Program Guide
Education Development Center, Inc.
Version 2.1—September 2008
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Welcome to Adobe Youth Voices!

We are thrilled to share with you resources from our global philanthropy program engaging young people around the world to “create with purpose.” We are proud to be working with educators and youth program leaders as they empower youth to engage with their communities by sharing their ideas, concerns and aspirations through the use of cutting-edge multimedia tools.

The youth media practices at the heart of Adobe Youth Voices provide opportunities for youth to explore and comment on their world, take positive action where they live, and develop the ability to think creatively, communicate effectively and work collaboratively, critical 21st century skills needed for school, career and life as global citizens.

As educators, you play a critical role in facilitating this discovery and learning. Our goal with this Guide is to empower and support you to enhance your teaching strategies, gain new skills, and collaborate with like-minded educators and youth media experts. Ultimately, we seek to enable youth to express themselves using digital tools and to create media that is important to them and relevant to local and national audiences.

Thank you for your hard work every day in and outside of the classroom to inspire students and engage them in their communities.

Regards,

Michelle Mann
Senior Group Manager, Corporate Affairs
Adobe Systems Incorporated
Adobe Youth Voices (AYV) is Adobe Foundation’s signature philanthropy program designed to provide youth in underserved communities with the critical skills they need to become active and engaged members of their communities and the world at large. The program enables young people in and out of the classroom to use cutting-edge multimedia and digital tools to communicate and share their ideas, demonstrate their potential, and take action where they live.

Adobe’s goal is to empower educators of middle and high school-aged youth—both in schools and in out-of-school programs—to enhance their teaching strategies and gain new skills. The Adobe Youth Voices web portal facilitates collaboration with like-minded educators and youth media experts to enable youth to express themselves using digital tools and to create media that is purposeful and personally meaningful.

AYV educators are participating in a global network where they have the opportunity to exhibit and share youth-created media projects, including videos, documentaries, photo journalism, animations, websites, and multimedia.
About the AYV Founding Partners

Adobe has developed AYV with the assistance of leading organizations in the youth media and youth development fields. Our founding partners helped shape our vision and graciously shared their resources and expertise to launch the program to date.

Educational Video Center (EVC) is an Emmy award-winning organization dedicated to teaching social documentary production to at-risk youth and their teachers as a means to develop students’ literacy and storytelling skills while nurturing their idealism and commitment to making a difference in their community. Find out more at: http://www.evc.org

Listen Up! is a youth media network that connects young video producers and their allies to resources, support, and projects in order to develop the field and achieve an authentic youth voice in the mass media. Listen Up engages media educators, classroom teachers, and youth media leaders to exchange best practices, curricula, and media tools, and to maintain profiles of their work and experiences. Check out our website at: http://www.listenup.org

What Kids Can Do (WKCD) is a national nonprofit founded in January 2001. Using the Internet, print, and broadcast media, WKCD presses before the broadest audience possible the power of what young people can accomplish when given the opportunities, and what they can contribute when we take their voices seriously. Learn more at: http://www.whatkidscando.org

Arts Engine, Inc., supports, produces, and distributes independent media of consequence and promotes the use of independent media by advocates, educators, and the general public. Arts Engine offers educators access to short films on a variety of issues and companion discussion guides and curriculum. Visit their site at: http://www.artsengine.net

iEARN (International Education and Resource Network) is the world’s largest nonprofit global network of K-12 educators and youth using technology to design and collaborate on projects that enhance learning and make a difference in the world. Through iEARN programs, over 20,000 schools and youth organizations in 120 countries connect daily to collaborate on projects, from disaster relief campaigns and video exchanges, to international student newspapers and creative writing anthologies. Explore their website at: http://www.iearn.org

Resources from the founding partners can be found throughout this Guide, and you’ll also find links to their many materials at the end of each section and in the Resources section at the end of the Guide.
About the AYV Program Guide Creators

The AYV Program Guide was expressly developed by The YouthLearn Initiative at Education Development Center, Inc. (EDC) to help educators use media tools to facilitate powerful learning experiences. YouthLearn's approach to professional development is rooted in years of collaborative work with schools, community organizations, and educators, designing, implementing, and evaluating ways to use new technologies to strengthen learning. Materials for the AYV Guide have been culled from numerous sources, including existing Adobe and YouthLearn publications, as well as the works of AYV founding partners and other leaders in the fields of youth media and education.

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I. Program Overview

About Adobe Youth Voices—Create with Purpose

This Guide is intended to both orient and support efforts in creating, planning, and implementing innovative media projects with young people. The Guide offers a road map for the learning experience and provides educators with planning tools, examples, and tips that will help launch and sustain effective youth media programs. While it challenges users to develop their own approach, the Guide is also intended to inspire readers with examples of successful projects from around the globe. The practical ideas shared in this Guide, together with the teaching and learning resources from some of the best thinkers and artists in the field, will, we believe, prove to be an invaluable resource to educators working with young media artists.

It is striking that, according to a study by The Pew Charitable Trusts, two-thirds of young Americans believe their generation has important things to say, but assume that no one is listening. Central to the Adobe Youth Voices vision is the belief that young people should be encouraged to create works that communicate their ideas, concerns, and aspirations. Further, by tackling issues that are important to them through media creation, and connecting with their communities in this way, young people also develop critical skills needed for success in school, career, and life.

“Open access to the 3 Ts of literacy—tools, texts and training—remains the birthright of citizens in a digital world.”

Thresholds: Framing the Future of Literacy
Cable in the Classroom

The AYV program is built on research showing that motivation and engagement are prerequisites for learning. For example, in a recent study of high school dropouts almost half of the students said they dropped out because their classes were not interesting, and they were bored. Effective teaching makes connections to the real lives and everyday experiences of students. As a result, they are drawn into the learning process and compelled to take ownership of their learning experiences. In this same vein, AYV projects are intended to provide breakthrough learning experiences for youth who use video, multimedia, digital art, web, animation, and audio tools to explore and comment on their world.

But having the tools and background in media making are just first steps. Educators should encourage youth to innovate and
take necessary risks as well. These are fundamental aspects of the project-based, student-centered learning strategies, which AYV supports.

Through this initiative, Adobe hopes that educators will demonstrate the power of technology to engage middle- and high-school-aged youth. The program is designed to capitalize on young people's innate optimism and sense of justice, helping to transform disengaged youth into creative and articulate contributors in their communities. Young people have a lot to say and the Adobe Youth Voices program can provide them with the tools and platform to speak and be heard.

**About the AYV Program Strategy**

There are three essential elements to the overall AYV program:

**ENGAGE** Offering young people powerful media-making experiences that motivate them to learn and giving them unique opportunities for them to share their views with the world.

**ENHANCE** Building the skills of educators in youth media-making strategies, as well as providing the latest media and communication tools for innovative expression.

**EXHIBIT** Promoting strategies to bring youth works to a specific audience in meaningful ways, to unite a community, to influence policymakers, or to effect change.

These three elements are woven throughout the Guide in the resources and strategies discussed.

**About “Create with Purpose”**

Adobe Youth Voices’ mission is to empower young people to *Create with Purpose*. This challenge to young people and educators involved in the program is intended to foster a more intentional strategy for media making, one that is purposeful, designed to have impact and effect change. This Guide will illustrate a number of ways to make purposeful media, defined by a set of criteria formulated by the program’s leaders and trainers.

“The sites, schools, and organizations we’ve selected have a long history of success in engaging youth with the world around them. Together, we’ll help young people get their voices heard in order to make positive changes in their communities.”

*Michelle Mann*

*Executive Director, Adobe Foundation*
Q. How do we know if our young people are “Creating with Purpose?”

Effective AYV media products demonstrate:
- Relevancy (to the makers and the audience)
- Intentionality (an intended audience and impact)
- Youth Voice (clear point of view or specific perspective)
- Youth generated methods (but also educator facilitated)
- Creativity & Innovation (evident in style and content)
- Inquiry-Based (derived and led by youth questions)
- Quality (effective use of tools and techniques)

The AYV Website

The Adobe Youth Voices website shares news and information about our program and the partners, showcases youth media works, and links to numerous tools and resources that support youth media making. In particular, educators should explore the site for introductions to digital photography and digital video, digital storytelling tips and other digital communication instructional resources, a gallery of media works, and various lessons and activities. Find out more at: http://www.adobe.com/aboutadobe/philanthropy/youthvoices/

How to Use this Guide

The AYV Program Guide has been designed to direct educators in how to conceptualize, plan and lead a youth media program with a group of participants. It contains worksheets and other planning templates to assist users in thinking through each stage in the process, from planning and pre-production through exhibition and distribution of the final works.

Throughout the Guide you will find examples of work in multiple formats and from a variety of different educational and program settings. However, since no two settings are exactly alike, readers are encouraged to identify the tools and ideas that will work best for them. This AYV Program Guide is intended to be a reference tool on youth media making and student-centered learning that we hope will have lasting value as a resource for years to come.

Tips & Tricks:

Setting professional development goals

The AYV materials have been designed to assist you in your efforts to improve your instructional practice. We recognize that you determine the course of your own ongoing development as an educator. Throughout our materials, we encourage you to reflect on what you’ll need to hone your skills. Use the Reflect boxes to make your own personal observations on theory and practice, and plan to make specific professional development goals in the Going Forward section of this Guide.
## AYV Program Goals & Outcomes

The AYV program and resources have been crafted to carefully respond to the needs of young people, educators, and the communities they serve, with a number of very targeted, intentional outcomes. These outcomes were developed collaboratively with our Founding Partners and the EDC evaluation team, and reflect our best collective thinking on what results from these kinds of collaborative, youth-centered, media-influenced experiences.

<table>
<thead>
<tr>
<th>Youth Outcomes</th>
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</thead>
<tbody>
<tr>
<td><strong>Skills &amp; Engagement</strong></td>
</tr>
<tr>
<td>Deepen interest and engagement in education</td>
</tr>
<tr>
<td><strong>Youth Development</strong></td>
</tr>
<tr>
<td>Build self-confidence and pride in their abilities</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Educator Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Technology &amp; Media Skills</strong></td>
</tr>
<tr>
<td>Gain skills in effectively using digital tools with youth</td>
</tr>
<tr>
<td><strong>Teaching Practice</strong></td>
</tr>
<tr>
<td>Increase the use of constructivist and asset-based pedagogies</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Community &amp; Program Engagement</th>
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</thead>
<tbody>
<tr>
<td>Come to see AYV as a global community and to see themselves as part of that community</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Community Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Perception of Education</strong></td>
</tr>
<tr>
<td>Become aware of the importance of 21st century skills in education</td>
</tr>
<tr>
<td><strong>Perception of Youth &amp; Youth Media</strong></td>
</tr>
<tr>
<td>Increase perception of youth as potential contributors to their communities</td>
</tr>
<tr>
<td><strong>Perception of Adobe</strong></td>
</tr>
<tr>
<td>Become aware of Adobe’s role as a leader in education</td>
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</tbody>
</table>

As you develop your own project, we want you to also be focused on outcomes. *How will you design a set of activities that engage and empower youth, aligned to the AYV approach?* Use the next two worksheets to think about the impact you want your project to have and the skills and expertise you will need to truly succeed.
**Worksheet I.1 – Thinking About Outcomes**

Good youth media practices are intentional and well planned. This worksheet is designed to help you think carefully about the impact you hope to have on those you serve. Take a few minutes to think about goals and what you intend to accomplish.

<table>
<thead>
<tr>
<th>What are your overarching goals for incorporating youth media making into your work with youth?</th>
<th>1.</th>
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<tbody>
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<td>2.</td>
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<td></td>
<td>3.</td>
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<table>
<thead>
<tr>
<th>How is youth media relevant to your current work with young people?</th>
<th><strong>Current Learning Objectives</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Motivational Aspects</strong></td>
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<tr>
<td></td>
<td><strong>Other Connections</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>What unique experiences and perspectives do you bring to this work?</th>
<th><strong>Media-Making Experience</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Project-Based Learning</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Promoting Creativity &amp; Self-Expression</strong></td>
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</table>

| | **Other Areas of Expertise** |
## What skills do you expect your youth to have/gain?

<table>
<thead>
<tr>
<th>Soft Skills (communication, teamwork, technical, etc.)</th>
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</thead>
<tbody>
<tr>
<td><strong>Already Have</strong></td>
<td><strong>Expect to Gain</strong></td>
</tr>
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<td></td>
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<table>
<thead>
<tr>
<th>Academic Subject Area Knowledge</th>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Already Have</strong></td>
<td><strong>Expect to Gain</strong></td>
</tr>
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<table>
<thead>
<tr>
<th>Aspirations for the Future (education, work, family, etc.)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Already Have</strong></td>
<td><strong>Expect to Gain</strong></td>
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</table>

## What will you do to measure youth outcomes?

<table>
<thead>
<tr>
<th>Site</th>
<th>Family</th>
<th>Community</th>
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## Are there specific stakeholders that you would like to influence through your project?

1. 

2. 

3. 

## What benefits will there be for others beyond the young people that you will engage?

1. 

2. 

3. 
Worksheet I.2 – Assessing Your Skills and Knowledge

Use this worksheet to identify the skills and strategies necessary to develop an effective youth media project. Check the box which most applies for your current skill level and note where you feel improvement is needed and the kind of support you might require.

<table>
<thead>
<tr>
<th>Success Category</th>
<th>Strong</th>
<th>Good</th>
<th>Fair</th>
<th>Needs Improvement</th>
<th>Notes/Support You Need</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Youth Media Defined</strong></td>
<td></td>
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<tr>
<td>Familiarity with the tradition, theory, and practice of youth media</td>
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<tr>
<td>Awareness of what your young people value and care about</td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>Awareness of your youth’s career interests or educational aspirations</td>
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<tr>
<td>Assessment of your young people’s media skills and 21st century literacy</td>
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<tr>
<td>Familiarity with core positive youth development principles</td>
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<tr>
<td><strong>Youth Centered Instruction</strong></td>
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<tr>
<td>Awareness of what motivates your young people to learn</td>
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<tr>
<td>Knowledge of constructivism and project-based learning</td>
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<td>Experience leading project-based learning with young people</td>
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<tr>
<td><strong>Process, Product, Presentation</strong></td>
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<tr>
<td>Selecting developmentally appropriate learning activities</td>
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<tr>
<td>Experience mapping resources and assets within your community</td>
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<tr>
<td>Understanding how to engage community members (youth, parents, leadership, etc.) in projects</td>
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<tr>
<td>Critiquing media works for technique, aesthetic elements, point of view, etc.</td>
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</table>
### Success Category

<table>
<thead>
<tr>
<th>Media Forms &amp; Formats</th>
<th>Strong</th>
<th>Good</th>
<th>Fair</th>
<th>Needs Improvement</th>
<th>Notes/Support You Need</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your own media and technical skills</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assessing your young people's media and technical skills</td>
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<tr>
<td>Understanding a variety of media (print, video, graphics, web, etc.)</td>
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<tr>
<td>Knowledge of basic storytelling principles</td>
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<tr>
<td>Defining an audience and crafting a message</td>
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### Youth Media Making Tools

| Familiarity with media-making hardware and software |        |      |      |                   |                        |
| Access to media production tools – computers, audio recorder, video camera, still camera, etc. |        |      |      |                   |                        |
| Links to local media artists or journalists as volunteers or advisors |        |      |      |                   |                        |
| Capability to incorporate media-making existing programming or curriculum |        |      |      |                   |                        |

### Connecting with Your Audience

| Links to community resources – media organizations, museums, science centers, universities, etc. |        |      |      |                   |                        |
| Knowledge of local policies and issues |        |      |      |                   |                        |
| Access to sources of data about the community (population, traffic, open spaces, etc.) |        |      |      |                   |                        |
| Opportunities/space to host events or display youth-created products |        |      |      |                   |                        |

### Going Forward

| Time available to practice new techniques or seek additional training |        |      |      |                   |                        |
| Funding for ongoing professional development |        |      |      |                   |                        |
| Knowledge of additional resources available on youth media theory and practice |        |      |      |                   |                        |
II. Youth Media Defined

**KEY POINTS**

This section of the Adobe Youth Voices Guide will help educators:

- Understand the theory behind youth media making
- Explore the importance of building 21st Century skills
- Consider the relationship between youth media making and media literacy

Youth media making gives young people the opportunity to build meaningful skills and express their unique perspectives on the world around them. Youth media as a practice is fundamentally project-based learning—a creative process in which young people formulate media project ideas and themes, plan their production, review their work and the works of others, and share their original media products with an audience in hopes of informing them or effecting change. Engaging young people in this way takes advantage of the media-rich environment in which we now live.

Media Landscape—Youth in Today’s Media-Saturated World

**Q. What is “Youth Media”?**

A movement or a field? A process or a product? Youth media is all of these and may look different depending upon where you live and the medium that is used. All over the globe, young people are now gaining the access and the means to create, construct, or produce powerful media works in their own voice and from their own experience. However, youth media is not only a product but a process that engages young people in critical analysis, social activism, collaboration, and leadership. It is a movement owing much to artistic, social, political, cultural, and educational movements. It is informed by progressive educational practice, youth development, and grassroots activism.

As you embark on perhaps your first effort to facilitate youth media making, know that you are a part of a larger community of artists, teachers, educators, and youth leaders who have placed value on youth media both as an activity and as a practice. For more than 30 years, youth media activities have integrated constructivist techniques that are ideally suited for engaging youth in explorations of personal and community issues while at the same time cultivating technical and cognitive skills. Youth media organizations have been highly...
effective at supporting the creation of unique, independent media that speaks for youth interests and issues. The work is exciting and innovative, and reflects the diversity, creativity, and determination of young people who are eager to tell their own stories and make a difference. It is our hope that by integrating AYV principles into your instructional practices, you will contribute to the continued growth of the youth media field while helping your youth gain skills and social inclusion that youth media affords.

Q. What is the value in engaging youth in these activities and how do I convince my administration, my colleagues, or parents that this is worthwhile?

Young people are inundated with media every day. The statistics are staggering regarding time spent in school versus time spent watching TV, surfing, texting, or blogging. The variety and volume of digital content and the frequency with which young people encounter it is unparalleled. Rather than a menace, AYV approach media as an opportunity for engagement and as a powerful tool for developing young people’s 21st century literacy, critical thinking, and storytelling skills.

“21st century literacy is the set of abilities and skills where aural, visual, and digital literacy overlap. These include the ability to understand the power of images and sounds, to recognize and use that power, to manipulate and transform digital media, to distribute them pervasively, and to easily adapt them to new forms.”

Partnership for 21st Century Literacy

Today’s education and employment landscape requires a new skill set for full participation. Young people need to blend technical skill, collaboration, and academic accomplishment to truly excel. Employers seek workers who are innovative, adept at multitasking, and able to analyze and integrate diverse sources of information. Youth media and technology programs employ a distinct and vital set of practices that, when adopted by the broader education and youth development community, truly expand young people’s opportunities.

Building Critical Skills for the Future

The Partnership for 21st Century Skills, in which Adobe Systems Incorporated has been an active participant from the outset, is a coalition of leaders in education and industry working together to define and better understand new literacies that address educational gaps and prepare students for a changing landscape of employment opportunities. The following chart represents a collective vision of education and business interests on what constitutes an ideal learning framework for our digital age.

Youth media practices, when employed appropriately, are an ideal way to integrate these core elements of the framework, both in and outside the classroom.
### Framework for 21st Century Learning

The Partnership for 21st Century Skills developed a unified, collective vision for 21st century learning that can be used to strengthen education:

| 1. Core subjects. In the US, the No Child Left Behind Act of 2001, which reauthorizes the Elementary and Secondary Education Act of 1965, identifies the core subjects as English, reading or language arts; mathematics; science; foreign languages; civics; government; economics; arts; history; and geography. |
| 2. 21st century content. Several significant, emerging content areas are critical to success in communities and workplaces. These content areas typically are not emphasized in schools today: |
| 3. Learning and thinking skills. As much as students need to learn academic content, they also need to know how to keep learning — and make effective and innovative use of what they know — throughout their lives. Learning and thinking skills are comprised of: |
| 4. ICT literacy. Information and communications technology (ICT) literacy is the ability to use technology to develop 21st century content knowledge and skills, in the context of learning core subjects. Students must be able to use technology to learn content and skills — so that they know how to learn, think critically, solve problems, use information, communicate, innovate and collaborate. |
| 5. Life skills. Good teachers have always incorporated life skills into their pedagogy. The challenge today is to incorporate these essential skills into schools deliberately, strategically and broadly. Life skills include: |
| 6. 21st century assessments. Authentic 21st century assessments are the essential foundation of a 21st century education. Assessments must measure all five results that matter—core subjects; 21st century content; learning and thinking skills; ICT literacy; and life skills. |

To be effective, sustainable and affordable, assessments must use modern technologies to increase efficiency and timeliness. Standardized tests alone can measure only a few of the important skills and knowledge students should have. A balance of assessments, including high-quality standardized testing along with effective classroom assessments, offers students a powerful way to master the content and skills central to success.

Q. *What is Youth Media in practice?*

A variety of qualities and developmental approaches have come to be associated with the field of youth media. In 2005, as part of work with Time Warner to provide technical assistance to their youth media grantees across the country, the YouthLearn Initiative at EDC engaged 14 leading youth media institutions in an exploration of the kinds of practices the field has historically employed and the intended outcomes for youth. Despite the significant diversity of approaches represented in the group—radio production, print, video documentary, etc.—the process revealed a number of common youth development outcomes that could be grouped in three primary areas of impact. The chart below lists many of the specific program outcomes that the youth media institutions shared and their logical grouping.

<table>
<thead>
<tr>
<th>Positive Youth Development</th>
<th>Technical &amp; Creative Skills</th>
<th>Critical Media Analysis</th>
<th>Civic Engagement &amp; Activism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Life skills, personal responsibility, confidence, assertiveness, open-mindedness</td>
<td>Hard skills with various media making tools and formats</td>
<td>Awareness of media landscape, what kind of media is out there, how they’re put together, how one consumes it</td>
<td>Finding your voice, representing oneself, being honest and authentic</td>
</tr>
<tr>
<td>Collaboration, teamwork, interpersonal skills</td>
<td>Awareness of how media works are put together</td>
<td>Look at media with a critical eye, sifting and analyzing messages</td>
<td>Work mirrors social issues and issues of personal significance</td>
</tr>
<tr>
<td>Risk-taking, being curious/curiosity</td>
<td>Writing skills, organizing ideas, interactive/virtual communication skills</td>
<td>How they consume media, not just how much—scale, content, how often?</td>
<td>Represent themselves, be honest, be authentic</td>
</tr>
<tr>
<td>Working in a diverse setting, learning to talk about differences</td>
<td>Comfort in interviewing and being interviewed</td>
<td>Finding one’s place as a media maker</td>
<td>Developing perspective and taking actions based on one’s opinion/interests</td>
</tr>
<tr>
<td>Effective communication, confidence to express ideas in a group setting, able to give and receive feedback</td>
<td>Prioritizing tasks, operating on timeline, following through, self-direction</td>
<td>Exploring the impact of their own media on others</td>
<td>Aware of community needs and issues, relevant/contextual content, cultural literacy</td>
</tr>
</tbody>
</table>

Of course, not every youth media-making experience will involve each of these aspects, but leading programs often overlap in the three primary areas:

- Technical & Creative Skill Building
- Critical Media Analysis
- Civic Engagement & Media Activism
The diagram below illustrates how these areas of activity intersect.

While not every youth media project or activity is able to demonstrate every element detailed above, we hope your work will find similar overlap in its outcomes. For the purpose of your engagement in youth media, it may be helpful to reiterate the goals of AYV as they are consistent with this practice:

- Help youth engage with their communities by sharing their ideas, concerns, and aspirations
- Provide opportunities for youth to explore their world, comment on what they see, and take positive action
- Help youth develop the ability to think creatively, communicate effectively, and work collaboratively
- Prepare youth with critical skills needed for school, career, and life
Media Literacy

One of the key overlapping areas in the diagram above is critical media analysis or media literacy. Media literacy provides the foundation for youth media practice.

Q. What is Media Literacy?

As with a more traditional definition of literacy, the concept of media literacy implies the ability to interpret and communicate meaning in media. A widely accepted and applied definition in the field came from the Trent Think Tank in Ontario, Canada. During a symposium for media held in 1989 educators from around the world determined that media literacy is the ability to:

“... read, analyze, evaluate, and produce communications in a variety of media (print, TV, computers, the arts, etc.).”

Media literacy turns the passive act of receiving media message into action through the practice of decoding, reflecting, questioning and ultimately creating media. It encompasses the ability to recognize propaganda and bias in the news, understand the impact of media ownership and sponsorship and identify stereotypes and misrepresentations of gender race and class. Commercial and entertainment content targets young people as consumers, yet many youth feel that mainstream media does not reflect their lives as they truly live them. Their peers and communities are often portrayed in a stereotypical, negative fashion, and stories in the news are rarely more than crime reports. When youth find or fail to find themselves reflected in the media there is an opportunity to discuss feelings of isolation and address issues of disparity, bias, class, and equity. Media literate young people define their relationship to media content rather than let the content dictate their place in society.

Media literate young people ask critical questions that help them better understand the intent behind a media work. When listening or viewing media, youth may ask:

- Who produced this work?
- Where are they from?
- What are their attitudes and values relative to my own?
- What are they attempting to achieve through this work?
- Are they trying to change my perspective in some way?
- Do I agree with their point of view?
- How can I respond to their work

"... as communication technologies transform society, they affect our understanding of ourselves, our communities, and our diverse culture. By applying literacy skills to media and technology messages, by learning to skillfully interpret, analyze, and create messages, media literacy empowers people to be both critical thinkers and creative producers of messages using image, language, and sound."

The Alliance for a Media Literate America AMLA
Media Literacy Fundamentals

Building upon ideas from communication, literary theory, cultural and media studies, and semiotics, educators internationally have developed key concepts (with slight differences in different places):

- All messages are constructions, created by authors for specific purposes.
- People use their knowledge, skills, beliefs, and experiences to construct meaning from messages.
- Different forms and genres of communication use specific codes, conventions, and symbolic forms.
- Values and ideologies are conveyed in media messages in ways that represent certain world views, shaping perceptions of social reality.
- Media messages, media industries, and technologies of communication exist within a larger aesthetic, cultural, historical, political, economic, and regulatory framework.

Core pedagogical principles. Media literacy education:

- requires active inquiry and critical thinking about the messages we receive and create
- expands the concept of literacy to include all forms of media
- builds and reinforces skills for learners of all ages, with integrated, interactive, and repeated practice
- recognizes that media are part of culture and function as agents of socialization
- affirms that people use their individual skills, beliefs, and experiences to construct their own meanings from media messages.

Core teaching methods practiced by media literacy educators include:

- close analysis and deconstruction
- formal and informal media production.

Renee Hobbs
Associate Professor, Temple University

AYV strives to provide opportunities for young people to be the creators and producers of their own media messages thereby creating their own independent and alternative work. They are learning as they create both the strengths and limitations of each media form. As they transform media they are being transformed into literate active participants in society.
Links & Resources

21st Century Skills: An Overview of Digital-Age Literacy
The skills people need to succeed in this information age, commonly referred to as 21st century skills, are detailed in this publication by the North Central Regional Educational Laboratory at Learning Point Associates. These skills include scientific, economic, technological, visual, information, and multicultural literacies, and global awareness.
http://www.ncrel.org/engauge/skills/agelit.htm

Generation M: Media in the Lives of 8-18 Year-olds
This national survey of children and youth, released by the Kaiser Family Foundation in March 2005, revealed significant characteristics and trends about the media use of young people. Among the key findings, youth are packing more media content (both traditional and new media) into each day by multitasking, using different media simultaneously.
http://www.kff.org/entmedia/entmedia030905pkg.cfm

PBS Teacher Source: Media Literacy
This site offers a range of useful resources that support media education, including activity ideas for integrating media literacy into different disciplines as well as into informal settings. Educators can also take a quiz about trends in media consumption, identify age-appropriate PBS website and television programs that address media literacy themes, and link to related organizations and research.
http://www.pbs.org/teachers/media_lit/index.html

In this book that draws on his twenty years of experience working with urban youth, Steven Goodman explores the range of possibilities and depth that this model of media education supports. Features include a vision for how schools and afterschool programs can empower youth through media education, a look at the critical thinking and technical skills students develop, and case studies of youth and educators at work producing video documentaries.
http://www.evc.org/store/books-curricula
Youth media provides a direct link between the world that youth see and the world that youth wish to create. The process through which educators guide young people in these experiences is critical to the success of the project and requires close attention. Facilitating effective youth media making involves many of the core principles of positive youth development and constructivist teaching practices an the AYV program is rooted in these principles and practices. Regardless of the tools or media format used, youth media requires meaningful engagement and inquiry-based experiences. While young artists bring their creativity and vision to the experience, you will ultimately be guiding the process, pressing them to speak from the heart and often opening their eyes to themes or “Big Ideas” that will help them refine their ideas and find their voice.

*Good youth media instruction is a layered experience, involving creativity, inquiry and context.*

### III. Youth Centered Instruction

This section of the Adobe Youth Voices Guide will help educators:

- Understand how best to engage young people in meaningful ways
- Explore techniques for facilitating inquiry-based learning experiences
- Apply thematic instruction techniques to help young people formulate project ideas

<table>
<thead>
<tr>
<th>Process</th>
<th>Product</th>
<th>Presentation</th>
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</thead>
<tbody>
<tr>
<td><strong>Creative Learning involves:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Inquiry-Based Learning involves:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Community-Based, Contextual Learning involves:</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Questioning  →  Seeking Answers  →  Sharing New Knowledge

Awareness  →  Collaboration  →  Transformation
As with any creative experience, youth media making is a process that leads to a product that is then shared with others in some way, though many forget about or skip this third “presentation” step despite it being one of the most meaningful. Youth media is also an inquiry experience, requiring young people to ask questions of themselves and others and to seek answers. Often in this process they will find there are multiple answers or perspectives on an issue that need to be analyzed and debated. Ultimately, this analysis leads to a conclusion that can be shared with others, perhaps to effect change. Good youth media making is also contextual, rooted in the lives and community of the young artists. In making media, they often gain new awareness of community issues, learn to collaborate with institutions and individuals in their community, and use their new knowledge to transform their surroundings.

AYV’s approach to youth media embraces each of these elements, conscious of the fact that each will truly help engage young people and enable them to “create with purpose.”

**Youth Engagement—Where and How Youth Enter**

**Q. How can youth media help me engage my participants?**

Youth media provides a unique opportunity for young people to have real input and inclusion in the process of learning. A useful tool for measuring degrees of youth involvement is the The Ladder of Participation, developed by sociologist Roger Hart. Much of his work concerns the roles young people play in our communities. The “ladder” has been widely distributed in youth development circles and is used to help adult leaders plan, strategize, and include young people at all stages in their programs and organizations. This rendering provides an opportunity to ask hard questions about authentic youth engagement from a youth media context.
Degrees of Participation

8) User-initiated, shared decisions with adults
This happens when projects or programs are initiated by children, young people and families and decision-making is shared between users and adults. These projects empower service users while at the same time enabling them to access and learn from the life experience and expertise of adults.

7) User-initiated and directed
This step is when children, young people and parents/carers initiate and direct a project or program. Adults are involved only in supportive roles.

6) Adult-initiated, shared decisions with users
Occurs when projects or programs are initiated by adults but the decision-making is shared with the children, young people and their families.

5) Consulted and informed
Happens when children, young people and parents/carers give advice on projects or programs designed and run by adults. Children, young people and parents/carers are informed about how their input will be used in the outcomes of the decisions made by adults.

4) Assigned but informed
This is where users are assigned a specific role and informed about how and why they are being involved

3) Tokenism
When users appear to be given a voice, but in fact have little or no choice about what they do or how they participate.

2) Decoration
Happens when children, young people and parents/carers are used to help or “bolster” a cause in a relatively indirect way, although adults do not pretend that the cause is inspired by young people.

1) Manipulation
Happens when adults use children or young people to support causes and pretend that the causes are inspired by young people.

Adapted from *Innocenti Essay*, 4, Author: Hart, Roger A., Publisher: UNICEF ICDC, Florence

Reflect

Youth Media is an ideal way to empower young people to make a greater investment in their own learning. Where does your work with youth fall on the Ladder of Participation? Which level best describes your program or classroom? How might working on a youth media project help you move up one or more rungs?
Educational Video Center (EVC) is an Emmy award-winning organization dedicated to teaching social documentary production to at-risk youth and their teachers as a means to develop students’ literacy and storytelling skills while nurturing their idealism and commitment to making a difference in their community. EVC is a founding partner of AYV. Their work is grounded in the following set of foundational beliefs about learning and literacy.

Students learn best when:

- They are engaged in meaningful “hands-on” experiences that are combined with “minds-on” reflection on those experiences.
- They are allowed to express themselves through multiple literacies, including listening and speaking, observing and producing images, reading and writing printed words, and more commonly, through media technologies that combine all these modes.
- They care about the content of their study, and connect to and are given the opportunity to pursue questions that are important to them.
- Their own talents and expertise are valued and are used to teach peers in a collaborative setting.
- They are engaged in real work produced for real audiences.
- They have multiple opportunities to practice their skills within the real world context of their work, such as interviews in different kinds of situations, or practicing their writing skills through developing letters, treatments, and narration.
- The community is used as a laboratory for learning.
- The learning is assessed authentically within the context of their project, using rubrics containing clear and explicit criteria, and publicly through portfolio roundtables.

Using Inquiry to Drive the Process

“Inquiry-based learning” is one of many terms used to describe educational approaches that are driven more by a learner’s questions than by a teacher’s lessons. It is inspired by what is sometimes called a constructivist approach to education, which posits that there are many ways of constructing meaning from the building blocks of knowledge and that imparting the skills of “how to learn” is more important than any particular information being presented. Not all inquiry-based learning is constructivist, nor are all constructivist approaches inquiry-based, but the two have similarities and grow from similar philosophies.

How is inquiry-based learning different from traditional approaches? In the traditional framework, teachers come to class with highly structured curricula and activity plans, sometimes referred to as “scope and sequence.” They act as the source of knowledge and as the person who determines which information is important. There is certainly creativity and flexibility in how each teacher runs his or her class, but often the topics and projects are driven and evaluated based on what a teacher, administrator, or school board has decided that children should know and master.
In contrast, inquiry-based learning projects are driven by the learners. Instructors act more as coaches, guides, and facilitators who help learners arrive at their “true” questions—the things they really care about. When the program participants choose the questions, they are motivated to learn and they develop a sense of ownership about the project. Don’t get the wrong idea, however: Inquiry-based learning projects are not unstructured; they are differently structured. If anything, they require even more planning, preparation, and responsiveness from the educator—it’s just that the educator’s role is different.

An inquiry-based approach is flexible, well suited to collaborative learning and team projects, and validates the experience and knowledge that all individuals bring to the learning process.

Almost any topic can become the foundation for an inquiry-based project, even something as mundane as shoes, if that’s what your young people are interested in. Suppose you’ve decided on that topic. Ask youth what they would like to know about shoes, and map the questions to areas of study as shown in the curriculum wheel.

“Learning occurs best when young minds are excited and interested in the possibility of having a real impact on the world around them, and the learning remains when there are real audiences and applications for that learning.”

Phyllis Gregory  
London Commissioner Advanced Skills Teacher  
Lilian Baylis Technology School, London
The essence of inquiry-based learning is that young people participate in the planning, development and evaluation of activities and the project overall. Educators can take many approaches to crafting an inquiry-based project, but the diagram below highlights four primary steps, with appropriate questions in each area that drive the process forward.

**The Art of the Question**

Because inquiry-based learning is premised on helping people ask questions, instructors themselves must learn the art of asking good questions. As the leader and guide, remember that you have to model the spirit of inquiry.

Be aware of how a question can either shut down or open up a conversation by the words you choose and the prejudices you reveal. For example, consider the different responses you’d get to the question “Nobody here has ever created a web page, have they?” versus “Has anyone made a web page before?” versus “What do we know about creating web pages?” The second question is at least a more positive version then the first, but it still will only get you yes or no answers. The third invites constructive input and validates prior knowledge.
What kinds of questions make for good inquiry-based projects? As discussed, they must first be questions that the youth truly care about because they come up with them themselves. In addition, good questions share the following characteristics:

- The questions must be answerable.
- The answer cannot be a simple fact.
- The answer can’t already be known.
- The questions must have some objective basis for an answer.
- The questions cannot be too personal.

**Leading a Discussion**

Good learning experiences involve plenty of discussion, whether it’s brainstorming topics and goals or planning activities. Here are some good ground rules for leading a discussion:

*Make sure everyone is prepared.* This could mean that everyone has received the hand-outs or that you’ve read aloud the materials on the topic.

*Know your purpose.* Is the goal to arrive at a decision or merely to brainstorm possible ideas that you’ll follow up on later?

*Opinions should always be supported with evidence.* If you’re discussing a community issue, for example, ask follow-up questions about why the person believes what he or she does.

*Care about each question you ask.* Avoid generic questions and prepare some good questions in advance. Spontaneous interpretive questions are an important part of all discussions. Preparing questions in advance will actually lead to better spontaneous questions as well.

*All good questions always lead to more questions.* Be aware of practical and logistical issues, such as time limits, but never squelch enthusiasm when your participants are on a roll.

*Document questions and answers as you go.* Whenever possible and appropriate, use techniques like mapping to provide a conceptual, visual structure to the ideas you’re hearing. Let people see you writing their thoughts and ideas on the map.

**Helping Young Artists with a “Big Idea”**

Some educators mistakenly think that youth media can only be authentic if entirely conceived and created by a young artist or group of young people. In fact, most youth media is a very collaborative process where the facilitator plays an integral role in guiding idea development and orchestrating planning and production.

Many successful arts-integrated curricular units are organized around an overarching concept that serves to connect the art and academic content areas.
Consider some of these examples of “Big Ideas” to frame your program:

- Movement and Migration, Mapping Our Environment
- Interdependence in Dance and Science
- Perspective and Point-of-View in Historical Conflict
- Turning Points and Transformations

**Using Graphic Organizers for Brainstorming**

Graphic Organizers are a simple and versatile technique that you can use with youth for brainstorming, organizing thoughts and generating ideas. They can be used to investigate a theme, define a project, or outline a simple story, with opportunities for all to contribute ideas and shape your overall plan. The particular graphic organizing tools illustrated below involve asking a series of questions that elicit thoughts from a group.

Identify possible subjects for an inquiry based project by creating a *Target Map*:

- Have young people place a key topic or issue in the center, perhaps related to the “Big Idea” you’ve introduced
- Together brainstorm all the questions they might have about the topic
- Formulate how they might learn the answers based on these questions
The process creates a bull’s eye-type map in stages. By the time you finish, you have a map that tells a number of stories and will help youth make a decision about their ultimate goal. That, of course, is the most important key to making the map work: spending time thinking about their goals and the things they’re going to explore in their project.

Remember that when working on topics, be sure to distinguish between what youth “like” and what they really “care about.” They may be crazy about a particular artist, movie, or song, but what topics in their world are they really passionate about? What stories in the news or the neighborhood make them angry or sad? These are the topics they’ll be dedicated to exploring, especially if in their projects they can somehow identify ways to fix a problem or bring people together.

As a next step, you can use **Webbing** to brainstorm elements in a media project related to the overall topic:

- Have young people place their primary idea/question at the center
- Identify three or more ways to explore the topic through media (i.e., a montage of images, interviews, poetry, sound or music, etc.)
- For each approach, explore what steps you might take in that direction (i.e., talk to experts on the topic, view similar formats, research online, etc.)

Try webbing for brainstorming activities in which you want to quickly collect as many ideas as possible and show relationships between core elements. Webbing works best when you want to explore a lot of words or ideas and keep them loosely connected. Later, young people can work with you to group them in order and link them to an overall project plan.

Find out more about graphic organizers and other brainstorming techniques on the YouthLearn website at:
http://www.youthlearn.org/learning/planning/brainstorm.asp

**Reflect**

*How have you observed young people you work with using their inquiry skills? How would you gauge your own ability to support their sense of inquiry in learning?*
Links & Resources

**Inquiry-based Learning Tutorial**
Part of Disney Learning Partnership’s “Concept to Classroom” workshop series, this great overview of inquiry-based learning explains the concept, demonstrates what it can look like, and helps you explore ways to implement this approach in your educational setting.
http://www.thirteen.org/edonline/concept2class/inquiry/index.html

**Critical Literacy: Using Media to Engage Youth in Inquiry, Production, Reflection, and Change**
In this article, media educator Meghan McDermott lays out the philosophical underpinnings of the youth media movement and advocates critical literacy — when young people not only critically analyze media products but become change agents—as the next step beyond media literacy.
Worksheet III.1 – Developing Your Technique

As facilitator of a youth media project, you will need to develop strategies for effectively engaging young people to *Create with Purpose*. What techniques will you use to make sure that their media products are high quality and truly address their interests, needs, and issues?

<table>
<thead>
<tr>
<th>Supporting Genuine Inquiry</th>
<th>Engaging Youth Interest</th>
<th>Balancing Product vs. Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>How will you engage and motivate your participants?</td>
<td>What issues do you believe your young people will be most interested in exploring?</td>
<td>What criteria will you use to assess product quality?</td>
</tr>
<tr>
<td>What strategies will you use to support genuine inquiry?</td>
<td>How might you get them to explore these issues and truly “Create with Purpose?”</td>
<td>How will you balance the process of creating youth media with the quality of the finished product?</td>
</tr>
</tbody>
</table>
As discussed, making media for personal and social change is consistent with good youth development and educational practices. The instructional process, or rather how educators facilitate media making in their classroom or youth center, is critical to the success of any project. In fact, there are many parallels between the instructional process and the media making - both require a great deal of planning, both need to be flexible and anticipate new discoveries, and both should lead to a celebration and sharing of new knowledge. The educator in a youth media making experience is part agent, part producer, sometimes even a critic – although always with a soft touch – so that their young people can be the true creators, directors, and artists.

As illustrated in the diagram below there are five primary steps to media making that hold true regardless of format. Each moves the project forward, but often steps need to be revisited as new ideas come to light. Educators and young artists need to be aware of these steps and stages from the onset so that everyone is involved in moving the process forward. This is especially true when thinking about the intended impact on a given audience. Proper planning and consideration of outcomes as well as audience are critical even in the early stages of the process.

A carefully planned youth media making experience has at least five steps in the process . . .

. . . educators and youth artists should anticipate revision and audience engagement from the onset.
From planning to production, postproduction to revision and revision to exhibition and distribution, young people and educators work together to make a media project, and a meaningful learning experience, come to life. How to proceed may differ somewhat depending on the context or setting – for example, in-school vs. out-of-school – however the key steps remain the same. Later in this chapter, we will look at the differences and similarities across setting and think about how to avoid the common pitfalls of youth media production, but next, let’s consider how to facilitate critique and reflection. The on-going review and analysis of work is essential from the onset and not just in post-production. The tool below can help guide the process.

Critical Response Methodology & Tool

The AYV founding partners and other leaders in youth media espouse the belief that the best youth media, and the best learning experience for young people, comes from careful reflection and revision throughout the creative process. Young people need to be encouraged to think deeply about their own work and the works of others, to provide useful feedback and critique, and to continually explore how to improve upon works so that they can have the greatest impact on their intended audience. The following tool is provided as one way to help foster this reflective approach.

This process for reflection on a creative work was developed by acclaimed educator and choreographer Liz Lerman from The Dance Exchange in Washington, D.C. We have adapted her approach here for use in viewing any work in progress created by young people.
### Critical Response Format

**The responsibilities of peers/responders** are twofold: 1) not to bring their own agenda to the work they are responding to, and 2) have a desire for the artist to do her/his best work. Responders are attempting to help the artist create her/his piece, not to create their own. It is important for responders, as hard as this may be, to not bring their own bias and expectations to the process.

**The responsibility of the youth media artist** is to be honest and open. The artist needs to be in both a frame of mind and safe space where they can question their own work in a somewhat public environment. Also, it is the motivation and meaning of the creator that is the basis on which feedback is given, so the artist should be very clear about her/his intent.

**The responsibility of the facilitator** is to initiate each step, keep the process on track, and work to help the artist and responders keep the process useful, meaningful, and honest.

### Process Steps

1. **Statements of Meaning:** Responders give the media artist positive feedback about the work by describing aspects that affected them. Young people want to hear that what they have just completed has meaning. The youth artist must work to really hear the comments. Peers don't have to say “this was a masterpiece” but might say "when you did such-and-such, it was surprising, challenging, compelling, delightful, unique, touching, poignant, different for you, interesting,” etc. Please note that a preliminary step, if this step proves difficult, might be to have peers simply state what they saw without critique.

2. **Youth Artist Questions Peers/Responders:** The youth artist has the chance to ask the viewers questions about the work. Be specific; nothing is too insignificant. The more the artist clarifies what s/he is working on, the more meaningful the dialogue becomes. A “What did you think?” question isn’t useful but asking “I was trying to use close-ups effectively—what did you think of the shot of the boy holding his mother’s hand?” is useful.

3. **Peers/Responders Question Youth Artist:** Responders ask neutral questions of the artist about the work. It is very important not to imply an opinion in the phrasing of the questions. This is a chance for the peers/responders to help the youth artist step back and analyze the work. If given the chance, most criticisms can be stated or explored in this step in a neutral fashion. Try questions like “Why did you use sound effects?” instead of “What was up with the sound?”

4. **Criticisms and Opinions:** If there is a criticism that can’t be stated in the form of a neutral question, peers/responders can express opinions about the work to the artist after they have asked permission of the artist. The youth media artist is allowed to refuse at any time. The opinions should be positive criticism, based on problem-solving techniques. It may seem redundant to ask permission for every single criticism, but it is very important. This gives the artist control of this very sensitive step and creates a dialogue, albeit a very basic one. Try a question like “I have an opinion about the music; do you want to hear it?” Now this artist may be very interested in hearing about the music, but not at that moment, so he or she can say no—or yes—or no, not now, but later.

Information on the original version of Liz Lerman's Critical Response Process, including a 62-page book describing the Process in detail, is available from: Liz Lerman Dance Exchange, 7117 Maple Avenue, Takoma Park, MD 20912; 301-270-6700 ext. 15; borstelj@danceexchange.org.
Making It Work In Your Setting

Where is your media making work with young people going to take place? Are you working in a school-based or a youth center setting? The needs and concerns of in-school and out-of-school time educators can be quite different. The ability to navigate through the peculiarities, strengths and challenges in each learning space or classroom will dictate success.

<table>
<thead>
<tr>
<th>Challenge</th>
<th>Solution</th>
<th>Challenge</th>
<th>Solution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recruitment &amp; Retention</td>
<td>Principal may have selected teacher and students for program</td>
<td>Attrition due to competing interests</td>
<td>Good PR through visible and engaging program</td>
</tr>
<tr>
<td>Scheduling, Timing &amp; Duration</td>
<td>Finding time within the school day to work on projects</td>
<td>Youth attend irregularly</td>
<td>Program flexible to fit youth coming and goings</td>
</tr>
<tr>
<td>Content Issues, Topics</td>
<td>Concerns from a school/district level about “appropriate content”</td>
<td>Include youth in decision about audience and who they intend to reach</td>
<td>Inspiring deep rich conversation that bring forth good inquiry</td>
</tr>
<tr>
<td>Staffing</td>
<td>Teachers who begin a youth media project stick with it</td>
<td>Administrative ongoing support</td>
<td>Can have high turnover</td>
</tr>
<tr>
<td>Access to Equipment</td>
<td>Equipment kept in school tech lab with complicated check out procedure</td>
<td>Equipment kept separate and accessible only to teacher</td>
<td>Easy accessibility might lead to casualness with equipment</td>
</tr>
</tbody>
</table>

In-school challenges and concerns in many cases come down to integrating the learning into existing curriculum and garnering an appropriate the level of administrative support. Educators need flexibility in their schedules and time for planning the project and working with others in the school or community. Creative scheduling may require support from other colleagues as well as administrators to allow for longer blocks of time during the school day.

Q. How do I integrate AYV work with what I am already doing in school?

The most common mistake that classroom educators make is treating their media project as an add-on and not an integral part of the learning that is going on in the classroom. Unless you find ways to have the media experience support the core curriculum, you may find the work burdensome and not in keeping with the AYV philosophy of “creating with purpose.”

The Chicago Arts Partnerships in Education, (CAPE) is a Chicago based nonprofit organization that, research shows, has successful supported high-quality arts education programs in Chicago Public Schools. CAPE has championed the role of the arts in creating meaningful learning opportunities for students.
The CAPE website (http://www.capeweb.org) provides many resources to teachers.

The following strategies for integrating arts and academic content have been adapted from CAPE’s Strategies for Effective Arts Integration checklist:

When planning your AYV project for a classroom setting, these strategies should be kept in mind:

• Clearly identify the media content, academic content, and learning skills that will be developed through the arts integrated curricular work
• Brainstorm and list out of primary inquiry questions
• Select the appropriate media form that will be the hands-on vehicle for generating and representing new knowledge
• Build a clear understanding of how hands-on activities connect to learning goals and specific content areas
• Set an expectation that students will draw on research from sources outside the school and connect with community resources
• Find opportunities to reflect and revise on work with peers
• Plan opportunities to engage with parents and community

“The arts are one of the most effective avenues for engaging students in authentic, challenging learning. The arts, when well integrated into instruction, require learners to take responsibility for their choices and to reflect seriously upon their work. The arts provide a connecting thread across learning experiences, creating a sense of meaning and coherency across multiple opportunities to generate and represent knowledge.”

Phyllis Gregory
London Commissioner Advanced Skills Teacher
Lilian Baylis Technology School, London

Q. How do I launch a media project with young people in the afterschool hours?

One of the most common challenges in out-of-school programs is the lack of actual program time to orchestrate a project. If you have limited time, you need to set your boundaries from the onset and take on only what you think can do effectively and well within a limited timeframe. For example, rather than diving into a 30-minute documentary project on the history of your neighborhood as a first effort, start smaller with a series of one-minute public service announcements, or whatever story a young person can tell in only five shots. Sometimes the simpliest media project can be the most powerful and just as award worthy. Setting boundaries and managing expectations is in fact critical for both in-school and out-of-school educators.
Other challenges for out of school programs include day-to-day retention and keeping students interested and invested. Giving youth choices is key to fostering youth voice. Youth that are included in the process from the beginning tend to be more invested. Shorter skill building or scaffolding exercises also keep youth on track when the more complex steps in a larger, long-term project eludes them. It may be especially necessary in out-of-school time to orchestrate group projects that evolve over time. In any give day, you can lead young people through one step of the project with whoever is in attendance moving the work forward. Media making is fundamentally teamwork, and group projects are more adaptable given the unexpected nature of out-of-school learning.

From Asking Questions to Action Research

Another way of managing the media making process is to treat youth in your site as researchers. As action researchers, youth can put their skills of inquiry to use with maximum impact.

What is action research?

“Action research is a systematic process of inquiry, which involves gathering information about an issue or problem, analyzing the findings, and developing practical plans for effecting positive change. It is motivated by the desire to investigate in order to better understand the root causes of social and political injustices, such as poverty, racism, lack of affordable housing, etc. and to develop action plans to address inequities. For example, an action research project might begin because students heard complaints about the health of children living near a chemical plant in a local neighborhood. The action research project team might gather information on residents’ experiences and health issues as well as the facts behind the chemicals used at the plant. Further, the research team might try to understand the broader economic and legal reasons for why a chemical plant was leaving its waste products in a low-income neighborhood. Once their research was completed, they might organize a series of actions to educate the local population, elected officials, and company representatives, of the health risks associated with these leftover chemicals. They might create informational pamphlets, organize public hearings, produce a documentary film, or facilitate a governmental and/or legal inquiry. One distinguishing feature of action research is that all stages of the process, from designing the project to deciding how its findings will be used, are carried out in cooperation with those people who are themselves affected by the situation under investigation.

A key difference between action research and much traditional (academic) research is in the way the findings are used. With conventional research, a project is often considered complete after a report has been written and given to the client. The work may have broader impact if the report is published, the work is presented to an audience, or the findings influence policymaking. With action research, however, change is expected to happen as a result of the research. The goal of action research is to gather new information so that participants can plan actions that will address their concerns and enhance the quality of people’s lives.”

A Guide to Facilitating Action Research for Youth
Matthew Goldwasser
http://www.researchforaction.org/publication/details/107

High Expectations – High Quality

The abundance of formats and tools has enabled people in all walks of life to become amateur media makers, but not everyone is modeling the values and reflective practices of the youth media tradition. Mainstream media is still a dominant force in the lives of average young people and imitation is still an easy out. Just having access to high quality equipment in our youth centers, homes, and schools does not guarantee that young people will produce authentic, compelling work. Best practices in youth media include thoughtful approaches to youth engagement that facilitate growth and development, encourage real inquiry, and promote authentic self-expression.

Best practice requires careful planning. Youth should be supported and encouraged in their efforts to create high quality work. Youth media is ultimately a collaborative process that must be modeled in theory and practice. This means not only youth working with other youth but educators and facilitators willingly collaborating with the young people at their center.

In school settings, the best teachers have always been open to experimentation. They recognize the importance of deep learning—seeing a young person totally enthralled with a process, filled with pride at its completion, asking for more opportunities to learn. Your AYV work should be at its completion a source of pride to everyone involved because of the hard work and dedication put into its creation.

The following worksheets will help you to plan and strategize about your project, and to create lesson plans you will need to proceed in your work.

AYV Founding Partner Listen Up! has been championing the cause of youth media for many years. Their network links innovative youth media projects and organizations from around the globe, and their website hosts an incredible collection of works by youth, as well as tips and resources for supporting youth media makers. As part of their work for Adobe Youth Voices, they are creating a new collection of powerful works to showcase the techniques and promising practices that make for high quality youth products and learning experiences.

The Projects of Change online gallery is a series of case studies uncovering the rich educational process behind the product. The gallery will feature exemplary media projects—each created by youth and all resulting in powerful and public forms of resonating change—made possible through a set of processes, signature pedagogies, or best practices in youth media education. Projects of Change’s purpose is to not only celebrate the accomplishments of youth but to better understand the contexts in which highly effective and progressive media making takes place in informal educational settings. Conceived and curated by award-winning media artist and youth media educator Mindy Faber, Projects of Change will be launched in August 2007. Look for it at:

Listen Up!
http://www.listenup.org

The following worksheets will help you to plan and strategize about your project, and to create lesson plans you will need to proceed in your work.
### Worksheet IV.1 – Planning Project Stages

This chart is designed to help you plan out major milestones in your production process.

<table>
<thead>
<tr>
<th>Stages of Production Process</th>
<th>Activities What are the important steps?</th>
<th>Progress What will have been accomplished? How will you know when you get there?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planning</td>
<td></td>
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<tr>
<td>Production</td>
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<td>Critique</td>
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<td>Revision</td>
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<td>Exhibition</td>
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Worksheet IV.2 – Lesson Plan

<table>
<thead>
<tr>
<th>Project Goal:</th>
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<tbody>
<tr>
<td>Name of Lesson:</td>
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<tr>
<td>AYV Site:</td>
</tr>
<tr>
<td>Lead Educator:</td>
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<tr>
<td>Duration:</td>
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**Session Objectives**
What will youth accomplish or produce by the end of the session? What skills will they practice or develop?

1.  
2.  
3.  
4.  
5.  

**Materials and Equipment**
What tools will you need to support your goals?

1.  
2.  
3.  
4.  
5.  

**Preparation**
What activities and tasks must be done prior to the session?

1.  
2.  
3.  
4.  
5.
**Activity Steps**
Include strategies for youth leadership in each step, as appropriate.

<table>
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<th>Amount of time</th>
<th>Activity</th>
<th>Related Goals</th>
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</table>
**Conclusions**  
How will you determine what the youth have learned from the lesson?

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</table>

**Resources Used**  
What resources will be used in creating and carrying out the lesson plan?  
(Technology tools, websites, print materials, community, etc.)

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</table>

**Variations**  
(integration of different technology tools, adjustment for age groups, etc.)

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Links & Resources

A Guide to Facilitating Action Research for Youth
Developed for Youth United for Change by Matthew Goldwasser, this guide explains what action research is and how to facilitate the process for youth, from identifying the question or issue to making change. Features include a case study of youth in Oakland, activity steps, and additional resources.
http://www.researchforaction.org/publication/details/107

What Works in Youth Media: Case Studies from Around the World
Inspired by the International Youth Foundation’s (IYF) focus on community engagement, this publication was written by Sheila Kinkade and Christy Macy, with a foreword by Christiane Amanpour, as part of IYF’s ‘What Works’ series of publications. Profiles of seven projects from around the globe illustrate the challenges, opportunities, and lessons learned in diverse youth media efforts.
V. Media Forms and Formats

### Key Points

This section of the Adobe Youth Voices Guide will help you:

- Analyze various media forms and formats in terms of options, advantages, and limitations
- Think about which approaches will work best for your site and your young artists

Youth can avail themselves of a variety of tools and formats when engaging in media work. Each has its own advantages and limitations. Examining the creative potential of the different forms will help you determine the best fit, given your resources and the interests of your youth.

<table>
<thead>
<tr>
<th>Youth media projects can take various forms...</th>
<th>...and be created in different formats or styles</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Audio</td>
<td>• Journalistic</td>
</tr>
<tr>
<td>• Print</td>
<td>• Poetic</td>
</tr>
<tr>
<td>• Photography</td>
<td>• Documentary</td>
</tr>
<tr>
<td>• Video</td>
<td>• Collage</td>
</tr>
<tr>
<td>• Web</td>
<td>• Self-Portrait</td>
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<td>• Animation</td>
<td>• Experimental</td>
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</table>

This chapter is designed to familiarize you with the production options at your disposal. We’ll review a number of popular media forms, their characteristics and common process steps, and reinforce the need for media artists to be intentional and deliberative in selecting the most appropriate medium for their message.

### A Perfect Frame: Photography

Photography is a powerful form of nonverbal communication that transcends language barriers and speaks through universal visual symbols. It is both the art of painting with light and the silent witness that provides a tool for social change.

One advantage in choosing this form is its familiarity. The practice of taking a picture is familiar to most young people but the potential for expression, ranging from the insightful and provocative photo essay to the beautiful and compelling abstract image may not be as well understood. Studying light, composition, and framing is an important part of photography instruction that enables youth to move beyond “point and shoot.” Looking more critically at pictures, learning the language, and acquiring skills of analysis are integral as well.

From a photo essay by an AYV youth participant from San Francisco created with founding partner WKCD

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Globalization Through the Eyes of Youth

Working with AYV partner What Kids Can Do, youth at the AYV site Build San Francisco Institute are exploring the concept of globalization through a digital photo and writing project. Build San Francisco is one of three AYV sites working on a globalization project. The other sites are in London and in Noida, India. Young people are creating photo essays that capture how globalization shows up in the world immediately around them. A compilation of photos and photo essays from all three sites will be used in an Adobe Youth Voices book on globalization as seen through the eyes of youth.

Through photographs and first-person accounts, they will attempt to capture how globalization impacts the lives of people and places close by—culturally, economically, and socially.

Globalization is a huge subject, to be sure. The challenge in this project will be to explore its impacts in small ways: from the foods carried by the neighborhood grocer to street signs in multiple languages, from the experiences of new immigrants in search of a better future to those of workers who’ve lost their jobs to less expensive labor elsewhere in the world, from Indian films in U.S. movie theaters and vice versa.

Students and teachers at each site will begin by tackling the question, “What is globalization?”—aiming, as noted above, to make this abstract idea concrete, tangible, and personal for students.

Digital photography allows for immediate feedback and revision. While some young people may wish to begin by taking their own pictures; others might start by creatively re-using and manipulating found non-copyright images.

Other projects might involve using the camera to study and gain new perspectives on everyday objects, or creating a photo essay on representation of youth culture in a local community.

When contemplating formats you should also consider final outcomes for the work. How will the young people present their final work? Who is the intended audience? What are the expectations and purpose in sharing the work with this audience? As with any of the media form, artists should be intentional about this, and all parts of the production process.

Depending on the ultimate goals for the media project, photographs can be mounted on wall space in a school, local gallery, or online gallery space along with questions that invite the viewer’s interpretation. Artists might display individual photographs or present a series of photo collages in an album or portfolio. For inspiration, see examples of the ways that AYV youth have shared their work throughout this Guide. You can also jump to Chapter VI – Connecting with Your Audience for more pointers on exhibiting media works.
Links & Resources - Photography

I Wanna Take Me a Picture: Teaching Photography and Writing to Children
A guide to teaching youth the art of photography, and the power of meaning-making through media production. This book by Wendy Ewald is enhanced with tools and tips drawn from the author’s deep experience, and illustrated with numerous examples of student work.

Introducing Photography Techniques: Some Basic Vocabulary for Teaching Kids How to See
This resource moves step by step through the decisions young people need to make as part of taking pictures. See also the linked web pages on introducing digital cameras and exploring the basic elements and features.

Get Moving: Video Production

Movies, or the art of the motion picture, derive from an optical illusion that brings pictures to life. Video cameras capture sound, light, and image, allowing for new interpretations of reality. With a video camera in their hands, young people can realize the power of their own voice and recognize the clarity of their own vision.

An exciting and compelling medium, video provides an opportunity for youth to tell their own stories, to express their own views and opinions, and to interpret the world for themselves. Video production encourages creative expression, collaborative work, and problem-solving; teaches goal-setting; and develops leadership skills.

The possibilities for video projects are wide-ranging—for example, a video poem that uses the power of the moving image to convey meaning and provide a window to understanding a teen’s fear of rejection, or a probing documentary about poverty driven by young people’s inquiry into who is most affected by natural disasters.

“To be really good with media, it’s like any art form—you have to spend a lot of time and really commit yourself.”

Ken Ikeda
Youth Sounds/BAVC

Like the act of taking a picture, pointing and shooting a video camera may seem easy and familiar to most young people—but that familiarity is both an advantage and a disadvantage. As higher quality digital video cameras become more affordable and sites such as YouTube continue to open new public space for access and distribution, the volume of work is ever increasing. This high volume of work gives the impression of immediacy and a false feeling of ease; it would appear that anyone can make a video quickly and easily. However, making quality video requires study, time, and hard work. As with photography, good video production training typically begins with at least a cursory
study of image in terms of composition and analysis. After all, the image as a media form was the basis for “motion pictures” and subsequently video. study of image in terms of composition and analysis. After all, the image as a media form was the basis for “motion pictures” and subsequently video.

Just as we understand writing as a series of steps, we can also think of digital storytelling as a series of process steps from start to finish, from brainstorming to finished product. This Guide articulates seven process steps, divided into four phases: Pre-production, Production, Post-production, and Distribution. The technology tools, resources, and skills needed vary with each phase. Following these process steps will help young people translate their imagination and talents into exemplary digital stories worth the time and energy spent creating them.

The Digital Kids Club on the Adobe website (http://www.adobe.com/education/digkids/) provides a wealth of resources on video production as well as other formats. They recommend a number of steps in video making, starting with pre-production. For video projects, pre-production requires time for planning:

Step One: Writing the script
Finding the right story requires brainstorming ideas that fit the assignment purpose and audience. Mind maps can help young people explore ideas, organize details, and decide which ones will be used to tell the essence of the story. Whether developing fiction or nonfiction, researching the background and details of the topic will help the story be more authentic and credible. Whatever story is chosen to make into a digital story, the written script needs to be about how this particular topic touched the author’s life—not just a presentation of the facts and information.

This still image is from A Slip of the Tongue, by Karen Yum, a youth participant in the Bay Area Video Coalition (BAVC) Youth Sounds Factory Program. The short film, inspired by a poem written by Adreil Luis, captures what happens during an encounter between a young man and a young woman at a bus stop where many assumptions about gender and identity are made.

**TIPS & TRICKS:**

**Must Haves for Video Training:**
- Teach aesthetic as well as technical aspects—i.e., how to think visually
- Expose youth to different genres—documentary, experimental, as well as narrative
- View and evaluate films together
- Explain the four aspects of production: pre-production, production, post-production, and distribution
- Provide ample time for and stress the importance of planning (pre-production) and feedback
- Have a plan for sharing the work

**Tips & Tricks:**

This still image is from A Slip of the Tongue, by Karen Yum, a youth participant in the Bay Area Video Coalition (BAVC) Youth Sounds Factory Program. The short film, inspired by a poem written by Adreil Luis, captures what happens during an encounter between a young man and a young woman at a bus stop where many assumptions about gender and identity are made.
Step Two: Planning the project
This step of creating storyboards and image/sound lists is the modern version of making an outline for a written report. The time spent here increases the quality of the communication and saves lots of time and frustration during the Production and Post-production phases. Storyboard templates are graphic organizers that allow authors to visualize and detail out all aspects of their story — narration, images, titles, transitions, special effects, music, and sounds — before actually using any of the technology tools.

Step Three: Organizing folders
Managing all the files — text, images, sound, music, and final product — is an important and often overlooked step that’s needed to ensure everything is in place for each participant’s product. You need a well-organized system for file management, keeping in mind that video-editing software references (rather than actually embeds) the media elements.

Production involves gathering and preparing digital media:

Step Four: Recording the voiceover
Earlier in the process, youth created a written narrative script that will now be recorded into a digital voiceover. Coach young people to perform the meaning and emotional tone rather than read or recite the words on the paper. The author’s voice should be the emotional conduit for viewers to experience the information or story being told.

Step Five: Gather, create, and edit media resources
Each media chosen decorates, illustrates, or illuminates the message. Encourage the youth you’re working with to gather, create, or edit images, sound, music, and other media with the deliberate intention of extending the understanding and increasing the power of their message.

Post-production and distribution are where you pull it all together:

Step Six: Creating rough cut FIRST and final cut LAST
While your storyboard provides the initial decisions and elements, it is now time to mix the elements together in a compelling and memorable story that illuminates understanding for others. The ultimate goal is to draw viewers into the story and hold their attention as it unfolds. This is the time for revision and reflection determining if the story flows. If so the addition of final effects and titles are part of the final cut phase.

Step Seven: Applause! Applause!
Perhaps the most important step is presenting the finished work to an audience and giving the creators most deserved praise and acknowledgement. Exhibition and distribution strategies can take many forms — from online streaming media to neighborhood outdoor screenings. The outreach strategy should fit the ultimate goals of the project and most directly target the audience the creators hoped to impact with their work.

While the process steps outlined above to guide media producers are common to video production, digital storytelling is not a precise lock-step linear process. It is a creative process that sometimes takes its own path. And it is part of your role as a facilitator to help the youth in your program find and follow their own path in media making.
Links & Resources – Video Production

**Designing Video Programs for Youth: Creative expression and achieving goals**
This concise how-to guide, written by Madeleine Lim, an award-winning filmmaker, identifies the essential elements of a strong youth media program and how to go about designing one. She addresses topics including: Support Needed for Success; Product Versus Process; Hiring an Expert; Making it Fun; Screenwriting; Directing; Production; Distribution; and Showing it Off.
http://www.techsoup.org/learningcenter/ctc/page5188.cfm

**Getting started: Seven steps for digital storytelling**
A detailed description of the seven process steps entailed in digital storytelling (excerpted above). This guide divides the steps into four phases—pre-production, production, post-production, and distribution—and identifies the length of time, processes, and technology tools associated with each step.
http://www.adobe.com/education/digkids/storytelling/sevensteps.html

**Take Six: Elements of good digital storytelling**
This tipsheet on digital storytelling, one of the valuable resources created by Bernajean Porter for the Adobe Digital Kids Club, addresses six elements that are key to making a compelling media piece. They include: Living Inside Your Story; Unfolding Lessons Learned; Developing Creative Tension; Economizing the Story Told; Showing Not Telling; and Developing Craftsmanship.
http://www.adobe.com/education/digkids/storytelling/takesix.html
Go Live: Web Publishing

The web represents a format with global reach. Websites are collections of pages linked together and stored on a web server. Designing a website calls upon many of the talents and abilities of the youth in your center. They may find that this public forum presents an exciting opportunity for them to express themselves. In web publishing, youth can work collaboratively and individually. For example, they might create individual web pages that reflect their cultural identity or question the meaning of democracy. Youth may work collaboratively to research and generate a living timeline online about the contributions of unsung heroes within their community. They could merge image with text or incorporate animation.

Web design is not only for the tech savvy or graphically inclined, though the prospect may seem daunting at first. Assumptions about the depth of information technology knowledge and programming know-how required to publish for the web tends to relegate this work to the few and the brave. However, once you recognize the ease of use of software such as Dreamweaver and understand that the emphasis should be on the process, not on the technology, you and your program participants will be well on your way.

Web pages are actually files written in a programming language called HTML (or one of its variants). A web publishing software application lets you lay out a page visually so that you don’t have to learn programming. You simply type in text and arrange your links, pictures, and other objects on the page, then the program automatically creates the program code in HTML. It’s so easy because the program does all the technical work.

If you look at a web page in its basic form, what do you see? Text and pictures. Web pages are easy to build, but make sure that the youth you’re working with are ready conceptually before you start teaching them how to do it.

Keep in mind that web publishing is really a multimedia exercise. Web publishing software is simply used to enter text and assemble objects on a page. If you have already introduced the youth to word processing, drawing, image editing or multimedia software, they’ll already know much of what they need. Young people should at least be comfortable with the computer itself and the basics of using the web and email, and they should have some experience with a graphics application.

It’s worth taking the time to introduce things like digital photography, image editing, file formats, and multimedia concepts before creating a web page. That way, they’ll be learning good visual and written communication skills as well as technology along the way.

Prepare your youth with journal and mapping activities to get them thinking about the web page or the subject of the project. Make the web page part of a larger project that involves broader learning goals, and use stepped activities along the way. For example, you may be working over the long term on a project to create a survey, but you can introduce the basics by doing a simpler page like checking the weather. A web page can be the culmination of almost any kind of project, from an inquiry-based project to reporting after a field trip.
Before you have the participants start building the actual web page, always have them do sketches in their journals to make sure they’ve really thought through what they want to do. Another reason for this step is that you want them to see that new technologies augment, rather than eliminate, traditional methods.

Be sure to talk about the features that make a good website, as discussed below. Talk especially about the importance of including interactivity and communication to web pages, such as including a “mailto” hyperlink with email addresses. Young people may not think about these elements at first, but talking about the subject will help them internalize the habits of online communication and will positively reinforce their work. Just remember that adding the “mailto” hyperlink is not enough by itself; you’ll need to let people know that the page is available, even if it’s just to parents or youth in other classes at your center.

The best sites all have five characteristics, regardless of their subject matter:

1. **They are purposeful.** That is, they have clear goals and objectives.

2. **They are interactive.** A site doesn’t have to use all the most sophisticated technologies; it just has to spur youth to do something. Maybe it includes a “mailto” (a special kind of link for sending an email message when a visitor clicks on it), so that visitors can contact the youth with comments, or features something as simple as a button users can click on to get a pop-up definition. Think action.

3. **They support assessment.** Great websites provide a way to measure learning, skills, or other aspects of effectiveness. Think about this aspect as you build sites with your youth, as a way of measuring their skills development.

4. **They tell a story.** Stories are the essence of both learning and entertainment and are a way of sneaking knowledge past a young person’s defenses. Website stories don’t have to be novels or even narratives. A collection of neighborhood slang terms can tell a story about language, and the right photograph can tell a story of adventure.

5. **They are systematic.** The brain searches for patterns, and great websites all have a logical structure that reveals their stories in a way that youth can understand. Don’t mistake “logical” or “systematic” to mean linear. One of the great things about hyperlinking and the web is that visitors can find their own way to the heart of a story according to their individual interests and via multiple paths.

Look for these characteristics in the sites you recommend to your program participants, and build them into the sites you and your young people create. Again, the learning value in building a web page is not so much in using the software but in learning to be better communicators.
Links & Resources – Web Publishing

Building Digital Skills: Helping Students Learn and Communicate with Technology
This white paper by Anuja Dhakar and Kirsti Aho, published by Macromedia in 2002, features curriculum for multimedia, including Flash, and web design projects.

Creating a Blog: A Workshop for Teens
A lesson plan that helps educators walk youth participants through the process of developing their own Blog. This detailed workshop plan includes discussion questions and links to examples.
http://www.childrenspartnership.org/AM/Template.cfm?Section=Home&Template=/CM/ContentDisplay.cfm&ContentFileID=1017

Flip the Book: Animation

Animation is an engaging and fun format to work in. It is a great vehicle to help youth better understand storytelling and sequencing ideas, whether in words or pictures. Simple animation techniques are fun, hands-on projects that incorporate play, creativity, and collaboration. Because the underlying processes are the same as for video, animation projects are a powerful way to help youth understand and prepare for more sophisticated media projects.

Animation works because of a trick of the human eye called the persistence of vision. When light is used or controlled in the proper way, the eye “remembers” an image it has seen for a split second. If the image is replaced quickly enough with one that is only slightly different, a two-dimensional graphic can appear to be moving. Shadow puppets are the simplest form of animation. In the late 19th century, people began creating mechanical devices like thaumatropes, zoetropes, and phenakistoscopes that made the effect more sophisticated. All of the devices are precursors to modern animated movies, and all of them can be made easily by youth.

Animation is seeing a resurgence thanks to the web and multimedia authoring programs that incorporate digital movement. One reason is that today’s Internet bandwidth limitations don’t support full-motion video very well. Animated GIFs work just fine on the web, however, and you can work up to them with simple, traditional animation techniques like those described here. Another reason to study animation is that every time you broaden young people’s horizons by showing them new things they can do, you offer them opportunities for careers they may never have considered possible.

More about Animation Formats

Young Minds Inspired, in cooperation with the Academy of Motion Picture Arts and Sciences, created study guides for teachers that you may find useful. These are available online; see the link in the Resources section below. They provide a summary of the history of animation as well as an explanation of animation formats.
Animation formats include cell animation, clay animation, sand, paper, puppet, and pin. Shapes or figures can be cut to create silhouette animation, using a backlight, or collage animation, moving shapes on paper. Stop-motion photography can be used to create 3-D animated models or clay.

With “time-lapse photography” or “pixilation,” you can animate a blooming flower or make an actor appear to move in a jerky motion much like an old silent movie.

Animated films can also be made by drawing or scratching directly on the film, painting on glass, or with the assistance of a photocopying machine.

Two of the new frontiers of youth media are Flash and Gaming. Animation can be taken to new heights through Flash projects, and interactive games allow youth to explore issues in fun, creative ways. Both require new technical and intellectual talents in line with new literacy skills.

Students and educators from Adobe Youth Voices sites Government Urdu High School-Barlane, Government Girls High School-Adugodi, and Christel House India Learning Centre completed six short animations and one short documentary during a three-day AYV animation training, conducted in partnership with iEARN and Listen Up! with the help of Animaction. You can find examples of their work at: http://www.animaction.com/Featured_Prj_Detail/1/Adobe-Youth-Voices

Try It: Flip Books

Flip books offer the most versatility and creativity in hands-on animation projects because they are not limited in length or materials, as is the case with some other techniques. They’re inexpensive to create with common materials and require no viewing devices. Most important, the process used to make a flip book forms the basis for all of the more sophisticated animation techniques, including filmed animation. The basic rule is, if it will flip, it will work, so try index cards, Post-it notepads or other “flippable” media.

For a flip book you first need a story, maybe one as simple as a dot moving from one side of the page to the other, or as complicated as a truck that seems to disappear in traffic. A flip book simply takes a storyboard and inserts the intermediary steps needed to create the illusion of motion. Once again, start simple and have youth do several flip books to get the feel of what’s possible. The first time, have them use the basic compositional forms of drawing that they’re already used to, like dots, lines or circles, so that they focus on placement and sequence rather than the detail within the object.

Now try two simple objects, perhaps two arrows starting on opposite sides and crossing each other. Move on to other drawings and even photos. Once youth have mastered flip books, they know almost everything they need to design other animation projects, including zoetropes, phenakistoscopes, and even animated GIFs.
No matter what the material, before any animator, filmmaker or video artist begins a project, he or she first does a storyboard to lay out the sequence of actions. The storyboard is an important tool. Telling a story by finding the right sequence of pictures and words is a powerful skill for young people to master. With ideas and storyboards in hand you may wish to probe deeper into animation as a format. The links below can help.

**Links & Resources - Animation**

**AnimAction**
Promoting ‘Awareness through Animation,’ this organization provides professional development and curriculum for animation projects. Their gallery of media works is a great source of youth-produced PSAs, and, moreover, Adobe Youth Voices is one of the featured projects.
http://www.animaction.com

**Animation: Creating Movement Frame by Frame**
This comprehensive resource, created by Young Minds Inspired and the Academy of Motion Picture Arts and Sciences, offers a study guide on animation terminology and techniques.
http://www.oscars.org/teachersguide/animation/index.html

**Teaching Simple Animation: Fun with Thaumatropes and Other Big Words**
An orientation to teaching young people about animation. Instructions for facilitating two simple hands-on animation projects—thaumatropes and flipbooks—are provided, and many more resources such as lesson plans and a flipbook gallery are linked from this page:

**On The Air: Radio Journalism**
Audio production has become an increasingly popular youth media activity, and now includes music production, online streaming, and podcasting, as well as production for broadcast. There is now a wealth of materials to support this work online and a host of youth audio works to explore.

Youth lend a much needed voice and new perspective to radio. For decades young people have turned on, tuned in, and been the recipients and consumers of messages that were not of their own making. However, as young people take control and produce their own radio programs, their experiences, reflections, and opinions are bringing new life to the stale, canned programming in constant rotation. They are also creating programming for alternative outlets that is meaningful and of consequence to their listening audiences.

Let a Thousand Voices Speak: A Guide to Youth in Radio Programs in the United States, compiled by the National Federation of Community Broadcasters (NFCB), explores the youth radio landscape. The case studies are representative of a range of activities and processes in youth radio.
Some youth radio projects broadcast music, while others emphasize radio commentary. Some do both. Many projects air live. Some air monthly, others weekly. Only a few operate around the clock. Several incorporate some form of radio journalism. Let's take a closer look at this form of journalism.

More than 'just the facts' journalism, radio journalism in particular draws a picture with words. It's an illustration of events in terms of time and place, but the most important story is interwoven, the story about the human condition through the personal accounts of people's lives.

Some of the most compelling stories might come from the youth at your site themselves. This may prove to be a difficult but useful exercise that will help get them rooted in the practice. Producer of NPR's Radio Diaries series, Joe Richman works with teenagers to help them document their own lives through "radio diaries." He tells the teens to "think of themselves as reporters. Being a reporter is like having a passport. It's a license to ask questions, be curious and explore new worlds..." To get started, he suggests that young people:

"Keep an audio journal – Use the tape recorder as an electronic diary. Relax and try to forget about the microphone. Speak the way you do normally. Imagine that you're just talking to a friend. Being natural takes practice."
**Do interviews** – Talk to your family, your friends, your bus driver, the fireman down the street. Get people to tell you their stories.

**Be curious** – Think like a reporter. The best thing about carrying around a tape recorder is that it gives you permission to ask people about themselves. Sometimes you find yourself talking to people, even friends and family, about things you would never talk about without a microphone.

**Paint a picture with your voice** – Be a play-by-play announcer. Tell us where you are, who you’re talking to, the date, the time, what’s happening. Be the listener’s eyes and ears.

**Show, don’t tell** – Good tour guides do more than just talk, they show. There are tricks for ‘showing’ things on the radio. You can actually point to objects, for example: ‘over there on the sidewalk is a big blue dog.’ Even though the listener can’t see the dog, a space is created in our imagination for where the blue dog should be. You can often use the microphone the same way you would a movie camera: panning, cutting, zooming in for a close-up. All of these things help create a picture inside our heads.

**Use the small details to tell the big stories** – Look for the little things that surprise you. Here’s an example: Mrs. Jones is forty-five years old, a doctor, has a family and a dog. But even more interesting—and revealing—is the fact that Mrs. Jones sets every single clock in her house five minutes fast, and that she collects bus transfers from her commute to work and keeps them all in a shoe box in the closet. You can learn a lot about people from a few unexpected details.

**Be there** – Let things happen in front of your tape recorder. Record in the moment, instead of telling us about it later. The best documentaries are the ones that let the audience participate and experience things as they happen. If you want things to ‘happen’ in your story, you have to carry your tape recorder with you as much as possible. You should be prepared to be in the right place at the right time. You never know when you will stumble onto something that will be the best part of your story.

**Keep it rolling** – The golden rule of radio is that the best moments always happen right when you’ve stopped recording. There’s a reason for that: as soon as you push ‘stop,’ people relax and are more themselves. Natural, truthful moments are priceless. Tape is cheap. Keep it rolling.

**Always strive for one ‘memorable moment’** – Every story should have at least one little part that you just completely love: a great clip of tape, a good scene, a funny anecdote, an unexpected detail. It’s the thing you run back and tell your friends about. Often the ‘memorable moment’ is something that catches you by surprise. Ira Glass, host of the radio show, This American Life, says that the point when he knows he has a good story is usually the moment when he realizes that it’s not the story he thought it was going to be. ”

Joe Richman
Teen Reporter Handbook
National Public Radio
Links & Resources – Radio Journalism

Let a Thousand Voices Speak: The NFCB Youth Manual
Through a set of case studies profiling independent producers as well as youth based at radio stations, this manual illuminates the work of youth radio programs. Appended materials include curriculum, interviewing tips, sample forms, and other resources.
http://www.nfcb.org/projects/nyrtp/youthmanual/youthmanual.jsp

Shout Out! A Kid’s Guide to Recording Stories
A youth radio how-to written for youth, this concise guide comes from Katie Davis with the Urban Rangers and Neighborhood Stories. This publication, available at Atlantic Public Media’s Transom.org as a web page or print-friendly PDF, shares tips on how to find stories, how to conduct an interview, what questions to ask, and how to get a good recording, as well as additional resources.
http://www.transom.org/tools/basics/200501.shoutout.kdavis.html

Teen Reporter Handbook—How to Make Your Own Radio Diary
Written by Joe Richman, this is the authoritative guide to making a radio diary, concise and practical, with a discussion of the basic principles, equipment and technical pointers, interviewing tips, and additional resources, including youth-produced diaries. His guidelines for youth media makers are excerpted above.
http://www.radiodiaries.org/makeyourown.html

Cover to Cover: Print Publishing

A number of youth programs produce print publications that go out to readers through schools and community-based organizations, as well as online publications.

With print, unlike other media, the reader is in control. They determine the pace with which they process the text. They can stop, restart, and reflect on what they have read.

Keith Hefner, executive director of Youth Communication, a youth media organization that has been publishing print media by young people for over 25 years, states that “only in print can the media consumer easily revisit complicated or unclear ideas, circle and underline them for further review or sharing with others, argue with the text in the margins, and check back to see whether one’s initial perception conforms to what was actually presented. Print’s special ability to facilitate reflective thought is one of its greatest strengths.”

As with the other youth media formats we have presented, the goal of youth print publishing is to bring forth the stories of the unheard and unseen youth that are marginalized in society and in adult-produced media.

So how do you get young people to start writing? One way to prompt writing is to encourage youth to write about themselves. Have them write from their own experiences, what they see and what they believe.
It is important to determine practices for revision. As the adult leader your role may be to help guide and edit the writing. However, if you also facilitate collaboration and positive peer to peer critiques, using guidelines that the youth help establish, you’ll harness the opportunity for positive youth development.

As they gain confidence as writers, their curiosity and natural inclination towards inquiry and investigation may lead to investigative reporting. Libby Hartigan, managing editor for L.A. Youth teen newspaper, lays out four steps to investigative journalism:

“First step: Selecting a topic

**Student’s role:** Pay attention to the news. Read magazines and newspapers. Be curious and informed about what’s happening in your school and community. Get excited about the possibility of being able to do something that might effect change.

**Advisor’s role:** Create a culture in which students are encouraged to read, ask questions, and be informed about what’s happening around them. Advisor should be familiar with and guide students toward great examples of investigative journalism—especially those executed by other youth. Mainstream journalism examples (such as Watergate) may seem too distant for students to connect with.

**Discussions:** Begin with teen staff discussions. Select a topic that the students feel is important and worthy of pursuing (not necessarily the topic that the advisor wants.) What is interesting and
relevant about the topic? Why is it the kind of thing your publication should take on? Make sure it fits with your publication’s mission. Advisors should take notes at this point—the notes will be needed later when reporters get lost in all the info and can’t figure out what’s important. The original impetus of the investigation, and the reasons why readers would be interested, should continue to guide the investigation throughout.

Select reporters: The advisor should select one or two committed youth as reporters. They need to be good at doing interviews, taking notes, and checking facts. They may not necessarily be your best writers, though that’s helpful. They should have a passionate interest in the topic—this will carry them through the grueling process.

Research: The reporters should research the topic. How have other media (magazines, newspapers, TV, websites) addressed the issue? What do the reporters think of the way they did it? What did they like or dislike about other media approaches? What kinds of sources did these media use? What was the impact of their coverage?

Choose a focus: Narrow the focus of the investigation way, way down. Always go to the source, getting the most first-hand material you can.

Second step: Getting the story

This can take months, depending on how hard it is to find and interview sources. Reporters need somewhere they can have sources call—preferably not their home number, though e-mail might be okay. They may have to write letters requesting interviews, file Freedom of Information (FOI) requests, or understand legal issues.

Student’s role:
• Be persistent. Keep trying. Sometimes reporters from your local newspaper can give you advice on how to reach someone. Don’t believe everything you hear—but don’t discount someone just because they’re strange, different or you don’t like them.
• Keep in mind the story you want, not necessarily the story your sources want you to tell.
• If you discover information that is unflattering to someone or an organization, you have to give them a chance to respond to it.
• Keep the information organized.
• If you have a partner, divide tasks so that you share the workload.

Advisor’s role:
• Make sure the students have a system for keeping the information organized. I think large enclosed envelopes work the best… Every so often, demand that the students type up a list of all their sources and phone numbers.
• Keep the reporters motivated. Meet with them frequently to advise them or just to hear how things are going. Have them give regular reports to journalism classes about their investigation… If a tough interview is coming up, the whole class could have input on what kind of questions to ask.
• Teach students about the public organizations involved in the topic. Help them understand how government and other institutions work… If the advisor is not familiar with some particular institutions, sometimes local reporters will help explain how things work.
• Help students resist pressure from sources to withhold or alter information. However, such pressure should cause students to think carefully about whether they’re being fair to sources.
Third step: Putting the story together

Before the students begin writing, they should sit down with the advisor and discuss the material they have so far. Do they have all the pieces they need? Is more research required? Are there any legal issues (like someone threatening to sue you)? At this point, the advisor should pull out the notes from the very first discussion that took place on the topic. What was the main thing that interested the students initially? Usually that can guide and give a structure to the whole piece. Students should not begin writing until they have a very solid outline and a sense of what goes into each section.

Look for ways to break up the story into pieces and publish it as a package.

Look for ways to make the story visual—photos, graphs and illustrations will bring the reader into the piece, especially if you’re throwing a lot of information at the reader.

In the final stages, find some people who are uninvolved and ask them to read the piece.

Fourth step: Promoting the story

If you’re not going to bother to promote your story, why bother doing it? It’s a huge investment of resources, but it can pay off for your publication and your journalism program in terms of credibility, visibility, funding, and student scholarships.

For more on these steps and the work of L.A. Youth, visit:

Links & Resources – Print Publishing

L.A. Youth: The newspaper by and about teens
This newspaper, like many of its kind, is a print publication with an online presence. The L.A. Youth organization can be a great model for this type of publishing activity, and the website is a go-to resource for lesson plans, discussion starters, and, of course, media works by youth.
http://www.layouth.com

Print Media By and For Teens
This paper was prepared in 2004 by Keith Hefner, publisher and executive director of Youth Communication. He summarizes the historical context of print publishing, surveys the growing competition in the form of new media, and sizes up the challenges and opportunities for youth media makers endeavoring to produce in print.
http://www.soros.org/initiatives/youthinitiatives/articles_publications/articles/hefner_20040301
Keeping Quality in Focus

Regardless of which media format you and your participants choose to use, it is important to strive for quality in the finished product. Youth media works don’t necessarily have to be slick, but they should strive to achieve certain basic production standards – Are images in focus? Is the sound audible? Are transitions smooth? Is the story clear? You can help your participants keep quality in focus through the use of scoring guides or assessments on various production elements.

A comprehensive set of student scoring guides for digital products was developed, prototyped, and copyrighted as a partnership between Bernajean Porter and North Central Regional Lab (NCREL). To incorporate technical skills as part of the assessment, traits in Craftsmanship of Communication were developed to represent the functions of technologies that would consistently guide each type of communication: Text, Image, Voice/Sound, Design, Presentation, and Interactivity. Here are three elements critical to AYV:

Image Communication
Images, graphics, or videos should illuminate content in the message through showing—not telling—information. Rather than narrating the images that have been gathered like a photo essay, exemplar use strives to use images in such a way that without them there is less understanding, influence, or impact. When choosing images, authors need to consider whether it decorates, illustrates, or illuminates their message.

Voice/Sound Communication
Music/sound should be more than background sound. It establishes tone, mood, and emotional context in ways that deepen the impact of the message. There are four general types of sound that can be used to illuminate the message meaning: narration, guest voices, ambient sounds (gun shots, roosters crowing, or clocks ticking), and music. The right combination of sounds will quickly and nonverbally draw a viewer into the author’s world. When choosing music/sounds, authors need to consider whether it decorates, illustrates, or illuminates their message.

When recording voiceovers, authors need to strive to “perform” the content of the message rather than read or recite their words. The pacing, tone, and clarity provides meaning beyond the words. The author’s narrative voice needs to be a dynamic conduit for viewers to connect to the emotion and meaning of the story.

Mixing media is designing communication
Using technology is more than being able to master technical skills. From beginning to end, choices for using images, music, sound, video, fonts, and title styles should be intentional. If there are multiple authors collaborating on a single product, it should not look like a stitched quilt with everyone taking turns doing a section or adding a narration their own way. A tightly designed storyboard before using the technical tools should be created by all author(s) to ensure a unified feel for each product. As each choice is made, be curious about whether they are decorating, illustrating, or illuminating the message.

The Porter and NCREL Scoring Guides are available online at:
http://www.DigiTales.us

Porter’s book, Evaluating Digital Products, is available as additional training and resource material for using the online scoring guides. For more on assessing the quality of youth media works, visit:
http://www.adobe.com/education/digkids/storytelling/beyondwords.html
Ready, Set, Go!

Now that you’ve had the chance to learn about and reflect on a variety of media forms and formats, it is time to get down to specifics. Each site is a little different and will have different needs and resources. For success in AYV, you will need to carefully plan out who you will be working with, how you will find and engage them, how much time you will need to develop your project, and where all these activities will take place.

Reflect

Artists naturally gravitate toward forms and formats that they are most comfortable with or that enable them to best express their opinions in unique ways. What media formats are your youth most interested in or familiar with? What formats do you feel most comfortable working with?
Worksheet V.1 – Planning Your Program

Building your youth team and thinking strategically about timing and location are important first steps in planning your youth media program. Use this chart to build your plan.

<table>
<thead>
<tr>
<th>Participants</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Who are the youth participants you will engage in your project? (Class, program, particular group of youth, etc.)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>How many youth will you recruit?</strong></td>
<td><strong># of Youth</strong></td>
</tr>
<tr>
<td><strong>How will you recruit youth and what incentives will you offer to encourage them to participate?</strong></td>
<td><strong>Recruiting Strategy</strong></td>
</tr>
<tr>
<td><strong>Incentives</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Timing</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>When will you incorporate youth media into existing instruction or programming? (Class period, subject area, time of day, etc.)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>How much time can you devote to your project? (How many times per week? Over what period of time? How long will the sessions be?)</strong></td>
<td><strong>Times per Week</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What physical location will you use for your project?</strong></td>
<td></td>
</tr>
<tr>
<td><strong>What space issues will you need to consider?</strong></td>
<td><strong>At Your Location</strong></td>
</tr>
<tr>
<td><strong>What logistical challenges might you have and how can you overcome them?</strong></td>
<td></td>
</tr>
</tbody>
</table>
VI. Youth Media Making Tools

KEY POINTS

This section of the Adobe Youth Voices Guide will help you:

- Explore the Adobe software tools available to you for AYV projects
- Learn some basic tips about how best to use each tool for youth media projects
- Process your order and licensing for Adobe software products
- Find links to further resources on the Adobe website

Overview of Adobe Digital Tools for use in AYV

Computer-based media making tools have completely transformed the youth media field in the last ten years. Tools that used to be incredibly expensive and out of reach of most youth and educators are now widely available. Adobe has for many years been an industry leader offering media makers a myriad of tools for image manipulation, audio and video production, and web design. As an educator in the AYV program, you will have a full suite of resources at your disposal to help your young people truly “create with purpose.”

Communicating with Images and Words: Adobe® Creative Suite®3

The Adobe Creative Suite 3 family of software includes Adobe InDesign CS3, Adobe Photoshop CS3 Extended, Adobe Illustrator CS3, Adobe Flash CS3 Professional, Adobe Dreamweaver CS3, Adobe Acrobat 8 Professional along with Adobe Bridge CS3, Adobe Version Cue CS3, Adobe Device Central CS3, Adobe Stock Photos and Acrobat Connect. This package offers visual asset management and access to online services with creative tools that let you design content for print, the web, film and video, and mobile devices.

Adobe® Photoshop® Elements 5.0

Adobe Photoshop software gives you and the young people in your program photo-editing tools that can fix common flaws automatically and offer advanced options for more control. Photoshop Elements 5.0 has great new tools for easily adjusting specific areas of a photo to create the look media artists are after. Youth can show off their creativity via a range of media products, with the help of Photoshop, for example: photo flipbooks, dynamic slide shows, and web photo galleries created using Flash® technology, etc.

From photo essay Side by Side, created by youth at Noida School, India with AYV partner WKCD
This software makes it simple to produce professional-quality digital images for media projects, such as websites, online photo galleries, slide shows, and newsletters. Intelligent features automatically correct skin tone, lighting, color, and contrast. There’s even a way to have the red eye removed automatically as photos download. Photoshop Elements’ editing tools let you fine-tune color, brightness, and exposure using new color curves adjustments; create black-and-white conversions; correct camera lens distortions; and sharpen blurred edges. To see the color range in photos, use the Histogram palette, which will enable your participants to make optimal adjustments quite easily. For the highest quality results, edit the raw image files directly from the digital camera.

Photoshop Elements can also help you and your young people organize and share photos. Employ the flexible tags, search options, and comparison tools to keep photos organized and easy to track. One option for storing photos is to have youth upload them to personal online albums that can be updated with new photos at any time.

Creating with purpose means having an audience in mind that the media work is intended to impact. To that end, Photoshop Elements helps your young people polish and deliver their image via a variety of formats: websites, CD, mobile phones and handheld devices, television using Intel® Viiv™ technology, among others. Before exhibiting their work, young people may like to check out Photoshop Elements’ special effects as well. For example, in the case of slide shows, encourage your participants to explore how to incorporate transitions, pan and zoom effects, captions, music, and narration. Indeed, bringing a sense of exploration and discovery to this and all the other software tools will serve youth well as they embark on, or continue as the case may be, the process of media making.

Online Resources for Photoshop Elements

There are quite a number of resources available on our website to support you and your participants’ work with Photoshop Elements.

For tips on working with images, see:

For tips on sharing your photos, see:
http://www.adobe.com/education/digkids/intro/goingdigital/sharing.html

The Digital Kids Club section of our website includes educator-written lessons and activities using Photoshop Elements. See:

For additional tips, check out these guides at the link below:

- How to Add Music and Narration to a Slide Show
- How to Create Shapes
- How to Quickly Enhance a Photo
- How to Use Layers
- How to Retouch a Photo
• How to Rotate, Level, Crop, and Size Images
• How to Make Selections
• How to Create and Share a Slide Show


You’ll also find several very useful Photoshop Elements video tutorials—created by Philip Andrews, a teacher and imaging professional—designed to give you a head start in working with features of Photoshop Elements:
http://www.adobe.com/education/digkids/training/pse_videos.html

Adobe® Premiere® Elements 3.0

The youth in your program will be able to produce and distribute sophisticated digital movies with the easy-to-use video-editing tools of Adobe Premiere Elements 3.0. They can assemble videos by rearranging clips with the simple drag-and-drop method, and productions can be burned to DVD in just two steps, complete with a menu and scene index.

The tools are user-friendly, inviting exploration without an extensive introduction. You and your participants can transfer footage from the DV camcorder in one automatic step, in order to get right into the editing. Keep in mind that Adobe Premiere Elements 3.0 has detailed how-to guides online (see below), which provide help each step of the way.

To get started, youth assemble video in the Sceneline, a new alternative to the Timeline tool. Sceneline lets them drag and drop to rearrange thumbnails of their clips or add transitions and effects. It’s like making a photo slide show. They can edit and view movies in the Monitor window, where they are able to see edits and effects as they make them. These are some of the ways that youth can work with their footage: trim and split clips, drop filters and effects on a frame, create fun picture-in-picture effects, type text right on the screen, and preview in full screen. With Auto Save features and multiple undos and redos, they can always go back to a previous version.

As your participants work on their projects in Premiere Elements, encourage them to explore ways to enhance and fine-tune their video. Titles, openings, closings, special effects, and transitions provide a treasure trove of enhancements in the design of powerful communication that immerses the viewer in their thinking and experiences. They can include credits that identify dedications along with citing the specific resources used to create the digital story. What are they trying to say with this media work? How can special effects help them convey their message? Youth might think about creating “green screen” effects, picture-in-picture, shrinking, shifting—and text over moving video. Another possibility is to use Stop Motion Capture to create their own time-lapse movies, claymations, and other animations.
Youth producers can add excitement to their videos by making text and graphics fly and spin, and they might experiment with dissolves, fades, and wipes to creatively transition from one scene to the next. On another note, video projects can include movie-theater sound when your young people automatically convert audio to industry-standard Dolby® Digital stereo. Also, it’s easy to add a sound file, such as narration or music, and they can even edit their video to match the beat.

Finally, when it comes time to package and distribute their video, youth can become art directors with the help of Premiere Elements—designing custom DVD menus from scratch or picking from dozens of menu templates, including ones for sporting events and music videos. Integrated DVD burning lets them easily make copies of their finished work. And, they can show their movies on virtually any handheld device—including mobile phones, Apple iPods, and PSP™ (PlayStation® Portable) systems.

Because digital products are easy to distribute across time and space to others, their digital movies can also be inserted into other media, posted on school, community or youth websites, etc. Reaching audiences by holding parent, youth or community gatherings to view the projects collectively or by taking them to festivals is not only a way to celebrate the young people's achievement but also a critical step in “creating with purpose.”

**Online Resources for Premiere Elements**

For tips on using Premiere Elements, see these guides:
- How to Add Titles
- How to Add Transitions
- How to Edit Clips
- How to Import Video
- How to Record Voice Narration
- How to Add a Soundtrack


For tips on distributing your video with Premiere Elements, see

http://www.adobe.com/education/digkids/intro_video/distribution.html

**Telling Stories with Motion and Sounds: Adobe Rich Media Suite**

Visit the Adobe website and check out Digital Storytelling in the Classroom—A Classroom Tutorial to Engage Students in Day-to-Day Learning. This tutorial provides easy-to-follow steps for helping youth develop communication skills that translate raw information into valuable knowledge using Adobe Photoshop Elements 5.0 and Adobe Premiere Elements 3.0 software.

http://www.adobe.com/education/digkids/storytelling/tutorial.html

Also check out Creating Multimedia Projects—A Classroom Tutorial to Engage Students in Day-to-Day Learning. This tutorial includes easy-to-follow steps for creating exciting multimedia projects with Adobe Photoshop Elements 5.0 and Adobe Premiere Elements 3.0 software.

http://www.adobe.com/education/digkids/training/multimedia_projects_tutorial.html
Adobe® InDesign® CS3

For print media and other projects requiring sophisticated page layouts, you and your program participants have Adobe InDesign software in your toolbox. InDesign integrates smoothly with other Adobe tools and includes user-friendly features that will help youth create rich, complex documents.

The creative tools and options comprised in this software make it easy to experiment—and your participants can have fun trying out stylized effects for text, images, and objects from within the page layout. There are a number of other elements for youth to try out; encourage them to explore transparency, creative effects, and gradient feathers. Since effects are live and nondestructive, they can experiment without compromising the file. Another helpful aspect of InDesign is that your participants can apply effects, like transparency, independently to an object’s stroke, fill, or content. Further, they can apply effects such as inner glows and bevels without having to update linked files. All these capabilities give your young media artists that much more opportunity to bring their design concept to fruition.

As they begin working in this application, youth should know that InDesign supports a host of layout features, including an enhanced Find/Change function that makes it possible to apply global formatting and consistently edit text and objects. This function is especially useful if they are producing a long document. In addition, they can format styled tables and table cells, advanced bullets and numbering, as well as running headers and footers.

If their media project is headed for the web, then it’s an easy step for youth to save their document as a PDF. Note that InDesign works smoothly with Adobe Photoshop, Illustrator, Acrobat, and Dreamweaver software—as a result, your young people can use shared presets and color settings; enjoy native file format support; and conveniently publish to multiple media. For example, they can export content from InDesign and edit and automatically format it in Adobe Dreamweaver CS3 using cascading style sheets. Having these paths to multiple formats, which represent a range of distribution channels, built in to this media-making tool directly supports the Adobe Youth Voices goal of creating with purpose.

Online Resources for InDesign

Visit the Adobe website and check out A thematic literary research project. This is a three-class project in which youth can explore literature in context by reading and researching three thematically grouped short stories, studying their respective authors, and putting the stories into context by researching related real-life statistics on the theme of each story. The purpose of this approach is to reinforce the meaning of each story and its impact on the reader by relating the literary experience to social research.

http://www.adobe.com/uk/education/instruction/curriculum/exchange/literature.html

Adobe® Illustrator® CS3

For youth who chose to express their ideas visually—in print, on the web, and in any other medium—Adobe Illustrator CS3 software is a great design tool. Illustrator CS3, which includes the same industry-standard drawing and typographical tools used by professionals, helps users create compelling vector graphics for websites, posters, presentations, brochures, and magazines, among other materials.
The features of Illustrator CS3 facilitate exploration and experimentation, which, as discussed, are fundamental aspects of the media-making process. As with the other Adobe applications, you should encourage your participants to explore elements such as color variations, special effects, and different design options. For instance, Live Color allows an artist to play with color harmonies and interactively apply color to any selection of objects. Young people can also enhance their artwork with professional typography and transparent effects.

As they become familiar with the tools and options, including customizable workspaces and shortcuts, your participants can handle design and production tasks with greater confidence and efficiency. As always, throughout this process, it is key that they view this technology as a tool to support their creative vision. In service of this, the Control panel in Illustrator frees up screen space and puts more options at their fingertips, while New Document Profiles provide a launch pad for video and other designs. In fact, Illustrator CS3 software can help the young people in your program create sophisticated vector artwork for almost any medium. They can share files seamlessly between Illustrator and other Adobe applications as they prepare content for print, web and interactive, and mobile and motion designs. For example, they can integrate Adobe Flash software for web animations, or they might use their vector designs as the basis of DVD menus, titles, and visual effects by moving them between Illustrator and Adobe motion and effects applications. Also, they can create Adobe PDF files, with multiple pages and layers intact, for high-quality printed output.

As with most of the Adobe tools, the easy integration between applications and the opportunity to create a media work that can be presented in multiple formats serves youth media makers—and their potential audiences—very well.

Online Resources for Adobe Illustrator

Visit the Adobe website and check out Introduction to type. This workbook offers an informative, easy-to-follow introduction to using type via the computer. You can also review exercises for using type in designs and layouts. These exercises—which incorporate the use of Adobe Illustrator and Adobe Photoshop software—emphasize traditional approaches to typography that lead to intelligent choices for successful desktop layouts. See: http://www.adobe.com/education/instruction/subject/pdfs/Type_intro.pdf

Adobe® Acrobat® 8 Professional

Adobe Acrobat 8 Professional software allows you and your program participants to create, combine, share, and control media-rich Adobe PDF documents. With this software, you can convert a variety of file formats to Adobe Portable Document Format (PDF), a universal file format that preserves all the fonts, formatting, images, and color of a source file, regardless of the application and platform used to create it. Adobe PDF files are compact and can be exchanged, viewed, navigated, and printed by anyone with free Adobe Reader software, while maintaining document integrity. In particular, the PDF format is a very convenient way to share material on the Internet. Even if a young person's media project is originally presented in another forum, it is possible to post a PDF version on a website and reach a much wider audience.
The Acrobat Distiller application tool comes with Adobe Acrobat. Distiller takes page information from a document and “distills” it by converting and compressing the information for viewing with the free Acrobat Reader or Acrobat application. Fonts and graphics as well as the layout of the document are transformed into a digital portable document that can print to the highest resolution of a selected output device such as a printer or viewing screen. Acrobat Distiller provides easy and repeatable Adobe PDF creation according to your specifications. You can choose from several sets of default Adobe PDF settings or define customized settings.

Online Resources for Adobe Acrobat

For tips on using Adobe Acrobat, see the guide at:

Also visit the Acrobat Design Center on our website for more information and tutorials on Adobe Acrobat. See:
http://www.adobe.com/cfusion/designcenter/search.cfm?product=Acrobat&go=Go

Adobe® Dreamweaver® CS3

Young people in your program can design, develop, and maintain websites and web applications with Adobe Dreamweaver CS3 software. Built for designers and developers, Dreamweaver CS3 offers both a visual layout interface and a streamlined coding environment. Further, intelligent integration with related Adobe software makes it easier for youth to pursue complex media projects.

The web represents a forum that can reach both friends right around the corner and people in communities on the other side of the world. Features comprised in Dreamweaver can help youth realize the great potential associated with exhibiting media projects online. For instance, they can use the new Spry framework for Ajax to develop an exciting, interactive website. In Dreamweaver, they can also drop in FLV files, add images from Adobe Photoshop, and test content for mobile devices. Further, this software helps users apply best practices and accepted standards to ensure websites and applications play well with others.

Cascading style sheets (CSS) is the accepted format to meet standards of accessibility online. Your participants can build CSS-based websites from the ground up with new CSS layouts, the unified CSS panel, and CSS visualization and management tools. They can validate the performance of their website with the Browser Compatibility Check. Have the youth in your program considered producing their media works in multiple formats? Another key feature of Dreamweaver supports this strategy. It allows web producers to preview how content will appear on PCs, mobile devices, and in print—and to trouble-shoot problems with the assistance of the new CSS Advisor website.
As always, you should encourage youth to explore these various elements and to experiment with different approaches to web development. There are myriad ways of working with a web design tool like Dreamweaver. Users can create visually or code directly, work on Macintosh or Windows®, produce web content collaboratively or on their own. Your participants will encounter—and must negotiate—all of these choices and more as they follow through the process of making media.

Online Resources for Adobe Dreamweaver CS3

Visit the Dreamweaver Design Center on our website for more information and tutorials on Dreamweaver CS3. See: http://www.adobe.com/cfusion/designcenter/search.cfm?product=Dreamweaver&go=Go

Adobe® Flash® CS3 Professional

Adobe Flash CS3 Professional software is a cutting-edge tool that your youth can use to create rich, interactive content, including websites, online advertisements, instructional media, presentations, games, and mobile device content. Innovative styles and techniques are made possible with a full complement of drawing, animation, and interactive design tools.

Be sure to encourage your program participants to consider Adobe Flash Player as a potential medium for their projects. As the world’s most pervasive software platform, they can extend the reach of their work exponentially, if that is one of their aims. Flash Player is installed on more than 700 million computers and devices worldwide, including over 96 percent of Internet-enabled desktops. By creating content with Flash CS3, youth media makers can distribute their work not only via the Internet, but also to a wide range of mobile and consumer electronics devices.

Flash CS3 is a common denominator that integrates with and supports a broad spectrum of emerging technologies, including Ajax, 3D animation, online video, and open source development. It integrates with other Adobe creative software, including Adobe Premiere Pro, Photoshop, Illustrator, Flex™ Builder™ 2, After Effects®, and Soundbooth™, as well as Adobe Bridge, the central hub of Adobe® Creative Suite® 3. This means that users can exchange designs, assets, and files between other Adobe applications without compromising fidelity.

The creative potential of Flash CS3 should be another draw for youth. For example, they can go beyond traditional slide shows by sharing photos in animated galleries created with Flash technology. How about a spinning carousel or a book with pages that turn? What about an interactive media work of another kind? What might your young people create with Flash to engage their audience and communicate their message?

Online Resources for Adobe Flash

Visit the Flash Design Center on our website for more information and tutorials on Flash. See: http://www.adobe.com/cfusion/designcenter/search.cfm?product=Flash&go=Go
Reflect

Success or failure on a project can often be influenced by the resources at hand and how effectively you as an educator access and use those resources. What are the best assets your site has to support your project? What are the biggest obstacles you’ll face?

Getting What You Need to Do the Job Right

Too often, people begin projects without a sense of what’s needed to reach completion. Educators may stumble because they don’t have the right materials or enough funds to support their work. We want to ensure that everyone in the AYV program is best prepared to succeed in their work with young people. The next two worksheets will help you think through what you will need in terms of resources and financial support to ensure that your project is a success.
Worksheet VI.1 - Project Supplies, Materials & Other Resources

Identify in advance all the materials you’ll need for an effective project. Some of these may be readily at hand and others may need to be acquired in different ways.

<table>
<thead>
<tr>
<th>Resources</th>
<th>Purpose</th>
<th>Already Have</th>
<th>Need to Get</th>
<th>Possible sources (i.e., partners, site, etc.)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Project Materials</strong></td>
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<td></td>
</tr>
<tr>
<td>Notebooks (for journaling)</td>
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<tr>
<td>Posterboard</td>
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<tr>
<td>Markers, pens, pencils, crayons, chalk</td>
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<tr>
<td>Bulletin board</td>
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<tr>
<td>Clipboards</td>
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<tr>
<td>Maps</td>
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<tr>
<td>Other</td>
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<tr>
<td><strong>Inventory of Books &amp; Media Samples</strong></td>
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<tr>
<td>Books: Fiction/Nonfiction</td>
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<tr>
<td>Books: Picture/Comic</td>
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<tr>
<td>Magazines</td>
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<tr>
<td>DVDs/Videos: by youth</td>
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<tr>
<td>DVDs/Videos: movies</td>
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<tr>
<td>DVDs/Videos: commercials</td>
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<tr>
<td>Music</td>
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<tr>
<td>Posters</td>
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<tr>
<td>Multimedia displays</td>
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<tr>
<td>Other</td>
<td></td>
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<tr>
<td><strong>Project Equipment</strong></td>
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<tr>
<td>Computers: Laptops</td>
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<tr>
<td>Computers: Desktops</td>
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<tr>
<td>Printers</td>
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<tr>
<td>Still Cameras: Digital</td>
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<tr>
<td>Still Cameras: Film</td>
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<tr>
<td>Video Cameras</td>
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<tr>
<td>Scanner</td>
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<tr>
<td>Drawing Tablets</td>
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<tr>
<td>LCD projector</td>
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<tr>
<td>Recording equipment</td>
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<tr>
<td>Speakers</td>
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<tr>
<td>Other</td>
<td></td>
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<tr>
<td><strong>Software</strong></td>
<td></td>
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</tr>
<tr>
<td>Image Processing</td>
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<tr>
<td>Video Editing</td>
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<tr>
<td>Graphic Design</td>
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<tr>
<td>Animation</td>
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<tr>
<td>Web Design</td>
<td></td>
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<tr>
<td>PDF Viewer</td>
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</tbody>
</table>
VII. Connecting with Your Audience

**KEY POINTS**

This section of the Adobe Youth Voices Guide will help you:

- Understand the importance of making media products with a specific audience in mind
- Create a plan to best showcase the work
- Think about distribution options and other considerations related to ownership and copyright

Ultimately, youth media is about bringing a youth perspective to a broader audience. As mentioned, sometimes young people and educators get so focused on the making of a media project that they forget the importance of sharing the completed work. From the very beginning, young media artists should identify the impact they wish to have on their audience and the best way to distribute their work to insure the desired impact.

**Getting Youth Voice Heard**

**Q. Who's the audience?**

Arts Engine, Inc., one of the founding partners who aided Adobe in the development of the AYV program, supports, produces, and distributes independent media of consequence and promotes the use of independent media by advocates, educators and the general public. As a contributor to AYV, Arts Engine has lent expertise and knowledge around engaging audiences through its MediaRights initiative.

They suggest that it's best to define your audience as early on as possible. But even if you're in the middle of production, it's worth it to stop and think about who is going to see your piece.

- *Who do you want to make your media work for?*
- *Who do you think would be most impacted by it?*
- *How do you want them to experience it?*

As an example, different Hollywood films appeal to different people based on the themes, style or characters. Your youth can make a media project in a million different ways depending on whom they are targeting. These targeted groups are their audience. They should be critical when defining their audience, because it may be a much more specific group than they would first assume. No one media work is interesting to or appropriate for everyone, and having something viewed by millions of people online doesn't necessarily mean it will achieve the creator's intended impact. Youth can make works intended just for their peers to see and not the whole world. That's fine as long as they stay focused on “creating with purpose.”
Here are a few questions that Arts Engine recommends you consider to help you and your young people define the audience:

- Who are the people most affected by the issue addressed in your project?
- Do you want your film to “preach to the converted” or to reach people who have never been exposed to the central issue or your point of view?
- Where do they live?
- How old are they?
- Do they work? Where?
- Where do they gather as a community? (churches, malls, etc.)
- What language do they speak?
- Do they already know a lot about the issue(s) in your project?
- What other issues concern them?
- Who are the people who have the most power to effect the change that you want to make?
- Which organizations work with these types of people?

Remember that great youth media draws directly upon the issues and resources in your community. Early in your project, take time with young people to map out all the people and institutions in their community that could contribute to the project in some way.

“One of the things that we try to emphasize is audience and engaging people in the process of media making. Being able to tell a story is one skill, but engaging with the audience and seeing how your story can impact an audience, and then going to another level of creating a piece that has a message for the community or for others—we look at all those skills.”

Patricia Cogley
Site Program Manager
Adobe Youth Voices

What expertise exists within your community?

Municipal Institutions
(Parks, Police, Govt. Agencies)

Colleges/Universities

Religious Orgs.

Other NPOs

Local Businesses

Corporations/Media

Families/Elders

And of course, remember that your young people bring Curiosity, Humor, Interests, Energy, & Creativity.
Q. How do you create a plan to show the work?

The voices and visions of youth media producers are important contributions to the national dialogue, and giving them the tools they need to get their artistic work out to the public is essential. Youth film festivals are proliferating on the national and international levels. With the accessibility and popularity of online media content through online festivals, YouTube, or websites that showcase a range of youth-produced art, the options are endless. However, with careful planning you can be quite intentional about how the work is shown. Initiate a discussion with your program participants about the chart below on outreach and distribution. This can be a useful planning tool and encourage youth to be as invested in the outcomes as they were in the production of the work.

### Outreach and Distribution Chart

<table>
<thead>
<tr>
<th>What to Do</th>
<th>How to Do It</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create a contact list of all your friends and</td>
<td>Use a database or email program to create a list with names, addresses, phone numbers and email addresses</td>
</tr>
<tr>
<td>supporters.</td>
<td></td>
</tr>
<tr>
<td>Contact local organizations that would be interested</td>
<td>Research nonprofits, special interest clubs, activist organizations, local government agencies. Offer to set up a screening of your project with one or more of these groups.</td>
</tr>
<tr>
<td>in your project.</td>
<td></td>
</tr>
<tr>
<td>Write promotional materials for your project.</td>
<td>Create fliers, press releases, posters, newsletters. Use these to promote the screenings you set up.</td>
</tr>
<tr>
<td>Apply to film festivals, including those for youth-</td>
<td>Do internet search to identify possible festivals. Use library resources, including periodicals to find festivals.</td>
</tr>
<tr>
<td>produced films and/or those appropriate to your</td>
<td></td>
</tr>
<tr>
<td>projects topic.</td>
<td></td>
</tr>
<tr>
<td>Explore possible internet outlets, websites where</td>
<td>List your project on the MediaRights.org and YMDi.org websites. Search for other websites to list or stream your film such as YouTube or Google Video.</td>
</tr>
<tr>
<td>your project can be listed and/or shown.</td>
<td></td>
</tr>
<tr>
<td>Create a website for your project.</td>
<td>Use MySpace or another free web publishing tool to create a site. Explore other ways to build, maintain, and promote a website for your project.</td>
</tr>
</tbody>
</table>

Adapted from *Youth Media Distribution Initiative Toolkit*, http://www.ymdi.org/toolkit/archives/outreach_distribution.php
There are in fact many, many ways to share your work and extend your program once media projects are complete. Here are just a few ways identified in past AYV projects:

- **Preview Screenings** – Show a rough cut of project to get feedback from peers.
- **Local Community Events** – Tie the premiere of project to a local event with a related topic.
- **Partnering with Other Groups** – Have a local organization help you distribute your work through their network.
- **Policy Connections** – Use your media works as part of a broader campaign to promote change around a local or national issue.
- **Festivals** – Submit your works to be shared with similar works.
- **Outdoor/Drive-In Screenings** – Bring a community together and make face-to-face connections.
- **DVD** – Combine one or more media works and include special features and behind-the-scenes elements.
- **Marketing Materials & Promotion** – Develop posters, t-shirts and other promotions materials to get the word out about your media works.
- **Installation Art** – Integrate your media into a physical space, like a storefront window or street corner kiosk, to bring the work to your audience.
- **Broadcast & Cable** – Have your works shown on the air to engage a broad local or national audience.
- **Press Events** – Write a press release and try to get coverage on the making of your media project.
- **Viewing Guides & Classroom Resources** – Create resources for educators and students to use in the classroom that accompany your media.
- **Online Exhibition** – Stream your work online for all the world to see.

**Q. What are other options and considerations?**

Make sure young people have the chance to talk about the projects they’ve made, why they made them and what they’ve learned. For discussions, be careful to set a tone where comments and feedback are respectful and appreciative—you can use the Critical Response approach as a guide. If you’re planning a screening in your school, youth center or community, we strongly recommend that you do not create a competitive climate with awards like best film, most humorous, best artistic story, or other categories. It is counterproductive with few gains compared to the goal of creating a safe non-judgmental climate for youth taking risks in practicing the art of expressing themselves.

Cable, broadcast, or the web offer youth an array of publishing opportunities, many of which are continually emerging and evolving. As you and your media artists ponder the options, do not overlook the issues of copyright and fair use. It is highly recommended that you and your participants plan from the beginning for digital projects to rigorously meet copyright standards that will support widespread distribution of the work. It will be important for you to identify and obtain rich resources that youth can use in their media making without violating copyright laws. Many resources are public domain or available for nominal fees. Consider building royalty-free libraries, encouraging youth to generate their own images and music, or rehearsing processes to obtain written permissions from copyright holders.
Q. What is ‘Copyright’ and why should I be concerned about it?

The Internet has brought millions of media creations within easy access, and for many young people as well as adults, there is often the assumption that “anything on my computer is mine to use as I see fit.” The truth is, all creative work is copyrighted, even the media projects your young people are about to create. Even if there is no copyright notice or emblem on a CD or DVD, all creative works automatically have the protections of copyright laws. And, even if you don't make any money on the use of someone else's creative work, it can still be a violation of copyright laws to use it. Your youth need to be thinking about copyright if:

- They want to submit their works to festivals or contests.
- Their projects are going to be shown on TV or uploaded to a video website.
- They’d like to sell or give away a DVD of my work.

But more than anything else, your young people should strive to make works of their own creation. Why copy a picture of a US flag from an Internet browser when you could step outside the front door of your school and take a picture with a digital camera? Responsible media artists never violate copyright law out of convenience.

If you are unable to get images, music or other source elements on your own, there are are number of free sources for copyright free materials:

- Creative Commons – http://creativecommons.org

A great website, created by Springfield Township High School in Erdenheim, Pennsylvania, offers an extensive listing of other free sites: http://www.sdst.org/shs/library/cfimages.html

On occasion, portions of creative works may be copied for the purposes of parody or criticism. For example, your young people may want to show excerpts from the local news to make a point about how young people are portrayed in the media. There is no set time limit or percentage of a piece you can use; just make sure the content is used towards commentary, critique, or parody/satire, and that its utilization is not simply used as a substitute to shooting something (i.e., personal interviews, etc.)

Note though that with any items you use, even public domain or fair use sources, the original creator should always be credited.

Q. When do we need to get releases from subjects in our media works?

As a rule, it is necessary – and frankly just plan polite – to get releases from anyone who appears in your project, including the young people who work on it. Releases are signed permission from subjects to capture, duplicate and edit their voice and image and for professional media makers are just one more step in the production process. Having subjects sign releases is respectful—it demonstrates to them that you are aware they are contributing something to your project and you’re acknowledging that contribution. Remember though that releases for most young people need to be signed by them as well as their parent or guardian, which means you may need to plan well in advance to get signatures before scheduling interviews, photo sessions or video shoots.
Q. How can I avoid copyright or release hassles?

If you start out producing a media work that you think will only be viewed in your school or youth center by friends, teachers, family, etc., it is probably safe to assume that any legal copyright action against you would be unlikely. However, if your project is a hit, you might want to enter it in a festival or post it online, which would require adherence to copyright laws. It might be impossible to go back and get the necessary releases and permission after the fact. Better to avoid conflicts from the beginning by:

- Try your best to keep identifiable copyrighted images, such as commercial logos, out of your project.
- Avoiding the use of clips from other films, videos, or TV programs unless you are specifically commenting on the other works in some way.
- Use all original music, audio, images or ones that are in the “public domain.”
- Find music and other material that the creators have agreed to make available for sharing.

Note that fair use as we know it is unique to the United State. Other countries may allow for it, but each has its own individual laws, so as a rule get all rights and permission whenever possible or better yet, create something new!

Reflect

How might you or your site struggle with issues of “appropriate content”? What challenges might arise based on the issues your youth are likely to explore? How will you address possible conflicts?
Links & Resources

Listen Up! Youth Media Network Resources
A resource-rich site for educators, Listen Up! offers an overview of legal issues that you and your youth should be aware of when creating media works.

In addition, as you and your participants contemplate distribution channels, you might check out Listen Up’s Guide to Festivals. These 11 festivals have been identified especially because they are run by youth or they have historically given emphasis to youth media.
http://www.listenup.org/resources/festivalguide.php

Photos on Flickr’s Creative Commons
This huge library of rights-free photos—tens of millions—is searchable, and you can also browse images by popular tags. There are different categories of licenses, including attribution, noncommercial, no derivative, and share alike, which are explained on the website.
http://www.flickr.com/creativecommons

Statement of Best Practices in Fair Use
Developed by the Center for Social Media at American University, this useful guide helps explain many of the complicated issues related to fair use of images, sound, archival footage and other media elements.

Youth Media Distribution Toolkit
From MediaRights, a project of Arts Engine, the Youth Media Distribution Toolkit is the authoritative guide that shows young media makers—and the educators who work with them—how to reach and influence their audience.
http://www.mediarights.org/toolkit/youth/
Worksheet VII.1 – Targeting Your Audiences

From the very beginning, it is important to think about how your young people’s media products will be shared with others. Think a bit about the various ways that their work can be showcased and who on your team will need to plan and coordinate each event.

<table>
<thead>
<tr>
<th>Overall Exhibition Strategy</th>
<th>Youth Responsibilities</th>
<th>Educator Responsibilities</th>
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</thead>
<tbody>
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<td>1.</td>
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<td>3.</td>
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<td>4.</td>
<td>4.</td>
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<tr>
<td>5.</td>
<td>5.</td>
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</table>

<table>
<thead>
<tr>
<th>Venue</th>
<th>Media Format</th>
<th>Forum/Audience</th>
<th>Purpose</th>
<th>Permissions Needed</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Individual Portfolio</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>At Your Site</td>
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<tr>
<td>In the Community</td>
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<tr>
<td>Online</td>
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VIII. Going Forward

**KEY POINTS**

This section of the Adobe Youth Voices Guide will help you:

- Set your own professional development goals beyond this training
- Learn to connect with other sites and educators
- Find other valuable resources on youth media making

Developing Your Talents as a Youth Media Professional

Our work with educators in the AYV program has taught us that no one can suddenly become an expert at facilitating youth media by reading a guide or attending a training session. There are likely many areas where you’ll need to build your skills and capacity as you move through your project. You may need more specific training or want to research alternative approaches. Any good training experience should open doors and introduce you to additional opportunities for growth as you develop as a professional.

**Reflect**

*Think for a minute about the other educators you may know who have had success at integrating youth media into their classroom or youth program. What other skills or techniques might you be able to learn from your peers? Who might share ideas or collaborate in the near future?*
**Worksheet VIII.1 – Building Your Skills**

This worksheet is designed as a tool to help you reflect on what you’ve learned and plot out other areas for professional development and self-improvement to help you achieve your project goals.

**Lesson Learned:** Identify new knowledge that you’ve acquired that you would like to apply in your project.

**Focus for Improvement:** Describe an area or component of your work that you still need to address to achieve your goals.

<table>
<thead>
<tr>
<th>Professional Development Needed</th>
<th>Short Term</th>
<th>Long Term</th>
<th>Roles &amp; Responsibilities</th>
<th>Resources Needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Towards Achieving your Goals</td>
<td>Within Next 5 Weeks</td>
<td>Post 5 weeks</td>
<td>Youth, parents, school &amp;/or CBO, (Name individuals)</td>
<td>(Time, $, Materials, Equipment)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lead roles, Supporting role</td>
<td></td>
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</tbody>
</table>

Adapted from the *Youth Program Action Plans*. Copyright © 2004 by Community Network for Youth Development and Linda Camino and Shepherd Zeldin. All rights reserved.
Collaboration with others on the design and delivery of your youth media project will be one of the keys to your success. Take a few minutes to reflect on the people you’ll be working with to keep your project moving forward, and plot out their involvement.

### At Your Site

*Who will you work with at your site and what will their roles be?*

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Support They Will Need to Succeed</th>
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*What will you need from your administrator or others at your site in order to succeed?*

What must you do to secure the support that you need?
### In Your Community

**What resources exist in your community that you will utilize to support or enhance your program?**

<table>
<thead>
<tr>
<th>Community Resource</th>
<th>Name</th>
<th>Expertise</th>
<th>Connection to Your Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>University/College</td>
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<tr>
<td>CBO</td>
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<td>Business</td>
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<td>Museum</td>
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<td>Art Organization</td>
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<td>Library</td>
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<tr>
<td>Volunteer Program</td>
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<tr>
<td>Local Internet Resource</td>
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<tr>
<td>Other Resource</td>
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</tbody>
</table>

**What barriers to collaboration might you encounter and how can you overcome them?**
Other Online Resources to Support Your Further Development

There is a wealth of other resources online to support your work. Here are a few more links that might help you in your efforts.

**Online Training Materials—to help you hone your skill as a facilitator:**

- Just Think Project Curriculum - http://www.justthink.org/for/?c=teachers
- IEARN Online Teachers Site – http://media.iam.org/ayv/welcome

**Online Reference Material—essays on youth media methods and other related resources:**

- Fostering Media Savvy STEM Learners, ITEST LRC at EDC - http://www2.edc.org/itestlrc/Research_Practice/MediaSavvy/
- 40 Developmental Assets for Adolescents, Search Institute – http://www.search-institute.org/assets/
- Youth Media Reporter, AED - http://www.youthmediareporter.org

**Print Training Materials—other publications to guide you in youth media efforts:**

- The Groovy Little Youth Media Sourcebook, ListenUp! –http://www.listenup.org/resources/sourcebook
IX. Resources

The following additional resources are provided to support your AYV project.

A. Adobe Youth Voices Contact List

B. Literature Review Summary

C. Reference Materials
A. Adobe Youth Voices Contact List

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B. AYV Literature Review

A Summary of Key Findings

Education Development Center, Inc. (EDC) received a grant from Adobe to conduct an evaluation of the Adobe Youth Voices (AYV) program. As part of the evaluation, EDC conducted a review of relevant literature to situate AYV in a broader context, provide stakeholders with a framework for understanding goals and outcomes, and frame and inform the evaluation questions. EDC reviewed scholarly articles, program reports and evaluations, and research studies that addressed youth media programs, youth development, teacher professional development, and other areas related to AYV’s goals.

Although very little research-based evidence of the outcomes of youth media programs exists, descriptive, self-report, and anecdotal information is available. Literature on youth development, which is somewhat more robust, provides support for many of the goals and outcomes of youth media programs.

Among the findings, the literature review includes six key points that speak to the AYV program:

1. **The goals of youth media programs most commonly cited can be grouped into several categories:**
   - Youth voice – the capacity for self-expression
   - Youth development – the process of developing the skills and personal attributes that enable young people to become successful adults
   - Media literacy – the ability to analyze, evaluate, and produce information in a variety of media forms
   - Skill development – such as communication, critical thinking, technology, and media production skills
   - Social action or civic engagement

2. **Outcomes and impacts on participants of youth media programs commonly found in the literature include:**
   - Improved skills
   - Improved community perception of youth
   - Positive youth development
   - Increased social action and civic engagement

3. **Outcomes and impacts on participants of youth development programs frequently cited include:**
   - Improved communication, critical thinking, and related skills
   - Increased self-esteem
   - More positive attitudes towards school and their futures

4. **There is broad agreement that traditional educational approaches do not adequately address 21st century skills.**
   Education must adapt to be more compatible with the ways in which young people think and learn, as well as the tools and media that are part of their environment.
5. Student engagement in education has been associated with positive youth development and 21st century skills.
   Engaging instruction often includes inquiry- or project-based, multidisciplinary, and authentic learning activities.

6. Educator professional development is believed to be a key step toward improving student outcomes.
   While there is little research that can demonstrate this connection, there is new focus on evaluating the effectiveness of professional development activities. Elements of effective professional development include learning communities and collaboration, ongoing support and assistance, and active or applied learning.
C. Reference Materials

These are books and articles on youth media making theory and practice, youth development, civic engagement, and other related themes that were identified for the AYV Literature Review and can serve as a resource to educators in the AYV program.


