



Digital Expression among Urban, Low-Income African American Adolescents



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Abstract:	Digital production is a means through which African American adolescents communicate and express their experiences with peers. This study examined the content and the form of 24 urban, low-income African American adolescents' digital productions who attended a summer academic program. The content of student digital productions focused on academic experiences and friendships. Their production styles revealed that youth used perceptually salient production features, such as rapid scene changes and loud rap music. The results suggest that when placed in a supportive, academic environment and provided with digital production resources, students who traditionally face barriers due to cultural and economic inequalities digitally express to their peers an interest in academics and positive peer relationships, contrary to those experiences illustrated in previous literature, and that these youth communicate their experiences through a shared production style that reflects their broader cultural experiences.



Digital Expression among Urban, Low-Income African American Adolescents

Digital production is a vehicle for youth self-expression, allowing adolescents to create and share their own content, including their thoughts about scholastic experiences. Although urban, low-income African American adolescents are immersed in digital media (Roberts, Foehr, & Rideout, 2005), inadequate research exists on their use of these media resources for self-expression (Mazzarella & Pecora, 2007). Moreover, these youth often have limited access to equipment in order to produce media (Kearney, 2007). The purpose of this study was to provide adolescents who were attending a summer academic camp with a means for digital expression, focusing on the content and the presentation styles used in their digital productions.

Urban, Low-Income African American Student Experiences

The content of urban, low-income African American students' digital productions may reflect cultural and socio-economic experiences. According to the U.S. Bureau of the Census (2003), adolescents from low SES families are typically non-White, have less education and earn fewer wages as compared with the general U.S. population.

Scholastic success is an important gateway to occupational choices. Yet non-White students from urban high schools comprise the largest drop out rates for students in the U.S. (U.S. Department of Education, 2001). While educational attainment among African Americans and Whites have become more comparable over the last two decades (U.S. Bureau of the Census, 2003), it is still vastly different and the quantity of education does not necessarily reflect quality educational experiences.

Positive social relationships can aid in one's confidence to perform well in school. Baker (1998) found that a nurturing and safe school social climate significantly affected school satisfaction and academic success among urban, low-income African American students.

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3 However, if students were in an under-resourced school, their academic self-concept was
4 negatively related to school satisfaction (Baker, 1998). Low-income, urban schools frequently do
5 not have adequate programs for high achieving academic students, so students with higher
6 academic self-concepts may feel unchallenged in these classrooms or be interrupted by other
7 students' misbehavior (Ford & Webb, 1994).
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11 Although peer groups become increasingly important during adolescence (Erikson,
12 1968), the type of friendships that adolescents have may differ by ethnicity. Compared with
13 European Americans, African American adolescents often affiliate more with family than friends
14 (Tolson & Urberg, 1993) and tend to depend less on peers for social support (Giordano,
15 Cernkovich, & DeMaris, 1993). Frequently, youth in disadvantaged neighborhoods are exposed
16 to, and interact with, deviant peers due to a lack of organized or supervised settings for peer
17 interaction (Brody et al., 2001). However, adolescents who value academic success may seek
18 similar peers who steer each other away from behavioral misconduct (Baker, 1998). Indeed,
19 academic resilience among African American students was supported by positive relationships
20 with peers and peer social support (Clark, 1991).
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23 *Digital Expressions and Productions*

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25 Youth can now create media content as well as communicate information digitally to
26 peers, which provides a venue for self-expression. For example, college undergraduates from
27 middle-class backgrounds used the social networking site *Facebook* to share music, film
28 preferences, and digital pictures, which are important facets of their personal expression
29 (Pempek, Yermalayeva, & Calvert, 2008). Youth then visited each other's profiles to see what
30 their friends were posting as well as to communicate with them. Similarly, Lange (2007) found
31 that the video sharing web site *YouTube* provides a means of social interaction between video
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3 makers and viewers. Video production and photography, then, are media formats through which
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5 adolescents can express themselves (Larson, 1999; Tinkler, 2008).
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8 Niesyto, Buckingham, and Fisherkeller (2003) examined video productions of
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10 adolescents from a variety of ethnic, national, and socio-cultural backgrounds. Youth valued
11
12 their peers' skills at expressing themselves in these videos. Both Hollywood narrative styles, in
13
14 which there is a continuous, linear film with a beginning, middle, and an end, and montage
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16 styles, in which several images are juxtaposed together without a particular order, such as in
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18 music videos, were featured in their digital productions.
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22 Digital productions are conveyed through formal features, the video and auditory
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24 production techniques used to structure and represent content (Huston et al., 1981). Formal
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26 features are the grammar of media that is used to transmit content to viewers (Huston et al.,
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28 1981). Perceptually salient features, such as prominent foreground music, sound effects, visual
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30 special effects, rapid pace, moderate to rapid character action, and rapid camera cuts, garner
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32 attention of young viewers (Calvert, Huston, Watkins, & Wright, 1982). By contrast, non-
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34 perceptually salient features such as narration, dialogue, and background music, are less
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36 attention-worthy (Calvert et al., 1982). Reflective features, such as singing, camera zooms, and
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38 moderate character action, provide viewers with opportunities to rehearse and think about
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40 content (Huston et al., 1981).
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46 Youth are often exposed to perceptually salient forms via television and music platforms.
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48 Within the United States, African American youth are the highest consumers of digital media. In
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50 particular, African American 8- to 18-year-old youth spend an average of 5 hours and 54 minutes
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52 per day viewing television content compared to 3 hours and 36 minutes for Caucasian youth
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54 (Rideout et al., 2010). Similarly, African American youth spend 2 hours and 42 minutes listening
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3 to music compared to 1 hour and 48 minutes for Caucasian youth (Rideout et al., 2010). African
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5 American youth view about 3 hours of music videos per day in which music and television are
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7 combined (Ward, Hansbrough, & Walker, 2009). Music videos portray ideas and information
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9 about culture and provide visual imagery that corresponds to the song (Sun & Lull, 1986).
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13 Rap music is a preferred genre among African American adolescents (Roberts, Foehr, &
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15 Rideout, 2005) that reflects a larger hip-hop culture. African American youth perceive rap music
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17 as an affirmation of their individual and group identity and as a truthful reflection of their society
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19 (Sullivan, 2003). Since African American youth often listen to rap music and view music videos,
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21 music may be a major focus of the media content that these adolescents view and create. In a
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23 content analysis of 62 music videos, 90.3% of music videos frequently included rapid rates of
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25 camera cuts and visual special effects (Baxter et al., 1985). It is possible, then, that African
26
27 American adolescents may prefer to create digital productions that resemble music videos with
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29 perceptually salient visual and auditory features.
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34 *The Present Study*

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36 The purpose of this study was to describe how African American youth from a low-
37
38 income, urban setting create digital productions that they share with their peers as a means of self
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40 expression. Specifically, this study examined the presentation styles of and content in student
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42 digital productions as shaped by their experiences in a supportive, academic environment. The
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44 following hypotheses were tested:
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48 **H1.** Digital expression would reflect the academic opportunities provided at the college
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50 preparatory program that this group of students attended. African American students were
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52 expected to include images of, and references to, classes and teachers in their films.
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H2. Digital expression would reflect the importance of peers in a supportive, academic environment. African American students were expected to include images of friends in their films.

H3. African American adolescents were expected to create perceptually salient digital productions that were rapidly paced, that used high action levels, that utilized salient visual and auditory features, that had montage style presentations, and that preferentially used rap music, in imitation of popular television and music videos they frequently view.

Methods

Participants

Twenty-four African American adolescents (18 females) ($M = 14.46$ years, $SD = 1.641$) who lived in a large metropolitan city were randomly selected from a college-preparatory summer camp program at a highly resourced local university. The program provided academic, psychosocial, and family mentoring support to foster the skills and motivation for students to graduate from high school and pursue college study. Students were recruited for the program from low-income neighborhoods on a first-come, first-served basis, without any academic, financial, or other criteria. Participants were randomly assigned to a summer digital production course as part of their academic curriculum.

Participants and parents signed consent and assent forms per the University's Institutional Review Board policy. Participation was voluntary, and participants could withdraw from the study at any time without penalty. Students who participated received a movie gift certificate.

Participants ranged in age from 12- to 18-years-old ($M = 14.46$, $SD = 1.641$; for males,

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3 $M = 13.67, SD = 1.751$; for females, $M = 14.72, SD = 1.565$). There were significantly more
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females than males in the sample ($t(23) = 8.31, p = .000$), which is representative of the full
program of 74 students, in which females also significantly outnumbered males ($t(23) = 10.64,$
 $p = .000$). Participants and parents signed consent forms per the University's Institutional Review
Board policy. Participation was voluntary, and participants could withdraw from the study at any
time without penalty. Students who participated received a movie gift certificate.

Procedure

Students, divided by academic grade, attended classes taught by a professional filmmaker
and editor. Due to scheduling restrictions, 7th grade students ($M = 12.90, SD = 0.738$) met for an
average of 10 hours in 10 class sessions, while 9th and 11th grade students ($M = 15.57, SD =$
1.089) met for an average of 6 hours in 6 class sessions.

Students were asked to create digital productions of their summer experiences and were
encouraged to include any content they would like, within the confines of the college campus.
Students used digital cameras to take photos, a mini DV camera to record video, and the iMovie
editing software to edit their digital productions on a computer. Participants learned elements of
digital production from pre- to post-production. In pre-production, students brainstormed
production ideas and learned how to pitch their ideas to classmates. During production, students
learned how to use the equipment and were given opportunities to take photos and videos around
the campus. In post-production, students learned how to use the editing program to add
transitions and effects, narration, sound effects, and music. Students presented their final
productions to classmates.

Coding of Films

Films were scored for *content*, assessing what the students presented in their films. Digital productions were also scored for formal *presentation* features, assessing how the films were made.

Content. A primary scorer and research assistants coded the most frequent items students chose to incorporate in their digital productions. The most frequent categories presented were classes (visual and verbal references to class activities, classrooms, and school work); people (photos and film of self, friends, and teachers); and campus (photos and film of the university campus).

Percentage of each photo and live action sequence featuring class was calculated. Specific coding of people included the overall frequency of each person and percentage of each photo and live action segment featuring them. Persons were only coded if they were visibly the focus of the photo or video footage, not if they simply appeared in the background. The overall percentage of each photo and live action segment featuring images of campus (e.g., university buildings) was coded.

Presentation. To assess how the productions were made, digital productions were scored for *formal presentational features*. Formal features were coded using a system adapted from Huston and colleagues (1981). Each production was coded for 6 passes: pace (1 pass), action (1 pass), visual features (1 pass), and auditory features (3 passes).

Pace, the rate of scene and character change, was scored for perceptually salient new scenes and slide group themes (defined as three or more consecutive photos set in the same location), for nonsalient familiar scenes and slide group themes, and for character/object change. Action, defined as the movement of characters and objects on the screen, was coded as low

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3 action (nonsalient), moderate (reflective), or high (perceptually salient). Low action included no
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5 action, object and character inactive stationary (no gross motor movement of an object or
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7 character located in a stationary position), and active stationary (gross motor movement of an
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9 object or character located in a stationary position). Moderate action included object and
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11 character moderate movement at about the speed of a walk. High action involved object and
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13 character rapid movement at about the speed of a run. In scenes where a character was present on
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15 the screen, his or her level of action or change of pace took precedence over the object's level of
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17 action or change of pace (Huston et al., 1981).
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22 Visual features are used to edit content to convey what is shown on the screen. These
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24 included zooms (a reflective feature in which the camera moves closer to or farther away from
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26 the object on the screen); trucks/pans (camera moves along with object/stationary with camera
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28 following object from left to right); fades/dissolves (continuous transitions where the screen goes
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30 to black or the scene/object breaks down into smaller pieces); wipes (continuous transitions
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32 where the current picture is dragged or pulled across the screen); visual special effects
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34 (electronically created visual images inserted during post production); and cuts (in which the
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36 camera frame of reference moves from one angle to another with an abrupt visual change). Rapid
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38 camera cuts and visual special effects are perceptually salient.
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43 Auditory features convey what is heard on the screen. In the first auditory pass, singing
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45 and vocalizations (audible sounds by a character such as "hey, hey, hey") were scored. In the
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47 second auditory pass, male/female/group talking and laughing were scored. In the third auditory
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49 pass, sound effects (sounds such as "booms" and "bangs" that were added during editing),
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51 foreground music (instrumental music in the absence of talking), background music
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53 (instrumental music accompanied by talking), and narration were scored.
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3 The formal features of digital productions were scored in the coding software The
4 Observer XT, by which frequency and/or duration of each category and subcategory were
5 recorded when coders pressed corresponding keys on a keyboard. Twenty-five percent of the
6 sample was coded by a second observer for inter-observer reliability. Raters had a kappa of at
7 least .70 for all data.
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15 In order to assess film style, the percentage of photos versus live footage in each digital
16 production, the genre and total number of song(s) in each digital production, and whether the
17 digital production had a Hollywood narrative style or montage style were coded.
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22 Results

23 *Content*

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25 To determine the main focus of the digital productions, composition was coded for
26 percentage of time depicting the categories of campus, class, friends, self, and teachers. The most
27 commonly occurring main focus of the digital productions was campus (37.50% of students).
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29 The percentage of students who depicted friends the most was 25%, followed by 20.83% for self,
30 and 12.5% for class. Only one student depicted teachers as the main focus of her film.
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39 *Inclusion of academic classes and teachers.* To examine the presence of academic classes
40 and teachers, linear regression analyses were conducted with grade as a predictor. Two
41 regression models were run for each analysis to compare across the three grades (7th, 9th, and
42 11th). In Model 1, grade was dummy coded as two separate dichotomous variables representing
43 the 7th and 11th grades (coded as 1) compared to the 9th grade (coded as 0). In Model 2, grade was
44 dummy coded as two separate dichotomous variables representing 7th and 9th grades (coded as 1)
45 compared to the 11th grade (coded as 0).
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Total percentage of academic class inclusion in digital productions was predicted by grade, $F(2,21) = 5.805, p = .000$. In Model 1, 9th grade students included a higher percentage of academic content in their films than 11th grade students ($p = .009$) and 7th grade students ($p = .007$). In Model 2, there was no difference between 7th and 11th graders' films. See Table 1.

Insert Table 1 about here

Total percentage of teacher inclusion in digital productions was also predicted by grade, $F(2,21) = 2.153, p = .000$. In Model 1, 9th grade students had a marginally higher percentage of teacher inclusion in their digital productions than 11th grade students ($p = .052$). There was no difference between seventh and ninth grade students, and there was no difference between 7th and 11th grade students in Model 2. See Table 2.

Insert Table 2 about here

Of the students who verbally spoke or included written titles in their digital productions about class and/or teachers, all were in a positive manner. For instance, 9th grade females made comments such as, "The teachers are really nice and I'm having a good time here"; "I love the program. It's a wonderful experience"; "We're learning a lot"; and "You get a lot of heads up for what comes in the future." One male 7th grade student asked what his friends liked most about the University. A seventh grade male student replied, "I like my teachers. They are better than the teachers at my school. I also like Math. It's my favorite subject. I like the work." A 7th grade female replied, "We get to play with the cameras and I'm learning another language, and getting

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3 help with my math.” Written titles accompanied many photos of campus with texts such as
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5 “where we learn” (9th grade female); “the great campus” (7th grade female); “time to learn” (7th
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7 grade female); and “this is what makes the university special” (11th grade female).
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10 *Inclusion of peers.* As predicted, friends were a focus of digital productions, second only
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12 to campus, with 25% of films composed primarily of friends. Productions that primarily focused
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14 on friends on average showed friends 39.04% of total film length ($SD = 17.24$). Paired samples t
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16 tests compared students’ total amount of friends included versus total amount of teachers and self
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18 images. Students included a significantly higher amount of friends in their digital productions
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20 than teachers, $t(23) = 5.242, p = .000$, or self, $t(23) = 4.392, p = .000$.
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24 *Presentation*

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27 Student digital productions ranged from 29 seconds to 7 minutes and 3 seconds ($M =$
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29 165.50 seconds, $SD = 102.04$). Age did not significantly predict the production length or the use
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31 of specific production features. Low numbers of boys prevented statistical comparisons of the
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33 sexes. However, examining a sub-set of adolescents within the same academic grade (7th grade)
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35 that had an equal sex distribution revealed no sex difference in production length or in the use of
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37 specific perceptually salient features (new scenes, rapid cuts, visual special effects, and
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39 foreground music).
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43 Table 3 presents the means and standard deviations for all production features. As
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45 predicted, 83.33% of the digital productions were montage styles, composed of juxtaposed
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47 images without continuity. Only 16.67% of the productions were narratives, divided into
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49 chapters that told a story. Students created montage presentations composed of photos rather than
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51 video clips. The majority of productions (58.33%) were composed completely of photographs.
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54 Of the 41.6% of students who incorporated video footage into their digital productions, only two
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3 included video footage for more than half of their productions (on average 69.86% composed of
4 video). Therefore, 91.6% of the digital productions were composed more of photos than action
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included video footage for more than half of their productions (on average 69.86% composed of video). Therefore, 91.6% of the digital productions were composed more of photos than action footage.

Insert Table 3 about here

Paired samples t tests compared the rate of new to familiar scene change. There was a significantly higher rate per minute of new slide group themes than familiar slide group themes, $t(23) = 5.008, p < .000$, and the rate of perceptually salient new scenes was higher than the rate of nonsalient familiar scenes, $t(23) = 5.350, p < .000$. There was also significantly more perceptually salient foreground music than nonsalient background music, $t(23) = 3.637, p = .001$.

As expected, students created productions using perceptually salient visual formal features. Digital productions included a high number of camera cuts ($M = 18.71, SD = 13.66$), with an average of 7 cuts per minute, as well as considerable numbers of visual special effects ($M = 8.29, SD = 9.66$), with an average of 4 special effects per minute. Figures 1 and 2 depict content that is conveyed using visual special effects achieved in post production. Both images involve superimposition, in which text or photos are layered on top of one another.

Insert Figures 1 and 2 about here

There was also, however, a high number of camera zooms ($M = 16.08, SD = 13.35$), a reflective feature, with an average of 7 zooms per minute. For nonsalient features, paired

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3 samples t tests revealed more female than male dialogue, $t(23) = 2.275, p = .033$.

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6 Contrary to prediction, low rates of action were more prevalent than were moderate or
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8 rapid action. For character action, paired samples t tests revealed that the rate per minute of low
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10 action was more prevalent than moderate action, $t(23) = 12.107, p < .000$, and than high action
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12 $t(23) = 13.457, p = .000$, and moderate action was more prevalent than high action, $t(23) = 3.459,$
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14 $p = .022$. A similar pattern was found for object action in which low action sequences were the
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16 norm over moderate or high action sequences. This pattern was exhibited, in part, because
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18 students tended to make their productions with montages of a series of still images from
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20 individual camera shots rather than from moving videos.
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25 *Music/song.* Students included 1 to 4 songs in each digital production, with an average of
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27 1.5 songs per production. As expected, the most frequently occurring genre of music in the films
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29 was rap (37.50%), followed by pop (29.17%), rock (20.83%), and rhythm and blues (12.50%).
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31 Only one student incorporated nonsalient background music in his production, indicating that
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33 students preferred to include music in the foreground of their digital productions, a perceptually
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35 salient feature.
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38 Discussion

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41 In order to explore how urban low-income African American youth express their
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43 experiences in a summer academic program, both the content and the form of their digital
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45 productions were analyzed. Although the literature on low-income African American
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47 adolescents' academic achievement is commonly negative (e.g., Fordham et al., 1986), students
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49 who had opportunities to digitally document their experiences in a supportive, academic
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51 environment expressed positive academic views. Students commented on how much they
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53 enjoyed their teachers and classes, and how the academic program prepared them for the future.
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3 Perhaps students chose to include campus in their films more than any other category because
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5 the university campus reflects the promise of a college education making students' summer
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7 priorities academic achievement.
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10 A possible reason that 9th grade students digitally depicted academics (classes and
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12 teachers) more than 7th and 11th grade students is because all of the 9th grade students were
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14 female. Previous research indicates that African American adolescent females tend to behave and
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16 perform better in school than males and that males report having less academic support from
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18 teachers than females (e.g., Marcus et al., 1991).
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22 Although a majority of literature tends to highlight maladaptive friendship for African
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24 American youth (e.g., Brody et al., 2001; Crane, 1991), this study found that youth digital
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26 expression reflects the importance of positive peer relationships in an academic setting. More
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28 specifically, of all people students could include in their digital productions, they chose their
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30 friends the most often. As illustrated in prior research (i.e., Baker, 1998; Clark, 1991), it is
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32 possible that these students rely on friends for academic support and are acclimated towards like-
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34 minded academic achieving students.
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38 The formal features of African American adolescents' productions were also analyzed.
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40 As predicted, youth created digital productions characterized by montage styles with heavy doses
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42 of perceptually salient features, similar to the television programs they watch. The perceptually
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44 salient techniques used included preferences for prominent new scenes, a high number of visual
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46 special effects and camera cuts, and foreground music.
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50 Contrary to prediction, digital productions were characterized by low action, a nonsalient
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52 feature. This finding may be explained by student preferences for using photographs over video
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54 footage. As DV cameras are often more expensive than digital cameras and these students come
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3 from low-income, under-resourced communities, perhaps students felt more experienced with
4 using digital cameras than they did with DV cameras.
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8 The rate per minute of female talking was higher for females than for males, a finding
9 that contradicts the general pattern in which males speak more than females do during television
10 programs (Hust & Brown, 2008). Putting technology in the hands of African American girls to
11 create their own digital productions may partly explain the difference in this pattern of gendered
12 speech, as girls talk more in online communications than boys do (e.g., Calvert et al., 2003).
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20 Students also included reflective features such as songs and camera zooms in their digital
21 productions. Consistent with previous literature (Roberts et al., 2005), African American youth
22 included rap music the most in their productions compared to other genres. Nonetheless, there
23 was considerable musical variety in their productions with pop, rock, and rhythm and blues
24 music featured in the productions, suggesting student productions imitate the popular music
25 videos youth watch, in which song/music is a central component.
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34 An interesting finding is that students' film length and use of perceptually salient
35 production features did not significantly differ by age, and examining a sub-set of productions
36 within one sex-balanced academic class revealed there were no significant differences by sex.
37 Therefore African American youth are not only creating perceptually salient productions that
38 mimic the media they view, they are also choosing to include the same salient features as their
39 peers. Consequently, African American youth share a common media viewing culture which
40 seems to translate into a common production style. Future image-based research could explore
41 how production features vary within and between ethnicities, socio-economic classes, and
42 cultures, to determine if there is a universal production style among all youth.
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A main limitation of this study was the convenience sample of students who chose to be in this summer college preparatory program. However, the program recruited participants from schools in low-income neighborhoods on a first-come, first-served basis, and students were not selected based on academic standing. Low-income African American girls were more prevalent in the sample, but low-income African American girls are more likely to participate in academic activities than their male counterparts (Posner & Vandell, 1999). Even so, the length of digital productions was the same across grades and sexes, and there are clear pictures that emerge about how these youth express themselves.

In conclusion, the digital productions of African American adolescents from urban, low-income settings focus on academic experiences and friendships with those who share the experiences with them. Their style of presentation mimics the popular media culture in which they are immersed: perceptually salient formal features and heavy use of music and song. The results suggest that when placed in a supportive, academic environment and provided with digital production resources, students who traditionally face barriers due to economic inequalities digitally express to their peers an interest in academics and positive peer relationships, contrary to those experiences illustrated in previous literature, and that these youth communicate their experiences through a shared production style. Digital production may be a means through which researchers can learn about these youth, their media culture, and their shared experiences.

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Table 1.

Summary of linear regression analysis predicting total percentage of class inclusion

Variable	<i>B</i>	<i>p</i>	95% CI	<i>SE B</i>
Eleventh Grade	-18.598*	0.009	-31.921 to -5.275	6.406
Seventh Grade	-15.365*	0.007	-26.225 to -4.506	5.222

Note. $F(2,21) = 5.805, p = .000; R^2 = .356$ (adjusted $R^2 = .295$) (* = $p < .05$). 95% CI indicates 95% confidence interval. In Model 1, grade was dummy coded so that seventh grade = 1, eleventh grade = 1. Ninth grade was the excluded comparison variable. Model 2, which included seventh grade and ninth grade with eleventh grade as the comparison variable, was not significant

Table 2.

Summary of linear regression analysis predicting total percentage of teacher inclusion

Variable	<i>B</i>	<i>p</i>	95% CI	<i>SE B</i>
Eleventh Grade	-7.534†	0.052	-15.126 to .058	3.651
Seventh Grade	-2.334	0.441	-8.523 to 3.854	1.164

Note. $F(2,21) = 2.153, p = .000; R^2 = .170$ (adjusted $R^2 = .091$) († = $p < .10$). 95% CI indicates 95% confidence interval. In Model 1, grade was dummy coded so that seventh grade = 1, eleventh grade = 1. Ninth grade was the comparison variable. Model 2, which included seventh grade and ninth grade with eleventh grade as the comparison variable, was not significant

Table 3.

Formal features of students' films

	Total Number	Duration (sec)	Rate per Minute
State Features			
Zooms	16.08 (13.35)	53.29 (48.83)	6.78 (5.39)
Wipes	5.42 (4.92)	4.71 (5.46)	2.54 (2.74)
Trucks/Pans	2.17 (3.24)	19.13 (36.55)	0.73 (0.91)
Fades/Dissolves	5.79 (7.62)	--	2.37 (2.43)
Music Foreground	0.71 (.95)	57.42 (72.10)	0.23 (0.31)
Music Background	0.04 (0.20)	0.25 (1.22)	0.01 (0.03)
Singing	0.75 (0.61)	88.29 (87.35)	0.39 (0.42)
Narration	1.63 (5.73)	9.04 (35.53)	0.27 (0.81)
Female Talking	1.13 (2.31)	11.54 (22.45)	0.26 (0.45)
Male Talking	25.28 (72.94)	1.50 (5.24)	0.08 (0.29)
Group Talking	0.08 (0.41)	0.54 (2.65)	0.01 (0.06)
Character Low Action	11.92 (2.76)	131.67 (80.50)	4.80 (1.72)
Character High Action	1.08 (1.72)	9.50 (19.34)	0.36 (0.49)
Object Low Action	9.96 (4.26)	109.25 (65.93)	4.14 (1.80)
Object High Action	0.71 (1.46)	2.21 (4.09)	0.34 (0.75)
Point Features			
Cuts	18.71 (13.66)	--	7.00 (3.90)
Visual Special Effects	8.29 (9.66)	--	3.72 (5.09)
Sound Effects	1.29 (3.07)	--	0.49 (0.97)
Vocalizations	1.00 (2.86)	0.00 (0.00)	0.73 (2.34)
Female Laughing	5.49 (25.60)	0.67 (1.69)	0.05 (0.12)
New Scene	9.54 (5.90)	83.21 (84.60)	3.98 (2.23)
Familiar Scene	3.96 (3.52)	27.13 (24.55)	1.41 (1.04)
New Slide Group Theme	1.79 (1.06)	47.54 (43.49)	0.82 (.56)
Familiar Slide Group Theme	0.38 (.65)	7.42 (14.24)	0.14 (.24)
Character Change	1.25 (2.33)	--	0.33 (.56)
Object Change	0.96 (2.12)	--	0.55 (1.34)

Note. Mean scores with standard deviations in parentheses.

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Figure Captions

Figures 1 and 2 depict perceptually salient visual special effects created by adolescent youth

Figure 1. Superimposition of different photos layered on top of each other.

Figure 2. Superimposition of text over photo.

For Peer Review

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Superimposition of different photos layered on top of each other.
254x169mm (72 x 72 DPI)

Review

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Superimposition of text over photo.
254x169mm (72 x 72 DPI)

Review