

# Outside Your Door:

Young Producers  
Bridge the Divide  
between Urban Youth  
and Public Lands



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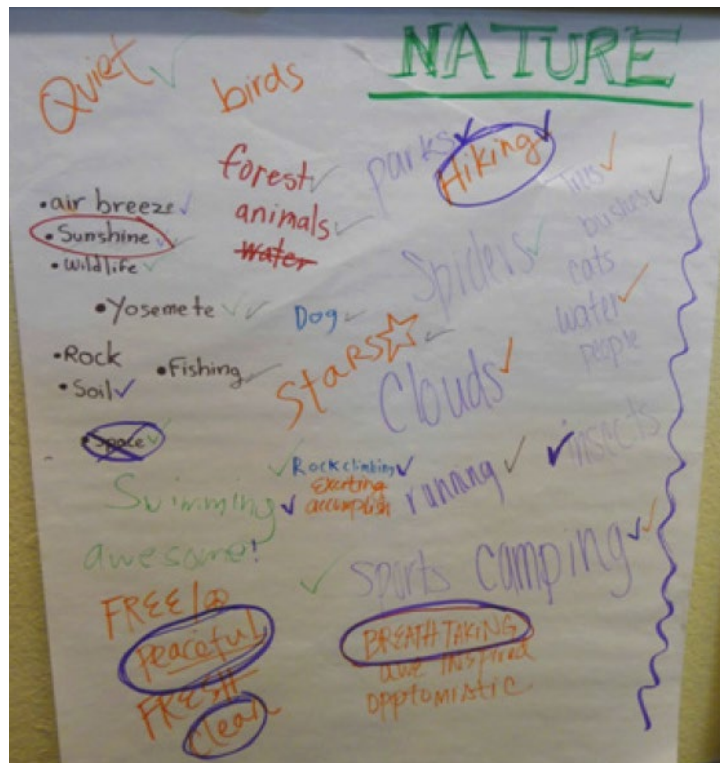
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Vimeo (Link to BAYCAT process video): <https://vimeo.com/95316482>



YouTube (Links to 13 youth produced videos): <http://bit.ly/1nwtJfr>

1. Outside Your Door: Intro
2. Sailing on the Bay
3. Man's Best Friend
4. Between Two Redwoods with Gwydion Brain:  
Zevonte Hamilton
5. Backyard Bound
6. A Day at Stow Lake
7. "Just Maybe" Music Video
8. The Beach: My Diary
9. Jason's Getaway
10. Surfing With Mr. Irwin
11. Between Two Redwoods with Gwydion Brain:  
Garrett Lamb
12. "Just to Get Away" Music Video
13. Outside Your Door: Credits



# ZOOM IN 29



Walking on a trail in the park, sailing the Bay, and surfing the Pacific, youth explore the outdoors and immerse themselves in the wonders of nature while learning about themselves in ways they never thought were imaginable. The U.S. Forest Service has many notable achievements regarding increased involvement and activities for youth nationwide. From Discover the Forest campaign and the Forest Information Van to Eco-Teams and creating a national network of Children's Forests they are committed to breaking down barriers. Both research and practical experience show one way of achieving this is to explore and understand the ways youth communicate and what media messages resonate the most for young people. To this end, the Forest Service has engaged in research to explore how youth make meaning of the outdoors as a way to develop greater understanding of messaging from their vantage point.

This project was developed to investigate youth perspectives about the outdoors to inform innovative ways to reach urban youth across California. While many national forests are near urban areas, numerous constraints and barriers have been documented such as limited transportation, fear, safety, comfort, lack of knowledge (Breaking Barriers, 2012). In addition many urban youth report wanting information about these resources. As noted by one Bay Area youth, "*Nature brings relief for stress but some people don't like it because they just don't know where to go*" (listening session participant).

Media messages may inform youth about outdoor

opportunities and encourage them to take advantage of new experiences, but if they perceive the messages to be unappealing, irrelevant, or too "preachy," youth may disregard them. On the other hand, if youth are involved in the message-creation process, media messages may be more powerful, appealing and effective. Building youth capacity as media producers while providing them with outdoor recreation experiences can intersect in extraordinary ways. For instance, young people may become inspired, develop critical thinking skills, create a new appreciation for the outdoors, and begin to become environmental stewards. Furthermore, when young people view media produced by their peers, they may be more likely to find the messages engaging, relevant, and persuasive.

Zoom In 29, also branded as *Outside Your Door*, was an opportunity for youth to explore how they view the outdoors through their personal lens and to use a video camera to document their perspectives. Twenty four young people (ages 11 to 17) participated in a semester-long media training program that asked them to produce videos to communicate the value of outdoor spaces to kids their own age. These videos were then viewed and discussed in listening sessions comprised of groups of their peers in two different cities. In this report we discuss 13 videos produced by youth for youth, a documentary style video about the process, and listening sessions which provide multiple layers of data that led to our recommendations about ways the Forest Service can engage urban youth with the outdoors.

# Project Background

## Interdisciplinary Research Team

The San Francisco State University research team consisted of three different academic departments: Recreation, Parks, & Tourism (RPT), Broadcast Electronic Communication Arts (BECA), and the Child & Adolescent Development (CAD) Department. Team members worked together, shared strategies and methods, and delivered both individualized and collaborative products and outputs. (See *Appendix A for team bios*)

## Bay Area Center for Art and Technology (BAYCAT)

BAYCAT was the community partner for this project: “A nonprofit social enterprise that educates, empowers and employs young people from historically underserved Bay Area communities in the digital media arts including: video production, music production, animation, graphic and web design.” BAYCAT believes in operating their organization like a business, and transformed the philanthropy model—from “begging” to being self-sustainable in sophisticated ways. For example, they created the “clonor” model: “where clients become donors, and donors become clients.”

Founded in 2004, BAYCAT confronts the continual problem of the digital divide by empowering and inspiring young people to create media. This nonprofit organization contributes to changing the lives of youth and inspires them to hope for the future. As recognized on their website “many young people in the Bay Area’s underserved neighborhoods are being left behind and they are not equipped to build a future in the digital creative field.” Through education, employment and entertainment in a variety of media forms, BAYCAT empowers underserved youth and young adults by teaching them skills, coaching them to reach their dreams and goals, and help them find their place in the world.

We worked with BAYCAT’s Academy, an internationally-acclaimed media school for underserved kids, ages 11-17, and young adults, ages 18-24. During their five month experience throughout the Spring of 2014, twenty-four young people created their own short films adding to the already remarkable collection in BAYCAT Productions. These youth shared their stories during the World Premiere of *Zoom In 29*, and they’ll continue to talk about their experience with

*Outside Your Door* as they seek to positively transform their communities and play an active role in their own learning.

## Project Goals and Management

Three primary goals drove the direction, methodology and analysis for this study:

1. Understand how to effectively reach diverse urban youth by identifying appropriate media including social media forums;
2. Develop sample key messages for diverse urban youth regarding urban and rural forests about topics of interest to adolescents; and
3. Evaluate the effectiveness of these media messages with a variety of urban youth from San Francisco, Oakland, and Richmond.

The SFSU team created a tracking workspace using Google Sites to share documents and files and to set up schedules and agendas. The BAYCAT team uses a web-based project management tool called “Basecamp.” They created a separate USFS project file which included to-do lists, calendar, pertinent documents, milestone management, file sharing, time tracking, and a messaging system. Each member of the SFSU team was added as users for ease of full team collaboration.



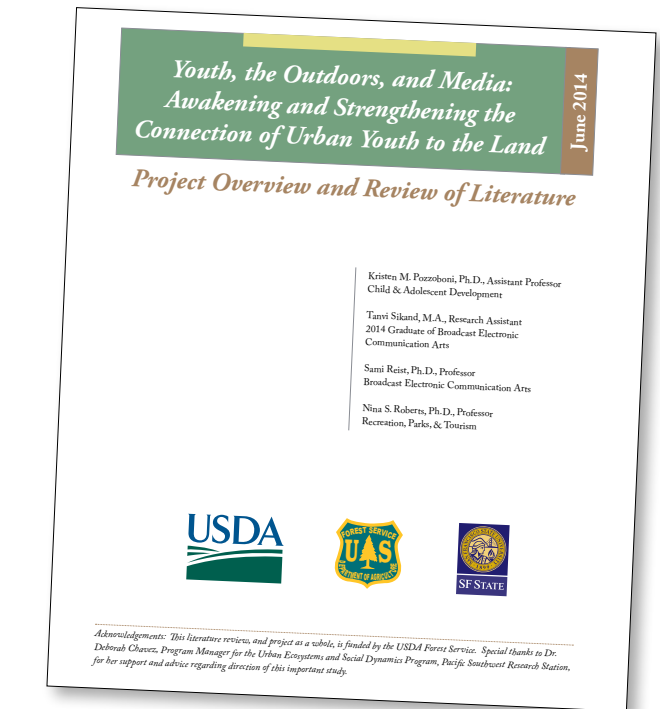
# Conceptual Framework

The SFSU team completed a thorough literature review that was submitted to the USFS in June 2014. A preliminary overview of the literature was presented to the BAYCAT team to aid their understanding of the scope of the project and the components that are important (*See Appendix B for outline of content*). Three core topics discussed in the review included youth and outdoors, media theory and environmental communication, and youth and media (broadly). Interested individuals can obtain a full copy of the literature review here: <http://bit.ly/1HR2gfD>

In the literature review, we outline a framework for this project by reviewing and discussing key components of the literature from three distinct fields of study. First, we review what is known empirically about youth participation in outdoor activities and emphasize research that highlights California youth perspectives. This section discusses youth participation in outdoor activities, the benefits of participation in outdoor pursuits, and sample constraints and barriers reported by youth as aspects in their lives preventing them from experiencing the outdoors more often or at all.

Next, we present aspects of communication theory to demonstrate the value of a media campaign produced by youth, for youth. Communication theory may shed light on how the media can contribute to a successful campaign to encourage urban youth to use the outdoors more frequently. In particular, this theory demonstrates the value of empowering youth to act as producers of the media messages directed at their peers. Criteria that influence the success of a media campaign include a focus on the knowledge/information phase of the decision-making process, the activation of opinion leaders, and the use of spokespeople who are similar to the target audience.

Third, we discuss how youth are using media and the modes that are trending or most popular for young people in the U.S. Research has shown that youth still spend a major segment of their time consuming video content. The big change is not only the diversity of platforms employed to view video content, but also the use of platforms that were beyond imagination only a decade ago. Research also shows that digital media have become an integral part of the media landscape surrounding youth and young adults. An



ever-increasing number of youth online are treating the Internet as a social medium where they meet and interact with others. This section discusses why social media are so crucial and attractive to youth. Several studies have shown social media fulfill a number of psychological, social, and emotional needs of teenagers.

As reflected in our review of literature, current demographic shifts reveal population growth for racial and ethnic minority youth across the U.S. is increasing much faster than the rate for the nation's population in general (see also Census.gov). And, a growing cadre of urban communities seeks new experiences and new opportunities, including within forests, parks and other public lands. More specifically, access and opportunities for many urban youth remains acutely unequal. Use of new media and innovative forms of communication in the outdoors must expand and continue to evolve in order to meet changing needs. To understand how to reach diverse urban youth effectively and strengthen connections to the land, it is necessary to understand social structures within a younger generation and identify appropriate media that resonate with young people.

# Methodology: Our Approach

Our team used multiple methods to conduct this study; the variety of multimedia data are a unique element of this project. See infographic design for visual depiction of our methods found Appendix C. In the summer of 2013, we submitted an application to the SFSU Internal Review Board for Human Subjects (IRB) review. The IRB determined that the study was exempt given the nature of the project as a pilot initiative. While youth and the outdoors has been studied for quite some time, this project fell into exploratory research because little is known empirically about the intersection of youth, outdoors, media and communications. Given this project was exempt from IRB review, informed consent was not required. Instead, the organizational partners agreed their administrative documentation for participants was therefore considered acceptable for their youth to be involved. In this section, we provide brief highlights of our pilot describe the research participants, detail our fieldwork and data collection methods and conclude with techniques used for analyses.

## Pilot with Backyard Bound 3rd Annual Youth Summit

April 2014, the SFSU team conducted preliminary research about Bay Area youth's attitudes towards the outdoors, at *Backyard Bound*, a youth-driven, youth-led weekend camping experience of racially diverse youth from around the Bay Area. The youth discussed ways to engage their peers to connect to the environment and had a chance to immerse themselves in environmental issues important to youth.

The SFSU project team organized a workshop on Sunday 4/13/14 called *Media, Creativity and the Outdoors*. We asked these young people to share their innovative ideas about the “cool factor” of nature, what they love about the outdoors, and what kind of messages they thought would be most effective at communicating these ideas to other youth. Participants worked in groups to create seven Vine videos of 7-seconds each with messages about the outdoors.

Overall, Backyard Bound was a valued opportunity to supplement key aspects of this project. As a pilot test, this helped inform the design of the listening sessions and general process that we would use later in the study to test messages created by BAYCAY youth. The event, and experience with those youth, complemented our data collection efforts, yet was not part of the core data set. However, notes from the event and any data

gathered was transcribed, coded, and separate analyses occurred to systematically collect information that would guide our inquiry.

## Research Participants

In total, 141 individuals participated in this study. Participants were recruited from five different entities: BAYCAT (n=26) RYSE and Youth Uprising (n=50), Backyard Bound (n=18) and SFSU (n=47). Table 1 details demographic data for the participants in this study.

**Table 1. Demographic data for BAYCAT, RYSE, and Youth Uprising<sup>1</sup>**

Parameters	Participants (n=84)	%
<b>Age</b>		
11 yrs	2	5%
12 yrs	4	11%
13 yrs	9	8%
14 yrs	7	11%
15 yrs	9	15%
16 yrs	13	11%
17 yrs	9	4%
18 yrs	3	6%
19 yrs	5	10%
20 yrs	8	7%
21 yrs	6	5%
22 yrs	4	4%
23 yrs	3	2%
24 yrs	2	2%
<b>Gender</b>		
Male	53	63%
Female	31	37%
<b>Race/Ethnicity</b>		
Latino/Hispanic	23	27%
African American/ Black	18	21%
Mixed	4	5%
Caucasian	3	4%
Asian	3	4%
Native American	1	1%
N/A	32	38%

<sup>1</sup>We did not collect demographic data from Backyard Bound or SFSU student participants.

## Data Collection: What We Did and How We Did It

**Youth producers.** In January 2014, 26 youth (ages 11 to 17) were recruited by BAYCAT to produce a television program called “Zoom In 29: Outside Your Door.” Their recruitment and selection process consisted of the following:

- Staff visited a variety of middle schools and high schools in San Francisco neighborhoods (e.g., Bayview, Protrero Hill, Visitacion Valley, Excelsior) to do outreach and speak to youth directly about their programming.
- Staff performed outreach at community events.
- 62 total youth applied to the program: Expected number of students was 30 in three tracks (10 per track), 26 were accepted and 24 completed the program (*see Appendix D for Youth Bio's*) Priority was given to low income students
  - ✓ In-person interviews occurred at the BAYCAT Studio with applicant (and/or parent, caregiver) to determine interest and commitment for the entire length of the program.
  - ✓ Video Release Form was required of all participants (including signed by a parent/guardian for anyone under 18 years of age).

**Curriculum.** In early 2014, youth enrolled in one of three different curriculums offered by BAYCAT: Beginning Filmmaking, Advanced Filmmaking and Motion Graphics, or Music Production. Dedicated BAYCAT leaders developed and taught the curriculum while mentoring the youth. Each group began their first two weeks in orientation to the “Outside Your Door” theme during which all students had the chance to brainstorm their ideas and perspectives about the outdoors. For example, staff conducted focus groups to discuss both motivations and barriers to getting young people, like themselves, outside. Subsequently the youth discussed what kinds of projects they wanted to make and they began pre-production once the ideas were fleshed out. After the orientation, youth worked in three small groups in to produce “Zoom In 29: Outside Your Door” an episode that consisted of 13 separate videos. The videos were written, filmed, edited and produced by youth (e.g., all content graphics, lyrics, music, and story lines).

Classes began February 3, 2014 and continued for 14 weeks that consisted of extensive lesson plans and guest speakers. Early in the sequence, staff facilitated a brainstorming session on documentary film ideas

with the following four points for students to share and discuss: 1) Your relationship to the outdoors; 2) Someone you know and their relationship to the outdoors; 3) An outdoor organization; and 4) Favorite outdoor activity. Additionally, BAYCAT’s creative process included exposure, opportunity, education, and recreation in the outdoors through a series of field trips in recreation areas located near San Francisco. That is, youth explored the outdoors directly by sailing on the Bay, walking across the Golden Gate Bridge, hiking on Angel Island, playing on the beach at Crissy Field, boating on Stowe Lake, and learning to surf at Ocean Beach. During these activities, they learned to shoot video, were educated about the areas they visited, and gained new skills relevant to outdoor activities.

The month of March 2014 was spent in production and analysis of their media. In April, the focus was on post-production and the program culminated with their open-house to showcase their final products to the general public. The “World Premiere” of Zoom In 29 episode, “Outside Your Door”, took place at the BAYCAT studio on May 8, 2014 (*see Appendix E for the community invitation*). These curricula, however, were not examined nor analyzed as part of this study rather obtained as ancillary for understanding the background, preparation, and youth experiences during their time with BAYCAT and the creation of the episode. Details and lesson plans were provided to the research team to supplement our understanding of program structure, content, and youth learning outcomes (i.e., referred to by BAYCAT as “targets”). See Appendix F to review the course outline for each class mentioned above.

**Filming decisions.** The BAYCAT production team Senior Producer, Media Director, Senior Producer, and Production Coordinator decided what aspects of the production process to film. They captured as much as possible with the resources they had; the following factors influenced their decisions:

- Timing, sequencing and variety of events: For example, the team captured the first few initial classes of the 14 weeks including the staff’s intro to the topic and as much of each field trip as possible.
- Youth talk about the outdoors through interviews: By having conversations among the youth producers while in production and conducting exit interviews the goal was to determine whether students’ attitudes towards the outdoors changed at all, and if so how.



- **Key events:** The team made an effort to identify and capture a variety of events throughout the program to provide context and tell the story through the eyes of youth.
- **Ease of recording:** Recording in the BAYCAT facility (i.e., studio) was easier than in the field. Videographers were always careful to avoid continuously filming the students to minimize the influence of the research on their experience.
- **Availability of the Studio team:** While other productions were happening simultaneously, priority was given to this USFS project. However, there were some instances when the studio team was unavailable to film the process.
- **Instruction:** Since the Studio team also helps mentor the participants and assist them with the production of Zoom In, they basically exerted “double duty” and also filmed for this USFS project. This meant that there were times when the team had to prioritize instruction and group dynamics over filming.

**The power of the video.** In total, the sampling frame consisted of 1257 videos and 22 hours of footage produced by BAYCAT during this program. The SFSU team selected some of these videos for analysis. The criteria for including video in the analysis consisted of the following filters:

- **Sound:** The video must contain intelligible audio.
- **Relevance:** Content must be helpful or useful in supporting project goals (e.g., instructional videos and B-rolls not included).
- **Human dimensions:** A person or people in the video must be identifiable.
- **Efficiency:** The information in the video should be warrant effort to code and analyze.

Based on these criteria, 193 videos were reviewed for consideration and 140 were uploaded to Dedoose for analysis. A total of 6.5 hours of meaningful raw footage was analyzed; each video ranged from 6 seconds to 25 minutes in length.

### **Seeking pre- and post- input from the youth.**

BAYCAT funded and implemented an informal pre-program questionnaire during their orientation (n=12 questions). Questions about what the students like to do outdoors, what prevents them from visiting forests

and parks, how they make meaning of the outdoors were included as well as opportunities to share their ideas about what they believe would help get more young people to enjoy forests and parks (*See Appendix G*). The goal was to determine how they thought about open spaces; how much knowledge they had about local forests and parks prior to the program; and to understand how this may have changed by the time they completed their media messages to showcase. BAYCAT also administered the same questionnaire post-program. The SFSU team evaluated the questionnaires to determine whether the process of producing the videos influenced their attitudes and perceptions of forests/parks.

**Exit interviews/post-program.** BAYCAT conducted exit interviews with selected students to produce a video about youth involvement in the program. The goal of these interviews was to provide insights into the participants’ experience throughout the process and their feelings about creating media about the outdoors. The line of questioning was framed to encourage students to articulate how the experience influenced and/or changed them (e.g., attitudes, behaviors).

- Final youth interviewed:  $n=11$
- **Criteria for selection:** Youth were selected based on age, gender, unique program experiences, and availability
- **Core line of questions:**
  - ✓ What do you like about the outdoors?
  - ✓ How do you feel about the outdoors after this experience?
  - ✓ What did you learn about the outdoors
  - ✓ Which was your favorite field-trip?
  - ✓ After this experience, are you doing anything different? (e.g., going outdoors more often?)

**BAYCAT staff: Getting inside their minds.** The SFSU research team also conducted two individual interviews with BAYCAT staff members on Monday, July 14, 2014. We talked with Zara Ahmed, Program Manager & Lead Instructor, and Jason Valerio, Studio Music Producer & Instructor. These staff members were selected because they were the two core leaders and mentors for the *Outside Your Door* production classes. The interview was facilitated by Dr. Nina Roberts, lead principal investigator, with

supporting questions and note-taking by Tanvi Sikand, research assistant. We wanted to learn about their observations of the youth, to ascertain effectiveness on a deeper level, from start to finish regarding their perceptions of youth attitude and behavior changes based on their involvement with this project. Transcripts were coded as part of the main/core data set and analyzed in Dedoose. The primary relevant aspect of the interview was when they talked about changes in youth attitudes and behaviors.

With this multi-method approach, our goal was to determine if the video campaign did or did not work, and why. It was important for us to reiterate these key aspects during the interview with BAYCAT staff as well. For instance, we reminded them that in addition to testing the messages through listening sessions, the SFSU research team took notes during these media events as part of our observations. The overall process included the following sample measures to be explored:

- Reaction to media messages (appeal, interest, engagement)
- Change in awareness (about US Forest Service and about opportunities for outdoor recreation)
- Change in knowledge (benefits of outdoor recreation and strategies for implementing visits to outdoor recreation areas)
- Predictive change in behavior (e.g., through likelihood of participating inquiries such as “after viewing media message x, how likely are you to venture outdoors to forests and parks more often or at all?” and getting at ‘why’ or ‘why not’

Through these two staff interviews, we also assessed the importance of spending time outdoors with the BAYCAT youth who participated in the project; we were interested in what ways the media and/or other innovative communication channels can increase their awareness and influence youth behaviors. The following questions were asked in this interview:

1. Did you observe “Ah Ha” moments for the youth in the program? (discovery) and what was the impetus?
2. What changes in kid’s attitudes and/or behaviors did you see from beginning to end? What did you see to believe/perceive this? What triggered the change?
3. To what extent/how extensive were changes across the whole program (how common across all participants, n=26)?
4. What did you observe about how engaged the youth truly were with the process?
5. How did field trips influence/help shape the media and messages that were the final products?
6. What would you do differently if the same episode occurred again next year? (e.g., structurally, programmatically, field trip choices?)
7. As a leader at BAYCAT, how did your love and/or enjoyment of the outdoors/nature influence the process? How did you “show up”?



**Listening sessions: Testing the effectiveness of Zoom In 29.** The videos developed by BAYCAT youth were tested among a completely different cohort of racially diverse urban youth. The goal was to determine which messages the young people gleaned from viewing the videos. Seven East Bay youth serving organizations in inner-city Richmond and Oakland were contacted and two were invited to participate in listening sessions in late May and early June 2014: *Youth Uprising* (Oakland) and *RYSE* (Richmond). The two organizations assisted with recruiting youth for each listening session (see Appendix H) and provided the facility for the sessions. Fifty youth participated—25 with each organization.

Strategic recruitment for these sessions was discussed with youth workers and program managers from each organization as noted above. A cash incentive of \$50 per person was offered to the each youth for their participation. Additionally, each organization was paid a modest fee for the use of their facility and rental of space. Each event was catered by a youth-operated cafe based out of *Youth Uprising* in Oakland. The youth participants from these two organizations are culturally and socioeconomically representative of various neighborhoods in both of these East Bay cities.

The SFSU research team and BAYCAT staff shared responsibility in introducing the project, leading an ice-breaker, engaging the youth in large group discussions, and facilitating the small group breakout process. A key objective was learning whether the media messages produced by BAYCAT youth from *Zoom In 29* would influence other youth attitudes about public lands. Furthermore, an attempt was made to determine if any of the messages developed by BAYCAT resonated with the East Bay youth, which factors influenced their reaction to the messages, and which platforms they preferred. We wanted to understand what influences youth thinking about visiting a forest or other public lands and we were interested in the messages and/or media platforms youth recommend to promote the outdoors. The SFSU research team explored messages conveyed by the East Bay youth as they responded to the videos to provide us with additional insight regarding what makes an effective media campaign.

The BAYCAT studio team and two interns videotaped various segments of the listening sessions as part of the process; however, this was not used as a data source because these tapes were mostly inaudible.

BAYCAT previously had warned the SFSU team of the logistical challenges of video-taping in small groups. Additionally, the acoustics of the rooms in the youth centers interfered with the quality of the audio. Hence, the video tape collected during the listening sessions was primarily used as content for the project process video only and not included in the analysis.

Small group breakouts, for the two listening sessions, were not audio-taped but rather each small group had a facilitator and a note-taker who documented the sessions by writing field notes. Content was verified by the research team prior to analysis.

**Thought cards.** During the introduction to the listening session, participants were given a 5x7 index card and pen. They were asked to record key points regarding what stood out for them and what messages surfaced in their mind as they watched the *Zoom In 29* video series.

A few minutes were also provided after the videos ended before splitting into small discussion groups for capturing their thoughts on paper. Participants were able to refer to the cards during the break-out sessions. Both listening sessions yielded a total of 39 cards with written responses to what they personally observed in or about the videos.



**Listening session questions.** Core questions asked in each break-out group are listed below. (*Note:* Similar questions were asked of students in an online SFSU class in the department of Broadcast Electronic Communications, summer session 2014).

- What parts of the videos did you like? (Why?)
- What parts of the videos did you dislike? (Why?)
- What messages or ideas did you think were conveyed/highlighted in the video?
- Which parts (specifically) communicated this message?
- Were there any one-liners/statements/segments that stood out for you?
- Do any of these videos inspire you to spend more time outdoors?
- Why/why not?
- Would anyone share the video with your friends? Why or why not?

**Field notes.** Facilitation of small group breakout sessions yielded six sets of handwritten field notes (three per organization). A total of 16 typed, single-space pages for both organizations was assembled and organized for analysis in Dedoose.

**Program artifacts.** Additional items and materials were created by BAYCAT and/or the youth producers and were gathered for potential consideration in our analysis. These items include: flip chart pages created during BAYCAT programming, photographs, and meeting notes. Eighty-seven still photographs were taken from the following activities or events: Brainstorming session flip charts,

brainstorming sessions, Backyard Bound, Zoom In 29 World Premiere full team meetings (admin. & project management), SFSU team meetings, and listening sessions. It is important to note that all photographs and project images were used for illustrative purposes only to help tell the story. The still pictures taken throughout the course of the project were intended for USFS use, reporting, and presentations only.

Additionally, 4x6 post-it notes were provided to participants in the Backyard Bound Vine Workshop (*see Appendix I*) along with 8x10 cardstock-type paper for youth to use as part of their messaging in their 7-second video. Youth were asked to write 1-2 words that come to mind about the outdoors; n=51 4x6 note papers were returned with keywords about their sentiments regarding outdoors and nature; seven 8x10 sheets were returned. The seven small group Vine videos produced by participants were uploaded to the following hashtag created just for the workshop: #parksrock.

### San Francisco State University

In addition to the formal listening sessions, an online survey was conducted among college students in the summer 2014 SFSU class, BECA 390 (Age of Information), taught by Co-PI, Dr. Nancy “Sami” Reist. Out of 47 students enrolled in the class, 44 watched the videos for episode Zoom In 29. The students analyzed the persuasive strategies used in the videos and responded to questions about the quality and effectiveness of the videos. Because this was an online class, demographic information about the participants is not available, but college students are typically older than the rest of the subjects of this study.



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# So, How Was All That Great Data Analyzed?

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When our data collection was complete we had amassed the following: 13 videos about the outdoors produced by youth; 25 pre/post questionnaires; 11 videotaped exit interviews; 2 audio taped interviews; 22 hours of video of youth production; 6 sets of field notes and 39 thought cards. Due to the varied nature of the data collected, we opted to use Dedoose as our primary tool for organizing and analyzing data. Dedoose is a cross-platform, Internet-based application useful for working with multimedia data such as videos, photos, and text-based documents. Data analysis took place from May 2014 to December 2014.

We began by having our research team review a subset of the data, which included small portions from each source. For example, we each watched 10 minutes of video, read through a sampling of thought cards and read two sets of field notes. Next, we developed a coding structure, coded data and discussed our coding decisions. After all data were coded we reviewed the codes, created categories and compared these categories across the data set. Finally, we brought our preliminary findings to the community-partner and solicited feedback about our conclusions. This kind of respondent validation or “member checks” (Miles & Huberman, 1994) was valuable because it ruled out the possibility of us misinterpreting youth perspectives and led to valuable insights about how we were interpreting the data.

## Triangulation

According to Maxwell (2005), triangulation is the method of collecting a variety of data using different methods in different settings. It is a strategy that reduces systematic biases and may result in increased validity of a study. In this study, we employed triangulation in three important ways. First, we gathered data from several different groups of young people in the Bay Area: youth producers from San Francisco, youth from Oakland, and youth from Richmond. Second, in collaboration with BAYCAT we employed a variety of data collection methods: youth produced videos, questionnaires, interviews, and listening sessions. Third, the analysts were from three distinct disciplines. Although we were working with a conceptual framework that combined a variety of concepts and theories from our respective fields, each analyst was grounded in a different epistemology and practice, which lead us to think critically about our analyses and challenge how inferences were being made.

## Content Analysis: The Technique of Choice

Content analysis requires considerably more than just reading to see what’s there. This is a technique whereby the researcher interprets meaning from the content of text data and, hence, adheres to a naturalistic paradigm (Creswell, 2005). Generating useful and credible qualitative findings through observation, interviewing, and content analysis requires discipline, knowledge, training, practice, creativity, and hard work. We did an overarching content analysis of the videos through Dedoose between September and December, 2014 but did not transcribe the final Zoom In 29 episode. There were 13 videos in that production and the goal was an interest in what the youth said in the videos, content-text, not to investigate production styles and videography. The following details provide an explanation of four key steps that occurred:

1. All data sources were reviewed, the research team selected the thought cards from the two listening sessions and the listening sessions small group break-out transcripts from youth responses to the videos ( $n=6$  groups, 2 documents/RYSE and YU) to examine first as a means of exploring Dedoose. The research assistant reviewed all videos and decided the best three to examine to develop codes were the videos from the opening session brainstorm, entry interview then exit interviews.
2. We discussed and developed codes that might work for each data source enabling us to seek a full coding scheme for all sources (e.g., videos, listening session transcripts).
3. Two Co-PI’s and the research assistant learned how best to maximize the power of Dedoose and the results of this pilot coding enabled adjustments to be made as necessary. In most cases, the three coders coded content very similar and a few areas were dissimilar.
4. The three primary coders evaluated all text-based documents. The research assistant made sure the list of videos on Dedoose was final for analysis. Filters (audible, source/who’s speaking is attributable to someone) were based on criteria, she then split up the videos for review and analysis by three primary coders.

## Coding

Our coding structure consisted of 18 codes, 12 free/parent codes and 6 tree codes (see Table 2). Three members of the research team coded data independently. Initially, all phrases and statements relevant to the research questions were coded across the data; text that was not relevant was not coded. During this process, however, we realized there were data that analysts identified as relevant but were not being captured by the codes. To address this, the team created a “no-code” and “other youth comments” code to highlight material that an analyst deemed evaluative

about the videos but did not fall into any of the codes. Once data were coded, each analyst focused on developing categories specific to answering a research question that guided the study. We identified themes and patterns within the codes; then we looked across the data to develop the evidence to support existence of categories. We looked for variation within codes and systematically searched for counter narratives (Quinn-Patton, 1990). The fourth analyst provided support, facilitated discussion about our analyses, and kept track of the details in the multi-step process.

**Table 2. USFS - Dedoose Coding Structure**

Free Codes	Description
<b>Stress Relief/Release</b>	Youth talk about the outdoors as relevant to their feeling or experiencing calm, relaxation, or peaceful.
<b>Escape</b>	Anytime youth reference the outdoors as a means to escape from life, problems, the city and etc.
<b>Physical Activity</b>	Talk or reference to being active, playing sports, exercise in the outdoors
<b>Discovery/Self Expression</b>	Anytime youth talk about or reference the outdoors a place to explore possibilities, experiment with new things, and/or be creative (e.g. write, photos, play music and etc.)
<b>Fun/Happy</b>	Anytime youth talk about or reference the outdoors as relevant to having fun or being happy.
<b>Access</b>	Anytime youth talk about approaching or entering the outdoors and/or related obstacles or barriers.
<b>Zoom In - Messages within</b>	These are specific messages the listening session youth said they heard or picked up on when watching Zoom In. It could be a specific video or the episode as a whole
<b>Zoom In - Messenger</b>	Anytime youth talk about or reference the youth in the videos or the BAY-CAT youth as producers of Zoom In.
<b>Empowered</b>	Anytime youth talk about or reference the outdoors as relevant to their feeling or experiencing feeling stronger or more confident.
<b>Inspiration</b>	Youth talk about or reference the outdoors as leading them to feel an urge or ability to do something. For example, it could be something creative, political, or different than what they usually do.
<b>Safety/Fear</b>	Youth talk about or reference the outdoors in relationship to safety (feeling safe or not). It can also capture if youth feel safe or “safer” in certain places or under specific conditions in the outdoors
<b>-Crime/Violence</b>	This might include fears or concerns about personal safety due to violence or crime or harmful behaviors of others (white people, gangs)
<b>-Natural Elements</b>	Or it may be related to things you do or find in the outdoors (e.g. swim, water, bugs, bears,).
<b>Value of the Outdoors</b>	Youth talk about or references to reasons that the outdoors is important (or not)
<b>Team Discussion</b>	Anytime coder sees or hears material that might fall out of the existing codes or in need of more exploration by team
<b>Other Youth Comments</b>	
<b>Other - Outdoors</b>	
<b>Other - Video</b>	

**Table 2 (cont'd), USFS - Dedoose Coding Structure**

Tree Codes	Description
Identity ..... -Collective ..... -Individual	Anytime youth talk about or reference the outdoors as a place relevant to identity ..... Examples might include talk about the relationship between self and a particular group of people (e.g. "Latino" youth or family) ..... Examples might be "be myself" or connect with myself or explore aspects of who I am.
Connected - Family - Friends - Nature	Anytime youth talk about or reference the outdoors as a way to develop or experience relationships or connections to family, friends or nature
Evaluating "Zoom In" ..... - Quality Like - Quality Dislike - Content - Like - Dislike ..... - Neutral	Anytime youth talk or make evaluative statements about any of the videos in the Zoom In episode. ..... Talk or words that reference the quality of the videos: visuals, sound, co-gency, and/or level of professionalism ..... Talk or words about the narrative, actors, creativity, of the videos. This can also include talk about particular genres ..... Unclear, unknown, or no evaluation
Great Quotes - Text - Video	Tagging purposes only. Use this code as a way to pull out quotes that are especially potent, or effective at capturing a particular sentiment.
Electronic Media (EM) -EM - Negative -EM - Neutral -EM - Positive	Anytime youth talk about or reference the outdoors and electronic media (e.g. phones, tablets, games).

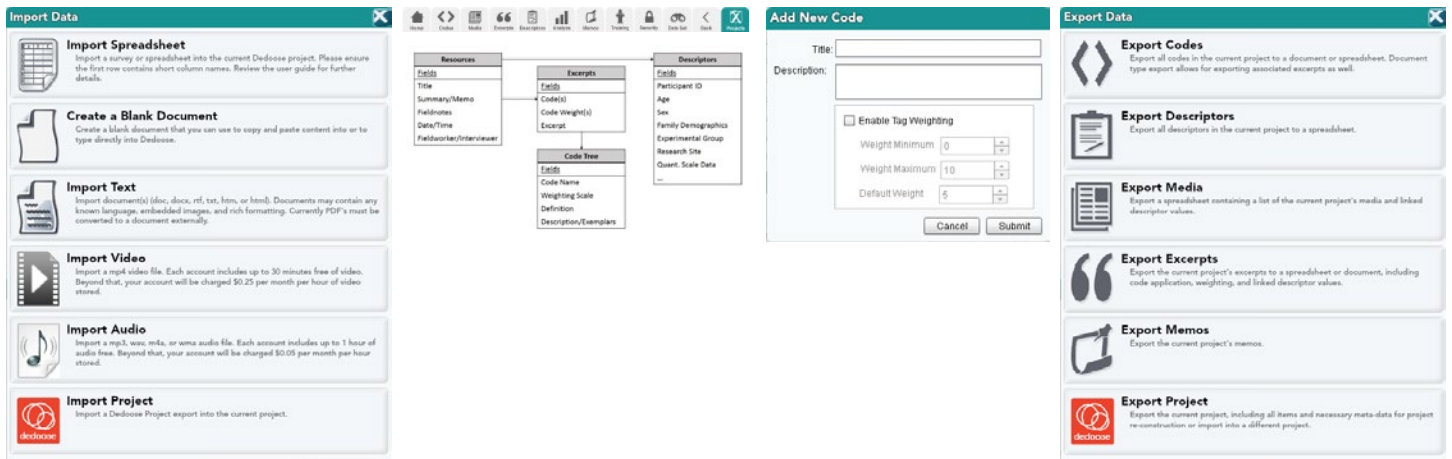
**Backyard Bound**

As noted in the methods section, this was a secondary, supplemental opportunity of great value to the process and learning. A cursory content analysis occurred using the thought cards as completed by the youth and a few comments from the Crissy Field Center official program evaluation for the full weekend were extracted and provided as well. (See Appendix I for full description of this event).

**Challenges: The World of Dedoose**

Dedoose allowed us to easily target key excerpts from multiple sources (e.g., documents, video, and music). While there are many benefits for using Dedoose we also found there were drawbacks, which are detailed in the sections below.

**Organizing the data.** All data was formatted and uploaded into Dedoose. The videos received from BAYCAT were not in the format that Dedoose accepts for uploads. The research assistant therefore converted all videos to <.mp4> format to prepare them for analysis. That is, all video files were converted from AVCHD originals (1080, 30fps) to smaller files (320, 15fps) for size and viewing compatibility. As a result of this conversion process, some of the video quality became more challenging to understand. Inaudible sections of any video were deemed unusable and were not analyzed. For example, video clips of youth sailing or hiking in the outdoors during field trips were eliminated.



**Coding data.** Dedoose is a collaborative tool but the current software does not include features that permit each coder to code independently. This made it difficult to compute inter-rater reliability. Instead, three analysts from our team each coded all the data using the code tree (please see Table 2). Then we met to discuss each instance of disagreement and deliberated until we were in agreement about the application of the code. In other words, we drew from our respective disciplines to generate understanding about why we applied the code; if we could not reach agreement then the code was removed.

### Study Limitations and Delimitations

There are several limitations and delimitations of this project that are worth noting. First, the exit interviews were fascinating yet not as effective for results of this study because recorded evidence shows a variety of leading questions by the interviewers (i.e., BAYCAT staff). From a social science perspective, had one of the researchers, or another neutral third party, interviewed the youth their comments may likely be different in some ways.

Second, during the listening sessions two of the primary attributes that surfaced were race and age. While youth discussed these, and expressed their perspectives, age was more apparent than race; furthermore, they were not explicit about other attributes. Additionally, the facilitators did not prompt with other questions regarding other attributes. Therefore we cannot quantify the relative

significance of other attributes such as social class, gender and etc.

Third, social desirability may have been a factor in the listening sessions. Some students knew each other, others did not, yet none of the participants knew anyone from the research team or BAYCAT staff. Consequently, it is not uncommon that this group interview process may have made it difficult for youth to elicit the most honest responses despite our best attempt to encourage candidness.

Fourth, it is important to emphasize that in this study we used Dedoose to organize a variety of data and to perform content analysis. But, we did not calculate frequencies. This is because we were unable to identify individual coders. For example, when each of the three researchers applied a code to the same message, it inflated the numbers associated with that code. Therefore, frequencies attached to codes can only be used as rough indicators of trends, and not as accurate measures of the relative importance of themes. While we are confident that themes under investigation were mentioned more frequently, we cannot quantify the strength of these themes. To mitigate this issue, the team reviewed the numbers associated with each code and this was accounted for in our analyses. Additionally, we did not give each code any weights so there are no code weight statistics. We have strength in our findings by focusing on the research questions and by grounding our findings in the data.



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# What Did We Learn? Results & Findings

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Changing technology, fads, costs of transportation, shifting priorities, personal health needs, safety and fear concerns, and many other factors, may intervene to turn many of today's nature disconnected youth into tomorrow's connected outdoor enthusiasts. Reaching these youth has been challenging because of limited knowledge for how they communicate. What messages resonate with them? Mass media sources for communication may be ineffective because they cannot quickly adapt to differences among people (Chavez, 2005). Newer media platforms, however, enable organizations to produce focused video programming that matches the interests of more specific populations. These include creative outlets that include opportunities to address complex information challenges and seek ways to help break down barriers. When multiple creative forums are used and messages are brief, youth respond.

This project purposefully included a partnership with BAYCAT—an organization with a 10-year track record and a unique curricular approach. They understand the impact of technology on youth and the outdoors, and immerse youth directly as producers and filmmakers as they discover their own talents. Subsequently, testing messages and stories created by BAYCAT with 50 youth from two other diverse urban communities in the Bay Area via tailored listening sessions proved to be an enjoyable, prolific, and high yielding endeavor.

In this section, we present the results in three parts: youth values about the outdoors, viewers' responses, and secondary viewers. The mixed nature of the data introduced some challenges in discussing these results. Hence, it is important to provide clarity regarding two types of quotes and use of quotation marks in this section in order to distinguish between the two (**Note:** Appendix J provides "Identification Codes"):

Frames refer to a collection of general constructs that individuals use to organize ideas (Goffman, 1974; Lakoff & Wehling, 2012). Frames were identified by reviewing data collected from the youth media producers and from the young people who participated in the listening sessions (see methodology section for data sources). Some content fell into multiple categories making the analysis challenging yet exudes corroboration. In addition to the actual *messages*, results

show it's important to also understand who the youth perceive *influencers* to be (e.g., the messengers, mentors and role models who are attempting to get them to go outside at all or more often).

We were interested in learning how youth from completely different urban communities interpreted the videos based on their own interests, knowledge, and experiences. In general, comments about quality of the videos were almost all positive because, based on the listening session questions, we wanted to know about messaging and how videos resonated with youth and avoid a critique of the videos themselves. Analyzing how the videos produced in this study impacted, or may have influenced youth involved at the different levels, was enlightening. Understanding the value of the outdoors to urban youth and the importance of the messenger provide two overarching manifestations essential to future campaigns the Forest Service may choose to develop.

## The Value of the Outdoors

In this section, we present youth perspectives about the outdoors and develop frames based on the ideas that youth shared throughout the study. The frames we offer demonstrate how youth participants made connections among concepts they found relevant to the outdoors and reveal how youth grappled with complex and often competing ideas. We found frames useful in this study because they guided us to identify a variety of messages that resonated with youth and because they helped us understand how youth participants made meaning of the outdoors.

**The outdoors and technology.** In this study, youth explored the relationship between the outdoors and technology. While some youth described the outdoors as a place where they would go to "disconnect" from technology, others maintained that being in the natural world inspired them to engage with electronics in creative ways; for example, to pursue photography or create music and videos. To illustrate, one youth said, "*When I am with my friends and we go hiking we always take pictures with our cameras and it is fun. We also make movies;*" while another explained, "*...the outdoors inspires me to want to use technology to be creative.*"

Also present in this frame, is a common experience that youth described as a fatigue fueled by feeling pressure to always be “connected” to social relationships via electronic devices. According to youth, the outdoors offers a way to “get away” from social media, which they argued is an effective strategy to mitigate stress caused by personal relationships that play out in these spaces. One youth explained, *“No electronics, is no drama.”* Also relevant to this frame, are youth perceptions that the constant use of electronics can “pull you away” or create obstacles for a young person who is trying to achieve a chosen identity; or as youth explained: *“Sometimes people just need to put their phone away and be free to be themselves”* and *“Don’t let technology ruin you.”*

**“The ocean is free.”** This quote reflects the idea that spending time in the outdoors or feeling connected to nature does not have to cost money. The quote was introduced in the Zoom In 29 episode during a video titled *Surfing with Mr. Irwin*, which is a short documentary about a high school teacher in the Bay area who shares his passion for surfing with students by taking them to a local beach and introducing them to the sport. In the video, Mr. Irwin is on the beach, dressed in a wetsuit after a day of surfing with his students. He talks about why he thinks surfing is important. Interspersed with his words are vivid images of young men and women playing in the ocean and “catching waves” on surf boards. Mr. Irwin says:

*I am hoping that they will know that the beach is here for them, that it is their beach, that it is in their backyard, and that they can come to it whenever they want. My students come from situations that are difficult and they may not know that the ocean is out there for them as an outlet. You have to pay to go skiing, you have to pay to do a lot of different sports, but the ocean is free and anyone can access it.*


This captured the attention of youth participants. In exit interviews and listening sessions young people talked about this idea and explored the meaning of this statement. For example, youth reflected that the video had helped them recognize that they could *“feel close to nature”* or *“just be in the outdoors”* without having to pay a fee. Other youth made comments such as “It’s TRUE, all people do have access to the free outdoors and *“It IS free”* which we interpreted as a sort of “Ah-Ha” moment. In other words, youth were in agreement but they also experienced a sense of disbelief that they had not recognized or paid attention to this prior to the video. Based on our analyses, we found the quote, “the ocean is free” framed the outdoors in two ways that were relevant to the youth in this study. First, it highlighted that income was not a barrier. Second, it positioned the ocean as a natural resource as available for their use; a place they could claim as their own.



**It calms, soothes, and relaxes.** Youth in this study reported valuing the outdoors because it provides space to de-stress. They described naturally beautiful places and *“just being outside”* beneficial for mental and emotional well-being as well as an opportunity to “unclutter” their minds. Quotes such as *“nature brings release from stress,” “it’s calming to me, it relaxes body and mind,”* and *“going outdoors is peaceful and relaxing”* were ubiquitous across the data. One young person explained,

*It frees your mind and relieves your stress. Like if you are having a bad day at school or if you are having a bad day at work, I promise you if you go outdoors you will not be angry anymore.*


But while this frame—the outdoors is a place youth can practice self-care, heal, and recharge—was an important one, youth also discussed instances when being in outdoor places could create stress because of negative encounters with other people. For example, several youth reflected on their experiences in parks and described “feeling out of place” or unwelcome. One youth told us, *“I felt like I did not belong there and I wasn’t accepted in the area because the white people [who were also in the park] were not really a fan of people of color.”* Other youth expressed not wanting to go outside because there are *“too many people”* and, in some cases, individuals who might harm or harass the youth. The lyrics to the Just Maybe music video reflect this sentiment:

 *People fighting, people fighting. Please stop all that violence. I’m gonna stay at home, play my games, in silence. Sometimes I just want to stay inside, shut everything down and turn up the music all the way up high.*

In the listening sessions, youth explored these competing ideas; their discussions helped us to understand that for youth who reside in urban areas being in the outdoors can be beneficial but, depending on the place, it can also expose them to racism and violence. One youth explained, *“There is a big difference between being in urban spaces and being in forests and parks”*—this was an important distinction, one they believed influenced their perceptions of the outdoors. For many youth, being outside in their neighborhoods or “in the city” was

qualitatively different than spending time in a space they described as designated for “outside use”; both had costs and benefits.

**Hope and possibility.** Another frame we identified as relevant to youth is that the outdoors offers a sense of hope and possibility for a variety of positive outcomes and influences. For example, data suggest youth believe spending time in outdoor spaces (e.g. parks, forests, oceans, lakes, trails, playgrounds) can lead to feelings of happiness, freedom, and empowerment as well as shifts in perception—a sentiment that was reflected in the lyrics to the music video, Just to Get Away:

 *Close your eyes make a wish, you’ll be surprised, you’re outside  
Take a look at the city  
Why don’t you come with me?  
We can go and be free, free from everything  
Aren’t you happy you came with me?  
Just to get away for the day  
Oh yeah, sunny skies open up your eyes  
Too good to be true  
I find it too....*

In addition, youth expressed ideas that demonstrated they felt drawn to the outdoors because it held possibilities for learning and for finding, connecting or reconnecting to themselves, to others; or to the natural world. Consider these excerpts from listening sessions and interviews:

- *“I am not really used to being outside that much. I like being outside, it’s fun. Outside is a place where you can learn and see new stuff.”*
- *“You can find yourself on the beach because you could actually say stuff that you can’t stay inside and other people wouldn’t be able to hear you. But you can say it at the beach because people won’t really notice you and because the wind and the waves can take it away.... I would encourage others to go to the beach because it’s just a place where you can just go to have your own time and find yourself again.”*
- *“Without nature a piece of me is incomplete.”*

- “What I like about the outdoors is you can run, jump and there are not many rules. No one can really tell you stop running, or don’t throw that ball or don’t climb that tree. So, it’s freedom.”



This frame demonstrated that youth in this study felt a connection to the outdoors and to the natural world and that they held expectations about what they would experience when they frequented outdoor spaces. While some outcomes were known (e.g. I feel peaceful) others were unknown yet welcome. In the next section we describe how youth viewers evaluated the videos.

### Viewer Response: What Did You Think, See, Hear and/or Wonder?

Feedback among the young viewers was generally very positive. Overall, the music videos and the satirical piece *Between Two Redwoods* were the most popular and liked videos. The most frequently mentioned words were *redwoods*, *video*, *music* and *funny*. Not surprisingly, music and humor were the most relatable content. The music videos received the highest number of compliments. They loved that it was rap music; this is music that they listen to and they would want to make themselves. And they liked the messages in the songs; some also commented that they appreciated the lack of swearing.

Many viewers observed that they like the beach. Some comments related to the message that the ocean is free, while others referred to a story about a girl who lost her mother, but still felt connected to her when she visited the beach. The young viewers also liked and related to the young people they saw in the videos; the fact that the messengers were “kids like them” captured their attention. Viewer comments that apply specifically to their response to the video are described in this section. More general observations about the outdoors are combined with material from the students who produced the videos and are described in the message and framing section below.



**The messenger matters.** In the analysis of the audience comments about the Zoom In-29 series, *Outside Your Door*, this concept was, by far, the most insightful. The fact that the videos were produced by youth and featured young spokespersons resonated with the adolescent viewers. Burke (1962) argues, “You persuade a man (sic) only insofar as you can talk his language by speech, gesture, tonality, order, image, attitude, idea, identifying your ways with his” (p. 579). In this case, youth reported an appreciation for the teamwork BAYCAT youth demonstrated while creating the videos. Viewer comments also demonstrated appreciation for the “connection” the students had with each other. Viewers remarked that they related to several other messenger attributes, including race, place, and personal experiences. For this analysis, the messenger refers to the BAYCAT students who produced the videos and are shown in them. The research team identified and analyzed messenger attributes in the language the viewers used to describe the messenger. Once the initial analysis of the codes was completed, the thought cards and listening session data sets were examined for further evidence of attributes that led the audience to identify with the messenger. The primary attributes are discussed in turn.

**Youth.** Although our data are not precise enough to suggest a specific number, viewers mentioned this messenger attribute far more often than any others—an appreciation for the fact that they were watching messages produced by young people. Although many of the viewers did not explicitly connect the age of the messenger to their own age, the idea that the viewers were also young suggests that positive observations about the youth indicates the influence of identification on their response to the videos.



Many of these comments focused on the youth as creators of the videos as shown below:

- *“I like how it was all youth talking”*
- Youth side of the story, *adults “we’ve heard your voice”*
- *“Youth expressing themselves was really great”*
- It *“feels like bringing our generation back to the older generation”*
- (Responding to: do you want to share the videos?) [Yes], *“with people in my school because it features people my age”*
- *“I like how the kids were so confident . . . I like how the kids are so open with their life.”*

Some of these comments explicitly addressed both youth and the messages communicated through their videos.

- *“I really like how it wasn’t adults doing it. Youth going outside instead of staying on their phones.” Empowering.*
- *“Love the connection the kids have w/ each other. Enjoying nature.”*
- *“Meeting other youth in the woods sounds fun”*

While the majority of the age related comments emphasized youth, one viewer did remark that some of the videos showed adults interacting with the youth and introducing them to different aspects of the outdoors, such as sailing and surfing. Results show the young people in the listening session at RYSE liked the “older people” setting an example for the kids to be more active in nature.

**Diversity of race and language.** Although it was not mentioned nearly as often as age, several of the viewers did comment favorably about the portrayal of race in the videos. One interesting aspect of the discussion about race was that most of the comments focused more on the variety of races present in the video, rather than on the presence of specific racial groups. This means that, while this theme does not contradict the theory of identification, it does not add support to the theory either. The viewers did not explicitly state that they were seeing their own race in the video, nor did they comment that their own living situation reflected the racial diversity they described in the videos. A couple of viewers in the listening sessions also remarked that the videos portrayed the outdoors in a way that differed from the stereotypes that nature



is primarily for whites. Given the political landscape of conversations about race today, it is quite possible that more viewers would have brought this up if they were more comfortable with how their comments would be used; however, there is no way to know this for certain. Examples of these comments include:

- *“Multicultural groups I like to see”*
- *“There were different races in the video which was good”*
- *Multiracial groups*
- *“There were so many races in the videos - it was surprising because you usually don’t see people of different races together”*
- *Different races in the video*
- *“I like how there’s multiple languages in the song”*

**Cooperation and connection.** A number of the viewers commented on the cooperation and community they saw in the messengers of the videos. Some of these comments also included the youth-specific theme, as they specifically comment about the youth working together:

- *The kids who made the videos worked together - great teamwork*
- *“Much teamwork shown in the young people. I see kids practicing professional*
- *... Youth are empowering and encouraging each other.”*

Other observations about the cooperation evident throughout the videos suggest that viewers consider this an important attribute of the messenger, but do not necessarily indicate that it is something they experienced in their own lives. For this theme, identification would only be demonstrated if viewers either directly stated that they found this level of

cooperation in their own life or if they described other indicators of identification. Although the data suggest that some of the young viewers appreciated the portrayals of cooperation, no clear evidence was found that they identified with the concept of cooperation itself. However, a couple of comments suggested that some viewers identified with the young messengers and were inspired by the sight of them working cooperatively. In these cases, identification may work as a motivator.

**Unique shared experiences.** Several of the comments focused on more personal attributes viewers felt they had in common with the youth that they saw in the videos. These comments directly suggested the influence of identification. A few of these comments were fairly general such as, *“My favorite video was the last one because it’s almost the same things I do when I’m outside.”* Other comments focused on attributes that were unique to specific videos or user experiences such as *“Made me miss canoeing & [being] outdoors”*. Comments indicate that viewers responded to the video because they felt they could relate to the experiences they saw portrayed in the video. The two videos that seemed to evoke the most comments about personal life issues focused on very different topics. The first described how the producer felt more linked to her dead mother when she went to the beach. Viewers commented that they either had that experience of losing a parent themselves, *“it relates to me & my Mom”*, or they knew people who had lost parents as noted by this quote: *“many students lost parents at a very young age, too”*. The other commonly mentioned experiential video dealt with the connection the producer felt for his dog. This evoked recognition from other dog owners as depicted by this comment: *“Other people share relationships with dogs just like me”*.

**Perception of place.** Although it was not as commonly mentioned as messenger attributes, viewers also responded positively to videos that were set in places they recognized or had visited. For example, one comment was “[I] *liked the fact that it was in my hometown, San Francisco*”. On the other hand, for some viewers the setting appeared to provide evidence that they were NOT consubstantial with the youth they saw in the video, because they felt that the spaces they saw were nothing like those they knew. This interfered with the viewer’s sense that the messages in the videos were relevant to their lives:

- *“You guys are in SF, this is Richmond, there is nothing here”*
- *There is a big difference between being in urban spaces and being in forests and parks.*
- *They talked about nature and peace which is the opposite of what I see in my real life - there is a disconnect with what they showed in the video but we are not that way in real life anymore. . .*

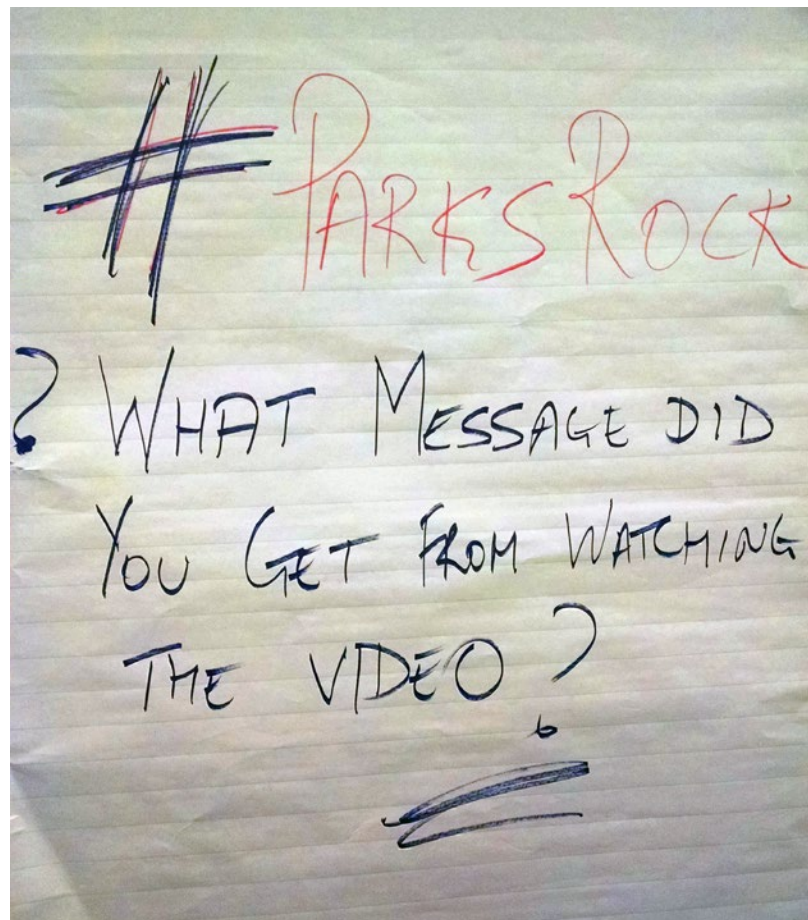
**Video quality.** The viewers in the listening sessions made several references to the production and quality of the videos produced by the BAYCAT youth. Generally, the youth who watched the production liked the videos’ professionalism. They described the youth producers as very creative, particularly the ones that produced the songs and the corresponding music videos. The following sample statements substantiate this finding:

- *Creative, mixing, funny, professional but cool*
- *“These videos came to us in a different way so we could all understand them”*
- *“Very creative. Funny, very professional.”*
- *“I love the beat and the 1st video. Nice song”*
- *Liked the questions. Liked music video just maybe, relate to youth today. Interview was hilarious. Music videos very nice.*
- *“It is very creative. I like how it’s a lot of pictures.”*

Not surprisingly, the majority of the comments from the viewers were positive. We would argue that social desirability contributed to this. Although, we also should consider the critical comments the numbers of criticism in the listening sessions were so low, no clear patterns emerged.

## Secondary Viewers

**A university perspective.** During the 2014 summer semester at San Francisco State University, 44 of 47 enrolled undergraduate students watched the BAYCAT videos as an assignment in an online general education class about trends in social media. The assignment asked them to analyze the persuasive effectiveness of the videos. Because it was an online class, basic demographics were not asked for and therefore not known, but the students would definitely all be older than the students who created the videos and participated in the listening sessions. Several of the students participated in the class from different countries. Many of the comments students made about the videos also focused on the messenger, but the emphasis was different. Although some of them described concepts that suggested they related to the messengers, they focused on different attributes than those that dominated the listening sessions. Few SFSU students comments mentioned youth or race at all. Several wrote about common ground established by the settings of the videos and the love for a pet, while a few shared the experience of the loss of a parent. The SFSU students were also more critical of the production quality of the videos.





**Backyard Bound.** As noted in our research approach, this 3<sup>rd</sup> annual Backyard Bound event, bringing over 70 Bay Area youth together, was a supporting opportunity. The two BAYCAT middle-school youth that participated collectively produced “Backyard Bound” a 1 minute & 21-second film. These youth media producers learned how to be more environmentally conscious while enjoying the outdoors at Rob Hill Campground in the Presidio as an integral part of this annual Youth Summit during the spring 2014.

Furthermore, staff from the Crissy Field Center, who managed this weekend event, provided our team with youth evaluations. In relation to the entire weekend event, 90% felt the Backyard Bound experience **makes them want to visit more parks and the outdoors with friends and/or family**; 94% **connected with, and got to know, youth from different organizations**; and 70% **learned a new skill or tool that would help them create change**. In highlighting responses directly relating to our Vine Challenge workshop, 18 respondents participated in our Media, Creativity, and Outdoors discussion group. Seventeen people replied *YES* to “I felt like my voice heard” and “I was able to contribute to the discussion.” One youth replied *Not Sure*. Additionally, n=16 youth replied *YES* to “Do you feel like your ideas and opinions will help get more youth outdoors?” The remaining two respondents replied *Not Sure*. For these youth who attended our workshop, specifically, sample comments relating to what they like about BYB, overall include:

- *“The atmosphere and the spirit”*
- *“Getting to know other people”*
- *“Everyone was friendly and the workshops/ outdoor experiences allowed youth to be leaders and active participants”*

When asked what would you do to improve Backyard Bound, these students who participated in our Vine Challenge and discussion group noted they wanted more team building activities; that everyone should be required to do the ropes course (and not offer as an option) because it was so great; activities with bikes; and add going to the beach for next year.



***What can you say and film about the outdoors in 7 seconds?!***



# Recommendations for the Forest Service

The Forest Service must find unique ways to embrace youth holistically as a useful strategy for communicating with youth, generally, and urban youth more specifically. The components featured in this report provide several lessons and messages that can be applied towards forest service personnel and other public land managers who wish to effectively advance values and narratives that will lead our youth towards a greater connection and deeper relationship to the outdoors. In this section we detail recommendations supported by our findings. We also provide recommendations for those wondering how to engage youth with natural resources and becoming stewards of our forests and parks. The recommendations also include sample content that should be conveyed as meaningful to urban youth based on results of this study. The frame is the general construct that underlies the perspectives that youth shared. Messages lie within the frame. What follows are six key categories inclusive of actionable recommendations.

## 1. When creating statewide or national campaigns, draw from local frames to create messages

- Consider designing multiple smaller campaigns that are closely targeted, rather than broad campaigns that do not match the audience as well. The messages should match the aesthetics of the target audience and should be written in their language. The messages may not be relevant to some people, but they will resonate more and are more likely to have an impact to the target audience. Social media channels provide perfect outlets for efficiently distributing and promoting highly targeted messages (*see category #6*).
- Show youth having fun outdoors (e.g., smiling, laughing) and doing activities that research indicates are pertinent and interesting to the specific target population.
- Express being outside with others makes it more fun; this shows amusement/joy
- Humor, comedy and parody are important for youth and other young adults. They like content that is funny; for example, “In Between Two Redwoods” featured in Zoom In 29 was appreciated for the satire. Videos that are humorous, such as including parodies or satire, are a key way to hook in young people. Humor, however, may also vary from audience to audience.
- Outdoor recreational activities or adventure sports can be considered an art of expression, a mode of empowering youth and encourages exploration.
- Emphasize that “when you try something new outdoors, you may end up loving it.”
- Youth want to relieve stress also; frame going to forests/parks as a way of stress relief that can also happen merely by observing nature.
- Youth want need to see and learn that nature opens doors to new environments, new places, and new experiences in life.
- Bring the value of social connections to the great outdoors.
- Ensure use of captivating language such as: empowerment, encouraging, happiness, fun, access, educational, build skills and knowledge, interconnection, talent, creative, discovery, imagination, etc.
- Research about the interests, style, and media preferences of the target youth population should be conducted frequently, as popular culture tastes change rapidly.

### Sample Messages from Bay Area Youth:

- ✓ The outdoors is free / The outdoors is free and you have access to it
- ✓ The outdoors is a place just to get away / Go outdoors, just to get away
- ✓ Just maybe if you give it a try you might enjoy it
- ✓ The outdoors opens your eyes to life
- ✓ What’s outside your door?
- ✓ Camping relaxes your body and mind
- ✓ No electronics = No drama
- ✓ Nature is part of human life
- ✓ When we get to know nature, we get to know ourselves
- ✓ Going outdoors is peaceful and relaxing
- ✓ Our common soulmate = the great outdoors

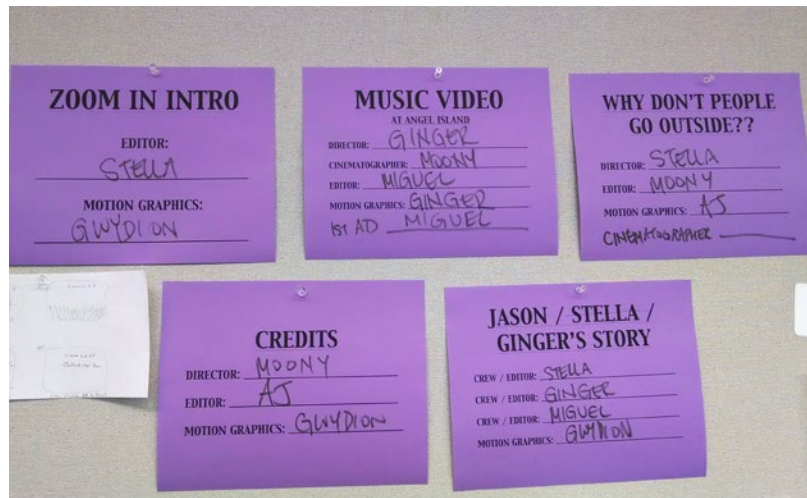
## 2. Use frames that show activity and include youth

- Tell stories that make the most of existing connections between youth and the forest systems (e.g., value of trees, watersheds) and how it is relevant to their lives.
- Find ways to mitigate barriers, such as logistical challenges and fears of outdoor spaces (e.g., “I’m afraid of the ocean”; “kids mostly like staying inside because they’re scared something might happen to them”)
- Campaigns/messaging should address issues of access.
- Visuals should show youth/young adults connecting primarily with each other, rather than with adults.
- Youth want to go outside if they see something they want to be part of. Show a variety of kids having different experiences and sharing a range of perspectives about the outdoors.



## 3. Use cultural and artistic media to encourage youth involvement

- Know the specific audience and ensure multiple messages are developed for different groups.
- Creativity/imaginative ideas are essential to capture youth and other new audiences.
- Use songs with upbeat melodies; visuals with dancing to songs may be appealing.
- Rap songs with lyrics developed by youth are popular and desirable; ensure lyrics do not have profanity as preferred by young viewers in this study. Youth appreciate the opportunity to express their feelings and attitudes by rapping.
- Develop a creative yet compelling toolkit and offer trainings for use by staff at each forest across the state to connect their communications efforts to the regional/statewide campaign.



#### 4. Messengers Matter: Considerations for how to select the “who”

Results show that messages must be relatable to the youth. Engage the youth as creators and not just consumers. Rather than Forest Service personnel produce videos and images showing kids, we recommend consider the value and purpose of each of these options:

- ✓ USFS run the cameras and kids write the messages
- ✓ USFS gets kids to write the messages AND produce the videos
- ✓ USFS ensures representation of youth based on geographic locale
- Peer- to-peer communication is incredibly important. *“They took the chance, so should we...”* (listening session comment). Youth responded most positively to the idea that other young people had fashioned the messages.
- Ensure visibly identifiable multicultural groups of youth in all visual media campaigns (e.g., *“There were different races in the video which was good”* - listening session)
- Provide mediums offering a feel by the viewers that collectivism is important (e.g., a cultural norm among majority of racially diverse communities).



#### 5. Use social media to reach specific youth

- Campaigns should rely more on social media than traditional channels (e.g., mainstream T.V.). This enables the distribution of more targeted campaigns. Currently, this is also the predominant way young people access media.
- The top social media channels are constantly changing, and also vary with the target audience. Some popular channels among teens today include YouTube, Facebook, Instagram, Snapchat, Twitter, Vine, and Pinterest.
- Integrate more interactivity (e.g., opportunity to respond to comments/messages).
- Research what hashtags (#) work with what messages for what kids and what channel; replicate these sources across other popular social media forums. This research must be ongoing, because the prevalence and influence of hashtags changes constantly.
- Use social media as a means to address pressing social issues that matter to youth such as violence prevention, promote health, wellness, academic achievement, and others.

#### 6. Involve youth in the planning, production, and post-production processes

- Regional offices and/or specific forests should consider hiring college interns (e.g., create a Forest Service Communications Fellow) from ethnically diverse backgrounds with interest in media and communication to help oversee development and implementation of Forest Service initiatives and opportunities.
- Ideally, youth producers should match the target audience.
- Use psychographics to display demographics as closely as possible.
- Prioritize specific youth preferences for style, examples, aesthetics and social platform.
- Encourage production in the language of choice by youth (e.g., Spanish language lyrics blended in with songs predominantly in English).
- Keep up with music trends enjoyed by youth by inviting them to share music from different cultures based on ethnic group preferences/desires as part of process.

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# Conclusions and Future Research Needs

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Outdoor recreation and forest visitation among urban youth is a complex topic with persistent historical and cultural implications. Similarly, media and messaging reflects, reinforces and creates culture. Hence, when asked to explain the meaning of a particular song or video, the participants expressed widely divergent interpretations based on age, gender, and race/ethnicity. Therefore, while the Forest Service may exert significant control over what information their media division produces and distributes, personal perspective plays a powerful role in how the young people they're trying to reach will interpret those messages. The issue may be complex, but making progress is vital to the health and well-being of the next generation and to the protection of our forests and other outdoor spaces.

The revolution in electronic communications, and the power of videos, will accelerate over time. Some population groups see new technologies such as social networking as intrusive; youth in our study noted they're hooked on it but it also "causes drama" in their community. Yet others fully expect that instant communication they rely on daily can also be available in forests and parks as well. The call for the USFS to upgrade its use of advanced communications of all types, from the Internet to cell phone APPS and audio education experiences to real time traffic information, has significant implications. Many benefits are available both for the visiting public and forest supervisors. The costs to create, promote, install and manage such systems or innovative campaigns should not be a barrier to the forest service reaching its goals as set forth in this report. Determining where to plant more "seeds" may be of utmost importance.

According to Chavez and Fehr (2009), studies suggest that efforts to get children and youth outdoors can result in planting a SEED: **S**ecure the well-being of children who reside in poor urban areas; **E**nhance attentional functioning; **E**ncourage children to protect nature in the future; and **D**etermine future ecologically responsible behaviors. "These are powerful outcomes and they will require a substantial amount of effort" (p. 2). No matter what seeds are planted, ultimately the power of youth voice is needed to reach other youth. Furthermore, having youth create messages rather than always simply receiving messages should

be core consideration and, once completed, including the ability to showcase where messages came from is value added.

Our team argues for a more vigilant understanding of youth culture, one that is more diverse, dynamic and engaged than what is portrayed in the mass media. At the same time, it is important to note that the media serves to shape youth identity, which then has a significant effect on everything from education and recreational opportunities to the overall lived experience of young people. How can what youth value not only be considered in and through the media disseminated by the Forest Service, but also serve to spark debates and critical engagement?

A 20-minute process video was completed showcasing clips from the entire project from introducing the youth to the theme of the outdoors and their reactions to it, brainstorm sessions on what they might produce a video about, their program learning, BAYCAT questionnaire/brief results, field trip clips, exit interview samples, listening session clips and closing slides. This process video challenges the stereotypes of urban youth. That is, they are the ones who stated they want to take risks, they want freedom from constraints placed upon them, and understanding access as it relates to them is critical (e.g., "the ocean is free"). This video showcases how youth push the boundaries of what may usually be perceived about them and is available for viewing by anyone interested. Visit: <https://vimeo.com/112907307>

A few demographic facets of interest are worth summarizing. First, the youth in this study did not mention race as much as it relates to identity versus the possibility of social desirability surfacing. However, stereotypes that nature is not just for white people was pronounced. Use of "multiracial," "multiple languages," "not being white," "Nature just for whites? It's not just nature for whites" conveyed the importance and recognition of race and culture as a playing an important role in how youth make meaning of the outdoors yet the depth of meaning to all this is a complex phenomenon. Second, it was noticed and recognized by listening session participants that the BAYCAT youth were a mixed race group but gender did not come up. In general, gender issues did not come up as an issue or anything worth noting. Race

was definitely mentioned yet not as relatable as age. Consequently, the dominant attribute was “age” as significant but less pertinent when viewing codes. For example: “youth and kids,” “adults we’ve heard your voice,” and “kids should shape ideas kids create.” Hence a focus on youth was salient (i.e., age-related). When youth were asked *who would you share these videos with?* Several responses included: “People in my school, because it shows people my age;” “like the older people setting an example of taking the kids outdoors.” More dominant results of having youth lead youth surfaced but it also came up that seeing adults lead and spend time with the youth as well was equally important.

Finally, the value and uniqueness of this project has already reaped multiple benefits. For instance, the Director of Recreation, Lands, Wilderness and Special Uses (USFS, PSW), Ramiro Villalvazo, attended the World Premiere of Zoom In 29 in May 2014 and offered this comment in a follow up email: Furthermore, abstracts and proposals were submitted to two conferences both of which were accepted: The George Wright Society (March 2015, Oakland, CA) and the International Association of Environmental Communications (June 2015, Boulder, CO). Last, additional work is pending for peer reviewed journals in multiple disciplines such as youth development, communications, natural resource management and possible submission to other conferences in the future.

*“I am so glad I attended the WORLD PREMIER of Zoom In 29! The kids were pumped, as were their families and friends. Before that evening, I had very little idea of what I was in for and was awesomely surprised! The production was fun, exciting and spoke young people’s language about the “coolness” and adventure of spending time outside! Congratulations to BAYCAT, not just for the great education opportunities they are affording kids, but because of the lifelong learning that results inherently about the topic (spending time outside)! I will be glad to discuss my impressions with Debbie. Thank you again for the invite!”*

~ Director of Recreation, Lands, Wilderness, & Special Uses, USFS Region 9



# Suggestions for Future Research

- BAYCAT staff conducted the exit interviews with specific goals in mind. Future projects with youth producers should still include exit interviews with the participants yet may be best conducted by the research team or other independent 3rd party. It would be a great project in future to get youth producers to (a) critique their own work; and (b) for them to review what messages they hoped viewers would get from their own final products.
- Increasingly, evaluative comments and activities are occurring within online forums. When asked if, and how, BAYCAT analyzes hits or “likes” or other uses of their postings, their response was they do not track or evaluate this type of work. Future research could include analyzing the numbers of hits, likes, etc. and to track which forum. This would assist with following trends and possibly enable new alternatives for marketing techniques. The analysis of online comments can also be enlightening, though one needs to consider the unique nature of online forum conversations.
- BAYCAT videos for *Zoom In 29, Outside Your Door*, are too long for a variety of shorter format platforms such as Instagram and VINE. Most of the BAYCAT videos are, minimally, 3-minutes long; future research could explore shorter video formats to optimize use of these platforms and potential messages would be key to content. Conduct similar study on young adults/Millennials from 18-30 years old and see how messages would be similar or different but also type of videos produced, etc.
- Expanding the survey completed at SFSU in BECA 390 to find out how different demographic segments of young people respond to the videos. For example, explore a variety of variables including age, gender, race, geography (urban v rural, as well as California vs other states). A goal could be identification of attributes that resonate with which audiences. Such research could be done in two phases. First, further use current videos with different audiences. Once that data is analyzed, the USFS could use the results to sponsor a new, more targeted youth driven campaign.
- Conduct an analysis of social media responses to the videos including number of views, “likes”, comments and conversations on various social network sites, etc.
- Investigate the influence of race/ethnicity in relation to sense of place in order to foster a connection to the messenger.
- Study existing contests for youth relating to attempts to get kids outdoors and investigate effectiveness of the approach. Explore methodology and how many participated, and if valuable experience find ways to promote the possibilities to replicate. Examples: National Parks Trust: <http://parktrust.org/school-contest>; Youth Outdoors Writing Contest: <http://www.neowa.org/youthwritingcontest.html>



## Don't Miss All 13 Videos of Zoom In Episode 29: "Outside Your Door"



**Vimeo (Link to BAYCAT process video):** <https://vimeo.com/95316482>

**YouTube (Links to 13 youth produced videos):** <http://bit.ly/1nwtJfr>

1. Outside Your Door: Intro
2. Sailing on the Bay
3. Man's Best Friend
4. Between Two Redwoods with Gwydion Brain:  
Zevonte Hamilton
5. Backyard Bound
6. A Day at Stow Lake
7. "Just Maybe" Music Video
8. The Beach: My Diary
9. Jason's Getaway
10. Surfing With Mr. Irwin
11. Between Two Redwoods with Gwydion Brain:  
Garrett Lamb
12. "Just to Get Away" Music Video
13. Outside Your Door: Credits

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**Photo Credits:** All photographs that were taken during the life of the project, and may therefore appear in this report, are courtesy of Nina Roberts, Sami Reist, Dan Capling, Tanvi Sikand, and the BAYCAT staff/photo archives.

### SUPPORTING RESOURCES:

**CA Parks & Recreation Society:** The brand for CPRS is "Parks Make Life Better" – They have compiled a 3-page list of research called *Connecting Research to the Campaign Messages* "to support the value of your agency's spaces, places, and programs. Available: <http://bit.ly/1BBqm1F>

**New America Media:** "New America Media is the country's first and largest national collaboration and advocate of 3,000 ethnic news organizations. Over 57 million ethnic adults connect to each other, to home countries and to America through 3000+ ethnic media outlets, the fastest growing sector of American journalism. Founded in 1996, NAM is headquartered in California with offices in New York and Washington D.C., and partnerships with journalism schools to grow local associations of ethnic media." <http://newamericamedia.org/>

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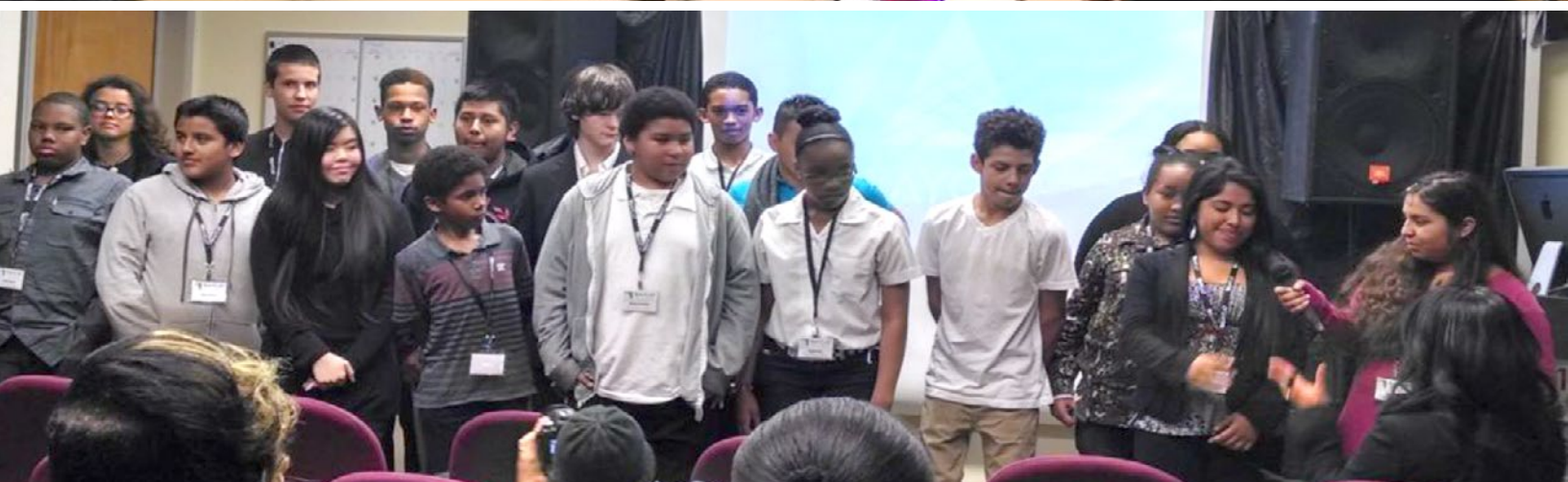
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## ***APPENDIX A*** **Research Team Bios**

***Nina S. Roberts*** is a professor in the SFSU Dept. of Recreation, Parks, & Tourism and an affiliate faculty in the Environmental Studies Program. Her areas of expertise include outdoor and experiential education, youth development, recreation land management, as well as constraints and barriers to visiting parks and public lands. Dr. Roberts is a national authority on race, culture and gender issues in parks and outdoor recreation. She is a Fulbright Scholar, well published author, and has interviewed with notable media outlets such CNN.com, Boston Globe, NBC News Bay Area, New America Media, The New York Times, High Country News, and Public Radio International regarding diversity and use of other public lands.

***Nancy “Sami” Reist*** is a professor in the SFSU Dept. of Broadcast and Electronic and Communication Arts (BECA). She is the graduate coordinator for BECA and serves as the Humanities advisor for the SFSU Environmental Studies program. She designs theory and production courses in environmental communication and the media. Dr. Reist also teaches graduate and undergraduate courses in interactive media, international communication and media theory. She has produced environmental radio programming for Pacifica, American Public Media, and National Public Radio. She has designed environmental web sites and virtual world displays. She is currently writing a book about environmental communication & global media.

***Kristen M. Pozzoboni*** is an assistant professor at SFSU in the Dept. of Child and Adolescent Development. In her research, she specializes in community-based and participatory research methods to examine learning and development in a variety of educational settings including schools, health and human service programs, and out-of-school time in urban and rural contexts. Prior to higher education, Dr. Pozzoboni held a variety of positions in education and public health. Former organizations she’s worked with include the Mile High United Way, Denver; Colorado Dept. of Health; Institute for Intercultural Community Leadership, NM; and National Outdoor Leadership School. She is currently preparing an edited volume for publication titled *The changing landscape of youth work: Theory and practice for an evolving field*.

***Tanvi Sikand*** is a marketing strategist with Balsam Brands, an ecommerce company based in Redwood City, CA. She is a graduate of the SF State class of 2014 where she completed her M.A. degree in Broadcast Electronic Communication Arts. She has an undergraduate degree in economics and an MBA in marketing. She formerly served on the communication and development committee of One World Children’s Fund, a nonprofit focusing on education and health of under-privileged children. Ms. Sikand was the research assistant for this USFS project and, upon graduation in spring 2014 she remained on the study as a research consultant to help bring this project to closure.

**APPENDIX B**  
**Outline of Literature Review Content**  
Project literature review: <http://bit.ly/1HR2gfD>

I. Introduction

- A. USFS and youth participation in the outdoors
- B. Project background
  - i. Research question: How can USFS create media campaigns that are meaningful and relevant for urban youth?
- C. Purpose of the literature review

II. Youth and the Outdoors

- A. Benefits to youth: positive development, health, and wellness
- B. Youth participation in outdoors and outdoor activities
- C. Constraints/barriers to use/participation
  - i. National trends
  - ii. Urban youth specific

III. Media and Communication Campaigns

- A. Diffusion of innovation
- B. Opinion leaders
- C. Homophily (“tendency of individuals to associate and bond with similar others”)

IV. Youth and Media

- A. Television use
- B. Mobile device use
- C. Internet use

V. Conclusion



*APPENDIX C*  
Infographic about our methodology

# YOUTH, THE OUTDOORS, AND MEDIA:

Awakening and Strengthening the Connection of Urban Youth to the Land



Methodology • 2013-2014

## APPENDIX D

### BAYCAT Youth Bios

**During the spring of 2014, there were 24 BAYCAT youth participants between the ages of 11-17. They were involved with Beginning Filmmaking, Advanced Filmmaking, and Music Video Production. (Alphabetical by first name)**



AJ Martin is 17 years old and a junior at June Jordan School For Equity. He likes numbers, he has a photographic memory, and he can remember people's birthdays. AJ attended Taekwondo classes for five years and accomplished getting his junior black belt. AJ currently attends BAYCAT in which he has learned how to make films and how to make beats on Protools. He has had the opportunity to be filmed in a music video for BAYCAT's Zoom In #27 and other various projects. He currently is enrolled in a group called College

Map, which advises him on College related material, such as Financial Aid. AJ is determined to get good grades so he can get into to his dream college - UC Berkeley. AJ has good relationships with his elders and tries his best to get along with his peers even though he's more mature than most of them.



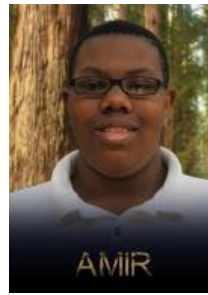
Alex Sorto is 17 years old and attends to San Francisco International High School. Alex has always had a passion for music. During the past year, he has learned to make beats and write rhymes at a program called BAYCAT (Bayview Hunters Point Center for Arts & Technology). At BAYCAT, Alex has written a number of songs and has appeared in several music videos. After he graduates from high school he plans go to college and study and Sound Engineering. Alex also wants to be a famous rapper and songwriter



Alia Gabrielle is 15 years old, and attends Leadership High School. Alia is most interested in trying new things; being outdoors with family and friends, and attending new places (such as her afterschool program, BAYCAT). She plans to attend UC Davis, and hopes to become a veterinarian. One of Alia's accomplishments this school year has been her maturity level for Alia has gone through a personal growth this past year. It was like one day she was a shy quiet girl who wouldn't speak up when needed to, and now she is a young, brave, and self-respected woman who is creative and smart.



Amaya Thomas is 12 years old and attends Thomas Edison School in San Francisco. She enjoys playing sports with her friends and going to the library. Amaya is passionate about music. She loves to make beats, write songs, rap, and sing. During the year she spent at BAYCAT, Amaya made her own animated short film and was featured in a number of songs produced in the music class. Amaya hopes to become a teacher in the future.



Amir Tre-von Chatman is going to Thomas Edison Charter Academy and is in the 8th grade. When he's not making music he's making his friends crack up with his comedic humor. He is a very skilled song producer, gamer, and an all-around cool guy. He is also an amazing drawer, a good singer, animator, and has been in a play. Amir is always, as he says, turning up and hype. Amir's next step is to continue his music career in music by going to BAYCAT and graduating to high school.



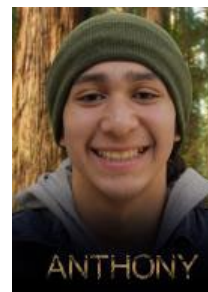
Angela King is twelve years old and is currently in seventh grade at St. Finn Barr Catholic School in San Francisco. She has many hobbies including music production and volleyball. Angela is in a music group called A to Z, a group she made with her close friend ZeVonte Hamilton. The duo has made one made one song and has rhythm and swag. Her best vocals were found in her favorite program, BAYCAT. She has been a part of the music class for the past year. At BAYCAT she is able to express herself through music and

creativity. Her appearance is small but her voice is big. She has won first place in a cheerleading championship at the age of six, a dance certificate at the age of ten, and a scholarship for instrumental talents. Angela plans to continue studying music and hopes to pursue a career as a musician.



Angelica Reyfer is 12 years old and attends Presidio Middle School. Angelica adores learning about technology and working with cameras. She has completed two weeks with Galileo Camp, learning about photography and filmmaking. Recently, she has been accepted into the Academy of Science film classes. There she will learn about archeology while filming. Angelica also went to a semester long class with BAYCAT where she learned about filmmaking and cinematography.

She is very dedicated to improving her skills as a photographer and filmmaker and is looking forward to pursuing a major in film production in college.



Anthony Rivas is a seventeen-year-old young filmmaker. He attends City Arts and Tech in San Francisco. His interests include bike riding, hiking, photography, and writing. Anthony's plans for the future are to attend San Francisco State University and major in filmmaking and writing.



Arshad Muhammad is 15 years old and attends City College of San Francisco. He is highly interested in editing, animation, and operating video cameras to make films. He attended his mosque's independent K-12<sup>th</sup> grade school Muhammad University of Islam in Hunters Point, which allowed him to learn at a very rapid rate and graduate high school at only 15 years old. His animated short film, "Angry Birds Hospital," released in May 2013,

has the most views of any BAYCAT video posted on YouTube (nearly 15,000 views as of May 2014). Arshad plans to transfer to San Jose State University in 2016 and take up a career in aviation.



Ginger Chen is 14 years old and a sophomore at City Arts and Tech High School. She enjoys writing, drawing, fencing, swimming and above all, filmmaking. She has written, directed, and edited a number of films over the past few years – many which have been screen at youth film festivals all across the nation. Ginger plans to attend ULCA to study filmmaking, and hopes to pursue a career in cinema.



Bella Vallero is sixteen years old and attends Terra Nova High School in Pacifica. She is a faithful member of her high school's marching band and an aspiring filmmaker. She enjoys watching movies and hanging out with friends in her free time. Bella has an active YouTube channel where she regularly posts her work and other videos. She has recently started collaborating with her peers to create videos from music, vlogs, and montages of her Friday night shenanigans. Bella will be graduating high school in 2015 and would

like to join the Peace Corps. Prior to joining the Peace Corps, she would like to attend New York University to major in film and women's studies, where she would then, hopefully, go on to pursue a career in filmmaking and travel around the world.

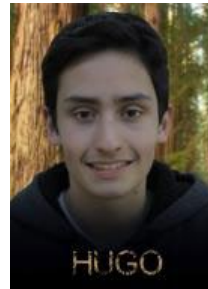


Gwydion Brain is a fourteen-year-old who will be attending Lowell High-School in San Francisco, CA. He has won two awards for humor in the ASIFA animation festival and has just transferred over to film making to get a taste of what it's like to produce a live action film. He also has taken up game and level design as a past time and has been acknowledged by the indie developer group "Lost Pixel" for his coding and modifications to their open-source engine "Anura". Gwydion also plays first chair trumpet at Roosevelt MS and

hopes to continue this skill as well as his others. He looks towards a bright future and aspires to have a career as a concept artist, level designer, or programmer.



Demaire Hughes is 14 years old and goes to A.P.Giannini Middle School in San Francisco. Demaire's interests are reading, watching anime, and writing stories about random things, playing video games, looking up at stars during the night, sleeping and most of the time, being alone. Demaire plans on being a beta tester for games in the future and if that doesn't work out he will try to be a great assistant director for movies.



Hugo Castillo is fifteen years old, and attends Leadership High School in San Francisco. He enjoys reading, writing, watching, and working on films. He has spent a semester at an afterschool program called BAYCAT, creating a number of films and documentaries, and spends time making short films with his friends. Hugo is considering going to UC Berkley or UCLA for college, and is hopes to major in film in the future.



Eryka Quintanilla is 16 years old and she goes to Leadership High School. Eryka likes to play her ukulele and play volleyball all the time. In her spare time, she loves watching YouTube videos and helping her cousin make videos for her channel. She has been awarded for having a 3.0-3.5 grade point average and she has also received a Critical Thinking Award at her school. Eryka hasn't decided what she wants to do in the future all she knows is that she wants to go to a university in London or somewhere far away.

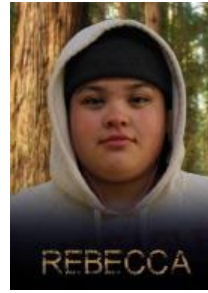


James Parker Pennington is 12 years old and attends Synergy School in San Francisco. In his spare time, he like to draw and practice on his electric bass. James has also has also made a number of short films and animations on his own, with his friends, and through various after school programs. When he will graduate from high school, he plans on going to college for animation.



Janice Madriaga is 16 years old and is currently in the 11<sup>th</sup> grade at Galileo Academy of Science and Technology. At age 10, Janice became passionate about music when she started to learn how to play the piano and the guitar. At age 12, she fell in love with singing and started to write her own songs. Through her time at an after school program called BAYCAT, she challenged herself by learning new ways to make music. Over the course of

4 months, she helped produce two tracks for the Music Production class. Janice plans to pursue a career in music, hopefully producing and writing her own music professionally in the future.



Rebecca Carrillo is 16 year old from San Francisco California currently attending Downtown High School. Rebecca loves music and also enjoys playing soccer and basketball. Rebecca is currently working hard to graduate high school. She hopes to study music at the university level in the future.



Miguel is 12 years old and attends Paul Revere K-8 School. His film, *That Family Thing*, has been accepted to multiple youth film festivals, and won second place at the My Hero International Film Festival. He has always loved film and when filming he feels passionate about it. Miguel feels the best way to express himself is through media. Also a lover of music, Miguel wants to direct music videos. Miguel is working to fulfill his goal now in his after school program called BAYCAT.

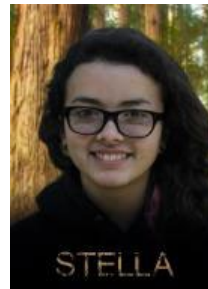


Relondo Bell is 13 years old he goes to Herbert Hoover Middle School. Relondo likes to play basketball and playing video games and in his spare time, he likes to write stories. In the future, Relondo plans to go to school outside the country or at least the state and he plans to be a computer technician.



Maceo "Moony" Mayorga is 16 years old, lives in San Francisco California, and attends City Arts and Technology where he is pursuing his dream of going to college with a full scholarship. He is currently a sophomore and is going to an after-school film program called BAYCAT. He was accepted into the School of the Arts in San Francisco where he was learning about modern film and filmmaking. Earlier on in 2014, Maceo's short

film, *The Perfect Mayor* was accepted into the 2014 Project Youth View film festival as a finalist. Maceo plans to continue working on films, as well as pursue a career in the video game industry as a game developer.



Stella Gutierrez is 15 years old and lives in Daly City, California. She's currently a freshman at Alma Heights High School. She loves music and has been playing piano for five years. Stella loves to swim and has worked as a swim aid for a year. She has been attending an after school program called BAYCAT for two years where she directs, films, and edits documentaries and music videos. She is passionate about filmmaking and wants to pursue a career in filmmaking.




Patrick Galvez is from El Salvador and he goes to Hoover Middle School. He loves to read and he has been playing the piano since elementary school. Patrick calls it his favorite instrument because it can play any song in music. He has also taken up the violin, in love with its beautiful sound. Patrick loves the world and geography. He can name all of the states and each of their capitals. He plans to attend college and major in geography.



Ze'Vonte Hamilton is a 14 year old musician, who is about to graduate from Everett Middle School in San Francisco. He has been producing music, writing lyrics, and singing for the past several years at BAYCAT and with his musical groups. In 2013, he performed at the Bayview Opera House and was a semi-finalist for a city-wide talent competition called "Rec Idol". Ze'Vonte plans to study music in college and hope to one day write and perform music professionally.


# APPENDIX E

## World Premiere of Zoom In 29: Community Invitation

Login Register Mobile  
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### BAYCAT World Premiere of "Zoom In: Episode 29 - Outside Your Door!"

Hosted By: BAYCAT Team & Youth Media Producers



Join our Youth Media Producers, BAYCAT Board and Team for our 2014 Spring Open House!

Enjoy YUMMY appetizers and the premiere of BAYCAT's 29th Episode of our award-winning youth produced TV show, Zoom In!

All family and friends are always welcome.

**DATE & TIME:**


Thursday, May 8th  
from 6pm-8pm

\*Screening begins promptly at 6:30pm.

If you can't make it to the event tune-in [LIVE here](#) for our live-streaming broadcast!

Date & Time:

Thursday, May 8 at 6:00 PM (PDT)

 [Add to Calendar](#)

Location:

BAYCAT  
2415 3rd Street, Suite 230  
San Francisco, CA 94107

[Show Map](#) [Get Directions](#)

#### RSVP Here

First Name  Last Name


Email Address




Your RSVP:  Yes  +0

Send me daily activity updates

[Registered? Login to RSVP!](#)

#### Share Invitation

 Like 12 people like this. [Sign Up to :](#)

 Twitter  Facebook  Other


Or, manually use this link:  
<http://anyvite.com/nkc9svd9ym>

#### Guest List

*The guest list is private for this event.*

#### Invitation Message Board

To add a comment, RSVP for the event!

 **Mackenzi** 1 week ago  
Thanks so much for the invite but I won't be able to make it :( Look forward

# *APPENDIX F*

## BAYCAT Curriculum / Course Outlines

### BAYCAT Program

*Resources for the BAYCAT Education Program*

#### Beginning Filmmaking Course Outline (Spring 2014)

Date	Day	Class #	Key Milestones
2/4	Tues	Class 1	Orientation / Outside Your Door Discussion (STUDIO)
2/6	Thurs	Class 2	Orientation / Documentary Genres / Camera Activity
2/11	Tues	Class 3	Intro to DSLR & Shotlist / Activity
2/13	Thurs	Class 4	Intro to Sound & Crew Roles / Interviewing Technique
2/18	Tues	Class 5	Dolly, Shoulder Mount Practice / Sailing Brainstorm
2/20	Thurs	Class 6	Intro GoPro & Underwater / Quadcopter / Zoom In Brainstorm (STUDIO)
2/25	Tues	Class 7	Intro to Editing / Assign Groups for Projects
2/27	Thurs	Class 8	Pre-Production / Continue Editing
3/4	Tues	Class 9	Pre-Production / Editing & Titles
3/6	Thurs	Class 10	In House Interviews / Continue Editing
3/11	Tues	Class 11	Review Dailies / Editing
3/13	Thurs	Class 12	Guest Speaker: Rona Zollinger, intro, youth activity, speaking
3/18	Tues	Class 13	Editing / Pre Production
3/20	Thurs	Class 14	Editing / Pre Production
3/25	Tues	Class 15	Music Video Pre Production
3/27	Thurs	Class 16	Music Video Pre Production
4/1	Tues	–	NO PROGRAM – SPRING BREAK
4/3	Thurs	–	NO PROGRAM – SPRING BREAK
4/8	Tues	Class 17	Post Production / Finding Music
4/10	Thurs	Class 18	Post Production
4/15	Tues	Class 19	MUSIC VIDEO Shoot
4/17	Thurs	Class 20	MUSIC VIDEO Shoot
4/22	Tues	Class 21	Post Production / Sound & Titles
4/24	Thurs	Class 22	Post Production (Rough Cut Review)
4/29	Tues	Class 23	Post Production
5/1	Thurs	Class 24	LAST PRODUCTION DAY
5/3	Tues	Class 25	Open House Rehearsal
5/8	Thurs	Class 26	OPEN HOUSE



# BAYCAT Program

Resources for the BAYCAT Education Program

## Advanced Filmmaking & Motion Graphics Course Outline (Spring 2014)

Date	Day	Class #	Key Milestones
2/3	Mon	Class 1	Orientation / Discuss Theme (STUDIO)
2/5	Wed	Class 2	Orientation / DSLR Activity
2/10	Mon	Class 3	Intro to AE: Outside Your Door Position / Scale / Rotation
2/12	Wed	Class 4	Intro to AE: Outside Your Door Position / Scale / Rotation
2/17	Mon	–	NO PROGRAM – PRESIDENT’S DAY
2/19	Wed	Class 5	Sailing Prep / Guest Speaker: Lincoln Else (STUDIO)
2/24	Mon	Class 6	Review Dailies / Zoom In Intro PreProduction (YOUTH BTS)
2/26	Wed	Class 7	Zoom In Production
3/3	Mon	Class 8	Green Screen Removal
3/5	Wed	Class 9	Quadcopter Practice / PreProduction [INTERNS]
3/10	Mon	Class 10	Dolly Practice / Editing
3/12	Wed	Class 11	Editing / PreProduction
3/17	Mon	Class 12	PRODUCTION – Film Present to Music
3/19	Wed	Class 13	Prep for 3/22 – Music Video Production @ Angel Island
3/24	Mon	Class 14	PRODUCTION
3/26	Wed	Class 15	PRODUCTION
3/31	Mon	–	NO PROGRAM – SPRING BREAK
4/2	Wed	–	NO PROGRAM – SPRING BREAK
4/7	Mon	Class 16	Post Production / Sound & Titles
4/9	Wed	Class 17	Post Production
4/14	Mon	Class 18	Post Production
4/16	Wed	Class 19	Post Production
4/21	Mon	Class 20	Post Production (Rough Cut Review)
4/23	Wed	Class 21	Post Production
4/28	Mon	Class 22	Post Production
4/30	Wed	Class 23	LAST PRODUCTION DAY
5/5	Mon	Class 24	Program Exit Interviews / Write Bios
5/8	Wed	Class 25	Open House Rehearsal
5/8	Thurs	Class 26	OPEN HOUSE

# BAYCAT Program

Resources for the BAYCAT Education Program

## Music Production Class Outline : Spring 2014

### Music Production Class Outline (Spring 2014)

Date	Day	Class #	Key Milestones
2/2	Mon	Class 1	Orientation
2/4	Wed	Class 2	Orientation/ Zoom In Intro Brainstorm
2/10	Mon	Class 3	Intro to Pro Tools/ Song Lab
2/12	Wed	Class 4	Music Theory/ Song Lab
2/17	Mon	–	NO PROGRAM – PRESIDENT’S DAY
2/19	Wed	Class 5	ZOOM IN INTRO SONG DUE/ Beat Lab
2/24	Mon	Class 6	Beat Lab: Drums
2/26	Wed	Class 7	Beat Lab: Melodies
3/3	Mon	Class 8	Beat Lab: Effects
3/5	Wed	Class 9	Song Lab : 1st Song Brainstorm/ Lyrics /1st Beat Due
3/10	Mon	Class 10	Song Lab : Lyrics
3/12	Wed	Class 11	Song Lab/ Recording
3/17	Mon	Class 12	1ST SONG DUE/ Film Class Presenting
3/19	Wed	Class 13	GUEST SPEAKER:TBA
3/24	Mon	Class 14	Ambient Sound Capture/ Wav Editing
3/26	Wed	Class 15	Song Lab: 2nd beat due
3/31	Mon	–	NO PROGRAM – SPRING BREAK
4/2	Wed	–	NO PROGRAM – SPRING BREAK
4/7	Mon	Class 16	2ND SONG DUE
4/9	Wed	Class 17	Song Lab
4/14	Mon	Class 18	Song Lab
4/16	Wed	Class 19	Song Lab
4/21	Mon	Class 20	Song Lab/Recording
4/23	Wed	Class 21	Song Lab/Recording
4/28	Mon	Class 22	Sampling
4/30	Wed	Class 23	LAST PRODUCTION DAY
5/5	Mon	Class 24	Open House Rehearsal
5/7	Wed	Class 25	OPEN HOUSE

**APPENDIX G**  
**BAYCAT Youth Participants - Pre-Program Questionnaire**  
(Developed, funded, and administered by BAYCAT)



**Pre-Program Questionnaire**  
**for BAYCAT Youth**



**Thank you for your interest in this program! This brief series of questions is one way to get to know your background and experiences about being outside. Be honest, tell us what you think, and don't worry if you don't know the answer (if so, just leave it blank). This should only take a few minutes!**

1. Tell us at least 2 or 3 different places you like to go outdoors:

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2. **List three words** that come to your mind when you think of those outdoor places:

a) \_\_\_\_\_  
b) \_\_\_\_\_  
c) \_\_\_\_\_

3. What do you think the main purpose of forests and parks is? Why do you think they exist?

---

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4. When was the last, most recent time you visited **any** forest or park? (How long ago was it?)

---

5. Do you know the **name** of the last forest or park you visited, most recently? What is the general location of where it is? (If it is near where you live, let us know that as well):

---

---

6. How did you get there?

- Bike
- School bus
- Skateboard
- Private Vehicle
- Public Transportation (such as Bus, MUNI, BART, etc.)
- Rental/Share Car/Taxi (Check this box even if a family member, friend, etc. arranged this)
- Walk
- Other (Please let us know): \_\_\_\_\_

7. Would you say you care about that park or could learn to care about it? (tell us why or why not?)

---

---

---

[OVER]

8. Regarding the forest or park you mentioned on the other page, who did you visit there with?
- Family
  - Friends
  - School Group
  - Brought My Dog / Pet(s)
  - Went Alone / By Myself
  - Other (if someone else, tell us who you went with): \_\_\_\_\_
9. This list shows examples of reasons why some youth like to visit parks. Please tell us **why you visit forests or parks** (check all that apply and feel free to provide your own reason as well)
- Artistic Activities (such as photography, painting, drawing, sketching, making videos, journals)
  - Camping
  - Enjoy Nature Just Because I Like it
  - Environmental/Outdoor Education with School
  - Get Some Exercise or Play Outdoor Sports Relax and Chill
  - Hike or Walk on the Trails
  - Socialize with Friends or Family
  - Watch Animals and Wildlife
  - Winter Sports in the Mountains (Skiing, Snowboarding, etc)
  - Other reasons? Please share any example for why you visit parks: \_\_\_\_\_
10. If you do **not** visit forests or parks, **please tell us why**:
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
11. What do you think would make **you want to visit** a forest or park? (if you don't visit)
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
12. What do you think it might take to get **other youth interested in visiting** different forests or parks? \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

***Thanks so much for your time and sharing your thoughts and experience with us!***



*APPENDIX H*  
Listening Session Participant Recruitment Flyer

## What do **YOU** think?

Let us hear your voice. Join us for a listening session with your friends ~



The session is **FREE** & open to youth/young adults **13 to 21** years old.

The **first 25 youth** to arrive will receive **\$50 cash** for **2 hours** of your time, get free food, and a goody bag!

Help the U.S. Forest Service get more youth like you outdoors and strengthen your connection with the land!

Watch a few youth produced video messages about outdoor recreation and parks and tell us what you think ~



**WHERE:**  
**RYSE Center**  
205 41st St.  
Richmond

**DATE: Tuesday**  
**May 27, 2014**

**TIME: 5-7 pm**  
**Please arrive**  
**by 4:30pm for**  
**great food &**  
**to sign in**

# APPENDIX I

## Backyard Bound Pilot: 3rd Annual Youth Summit

Since 2012, nearly 100 racially diverse youth from around the Bay Area have been involved in a youth-driven, youth-led weekend camping experience called “Backyard Bound” (BYB). Organized by the Inspiring Young Emerging Leaders (I-YEL) of the Crissy Field Center (i.e., a program of the Golden Gate National Recreation Area), youth come together to discuss ways in which to engage their fellow young people to connect to the environment in their own ways. The weekend included two-days of workshops, in-depth discussions, and enjoyment of outdoor recreation and park experiences. The youth discussed ways they do or would like to take ownership in their own community, and what actions they want to take and how. Participants brainstorm various ways to utilize social media to encourage youth and their families to go outdoors more often.

Taking place at the Rob Hill Campground in The Presidio of San Francisco in April 2014, this year’s theme of “Connecting Youth to the Environment and to Each Other” brought over 70 youth together representing 10 different youth organizations from more than five SF Bay Area: counties. The Summit offered a range of 12 educational, skill building, tactile and arts-based workshops and outdoor experiences developed and led by their community youth partners, and Crissy Field Center and park staff. Our project team organized one of the workshops on Sunday 4/13 called “*Media, Creativity and the Outdoors*”. Youth were able to choose from a variety of workshops to participate in, and contribute to, and this media option was one of several. Other workshops and outdoor experiences included:

- Baker Beach Watercolors (*Crissy Field Center*)
- Medicinal Uses of Native Plants (*NPS*)
- Oregon Trail meets the Presidio (*Camping at the Presidio*)
- Taiko Drumming (*School of the Arts, Academy of Arts & Sciences, Taiko Club*)
- Ropes Course at Fort Miley (*Pacific Leadership Institute*)
- Here, There, Everywhere Extreme Challenging Race (*SF Recreation & Parks Department, Greenagers program*)
- The Green Mile: Empowered Agents of Change (*New Leaf*)

It was decided that BYB would be separate from our core research methods as a supplemental, auxiliary opportunity for this project. Our rationale to add another group of youth across cultures is due to the fact this group is a captive audience and a convenience sample to tap into ‘what’s cool’, what they love about the outdoors, and how might they spread the good word about the great outdoors to family and friends.

We asked these young people to share their innovative ideas about the cool factor of nature, what they love about the outdoors, and what kind of messages would be most effective at spreading these ideas to other youth. The discussion was led by the SFSU research assistant who helped facilitate a “Take the Vine Challenge” activity. The SFSU research team was onsite at the Rob Hill Campground in the Presidio of San Francisco for observational purposes, and to assist with audio and/or video-taping, as well as help with facilitation of group discussion. Participants worked in groups and they created seven Vine videos of 7-seconds each with messages about whatever came to mind for them about the outdoors, what they liked, etc., and all videos were uploaded to #parksrock. The description provided in the event program brochure was as follows:

### Media, Creativity and the Outdoors

Come take the “VINE” challenge and create your video clip! Media have a powerful influence on our lives so why not have a say in what is produced? Join us as we invite you to create and navigate new forms of expression as we experiment with different messages to get more youth, like you, outside to enjoy your forests and parks.

The Forest Service is looking to YOU for what’s cool, what you love about the outdoors, and how might you spread the good word about the great outdoors. Share your innovative ideas and join us as we look to you to shape creative messages to spread to other young people across California!



thank you!

Additionally, two youth from the BAYCAT Zoom In 29 cohort participated in Backyard Bound during this particular weekend and created their project video out of their experience. These young filmmakers, Angelica (age 12) and Rolondo (age 13), at the time of the program, attended Presidio Middle School and Hoover Middle School, respectively, both in San Francisco. Rolondo filmed and Angelic was the talent yet they shared in the responsibilities and helped each other out. Collectively, they produced “Backyard Bound” a 1 min. and 21 second film.

Overall, Backyard Bound was a valued experience and opportunity to supplement key aspects of this project. As a pilot test, this process helped inform the design of the listening session questions and process. The event and experience with those youth complemented the data collection efforts yet was not part of the core data set. However, notes from the event and any data gathered was transcribed, coded, and separate analyses occurred.

Nina  
Thank you for your discussion group. The youth enjoyed making the vines. They were so much fun! We appreciate the continued support!  
-elyse

DO for the vine! Thank you so much for the amazing workshop! it was really fun.  
-Lurien!

Thank you very much! -Roxey

Thanks  
~~Thank~~ Thanks - Susan

Thank you! - Hanley

Thank you STELLA

Thanks for supporting IYEC with the awesome VINE workshop!  
-Kathleen

It was a pleasure having you at the 2014 Backyard Bound Youth Summit. Thank you for your passion and commitment to connecting youth with the environment and outdoors!

Hi Nina!  
Thanks for supporting I-YEC and Backyard Bound! Your efforts are much appreciated.  
JM

Thanks!!  
Jess  
Thank You

## *APPENDIX J*

### “Identification Codes”

The following statements were coded as relevant to the concept of identification. If the statement is coded as TC, it is a direct quote from the viewer’s thought card. Otherwise, the statement should be considered a paraphrase from comments recorded by a note-taker.

#### Notation Keys:

- **TC:** this is a direct quote from data written on the viewers’ thought cards
- **RYSE:** comment comes from notes from the RYSE listening session. This means it is NOT a direct quote from a viewer.
- **YU:** comment comes from notes from the Youth Uprising listening session. This means it is NOT a direct quote from a viewer.
- **ID Negative** Indicates that this statement suggests that identification is NOT present

#### Statements That Support the Identification Attribute *Youth:*

- Liked that they are all our age (**RYSE**)
- “I like how it was all youth talking” (**TC**)
- “Youth expression” (**TC**)
- Work done by kids (**YU**)
- Youth side of the story, adults we’ve heard your voice (**YU**)
- Youth expressing themselves was really great (**YU**)
- It feels like bringing our generation back to the older generation (**YU**)
- Liked that the youth were facilitating the message (**YU**)
- (Responding to *do you want to share the videos?*) [Yes], with people in my school because it features people my age (**RYSE**)
- “I like how the kids were so confident . . . I like how the kids are so open with their life.” (**TC**)
- I really like how it wasn’t adults doing it. Youth going outside instead of staying on their phones. Empowering. (**RYSE**)
- “Love the connection the kids have w/ each other. Enjoying nature.” (**TC**)
- “Meeting other youth in the woods sound fun” (**TC**)
- Being young, having fun (**YU**)
- “He didn’t want to go outside until he saw something he wanted to be a part of. Opens the kids eyes to life” (**TC**)
- Like the music video *Just Maybe* as it relates to youth today (**RYSE**)
- Being young, having fun (**YU**)

#### Statements about Cooperation and Connection combined with Youth

- The kids who made the videos worked together - great teamwork (**YU**)
- “Much teamwork shown in the young people. I see kids practicing professionals”
- “. . . Youth are empowering and encouraging each other.” (**TC**)



### Statements about Cooperation and Connection without explicit Youth reference

- “I see lots of communication and interconnection amongst everyone in the videos. Also feel that collective learning is flowing throughout this movie.” (TC)
- Interacting and intertwining with one another (YU)
- Like how they all work together (YU)
- Collective learning is important - people come together to shape ideas and opinions (YU)

### Statements that support the Identification Attributes: Race and Language.

- “Multicultural groups I like to see” (TC)
- “There were different races in the video which was good” (TC)
- Multiracial groups (YU)
- “There were so many races in the videos - it was surprising because you usually don’t see people of different races together” (YU)
- Different races in the video (YU)
- “I like how there’s multiple languages in the song” (TC)
- “Stereotype that outdoors is for white people.’ I can completely relate to the above quotes” (TC)
- Stereotypes that wilderness is for white people (RYSE)

### Statements that support the Identification Attributes: Unique Aspects of Personal Life.

- “My favorite video was the last one because it’s almost the same things I do when I’m outside” (TC)
- “People have same tastes I do” (RYSE)

### Statements about Place

- “I went to Angel Island once, it was very fun” (TC)
- “Liked the fact that it was in my hometown, San Francisco” (RYSE)
- “You guys are in SF, this is Richmond, there is nothing here” (RYSE ID negative)
- “They talked about nature and peace which is the opposite of what I see in my real life - there is a disconnect with what they showed in the video but we are not that way in real life anymore...” (YU ID negative)

### Statements about the Loss of a Parent

- “It relates to me & my Mom” (TC)
- He identified with the girl going to the beach to remember her mom (RYSE)
- Many students lost parents at a very young age, too (RYSE)
- Lost dad - related to Alia’s piece (YU)

### Statements about Pets

- “I can relate to the boy and his dog” (TC)
- “Other people share relationships with dogs just like me” (TC)
- Same as the filmmaker because he started walking when he got a dog; maybe they wouldn’t if they didn’t have a dog (RYSE)
- Likes dogs and that resonated because he always grew up with pets (YU)