

ACKNOWLEDGMENTS

This book has benefited enormously from the tireless support of many, first and foremost my family. I am also indebted to my mentors Clemencia Rodríguez (without whom this project would not have happened), Sarah Banet-Weiser, Manuel Castells, Henry Jenkins, Josh Kun, and Doe Mayer. I am grateful to Angela Garcés Montoya and Gladys Acosta Valenica at the University of Medellín for being crucial collaborators, and to many other Colombian friends and co-conspirators, including Camilo Pérez, Melba Quijano, Jair Vega, Monica Pérez, Rafael Obregón, and the audiovisual collective Pasolini en Medellín, which provided an intellectual and creative home away from home.

I would also like to thank: Alexandra Halkin, Jose David Medina Holguin, Yesid Henao Salazar, Rafael Augusto Restrepo Agudelo, Daniel Acevedo Gómez, Jose Arellano, Ángela Panesso and the Subsecretaría de Metrojuventud, Victor Daniel Vélez Vélez and the office of Planeación Local y Presupuesto Participativo in the Secretaría de Cultura Ciudadana, Sergio Fajardo, Alonso Salzar, Jorge Melguizo, Nectalí Cano, Jairo Foronda Cano, Adriana Zafra Kiasúa, Clara Inés Restrepo Mesa, Santiago Leyva Botero at the Universidad EAFIT, the Educación en Ambientes Virtuales research group at the Universidad Pontificia Bolivariana, Alex Correa Velez and Lina Mejía of Platóhedro, Orlando Lujan Villegas and the Instituto Popular de Capacitación (IPC), Libardo Andrés Agudelo, Diego Andrés Río Arango, Jeison Alexander Castaño Hernandez, Alexandra Castrillón Laverde, Daniel Felipe Quiceno, Jhon Jaime Sánchez, Jhon Fredy Asprilla Jave, Ingrid Joana Bonilla Jaramillo, Natalia García, Álvaro Ramirez, Gabriel Jaime Vanegas

Montoya, Diego Fernando Gómez, Henry Barros, Ana María Cardona, Kelly Múnera and the other members of Hiperbarrio, Jorge Blandón, Juan Guillermo, Miguel Ángel Bedoya, Mauricio Cadavid Restrepo, Gerard Martin, Juan Pablo Ortega, Yan Camilo Vergara Gallo, Andrés Montoya, Rafael Aubad, Germán Franco Díez, Delio Aparicio, Paula Marcela Moreno Zapata, Juan Carlos Flechas, Orley Duran, Amparo Cadavid, the Emisora Comunitaria San Vicente Stereo, Jesús Martín Barbero, and—especially—members of La Red de Hip Hop La Elite, Son Batá, and Ciudad Comuna.

I am indebted to my friends and colleagues who read earlier versions of these chapters and offered their invaluable feedback, including: Zhan Li, Camilo Pérez, Sonya Fierst, Gerard Martin, Charlotte Lapsansky, Daniela Gerson, Julian Sefton-Green, Mizuko Ito, Laura Portwood-Stacer, Kari Hensley, Sohinee Roy, Aimee Carillo-Rowe, and Pilar Riaño-Alcalá. I also want to thank Kathryn Sorrells and my informal writing group in the Department of Communication Studies at California State University, Northridge, and my fantastic research assistants Eddy Lorena Cuartas Graciano and Adilene Uriostegui.

This research benefited from the generous support of the following institutions: the Fulbright U.S. Student Program, the Annenberg School for Communication and Journalism and the Graduate School at the University of Southern California, the Stark Foundation, the Annenberg Program on Online Communities, and the Mike Curb College of Arts, Media, and Communication at California State University, Northridge.

Ultimately, I am most indebted to the youth who participated in this study; they taught me, motivated me, humbled me, and humored me. I experienced both profound inspiration and great sadness working in Medellín. During or since my time there, several youth—including one of my interviewees—have been killed in the dynamics of armed violence that I describe in the following chapters. I dedicate this book to their memory, and to the youth of the future, including my daughters.