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ONLINE DEVELOPMENT CONTESTS FOR YOUTH EMPOWERMENT

A critical discourse analysis of three online photo contests for youth

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Online contests are getting more popular as means to empower youth and encourage their participation in developmental issues. This research explores the phenomenon of using online contests under the topic of development to empower youth. The theoretical framework is constructed from Paulo Freire's theories of empowerment and critical consciousness.

The empirical study of this research analysed the "call for entry" webpages of three online photo contests for youth. The cases are "*Capture Corruption – Global Photo Competition*" by Transparency International in 2015; "*Through young eyes – photo competition for UN World Wildlife Day 2017*" by CITES Secretariats and "*2017 Global Education Monitoring Report Youth Photo Contest*" by UNESCO in 2017. The study applied Norman Fairclough's three-dimensional framework for critical discourse analysis to investigate the texts and four photos in the webpages.

The analysis located three significant types of discourse: motivational discourses, self-efficient discourse and participatory discourse. However, the linguistic method and extent of empowering varied among the three contests. Disempowering content was also recognised in one case. Based on the findings from analysis, in the light of theoretical framework, there was a link between the contests' "call for entry" webpages and empowerment theory. In particular, motivational discourses contributed to youth psychological empowerment while self-efficient discourse and participatory discourse were part of youth critical consciousness development.

Keywords: online development contests, youth, empowerment, critical consciousness, online photo contests, critical discourse analysis

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LIST OF ABBREIATIONS

ODC	Online development contests
CDA	Critical discourse analysis
TI	Transparency International
UNESCO	United Nations Educational, Scientific and Cultural Organization
CITES	Convention on International Trade in Endangered Species of Wild Fauna and Flora
GEM	Global Education Monitoring
NGOs	Non-governmental organisations
UN	United Nations
IGOs	Inter-governmental organisations
CSOs	Civil society organisations
IACC	International Anti-Corruption Conference
UNFPA	United Nations Population Fund
WWD2017	World Wildlife Day 2017
OECD	Organisation for Economic Co-operation and Development

1. INTRODUCTION

1.1. BACKGROUND AND CONTEXT

The development discourse is by all times on top concern of every country. However, gone are the days when development was only about governments' story. The contemporary development trend stresses also on the active participation from all citizens – those who are affected the most by developmental scheme. It is marked by the Right to Development in 1981 (United Nations General Assembly 1986) when all individuals are given the right to influence the decisions that affect their life. It highlights the right of individuals and peoples to an equitable, sustainable and participatory environment for development and in accordance with the full range of human rights and fundamental freedom (Piovesan 2013, United Nations General Assembly 1986). Thus, the current development trend calls for participation from all ages, genders, classes, etc. The youth is inevitably a contributor to development.

According to "State of World Population 2014 Report" by the United Nations Population Fund – UNFPA (2014, 2–5), there are 1.8 billion people aged 10–24 all over the world, approximately one every four people is either an adolescence or youth. Accounting for a large proportion of the society, it is believed that if youth voices are heard and taken seriously, they contribute to significant social change (Flanagan, Syvertsen and Wray-Lake 2007, Kaukonen 2014, 27, Jennings, et al. 2006). Nevertheless, it is also commonly recognised that youth participation in development is not paid adequate concern. It is reported that the youth are either underestimated or isolated from the process of development (Johnson, et al. 1998, 6, Hill, et al. 2004, Lansdown 2010, 15, Giroux 2000, 11, Rheingold 2008, 100).

Besides, UNFPA (2014, 1) also states that youth are the future leaders and shapers of the world. Thus, the United Nations (2015) aims to empower and promote their participation in development. It is stated in Article 23 of the document "Transforming Our World: The 2030 Agenda for Sustainable Development" in which the General Assembly of the United Nations (2015, 10) noted that children and youth belong to vulnerable group and they "must be empowered". In short, youth is an important fraction of the society and youth's voice is increasingly concerned. Therefore, youth empowerment and participation are getting more

attention from governments as well as civil society organisations (CSOs), non- and inter-governmental organisations (NGOs and IGOs), and advocacy groups.

In order to empower youth efficiently, it is important to recognise the young generation's culture and pattern. Nowadays, it is recognisable that youth are exposed to different types of media such as television, commercial or self-recorded video, movies, video games, print, radio, recorded music, computers, cell phones, the Internet, etc. (PREVENT 2013, 1, De Block and Buckingham 2007, 136) so media are constantly shaping their perceptions and practices (Khan 2008, 15). Among all, the internet becomes a significantly popular medium among youth. People younger than 25 already accounted for 45 percent of global Internet users in 2011 (International Telecommunication Union 2011, 1) and by now the number is still growing. It is not only the number of young internet users that increases but also the frequencies of their internet use. For example, young people from the United States (8–18) and United Kingdom (16–24) are spending, respectively, 30 and 27.5 hours a week using online media in 2015 (Wallace 2015, Anderson 2015). In this circumstance, Internet is considered a common culture among youth (Mesch 2009, 59). Moreover, they have a higher tendency than other age groups to interact with civic and political issue using the internet and online media (Smith 2013, Rheingold 2008, 100).

As one of the most active actors in empowering youth, civil societies and advocacy groups are implementing a variety of methods to engage youth in the development discourse. One of the options adapted by NGOs, CSOs, and IGOs is online contests (Ságvári 2012, 30). Topics such as sustainable energy and climate change, corruption and transparency, health, education, inequality and gender, poverty and so forth are frequently raised in online contests organised for youth. For example, United Nations has a website called "United Nations Competitions" which introduces all the on-going and previous competitions. Most of the competitions aim at people from 14–35 years old. The participants are typically expected to compose media products such as videos, photos or short films. As such systematised databases about contests for youth are available nowadays, online development contests are clearly mobilised to engage youth in development.

1.2. DEFINITIONS

1.2.1. Online development contests

For the sake of adequate apprehension of the focus of this research, it is important to start with "contest". Remarkably, there are two similar concepts: "contest" and "competition". They are used interchangeably in practice as well as among academia. However, "competition" is more commonly used in the context of marketing and economy in which companies are rivals of each other. Tactics and strategies are mobilised so that companies gain more profit than opponents. This is not the aim of this study. Therefore, in order to avoid such confusion, the author decided to use "contest" as the main concept.

In order to understand a notion, it is reasonable to start with the etymological root of "contests". In the 16th century, originated from two Latin components *com-* (with, together) and *testare* (to witness), the word *"contestari"* which means to "call to witness, bring action" (Online Etymology Dictionary n.d.) is the precedent form of "contest". It is interpreted that calling for witnesses and togetherness is the first step in any legal combat. After common witness and recognition, "contest" calls for striving in togetherness. This reflects the cognitive process of human going from thinking and establishing awareness to action and the importance of group awareness. In terms of etymological root, "contest" also carries a different meaning to "competition". The latter is only about gathering together, qualified in common and attack (Online Etymology Dictionary n.d.).

It is also crucial to understand the notion of "contests" in everyday life. Oxford Dictionary explains "contest" as "an event in which people compete for supremacy in a sport or other activity, or in a quality" (Oxford English Dictionary n.d.). Similarly, MacMillan Dictionary defines it as "a situation in which two or more people or groups are competing to gain power or an advantage" (MacMillan Dictionary n.d.). The definitions of MacMillan and Oxford Dictionary illustrate the intangible aim of participant. In other words, the winner feels a sense of dominance and superiority for surpassing others. Meanwhile, Cambridge Dictionary contributes to the meaning of "contest" by defining it as a competition to perform better than other participants, usually for the offered prizes (Cambridge Dictionary n.d.). The tangible purpose for an offered award is emphasised in this definition. This is only partly true when referring to the case of "Marvel No-Prize". Even though the comics company – Marvel – throws

small competitions in letter pages of "Fantastic Four" comics, it promised no prize for any of the winners (Cronin 2016). Hence, there were contests without prize yet people participated. Nonetheless, there is not a satisfactory definition of "contest" from dictionaries.

When contests take place on the internet, there are numerous variations which could be categorised into three main types: sweepstakes, contest and lottery (ShortStack n.d.). Sweepstake is a campaign in which a prize is given to a random entrant based on chance. For instance, a give-away sweepstake requests participants to share a photo on their social media and the lucky person will be chosen for the prize. Lottery, in contrast, demands buying, payment or other consideration to participate and get a prize. For example, some airlines open lucky lottery for membership who acquired a certain flight miles. The flight miles accumulated by previous purchases is a compulsory requirement to participate in lottery. The last type, contest, is a campaign in which skills, effort or merit is spared to participate and win an award. For example, an online photo contest asks entrants to upload a photo to enter. The winners are chosen by judge(s) or audiences' vote.

From the afore-mentioned definitions of "contest", it is feasible to understand the notion of "online contest". "Online" emphasises the virtual environment of Internet. However, considering that contests has real participants, organisers and prizes, "online contest" should not be confined by the total use of computer and telecommunication systems alone. It could be a hybrid of online and offline systems. For example, there are real (offline) press conferences for online contests which are thereafter followed by a real ceremony to award the winners. Therefore, "online" in the context of this research, is understood in a more flexible way.

Finally yet importantly, "development" is integrated in the concept as the theme of online contests. As development is not the main object of study, it is not practical to discuss about the various definitions of development. By "development", the author refers to a multidimensional process in which the economic and social system are continuously "reorganized and reoriented" (Todaro and Smith 2012, 109). In relations to "online contests", development acts as both the topic and the objective of the contest. On the one hand, development theme is defined here as any issue related to the change of society towards a better perspective. "Development contests" concern different topics of development like economic solution, democracy promotion, human rights protection, environment conservation and so forth. On the other hand, the contest

contributes to the process of development. For example, a photo contest about environment promotion also acts as an element that promotes the alert of natural crisis to participants, audiences as well as other stakeholders (government, corporations, etc.) and call for actions. This research looks at development contests from both perspectives.

As a whole, "online development contest" is defined as a situation, about and aims at promoting development issues, in which participants compete for supremacy in the partly or totally virtual environment of the Internet.

1.2.2. Youth

The notion of "youth" deserves an important position in this research. However, there is no consensus about the definition of youth. The word "youth" is denoted both as an individual (similar to child or adult) and a part of the life span (like in "childhood" and "adulthood") (Jones 2011, 2). According to the most common perception, youth is a biosocial age stratum in society which follows childhood, adolescent and precedes adulthood. This period may start from 14–19 years of age to the age of 22–25 or until people enter the labour market on a full-time basis (J. Coleman 1974, Flacks 1967, Gordon and Gaitz 1976, Kenniston 1971, Braungart 1980, 531). Beside biological stages, there are numerous ways of defining youth in relations to educational institutions, family, marriage, and legal status (Bastien and Holmarsdottir 2015, 6, International Labour Office 2014, 3).

What makes it more difficult to define youth in this constant changing world is that youth's age range is extending on both ends. On the one hand, they have easier access to information and become mature at earlier age. For example, countries like Austria, Norway and some parts of Germany, United Kingdom lowered the voting age at municipal level to 16 (Crockett 2016). With the right to vote, they are adequately equipped with adults' rights and responsibilities. On the other hand, youth tends to spend more time for education so they enter the job market, have family and kids later than their counterparts did (Nugent 2006, 1). In such cases, a 28 year-old student, for instance, is called youth in many cases while a 28 year-old married belongs to a different category, either "young adult" (Walther, et al. 2012, 5) or adult.

In the context of this dissertation, I refer youth with a span from 14 to 25 years old. This is due to the attempt to balance the notion of youth in development studies and education. On the one hand, the age 14 guarantees that young people have completed their compulsory education (primary school) while 25 implies that they are about to join the labour market (even after the master's degree). On the other hand, this range complies with the common definition of youth used in development organisations. United Nations (UN) defines youth are 10–24 years old (United Nations n.d., 1, United Nations 1981) while other researches and organisations refers to the demographical group of under 25. The stage of 14–25 emphasises the most energetic period when youth are forming personal identity and desire to be seen useful (Johnson, et al. 1998, 29).

The downside of defining youth due to biological age is the perception of youth as a homogeneous or static group. It is important, as Mesch (2009, 57) reminded, not to consider all young people belong to the same culture and have equal tools, competence and rights. Indeed, different cultures obtain youth differently (United Nations n.d., 1). That is not to mention many sub-cultures under category "youth". Thus, the author of this research is inclined to define youth as an "age-related process" and a "relational notion" (Wyn and White 1997, 11–12). By this, the emphasis is not on the inherent essences of the young but the construction of youth through social processes (Wyn and White 1997, 11–12). Education, families, communities, labour market, and legal institutions all contribute to this process. Moreover, as a "relational" concept, youth is not a static and homogeneous group yet it is socially constructed and conceptualised under certain historical and cultural context.

1.3. RESEARCH PROBLEM AND PURPOSE

This research considers online development contests as both a new media and an informal learning environment. Therefore, it aims to study the phenomenon of using online development contests to engage and empower youth. Hence, the main research question is "**How do online development contests empower youth?"** The method by which the contests used to empower and motivate youth will be study in detail. An empirical study of three online photo contests for youth also helps depict this phenomenon in practice.

1.4. RELEVANCE OF RESEARCH

In contrast with the popularity in practice, online development contests are not paid enough attention by the academia. Up to the point of this research, no previous study has been found on the same topic. It is partly understandable because online development contests are at the beginning of their formation and development.

In general, online contests has been studied extensively in the field of Marketing, Political Studies and Information Management. Online contests are considered a means of advertising and engaging customers; promoting a candidate; fostering informatics innovation and so forth. In political studies, for example, a research studied at Barack Obama's campaign in 2009, an "Obama in 30 Seconds" online ad contest in which participants made video clips promoting this presidential candidate has been organised (Ragas and Kiousis 2010). Online contest is also a relatively popular topic in the field of Information Management. Concepts like contest-based learning, crowdsourcing contests, coding contest or professional design contests are analysed in innovation and solution development. For example, in articles "*User Roles and Contributions in Innovation-Contest Communities*" (Füller, et al. 2014) and "*Machiavellianism or Morality: Which Behaviour Pays Off in Online Innovation Contests?"* (Hutter, et al. 2015), researchers of Information System Management categorised contestants based on their behaviours and evaluated their contribution to group performance in innovation contests. Another study done by Lodato and DiSalvo (2016) called "*Issue-oriented hackathons as material participation*" analysed the model of hackathons as an issue-oriented learning environment and a site for material participation. "Hackathon" is a type of contest which aims at solving computational and digital issues such as fixing a code string, finding bugs or faults in computer programs. Lodato and DiSalvo (2016) concluded that hackathon was a place for material participation where attendees worked collaboratively to develop a product.

Concerning the topic of media education, a recent study by Zelin (2016) called "*Empowering green education in TVET*[1] *through international project-based online competitions"* integrated online competitions into a project-based education model. In particular, the article reviewed a

[1] TVET: Technical and Vocational Educational and Training

community-level pilot study which used online competitions to promote environmental education. Zelin (2016, 13) claimed that the online competitions were project-based service learning platforms with crow-sourcing, -funding and -gaming characteristics. However, the article based on a specific project so its scope was more limited than this dissertation's. In addition, its focus was a learning model rather than youth empowerment. Hence, the orientation of Zelin's article and this dissertation are different.

Other researches in media education often look at online contests from the viewpoint of privacy and media literacy. Articles by Davidson & Martellozo (2008) and Eynon & Geniets (2015) look at the safety and privacy of personal information in online contests. Accordingly, online contests normally require participants to provide their personal information, which may pose a threat to online privacy and identity. Both researches concluded that a certain level of media literacy was needed when youth participate in online contests. (Davidson and Martellozzo 2008, Eynon and Geniets 2015).

In summary, online contests for youth empowerment is still an open field for research, especially in the field of media education. More researches are needed to update with this new type of media.

1.5. AIM AND STRUCTURE OF THIS RESEARCH

This research titled "*Online Development Contests for Youth Empowerment - A critical discourse analysis of three online photo contests for youth*" locates itself in the field of media education. Media education originates from the remark that young people and adults are spending more time with media. Therefore, it is essential that people are critically aware of the system of media, how they function and how the content can be understood (Hamelink 1995, 135). Online development contests involve various media tools such as texts, visual images, videos, and audio so they are unarguably media spheres. The topic of these contests deals with development issues while its target participants are young people. Therefore, studying this new phenomenon contributes to the understanding of youth empowerment and critical consciousness development process through online development contests. It could contribute

to the work of educators, development practitioners as well as governments and democracy activists. Besides, this could also open the discussion on alternative media production by youth.

In summary, this research acts as a pioneer analysis of a new phenomenon: online development contests. Theoretically, it extends the spec of research on youth empowerment and critical consciousness development. Further development of this topic introduces a new model of media use for critical pedagogy which is online development contests. In addition, the empirical study of this dissertation also contributes to the application critical discourse analysis in analysing new media materials. The analysis from this research could become a source of reference for future researches about the same topic.

This dissertation is constructed into main chapters. The introduction contextualises the study in terms of research problem, its relevance and aims. The key concepts of this study are also defined in the introduction chapter. Chapter 2 establishes the theoretical background of this research. Chapter 3 focuses on the qualitative empirical methodology and research process. Following that, Chapter 4 presents the key findings derived from empirical study. The last chapter acts as a concluding section in which conclusions and discussions are combined together.

2. THEORETICAL FRAMEWORK

2.1. THEORY OF EMPOWERMENT

Paulo Freire (1970) – one of the most influential educators – first coined "empowerment" in the book *Pedagogy of the Oppressed*. In the book, Freire constructed a new approach to liberal education based on Plato's philosophy and modern Marxism theories. Until now, the theory of empowerment is still an important reference for educators and especially critical pedagogy followers. In addition, the term "empowerment" has been adapted in many fields like Development, Social Work, Politics, Economic, Law, Management, Education and Healthcare. Regardless the fact that the theory is widely discussed, Freire offered not a concrete definition of "empowerment". On the one hand, it does not frame the theory into any context or perception. Scholars might called it a method, methodology, theory, pedagogy, philosophy, a program or system but Freire disagreed with all of them (Torres 2007). In an interview with Rosa María Torres (2007), Freire declared that empowerment does not need to be categorised. This opens a wide range of application for this theory, not only in education but also in multiple disciplines and social contexts. On the other hand, a lack of definition causes the confusion in the term's use. There are so many different ways of interpreting and applying "empowerment" in practice that scholars continue contesting on the term. Freire himself also mentioned that the term "empowerment" was used so widely and sometimes "abused" (Batliwala 2007, 557) that the meaning might differ from what he initially wanted to say (Shor and Freire 1987, 108, Torres 2007).

Indeed, there were several scholars who have tried to define the term. Robinson (Helja 1994, 25) saw that:

> "Empowerment is a personal and social process, a liberatory sense of one's own strengths, competence, creativity and freedom of action; to be empowered is to feel power surging into one from other people and from inside, specifically the power to act and grow."

Robinson based his definition on the process of power transfer in both personal and social level. He claimed that empowerment is both an intrapersonal and interpersonal process, which means that one person can be empowered by another's act. In contrast, scholars like Afshar (1998) claimed that people could not be empowered; they have to experience empowerment by themselves. Therefore, empowerment is more like a process in which people saw themselves

as “able and entitled to make decisions” (Rowlands 1997), then they could contribute to community change (Barroso 2002, 6). Similarly, Stromquist (1995, 64) looked at empowerment from the personal level. Accordingly, empowerment is a specific set of feelings, knowledge and skills that enables people to participate in their social environment and intervene political system. It is noticeable that in contrast to the other definitions, Stromquist did not mention the process of promoting critical consciousness and “liberatory” idea. In addition, while others were looking at empowerment as a process, Stromquist referred to it as an outcome that is a “set of feelings, knowledge and skills”. It is inarguable that there were many ways to define empowerment.

Under the context of this dissertation, the author decided to use the definition of empowerment from United Nations Social Development Network. The definition summed up that empowerment is both a process and an outcome when people acquire knowledge and skills to understand the causes of problems in their lives, and then activate their hidden capability to change that fact (United Nations Social Development Network 2012, 11). Moreover, empowerment is also an “awakening process” (United Nations Social Development Network 2012, 11) which allows people to formulate their thoughts, speak up, take action and advocate for themselves and others.

In Freire’s ground-breaking book “Pedagogy of the Oppressed” and the following books that he wrote, Freire studied the power relations in the society and proved that empowerment is needed for social liberation. He recognised that people are living in an unequal system of power. The “oppressed”, by way of interpreting from Freire’s literatures, are people who have so little or no power that they cannot decide their lives. They can be farmers, labourers, children, women and others who have less access to resources and no impact on the policy. Oppressors are people who own more power. They might be employers, landowners, politicians and so on. They have access to and possession of resources, and even the privilege to set rules and traditions that consolidate their dominant position over the oppressed. For instance, most of the people in the congress or parliament are from the elites while not many represent other groups. This results in policy that benefits the elites and their groups rather than the oppressed.

Freire claimed that oppressors “normalised” (P. Freire 1970, 10–11) oppression with the sophisticated cover of culture. By this, he meant that people tend to accept oppression as the

way the world should be, and that they are incapable of changing the situation. Freire called this the "fear of freedom" (P. Freire 1993, 20, P. Freire 1970, 102) when people think they do not have sufficient knowledge and techniques to carry out revolution. Besides, people who are oppressed believe the only solution is to "become oppressor or sub-oppressors" (P. Freire 1970, 45). This, in contrasts, does not solve the root of the problem as they are just turning themselves into the new oppressors and dominate the other oppressed (P. Freire 1970, 178); the oppressive situation still exists. Freire noticed that one way to solve this longing problem is to empower the oppressed, and as they liberate themselves, they have the power to free their oppressors (Freire and Macedo 1998, 56). Freire also expressed his sturdy belief that education is capable of enlightening and empowering oppressed people for liberation.

Nevertheless, Freire problematised the traditional pedagogical model as the "banking method" (P. Freire 1970, 72). He compared students to "depositories" and teachers are "depositors" so teachers "fill in" (P. Freire 1970, 72) student's heads with narration (Lazar 2010, 184). Students, under the banking model, passively receive, memorise and store knowledge in themselves without asking questions or finding other ways to approach the same problem. The same old knowledge is repeated, memorised and transferred from one generation to the next, which causes the vicious circle of banking education. There is no option for creativity, transformation and liberation under the banking educational system (P. Freire 1970, 81). The more students adapt to the banking method, the more they believe in their passive position, which perpetuates the status quo (Lazar 2010, 184). Therefore, Freire proposed an alternative to the traditional banking education, which is problem-posing education. The model has been developed into "critical pedagogy" by the Frankfurt School.

In Freire's literatures, three thematic concerns of education for empowerment include *critical consciousness, dialogue* and *praxis*. They are interconnected and indispensable elements of a pedagogy for empowerment. Critical consciousness is understood as the process in which people, as active "knowing subjects" (P. Freire 1970, 27), are able to understand the socio-cultural practice around them and are aware of their capability to transfer it (Lloyd 1972, 5). The second element, dialogue, happens when people and share their perspectives, experience and solutions with other people on the basis of equality and mutual benefit (Downey, Anyaegbunam and Scutchfield 2009, 27). Dialogue is "the only way" (Taylor 1993, 62) by which people get to express their opinions and listen to new ideas so it is able to uncover the

reality and promote critical consciousness (Black and Rose 1985, 45). However, revolution cannot happen by critical thinking and dialogic discussion but it needs real action. That is the centre of the last element, praxis, which refers to the continuous interaction between reflection and action (Lloyd 1972, 5, Jennings, et al. 2006, 39). Reflection is critically important to learn from the action that one took and continue critical thinking process about how the world changed after that action. Thus, the three elements critical consciousness, dialogue and praxis are interconnected and continuously adapting to each other.

The ultimate outcome of empowerment can be seen at both individual and social level. In terms of individual result, empowerment helps people perceive social oppression as a transformable situation (P. Freire 1970, 34). Studies of psychological and behavioural sciences claimed that empowerment promotes individual well-being by reducing feelings of hopeless and marginalised (Prilleltensky, The role of power in wellness, oppression, and liberation: The promise of psychopolitical validity 2008, M. Zimmerman 1990). In addition, the process fosters intrapersonal, interactional and behavioural components of human beings (Christens 2011, M. Zimmerman, Psychological empowerment: Issues and illustrations 1995, Themistokleous and Avraamidou 2016, 63–4). On the macro level, Freire claimed that empowerment is a promotion of liberation by freeing people from the economic and cultural system that are oppressing them (Luke 1992). Other scholars such as Lather (1991) see that personal and community empowerment bring back significant and mutual productive learning. On a general level, empowerment is potential of setting a "more humane social order" (Lather 1991).

However, empowerment is not free from critique. Neil Thompson (2007, 7) stated that people do not fit easily into "oppressed" and "oppressor" categories and there are a wide range of grey sections in the middle (Saana 2014, 37, Blackburn 2000). For example, a black man can be "oppressed" at work place because of his race yet he can be "oppressor" at home over his wife and children. Besides, different groups of people need different types of empowerment based on their background, culture and knowledge as well as psychological and behavioural needs. Youth, for instance, need a different type of empowerment to that of women. Therefore, Freire's universal model of empowerment does not have the solution to all "types of" oppressed people (Blackburn 2000) and from all social contexts (Giroux 1994, 151). Gee (1989) criticised that Freire is caught in Plato's dilemma. Since Freire acknowledged that no educational program can be neutral from politics, this does not exclude his critical literacy and critical consciousness

pedagogy (Rose and Black 2002, Gore 1993, xii). Therefore, Freire could not address the root of the problem he raised. Some scholars even criticised Freire for being too hopeful that he was trapped in "utopianism and idealism" (Elias 1974, 314, Pykett 2009, 103).

In summary, empowerment is a broad idea first coined by Paulo Freire in his book "Pedagogy of the Oppressed". In different disciplines, this idea is adopted differently and there is no unified definition for "empowerment". Freire believes that empowerment can be implemented in education (Giroux 1997, 27) with three interconnected pillars: *critical consciousness, dialogue* and *praxis* (P. Freire 1994). Considering the scope of this dissertation, the author chose youth empowerment and critical consciousness as theoretical basis. Youth empowerment is a branch of empowerment theory that focuses on youth. This helps solve the critique about a "universal" approach of Freire's theory. It means that online contests are not one-fit-all solutions for all cases and their empowerment content for each group should be different. Regarding critical consciousness, this concept is chosen because of its suitability with online development contests. These contests often aim at raising people's awareness and participation in development activities rather than opening a dialogic educational environment or calling for emancipatory action-reflection. Therefore, the theory of critical consciousness and youth empowerment help narrow the scope in this research.

2.2. YOUTH EMPOWERMENT

Since the theory of empowerment is first applied in education, scholars paid special attention to youth empowerment. On the one hand, youth is the stage that bridges childhood with adulthood, which is signified by tremendous changes in cognitive process, biological features, psychology, behaviour and social role (Subrahmanyam and Smahel 2011, 16&28, Inhelder and Piaget 1999). Nonetheless, it is widely agreed that youth is being "oppressed" and excluded from the decisions that affect their lives (Columbia Global Policy Initiative 2014, Jennings, et al. 2006, United Nations Social Development Network 2012, 10) while they possess many resources to contribute (McQuillan 2005, 646). Therefore, critical consciousness is important for youth empowerment and social development in general. On the other hand, it is believed that people are born active learners, especially when they are young. Children intuitionally explore the world around them with all the senses: touching, smelling, tasting, etc. By interacting with the world around them, they learn about it (Ira, Empowering Education: Critical

Teaching for Social Change 1992, 17). This can be also applied in the relation between youth and the broader social context surrounding them. Youth is the stage that people start to question about themselves, about the society, the world and relations within them. Because empowerment starts with the process of questioning and posing problems existing in the society (Murrel 1997, 47), it is suitable for the youth stage.

The central idea of youth empowerment is to support youth in perceiving their competences and potentials by encouraging them to confidently implement positive changes in their lives (Wagaman 2015, 324). Accordingly, the sense of self-esteem, self-confidence and attainability is important to youth. By convincing that, young people "can and will be able to succeed" (Wagaman 2015, 324), they are empowered to overcome all the difficulties in life. Thus, adult's respect and belief in youth is an important source of empowerment for youth. A second task of youth empowerment is to promote youth to construct a coherent and stable identity in relations with the gender, sexual, moral, political, religious, and vocational components (Kroger 2003). It is important to note that a coherent and stable identity is the one that a young person feels comfortable with. Youth should also orientate how they want their future to be. This process of future orientation is part of the positive empowerment process (Erikson 1959, Erikson 1968).

Skill development is also an important component in youth empowerment. Once youth is equipped with necessary skills, they become self-confident and self-reliant. Peterson et al (2011) suggested that leadership and socio-political efficacy are critical skills for youth empowerment. Leadership affects self-perception and the ability to influence other youth while socio-political control is important in evaluating the current social circumstance. Research by Peterson et al. also found that young people with better socio-political understandings are "more engaged in their communities and schools, and were less likely to use alcohol and drugs" (Peterson, et al. 2011).

Since young people are at their developing stage, support from adult is critically needed. In Freire's model, he referred to teacher as the main agent of youth empowerment. Accordingly, teacher should create dialogic pedagogical program to suggest students about reality and "enlighten" (P. Freire 1993, ix) the challenges that prevent them from obtaining right conceptions of the reality (Stanley 1992, 126–127, P. Freire 1993, ix, P. Freire 1970, 452–77). Group work should be integrated in class to construct collective confidence and challenge the

current social situation (Campbell and MacPhail 2002, 333). In the current context, youth empowerment is not only teachers' responsibility but also adults' and society's duty. Wagaman (2015, 324–5) highlighted the importance of recognising and understanding each youth as a unique being and to take each of them personally. Youth are often protective and distanced from strange adults but once adults establish a cosy connection with youth, they are more engaged. Another important asset to empower youth is the knowledge about youth's culture. Dod Forrest (2013, 9) evaluated that the "[a]cknowledgement of the interests and aspirations of young people is perhaps the greatest contribution to empowerment." Similar conclusion was also drawn by Henry Giroux in his work about popular culture (Giroux 1994, 141, Giroux 1997, De Block and Buckingham 2007, 92, Giroux, Simon and contributors 1989, 102).

Noticeably, the theory of youth empowerment also received critiques. On the one hand, the theory is criticised because in most cases, teachers or facilitators have more power and cultural capital than youth (Hantzopoulos 2015). Therefore, the principle of equality in dialogue can hardly be achieved. On the other hand, by suggesting youth to think about complicated social issues and public affairs, "we are robbing them of their childhood" (Malone and Hartung 2010, 27). Some scholars even argued that children may not necessarily want to be empowered, or they just want to comply with the traditional order of the society (Fitzgeralt, et al. 2010, 296, Thomas 2007, Wyness, Harrison and Buchanan 2004). Therefore, it is important to continuously reflect and discuss with youth so as to avoid imposing roles which young people are not yet ready for (Thompson 2007, 78)

2.3. CRITICAL CONSCIOUSNESS

Also in the book "Pedagogy of the Oppressed" (P. Freire 1970), Freire claimed that it is difficult to justify oppression under the "banking method" of education and the long established culture and customs. He suggested "*conscientisation"* (conscientização in Portuguese) as a means to deal with oppression in education. This is a process in which human beings turn into "knowing subjects" and step back to reflect on their situation (P. Freire 1970, Barroso 2002, 7). This means they attained an in-depth understanding of the socio-political reality and their capacity to change the status quo. After being criticised for introducing too many new ambiguous concepts, he changed to "*critical consciousness*" from 1973. Critical consciousness is defined as the degree to which individuals are able to see themselves in relation to the knowledge and

power relations in the society, to "read" social conditions critically and feel empowered to change that condition (Ira, Empowering Education: Critical Teaching for Social Change 1992, 129, Godfrey and Grayman 2014, 1801). The biggest difference between critical consciousness and conscientisation is in their forms. While critical consciousness is a status or a stage of development, conscientisation refers to the progress to reach critical consciousness. Milner (2003) and Sleeter et al (2004, 83) noted that critical consciousness does not happen in one night but it is rather an on-going process influenced by the constantly changing social context.

Moreover, critical consciousness establishes connection between people's experience and the social context, between single problems and the complex social system (Ira 1992, 127, Murrel 1997, 39). This model of education belongs to Freire's "critical pedagogy" in which learners develop critical analyses to see alternative scenarios of the current context (P. Freire 1993, 19). Supporters of critical consciousness believe that social context is defined by human beings so there is chance for transformation as far as people are critically aware of it (Ira, Empowering Education: Critical Teaching for Social Change 1992, 128). An indispensable method to promote critical pedagogy is through "dialogic education" (P. Freire 1970, 87). With this educational method, students and teachers discuss social issues in the form of a dialogue. By using this method of respectful and equal discussion, teachers reach two aims. First, they can promote students' confidence. Student are found to have more enthusiasm and confidence in their own ideas if they are listened to actively and encouraged positively (Solorzano 1989, Rheingold 2008, 104). They are also eager to research and test those ideas, which Solorzano (1989) called "become empowered for the moment". Second, teachers are able to identify students' perceptions of social issues. For critical pedagogy educator, utilising individual available knowledge and experience is critically important (Murrel 1997, 38). From these information, teachers can raise suitable problems to motivate critical thinking and discussion. For example, when teaching six-graders about gender inequality, it is unreasonable to starts with new concepts. Teachers should listen when students articulate what they already know about the issue so that teachers can adapt and open discussion about the issues. Freire insists that people have to be critically aware of the visible and invisible processes that construct the social, political and economic situation that they are in, together with their competences and responsibility in order to perform transformation (Jennings, et al. 2006, 47).

According to Freire, the shift from naïve to critical consciousness is essential for liberating the oppressed (P. Freire 1993, P. Freire 1970). This process grows through three stages from intransitive to semi-transitive and critical-transitive thought (P. Freire 1970). Ira (1992, 126) sees that there are possible overlapping areas between stages. Intransitive consciousness stage does not recognise the possibility of people to change their current situation and the broad social context. They tend to imagine the society as a set of fixed and unchangeable order and traditions (Campbell and MacPhail 2002, 334). Semi-transitive is a step forward when people think that they can contribute to change the current and future situation (Ira, Empowering Education: Critical Teaching for Social Change 1992, 126). For example, young volunteer groups can collect warm clothes and bring to homeless people so they can keep warm from now on. Nonetheless, they will not ask why there are homeless people from the first place. By asking why there are homeless, what is the link with political, economic situation, why the government do not take care of the homeless… people are approaching the last stage of critical consciousness or critical-transitive. That is when people can establish the connection between their own experience with other social problems; and between one problem with the bigger context (Ira, Empowering Education: Critical Teaching for Social Change 1992, 127). In other words, we cannot find solution to a social issue by looking at its signs but by undermining the root cause in the past, under all layers of politics, culture, economy and other distracts. Thus, Freire (1970, 82) maintained that understanding the systematised root of the problem is critical for critical pedagogy and the process of liberation.

How do people process from one stage of critical consciousness to the next? The question can be answered by Freire's cycle of critical consciousness. The cycle includes three components: *critical reflection, socio-political efficacy* and *critical action*. Critical reflection refers to youth's ability to evaluate the current social situation with a critical manor, in order to realise how the dominant forces restrict access to resources and opportunities, and perpetuate injustice (Godfrey and Grayman 2014, 1802). Critical reflection, therefore, could be promoted by two elements: intellectual assets and egalitarianism (Prilleltensky 2012, Watts, Diemer and Voight 2011). The first element focuses on the advancement of knowledge and social experience in order to detect social problems (process of problematisation). The other element is the endorsement of equal rights and opportunities to all. Then come the second component, socio-political efficacy or sense of agency, which refers to one person's perception of their ability to change the current situation (El-Amin, et al. 2017). An often-time confused concept with socio-political efficacy is "*social-political control*" in empowerment theory. Socio-political control

is a broader concept than socio-political efficacy or sense of agency. While sense of agency limits itself at individual level, socio-political control expands to community's sense of agency (Godfrey and Grayman 2014, 1802). The last component called critical action is "the extent to which individuals actually participate in individual or collective action" (Godfrey and Grayman 2014, 1802). After the collective action, the cycle set back to critical reflection. It means that people will evaluate their collective action and learn from that experience. They will also reflect on the new socio-political situation and continue the cycle of critical consciousness: critical reflection – sense of agency – critical action.

2.4. ONLINE DEVELOPMENT CONTESTS AND EMPOWERMENT

The reason why theory of empowerment is relevant when looking at online development contests for youth is that online development contest (ODC) can be seen as an informal learning environment. Informal learning is defined as learning activities that happens outside of the formal education environment (Halliday-Wynes and Beddie 2009, 2). The context of informal learning environment is so broad that it can happen roughly everywhere: in the kitchen, in coffee shop, in the wood or many other places. In fact, informal learning environment was developed as a response to the unmet need of education for remote area or for housewives and househusbands (Cullen, et al. 2000, 9). ODC fits with the category of informal learning environment because it is not organised by any educational institution and not confined in any classroom context. Development contests can be organised online by governments, non-governmental organisations or private companies. In addition, these contests are organised on the internet so people from all paces of life could participate, as far as the contest's topic is within their concern.

In informal learning environment, learners are believed to gain better control on their study (Levenberg and Caspi 2010, 323). In particular, the environment is characterised by students' independent study, flexible and adaptable timetable, student-oriented and personalised learning, and the use of technologies outside the formal educational context (Hall 2009, 31). These are also ODC's characteristics. Unlike the traditional context of classroom, it is not likely to have a teacher or facilitator in an ODC. The organisers of ODC are only in charge of delivering and explaining the tasks but participants can complete the tasks in whatever way which fits them. Therefore, young people have absolute control over their participation in the contest so they can personalise to fit with their capabilities and needs. Besides, informal learning environments focuses on motivating learners to learn through exploration (Wellington 1990, Carpentier 2010,

61). ODC is an example of learning-by-doing or learning through self-exploration. Young people are expected to compose a creative and original work as their submission. Depending on the contest, the work can be a piece of art or a project proposal but all are done by practical work. Nevertheless, participants not only learn by preparing their work but also by looking at other contestants' works. In short, online development contests have all the characteristics of an informal learning environment like "personalised" learning and learning-by-doing.

Another aspect of ODC as an empowering factor is its dialogic nature. The focus of any contest is entrants' works so youth's voice is taken into consideration and respected. Through the works submitted on ODC, the youth express their opinion, experience, perspective, expectation and aspiration about the world. Together with these, their beliefs and worries, strength and weakness are reflected (Walker 2007, 203). This could be seen as a dialogical conversation between the organisation and young people. Moreover, the process of dialogical pedagogy goes beyond two-way communication between organisers and participants. This is due to the fact that ODC is a public event so the media, audience, sponsors, government and many others can join the dialogue. Therefore, online development contests are considered an empowering dialogue between youth and the wider society. In short, ODC is a model of informal, problem-based and dialogic model of educational environment.

Informal learning is believed to be beneficial on personal, community and society level (Cullen, et al. 2000, 12). In terms of individual level, informal learning equips people with meta-cognitive skills and improve their interpersonal skills as well as self-esteem (Cullen, et al. 2000, 13, McQuillan 2005, 646). This could also be seen in ODC. Young people, when solving a contest's task, they improve their skills and knowledge as well as cognitive skills. Moreover, when people complete a difficult task, their self-confidence is improved. In addition, youth's social skills can be improved if the contest requires participants to work in groups or to collaborate with a tutor or coach. Regarding the community level, youth develop a cohesive connection with both people in their group and the institution that organised the contest. On the societal level, informal learning is found to contribute to "re-shaping notions of and commitment to citizenship, social identity and social capital" (Cullen, et al. 2000, 13). Similarly, as ODC tackles developmental issues, it is reasonable that young participants develop their knowledge about contest's topical issues. This is the basis for critical thinking which is a necessary skill for a democratic society (Erentaitė, et al. 2011, McLeod 2000, Montgomery, Gottlieb-Robles and Larson 2004). Besides, societal responsibility is also improved, which means young people are more likely to make changes in their own lives and the lives of their relatives (Iwasaki, et al. 2014, 333, Ginwright and James 2002, 36, Cammarota 2011, 833).

In summary, online development contests possess the characteristics of an informal learning environment in which participants has the right to control their participation and learn by doing the contests' tasks. Besides, ODC also bear the features of dialogues between organisers, participants and the wider public. Lastly yet importantly, the traits of contests about development topic can consolidate youth's self-esteem and critical thinking skills.

3. METHODOLOGY

This research looked at an emerging media education phenomenon in the society which is known as "online development contests" for youth. Considering the nature of this research, the author chose to conduct a qualitative research. According to Mason (2002, 3), qualitative research is superior when dealing with "flexible and sensitive" social issues that require interpretation and in-depth understanding. The topic of research comprises of the characteristics that Mason mentioned. On the one hand, youth participation in ODC is a complex social phenomenon in which empowerment and critical consciousness are just two of its characteristics. Besides, it is a current phenomenon that is still changing and developing new variations. On the other hand, the study of this phenomenon requires the process of interpretation in order to understand how empowerment and critical consciousness is implied in ODC. Therefore, qualitative research method is suitable to this research topic.

3.1. CASE STUDY

As being articulated above, online development contests (ODC) for youth is an emerging social phenomenon. Thus, it is essential to see ODC through the prism of real-life context to reflect on the established theory. In practice, ODC vary in accordance to its materials, topics, stakeholders and way of organising. The first two elements, material and topic, are central elements that define the content of an ODC. While material refers to the type of submission acquired, topic defines the content of participants' entries. The information is often visible in the name of the contest. Take "Children's Eyes on Earth International Youth Photography Contest 2012" as an example. It could be noticed that the topic of the contest is "Children's Eyes on Earth" which suggests environmental issues and climate change. Meanwhile, the material of contest is informed by "Photography" so audience knows that entries should be displayed by photographs. Stakeholders or the second element of ODC refers to individuals or groups that relate to a specific ODC. They could be eligible participants, organisers, sponsors and so on. This also contributes to the different features of the contest and entries. For instance, a children's ODC is different to that of adults while ODC by non-profit organisations will be different to ODC by the media or government. Lastly yet importantly, the way of organising makes one contest widely differs from another. This element refers to all practical factors when one ODC is conducted. There are, yet not limited to scale, awards, time frame, ways of

conducting and promoting. The four elements – material, topic, stakeholders and ways of organising – offer unlimited variance of characteristics so not one online development contest is the same with another.

Therefore, it is a shortage to look at ODC as a homogenous phenomenon. That is the reason why the empirical chapter of this dissertation is dedicated to study three cases of ODC for youth. In the current time, ODC also follow and update with contemporary popular trend so that they attracts more contestants. Thus, the collected entries get more useful and attractive to audience. It could be noticed that writing contests used to be popular in the previous period. Nowadays, photo and video contests are among the most common in the online world. Besides, on-going trends like comics, posters, infographics, vlog (video blogging), and animation are also gradually integrated into ODC. As media education accentuates the contemporariness of the medium used and the educational phenomenon, it is reasonable to choose a case that is presently popular but still have adequate materials. Therefore, the author chose three photo contests about development as this research's case studies. All three photo contests in this research followed the traditional form of organisation and submission which means participants individually sent their entries to an official portal. A jury judged the photo and decisions were declared officially on the website. There was no voting and commenting option in the three photo contests.

3.2. DESCRIPTION OF THE DATA

"Capture Corruption" – Global Photo Competition

The data for the first case study derived from an online photo contest by Transparency International. Established in 1993 in Berlin (Germany), Transparency International is a civil society organisation working in anti-corruption. Accordingly, transparency, integrity and accountability are the organisation's core values against corruption. Until 2017, the organisation has representatives in more than 100 countries all over the world (Transparency International 2017). Therefore, it is considered as one of the most influential organisations working on the field of anti-corruption.

In 2013, in celebration of its 20th birthday and the International Youth Day August 12th, Transparency International (TI) organised a "Youth Photo Competition" to promote anti-

corruption activities for people aged 18 to 30 from all over the world (Dahunsi 2013). As a continuation from the success of the first competition, TI organised the 2015 photo competition namely "Capture Corruption: Global Photo Competition". This time, the contest has been expanded into two categories: "18 to 30 years old" and "31 and above". The contest occurred from 5 May until 17 August 2015 and received a total of 1500 entries from all over the world (Transparency International 2015). However, the empirical data is extracted only from the "18 to 30 years old" category of this contest. The same range was called "youth" in the previous competition. Therefore, it is pertain to the topic of this dissertation about youth empowerment.

This particular contest is chosen due to its typical yet significant characterisation of an online development contest. Regarding topic and material, it is an online photo contest under the theme corruption. Corruption is a problem in many countries, especially in the developing and under-developed world. It is claimed to exacerbate existing problems and cause new problems due to the lack of access to well-being and increasing gap of inequality (OECD 2016, 1). Thus, this issue is eroding all efforts on economic, political and social development (OECD 2016, 1). This contest calls for photos that illustrate the devastating consequence of corruption in real life. Therefore, this is unarguably a contest about development.

In terms of stakeholders, this was a both a typical and special ODC for youth. The organisers of the contest were organisations working about development theme including Transparency International, the Thomson Reuters Foundation and the International Anti-Corruption Conference. Thomson Reuters Foundation was a media organisation promoting independent journalism, human rights and the rule of laws (Thomson Reuters Foundation 2017). The International Anti-Corruption Conference (IACC) was a biennial event among governors, civil society, the private sector and other stakeholders to discuss solutions for corruption (IACC 2016). The forum was part of TI's activities. Nevertheless, it is noticeable that Thomson Reuters Foundation offered their media channel and sponsored for the contest's award. Similarly, the IACC conference also sponsored for the trip of the winner. Therefore, the central stakeholder in this contest is Transparency International while the other stakeholders act as sponsors.

Besides organisers, participants are also relevant stakeholders in ODC. Eligible participants for this category were between 18 and 30 years of age. According to previous chapter of this dissertation, there is not a consensus notion of youth. However, it is noticeable that the range

of this contest fell into the late period of youth. Particularly, the ending point of the range (30) is considered older than most of other definitions of youth. At the age of 30, people often enter the labour market and have family. It implies that this contest was focusing on people who are at early-career stage instead of middle and high school students. Therefore, the notion of youth from TI was different from that of common-sense. Some of them were no longer in the vulnerable, inexperienced group of people who were forming their identity. That is probably the reason why, unlike the first contest in 2013, the organisation no longer used the title "youth". In terms of stakeholders, this contests comprised of one organisation working in the field of development, two sponsors and eligible participant who are between 18 and 30 years of age. This age range made "Capture Corruption" a notable contest for youth.

This research utilised the call for entry of "Capture Corruption" photo contest. This is considered as the most important part of any online contest since the organisation's messages, guidelines and rules were sent to potential participants. The issue whether they feel engaged and empowered to participate will be analysed base on this data. Unfortunately, the "call for entry" webpage on TI's website was not available during the research period. Therefore, a secondary source which reposted the information has been used. The information has been retrieved from Mladiinfo website (http://www.mladiinfo.eu/2015/05/18/reveal-the-negative-effects-of-corruption-global-photo-competition/). It is titled "Reveal the Negative Effects of Corruption – Global Photo Competition" (from now on known as Web 1-1), updated 18 May 2015.

"Mladi" in Slovenian, Macedonian or other Slavic languages means "young". Therefore, the Association for Education Mladiinfo is an initiative that promotes youth's potential by providing educational tips, information and opportunities (Mladiinfo 2017). Web 1-1 (See Figure 1) used blog interface which includes one column of tags on the left and the main blog content on the right. Under the title, most important information about the competition like deadlines, eligibility and prizes were summarised. This helped young people navigate and gather the most relevant information about that competition. After the first section, the body was expanded into "Description", "Eligibility", "Prizes" and "How to apply". The content of Web 1-1 consisted of 520 words or one and a half A4 pages.

Figure 1: Part of Web 1-1 Screenshot on mladiinfo.eu

Nevertheless, the author was aware that the displaying of the "call for entry" had been adapted to Mladiinfo's format so the layout was different to that of TI's website. Therefore, the author decided to add another source from official TI website to study the use of photos for empowerment. The second webpage was the contest announcement – called Web 1-2 in this study (retrieved from http://www.transparency.org/news/feature/capturing_corruption_global_photo_competition).

The contest announcement (from now on known as "Web 1-2") belongs to the "News" section of TI's website (See Figure 2). This webpage was last updated on 5 May 2015 which was coincident with the launch of "Capture Corruption" photo contest. Therefore, the web page aimed to inform the audience about the competition. The beginning of Web 1 showed a background photo with a camera lens pointing up to the sky. On top of the background photo, a partly transparent white box framed the title "CAPTURING CORRUPTION: GLOBAL PHOTO COMPETITION" in big bold font. Under the title were some social media icons for sharing function and a line to separate the title section with the body of content. The content of this web page was separated into four sections: introduction about the contest, "Jesse Garcia Award", "What you can win" and "Get inspired". In general, Web 1-2 acted as a news report that provided general informational about the contest and call for participation. Other detail and

link for entry submission could be found in the links from this webpage. All the photos and text in Web 1-2 had been taken into analysing process.

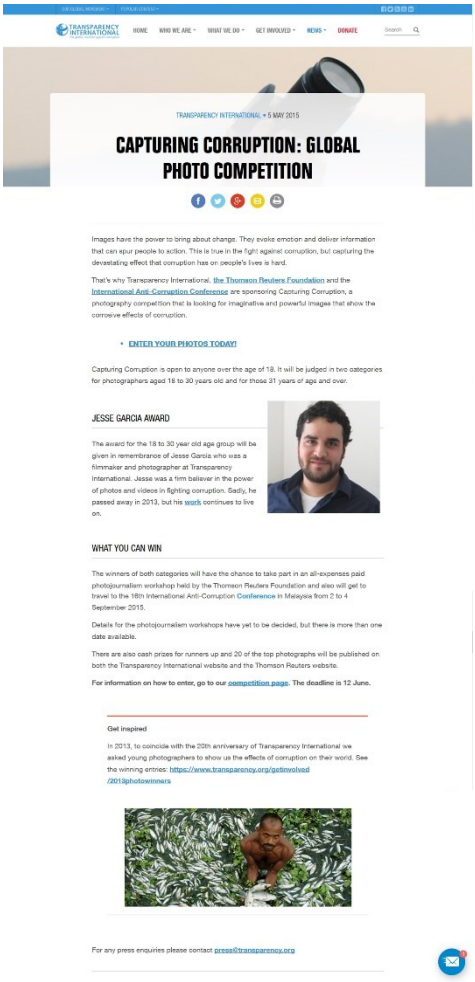

Figure 2: Screenshot of Web 1-2 on transparency.org

"Through young eyes" - photo competition for UN World Wildlife Day 2017

The second case study was a photo competition organized by the CITES Secretariats in which CITES stands for the Convention on International Trade in Endangered Species of Wild Fauna and Flora. The Convention was an international agreement between governments to ensure the trade of plants and animals specimens does not cause extinction (CITES Secretariats 2017). In 2017, in celebration of the United Nations World Wildlife Day 2017 (WWD2017) – 3 March, CITES organised a youth photo competition named "Through young eyes".

"Through young eyes" was organised from 14 January to 13 February 2017 by CITES Secretariat, with the support of the U.S. Fish and Wildlife Service. The contest aimed at participants who were between 10–24 years of age which was the age range defined by United

Nations as "youth" (UN General Assembly Resolution 36/215 and 36/28 1981). This contest searched photos that depict the beauty of wildlife or youth's activities to support wildlife conservation effort. This objective had a strong connection with development topic. Biodiversity and nature conservation contributed to sustainable development. Sustainable development, according to Brundtland Commission's definition was the "development that meets the needs of the present without compromising the ability of future generations to meet their own needs." (World Commission on Environment and Development WCED 1987, 8) Thus, the topic of "Through young eyes" which was about wildlife conservation and biodiversity balance was clearly in the field of development.

The data was derived from CITES's Press Release "*Call for entries: "Through young eyes" - photo competition for UN World Wildlife Day 2017*" on CITES official website (retrieved from: https://cites.org/eng/WWD2017_photo_competition_call_for_entries_14012016). Under the title, there was one introductory paragraph on the left and a collage of six thumbnail photos on the right. Then followed different small headings: "Background", "What to enter", "How to enter", "Entry period", "Who can enter", "Sponsor and prize", "Judging", "Specifications", "Legal note", "Contacts", "See also" and "About CITES". All the text and one photo at the beginning of the call were taken as this research's data for analysis. The press release covered about 1180 words or three A4 pages. A part of the webpage is on display in Figure 3 and the full version of the webpage screenshot could be seen in the Appendix.

Figure 3: Part of Web 2 screenshot on cites.org

2017 Global Education Monitoring Report Youth Photo contest

The third contest used as the material for this study is the "*2017 Global Education Monitoring Report (GEM) Youth Photo contest: Education for sustainable development and global citizenship*" which was organised by United Nations Educational, Scientific and Cultural Organisation (abbreviated as UNESCO). The report, which is formerly known as "*Education for All Global Monitoring Report",* is an "editorially independent, authoritative and evidence-based annual report published by UNESCO" (UNESCO 2015). Its function is to evaluate and monitor the global effort to accomplish the agreed sustainable development goal on education. The contest which runs between 6 March and 10 April 2017 seek ideas from youth to describe this goal through photography. Unlike the United Nations, UNESCO did not offer a unified definition of youth in all of its documents. Instead, the organisation declared its adaptation to member states' cultural use of the word "youth" (UNESCO n.d.). In this particular contest, the organisation set the range of this contest from 18 to 35 which targeted the later stage of youth or "young adults".

The webpage analysed in this dissertation was the contest announcement on UNESCO's website (retrieved from: http://en.unesco.org/gem-report/2017-gem-report-youth-photo-contest-education-sustainable-development-and-global-citizenship). The contest was one of the main events of UNESCO so it could also be accessed from the front page of UNESCO. The Webpage opened with a big blue title "2017 GEM Report Youth Photo contest: Education for sustainable development and global citizenship". Under the impressive title was a banner photo which ran across the webpage's width. There was one black girl holding a camera on her hand in the centre of the photo. Credits and source link could be seen in the lower left and right corner, respectively. Under the photo was a line in bold black font: "*Contest is open from the 6th of March to the 10th of April 2017"*. After scrolling down, viewer could read an introduction about the theme of the contest, "The design brief", awards, the use of winning material, eligible criteria, procedure of submission and judging. "The design brief" was the explanation or sub-themes of the main topic of the photo contest. The layout could be referred to in the Figure 4 while the full screenshot could be found in the attached Appendix. Regarding the third webpage, the author analysed the banner photo of the webpage and the text body which covered about 705 words or two A4 pages.

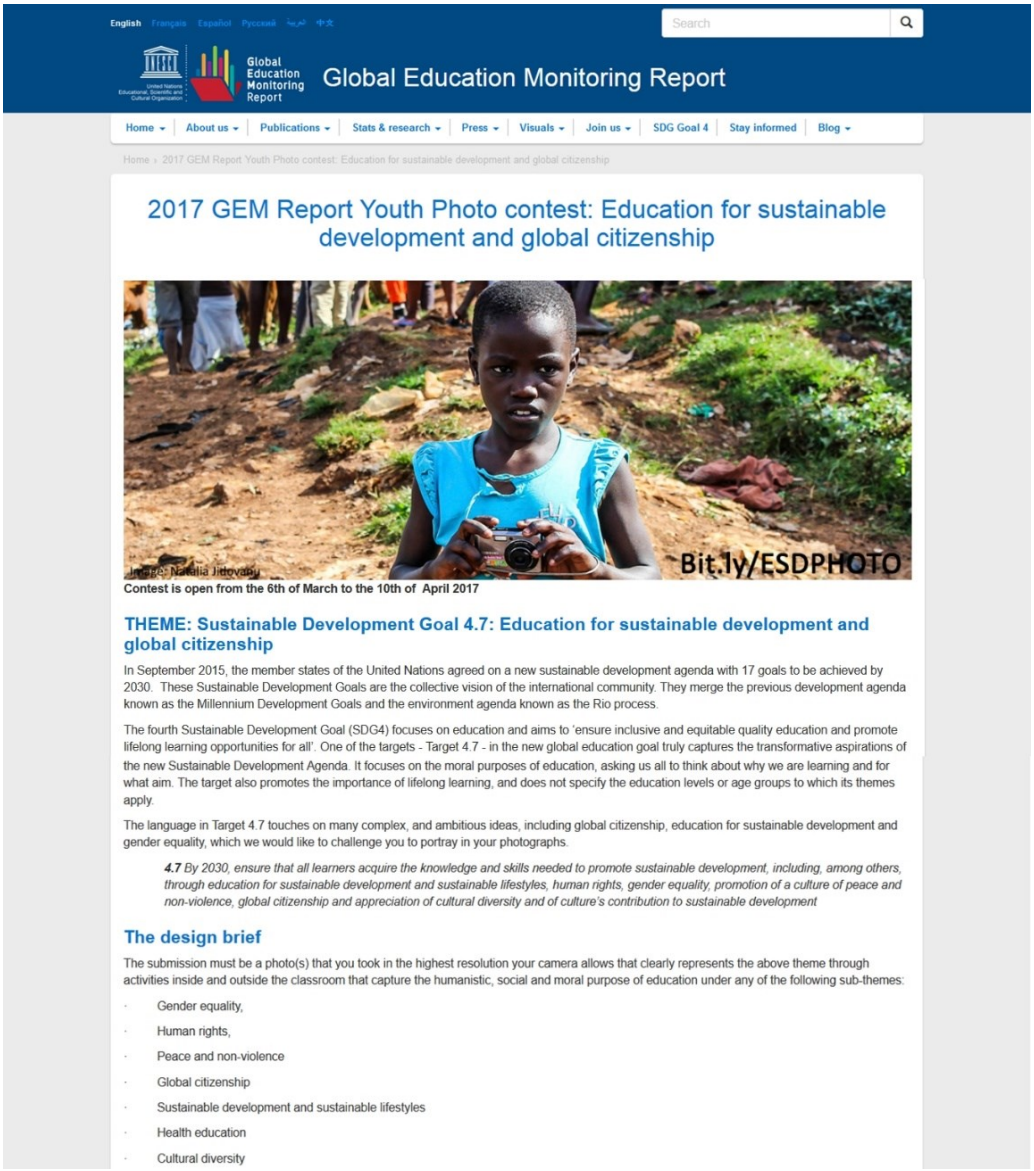

Figure 4: Part of Web 3 screenshot on unesco.org

There is no ethical issues concerning the method and material of this research, since all the material are published online and available for access and use. The organisations did not claim any confidentiality concerning the photos and information on websites. Besides, this research does not utilise the resource for any profit or marketing purpose so no rights is violated. All the text and visual data on two webpages are used for purpose of research. In summary, this research's empirical material was extracted from four online webpages: Web 1-1 and 1-2 from "Capture Corruption"; Web 2 from "Through young eyes" and Web 3 from "2017 GEM Report Youth Photo Competition". All the visual and textual data would be taken into analysing. A summary of the empirical data for this research can be referred to in following table (Table 1).

Table 1: Detail of empirical material

	Contest 1	***Contest 2***	***Contest 3***
Contest	"Capture Corruption"	"Through young eyes"	"2017 GEM Report Youth Photo Competition"
Time	5 May – 17 Aug 2015	14 Jan – 13 Feb 2017	6 Mar – 10 Apr 2017
Organiser	TI	CITES Secretariats	UNESCO
Sponsor(s)	Thomson Reuters Organisation International Anti-Corruption Conference (IACC)	U.S. Fish and Wildlife Service	None
Youth range	18—30	10—24	18—35
No. of Prize	3	1	3
Source(s)	TI website & MladiInfo.eu	CITES website	UNESCO website
Document	Call for entry & News	Press release / Call for entry	Call for entry
Data	Web 1-1 Web 1-2 and Photo 1-1 & 1-2	Web 2 and Photo 2	Web 3 and Photo 3

3.3. OBJECTIVES AND RESEARCH QUESTIONS

This research seek to understand the phenomenon of using online development contests for youth empowerment and critical consciousness development. In particular, the author aimed to look at the empowerment content that an organisation put on its contest website. The question of how this content motivated, engaged or empowered youth to participate and take further action concerning development issue would be investigated in this empirical study. The main research question, as identified at the beginning of this dissertation is: *How do online development contests empower youth?* However, considering the broad scope of the topic, an empirical question is designed to shift the focus on the case studies: **"Which youth empowerment discourses could be detected in the "call for entry" webpages of the online development contests?"** This question helps narrow the extent of the empirical work and direct the focus of research to available empirical data.

As being discussed in the theoretical chapter, critical consciousness and empowerment have many overlapping areas yet a lot of distinctions (Christens, Winn and Duke, Empowerment and Critical Consciousness: A Conceptual Cross-Fertilization 2016, 15). Therefore, it is important to clarify how the terms are used in the empirical chapter of this dissertation. "Critical consciousness" refers more to a state of certain achievement of critical thinking while empowerment is both a process and an outcome. That why the author used "attain critical consciousness" or "raise the level of critical consciousness". On the other hand, critical consciousness development is an intrapersonal process while empowerment can be both an intrapersonal and interpersonal process so one person can "empower" another one.

Another concept that is often confused with empowerment is "engagement". "Engagement" is often used in Development Studies, Political Sciences and Social Work to refer to the involvement of people in community, civic or citizenship activities (Campbell and Erbstein 2011, 66, Roholt, Hildreth and Baizerman 2008, 139). It is claimed to promote youth work, commitment, self-esteem and collective efficacy while challenging the injustice in the society (Campbell and Erbstein 2011, 66, Shaw, et al. 2014, 300). Despite having similar definition to empowerment, the use of "engagement" is different in practice. It refers more to the process of external impact so that people get involved in specific activities. The differentiation of concepts lays an important background for the data analysing process.

3.4. RESEARCH METHOD: CRITICAL DISCOURSE ANALYSIS

Among a wide range of qualitative research method, critical discourse analysis is chosen for this research. Throughout this dissertation, the term "discourse" will be seen copious times. Before going into critical discourse analysis, it is essential to understand this core concept. "Discourse", according to Rose (2007, 142), is a specific knowledge about the world which constitutes how the world is interpreted and how things interact inside that world. Therefore, discourses have an important role in the process of sense-making. It assists people in understanding themselves and others, taking into consideration cultural, political and social differences. Besides, it also allows people to explore or question the commonly agreed and "assumed truth" (Jäger 2001, 34). By looking closely at a discourse, it is possible to see what is omitted from or hidden under a particular text. This idea is the foundation for discourse analysis. This is a strength when addressing complicated social problems and phenomenon like this research's topic. Because youth empowerment and critical consciousness are related to the power discourse and social relations, a discourse analysis method will be useful to analyse this phenomenon.

Discourse analysis was developed in the 1970s from the field of linguistics. It roots from the systemic functional linguistic work by Michael Halliday and his colleagues. Halliday argued that linguistic was socially shaped (Wetherell, Taylor and Yates 2001, 36). Indeed, there are many ways to express one idea so people continuously making decision on how to convey their idea. The linguistic outcome of the decision encompasses "ideational, interpersonal and textual functions" (Janks 2014, 1). They contribute to the constitution of knowledge and belief, social relations and social identities of both the speaker/writer and the receiver. Therefore, linguistic analysis can lay the foundation for social critique study which emphasises on the "interconnectedness" (Fairclough 1993, 134) between language and social interactions.

Besides linguistic theory, critical discourse analysis (CDA) was also influenced by social theory of Marx, Foucault and Gramsci. Marx laid foundation for the "critical" aspect of CDA with his idea of historical dialectic method and critique over capitalist exploitation (Tenorio 2011, 188). Foucault not only provided a new definition of "discourse" but also investigated relations among knowledge, power and truth (Wetherell, Taylor and Yates 2001, 76). CDA also used Gramsci's hegemony theory to analyse how the dominant utilise discourses to influence people with less power (Edley 2001, 190, Fairclough 1995, 17).

From the field of critical linguistic, under the influence of Foucault and Gramsci, Norman Fairclough coined critical discourse analysis in 1989 with his publication "*Language and Power*" (1989). Fairclough (2008, 811) argued that language is used differently for particular receivers to achieve different purposes so a study of language reveals the existing ideology and power relation. It is a powerful tool to decode power and ideology in social discourse (Wang 2014, 265). As CDA has been used in different fields such as humanities, social science and linguistics, this resulted in "semantic fuzziness and terminological flexibility" (Wodak 2009, 4) and sometimes conflicting definitions (Fariclough 1992, 3). While there are many traditions in CDA, Wang (2014, 265) categorised them into three approaches: discursive practice by Fairclough (1995), discourse-historical by Wodak and Meyer (2001), and social cognitive by Kintsch and van Dijk (1983). Later on, Theo van Leuween and Kress (2001) contributed to the field of CDA by multimodal approach.

In short, critical discourse analysis could be defined as a discourse-analytic methodology that studies the role of language in power relations and domination reproduction (Vaara, Tienari and Laurila 2007, Corson 2000, 95). As the word "critical" implies, the methodology looks at the hidden causes and linkages as well as intervention from social practices onto discourses and vice versa. Therefore, CDA is different from other strands of discourse analysis because of its inseparable relation with social context (Fairclough 1995, 16). However, concerning the "critical" aspect, Wodak (2000, 186) reminded that CDA did not focus only on the negative side of social relations but rather on the complexity of language and social practice relationship while denying simple explanations.

3.4.1. Fairclough's approach to critical discourse analysis

The approach of Fairclough (1989, 42, 1995, 7) to CDA based on the idea that the use of language is a social practice. He defined "discourse" as a form of social practice which was created from "a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it" (Fairclough and Wodak 1997, 258, Fairclough 1995, 19). This dialectical relationship suggests that discourses are socially shaped but also shaping the social context (Fairclough 1993, 265). Discourses are capable of reproducing and changing people's knowledge, identity and social relations (Fairclough 1995, 18). At the same time, it is also constituted by ideology, social practices, and structures (Jørgensen and Phillips 2002, 65). Therefore, social context plays an important role in CDA

because particular social situations shape and influence discourses differently. Thus, Fairclough reminded critical discourse analysts to deliberately "historicize" (Fairclough 1995, 19) their data so as to be clear about the historical context of the analysis.

Notably, Fairclough (1992) introduced a three-dimensional approach to analysing discourse including *text, discursive practice* and *social practice* (See Figure 5 by Journal of Language for Development). The smallest dimension in the diagram is "text" which refers to the linguistic feature of the discourse. Questions like "How the discourse is produced? Why is it produced this way? Is there any alternative way to present the same discourse?" helps navigate the first level of analysis (Fairclough 1995, 202). The second dimension is called interaction or discursive practice. This section looks at the process of producing and consuming discourse (Hoepfner 2006, 5, Woodside-Jiron 2004, 186). Concerning the largest dimension, discourses are analysed in relation to the sociocultural practice (Jaworski and Coupland 1999). The ideology, norms, culture, and power relations that surround the discourse are taken into consideration. Besides, analysing each "block" of the three dimensions requires different procedures namely *description*, *interpretation* and *explanation*, respectively.

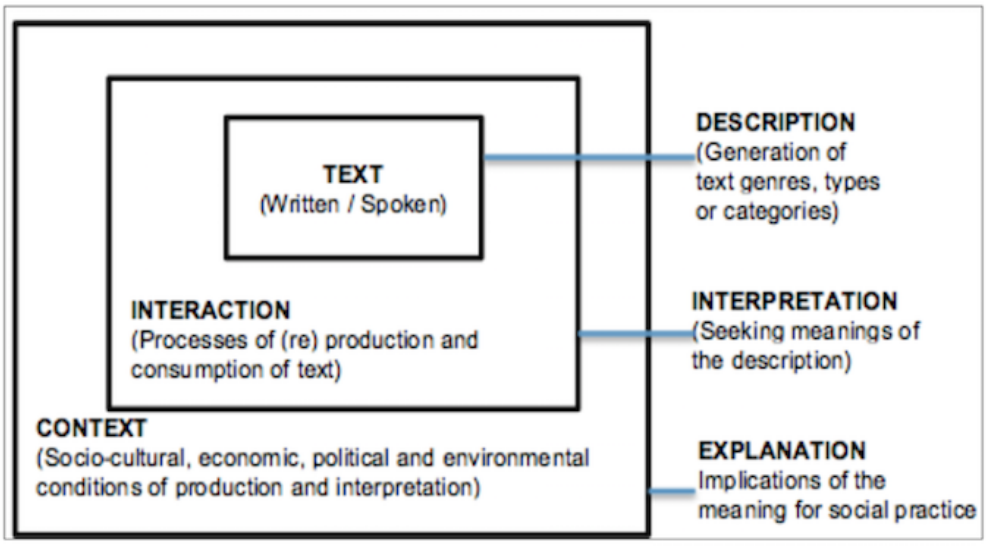

Figure 5: Fairclough's Three-Dimensional Framework for analysing discourse (Source: JL4D)

Chouliaraki and Fairclough (1999) suggested the order of discourse are *style, discourse* and *genre*. Style is the first level of discourse which is the way of using language (Fairclough 2001, 4). This level comprises linguistic signs such as passive/active voice, pronoun used, tenses,

possessive and so on. Thus, style contributes to the forming of identities of both speaker and listener. (Rogers, A Critical Discourse Analysis of Literate Identities Across Contexts: Alignment and Conflict 2004, 57). Fairclough (2003, 124) sees the middle level – discourse – as "ways of representing aspects of the world including the processes, relations and structures of the material world, the 'mental world' of thoughts, feelings, beliefs and so forth, and the social world". This helps explain how discourses represent the world and all elements within it. Genre, as the third level, is the commonly accepted ways of using language in a certain context (Hyland 2003, 21, Fairclough 1995, 56, Fairclough 1995, 14). In other word, it explains the function and purpose of a particular discourse. It is the "ways of acting and interacting" in discourse (Rogers, A Critical Discourse Analysis of Literate Identities Across Contexts: Alignment and Conflict 2004, 56). Thus, genre shows the relationship between participants through the type of discourse that they use. For example, Command is used when a mother is talking to a child, not vice versa. The genre Command which is used by people with more power, reflects the social relations between a mother and her offspring. The three categories – genre, discourse and style – co-exist in all texts and they are interrelated. Their interconnection, according to Fairclough, is useful for analysing the level of social practice (Fairclough 2005, 64).

The idea of using CDA is not to artificially separating the analysis of text from that of institutional and practices in which the text was created (Fairclough 1995, 9). In this study, the author adapted the coding system according to the order of discourse by Fairclough. In particular, the data were coded into three categories: "style", "discourse" and "genre". The code "discourse" helped signify important discourses from the contests' "call for entry" webpages. In addition, "style" helps with recognising the identity of the speaker and the receiver of the discourse while "genre" suggests the social practices of the discourse. The three levels help with the analysis because they reflect "ideational, interpersonal and textual" (Janks 2014, 1) function of discourses.

Since this study looks at youth empowerment in online development contests, CDA is relevant. It is suggested by Kress and van Leeuwen (2005, 9) that people naturally make use of their available sociocultural resource that are available to them. This is also true in the field of linguistic because the vocabulary and linguistic resource develop over time. Therefore, CDA is useful for this study as it concerns young people. This is due to the fact that young people are different from adult in terms of language use, experience and social capital. They may have less

vocabulary and they are used to simple and casual expressions. Therefore, focusing on linguistic aspect of youth is important to understand their background and experience. Moreover, Henry Giroux (2005, 11) and Peter McLaren (1994, 13) said, "We both produce language and are produced by it". This is true because only by using language that we are able to describe their experience and develop their identities, subjectivities and world (Kaufmann 2010, 459). He also claimed that a language of empowerment fosters young people's critical thinking and "critical agency" (Kaufmann 2010). Critical agency is the capability to think subjectively, reflect critically and make reasonable choice of discourses that are the least oppressive to themselves, to others, and to society as a whole (Kaufmann 2010, 459). Thus, the level of critical consciousness is also construed in the use of youth's language.

3.4.2. Research process

The data used in this research was from three websites on the internet so the process of data collection did not take time. All websites were saved in a Word document so the layout, hyperlinks and visual material were also visible. Photos were downloaded in their original digital formats so that the quality was ensured. This way, the data were ready in digital form for the coding phase with software.

The analysis process began with initial approach to data set. Particularly, the author read the texts, looked at photos, and repeated the process several times to get familiar with the material. Impressions and ideas were noted down for further examination. The notes assisted CDA's open coding phase. Coding is one of the important steps to analyse a qualitative data. It was also the most time-consuming process in this research's empirical study. This study followed the suggestions of experienced qualitative analysts to separate coding process into two phases, first stage of open coding and second of focused coding (Bazeley 2013, 126, Saldaña 2013, 20–1).

In the first stage, the author started with the preliminary coding phase. The data was printed and coded on paper. This process was done with random coding method by which any discourses that were worth of analysing would be noted and labelled. There were too many codes produced in the first stage of my research. As expected, the result from this first stage was not good enough for analysis. However, it suggested the categorisation of discourses and directions for the second coding phase.

Then comes the second stage in which the codes were refined and categorised. At this stage, the author decided to code with the help of a qualitative analysis method program. The electronic software Atlas.ti 7 was utilised to assist coding process. One strength of using software for this research was the fact that all material were available in digital format. Another strength was its support to deal with complexity of data like grouping general patterns, working with clusters (Rogers, A Critical Discourse Analysis of Literate Identities Across Contexts: Alignment and Conflict 2004, 57) and semantic networks. During this phase, the codes were refined several times until a set of final codes is valid for analysis.

Once the final codes were ready, the analysing process began. The analysis followed three-dimensional framework of analysing discourse by Fairclough (See Figure 5 on page 34). Particularly, the author analysed the data according to three levels: *Text*, *Interaction* and *Context*. The first level answered how the text was constructed and what meaning it carried. The second resolved how the text was received and understood. The last level referred to the social practices that influenced the text. Some analytical functions of the software Atlas.ti 7 were also used to support analysing process.

The last stage of empirical study consisted of reflecting to the research questions and theoretical framework and writing down the results.

4. ANALYSIS

Online development contests (ODC) does not exist in a vacuum. There is at least an individual or a group of people in charge of launching and maintaining the contest. In this research's cases, three organisations held three different contests. They have particular aims, objectives and strategies which could be disclosed by the linguistic use, discourses and discursive practices of the contests' communication materials. As "call for entry" webpages are the materials that directly approach young participants, a critical discourse analysis of these materials is useful to understand youth empowerment discourses in online development contests.

This section goes into the in-depth analysis of youth empowerment discourses in the "call for entry" material of the three contests. The popular discourses found from the three contests were: motivational discourse, participatory discourse and self-efficient discourse. The structure of the analysis followed the three-dimensional approach of analysing discourse designed by Norman Fairclough which involves text, interaction and social context (Fariclough 1992). The three corresponding processes in the frameworks are description, interpretation and explanation (See Figure 8 on page 36). In particular, the description of discourse will be presented and analysed under linguistic perspective. Examples will be given to illustrate the practical use of language and discourse in one contest. At the same time, the author will analyse the process of interpretation of that specific discourse under the context of the relevant contest. After presenting the discourses found from the materials, an analysis of the appropriate social context helps explain the construction of those discursive practices.

4.1 MOTIVATIONAL DISCOURSES

The concept of motivation rooted from concepts "instinct" of William McDougall and "drive" by Sigmund Freud (Leontiev 2012, 10). It explains the psychological cause why people perform certain act at certain circumstance (Leontiev 2012, 11). In the later studies of motivation, the concept was built in relations with both psychological and behavioural studies. It is defined to comprise rationale, objectives and reasoning to engage in a specific activity (Elsworth 2009, 9). In the field of education, motivation is believed to have an impact on learners' cognitive process, their effort and persistence with the study objective (Elsworth 2009, 9, Peck, et al. 2008). Since youth's attention and perseverance are significantly shorter than that of adults,

motivation plays an important part in maintaining their resilience (Pintrich 1999, Ramey, et al. 2015, 238). Similarly, participating in an online contest requires a lot of effort and persistence because prizes are judged base on the quality and performance of entrants. However, unlike the educational environment, there are a limited amount of highest positions and awards. Therefore, the requirement and competitiveness are much higher than that of the classroom. This competitive environment of contest can easily dampen people's intention to participate. Hence, they need motivational boost to start and continue to compete. That explained why the motivational discourse was the most prominent discourse which appeared in all the three contests.

4.1.1 Prize as motivation

The most direct drive of people's participation in contests is prize. It is understandable because participating in contest uses a lot of participants' resource yet the chance to get an award is not always high. Therefore, the more "valuable" the prizes are, both tangibly and intangibly, the more motivation the candidates have to get them. In all the three cases, the information about prizes were presented and properly highlighted. Noticeably, the prizes offered by the three organisations were varied in forms which could be both money and non-cash. The following example were cash prizes provided in Contest 3:

[3–11][2] **The best photo will be awarded with $500; second best with $250 and third with $100.**[3]

This text appeared like a heading with a different colour to that of other body text. Big-sized headings are used to emphasise important information and catch audience's attention. This way of highlighting turned the declaration of prize into a "catchy" (Fairclough 1993, 142) advertisement. This discursive practice contributed to the marketisation of the contest (Fairclough 1993). It meant the non-commercial sectors are changing their model in a way similar to that of the business sector. For example, they also do advertisement and catch people

[2] The numbers in the square brackets indicated the number of the webpage that the information is from and the paragraph that it appeared in. E.g. [3–11] says that the quotation is from Web 3, paragraph 11.
[3] In this case, the quoted text was kept in original typographical style.

attention with money value. Consequently, readers were attracted to the contests because of this valuable heading. Besides, it was certain that the amount of money decreased from the first to the third prize and they also appeared in order of importance. The first prize was called "the best photo" while the second was called "second best" and third was only "third". The number of words used for each prize also showed the prize's priority. Another sign was the difference in sentence structure. The first prize earned a full sentence whereas the second and the third did not received a full sentence. The hierarchy of cash prize in Contest 3 complied with the rule of the market in which the value of a product is decided its priority. For example, Samsung – an electronic company – produced many mobile phones but the flagship phone Galaxy S8 received the most investment, promotion and advertisement from the company; it was also one of the most expensive mobile phones by Samsung. Similarly found in this research, the first prize received the most linguistic "investment" from the organisation, followed by the second then the third.

Beside money, there were also non-cash prizes offered in both Contest 1 and 2. While Contest 2 seek only one winner, Contest 1 used a combination of non-cash prize for the winner and two cash prizes for the second and third positions. They were presented hereafter with significant features bolded by the author of this dissertation:

[2–11] **One grand prize winner** will **be provided free air ticket to travel** to New York as well as **two-day accommodation** in New York to attend a high level event at the United Nations Headquarters on 3 March to celebrate WWD2017.

[1-1–5] **1st Prize** – A **paid trip** to Malaysia to participate in the 16th International Anti-Corruption Conference (2-4 September 2015) and participation in a Thomson Reuters Foundation Photo Journalist course. The **all-expenses paid course** will combine theory with practical work, and **a focus on building a portfolio worthy of publication on the Reuters news wire**.

2nd Prize – €500

3rd Prize – €250

As the first impression, the non-cash prize occupied a much bigger space as they needed to be described instead of demonstrating by numbers. For example, in [1-1–5], the first prize appeared in more than 50 words while four characters were used for each following prize. A second feature was the emphasis of the prizes. In a paragraph, the emphasis normally falls at the beginning so important information is often put at the beginning of a paragraph. If this

information is interesting enough, readers will continue reading. TI and CITES Secretariats put "one grand prize" and "1st prize – A paid trip" at the beginning of the two paragraphs to hook their audience. This were a promotional tactic to catch audience's attention to the prizes of the contest. This, again, affirmed the marketisation of ODC in which the prizes acted as a promotional and motivational element.

Noticeably, Contest 2 addressed its winner by "one grand prize winner". The term could be simplified by "one winner". However, CITES Secretariats used this way of addressing to emphasise the achievement of the winner and praise their effort. Since this was a solemn way to call the winner of a contest, it contributed to the motivational impact on potential participants. They understood that they would be of high respected and praised if they won this only prize.

Interestingly, a common feature of the two quotations was the implication of money value in the non-cash prizes. In Contest 2, the term "free air ticket" and "as well as two-day accommodation" certainly suggested the payment that the organisers covered for the winner. Similarly, "a paid trip" and "all-expense paid course" in Contest 1 had similar function. This fact was even more emphasised in Contest 1's case as the highlighted term "A paid trip" stood at the beginning of the sentence. Therefore, this choice of writing put emphasis on the money element of the prize. Another sign of money value lay in the objective of the photojournalism course. It offered "a focus on building a portfolio worthy of publication on the Reuters news wire", which implies a development in professional skills and occupational position. For photojournalist, a better portfolio means better working position and better salary. This reminds the author of one popular saying: "Give a man a fish and you feed him for a day; teach a man to fish and you feed him for a lifetime". Therefore, the award in Contest 1 did not stop at giving winner chances to travel and learn, it equipped the winning photojournalists with skills to accelerate in their career.

Ostensibly, the prizes from Contest 1 and 2 were non-cash, which complies with the non-profit principle of TI and CITES Secretariats. However, money was implicitly demonstrated under the expense for the participation in the events and study opportunity. Readers could estimate without difficulty that the expense needed for the trips were significant. In Contest 1's case, it even far exceeded the amount of money for the second prize. This valuable prize became a

motivation for potential participants. Hence, drawing from three cases, it was inarguable that cash is still one motivation for the first prize.

There are several reasons why the two organisations chose a non-cash prize to award their winners. First, this turned the contests into special ones. Unlike most other contests which used money as their prizes, TI and CITES Secretariats were courageous for not choosing a traditional method. Concerning practicality, non-cash prizes might not be as attractive as a cash prize. However, they contributed to the enhancement the two organisations' images as distinctive organisations. Second, this type of award allowed them to decide among a wide range of possibilities. If they chose a cash prize, there had been many alignments. For example, how much was reasonable, what was the distinction between the first, second and third prizes. A non-cash decision actually was a convenient choice as the contestants could not estimate exactly the prize's value and make any judgement. Third, in the world of capitalism, the choice of non-cash prize also heightened the positions of the organisers. Many people, especially the intellectual ones, are aware of capitalism's labour and payment relationship. Basically, winners have to work hard to win a contest; so money is similar to payment or compensation for their extraordinary performance. A non-cash prize, in contrast, heightened values other than capitalism. In the case of Contest 1 and 2, that were educational opportunity, participation in collective effort and attention in a high-level meeting for further contribution, which would be further discussed under the title "Participatory discourse". Therefore, the non-cash prizes in Contest 1 and 2 acted as positive agents to promote and advertise for the organisations. The images of the organisers would link to values of education, humanitarianism and collectivism. In the current social context, under the broadening of "promotional" (Wernick 1991 as in Fairclough 1993, 138) and "consumer culture" (Featherstone 2007, 13), it could be seen from this analysis that the organisations were promoting their images with their determination of prizes. According to the three mentioned reasoning: outstanding appearance, ease of prize decision and non-capitalist values, the choice of non-cash prize was reasonable and beneficial to both organisations.

The discursive practice constructed from the above discourses was marketisation. First, the money value is emphasised in all three contests. Second, the rule of prizes followed the market rule in which higher quality works deserves higher values. Third, all elements of the "prize as motivation" discourse were utilised for promotional purpose. In particular, the prizes emphasised humanitarian, collectivism and educational values of the organisers.

The practice of marketising the contest's prizes had been defined by the contemporary social context. In the current world of capitalism, the quality-value rule is widely understood and accepted so the hierarchy of the prizes followed this rule. Besides, the work of NGOs and IGOs are performance-based. It means that the funding and continuation of an NGO or IGO depend on that organisation's efficiency and performance. For example, TI has to complete monitoring-evaluation-learning report and submit to it sponsors twice a year. The report indicates the attempts and activities TI has done and their social impacts. Due to this report, sponsors can decide whether or not to continue their funding. That was the reason why all three webpages tried to promote the contests and get as many participants as possible so they could have an impressive report to sponsors. In addition, the non-cash prizes also promoted the images of TI and CITES Secretariats as agencies of education, humanitarianism and collectivism. These positive traits contributed to the public images and public relations of the two organisations. As NGOs and IGOs work collaboratively with local and international community, their public images are very important. Therefore, TI and CITES Secretariats advertised themselves in many different ways in the contests.

In summary, "prize as motivation" appeared as an important discourse in all three contests. In Contest 3, UNESCO's cash prizes were presented in the form of an advertisement heading and the hierarchy of prizes was in accordance with their values. Alternatively, Contest 1 and 2 provided non-cash prizes as their winning awards. However, there were also implications of money in the non-cash awards. Besides, the non-profit principles of these awards also contributed to the positive images of TI and CITES Secretariats. All were examples of discursive practices "marketisation" which was a dominant trend of the contemporary social practices.

4.1.2 Public endorsement as motivation

Online contests are public events that reach a considerable number of people. It is reasonable that the winners of such events expect to receive the endorsement and recognition from the public. Effort that they spared and talent that they possess deserve to be merited. In addition to the financial motivation of the prize, they are often greatly commended by both contest organisers and the public. This is the reason why the public endorsement content appeared in

all three contests. However, Contest 1 and 2 had clearer discourses about public endorsement than Contest 3. Moreover, traces of disempowering content were also recognised in Contest 3.

In Contest 1, the discourse of public endorsement began with an introduction about the "Jessie Garcia Award". Even though the contest had 2 categories, there was only description for the award of 18 to 30 year-old age group whereas there was no description for the 31 year-old-and-over category. Therefore, youth endorsement was paid more attention in TI's empowerment discourse.

[1-1–4] JESSE GARCIA AWARD

The award for the 18 to 30 year old age group **will be given in remembrance of Jesse Garcia** who was a filmmaker and photographer at Transparency International. Jesse **was a firm believer** in the power of photos and videos in fighting corruption. **Sadly, he passed away** in 2013, but **his work continues to live on**.

This was a passage of public endorsement for one person named Jesse Garcia. As the first impression, his name was attached to an award which was written in big capital letters. This is normally the highest way of meriting somebody who has done great contribution to a community or society as a whole. For instance, national heroes and people with merits were named for important buildings, squares, streets and so on. Nobel Prize, Mannerheim Square, Chopin Airport are some of the examples. Referring to this case, the organisation clearly paid special tribute to Jesse Garcia. In addition, a photo of him was attached on the left side of the paragraph next to the description which drew readers' attention.

However, Garcia was not endorsed for his talent and devoted works but because he was "*a firm believer in the power of photos and videos in fighting corruption*". This fact implied TI's motive of endorsing Jesse Garcia. To begin with, the organisation acknowledged that the fight of corruption is a long and challenging battle in which people could easily give up. In the meantime, Garcia was a young person yet he established a potent and persistent spirit. This fact was treasurable. He became a model of spiritual steady and selflessness in the fight against corruption. Moreover, he devoted to the effort against corruption by photos and videos which were within his passion and capability. Therefore, Garcia was built up by TI as an icon of fortified belief and personal's contribution to the fight of corruption. This belief was part of the

sense of self-efficacy, one important element in empowerment. According to Freire, empowerment starts when people realise that oppression is transformable and they are capable of making positive changes in life and ultimately achieve liberation (Taylor 1993, 69, P. Freire 1970). Likewise, corruption is a similar case. If people believe that corruption is changeable and they can contribute to the fight against corruption, they are more likely to take action. Garcia's belief was an example of this self-efficient and empowered feeling.

TI's public endorsement discourse was not only said but also done. A hyperlink that connected to Garcia's work was highlighted in the text. In addition, formal voice was used in this paragraph like passive voice "will be given" and formal structures like "in remembrance", "passed away". The language gave a sense of respect from the organisation towards Garcia. This was a convincing way to illustrate public endorsement action when TI publically recognised his effort. Hence, he was depicted as an exemplary figure for young participants. They were moved by his sad story, at the same time, empowered by his effort and were eager to follow his path. From Garcia's story, youth understand that they will be recognised, as far as they are persistent with their decision and contribution.

In addition to the narrative of Garcia's moving story, TI offered an opportunity for all youth to achieve public endorsement.

[1] […] 20 of the **top** photographs **will be published** on both the Transparency International website and the Thomson Reuters website.

This was the way that TI commended the winners through public endorsement. As one's work would be broadcasted on public and popular channels, participants would feel proud of themselves. Taking into account the fact that Thomson Reuters was a famous international media agency, this public endorsement discourse could become a source of motivation for participation. The semantic choice of "top" photographs instead of "best" or "winning" also showed the organisation's endorsing intention. TI did not refer to the quality of the winning photograph but the position that one person gained. This had a strong connection with identity and self-esteem which was closely linked to one's critical consciousness.

Similarly, traces of public endorsement content could be found in Contest 2:

[2–6] **We would like** to see expression of all of these through **your** eyes!

You can either **show us** the beautiful features of wildlife using your artistic skill or to depict how the youth is actively engaged in the conservation of these amazing species that people are sharing the ecosystem with.

The organisation used "we" as the pronoun which indicated CITES Secretariats or both this organisers and the audience. The first sentence of this example was in a form of an exclamation with exclamation mark (!) at the end. This way, the organisers intimately showed their excitement and eagerness to see its participants' works. The organisation also used an informal way to communicate with its entrants by "through your eyes" and "you can […] show us". This informal way of expression created a friendly and equal relation between the organiser and participants, which motivated them to "show" their talent. In Fairclough's words, this discourse practice was called "conversationalisation" (Fairclough 1995, 13). The main discourse was demonstrated by the appearance of a conversation indicated by personal pronouns "we" and "you". In the power relation, young people certainly have a lower position than a famous intergovernmental organisation. This organisation has a global impact and gives important decisions while young people, especially those under 18 who were not eligible to vote, could not have significant impact on any important issue. However, the organisation tried to establish a balance relationship with the youth. It wanted to be young people's friend, to hear their stories and see the world from their viewpoints. This way, young people felt empowered that their voices were heard and considered by a "powerful" organisation. Therefore, this intimate public endorsement was motivational to young people and it was an example of "cultural democratisation" (Fairclough 1995, 13, Montgomery 2008, 26). However, Fairclough also problematised if "conversationalisation" practice demonstrated an authentic alteration in power relation between youth and the organisations or it was just a tactic to "naturalise" (Fowler 1991, 57 as in Fairclough 1995, 13) the discourse and "manipulate people socially and politically" (Fairclough 1995, 13). From the author's perspective, this text demonstrated both a step of cultural democratisation and egalitarianism promotion but it was still a strategy to manipulate youth to solve the contest's problem. Similar "conversationalisation" method could be seen in all three contests, which turned it into a common discursive practice of ODC.

Similar public endorsement was also presented in Contest 3, however, there was also disempowering content in the same passage:

[3–12] **If chosen**, your photo(s) **will be put forward for selection to appear** in the Global Education Monitoring Report and other outreach material **credited with your name**. It **will feature on the website** of UNESCO's Global Education Monitoring Report and **will be offered to journalists as part of the package of materials** they **can use** to help cover the story in the Report.

UNESCO endorsed winners' works by its potential appearance in GEM report under authors' names. Besides, it would also be provided to journalists which meant possibilities to appear on many other official media channels. However, the way UNESCO displayed the information was disempowering candidates. The organisation used conditional sentence "If chosen" which hinted something would probably happen in the future. This resulted in extensive use of future tense "will be put forward", "will feature", "will be offered". The future tense, especially the use of "will", signified a medium likelihood of happening and in a spontaneous way. Hence, the publication and utilisation of winners' work was not secured. From the participant's viewpoint, when they acknowledged that their work could not contribute to the work of the organisation, they would be disappointed and suspicious of their competence. Since UNESCO did not state clearly and firmly how the works would be used, participants might suspect the use and public appearance of their work. Therefore, in terms of public endorsement, this way of writing demotivated participants. Alternative options to "will" could be present continuous tense "be doing" or "be going to do" to imply something planned for the future.

In addition, the use of passive voice towards the entries like "be put forward", "credited", and "be offered" described the passive position of the participant. Their entries were passive under judgement, selection and might or might not be featured in the articles from journalists. This portrayed the power relation between the organiser and participants. Organisers hold the power to decide what they would like to do with material from participants while winning entrants were not able to complain about this. Indeed, organisers were more powerful with the active position while young entrants are powerless on the passive side. This fact was demonstrated in Contest 3 by the use of passive voice. In addition, the lengthy description of procedure "*will be put forward for selection to appear in the Global Education Monitoring Report*" and "*will be offered to journalists as part of the package of materials they can use to help cover the story in the Report*" also depicted the bureaucratic procedure that one entry has to go through. Consequently, these expressions will probably demotivate people to enter. Entrants might want to participate in contests in which their works are "taken seriously" (Brabham 2013, 58) rather than going through complex procedure just as an option to be probably chosen.

Another problem raised from this passage is the practical aim of this contest. Critical youth will realise that the main aim of this contest was about finding a good photo to use in GEM report's design, to feature on UNESCO's website and to show on media. There was not anything available about the awareness raising or other social value of the photos. Hence, entrants can send a very good and powerful image but if it does not fit with UNESCO's purpose, it might be turned down. This pragmatic objective of UNESCO can disempower youth. They might see the relationship between youth and organisation similar to that between employer and employees. Thus, the contest could be seen as a crowdsourcing contest which is used widely in business sector to gain good idea from the "collective intelligence" of the crowd (Surowiecki 2004, Saxton, Oh and Kishore 2010, 5). In particular, the contest was an online problem-solving and creative production model that utilises the work of online community to serve organisation's specific problem (Brabham 2013, xix). In fact, scholars are still contesting about the goods and the bads of crowdsourcing but if from a negative point of view, Contest 3 could be seen as a model of "crowdsploitation" (Brabham 2013, 85).

Referring to the current social practice, the use of public endorsement discourse was correlated with the current trends of youth self-development and media's development. It was found by Eddy de Bruyn and Antonius Cillessen (2006, 608) that popularity is among adolescences' aspirations. Popularity also helps construct youth's identity and self-esteem or self-worth (Yang and Brown 2016, 403). In the context of the development of online media, computer-mediated communication is expected to become a site for youth to expand their popularity in order to try different identities and build their own (Yang and Brown 2016, 403–4, Mazur and Kozarian 2010, 125). Acknowledging this critical point, TI and CITES used public endorsement as a means to motivate youth to participate in their competitions. The expected popularity could be earned if youth won the contests.

In short, public endorsement was a significant discourse among three contests. However, the extent of public endorsement was varied. Contest 1 offered abundant means to endorse young model, participants and winners. Moreover, TI also demonstrated "doing is more important than saying" by publically endorsed the work of Jesse Garcia. Contest 2, on the other hand, offered an intimate way of endorsing youth. The equal power relation established through the process of conversationalisation was motivating and empowering to youth. On the contrary, in Contest 3, UNESCO did not promise any method of public endorsement to the winner yet showed its dominant power over its candidates. This was both demotivating and disempowering to youth.

4.1.3 Emotionally motivated

Besides material motivation and public endorsement, youth also got motivated emotionally. As being articulated above, motivation is an indispensable factor of motivation. Study by Rosenbaum (2011, 215) looked at the connection between emotion and motivation of students. The results indicated that negative emotions were destructive for student's motivational cognition and positive emotions had beneficial influences on their motivation (Rosenbaum 2011, 216). Therefore, youth's emotion also received attention from the organisers. In addition, research by Masland and Lease (2013, 666) contributed that when young people have positive and comfortable emotion among a group, they tended to perform better. Thus, emotional motivation discourses showed up in Contest 1 and 2's "call for entry". Nonetheless, in Contest 3, the emotional impact was not clear to see.

The first topic of emotional motivation was youth's "*passion*". Passion has a tight connection with psychological well-being and the Self-Determination theory. Passion is defined as "a strong inclination toward a self-defining activity that one likes (or even loves), finds important, and in which one invests time and energy." (Vallerand 2008, 1–2) Therefore, passion leads to a person's engagement into some activities (Vallerand 2008, 1–3, Marsolais 2003, 758). Young people's passion brings back significant improvements in skills and ability as well as maintaining persistence with long-term goals (European Commission 2015, Vallerand, Salvvy, et al. 2007, 512). It also helps construct a person's identity (Vallerand, Salvvy, et al. 2007, 508). For example, people who are passionate about taking photos often define themselves as photographers. This identity motivates them to perform as a professional photographer and keeps them engaged with their hobbies. Great philosopher Hegel also emphasised that passion is critically necessary to enhance their enthusiasm (Rheingold 2008, 104) and reach "the highest level of achievement" (Marsolais 2003, 756). Hence, TI and CITES Secretariats integrated discourses about passion into their photo contests. They built up the image of the contest as a space for young people to express their passion and exhibit their skills, which could be inferred from the following examples:

[1-1–2] Open to**:** all **passionate photographers** who are older then 18

[2–2] […] The photo competition is **one way for the youth to show their passion** for wildlife […]

It was clear that the two organisations were encouraging youth to follow and show their passion but TI and CITES Secretariats delivered information in different ways. TI's adjective "*passionate*" emphasised the common characteristic of expected participants. The organisation were looking forward to get entries from participants with this "passionate" characteristic. This implied the organisation's belief that passion leads to high quality and dedicated products. Concerning intertextual perspective, this way interpreted youth "passion" as a weapon to cope with the challenges of the fight against corruption. The organisation believed that "passion" helps youth keep on being "firm believers" like Jesse Garcia – an exemplary figure of passionate work against corruption. Therefore, the discursive practice of passionate youth was unified in the "Eligibility" and "Jesse Garcia Award" sections of Contest 1's call for entry. Alternatively, CITES Secretariats declared that their contest is "*one way for the youth to show their passion for wildlife*". This showed young people the benefits of participating in this contest which is a chance to express their passion for nature. By this, the organisation saw from youth's perspective. They evaluated how young people could benefit from the contest and convinced youth to think in the same way. This was a persuasive way to engage youth in online development contests because CITES Secretariats showed that they thought about youth's benefits when they created the contest.

Besides motivation sourced from mentioning and promoting youth's passion, the organisations also had an influence on youth's emotional engagement with the contest by transferring inspiration to youth. Inspiration is understood as both a behavioural and cognitive process in which people are mentally triggered to do sense something or to perform some actions (Pavón-Cuéllar 2013, 262, Okada and Ishibashi 2016). Inspiration is a useful concept for creative activities like photography, drawing, designing, arts and crafts making and so on. In this case, creativity in photography deals with finding new way to depict an issue, looking from a new angel, constructing new symbol and so on. Therefore, inspiration is indispensable in online photo contests, which results in its appearance in both text and photos of the three contests. Concerning textual material, only Contest 1 paid special attention to inspire youth. The evidence could be seen in the following examples from both Web 1-1 and 1-2:

[1-2–8] **Get inspired**

> In 2013, to coincide with the 20th anniversary of Transparency International we asked young photographers to show us the effects of corruption on their world. **See the winning entries**: https://www.transparency.org/getinvolved/2013photowinners

[1-1–9] **For inspiration** is possible to see winning photographs from the last competition HERE.

In the original document, TI also bolded the title of the "*Get inspired*" part. This section appeared at the end of Contest 1's "call for entry" document which acted as a reference to previous winning works from the last contest. The title was short and in the form of a suggestion. Readers were invited to "get inspired". At the end of the paragraph, the command or suggestion was again used with "*See the winning entries*". By repeating this, the organisation increased its impact on reader's action, they were repeatedly offered with a topic so they would be more likely to see the works from 2013 contest. In Web 1-2, the purposive statement genre was signified by putting "*For inspiration*" at the beginning of the sentence. The reader could decide if they wanted inspiration from the last competition then they could follow the procedure. Thus, TI paid special attention to influence potential participants' emotion and decision by exhibiting source of inspiration twice in a paragraph. This was also a good way to endorse the previous winners' works. Winners of the previous contest felt that they significantly contributed to the fight against corruption and also influenced the upcoming generation of participants. Thus, the quoted example had inspirational discourse for new participants and motivational discourse for previous contributors.

Another source of inspiration was from the photos attached in the "call for entry" documents. "One photo worth thousand words" and they were also strong tools for emotion transfer. In Contest 1, there were two photos, one used as the title background image and the other belonged to the "Get inspired" section. While Photo 1-1 contextualised the contest and brought a sense of empowerment, Photo 1-2 acted as an example and had emotional impact on viewers. Photo 1-1 was attached hereafter.

Figure 6: Background photo 1-1 of Web 1-2 (Photo by Towards Transparency)

This photo depicted a right hand was firmly holding a camera of which lens was pointing upward. All figures in the background were all blurred but the black area bore the shape of a mountain while the pinkish orange upper area was similar to a dawn or dusk sky. Mountain is considered a sign of challenge that people want to conquer. The camera captured in front of the mountain meant something above the mountain and stronger than that challenge. In the context of the contest, the photo was to deliver empowering content. It implied that photography's power is conquering difficulties and challenges caused by corruption. Photojournalism was not afraid of corruption. In addition, arm and body of the main subject were not in the frame but it could be implied that the person was raising an arm towards the sky. Hands and arms raising straight up are signs of empowerment and revolution. For example, raising fists in a strike or demonstration are a sign of unification, collective action and revolution. A similar symbol was depicted in this photo in combination with a camera. When looking at this photo, people had a sense of powerful collective effort going on. Therefore, this background photo chosen by TI is a source of emotional motivation.

Figure 7: Photo 1-2 at the end of Web 1-2 (Photo by Sony Ramany)

Photo 1-2 (See Figure 7) could be found in the "Get inspired" section of Web 1-1 which introduced the winning entries from the previous contest. This photo was actually the winning entry from the 2013 Youth Photo contest by TI. The photo depicted a shirtless man standing in the middle of a pond full of dead fish. He was also holding some fish on his hands. This background is particularly impressive as the white skin of dead fish contrasted vigorously with the dark colour of the water and of the fisherman's skin. The arrangement of fish on the pond even created a spiral around the farmer. It was the vicious circle of his life, poverty was clinging on him. The photo was taken from above and the man was looking up with an upset expression. This angle depicted his social position and feeling. Regarding the position, he was a poor farmer whose voice was never heard and he could not do anything to change his bad situation. In terms of feeling, his speaking eyes were also gazing at the camera to express his emotion. Viewers could sense a bitter sad and hopeless expression in his eyes. As a whole, the setting created a sense of sympathy with the main subject. Viewers would feel upset and angry at the same time. They were angry because they saw the injustice in the photo: poor farmers were struggling yet no hands were offered to help. The cause of this miserable circumstance might be corruption because it hindered possible help for him and other poor farmers. This cause even deepened the angry emotion of viewers because there were people who are happy over others' sufferings. The act of the corrupted people were inhumane and immoral. The feeling of angry normally connected to unexpected behaviour, sometimes revolutionary acts. Therefore, feeling angry also relates to emotional empowerment. The use of this winning photo as a source of emotional inspiration was very effective as it ignited people's sympathy and anger.

Figure 8: Photo 2 from Contest 2 (Source: cites.org)

The author found that Photo 2 from Contest 2 (See Figure 8) was also bearing emotional impact and empowering discourses. The image was a collection of six square photos. Three of the photos depicted wild animals like a tiger cub, a small pangolin and two elephants. The other three photos captured people in different activities: one volunteer showing her left hand with slogan "#STOP KILLING OUR RHINOS"; one boy raising a black board to complete the sentence on the wall "I want to be a RANGER" and a group photos with both Caucasians and people of other skin colours participating in an event. The logo of World Wildlife Day was in the centre as a covering theme of all the photos. As Contest 2 suggested, "*show us the beautiful features of wildlife using your artistic skill or to depict how the youth is actively engaged in the conservation of these amazing species that people are sharing the ecosystem with",* Photo 2 gave examples of CITES's desired photos: three were about wildlife animals and three about young people's participation in wildlife conservation activities.

The author would not go in detail of each photo but analyse the emotional impacts of the collage as a complex. The combination of six photos brought back a feeling of positivity and brightness. The use of adequate lighting effect in all photos helped portray the subjects clearly, the kindness and calm of the tiger cub, the loveliness of the mall pangolin, the bright smiles of the young volunteers and the boy. All brought back a sense of positivity and brightness. The photo of two elephants putting their noses together into a heart shape used backlit technique. The heart shape was a sign of love and the elephants' opening mouths signified a laugh out loud. This photo

certainly brought back feeling of peaceful, happy and joyful. Positive emotion was transferred from the photo into the viewer, they wanted to treasure the beautiful nature and join the constructive activities like the volunteers. Then they could feel the joy like them.

In contrast to photos that depicted challenge and injustice in Contest 1, Contest 2's photos motivated people from the good side and positive emotion. Viewer were urged to participate for the delight and meaningfulness of their activities. In short, there were different ways that emotion can be a motivational force for action. It could come from the reveal of bad action which raised anger or it could be from the beauty and positive feeling.

Figure 9: Photo 3 from Contest 3 (Photo by Natalia Jidovanu)

Contest 3 also included one photo in its "call for entry" which could be seen in Figure 9. There was a black girl in the centre of the photo. She was holding a camera on her hands while gazing at a point out of the frame. Images of black children often linked with the underdeveloped world. The picture of a black girl holding a camera implied media education for developing countries. This had some relevance with the topic of the 2017 GEM report, "*Education for sustainable development and global citizenship*" yet the link it not so clear. The topic was about education, sustainable development and global citizenship but the photo was about media education and children in developing countries. Moreover, expression of the girl in the photo was not clear to understand. Therefore, the photo acted as a weak illustration of the topic with no particular emotional implication.

Putting the emotional motivation in the current context, the practice of promoting passion and inspiration were relevant. Since 1980s, there were ideas that capitalism and the current model of market would not cultivate emotions and morality (P. Johnson 1990). Capitalism's focus on

efficiency, money and power keeps it productive but it turned indifferent to other social elements like race, ethnicity, religions and so on (P. Johnson 1990). It is also foreseen that, at a certain level, capitalism may violate morality and humanity for the aim of profit (Griffiths, et al. 2001, 23, Knopp and Bale 2012, 153). Thus, in the current context, humanity and morality is raised so as to balance the development of capitalism. Since the organisers of the contests were IGOs and NGOs, they would avoid mentioning profit and foster other values like humanity and equality. That was the reason why emotional motivation was embedded in the discursive practice. This way, the organisation appeared as not-for-profit agencies which promoted humanitarian and moral values in the society. Moreover, emotion is closely connected to personal empowerment and personal action. In particular, emotional impact could result in active participation which results in positive societal and civic activities (Christens, Winn and Duke 2016, 18, Wen and Morris 2015, 2–3). Therefore, promoting emotion is important for the process of empowerment, participation and action.

In summary, emotional motivation discourse showed up in different forms in Contest 1 and 2. While the discursive practice of youth passion presented in both Contest 1 and 2, discourse of inspiration was only in Contest 1. In addition, photos in the two contests were also sources of emotional motivation. Contest 1 had a background photo that depicted empowerment. The photo in the "Get inspired" section of the same contest described injustice and hopelessness of the poor fisherman, which results in enraged and bitter emotion in viewers. Contest 2 used a positive and joyful collage of photos to motivate youth to participate in wildlife activities, enjoy the beauty of nature and share the joy with other volunteers. In Contest 3, however, neither the texts nor the attached photo indicated emotional motivation.

4.2 SELF-EFFICIENT DISCOURSE

Youth self-efficient discourse is originally defined as individuals' perception of their capability to change the current situation (Godfrey and Grayman 2014, 1802). This sense of agency depicts youth as active agents in the society. Peter Levine concluded that active citizens were more likely to inspect corruption and mismanagement (Levine 2008, 119). They also contribute their ideas, passions and volunteering labour to reduce burdens on public services (Levine 2008, 119). Under the context of this dissertation, self-efficacy was understood as the feeling of being able to overcome a task or a challenge set out in the contests, especially when that task was

connected to societal difficulties (Maddux 2002, 277). Hence, self-efficient discourse appeared in all three contests.

[1-1–2] Corruption has **devastating** effects that can be **difficult** to illustrate. **But** images are also **powerful tools** in raising awareness and bringing about change. Transparency International is currently hosting the Capture Corruption global photo competition with its main theme – **Illustrate the negative effects that corruption has on your world.** Participants **are invited** to submit photos that show how corruption affects people's lives.

The self-efficient discourse in Contest 1 started with a problem. The organisation stated that corruption's consequences were difficult to illustrate. TI used strong adjective "devastating" to emphasise on the adjective "difficult". By putting two strong adjective adjacently, the first adjective exacerbated the meaning of the second adjective. After giving out the problem, the organisation immediately offered a solution with linking word "but" which meant a contrary fact. In this sentence, strong adjective "powerful" meant to balance the strong adjective "devastating" from the first sentence. Besides, what is worth noticing was the way TI separated two clauses of one sentence into two separate sentences. Normally "but" does not start a sentence as it was only a word that links clauses. TI used it to start a new sentence to emphasise on the opposing position of corruption and images. The two short sentences also brought a feeling of urgency and revolution. According to TI, images tackled corruption by "raising awareness and bringing about change". So corruption and photos were both very strong, and photos was the antidote for corruption, how would the battle be? After demonstrating the opposing forces of the fight, TI presented the main task or challenge: "**Illustrate the negative effects that corruption has on your world"** (originally bolded). TI addressed viewer with personalised pronoun "you" to yeild a friendly and care-giving feeling. Besides, the semantic choice "your world" instead of "your life" also opened a wider range of possibility. When referring to one's world, it included both living and mental sphere, together with all the relationships and interaction within it. Thus, "world" had much broader and more colourful depiction than "life". Last but not least, the passive voice "are invited" concluded the challenge in a polite way. TI saw at youth as people who are capable of addressing this difficult challenge, so the organisation formally "invited" them to participate. When one person lay belief on another, the second person will feel a sense of empowered and they are inclined to believe in their capability. Therefore, youth felt that they were treasured by the organisation and they could accomplish this mission.

[3 – 5] The language in Target 4.7 touches on **many complex**, and **ambitious** ideas, including global citizenship, education for sustainable development and gender equality, which **we would like to challenge you** to portray in your photographs

Similar to Contest 1, Contest 3 also started the self-efficient discourse with a problem which was the complicatedness of the sustainable development goal Target 4.7. The scope that Target 4.7 covered was so broad, indicated by adjective "ambitious", and so complicated, indicated by adjective "complex", that it was difficult to be described through photo. After that, the organisation declared its intention to ask youth to solve this issue. The way the organisation asked youth was "we would like to challenge you". The verb "would like" indicated the organisation's intention but with a formal style. This was to maintain a balance tone and relieve the use of strong verb "challenge". When one person challenged another, it implied that they were confronting of each other. If UNESCO used "we challenge you to portray…" then the meaning was different. In this case, the organisation did not want to oppose youth, they just wanted to see if youth could conquer this challenge so they added "would like". The use of verb "challenge" also designed an informal and friendly environment between the organisation and youth. Alternatively, challenging each other also happen between friends so UNESCO wanted to be friend with young participants. This effort was added by the informal and personalised pronoun "we" and "you". Friends' challenging, moreover, has a strong connection with identity. Psychologically speaking, if people take a challenge, their ego will urge them to conquer it in front of their opponents and other people. Once they succeeded the challenge, others would look up at them with respect. Therefore, the way UNESCO used "challenge" in this case was also a psychological tactic that touched youth's self-esteem.

[2–3] The **fate of the world's wildlife** will **soon** be **in the hands of the next generation**. The **pressing** need for enhanced **action to ensure the survival of wildlife** in its natural habitats **must be imparted** from **generation to generation**, and the **youth should have** the opportunity to communicate the conservation goals to **a wider society.**

Contest 2 also proposed a problem to youth which was filled with big words and words that described urgency. Big words like "fate of the world's wildlife", "in the hand of the next generation", "action to ensure the survival of wildlife[…]", "a wider society" and compulsory modal verb "must" contributed to the description of an important and emergent issue. All the words depicted a global problem which was the problem wildlife conservation. Youth also appeared in the discourse as "the next generation" which portrayed their important role. They

were the central solution of the mentioned global problem. Besides, CITES Secretariats used a lot of words of emergency such as “soon”, “pressing” to emphasise the urgency of the current situation and to indirectly emphasise youth’s importance. Thus, youth’s role was enhanced and they felt that they were indispensable in the wildlife conservation effort. In addition, CITES used “should have” to indicate something that youth were supposed to do, something that was within their capability yet they did not have an opportunity to do. This empowered youth and developed their self-efficacy.

The discourse of self-efficacy belongs to the contemporary discursive practice because the development of the society is putting emphasis on the need of youth self-efficacy. On the one hand, the development of technology elevates the expectation of the future generation. Young people of the new century are projected to possess many skills concerning knowledge, creation, innovation, media, and technology as well as career competencies (Partnerhip for 21st Century Skills 2008, 1). On the other hand, the society is constantly changing which requires youth to be able to handle more complicated social problems. One evidence is nowadays, young people are taking several roles in the society (Benish-Weisman, et al. 2015, 21), not only related to school and family context but also concerning their community, sub-culture groups and the online world. While there are so many issues that need youth’s concern, self-efficacy is believed to promote youth’s belief in their skills to handle and ease down stress (Tsang and Law 2012, 5, Flammer 1999, 82). The increasing need for youth self-efficacy was also presented in the contests’ “call for entry”. The challenges that Contest 1 and 3 proposed and the urgent need for youth’s contribution in the anti-trafficking effort in Contest 2 were just part of youth’s expected responsibilities and capabilities in the current changing context.

Bandura (1999) suggested three ways to enhance youth self-efficacy. The most effective way, according to Bandura (1999, 3), is through mastery experience. By practical experience, youth go through the process of trying, doing and achieving, they learn by their own that they could accomplish more than expected. This process was also indicated in the “call for entry” materials. All three contests presented difficult tasks that need youth’s contribution: exposing corruption, solving the wildlife trafficking problem and depicting an abstract target. By accepting the “challenges”, youth went through two round of mastery experience. The immediate experience was that youth were able to solve the given challenges. Furthermore, youth mastered their own fear. Since ODC were environments with fierce competitiveness, it was likely that young people skip the contests. Once they decided to participate, they earned a

higher level of efficacy that they had adequate skills to participate in international-level photo contests. The second way to develop efficacy is through the experience of a model (Bandura 1999, 3). TI's promotion of Jesse Garcia was an example of this self-efficacy enhancement method. The detail story of Garcia and his attainment of public endorsement was an experience that youth learnt about belief in one's self. Besides, self-efficacy could also be achieved by the third way which is external persuasion. When people are verbally persuaded that they possess certain traits to accomplish some challenges, they tend to mobilise more effort and persistence for that task (Bandura 1999, 4). This method was explicitly used in Contest 1 and Contest 2. TI expressed the belief in the power of photo and subsequently, the omnipotence of the photographer. Meanwhile, CITES Secretariats implied it belief that youth's voice could make a change to the wildlife trafficking reality. This strategy was implicitly used in Contest 3 in which UNESCO challenged youth. Only when the organisation believed that youth could conquer the challenge that they organised the contest, otherwise it would be a waste of time. Hence, the challenge by UNESCO was also an indirect persuasion of youth efficacy. For all the afore-displayed reasons, youth self-efficacy promotion is a necessary mission in the current context. The three contests' "call for entry" texts mobilised all three methods of Bandura (1999) to foster youth's sense of self-efficient.

In summary, the discourse about youth's self-efficient was depicted in all three contests through different means. Contest 1 and 2 declared their belief in youth's capability to tackle the difficult situations that they proposed. Alternatively, Contest 3 expressed a "suspect" of youth's capability and wanted to test it by a "challenge". All showed the organisations' intention to empower youth psychologically and improve their self-efficacy.

4.3 PARTICIPATORY DISCOURSE

Online development contests' theme is development which is not a simple issue to tackle. "It requires the participations of all people", said Keith Evans, Representative for the Inter-American Development Bank in Jamaica (Jamaica Information Service 2004). Moreover, youth is a stage when people try to find suitable identities and start to question how these fit to the society (Lenzi, et al. 2012). Thus, the discourse of participation is an important tool that helps youth answer their queries. Youth is also a "powerful and often-time untapped" (Campbell and Erbstein 2011, 63, Brennan and Barnett 2009, Pittman 2000) resource of development process, organisers of ODC often integrate the encouragement for youth's further participation in

community and society development in their "call for entry" document. Besides, some complicated problems in the society cannot be solved only with legislation but with the joint effort of the public (Boyte and Kari 1996, Levine 2008, 127). For example, only rules of law are not enough to tackle corruption and wildlife trafficking, a change in public's attitude is critically needed. It is when people stop bribing for their own purposes and purchasing animal-related products that the legislations can work efficiently. Thus, participatory discourse did not stop at the call for participation in that particular contest but also the participation in real actions for collective development efforts.

As online development contests were also part of development effort, the obvious participatory act that youth can do is by participating in the contest. This is compliant with the basic aim of the "call for entry" document. Therefore, youth participatory discourse for contest showed up in all three contests. In Contest 1 and 3, youth was suggested to contribute to development effort by participating in the contests. In Contest 1's case, youth contribution was through the photos that expose how corruption affected people's lives while in Contest 3, youth is challenged to depict Sustainable Development Goal Target 4.7 by photos. Beside encouragement to participate in the "Through young eyes" contest, Contests 2 also suggested several other ways of youth further contribution: expressing themselves and taking action to support wildlife conservation, join the fight against wildlife crime, and inspiring other youth. Many researches about youth psychological empowerment and engagement claimed that youth participation in out-of-curriculum activities like volunteering, social gathering and sports promotes positive influence on youth's development and academic performance. Among all options, the following examples from Contest 2 were significant and noticeable regarding youth participatory discourse:

[2–4] The photo competition is aimed to raise awareness of wildlife conservation, including the challenges facing many of the world's endangered species, and **to inspire the youth** across the globe **to add their visions** and to **use their artistic talents to galvanize other youth and citizens around the world**.

Calls for youth participation could be seen in the following quotations: "*add their visions*", "*use their artistic talents to galvanize other youth and citizens around the world*", and "*step up the fight against wildlife crime*". Therefore, encouragement for youth contribution was repeated throughout the document in different form. Moreover, their contribution did not stop at sharing

one's viewpoint but also to have an impact on other people. The use of active verb "*galvanize*" depicted a strong and positive impact on somebody. This is accompanied with the compliment expression "artistic talents" by which the organisation was endorsing youth's talents. CITES Secretariats suggested contribution combined with youth's talents to positively influence other people "*around the world*". The scope of influence was opened wide in this case. It implied youth's potential contribution was enormous. Therefore, by participatory discourse, CITES Secretariats articulated if combining youth's participation with their talents, the scope of impact could be unimaginable.

[2–5] WWD2017 will be a day to celebrate the many beautiful and varied forms of wild animals and plants, to raise awareness of the multitude of benefits that wildlife provides to people, and raise awareness of the urgent need to **step up the fight against wildlife crime**, in particular, **the role of the youth in this cause.**

In [2–5], CITES recommended youth to become pioneers in the fight against wildlife crime. Noticeably, the organisation problematised "*youth's role in this cause*". Even though the sentence's structure was complicated and the meaning was unclear, it could be interpreted that CITES was questioning youth's shared responsibility in the deepening of the wildlife crime problem. This was opposed to all other discourses by CITES. The organisation had always urged youth to look at the bright side of the problem like how beautiful the nature was and how youth actively contributed to the conservation of wildlife. At this point, CITES Secretariats questioned youth's bad acts that exacerbated the wildlife crime. This way, the organisation offered a more balanced viewpoint. They demonstrated that youth should also be responsible for the worsening perspective of wildlife crime. CITES actually promoted youth's critical consciousness by asking them to reflect on their contribution to exacerbate the problem. Acknowledging the problem yet did nothing to change it, according to CITES, was also wrongdoing. That is the reason why they urged youth to "step up" from their passive and quiet position and speak up.

In a contest, it is assume that organisers and judges have more power than participants because they set rules and restrictions and decide winning entries. This unequal power relation is unavoidable. "Capture Corruption", indeed, was unable to solve this issue. Nevertheless, the way TI treated its readers with respect relatively reduced the unequal power relation and, at the same time, encouraged them to participate.

[1-1–2] Participants **are invited** to submit photos that show how corruption affects people's lives.

[1-2–8] In 2013, to coincide with the 20th anniversary of Transparency International we **asked young photographers** to show us the effects of corruption on their world. See the winning entries:

The verb "*invited*" and the use of passive voice contributed to the formality of the call for entry. Participants were addressed by their passion and occupation as "young photographers". Many of them were not yet professional photographer but the organisation chose this particular way to address them. This promoted their self-esteem and identity as if they achieved the denomination. Potential participants can feel that the organisation respect their contribution and participation. However, the use of verb "*asked*" did not bring back the respectful feeling as verb "invite". "Ask" suggests a command over other people, possibly in a forced way. In this way, the organisation still exhibited their commanding power over its contestants by the active transitive verb "asked". Therefore, youth participation was paid respect to by the organisation yet the unequal power relation was still visible in the texts.

The participation discourse was also visible in the prizes. As being discussed in the "Prize as motivation" section, Transparency International and CITES Secretariats chose non-cash options as their highest prizes. These prizes promoted other motivation: education, travelling and participating which could be seen in the following quotations:

[2–11] One grand prize winner will be provided free air ticket to **travel** to New York as well as two-day accommodation in New York to **attend a high level event** at the United Nations Headquarters on 3 March to celebrate WWD2017.

[1-1–5] 1st Prize – A paid trip to Malaysia to **participate** in the **16th International Anti-Corruption Conference** (2-4 September 2015) and **participation** in a Thomson Reuters Foundation Photo Journalist course. The all-expenses paid **course** will **combine theory with practical work**, and a **focus on building a portfolio worthy of publication on the Reuters news wire.**

While CITES's prize included a chance to travel to New York and the participation in a "high level event" to celebrate WWD2017, TI's prize offered a trip to Malaysia for a photojournalism course and the 16th International Anti-Corruption Conference. Derivations of active verb "participate" showed up twice in [1-1–5] while thesaurus "attend" is used in [2–11]. Thus, the organisations paid special attention to the participation of youth. Participation is conceptualised

as an individual's effort to echo collective effort. Therefore, participation implies a potential impact on something. Considering the scope of both conferences as "*international*" and "*high level*" events, the winners' participation was increasingly heightened. They felt that they are important people so they are eligible to participate in such important international events. This fact consolidated self-esteem of winners.

Besides, the prizes of Contest 2 and 1 were accompanied by two opportunities to go to New York and Malaysia, respectively. Travelling is a way of entertaining while experiencing and learning about different places and culture. The experience and multicultural skills that one gets from travelling are crucial in a globalised world. Multicultural literacy, according to Shor Ira (1992, 16–21) is very important in the empowerment discourse. This was further corroborated by Paulo Freire (P. Freire 2016, 10) that cultural literacy not only consolidates personal development but also the development of a nation. It helps youth learn about equality and sympathy as well as gain necessary skills to interact with different cultures.

Noticeably, the prize by Transparency International also offered an educational opportunity. A photojournalism workshop was certainly a chance of developing oneself both intellectually and professionally. Young participants could sharpen their media skills and techniques in the workshop. Regarding the skills concerning media, Buckingham (2007) reminded that in the current context, it is important to equip young people with skills to "interact meaningfully with ICT tools" (Buckingham 2007). Therefore, this type of educational chance is beneficial to youth personal and intellectual development. Intellectual knowledge and experience according to Freire (P. Freire 1970), is the foundation for critical analyses of one's circumstance. Therefore, the prize was also a means of personal empowerment. Another source of empowerment came from the outcome of the course which was a "focus on building a portfolio worthy of publication on the Reuters news wire". This sentence hinted career development effort because "a portfolio worthy of publication" will improve photojournalist's occupational position and self-presentation. All in all, the prizes offered in Contest 1 and 2 emphasised individual development which promote that person's participation and contribution to the society.

Concerning social practice, participatory discourse is constituted by multiple changes in society. First, the current development trend aims at engaging all classes, genders and generations into the development process. Hence, youth's potential contribution to this process

is irrefutable. NGOs, CSOs and IGOs, with their flexible and non-profit working mechanism, are faster in adapting to this change than other institutions (Walker, Pereznieto, et al. 2014, 3). Second, the development of Web 2.0 enables the creation and sharing of one's knowledge and creative products, which Jenkins (2012, 23) defined as participatory culture. Youth's participation in ODC with their photos can also be seen as an example of participatory culture because the boundaries between novices and experts are blurred and everybody can contribute to a common effort (Jenkins, Purushotma, et al. 2009, 7). It is also projected that participatory culture promotes social connections and civic engagement (Jenkins, Purushotma, et al. 2009, 7, Jenkins and Bertozzi 2007, 148). Third, the concept of youth development adapted to the contemporary context. Being the generation of the 21st century, youth are expected to be capable of various social and cultural functioning (Meijs, et al. 2010, 62, Larson and Tran 2014, 1013). Therefore, multicultural skills are increasingly emphasised in this period. In addition to this trend, the development and commodification of transportation also enable youth to travel conveniently, learn about different cultures and sharpen the skills they need for the future. Therefore, the participatory discourse is compliant to the trends of developmental discourse, Web 2.0 participatory culture and the changing image of the new century's youth.

From the previous sub-chapters, participatory discourses were presented in all three contests under the call for participation in that particular contest. In addition, while Contest 1 paid tribute and respect to youth participation, Contest 2 suggested other ways that youth can participate in other activities for development. The participatory discourse was also emphasised by the non-cash prizes in Contest 1 and 2. Particularly, Contest 1 presented personal development discourse to develop youth's knowledge and skills to become better contributors in the 21st century.

5. CONCLUSION AND DISCUSSION

The last chapter of this dissertation restates the significant findings from the analysis chapter and utilises analysis results to answer the main research question. It is important to keep in mind that main research question of this research (*How online development contest empower youth?*) is different to that of the empirical study (*Which youth empowerment discourses could be detected in the "call for entry" webpages of the online development contests?*). Therefore, bridging and justification of the research findings and the research topic are critically important. Analysis from empirical case studies indicated that there were three significant discourses which were motivational discourses, self-efficient discourse and participatory discourse. The conclusion section seeks to summarise discourses, their text or linguistic use and the social context that constituted those discourses. The connection between the analysis and the constructed theoretical framework is established afterward. Besides, further discussions are raised at the end of the chapter about relevant issues of the topic.

Before starting the discussion, one indispensable task is to "historicize" the analysis (Fairclough 1995, 19, Wohlwend 2004, 253). Hence, it is important to locate youth and online development contests in relevant context, which helps frame the perspective of this conclusion and discussion chapter. In practice, contests are getting more popular on the internet. This could be observed by the re-occurrence of previous contests and the appearance of new contests on virtual world. Contests can be hold in many types, under many topics and with many methods of participation and judgement. They are evaluated as an effective way to engage online audience (Ledgard n.d., Espiritu 2014, McDaniel 2010). Online development contests, however, have special features that no other types of contest possess. As the content of three contests was about development, they aimed to connect participants' works with wider context of social development. This results in personal empowerment correlating with social development. In addition, as development contests often propose a developmental issue, they promote participants' problem-posing and reflection process. Problem-posing and reflecting skills are important skills for youth who are on the way of "becoming" adults. Development sector in general and the three organisations from case studies in particular see youth as social "becoming" rather than "being" (Lesko 2014, 882) because organisations tried to motivate and engage youth in their activities. They did not offer youth a leading position for innovation and social change. Therefore, the organisations denied youth's agency and believed that youth need assistance to make changes (Asthan 2008, 146).

5.1 MOTIVATION AND YOUTH EMPOWERMENT

Motivational discourses were demonstrated by discourses about prizes, public endorsement and emotion. The discourses about prize as motivation observed both cash and non-cash prizes. Contest 1 offered one non-cash first prize and two other cash prizes; Contest 2 provided only one non-cash prize and Contest 3 proposed three cash prizes. Concerning the text level, three contests used advertisement-like language. In particular, Contest 3's prizes were displayed in the form of a "catchy" advertisement heading with big coloured text and short information. Contest 1 and 2 also pushed information about prizes onto the beginning of the paragraph to highlight prizes. The discourse about prize as motivation was compliant with the social circumstance of marketisation (Fairclough 1993, 142). In the current society of capitalism, all institutions are influenced by the rule of the market which highlights money value and utilises resources to promote oneself in as many ways as possible. The non-cash prize, in addition, also promoted other values in a humane world such as education, experiencing by travelling and participation.

When referring to theoretical framework, the "prize as motivation" discourse does not comply with any of the empowerment or critical consciousness model. This is because empowerment theory based itself on Marxism which criticised capitalism and the use of money as a means of exchanging labour. However, the author sees that this finding does not conflict with the theory of empowerment. It actually contributes to the theory of empowerment in practical adaptation. Critiques over Freire's work cited that he was too hopeful and promoted a model of utopianism and idealism (Elias 1974, 314, Pykett 2009, 103). Freire's ignorance of money and capitalism in the current context is, as a matter of fact, a weakness of the model. As human being has not reached Marxism (if that could be reached at all), it is inevitable to discuss about profit and money and their power in the society. The topic is even more relevant to youth as they are still dependent on adults' income and do not have many chances to earn money on their own whereas they still have certain needs for money. Therefore, the use of money as a motivation, in a direct or indirect way, is both practical and meaningful. Youth are then more motivated to participate in contests with prizes as motivation.

The second motivational discourse was public endorsement. Content of public endorsement discourse was found in Contest 1 and Contest 2. The discursive practice provided ways by which youth's works would appear on different official and popular channels. In addition,

Contest 1 endorsed a figurative model of youth who believed in power of photos and videos against corruption in its "call for entry" webpage. This was a convincing way to tell youth that they would receive similar public endorsement if they had similar strong belief. Regarding textual aspect, Contest 1 mobilised respectful language to address youth while Contest 2 "conversationalised" its language. Two organisations tried to establish an equal power relation with youth, which was a sign of empowerment dialogue. In dialogic communication, marginalised people are given a chance to share their experience, be listened to and discuss about relevant social topics (P. Freire 1970, 87). Conversationalising discursive practice in Contest 2 and formal language used in Contest 1 were articulating this dialogic feature of ODC. Concerning contemporary context, the discourse of public endorsement was useful because it promoted youth's self-esteem and popularity in a mediated world. Therefore, public endorsement discourse connected to the empowerment theory through dialogic ways of communication and the promotion of youth self-esteem.

Contest 3, in contrast, did not guarantee any public endorsement but winners' name in the credit and possibilities to appear on other promotional materials. Regarding language use, Contest 3 utilised simple future tense and conditional sentences to describe its arduous procedure with the winning entries. Language of Contest 3 was the language between dominant power and participants on a passive position. The overuse of passive voice for youth accentuated that they have no right to expect how their works would be use and no privilege over their contribution. Together with three cash prizes, discursive practice of Contest 3 depicted it as a crowdsourcing contest in which participants get paid for their good entries. The crowdsourcing model is an emerging business trend in the current social context. However, from an educational viewpoint, the integration of a pragmatic business model into developmental discourse was both disempowering and demotivating to participants.

The third topic in motivational discourse was emotional motivation. Contest 1 and 2 mobilised different ways to integrate motivational empowerment content in their "call for entry" while emotional empowerment discourse was not found in Contest 3. Regarding discursive practice, passion, inspiration and photos were used as sources of emotional motivation. Passions related to a contest's topic were promoted in Contest 1 and 2. Besides, Contest 1 also proactively inspired its participants. The language used in this discourse was a procedural genre which invited youth to follow and see the previously winning entries.

Photos were another source of emotional motivation. Even though photos were used in all three contests, the author found that photos of Contest 1 and 2 had emotional impact while Contest 3's photos did not encompass a certain emotional influence. Background photo at the beginning of Web 1-2 was a source of empowering emotion to youth while the one at the end of the webpage surged youth with anger. As anger is normally the tipping point for emancipatory actions and praxis, emotional motivation used in photos of Contest 1 was relevant to empowerment theory. Contest 2, alternatively, used a collage of photos to promote bright and positive feelings in youth. The young were filled with joy from the lovely wildlife animals and the people in the photos that they would take action to protect the innocent animals and share the happiness with other volunteers. As the emotional impact of the photo in Contest 2 also promoted youth's actions, it was a source of empowerment. Hence, psychological empowerment rooted from both negative and positive depictions of reality; both angry and joyful emotions of audience. This emotional empowerment followed Wagaman's (2015) advice for practitioners to take care of youth's feelings. As youth are at the stage of identity, psychological and behavioural formation, it is critically important to follow youth's emotion and empower them to take critical actions.

In short, the motivational discourse comprised of three sources of motivation: prize, public endorsement and emotion. Except "the prizes as motivation" discourse, the other two discourses fitted well with youth psychological empowerment theory. However, the analysis of "prizes as motivation" could be a valuable contribution to the development of empowerment theoretical framework.

5.2 SELF-EFFICIENT DISCOURSES AND SELF-EFFICACY

The discourse of self-efficacy has been found in all three contests but in different forms. In Contest 1 "Capture Corruption" and Contest 3 "2017 GEM Report Youth Photo Competition", self-efficient discourses were under the form of a challenge. However, the linguistic use of two organisations was different. While TI continued with its formal way of addressing participant, UNESCO "conversationalised" the discourse. In particular, Contest 1 "invited" and Contest 3 "challenged" youth to participate and solve two difficult issues. These were ways to indirectly express organisation's belief in youth's competence to tackle that problem. Contest 2 pushed self-efficient discourses on another level. CITES Secretariats integrated self-efficient discourse with discourse of youth responsibility. The organisation used a lot of expressions of importance

and urgency to emphasise youth's role in the current and future wildlife perspective. The organisation not only expressed its belief in youth but also the expectation for their performance in the future. This discourse is relevant in the current context as youth is expected to handle more advanced technologies and more complicated social issues in the future. A sense of self-efficacy is important to keep them empowered and continue with their responsibilities.

The self-efficient discourse is part of the sense of agency component in Freire's cycle of critical consciousness (critical reflection, sense of agency/self-efficacy, critical action). The way three contests used self-efficient discourse helps build up youth's self-efficacy. They are empowered that they are able to solve problems. Moreover, they are empowered to become responsible generation of the future. The discursive practice of self-efficacy adhered to liberal citizenship education's objectives which train young people to be confident with new types of involvement and action by themselves (S. Coleman 2010, 73–5).

Another noticeable point concerning self-efficient discourse is its connection with motivation. Zimmerman (1995, 202) claimed that self-efficacy is closely connected to academic motivation and performance. Since efficacy beliefs affect people's effort, persistence and decisions about an activity (Bandura 1999), students with sense of efficacy are more likely to participate actively, work harder and more persistent with a task than those with self-doubt (B. Zimmerman 1995, 204). Therefore, self-efficacy can be seen as an internal source of motivation. Conversely, motivation from other people could also contribute to youth's self-efficacy promotion. As explained in the "Self-efficient discourse" section, verbal persuasion can foster youth's beliefs of efficacy. Hence, the first and the second discourse of this dissertation are interconnected.

5.3 PARTICIPATORY DISCOURSE AS PART OF CRITICAL ACTION

The third significant discourse from three contests was participatory discourse. This discourse was presented under three layers: immediate participatory discourse, social participatory discourse and personal development discourse. Obviously, the "call for entry" documents of all three contests urged youth to join that particular photo contest, which was immediate participation. Social participatory discourse was emphasised in Contest 2 in which CITES Secretariats suggested different methods of youth social contribution like awareness raising or empowering other youth. The language used was praising words and words that indicated the

important role of youth. The last level of discourse was found in Contest 1 and 2 through the non-cash prizes. The prizes provided youth chances to participate in important meetings and educational workshop which suggested personal development. As each person contributes to the common effort of development, individual change and development also have a positive impact on the common developmental effort (Taylor 1993, 68). The participatory discourse was relevant to the social practice because of the three trends. First, current development trend calls for participation of all people in the society, including youth. Second, the emergence of participatory culture opens new ways of youth participation and engagement via the internet and Web 2.0. Third, social skills and particularly multicultural competence are needed in the current globalisation context. These skills could only be obtained through travel and practical experience, which were offered in the non-cash prizes of Contest 1 and 2.

In the cycle of critical consciousness of Paulo Freire, critical action is defined as people's action to participate and contribute to collective action (P. Freire 1970). At the same time, participatory discourse encourages people participation in real-life activities to develop some aspects of the society. Indeed, participatory discourse is part of Freire's critical action. In addition, one noticeable finding is the promotion of personal development in Contest 1 and 2 through the non-cash prizes. This process could be seen as an intellectual enhancement and skill building process for each person. The individual intellectual advancement actually lies in "critical reflection" (P. Freire 1970, 75) of Freire's cycle of critical consciousness. In the process of critical reflection, people gain knowledge and awareness about unequal relations existing in the society. This process also comprises the endorsement of equality in the society. The provided international meetings can equip youth with new knowledge and awareness. Moreover, the experience gained from the travel would also support their intellectual knowledge and social skills. Therefore, the discourse of participation from three case studies were an intersection of two processes in Freire's cycle of consciousness: critical reflection and critical action.

Nevertheless, there are also opposite opinions on the use of participatory discourse as a cultural hegemony. The discursive practice here was that organisations hold contests and youth participation in the contest was one way to contribute to the society. The "call for entry" documents also suggested further participation in development effort in the community and society. All discourses were presented in a convincing way to youth. In particular, it was their responsibilities to help with the global effort against wildlife trafficking, promoting the Target 4.7 on Education of the SDGs or join anti-corruption attempts. The organisations attached and

applied the responsibilities on youth and "normalised or naturalised" it (Fairclough 1995, 12). According to Henry Giroux (2005, 169), this process is called "the persuasive". It refers to the methods by which hegemony utilises popular culture to offer certain level of resistance and social transformation while, at the same time, maintains the dominant position (Giroux 2005, 169). Reflecting to the cases of this dissertation, it could be noticed that youth contribution was limited under the organisations' power and under particular cultural forms: participation in photo contests, communicating, promoting to other people. It was youth that shall contribute to organisation. There was no suggestion for, for instance, youth as initiators and organisations as supporters. Photo contests are allegedly youth-centred yet it was not youth-led efforts and did not address the hegemonic power of organisations. It was, in fact, an "obedience" (Macedo 1999, 119) or "consent" (Giroux 2005, 170) from youth and other audiences to the ideologies and social relations that the IGOs and NGOs set out.

For this issue, he suggested pedagogies to "deconstruct the ideologies […] in particular cultural forms" (Giroux 2005, 170) and with the help of language studies. Barthes has it that "ideology passes over the text and its reading like the blush over a face" (1998, 31). By this, he means ideologies are hidden in the ways specific meanings produced from texts and understood by audiences and how these meanings become relevant to an individual or group (Giroux 2005, 171, Kincheloe 1991, 69–70, Gee 2004, 45). Hegemonies mobilise emotion to affect people and their actions (Rogers 2004, 14), also in a way that they forget their oppressed position and automatically follow the dominant's order. Therefore, decoding hegemonic ideologies in the use of emotional language is also an important process for liberation. These are certainly the works of critical discourse analysis. In other words, CDA not only discusses social issues but also tries to resolve problems "through the analysis and accompanying social and political action" (Rogers 2004, 4). The use of CDA in this research should also contribute to this process.

In summary, when reflecting empirical analysis with theoretical framework, it was recognisable that the motivational discourse complied with youth psychological empowerment theory while the self-efficient and participatory discourses represented three components of Freire's cycle of critical consciousness. This suggests a strong link between the theories of youth empowerment and the practical work of online development contests.

5.4 ONLINE DEVELOPMENT CONTESTS AS YOUTH ALTERNATIVE MEDIA

The discussion articulated above was about the discourses within online development contests. It is about time to put pieces together and evaluate ODC as a whole. It could be seen that ODC motivate youth, promote their sense of agency and participation. These are features of an alternative (Atton 2006, 11–9) or activist media practice (della Porta and Mattoni 2013, 176) which promotes social movements. However, to what extent do movements of ODC go, is worth another discussion. According to Donatella della Porta and Alice Mattoni, three criteria that evaluates a liberatory movement are collectiveness, openness and possession (della Porta and Mattoni 2013, 176).

The degree of collectiveness refers to the co-creation and co-production of media products. ODC itself could be seen as a product of the collaboration between organisations and a vast number of young people. In this process, youth find innovative ways of communicating, researching and producing one's own content which defines youth as "power creators" (Ward 2010, 36, Lenhart, Fallows and Horrigan 2004, Xenos and Foot 2008, 65, Rheingold 2008, 97, Levine 2008, 129). The participation of youth emphasises this collective effort for social changes so ODC demonstrates high level of collectiveness. The degree of openness assesses if the alternative media are easily accessed (della Porta and Mattoni 2013, 177). In some cases like Contests 1 and 2, the entries are made public online and could be reached easily but in contests like Contest 3, the entries are not published online and the use of contestants' media products is not declared. Additionally, the openness of a contest is also reflected by its transparency of judgement. Inferring from the three cases, it could be seen that ODC's level of transparent information and judgment is not very high. For example, the information about jury was non-existent in Contest 1 while it was briefly mentioned in Contest 3: "[…] a jury will choose the best photos. Photos will be judged in terms of message clarity, composition, personification of the subject, and overall presentation." Contest 2 explained the information clearly in the "Judging" section. However, we only know that: "Judging will be conducted by a panel composed of representatives from national governments, UN agencies, the civil society and the youth." Information like how many representatives from each stakeholders and their biographies are not publically stated. Besides, by reading the declaration "all judging decisions are final" from CITES, reader inclined to question the contest's openness to discussions and appeals. Therefore, the level of openness of ODC are varied but not high. The last criterion, degree of possession, refers the extent to which participants own and control the use of their

media products (della Porta and Mattoni 2013, 177). This is a weak point of ODC concerning alternative media production. The rights to use the entries go to the organisation so young people cannot control the use of their entries. Therefore, the degree of possession of ODC is relatively low.

To put everything together, ODC has the characteristics of an alternative media practice but its level of openness and possessions are not high. Therefore, ODC still need changes in its model and working procedure in order to become an activist media for social movements and democracy. Nevertheless, there is a major difference between youth's being empowered and the actual development of critical consciousness and real actions (Carlsson, et al. 2008, 27). Therefore, further researches can investigate ODC as a space for youth alternative media production and the outcome of this space.

5.5 DISCUSSION

While conducting this research, the author acknowledged the difficulties caused by the incompatibility between theoretical framework and empirical studies. It is recognisable that the theoretical framework is based on classics of Paulo Freire which dated from the 70s. Therefore, the theoretical materials were more about "new media" like television and radio. However, the phenomenon that is studied in this dissertation is an emerging one with the use of internet. In addition, the methodological framework of Fairclough also originated in the 80s and 90s. Back then, Fairclough's method was applied more in text while this research also seek to analyse visual materials. As a result, there were challenges adapting the classic theoretical framework and research method with the contemporary trend. However, the justification of this research could also be seen as a contribution to the research framework and methodology. Future researches can adapt to the framework that this dissertation constructed.

In addition, the method of case study also generated some difficulties. It was reasonable to say that case studies could not cover the broad concept of empowerment and emerging phenomenon of ODC with all shapes and sizes. There were difficulties trying to answer macro-levelled main research question with small-scaled findings of the case studies. However, the theory empowerment was very broad and flexible. It offered multiple ways of adaptation and interpretation. This helped with the process of answering the main research question. Besides,

the three contests were all global competitions. This resulted in a complication in discussing the social context of a discourse. That's the reason why the discussion of social practice could only touch general global phenomenon like marketisation, youth participation in development and participatory culture on Web 2.0. Hence, the dissertation could not cover differences between regions, countries and other socio-cultural contexts. For example, if three cases were in the same local and socio-political context or under similar topics, there would be much more to discuss in the "social" level of critical discourse analysis. Indeed, this was also an advantage of this research to cover a broad scope of discussion so it could act as a source of reference for other researches.

The main research method of this research, critical discourse analysis, is also criticised for its focus on one way of interpretation. It is said that there are multiple ways to understand a text depending on individuals and historical contexts yet CDA could cover only one way (Fairclough 1995, 16). Therefore, this could only be understood in the context of the study, under the author's perception.

One untouched issue of this dissertation is the discussion of digital and knowledge gap (Khan 2008, 20) derived from the phenomenon of ODC. It has been stated above that the three contests aimed at the mass audience. However, it is undeniable that there are obstacles in approaching, understanding and participating in such contests. First, the topic of development is not a popular concern among youth but more for intellectual youth that have perceptions of responsibility and citizenship. Second, the language used in three documents was upper-intermediate-level English with the use of specialised words of that particular developmental topic. Even though English is the third common language and is used widely in international context, it does not guarantee the participation of all youth. Young people whose English is not enough good will not be able to perceive the content of the document. That is not to mention the illiterates and the poor youth who do not have proper Internet access and camera to participate. Thus, the issue of digital and knowledge gap deserved more concern in the current context. Further research on the issue of digital gap and ODC shall contribute to the shortage of this study.

Considering the emerging phenomenon of online development contest, this dissertation can be considered as a pioneer research for theoretical and methodological references. More researches are expected to be done about the same topic so as to develop a more diverse perspective of ODC.

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APPENDIX

Figure 10: Screenshot of Web 1-1

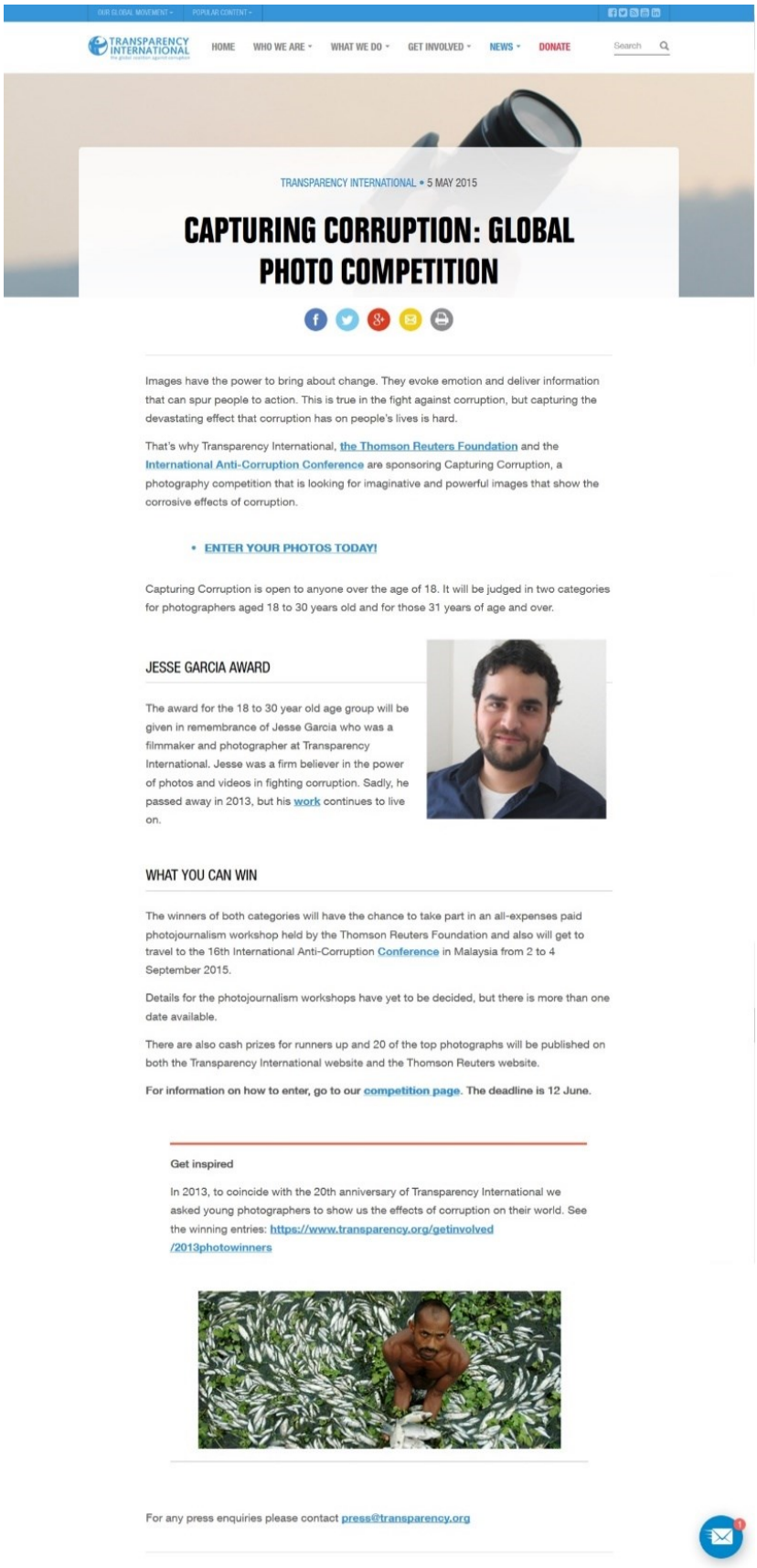

Figure 11: Screenshot of Web 1–2

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ARTICLES SCHOLARSHIPS TRAININGS & CONFERENCES JOBS & INTERNSHIPS GRANTS CONTESTS VOLUNTEERING MOOC

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Reveal the Negative Effects of Corruption – Global Photo Competition

Tagged with

corruption

International Anti-Corruption Conference

negative effects photographers

photographs prize money

Thomson Reuters Foundation

Transparency International

worldwide

Deadline: 12 June 2015
Open to: all passionate photographers who are older then 18
Prizes: a paid trip to Malaysia to participate in the 16th International Anti-Corruption Conference

Description

Corruption has devastating effects that can be difficult to illustrate. But images are also powerful tools in raising awareness and bringing about change. Transparency International is currently hosting the Capture Corruption global photo competition with its main theme – **Illustrate the negative effects that corruption has on your world.** Participants are invited to submit photos that show how corruption affects people's lives. Competitions organised in partnership with the Thomson Reuters Foundation and the International Anti-Corruption Conference series. There are two age categories in the competition:

- 18-30 years old
- 31 years old and older

Eligibility

Whether you're a student who photographs as a hobby, a professional photographer or are just looking for inspiration to use your new camera– everyone can apply, but to be an eligible participant of the photo competition, applicants must be **18 years old or older on 15 July 2015.** Employees or those associated with Transparency International and its chapter affiliates are ineligible to apply for the competition as are employees of Thomson Reuters and Thomson Reuters Foundation.

Prizes

COMMENTS

The jury will award three winners in each category:

- **1st Prize** – A paid trip to Malaysia to participate in the 16th International Anti-Corruption Conference (2-4 September 2015) and participation in a Thomson Reuters Foundation Photo Journalist course. The all-expenses paid course will combine theory with practical work, and a focus on building a portfolio worthy of publication on the Reuters news wire.
- **2nd Prize** – €500
- **3rd Prize** – €250

The photographic work of all winners and seven runners-up in each category will be published on the Transparency International website and the Thomson Reuters Foundation website.

How to apply?

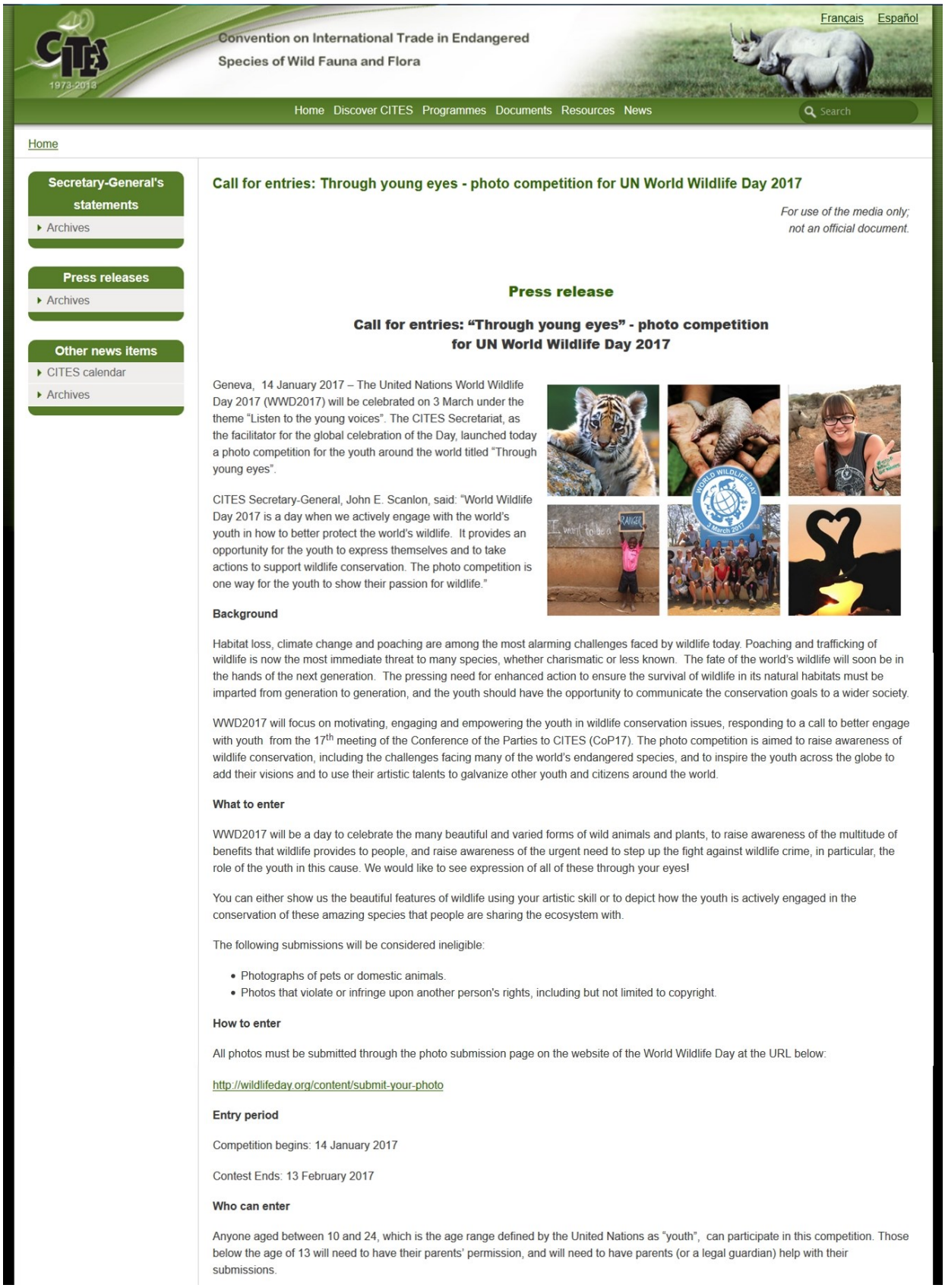
The deadline for application is **12 June 2015**. There is **no fee** associated with entering the competition. To apply please follow the instruction on the official website in the section TAKE PART. For successful application you have to meet following requirements:

- Each entrant may submit a maximum of 3 photos, in digital formats (JPEG/GIF/TIFF). We will also accept mobile photo entries.
- The maximum file size is 10mb per photo;
- Minimum resolution of 300 DPI is required;
- The relevant age category as outlined previously must be selected;
- Photo submissions must be unpublished;
- By submitting an entry, the contestant confirms that he/she owns the right to all his/her photo(s), including intellectual property, and that the rights of a person or persons included in his/her photo(s) (subject) have not been violated. This is further addressed in the Terms and Conditions section;
- Entries depicting violence, racism or pornography will result in immediate disqualification;
- Captions are critical. Each photo must be accompanied with a short conceptualisation caption (maximum 600 characters). Well-written captions are needed so that judges understand the context of the image. Only captions in English, French, German and Spanish languages will be accepted for the entry to the competition;

For inspiration is possible to see winning photographs from the last competition HERE.

If you have questions, please email **competitions@transparency.org**. For more information please check the official website.

Figure 12: Screenshot of Web 2 (1)



Convention on International Trade in Endangered Species of Wild Fauna and Flora

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Call for entries: Through young eyes - photo competition for UN World Wildlife Day 2017

For use of the media only; not an official document.

Press release

Call for entries: "Through young eyes" - photo competition for UN World Wildlife Day 2017

Geneva, 14 January 2017 – The United Nations World Wildlife Day 2017 (WWD2017) will be celebrated on 3 March under the theme "Listen to the young voices". The CITES Secretariat, as the facilitator for the global celebration of the Day, launched today a photo competition for the youth around the world titled "Through young eyes".

CITES Secretary-General, John E. Scanlon, said: "World Wildlife Day 2017 is a day when we actively engage with the world's youth in how to better protect the world's wildlife. It provides an opportunity for the youth to express themselves and to take actions to support wildlife conservation. The photo competition is one way for the youth to show their passion for wildlife."

Background

Habitat loss, climate change and poaching are among the most alarming challenges faced by wildlife today. Poaching and trafficking of wildlife is now the most immediate threat to many species, whether charismatic or less known. The fate of the world's wildlife will soon be in the hands of the next generation. The pressing need for enhanced action to ensure the survival of wildlife in its natural habitats must be imparted from generation to generation, and the youth should have the opportunity to communicate the conservation goals to a wider society.

WWD2017 will focus on motivating, engaging and empowering the youth in wildlife conservation issues, responding to a call to better engage with youth from the 17th meeting of the Conference of the Parties to CITES (CoP17). The photo competition is aimed to raise awareness of wildlife conservation, including the challenges facing many of the world's endangered species, and to inspire the youth across the globe to add their visions and to use their artistic talents to galvanize other youth and citizens around the world.

What to enter

WWD2017 will be a day to celebrate the many beautiful and varied forms of wild animals and plants, to raise awareness of the multitude of benefits that wildlife provides to people, and raise awareness of the urgent need to step up the fight against wildlife crime, in particular, the role of the youth in this cause. We would like to see expression of all of these through your eyes!

You can either show us the beautiful features of wildlife using your artistic skill or to depict how the youth is actively engaged in the conservation of these amazing species that people are sharing the ecosystem with.

The following submissions will be considered ineligible:

- Photographs of pets or domestic animals.
- Photos that violate or infringe upon another person's rights, including but not limited to copyright.

How to enter

All photos must be submitted through the photo submission page on the website of the World Wildlife Day at the URL below:

http://wildlifeday.org/content/submit-your-photo

Entry period

Competition begins: 14 January 2017

Contest Ends: 13 February 2017

Who can enter

Anyone aged between 10 and 24, which is the age range defined by the United Nations as "youth", can participate in this competition. Those below the age of 13 will need to have their parents' permission, and will need to have parents (or a legal guardian) help with their submissions.

Figure 13: Screenshot of Web 2 (2)

Sponsor and prize

The competition is supported by the U.S. Fish and Wildlife Service.

One grand prize winner will be provided free air ticket to travel to New York as well as two-day accommodation in New York to attend a high level event at the United Nations Headquarters on 3 March to celebrate WWD2017.

Judging

Photos will be judged on originality, technical excellence, composition, overall impact, artistic merit and subject matter relevance to wildlife and/or the role of the youth in wildlife protection. Judging will be conducted by a panel composed of representatives from national governments, UN agencies, the civil society and the youth. The Panel will evaluate all valid entries and select 10 finalists and 1 grand prize winner.

All judging decisions are final. Please do not contact us about the status of entries or judging.

The organizer will notify the finalists and winner via the contact information provided at the time of entry.

Specifications

As all photos must be fully original, no entries will be accepted or considered if they are deemed to use in whole or part derivative images which could be considered plagiaristic.

Photos that have been digitally altered beyond standard optimization (removal of dust, cropping, reasonable adjustments to exposure, color and contrast, etc.) will be disqualified.

Entries may originate in any format — including, but not limited to digital files, digital prints, color transparencies, color prints, or black and white prints — so long as they are submitted electronically in a .jpeg, .jpg, or.png format. Multiple exposures that have been combined to produce a single "High Dynamic Range" image are acceptable.

Once selected, the winning designer must be able to work with the organizer to adapt the winning design into various formats for the promotion and use the photo.

The maximum size of the file to be uploaded should be no more than 5 megabites at the time of entry. Higher resolutions files will be requested should an entry be selected as a finalist.

If you choose to include people in your submission, you are responsible for obtaining the necessary releases from the individuals depicted.

Legal note

Competition entrants will retain the rights of the photograph. However, by entering the competition, you grant the CITES Secretariat and U.S. Fish and Wildlife Service a royalty-free, world-wide, perpetual, non-exclusive license to publicly display, distribute, reproduce and create derivative works of the entries, in whole or in part, in any media now existing or later developed. Any photograph reproduced will include a photographer credit as feasible.

Contacts

For queries from the media, please contact:

Liu Yuan of the CITES Secretariat at +41 22 917 8130 or yuan.liu@cites.org

For technical questions concerning the photo competition, please contact Amy Reid at amy.reid@cites.org

See also:

- Engaging and empowering the youth is the call of next year's UN World Wildlife Day
- CITES CoP17 resolution on Youth Engagement
- CITES CoP17 resolution on World Wildlife Day

About CITES

With 183 Parties, Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES) remains one of the world's most powerful tools for wildlife conservation through the regulation of trade. Thousands of species are internationally traded and used by people in their daily lives for food, health care, housing, tourist souvenirs, cosmetics or fashion.

CITES regulates international trade in over 35,000 species of plants and animals, including their products and derivatives, to ensure their survival in the wild with benefits for the livelihoods of local people and the global environment. The CITES permit system seeks to ensure that international trade in listed species is sustainable, legal and traceable.

CITES was signed in Washington D.C. on 3 March 1973 and entered into force on 1 July 1975.

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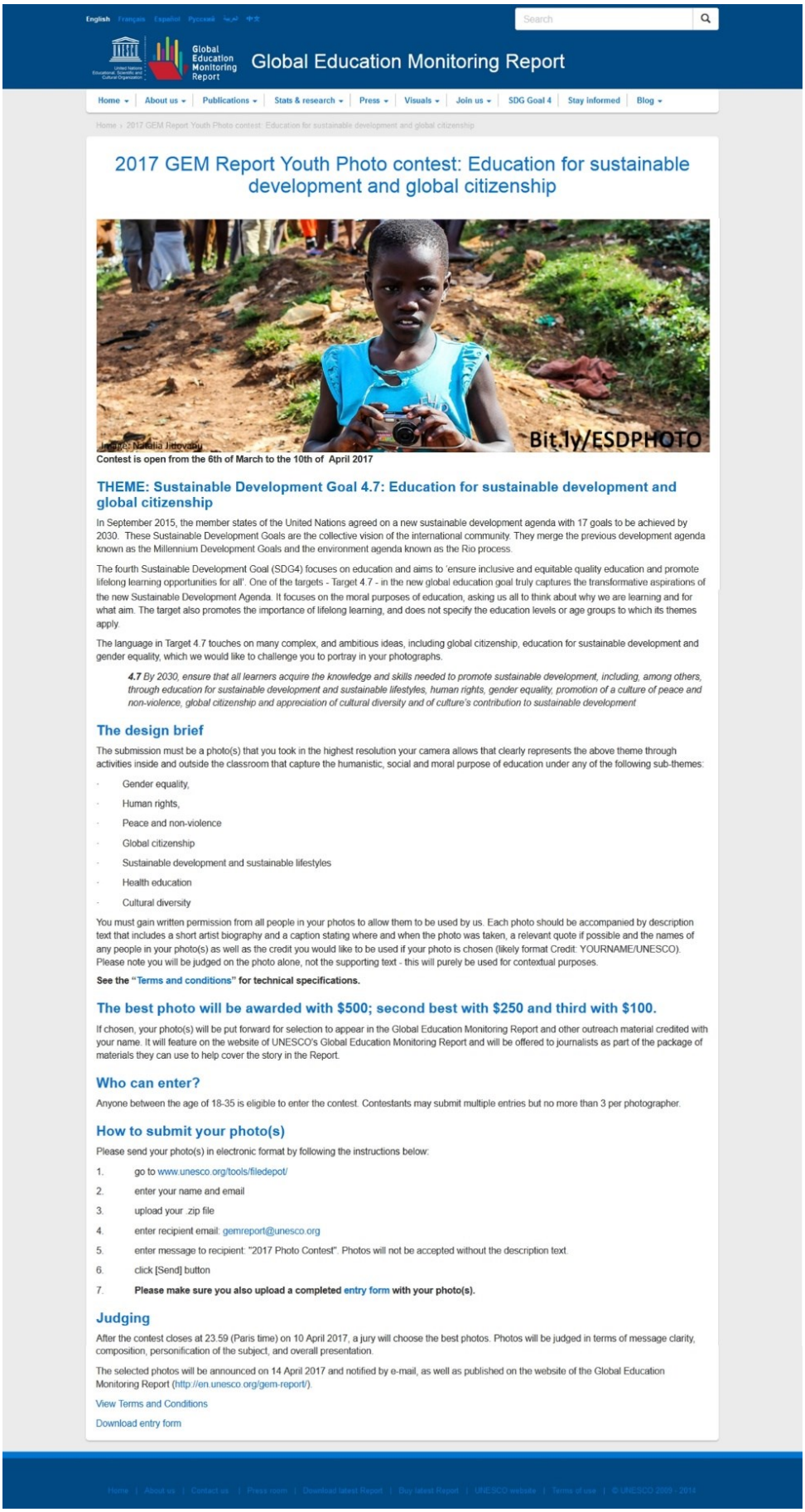
Figure 14: Screenshot of Web 3