Mobile Citizens: A pilot project training young people to become citizen journalists using mobile phone technology

PSYCHOSOCIAL RESEARCH UNIT

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Executive Summary

Overview

Mobile Citizens is a pilot project helping a group of young people to develop skills in citizen-photo-journalism and encouraging them to develop personal projects in which they used photography and narrative to report on issues of relevance to their own lives and communities.

The Big Lottery outcomes

This citizenship project has addressed two specific Big Lottery outcomes, supporting **better life chances for young people** through training, education and the co-production of a project, as well as **developing stronger communities** through the support and development of a new group of citizen journalists capable of reporting on issues in their own communities using their own distinctive voices.

The need for the project

Citizen journalism is based upon public citizens playing an active role in the process of collecting, reporting, analysing, and disseminating news and information. New media technology has made citizen journalism more accessible to people worldwide, however there are questions about the level to which marginalized young people are engaged with this.

In this project young people used their own mobile phones, developing the skills and knowledge to tell stories about their own lives and communities. This emphasized they already had the equipment necessary to become citizen journalists. Early phases of the project focused on training and skills development which were used to create finished projects so that participants could develop their own approaches to photography and their own distinctive voices.

Kids Company

Founded by Camila Batmanghelidjh in 1996, Kids Company provides practical, emotional and educational support to vulnerable inner-city children.

Urban Wisdom

Urban Wisdom is a 100% youth led project. A collective of young people who use their collective experience to instruct, guide and tutor other young people with the core ethos being to 'inform, empower and educate'.

Mark Chilvers - Mark Chilvers Photography

A professional photographer, Mark co-developed the project and delivered all taught elements.

Dr Alastair Roy – Psychosocial Research Unit

A Reader in Pschosocial Research, Alastair co-developed the project, supported the delivery of the project as well as to examining it as an emergent mode of imaginative inquiry.

Project structure

Project delivery was planned over six days, structured on Monday and Tuesday over three consecutive weeks.

Those who took part worked together with Mark, Alastair and colleagues from Kids Company and decided together how the stories should be told and which elements should be shared publically.

Key Elements of Learning

- Young people developed a range of skills in photography and storytelling and reported increased confidence in these abilities at the end of the programme.
- The use of Twitter and Instagram provided a useful repository for work produced during the programme as well as facilitating engagement and feedback between sessions.
- Young people were able to use the media of digital photography and narrative to produce highly evocative projects of personal relevance which also had wider social, cultural and political significance.
- Attendance was more intermittent than anticipated and more careful planning of the days and times of attendance would have been beneficial.

Introduction

Overview

Mobile Citizens is a pilot project which has been delivered by photographer Mark Chilvers and Dr Alastair Roy from the University of Central Lancashire's Psychosocial Research Unit working in partnership with the Urban Wisdom group based at Kids Company. In the summer of 2014 Mark and Alastair worked in collaboration with a group of young people, supporting them to develop skills in citizen-photo-journalism and encouraging them to develop personal projects in which they used photography, storytelling and journalistic techniques to report on issues of relevance to their own lives and communities. Seven young people engaged with the project and five produced finished projects. Each of the projects reports on issues of personal significance to the young person and all are also of wider social and cultural relevance to young people growing up in London.

The need for the project

Citizen journalism is based upon public citizens playing an active role in the process of collecting, reporting, analysing, and disseminating news and information. New media technology, available through smart phones and media-sharing websites has made citizen journalism more accessible to people worldwide. However, Mills et al (2012) suggest that traditional media has been slow to respond to the changes in social behaviour afforded by mobile technology. In the UK it took the BBC until the mid-noughties (ibid). By 2005 the rise-and-rise of citizen journalism (the collecting, reporting and distribution of news by members of the public using mobile phones and portable hand held devices) was becoming mainstream (Verclas, K, Mechael, P, 2008 cited in Mills), as an example the BBC news website's interactive section received 6,500 photographs of an explosion at the UK's Buncefield oil refinery sent in by members of the public. Traditional news organisations like the BBC, NBC News and CNN began actively encouraging the submission of User Generated Content (UGC). The BBC, SKY, CNN, Associated Press and Al Jazeera all have mobile applications linking citizen journalists to their newsrooms through mobile phones. UGC serves several purposes: it feeds the public appetite for on the spot news, is cheaper than professional content and free of editorial control.

However, the biggest use of mobile platforms is to distribute content produced by mainstream news media organisations (Smith 2010) and the inequality in digital technology adoption results in the continued exclusion of marginalised groups from regular involvement in citizen journalism. The problem is that digital exclusion (or lack of technology adoption) is strongly associated with those groups in society who are also socially excluded in some way (lack of societal engagement) (Yu, 2006). Hence, the ability to take journalistic and publishing control out of the hands of traditionally middle class elite allows the modern day citizen journalist a valuable and empowering experience. Commonly held technology of smart phones allows people to express their own stories and have a control over how their

image is presented to the world. In this project we encouraged and developed the visual storytelling skills of the participants. Through discussing and dissecting visual stories the young people developed the building blocks toward producing articulate citizen journalism.

The young people developed skills and knowledge throughout the project to tell stories about their own lives and communities. This was important because it put them in control of the ways in which their lives and communities were represented, reversing the traditional dynamic in which stories about marginalised young people and their communities are told by professional journalists not associated with that community. The project did not require the purchase of expensive new equipment. Rather, young people in the project used their own mobile phones. This was important because it emphasized that young people already had the equipment necessary to become citizen journalists.

The early phases the project focused on training and skills development in order to develop the capacity of those involved and to inspire their creative imaginations. This supported the young people in presenting personal stories about their own communities in a powerful and accessible medium. The finished projects provide strong and engaging work that highlights the realities of these young peoples lives in London in their own voices, all of which have wider social, cultural and political relevance.

The long term ambition is to develop a national multi-site project in which diverse groups of young people will produce stories and for these to be hosted on a website.

Project partners – background and contribution

Kids Company

Kids Company was founded by Camila Batmanghelidjh in 1996. It provides practical, emotional and educational support to vulnerable inner-city children. Its services reach 36,000 and intensively support 18,000 children across London.

These exceptionally vulnerable children not only negotiate significant challenges in their family homes, they also face immense threat within their neighbourhoods. Often they are exposed to relentless violence, some are forced into working as drug couriers or prostitutes, and many experience chronic abuse. It provides a safe, caring, family environment where support is tailored to the needs of each individual. Its services and support empower children who have experienced enormous challenges to lead positive and fulfilling lives.

In 2007 Kids Company was awarded the Liberty and JUSTICE Human Rights Award. In 2010 it was selected as a 'Child Poverty Champion' by the End Child Poverty project for success in enabling children to achieve their full potential.

Kids Company's contribution to the project centred on its experience of working with hard-to-reach individuals. It had existing relationships with the Urban Wisdom group which allowed it to address their holistic needs and support them through the project. It has a clear understanding of safeguarding concerns and the particular risks for young people in disadvantaged urban communities.

Urban Wisdom

Urban Wisdom is a 100% youth led project. A collective of young people with a core ethos to 'inform, empower and educate'.

Urban's Wisdoms manifesto is to use their collective experience to instruct, guide and tutor other young people: Showing youth team working in a positive light; showing what collective voices can achieve; proving how powerful education is; inspiring young leaders; inspiring change in moral code and goals; breaking the mould; being a force for change in communities and social circles; telling stories.

Mark Chilvers - Mark Chilvers Photography

Mark's background as a professional photographer goes back to the days of black and white film at the Independent newspaper some time at the end of the last century. When he received his first camera as a birthday present as a teenager he struggled to afford the developing and processing charges and would often then have his photos returned with 'quality control' stickers on. Today's young photographers don't have these issues to contend with and can now control the entire process from capture to worldwide publication from a device many of us carry in our pocket on a daily basis.

Throughout his career that has spanned over 15 years he has worked for many of the main newspapers and magazines in the UK as well as many major titles across Europe and America. In January he travelled around all 50 states of America on a special commission which gave him the opportunity to take mobile phone pictures in every one of the United States. This experience became the catalyst for the idea to develop a teaching program around phone.

Mark delivered all the taught elements of the project including: Photography skills, dissecting a visual story, editing and postproduction, audio skills, simple interviewing, mapping technology, sharing on social media and the use of apps.

Dr Alastair Roy – Psychosocial Research Unit

With a background in youth work, Alastair is a Reader in Psychosocial Research and Deputy Director of the Psychosocial Research Unit (PRU), School of Social Work, University of Central Lancashire. PRU has conducted research in diverse settings involving a range of art

forms. These have involved partnerships with community organisations, health centres, hospitals, restorative justice organisations, addiction and mental health agencies, new model arts institutions, museums, galleries, schools, regeneration initiatives and regionwide cultural programmes. His specific interests lie in the ways in which the arts can engage and facilitate change in individuals and communities including vulnerable, hard-to-reach and socially excluded groups.

This project links the themes of imagination and inquiry which have been at the centre of PRU's recent work. Alastair's contribution to the project was as research partner. His role was to support the delivery of the project as well as to examine the ways in which the practice that developed within the project and the collaboration sessions might be articulated as an emergent mode of imaginative inquiry. This was important because the project offered the opportunity to explore new ways of learning about and reporting on community issues which challenge some of the stereotyped representations in the media.

Project Structure and Delivery

Project structure

Project delivery was planned over six days, structured on Monday and Tuesday over three consecutive weeks in the summer of 2014.

Week 1 focused on skills development delivered through interactive workshops in which young people downloaded relevant apps, were taught new photography skills and put them into practice. Each day started with a check in and discussion to structure the sessions around short blocks of learning, followed by opportunities to put this into practice.

Week 2 focused on the production of stories and visual content. Young people worked intensively with Mark and Alastair to learn new skills, to concretise previous learning and to develop their own piece of photo-journalism.

Week 3 focused on finalizing the projects and also included a session in which the group considered each story in turn and discussed and negotiated the public facing content of the project.

Those who took part worked together with Mark, Alastair and colleagues from Kids Company and decided together how the stories should be told and which elements should be shared publically. This collective negotiation of the public content was designed both to support the group in working with material from one another's lives in order to pay careful attention to each others stories as well as to offer a means to ensure protection of those who participated and to ensure that young people were active participants in negotiations about public content. This allowed the opportunity to consider together the implications of material shared online and elsewhere.

Delivery

The originally proposed walking tour component of the project was not taken forward because the young people who took part were more enthusiastic about creating projects based on photography and narrative.

Some people's attendance was more intermittent than we had anticipated at the outset of the project and one person joined the project in the second week. This meant Mark and Alastair had to invest additional time for one to ones in order to allow people to catch up with missed elements of learning and to realize the finished projects.

The project used it's own Twitter and Instagram hashtag (#mckc14) on which participants posted photos they took throughout the project both within the sessions and in their own time. This provided public facing content from the project and approximately 75 pictures

were posted by participants using this hashtag across the three weeks of the project.

Mark also produced a publication which reproduced all the individual projects copies of which have been reproduced for each of the young people (see page 11).

Together with the young people, a dissemination event was planned for the end of the project to present the final work to colleagues from the different sectors described above, along with an action plan for future work. We felt this would empower the young people by providing a platform and a format with which to engage directly with politicians, policy makers, journalists and academics. At the time of writing this has not yet been realised. However, a copy of the book has been placed by Kids Company in the Urban Academy[1] in order to share the work with other groups of young people. It has also been shared with people attending Urban Academy's photography classes in order to show the students there what can be achieved with very basic equipment, a good eye and a story. In this way the work has been used to inspire other young people by seeing the achievements of their peers.

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[1] Urban Academy is a post-16 educational and life skills academy specifically designed to meet the needs of young people who reject or have been rejected from other educational facilities.

The Projects

The following pages are reproduced from a book which accompanied the project copies of which were printed for those young people who completed projects.

Mobile Citizens Photography project

By Becci, Jeredyne, Kyle, Sharlene and Wade.
With thanks to Mark Chilvers, Dr Alastair Roy and Kids Company

Mobile Citizens Photography project

Mobile Citizens is a pilot project delivered by Kids Company working in partnership with photographer Mark Chilvers and Dr Alastair Roy from the University of Central Lancashire's Psychosocial Research Unit. Mark and Alastair worked in collaboration with a group of young people, supporting them to develop skills in citizen-photo-journalism and encouraged them to report on their own lives and communities. This project looked at training, education, and the co-production of a project as well as **developing stronger communities** through the support and development of a new group of citizen journalists capable of reporting on issues in their own communities in their own distinctive voices.

The Becci Care(s) Project

My project is about my life from being in care, to losing my mum, to coming out of care, to becoming a mum, to becoming an adult.

I lived in 68 homes over 10 years through foster care, one for only seven minutes. It communicates the vast space I have consumed over the UK in my life.

So many times I turned to my Social Worker but didn't know who he or she was. I had three social workers that I like to call my 'faceless collection', because I had their names but no faces; I never saw them! It shows the part of my life when I was trying to reach out for help but no one was there.

My care order is a stupid bit of paper that could be ripped up so easily but that one bit of paper changed my entire life. I gave my daughter a bit of paper and told her to screw it up and jump on it. And then I told her to straighten it out to teach. I said "the paper is still paper, you can write a story on it, you can draw a picture on it, but the paper is crumpled and marked and that's exactly how a person is when you tread them down, they will still be there in their being but inside they will really hurt."

I am holding my child on the first day of her life outside of hospital. But Social Services were sucking me back in by making me go into foster care to prove that I could be a parent.
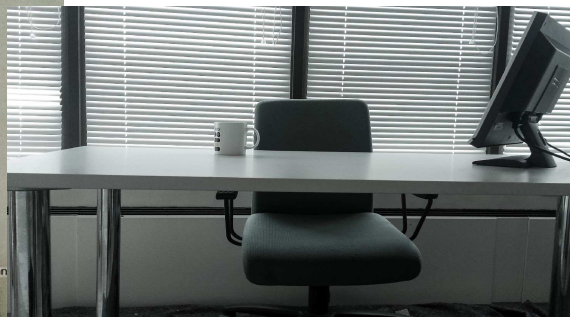
When I came out of care so many people around me were getting on with their lives, doing things, but I was stood still. Although I was an adult, in inverted commas, I was still a child inside. I was so lonely and lost. I was coming from the foster care system into the adult world, I had no support and safety net to fall back on and I just felt really lost.

I have grown into a woman, but I still see the person I came from. As a care leaver I dressed the way people treated me. I wanted to conform. It was image I wanted to portray. Whereas now, I feel like a woman, I feel like a person, I feel like I deserve to look well and if people do speak to me I have something to say. I used to mirror off people, like I mirrored off my actions, my words, my thoughts, my feelings; and with love and attention to myself I realized that the only person I have to conform to is myself.

Becci Wallace

Mobile Citizens Photography project

"I lived in 68 homes over 10 years" The green houses represent family homes and the red houses represent care homes.

"I had three social workers that I like to call my 'faceless collection', because I had their names but no faces; I never saw them! "

5
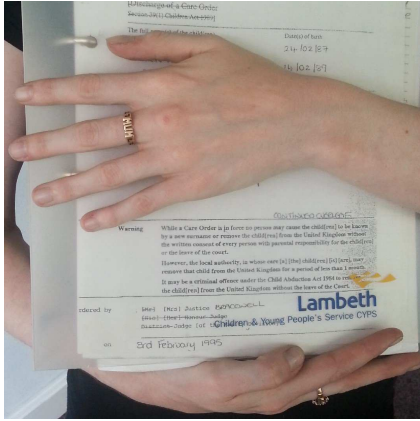
"My care order"

"I am holding my child on the first day of her life outside of hospital."

"When I came out of care so many people around me were getting on with their lives, doing things, but I was stood still. "

"I have grown into a woman, but I still see the person I came from."

Living Religious Difference

I was brought up in Jamaica and my dad is a strict Muslim, My mum is British and Christian but when she was living in Jamaica, in my father's house, she was living as a Muslim. Under my father's house I was a Muslim, I read the Quran and prayed everyday. It's the way I was brought up, but I also felt as if I was getting told to do something that you didn't really want to do.

When I was 12 I came to Britain with my mum. She was a British citizen. And she said, you are living with me and your dad ain't here now and you have to go by me and I am living as a Christian. So I had to go to church. And pretty much from the first week of coming to the UK I was going to church and I had my mosque clothes and my Quran and it pretty much laid there untouched because I was going to church.

When I become 18 I moved out and didn't believe in anything and until the age of 20-21 I still didn't believe in anything.

I had lived my life partly as a Muslim and mostly as a Christian and I started thinking about what religion meant to me. In a way I was still waiting for someone to say something like "oh, come to church, come to the Mosque", because I wasn't finding it easy to make that choice for myself because people had always made those decisions for me. I have been a few times but it is still confusing so I haven't made a habit of going. I do read the bible and the Quran so that I am getting better informed and I now that I am going into a religion for my own reasons rather than because someone is telling me to.

Going though my life, I am not sure what religion is in detail and growing up I have been told I have to believe in this and I have to believe in that and not really having a choice. I have eight brothers and sisters and it is pretty much slap bang half in the middle that half are Christian and half are Muslim. And it is pretty difficult when one brother is trying to convert you to being a Muslim and the other brother is trying to get you to come to church. So it's a bit difficult.

Kyle Scott

Mobile Citizens Photography project

Kyle Scott

Life is Difficult

I have been really interested in this project by how you can take pictures in different ways and how that can tell different stories about the same thing. This interest in pictures telling stories started me thinking about how I perceive where I live and how I perceive my own life and how I tell people about what I am going through.

That sparked my interest in developing a project is about how life is difficult and how as a human being you live in this world and how tough it is to keep things in balance.

People have said to me that when something bad happens in your life that this stuff happens for a reason, that stuff happens for a reason, that you have to take life's disappointments and take what you have and be thankful and work with it. In this project I am trying to set my pictures in a way that says next minute life is up, next minute life is down, but you got to roll with the punches no matter how hard it is.

And there may be certain things that you want in life, or aims that you have and sometimes it seems like you are not getting nowhere, but probably it's just not your time. But you still got to worry because you are getting older and older and you are saying…

> "am I not trying enough, am I not pushing forward enough, am I not doing nothing that is right enough whilst I am still stuck in the same position that I have always been in and that I want to get out of."

Sharlene Reid

Mobile Citizens Photography project

Sharlene Reid

Sharlene Reid

Sharlene Reid

Ripples Make Waves

When I started taking pictures for this project I was thinking about…

    "What do people see when they look at me and is it the same thing that I see when I look at myself."

I wondered what my face looks like when I am not paying attention to myself. Sometimes I am aware and sometimes I'm not so aware of how I may be perceived. Sometimes I ask myself "why is that person acting strange towards me?"

I think there is a lack of understanding in society about the perspectives that we all share and have in common. I see that whilst we have all these things in common we are also very different from each other. We all see things and people differently and it's hard to open up to a different perspective.

One thing I do understand about people is that although we almost all think in the same way, it doesn't mean we understand each other. I mean, I might be thinking red all day and someone else might be thinking red all day but if we don't share what we are thinking then we will never understand each other. So, we are all the same but we also have really important differences. The way we change our dress sense, the way we speak, the way we act, the way we approach other people, we change these things because we want to be different from those we know and care about but we want to be the same as those who we don't know; actors for example.

I grew up in a Jamaican household and there is a stereotype of Jamaican's that we don't like gay people. And I think it is the fear of, not only the unknown, but also potentially, we fear the similarities we may share with that person; not their choices in partner but other things like how they dress, walk or think.

I have realized in life that it is often the case that it isn't because of how different we are to why we don't like one another but it's the similarities we have and share that we may not want to except within ourselves.

Wade Wallace
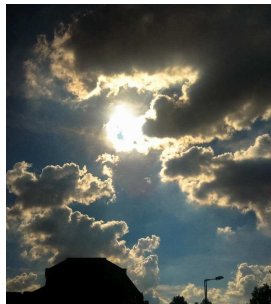
I fear what I see in you

In you I see me

So I run with disdain east

You in reflection I see

Smiles arrival is returned

Perspectives are hidden

My View of Homelessness

I chose the doors for this project because I lived behind some many doors and there are many doors right now and behind them there will be someone who is homeless. Someone who has nowhere to live. Because even though you might be inside a house, someone will be saying...

"you can't touch my spoons, you can't touch my things, you can't do this; it's can't, can't, can't"

Many times when people see the person in the street and under the trees and stuff like that they think that's what homelessness is. When I see people like that a lot of questions come in my head like "do they have a family, and if they have a family, why is the family letting them live out on the street, and how did they get there."

Even though I wasn't sleeping out on the street and stuff, but I was moving from one house to another house and another house. It was too much! I had clothes in ten different places. You are not settled and you are moved from one place to another. And that is homelessness, but people don't see it, people normally just see the ones who are sleeping outside.

And when people think about homelessness they just say things like "oh they make themselves homeless." But I didn't make myself homeless. I was brought here (to the UK) by someone and they didn't look after me as much as they could have, so for me it really wasn't a choice. I didn't have choice it just happened.

Loads of people give the similar answers, they say "maybe they were addicted to something" or something like that. In my situation I could not work because I had immigration problems and I couldn't work. The only option that would be available to me would be to prostitute my body but I didn't want to do that. So I became homeless. I didn't have a place to stay. I didn't have clothes to wear. I didn't have food to eat. I had not rights, no protection!

It made me have the desire to want to help people, because I can say that I have been in the position of having nothing, and I was able to survive somehow. So I want to use my experience to help people.

Jeredyne Mungo

Mobile Citizens Photography project

Jeredyne Mingo

Discussion

Our motive in realizing Mobile Citizens lay partly in a desire to develop a project that would be useful for those who took part. We were keen to see if working with photography, storytelling and reporting would foster an interest in and capacity to comment on the world amongst a group of marginalized young people. It was our view that developing new citizen journalists would be predicated on recognizing and supporting their social agency as holders of rights and as people whose experiences and viewpoints were worthy of interest as well as deserving of an audience (Larkins, 2013). Hence the project drew on Freire's notion of conscientisation, which suggests that before people can engage in action for change, they have first to reflect upon their present situation (Williamson, 1997:91).

In simple terms, in this project, we aspired to create a space and opportunity for new things to happen, fostering the conditions for learning new skills and for personal reflection and self-expression. In this discussion we reflect on what we see and have learned from some of the individual projects, although we also recognize that others may see and learn quite different things. We then reflect on the potentials of working in this way.

We hoped the project would achieve three things:

1. That those who took part would develop skills in photography and storytelling that they would find useful in their own lives.

2. That they would realize that they had the technology available to be citizen journalists.

3. That they would complete high quality projects of personal relevance and of social significance.

Reading the individual projects we are struck by how each of them speaks to individual concerns and preoccupations as well as communicating important shared dimensions of experience. Previous research has suggested that socially engaged arts projects can provide a point of articulation (theorized as an aesthetic third) where the imaginations of individuals meet shared cultural forms (Froggett et al. 2012).

> The aesthetic third contains both something of the individual and something of the world, meaningfully conjoined. … The sense of discovery is not only the discovery of something new, as is often thought, it is the discovery of a personal relation to something new – an enriching expansion of relational possibilities (ibid)

In each individual project completed in Mobile Citizens we can see how the young person inserts their own experience into the social domain and also how the social has been creatively internalised and reworked by the individual (Hollway and Jefferson, 2000/2012).

Becci's reflections on her life both in and leaving care demonstrate the ways in which her inner world is fused with her experiences of the care system (Frosh, Phoenix and Pattman, 2004). The visual language of the photography conveys complex and ambiguous themes such as commemoration and loss; care and control; mobility and immobility; and space and transience. The accompanying narrative conveys the struggle to re-work her own experience of care in becoming a mother to her own child. Through the image of the care order, Becci demonstrates the way in which her experience of the care system has become internalized. She uses the creases and indentations in a crumpled piece of paper that cannot be erased or fully mended, to convey the ways in which she has had to carry and hold her own experiences of the care system. However, she also describes how she has creatively reconfigured and reinterpreted this experience in the struggle to create a new identity as a mother.

Kyle produces a beautiful photographic triptic in which we see two figures in different positions of prayer and a third figure with his back to the camera who is walking a path between the other two. Each figure is framed by an arch that seems to symbolize a practice of faith. When we read the accompanying transcript we find a story of a young man struggling to develop his own views about religion as part of becoming an adult. Kyle's narrative also describes how he was expected to take up Christian practice in place of Muslim practice when he moved to Britain at the age of 12. In conversations across the programme it was also clear that this had been a difficult transition for Kyle who felt that part of him was still in Jamaica where he grew up and where is father still lives.

Sharlene's photographic images play with perspective and form, placing her body in relation to a series of solid structures and liquid forms. The images seemingly tussle with ideas of structure and agency, many things appear to be upside down and back to front, and we also see the gaze of others. The accompanying narrative conveys the struggle to maintain a personal sense of balance in conditions of extreme uncertainty. Taken together, the work demonstrates the ways in which Sharlene's inner world is influenced by her experience of the world of other people and vice versa.

Wade chooses a combination of pictures and poetry in his work. The first set of images play with shadow and light and includes an object set against the backdrop of a street which is very hard to define. In the second set of images Wade uses his own face set against the backdrop of a field and a dramatic sky in which we have two different profiles and a third shot using time release in which the two profiles are merged into a shot reminiscent of a Francis Bacon image. Wade produces a highly thoughtful piece which reflects on the ways in which he sees himself and the ways in which he feels others perceive him and position him. His observation that we fear, not the unknown, but the similarities that we share with 'other' people demonstrates the way he uses his project to work with complex and nuanced themes of personal relevance to his own experience of the world but which also speak to issues we all share.

Jeredyne's project uses a series of ordinary looking doorways which she combines into a single image. Our mind has been drawn to the question of what doors do, keeping people out and hiding what's inside. Jeredyne uses her project to reflect on her own experience of homelessness, in which she slept behind numerous doors. In the project we are being shown a world that that is beyond most people's eyes and ears characterised by the phrase "can't, can't, can't". We see that survival in this context requires a guarded and aware practice of looking and attending. However, drawing on a cultural motif of movement and freedom Jeredyne affirms she has been able to use her own eyes and her own agency to survive this experience and through it has developed a highly personal understanding of the challenges of managing everyday life for those who are part of the hidden homeless.

In looking at the work as a whole we see how the young people have developed skills and knowledge which have allowed them to realize their own projects and to tell stories which relate to their own experience of the world and their own concerns. Young people used their own mobile phones which emphasized that they already had the equipment necessary to become citizen journalists. Whilst each individual project is highly personal and specific, working with personal dispositions, idiosyncrasies, situations and life experiences, when taken together, the five projects speak to a series of important issues facing young people in London in 2014.

Seven young people engaged with Mobile Citizens and five of these completed individual projects. Throughout the project more than 75 photos were posted onto Twitter using the hashtag #MCKC14, demonstrating people's ongoing engagement with the project. We feel that the quality of the work produced demonstrates the huge potential in this approach in working with a range of different groups which warrants further investment and development.

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Appendices

Appendix 1 - Young Person's Information Sheet

Young Persons Information Sheet: Mobile Citizens

What is the project about?

Mobile Citizens aims to develop a new group of citizen journalists capable of reporting on issues in their own communities in their own distinctive voices. Citizen journalism is based upon public citizens playing an active role in the process of collecting, reporting, analysing, and disseminating news and information. In this project you will use the skills and knowledge you develop to tell stories about your own lives and communities. This puts you control of the ways in which your lives and communities are represented reversing the common situation in which stories about marginalised young people and their communities are told by professional journalists.

What are the reasons for taking part?

The project is important because it puts you in control of the ways in which your lives and communities are represented reversing the common situation in which stories about marginalised young people and their communities are told by professional journalists.

What will we do?

As a part of the project you will be encouraged to produce a project in which you take a series of photographs and some written content to report on an issue of importance to you.

Do I have to take part?

No. If you do not want to produce a project you can still take part in the rest of the programme. You will have at least a week to decide if you want to take part. If you decide to take part but then change your mind, this is fine as well. You can choose to withdraw from the project any time up until September 2014.

Who will know what I've said?

If you agree, I will use discussions and photographs from the project in writing about the project.

If you tell us that you or someone else are in danger, for whatever reason, we would have to pass this information to Kids Company to report to other authorities.

We will be writing a report and academic papers about the project. We will maintain contact with Sarah Carson at Kids Company and she will provide you with updates on the publication of the research if you are interested.

Do I need permission from my parents?

As you are over 18 or over you can consent to your own involvement in the project. However, you are free to talk to anyone about it.

If you would like to take part please tell Sarah Carson Kids Company:

Email: anroy@uclan.ac.uk

If you are not happy with anything that happens during the research please contact Aidan Worsley ARWorsley@uclan.ac.uk He is not a member of the research team and will handle your complaint.

Consent Form for Young People

Mobile Citizens

Please tick the box by each statement you agree with. I understand that:

☐   I have read the information sheet and I have had the chance to ask questions.

☐   I understand that taking part is my choice and that I can stop at any time and I don't have to say why.

☐   I don't have to answer any questions I don't want to and there are no right or wrong answers.

☐   I will have control over the information provided except where information suggests that there may be serious risks to me or someone else. This cannot be kept confidential or secret and I have had this explained to me.

☐   I can choose whether the researcher can use material I provide for research. I can choose my own pseudonym (fake name) from a list so that nobody will know it's me when it's written about in reports or papers. I can review this material before it is published and withdraw my consent at that stage if I choose.

☐   With my agreement, the material may be used to write papers and reports. They may also be presented at conferences.

☐   The research has been fully explained to me and I can ask questions at any time

Name: **Signed:**

Date: **Age:**

Day 1 – learning materials

Introduction to the project
Mobile Citizens is a pilot project funded by the Big Lottery and delivered by Kids Company working in partnership with photographer Mark Chilvers and Dr Ali Roy from the University of Central Lancashire's Psychosocial Research Unit.

We are planning to help you develop skills in citizen-photo-journalism and to encourage you to report on your own lives and communities. We hope you will become part of a growing network of citizen journalists capable of reporting on issues in your own communities in their own distinctive voices.

In order to do this effectively we will help you learn skills in photography and storytelling using your mobile phone. Over the next three weeks, we will look at the various elements that make up a visual story including portraits, action, details and landscapes. We will also look at creating maps that integrate our photos as well as other elements that we may choose to include like audio, text and video. Effective digital storytelling can allow you to reach a huge audience in real time. We will look at various app's that can help improve the look of our photos as well as how we can publish or share them.

Those who attend the course can get a certificate from the University of Central Lancashire which sets out the skills they have developed.

Apps you will need to download
 • VSCO; Instagram; Caption It

Other useful info
We will be using a twitter hashtag for the project incase you want to use it on Twitter, Instagram etc. **#mckc14** (Mobile Citizens Kids Company 2014) also to share with you images and useful links related to this project.

Twitter   - Mark is @markchilvers
                              - Ali is @aliroy01

Instagram   – Mark is @markchilvers
                              – Ali is @aliroy01

Mobile phones - Mark's phone number is 07***********
                        - Ali's phone number is 07**********

Learning session 1 – photographing a person or an object from 5 different angles.
The idea behind this task is to think about the different ways in which a person or an object can be photographed. People are asked to take five different pictures of the same person or object. In doing so they are asked to think about taking photos from different angles and distances and to see the difference this makes to the composition.

Below are a series of examples:

Learning session 2: Photo treasure hunt
The objective of this exercise is to get people thinking visually and to begin to appreciate the number of things that are available to photograph around us all the time. People are sent out for an hour and asked to capture all of the following images:

- Two of a kind (a pair or something – people or objects)
- The first letter of your name (either in print or in a cloud, reflection or something else that looks similar – be creative)
- Something red
- A close up (you must fill the frame)
- A shot from low down looking up
- A shot from up high looking down
- A shot in which you are looking though something (a window, a doorway, some railings or something else)
- A reflection or a shadow (be creative)
- Something moving (try to show the movement in the picture)

In taking your shots remember to 'be creative' and also remember what you learned in session 1 (i.e. think about all the different ways there are to shoot things – up close, far away, up high, down low, etc etc)

Below are a series of example of photos that meet the brief above:

Day 2 – learning materials

Recap:
We start day 2 with a recap of the things that we covered and learned in day 1. We then have a look at the images that you shot in day 1 and provide some feedback on things that went well and the ways in which some of the images might have been shot differently to create more impact or to help tell a different story.

Learning session 3: three new skills
1. Looking for backdrops for portraits
In this exercise we work out on the street thinking about what spaces and surfaces we can find that will help up to take striking portrait photos. Below we provide some examples:

2. How to use the light to your advantage

This session looks at the challenges provided by different sorts of light and the different ways of shooting in sunshine and shade to create visually appealing portraits.

3. Doing action shots with mobile phones

This session allows us to play further with movement. Many older mobile phones have a delay between hitting the button for a photo and the shutter opening. This makes it more difficult to capture clear images of moving objects. We look at how to pan the phone in order to capture moving objects and how to pre-press the button to capture moving objects.

Day 3 learning materials

Recap: Introduction to asking a question Look at 2 example photographers: Ruddy Roye and Hamas of NY.

Exercise 1

Go out and take 2 photos, the first of a place (e.g. building) which captures an interesting angle or element of it (e.g. reflection) and the second a portrait which captures an element of the subject's personality.

Exercise 2

One to one consultations about personal projects

Day 4 learning materials

Recap: What skills have we learned so far and what are our plans for our own projects.

Exercise 1

Watch Rick Rubin video about creativity and having your own distinctive voice. Discuss personal projects as a group.

Day 5 learning materials

One to one sessions with Mark about the photography elements of projects and one to one sessions with Alastair about the accompanying narrative.

Supported sessions taking photos and editing.

Day 6 learning materials

Finalising projects

Group reflection and discussion of public facing elements.