa pigs needed to be fed and housed, whereas the Creole pigs had learned to survive on foraging for garbage and scraps. Most of the Iowa pigs died, and the Haitians ended up with no pigs at all. What if they had had a chance to tell a story about their pigs and what their pigs meant to them? Their pigs were their banks. All their savings went into their pigs. They had nothing else. They knew their pigs' needs and habits, and they knew that they were not easily replaced. But no one asked the Haitians what the pigs meant to them. No one asked the Haitians about the habits of their pigs. And so they ended up more destitute than before.

It is my hope that by providing the means to begin digital storytelling and citizen journalism, young people will find their voices and raise them loud enough that no one can continue to ignore them, manipulate them or relegate them to marginal status. Together they will identify the solutions for their problems and enlist the help of global partners and supporters in eradicating the monsters in their lives and clearing the path for a new day. Their stories and their characters will shine a light on our world and create that brighter future envisioned by the JUMP members in Kenya.

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APPENDIX A: IRB Approval

# PEPPERDINE UNIVERSITY

## Graduate & Professional Schools Institutional Review Board

May 21, 2009

Protocol #: E0409D19
Project Title: *Citizen Journalism and Digital Voices: Instituting a Collaborative Process Between Global Youth, Technology, and Media for Positive Social Change*

Dear Ms. Worley:

Thank you for submitting your application, *Citizen Journalism and Digital Voices: Instituting a Collaborative Process Between Global Youth, Technology, and Media for Positive Social Change,* for exempt review to Pepperdine University's Graduate and Professional Schools Institutional Review Board (GPS IRB). The IRB appreciates the work you and your faculty advisor, Dr. Kay Davis, have done on the proposal. The IRB has reviewed your submitted IRB application and all ancillary materials. Upon review, the IRB has determined that the above entitled project meets the requirements for exemption under the federal regulations (45 CFR 46 - http://www.nihtraining.com/ohsrsite/guidelines/45cfr46.html) that govern the protections of human subjects. Specifically, section 45 CFR 46.101(b) (4) states:

(b) Unless otherwise required by Department or Agency heads, research activities in which the only involvement of human subjects will be in one or more of the following categories are exempt from this policy:

Category (4) of 45 CFR 46.101, research involving the collection or study of existing data, documents, records, pathological specimens, or diagnostic specimens, if these sources are publicly available or if the information is recorded by the investigator in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects.

Your research must be conducted according to the proposal that was submitted to the IRB. If changes to the approved protocol occur, a revised protocol must be reviewed and approved by the IRB before implementation. For any proposed changes in your research protocol, please submit a **Request for Modification Form** to the GPS IRB. Because your study falls under exemption, there is no requirement for continuing IRB review of your project. Please be aware that changes to your protocol may prevent the research from qualifying for exemption from 45 CFR 46.101 and require submission of a new IRB application or other materials to the GPS IRB.

A goal of the IRB is to prevent negative occurrences during any research study. However, despite our best intent, unforeseen circumstances or events may arise during the research. If an unexpected situation or adverse event happens during your investigation, please notify the GPS IRB as soon as possible. We will ask for a complete explanation of the event and your response. Other actions also may be required depending on the nature of the event. Details regarding the timeframe in which adverse events must be reported to the GPS IRB and the appropriate form to be used to report this information can be found in the *Pepperdine University Protection of Human Participants in Research: Policies and Procedures Manual* (see link to "policy material" at http://www.pepperdine.edu/irb/graduate/).

Please refer to the protocol number denoted above in all further communication or correspondence related to this approval. Should you have additional questions, please contact me. On behalf of the GPS IRB, I wish you success in this scholarly pursuit.

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Sincerely,

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