

Adobe Youth Voices Guide

Developed in collaboration with Education Development Center, Inc.



Adobe
Youth Voices



Acknowledgements

ABOUT THE ADOBE FOUNDATION

Adobe believes in the power of creativity to inspire positive change. By harnessing the potential of its technology, its workforce, and its relationships with like-minded individuals and organizations, Adobe strengthens local communities and supports a more sustainable future. Adobe focuses its efforts on four key areas where it believes it can have the greatest impact: Innovation, Creativity, Sustainability, and Community. Adobe Youth Voices (AYV) played a central role in Adobe's efforts to catalyze a conversation around creativity in the broader education field by illustrating the critical need for Creative Confidence and sharing the success of participating students and educators. And, by empowering youth and involving employees, AYV was also a critical driver of Adobe's overall commitments to corporate social responsibility.

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ABOUT THE ADOBE YOUTH VOICES GUIDE CREATORS

Adobe Youth Voices, including the materials and training strategy shared in this Guide, was developed in partnership with Education Development Center, Inc. (EDC). EDC is a global nonprofit organization that develops, delivers, and evaluates innovative programs to address some of the world's most urgent challenges in education, health, and economic development. EDC'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 enhance learning. EDC assisted the Adobe Foundation in all aspects of Adobe Youth Voices, including partner management, training design, and curriculum development. The materials in this Guide draw on numerous sources, including existing Adobe and EDC publications as well as the work of partners and other leaders in the fields of youth media and education.

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Introduction



"The experiences young people have with youth media inspire creativity and a passion to share their perspective with the world, a special combination that builds creative confidence in youth. The thousands of media works created to date are a testament to the power of youth to think creatively about how to respond to the challenges and opportunities they face."

Michelle Yates, Adobe Foundation

The vision of Adobe Youth Voices (AYV) was to empower young people to harness creativity and digital skills to drive change in their communities. Beginning in 2006, the Adobe Foundation made a significant investment in young people's creativity through a network of organizations, educators, and young people. In all, 250,000 youth and 5,000 educators from 60 countries around the world have participated in Adobe Youth Voices.

At the heart of AYV is an educational methodology that provides youth with the inspiration, training, and technology to create original media works on issues they care about. Through these experiences, youth participants hone skills of self-expression, ideation, collaboration, flexibility, and persistence—the skills we regard as central to Creative Confidence.

This ***Adobe Youth Voices Guide*** is intended to both orient and support educators in creating, planning, and implementing innovative media projects with young people. The Guide offers a road map for these learning experiences 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 meant to inspire readers with examples of successful projects from around the globe. We believe 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 prove to be an invaluable resource to educators working with young media artists.

In addition to the Guide, educators can freely access the entire collection curriculum and resources developed through AYV on the Adobe Education Community. Curricula, in a variety of media formats, provide educators with the activity steps and handouts for leading a youth media experience. Toolkits exploring specific topics such as Collaboration, Exhibition, and Careers, provide additional resources and activity ideas for going further with your youth media program. An Adobe Youth Voices app that showcases educator and youth stories from around the world is also available for download at iTunes.



How to use this guide

This Guide is organized into eight chapters, beginning with an overview of Adobe Youth Voices and concluding with tools and materials designed to help you launch your youth media program. We provide planning tools on an array of important aspects of facilitating youth media, which you can fill out online or print. These are listed below. For convenience, we have also embedded sample youth media works and video tutorials to guide you in different stages of the media making process.

The AYV Guide is both a training manual and a reference book. We anticipate educators may read through some or all of the chapters in sequence and also return to favorite sections for reference as needed. A summary of the key points in each chapter follows.

1 Adobe youth voices overview

- » Understand the basic elements of AYV
- » Learn about cultivating and applying Creative Confidence
- » Assess your capacity to deliver a complete and effective project

2 Media making with youth

- » Reflect on the practice of youth media and the importance of building creative skills
- » Understand AYV's "Create with Purpose" approach and its link to Creative Confidence outcomes
- » Connect youth media making and media literacy

3 Facilitating the creative process

- » Understand the steps in the creative process and how they are best facilitated
- » Explore approaches to facilitating inquiry-based learning that foster problem-solving and creativity
- » Discover idea development and brainstorming techniques to help young people formulate project ideas

4 Formats and styles

- » 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

5 Supporting the production process

- » Understand the essential steps in the media-making process
- » Consider ways to facilitate reflection and revision throughout
- » Explore tools for supporting media critique and assessment

6 Exhibition and outreach

- » Understand the importance of making media works with a specific audience in mind
- » Create a plan to show the work and share via social media and other venues
- » Consider issues related to ownership and copyright



7 Creative Confidence in action

- » Build awareness of when and how youth demonstrate Creative Confidence in their work
- » Support and promote youth reflection through individual and collaborative activities
- » Encourage young people to consider the ways that creative skills will support them in life, school, and careers

8 Planning your program

- » Set your own professional development goals
- » Consider the specific needs of your particular setting
- » Create a concise, reflective program plan

List of Planning Tools

- » 1.1: Setting your goals
- » 1.2: Assessing your readiness
- » 3.1: Developing your technique
- » 5.1: Planning project stages
- » 5.2: Lesson plan
- » 6.1: Targeting your audiences
- » 8.1: Program plan
- » 8.2: Building your skills
- » 8.3: Collaborating with others
- » 8.4: Project supplies, materials & other resources





Adobe Youth Voices overview

- » Understand the basic elements of AYV
- » Learn about cultivating and applying Creative Confidence
- » Assess your capacity to deliver a complete and effective youth media project

Adam Kennedy,
Youth media maker



THE ADOBE YOUTH VOICES PHILOSOPHY

Young people the world over care deeply about the issues facing their families and communities. They have unique insights into problems and bring their imaginations to bear on creative solutions. However, for youth, as for anyone, it takes confidence to find and share one's voice.

Like any skill or talent—from artistic performance to sports to business acumen—creative skills are honed over time. Creating digital content often comes easily to youth, who are immersed in technology in their everyday lives. While a young person can practice a skill such as media making on his or her own, an effective media educator functions as a coach to reinforce good form, recommend ways to improve, and provide continual moral support. Your challenge as an educator is to provide the guidance and space for young people to create media with originality, vision, and purpose.

While participating in a media project, youth work both individually and in groups to develop an idea, "pitch" the idea to their peers, and refine it to best articulate their creative vision. They then learn the technology skills that enable them to express their concept in an innovative and creative way. In this process, they engage with an idea and concept that has inherent meaning to them—building their own resiliency and voice.

Young media makers take risks with their projects, one way in which they're demonstrating **Creative Confidence**. Many works in the AYV collection exhibit great courage on the part of young people as they seek to address real problems in their lives. It is a hallmark of youth media making that educators urge youth to investigate and pose solutions to problems of equity, justice, and the rights for all. We know from experience that asking young people to address real world

"Adobe Youth Voices provides the community, the tools, and a global audience for young artists to begin their journeys as media makers. It does more than just provide the technical knowledge to perform different tasks. It helps to create an infrastructure for how to think critically as a storyteller and as a listener."



Oredola Kayode,
Youth media maker

"AYV has given me a sense of purpose. When I create a video or a photo collage, it feels like I am a voice for my community, and I feel I owe this to my community."



issues has power and resonates with their desire to make the world a better place.

There is a long tradition of integrating youth media making into learning and youth development, encouraging young people to reflect on the role of media in our lives and to make original works that speak to the needs and issues of all youth. This tradition inspired Adobe's challenge to youth to be purposeful in their media making, that is, to Create with Purpose. This challenge reflects a strategy and instructional technique meant to foster a highly intentional approach to media making—one that is designed to have impact and effect change.

When educators guide young people to Create with Purpose, youth produce media that is:

- » **Relevant** (to the media makers and the audience)
- » **Intentional** (designed to have a clear impact on an intended audience)
- » **Personal** (expressing a clear point of view or specific perspective)
- » **Collaborative** (youth and educators working side by side)
- » **Original** (evident in style and content)

- » **Inquiry based** (derived and led by youth questions)
- » **High quality** (illustrating the effective use of tools and techniques)

Techniques for fostering these attributes will be reinforced throughout this Guide and will help you as an educator better facilitate media creation and learning along the way.

CREATIVITY MATTERS NOW MORE THAN EVER

True learning is creative in nature—it involves questioning, seeking answers, and addressing problems by applying novel ideas. Increasingly, jobs require creative skills. Global issues require creative, original thinkers to craft solutions. Creative people are better able to navigate life's challenges and imagine pathways to a better world.

- » Creativity is essential for problem solving and innovation, today and for our future:
- » Creativity was cited as the top leadership competency for the future (IBM CEO Survey).
- » Creative countries are more economically resilient (United Nations Creative Economy Report of 2010).



“We all create our own lives through this restless process of imagining alternatives and possibilities. One of the roles of education is to awaken and develop these powers of creativity.”

Sir Ken Robinson,
Creativity Expert



Mobile Devices:
[Link to video >](#)

Cambio Jovenes

Youth possess the power to change the world they live in. They merely have to desire it. Cambio Jovenes is an upbeat look at how we can shape the globe around us. Utilizing stop motion, this fun film inspires the imagination.

Nevertheless, creativity is undervalued, particularly in education where it should be cultivated and thriving.

- » The United States is in a creativity crisis due to outmoded education systems (Newsweek), and globally, students aren't being equipped with necessary creative skills (Time).
- » "The biggest challenge facing our children is their inability to think realistically, creatively and optimistically about the future." –The Futurist
- » Adobe's research shows the majority of people worldwide feel education systems stifle creativity.

We believe that by supporting and expanding creativity in education, we will better prepare young people to be the problem solvers, critical thinkers, and leaders in an increasingly complex, interconnected society. Adobe Youth Voices is about helping youth realize their creative potential—and transform the world.

CREATIVE CONFIDENCE OPENS DOORS

Adobe Youth Voices has always had creativity at its core, inspiring youth to grow and demonstrate their creativity through the media-making process. More than just developing technical skills, young people are challenged to find their voice and make it heard on the issues that are central to their lives. Consequently, by participating in AYV, young people build what we call "Creative Confidence"—the ability to harness creative skills to solve problems. Through media making, young people develop important life skills that reveal their emerging Creative Confidence:

- » **Self-expression**—the ability to express a point of view
- » **Ideation**—the ability to come up with original ideas and innovate
- » **Collaboration**—the ability to engage and work cooperatively with others
- » **Flexibility**—the ability to adapt
- » **Persistence**—the ability to stick with a challenge through to completion



"While we've strived to provide youth and educators a roadmap for creating innovative youth media, the success of AYV Curriculum is due to the extraordinary creativity and enthusiasm of participants all over the world. It is really remarkable for us to witness the way that these strategies have been embraced in so many different settings, perhaps demonstrating the profound need to approach education in a new light and to listen intently to the vision and wisdom of our young people."

Tony Streit, Education Development Center



EDUCATOR SPOTLIGHT

Thomas Joseph
Christel House, Bangalore, India



"Children enjoy listening to music and they enjoy singing. I want to keep this alive in them and help it grow. The AYV projects gave them an opportunity

to work as a team. The children were able to draw inspiration from nature and sounds in nature—bird calls, rain and thunder, rustling of leaves, and so on. We replicated these sounds in our music videos. This gave an occasion to teach them how vital it is to take care of our environment.



Using AYV strategies that prompt thoughtful, deliberative reflection, educators guide youth in identifying the skills they acquire in the program, helping them contemplate, understand, and ultimately “own” what they have learned. You will learn how to lead young people to reflect on the ways that Creative Confidence can support them in life, education, and career paths. With your guidance, youth will come to value their new-found Creative Confidence and apply it in their schools, homes, communities, and work—in fact, any place where they endeavor to have an impact.

The AYV materials present various opportunities for you to appraise your own experience with creativity and to consider how that experience can influence your work with young people.

As you develop your own youth media program, we want to help you plan for success. How will you design a set of activities that engage and empower youth, aligned to the AYV approach? Use the next two planning tools to think about the impact you want your program to have and the skills and expertise you will need to be successful.



Creative Confidence in Practice

What might Creative Confidence look like in your program? How might educators witness young people applying their newfound skills?

Self-expression—Young people are able to articulate a coherent and powerful argument for something they believe in.

Ideation—Youth envision a world that is different than what they know and use media tools in ways that defy convention to show us a better world as they imagine it.

Collaboration—Engaging and working together as peers, youth broaden their perspectives, learning about and integrating multiple points of view. Collaboration enriches their project work but more importantly their relationships with one another.

Flexibility—In the process of making media, youth often encounter the unexpected. Not letting uncertainty, frustration, or conflict derail their work, youth demonstrate the ability to flex or bend, often coming up with inventive solutions to problems.

Persistence—Creating compelling media takes time. Young people often struggle and sometimes lose interest or focus along the way. However, following through from beginning to end is a great accomplishment and an extremely rewarding life lesson.

Reflect



Contemplate your experience with creativity. What role has creativity played in your life (as a learner, educator, artist, parent, etc.)? How might creativity be used to transform your instructional practice?



1.1: Setting your goals



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 your goals and what you intend to accomplish.

>>	What are your overarching goals for incorporating youth media making into your work with youth?
1	
2	
3	
>>	How will you know if you are making progress toward these goals?



1.1: Setting your goals cont.

»» What unique experiences and perspectives do you bring to this work?	
Media making experience	
Experience promoting creativity & self-expression	
Other areas of expertise	
»» Who will you need to involve in achieving your goals? What will they contribute and how will they benefit?	
At your school/youth center	
Family	
Community and beyond	



1.2: Assessing your readiness



Use this to identify the skills and strategies necessary to develop an effective youth media project and cultivate Creative Confidence. Check the box which most applies to your current skill level and note where you feel improvement is needed and the kind of support you might require. Note that each section of this assessment relates to a corresponding chapter of this Guide. Use it as a quick reference to areas you may need to work on and investigate further.

Success Category	Strong	Good	Fair	Needs Improvement	Notes/Support You Need
>> Media making with youth					
Familiarity with the practice of youth media and with media literacy					
Awareness of what your young people value and care about					
Awareness of your youth's educational aspirations and career interests					
Familiarity with positive youth development principles					

(continues on next page)



1.2: Assessing your readiness cont.

Success Category	Strong	Good	Fair	Needs Improvement	Notes/Support You Need
>> Facilitating the creative process					
Awareness of what motivates your young people to learn					
Knowledge of constructivism and project-based learning					
Capacity for fostering creativity					
Familiarity with brainstorming techniques and other ways to promote idea development					
Experience leading project-based learning with young people					
>> Formats and styles					
Understanding a variety of media (print, video, graphics, animation, etc.)					
Familiarity with media-making hardware and software					
Experience assessing youth's media and technical skills					
Capacity to guide youth in choosing among formats and styles for their media project					

(continues on next page)



1.2: Assessing your readiness cont.

Success Category	Strong	Good	Fair	Needs Improvement	Notes/Support You Need
>> Supporting the production process					
Understanding the steps of the media-making process from planning through exhibition					
Selecting developmentally appropriate learning activities					
Knowledge of basic storytelling principles					
Facilitating collaboration and critique					
Access to media production tools - computers, audio recorder, video camera, still camera, etc.					
Engaging community members (youth, parents, creative professionals, government officials, etc.) in projects					
>> Exhibition and outreach					
Defining an audience and crafting a message					
Opportunities/space to host events or display youth works					
Guiding youth in preparing for exhibition					

(continues on next page)



1.2: Assessing your readiness cont.

Success Category	Strong	Good	Fair	Needs Improvement	Notes/Support You Need
Experience mapping resources and assets within your community					
Familiarity with conducting social media outreach					
Understanding copyright issues and release forms					
>> Creative Confidence in action					
Understanding the skills comprised in Creative Confidence					
Observing youth's skill development over time					
Promoting youth reflection during the creative process					
Familiarity with opportunities for youth to apply their creative skills beyond program					
>> Planning your program					
Capacity to incorporate media making into existing programming or curriculum					
Time and resources available to practice new techniques or seek additional training					
Experience developing and implementing a program plan					

Media making with youth



EDUCATOR SPOTLIGHT

Oneisha Freeman

Whitefoord Computer Clubhouse,
Atlanta, Georgia, United States



"The work that I do with Adobe Youth Voices is an essential part of the learning experience of the Whitefoord Clubhouse youth. The opportunities that the youth

are afforded by participating have impacted and enriched their lives in ways we could have never imagined. Facilitating the media-making process and helping develop the minds of young people each day is important to reaching the goals set here at Whitefoord—ensuring every child has what he or she needs to succeed in life."

- » Reflect on the practice of youth media and the importance of building creative skills
- » Understand AYV's "Create with Purpose" approach and its link to Creative Confidence outcomes
- » Connect youth media making and media literacy

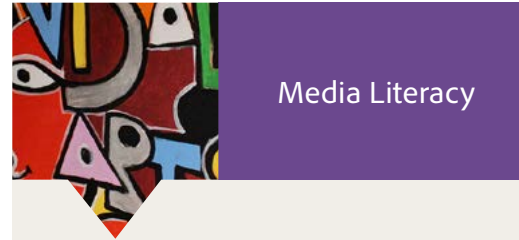
Youth media making gives young people the opportunity to build creative skills and express their unique perspectives of the world around them. Youth media as a practice is fundamentally project-based learning—a creative process in which young people formulate media project ideas and themes, plan their production, review their work and the works of others, and share their original media products with an audience in hopes of informing them and having an impact. Adobe Youth Voices builds on a long tradition of civic engagement in youth media making. The goal is to bring these digital media tools and practices to more people around the world, empowering youth to make positive change.

YOU MIGHT ASK, WHAT IS YOUTH MEDIA—A PROCESS OR A PRODUCT?

Yes, the term *youth media* can refer to the end product, but it is also a facilitated process that engages young people in critical thinking, collaboration, and technical skill development. 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 who have discovered the powerful ways that media making deepens learning. For more than 40 years, youth media has 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 educators 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 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 these principles into your instructional practices, you will contribute to the continued growth of the youth media field while helping your youth develop their creative skills and have an impact on our society.



A key part of making media with youth is teaching critical media analysis or media literacy. Media literacy provides the foundation for youth media practice.

As a concept *media literacy* means the ability to interpret and communicate meaning in media. Media literacy turns the passive act of receiving a 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 negatively and stereotyped, and news stories about youth 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?



“What we... have is this creative confidence that, when given a difficult problem, we have a methodology that enables us to come up with a solution that nobody has before.”

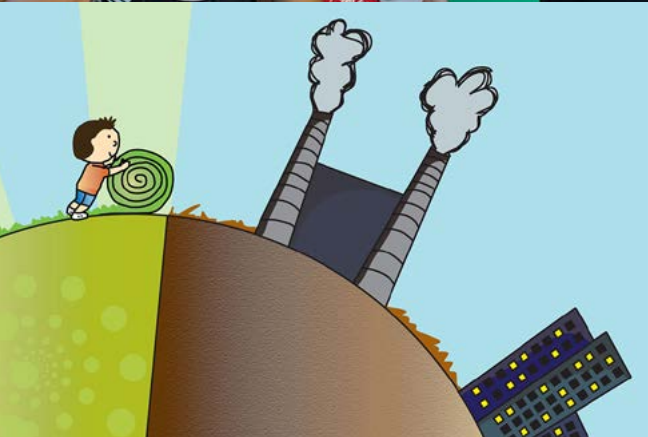
David Kelley,
IDEO Founder and
Innovation Expert



Mobile Devices:
[Link to video >](#)

Creativ.

In our city we have many young artists. We made this video to express our admiration for them. It is also a tribute to all the young people in the world who are not afraid to follow their passions and creativity.



CREATE WITH PURPOSE

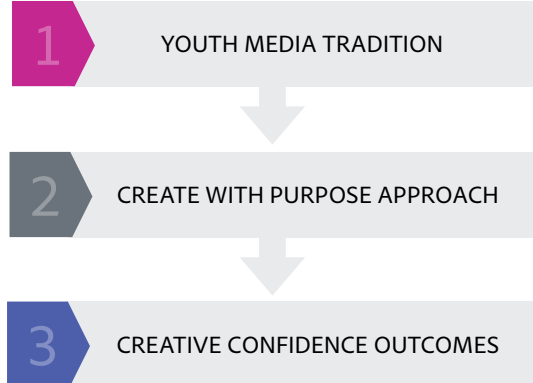
Adobe's approach to youth media making is captured in three simple words—*Create with Purpose*. This intentional strategy for media making is designed to have a lasting impact on educators, youth, and their audience. The Create with Purpose strategy is advanced in the following ways.

- » **Relevant**—Youth make connections to their real experiences, their communities, and their audiences. The youth artists address issues and topics that are important to them and that will resonate with their audiences.
- » **Intentional**—The youth artists have identified who their audiences are and what they want their audiences to do in response to their work. Youth have made choices about media format, tone, and voice with their audiences in mind.
- » **Personal**—Youth media isn't just "youth-made." Great youth media reflects youth voice and shows the audience a unique perspective on an issue that only the youth artists who created the work could express.
- » **Collaborative**—Youth artists create their work as a result of a facilitated learning process where educators and peers provide the guidance, support, and encouragement that enables youth to do their very best.
- » **Original**—Youth stretch their imagination and often defy preconceived notions of what can be expressed with a given technology or format. The result is work that is both creative and from the heart, produced not just to entertain but also to inspire.
- » **Inquiry based**—Throughout the media-making process, youth explore their interests and pursue answers to compelling questions that lead to personal discoveries, new facts, and informed ideas.
- » **High quality**—Youth thoughtfully craft the media work to support and heighten their message and vision, employing the technical skills that they have learned throughout the process.

For examples of youth work that illustrate the qualities of Create with Purpose, see the [AYV Media Gallery](#).



When youth create media with a purpose, they develop skills that they can use in all walks of life: self-expression, ideation, collaboration, flexibility, and persistence. Youth media making guided by the Create with Purpose philosophy leads to Creative Confidence.





Facilitating the creative process

- » Understand the steps in the creative process and how they are best facilitated
- » Explore approaches to facilitating inquiry-based learning that foster problem-solving and creativity
- » Discover idea development and brainstorming techniques to help young people formulate project ideas



Through the process of youth media making, Adobe Youth Voices provides a direct link between the world that youth see and the world they wish to create. While youth media does not exist without the creative energy of young people, the process through which educators guide young media makers is critical to learning and crafting a powerful final product. Adobe Youth Voices involves applying many of the core principles of positive youth development and constructivist teaching practices, so that young people have real inclusion in learning and are empowered to be more fully engaged and apply what they learn.

This chapter explores the ways in which an educator can successfully facilitate meaningful self-expression and creativity. Regardless of the tools or media format used, educators need to know how to guide the creative process, pressing youth to speak from the heart, explore themes or "Big Ideas," refine their vision, and ultimately, find their voice.

Adobe Youth Voices is, above all, youth-centered, and involves creativity, inquiry, and contextual learning.

- » As with any creative experience, media making is a process that leads to a product that is then shared with others in some way. However, many forget about or skip this presentation step despite its importance.

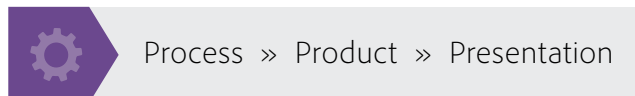


- » Youth media is also an inquiry experience, requiring young people to ask questions of themselves and others and to seek answers. Often in this process, they will find there are multiple answers or perspectives on an issue that need to be analyzed and debated. Ultimately, this analysis leads to a 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, youth often gain new awareness of community issues, learn to collaborate with institutions and individuals in their communities, and use their new knowledge to transform their surroundings.

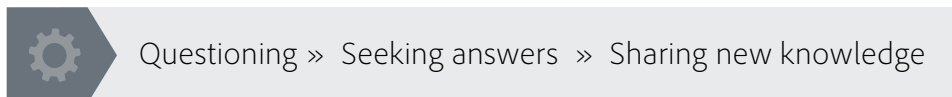
AYV embraces each of these elements, in recognition of the fact that each will help engage young people and enable them to *Create with Purpose*.



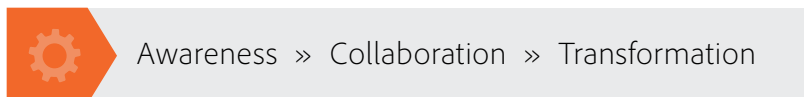
CREATIVE LEARNING INVOLVES:



INQUIRY-BASED LEARNING INVOLVES:



COMMUNITY-BASED, CONTEXTUAL LEARNING INVOLVES:



Reflect



Youth media is an ideal way to empower young people to make a greater investment in their own learning. What input do youth currently have in their learning experience within your program or classroom? How might you have to change your own role or expectations to facilitate youth media? What new responsibilities for their own learning will youth take on?



MANAGING THE STEPS OF THE CREATIVE PROCESS

Adobe Youth Voices involves facilitating a series of productive activities. More than just teaching young people how to make media, educators guide each step in this creative process, serving more as a coach than a media expert, helping youth plan each step and organize their efforts.

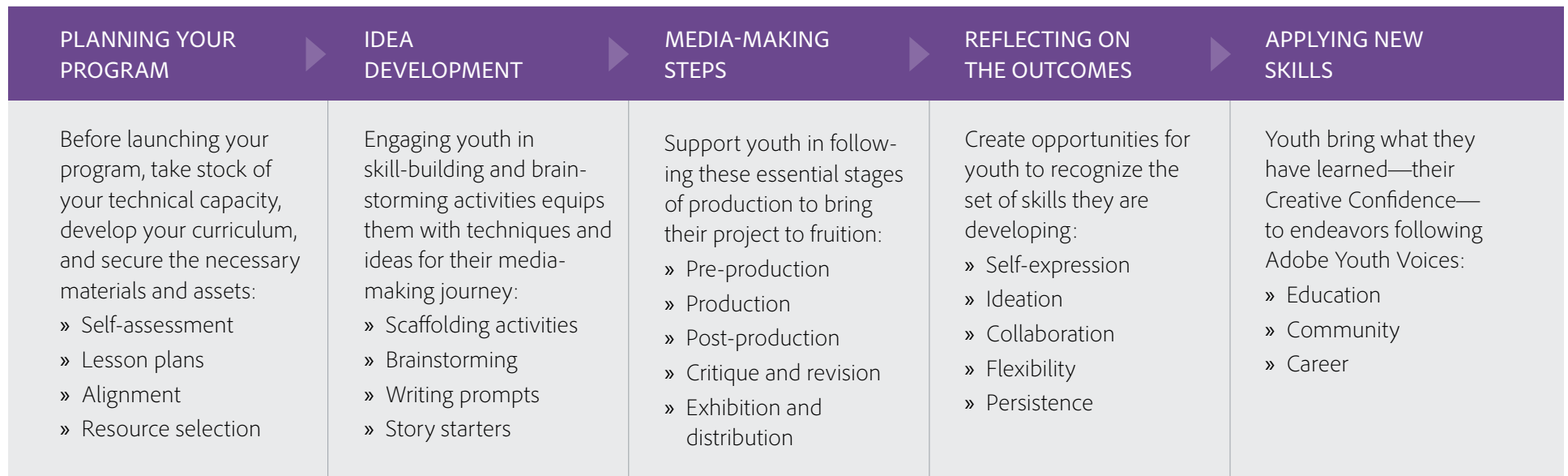
AYV offers many resources to help with formulating questions, brainstorming, and organizing plans for media projects. Often, effective youth media begins with key elements such as these:

- » **Scaffolding activities**—Creative learning experiences that build basic skills and may contribute one piece of a bigger project
- » **Writing prompts**—Suggestions for creative idea development that spark an idea or launch an activity

- » **Storyboards**—Illustrations of key scenes or shots in a media work with written explanation, narration, or other directions

We especially encourage you to promote writing as a regular practice among the youth in your programs. Almost all media projects require some form of creative writing, and most of the activities in the AYV curriculum use various writing prompts. Consider using journals as a place for young people to compile their writing

Steps in facilitating the creative process





STORY

Take inspiration from the world around you

Coming up with an idea can be the hardest part of a media project. When it's a good idea, often the work just flows. A subject that's fertile for exploration is motivating and open-ended. It should originate with—and be shaped by—the media artist. And, there's no telling where a good idea might come from. For example, Amer, a youth artist from Amman, Jordan, takes his inspiration "from the news" or "sometimes I see something, or a problem in my community." He keeps his eyes wide open to the possibilities because he wants "to make a difference in the world."

activities, draft project ideas, doodle storyboards, etc. Include writing as a regular activity to stir creative thinking and processing throughout the program.

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. 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. Often the topics and projects are driven and evaluated based on what a teacher or administrator has decided that young people should know and master with little or no input from the learners.

In contrast, inquiry-based learning is 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 an inquiry project. This is encouraging to different learners, who can find their own way and move at their own pace.

This is not to say that inquiry-based learning is unstructured; rather, it is differently structured. If anything, it requires even more planning, preparation, and responsiveness from the educator—it's just that the educator's role is different.

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

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 focusing on the appropriate questions for each stage of the project will move the process forward.

FACILITATING IDEA DEVELOPMENT AND BRAINSTORMING

Young people generally love making media—they are eager to “play” with the equipment and imitate the media they see on a daily basis. Getting young people to think more creatively and produce original, authentic media takes guid-

ance on the part of their educator. We encourage educators to begin by facilitating a number of idea development or brainstorming activities with young people, to align the experience to other learning goals if necessary, and to support the creation of purposeful self-expression and youth voice.

Graphic organizers are simple and versatile tools 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 the overall plan. The particular graphic organizing



Facilitating Ideation

Weaving inquiry and media making into school-day learning can be complicated. Many successful integrated curricular units are organized around an overarching concept or Big Idea that serves to connect the academic content and creative learning experiences. Consider some of these examples of Big Ideas to frame an in-school activity:



- » **Identity—What determines character or individuality?**
- » **Movement—How do things evolve?**
- » **Change—What forces lead to growth and transformation?**

Often these themes are already identified through instructional standards, and it is more a matter of how to link the theme to a relevant topic or interest for the youth.



EDUCATOR SPOTLIGHT

Andy Jones

St Charles Catholic 6th Form College,
London, England



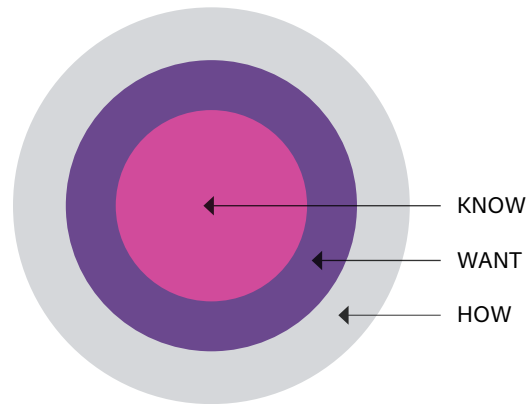
"Students were invited to explore how their families came to London and their evolving relationships with London through taking photos, keeping a detailed

journal, and creating a weblog to present a unique version of their own family and personal history (a mystery). We told them, 'Your story will be different from everyone else's story so you should feel free to experiment with your photography, your journal, and your weblog. Be adventurous and create something wonderful. It will be both an archive and a living work.'"





Target map



tools illustrated below involve asking a series of questions that elicit thoughts from a group.

Identify possible subjects for 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 suggests 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: youth 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 their 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.

STORY

Animation brings ideas to life

"What do you think is important for people around you to understand?"

A. R. Deepthi, a teacher at Vivekavardhini High School in Bangalore, India, would ask her class. She recalls, "We had seen a lot of trees being cut down for widening of roads and constructing of buildings." From what they were observing in their community, youth brainstormed a list of issues for their media project, including global warming, drought, forest fires, and the effects of all this on living things.

To arrive at their message, Deepthi asked the youth to write down anything and everything that came to mind. "At this stage, we did not discuss animation. We just discussed the message." Once the message was clear, they discussed "how to represent the issue," how to put their ideas in action.

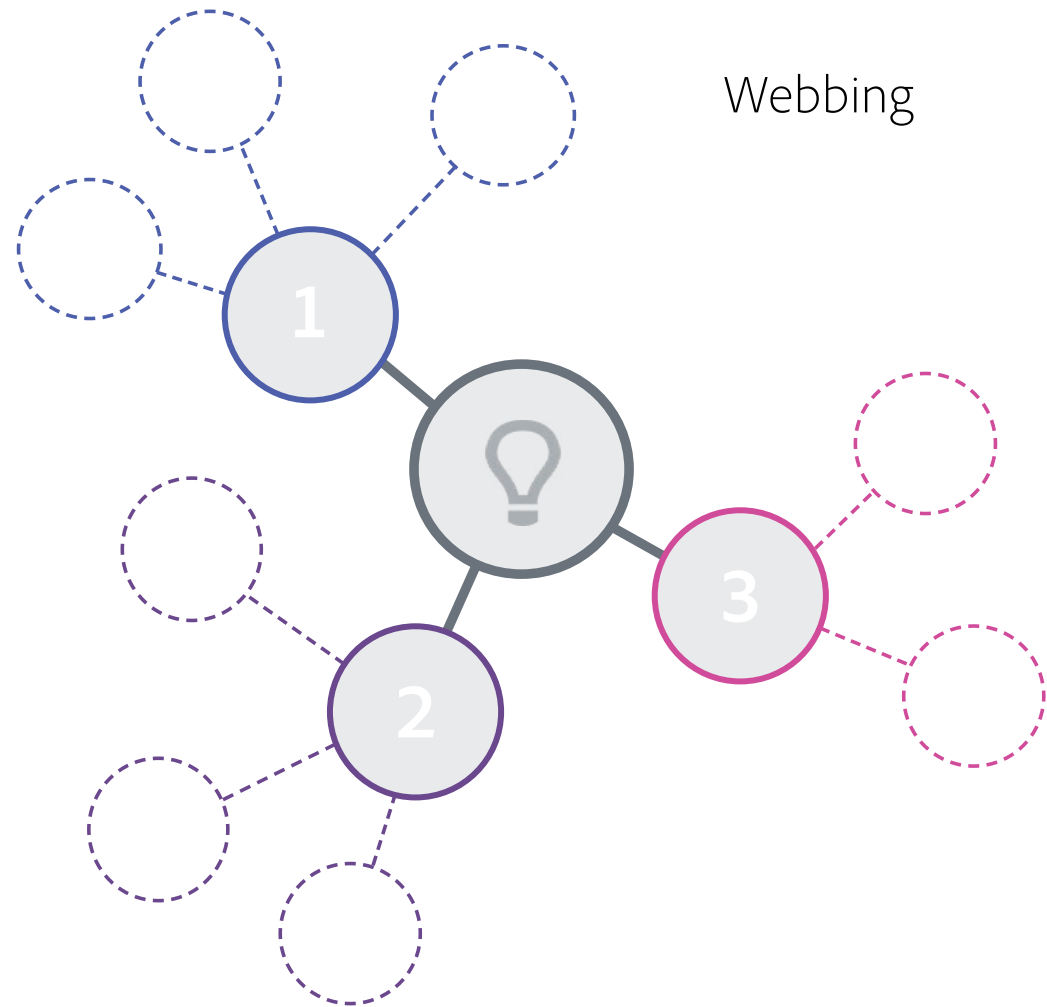




As a next step, you can use "webbing" to brainstorm elements related to the overall topic.

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



Webbing

Reflect



If you are supporting genuine inquiry, you are engaging youth interest and ensuring that the questions and topics originate with the youth. How have you observed the young people you work with using inquiry skills? What can you do to better support inquiry-based learning?



3.1: 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?

>> What unique experiences and perspectives do you bring to this work?

What strategies will you use to engage and motivate your participants?

How will you support inquiry?

>> Engaging youth interest

What issues do you believe your young people will be most interested in exploring?

(continues on next page)



3.1: Developing your technique cont.

>> Engaging youth interest cont.

How might you get them to explore these issues and truly "Create with Purpose?"

>> Balancing product vs. process

What criteria will you use to assess product quality?

How will you balance the process of creating youth media with the quality of the finished product?



Formats and styles



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

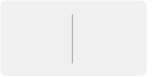
Youth can select from a variety of tools and formats when making media. Each has its own advantages and limitations. Examining the creative potential of the different forms will help you determine the best fit for your program, given your resources and the interests of your youth. This chapter is designed 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 young people to be deliberate in selecting the most appropriate medium for their message.

As they make and share media on their mobile devices, young people demonstrate remarkable creative and technical agility. Youth are already in the habit of documenting their experiences and commenting on their world. Adobe Youth Voices is about grounding young artists in the craft

of media making and visual literacy, laying the foundation for effective storytelling no matter the medium or platform.

Educators and youth might be tempted to employ flashy techniques when launching a first project. But we urge you to think through what youth in your program can deliver effectively and with the highest quality possible. Every year projects are not completed because participants are overly ambitious.

Keep in mind that projects can shine in any medium. It is more important to be intentional—and savvy—about your media choices and what's doable in your situation. Include youth in reflecting on the array of digital media they can use, taking into consideration of the challenges and opportunities associated with each type.



Media forms at a glance



PHOTOGRAPHY

Skills: Basic composition, camera techniques, lighting

Tools: Camera or mobile device with camera, imaging software such as Adobe Photoshop

Time frame: Short to longer time frame, from posting images online to planning gallery exhibition

Best suited for: Individuals or small to large groups from elementary to high school age

Difficulty: Range of difficulty depending on approach—basic to advanced photography



VIDEO

Skills: Basic composition, camera techniques, camera handling, lighting, basic sound recording, proper use of tripod

Tools: Video camera or mobile device with video capability, tripod, editing software such as Adobe Premiere

Time frame: Depends on length of project, but with editing it is more time-consuming than photography

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



ANIMATION

Skills: Multiple approaches that may include drawing, scanning, working with clay, etc.; understanding of frame rate, motion, lighting, composition, and basic camera operation

Tools: Camera, software such as Adobe Premiere, Captivate, Flash, and After Effects

Time frame: Time intensive

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



GRAPHIC DESIGN

Skills: Multiple approaches that may include photography, drawing, scanning, etc.; an understanding of composition

Tools: Image editing and digital publishing software such as Adobe Photoshop, InDesign, and Illustrator

Time frame: Depends on scope of project

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



AUDIO

Skills: Basic sound recording, sound editing

Tools: Quality microphone, sound editing software such as Adobe Audition

Time frame: Time intensive

Best suited for: Individuals or small production teams; will need additional adult facilitator with younger ages

Youth media projects can take various forms:

- » Photography
- » Video
- » Graphic design
- » Animation
- » Audio

Each form can also be created in a range of formats or styles:

- » Narrative
- » Documentary
- » Experimental

Media projects can shine in any of these forms and styles—having youth choose the best ones for their intended project is the real trick.

Early on in your program, you should view an example of each kind of media form with your youth and discuss how it's constructed. Prompt youth with questions such as these:

- » How would you describe the style of the work?
- » Is it fiction or nonfiction? Is it poetic? Is it a personal story?
- » What are the techniques the artists used to convey their messages?

- » Did they use interviews, text, performance, music, etc.?
- » How is the quality of the audio and/or visuals? Are they clear? Is the sound at a good volume? Are there objects or sounds that are distracting?
- » How do the audio and/or visuals contribute to the message and the story?
- » Do you think the form and style the artist chose was the best medium for their message?

Youth should be encouraged to make specific observations and tie them directly to the media samples. Stress learning the language of media. Press youth to consider what makes each form or format work—how and why—and to share their reflections with the group. Screening and discussing media together hones young people's creative skills and lays the foundation for effective collaboration as they launch their projects.

PHOTOGRAPHY

The still image is a powerful form of nonverbal communication that transcends language barriers and speaks through universal visual symbols. It is at once painting with light, making time stand still, and bearing silent witness to what we see and believe is important, compelling, or true.



EDUCATOR SPOTLIGHT

Katherine Yamashita

Northview Heights Secondary School,
Toronto, Canada



"Inspired by a visit from a spoken word artist named Boona Mohammed, my students have been creating multimedia spoken word pieces for the last four years.

This culminating assignment has students combine their own creative writing, their Photoshop, Adobe Premiere, sound effects, and After Effects skills in the creation of a video or animation spoken word piece. Each year, I am amazed and inspired by the creativity, but most importantly the messages of these works and the stories they choose to share about what is important to them. Their work truly is an inspiration to me."

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 images, learning the language, and acquiring analytical skills are integral as well.

Digital photography allows for immediate feedback and revision. While some young people may prefer to use their own pictures, others might want to creatively re-use and manipulate found and copyright-free, images. Youth can use their camera or mobile device to study and gain new perspectives on everyday objects, or create 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 does the artist expect to accomplish in sharing the work with this audience? As with any of the media forms, artists should be intentional about these elements, as well as all parts of the production process.

Depending on the ultimate goals of the media project, photographs can be mounted on wall space in a school or local gallery, or uploaded to an online gallery space along with commentary or 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, review the examples in this Guide of the ways that AYV youth have shared their work. You can also jump to Chapter 6: Exhibition and Outreach for more pointers on exhibiting media works.

VIDEO

Filmmaking, or the art of the motion picture, derives from an optical illusion that brings still images to life. It is an art form that dates back some 125 years now and is continuously reinvented by advances in technology. Today, young people are using their cell phones and other mobile devices at hand to capture sound, light, and image, allowing for affordable and accessible ways to capture and interpret reality.

An exciting and compelling medium, video production provides an opportunity for youth to weave a number of creative aspects together in fun and imaginative ways. Video production can involve shooting, lighting, sound recording, performance, and music, each offering a variety of outlets for expression. The possibilities for video projects are wide-ranging—from video poetry



that uses the power of the moving image to convey allegorical meaning to a probing documentary that captures perspective on life’s challenges and realities.

Like the act of taking a picture, pointing and shooting a video camera may seem easy and familiar to many young people—but that familiarity is both an advantage and a potential obstacle to creative expression. As mobile devices proliferate and sites such as Facebook and YouTube provide public space for easy access and distribution, the volume of work is increasing. This high volume gives the impression of immediacy and a false feeling of ease; it would appear that anyone can make a video quickly and easily.



Review of styles

Narrative

Tells a story or gives a fictionalized account of events

Some characteristics:

- » Told from a specific perspective or perspectives
- » Typically contains a beginning, middle, and end—reflecting a classic structure, including conflict and climax
- » May be driven by a single character or multiple characters
- » Script can be developed and refined in advance, individually or collaboratively.
- » Often needs multiple takes of a scene to get it right
- » Production involves choices about so much more than script and cast—elements such as props, set design, lighting, etc. are integral to the whole project.
- » Story is ultimately shaped in the editing room.

Challenges with this style:

- » It requires an enormous amount of planning and preparation.
- » Getting realistic, believable performances from actors, especially non-professional ones, is one of the hardest challenges of any media project.
- » The story structure requirements make it difficult to scale back project scope.
- » Limited resources in terms of set, equipment, or budget necessitates finding workarounds and creative solutions.





Review of styles continued

Documentary

Explores the realities and importance of a real-life issue

Some characteristics:

- » Answers questions, following a line of inquiry generated by youth
- » Involves some form of research or investigation, though it can often be introspective and personal
- » May include on-camera interviews from multiple sources
- » Can have a specific point-of-view or perspective or take an objective approach showing different sides to the story

Challenges with this style:

- » Because we think we're familiar with the form, we don't spend time studying how documentaries are constructed and what makes them successful.
- » Documentary projects are time intensive.
- » Most youth underestimate the effort involved in creating a documentary and may choose broad subjects beyond the scope of a typical AYV project.
- » Planning requires more than deciding who to interview and what questions to ask. Documentarians must carefully consider structure—everything from flow of narration to use of music and graphics.





Review of styles continued

Experimental media

Looks different, sounds different than what you may expect

Some characteristics:

- » Challenges conventions through nonlinear, impressionistic, non-narrative, poetic expressions
- » Pushes the envelope with technology, showing us something that we have never seen or imagined before
- » Challenges the audience by jarring our senses or shocking us with the unexpected, forcing us to watch more closely and interpret meaning for ourselves
- » Free in form but intentional, designed on purpose to go against the grain in look and feel

Challenges with this style:

- » Launching a project with no set structure and boundless possibilities can, counterintuitively, inhibit idea development.
- » It is easy to fall into imitation of experimental media one's seen rather than create something original.
- » This style requires careful thinking to ensure the work has depth and meaning, not just splash or shock value.





However, making a quality video requires creativity, 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 framing. After all, the image as a media form was the basis for motion pictures and subsequently video. Unique to video production is a vast array of cinematic techniques that can be used to convey meaning—from camera angles to lighting effects to editing tricks—as well as everything in front of the camera within the artist’s control (sets, costumes, actors, etc.). A skilled media maker comes to see each of these elements as choices made to impact an audience, and deploys them deliberately and judiciously for just the right effect.

When you engage youth in video production, remember to incorporate these key points:

- » Teach aesthetic as well as technical aspects—how to think visually, not just how to work the camera
- » Expose youth to different genres—documentary and experimental, as well as narrative
- » View and evaluate film and video together—both traditional cinematic work and the original projects of fellow youth artists
- » Explain the steps of production—pre-production, production, post-production, critique and revision, and exhibition
- » Provide ample time for and stress the importance of planning projects (pre-production) and getting feedback (pitch sessions, rough cut review, etc.)
- » Have a vision for how to share the work with an intended audience

GRAPHIC DESIGN

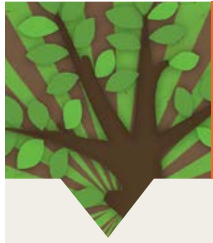
Graphic design is the process of arranging visual elements, that is, image, symbols, and text, into a unified composition to communicate a specific message. Graphic design consists of the following visual elements: line, shape, texture, color, and space. When used effectively, these elements convey meaning (clear or hidden) and evoke a response in the viewer. The viewer is affected by light and dark, empty space versus

filled space, patterns, and the use of repetition. Graphic artists use these elements according to basic design principles on a variety of end products, from websites to posters and infographics to an array of digital and print media.

With digital publishing or print projects, young people can manipulate words and images to communicate compelling messages, stories, and ideas. Even in the Internet age, print media still maintains its societal relevance, evoking emotions that can heighten our awareness and drive us toward taking action. Student journals, zines, and graphic novels are popular both in print and online. With digital or print publications, unlike other media, the readers are in control. They determine the pace with which they process the text. They can stop, restart, and reflect on what they have read.

Exciting opportunities for digital publishing have emerged as tablets and mobile devices become ubiquitous. Creating content for digital or print publication is simpler than ever before with a digital publishing program that enables you to put your materials in layout and add interactivity.

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



Designing a Positive Message

You can pull elements for your piece out of thin air. You can build layers from scratch. You can invent something new or dramatically re-interpret an existing image so that it looks brand new.

All this creative potential is what Rachelle Berthelot, an educator who teaches at Immaculata High School in Ottawa, Canada, loves about graphic design.

In her words, **“Graphic design expresses an idea simply and effectively while still maintaining a high aesthetic value, which,” she notes, “cannot always be controlled when dealing with video or audio productions at this level. In this way it fosters student success.”**

With boundless possibility—when you can take your project in any direction without being tethered to the footage or audio you’ve captured—artists must carefully map out their directions. So, how do you prompt youth to be truly intentional in their artistic choices?

To get students on their way, Rachelle gave them some direction. **“When presenting this project,” she says, “I emphasized that their voices needed to be heard and that they were free to express a topic that was of value to them.”** As a “jumping off point,” she showed her students exemplars, but “noticed so many of the messages had negative connotations, like anti-bullying, anti-smoking, etc.” In contrast, “I very much wanted to encourage them to produce something that had a positive underlying message.”

Rachelle also gave her students experiences with the software they’d be using for their larger graphic design project. For example, “They created a morphed animal using source images from the Internet, they edited a self-portrait in four distinct ways, etc.” When the class viewed the products afterward, they taught each other about the techniques and elements they’d used. As a result of these mini assignments, “students had an understanding of how creating a multi layered image and using variant opacities when overlaying text” to yield a more professional look.

Crucially, Rachelle gave them constant feedback throughout the creative process: **“Students bounced ideas off me, they discussed what type of images they wanted to capture, we discussed rules of composition and what makes an image interesting and effective”** in conveying the desired message. Representing their message through graphic design entails making a lot of choices – choices which Rachelle takes pride in helping her students navigate. “Several of the students at Immaculata High School have dealt with many hardships in their lives,” she reflects, and “it was so nice to see them rejoice in something positive.”

projects serve as a great introduction to media making for youth due to their relative accessibility and versatility—projects can include publishing a book, producing a webpage, creating posters, or designing a logo.

ANIMATION

Animation— bringing inanimate objects to life—is an engaging and fun format for youth to work in. It is also 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, while compelling on their own, can also be a powerful way to help youth understand and prepare for more sophisticated media projects.

Animation works because of a characteristic of the human eye called *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.

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 of 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.

Animation can be taken to new heights through interactive design. Motion graphics is a growing field that integrates content such as video, animation, and audio with design elements, setting images or text in motion. This format occupies an important niche in interactive design.

Traditionally used for title animations in films, the creative potential of motion graphics has ignited the curiosity and passion of youth who want to create media works that stand out.

AUDIO

Audio, especially music production, has become an increasingly popular medium among youth artists, and includes online streaming and podcasting as well as production for broadcast. There is now a wealth of materials to support this work online and a wide range of youth audio works to explore.



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 do your youth like most? What formats do you feel most comfortable working with yourself?



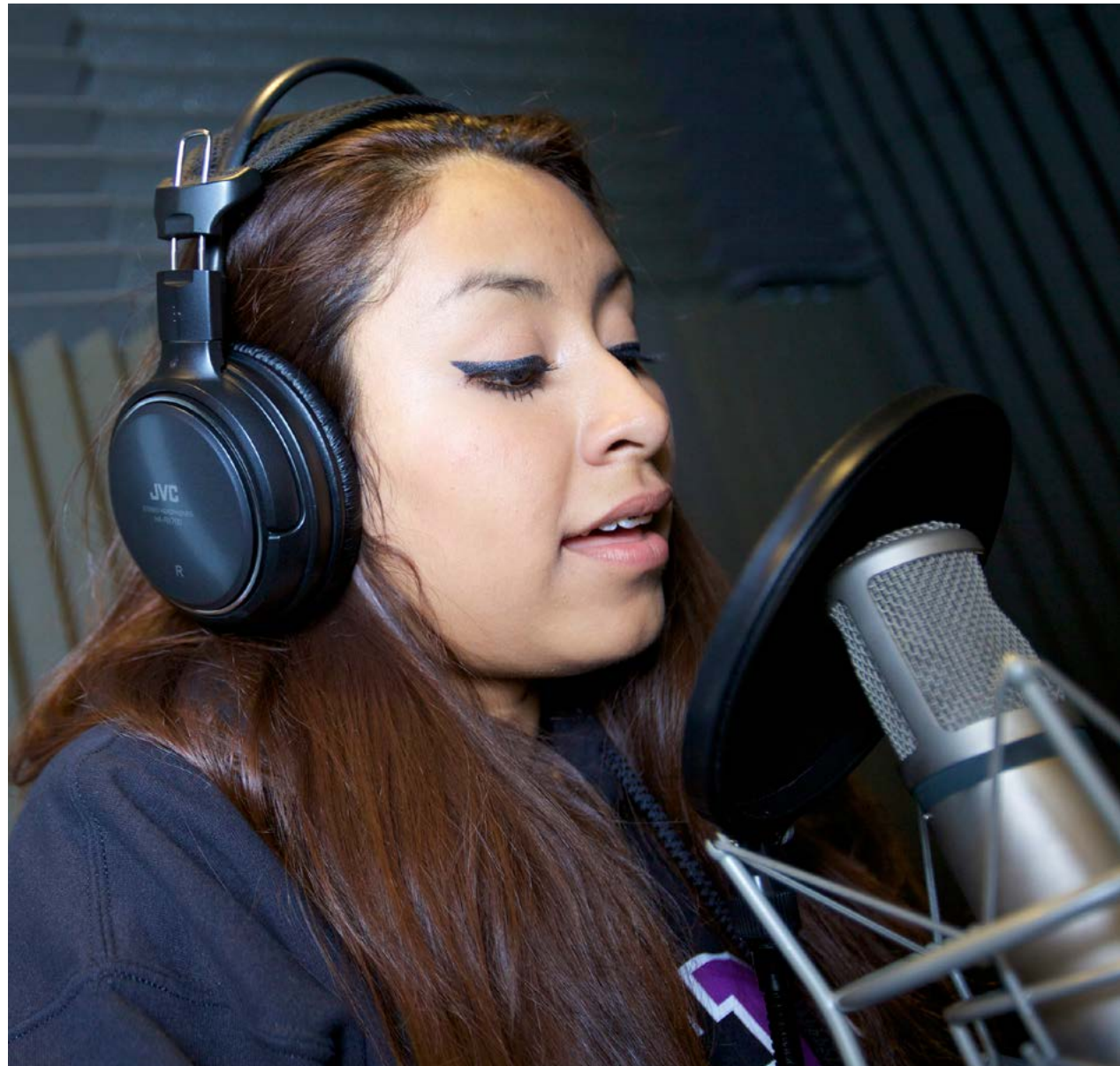
Youth lend a much needed voice and new perspective to audio as a medium. For instance, young people tune into radio stations and have long been consumers of messages that were not of their own making. However, as young people take control and produce their own audio work, their experiences, reflections, and opinions are bringing new life to the stale, canned, repetitive programming. They are also creating programming for alternative outlets that is meaningful and of consequence to their listening audiences.

Regardless of whether youth are creating music or a documentary piece, audio production involves a few key factors:

- » Recording clean sound
- » Thinking in layers
- » Editing and mixing tracks
- » Thinking about distribution

More than background noise, an audio piece should “draw a picture” with sounds and 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 told through the personal accounts of people’s lives.

Of course, the most compelling stories may come from the youth themselves.





Supporting the production process



- » Understand the essential steps in the media-making process
- » Consider ways to facilitate reflection and revision throughout
- » Explore tools for supporting media critique and assessment

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 media making—both require a great deal of planning, need to be flexible and anticipate new discoveries, and should lead to a celebration and sharing of new knowledge. As an educator and adult facilitator you are part manager, part producer, and sometimes even part critic—although always with a soft touch—so that your young people can be the true creators, innovators, and artists.

As illustrated in the following diagram, facilitating youth media involves five primary steps, all of which hold true regardless of the media format. Each moves the project work forward, although steps often 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 outset 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.

From planning to production, post-production 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.

PRE-PRODUCTION

With the excitement and energy youth have to start producing their works, the pre-production, or planning, stage sometimes gets short shrift. The more rigor you and your youth bring to

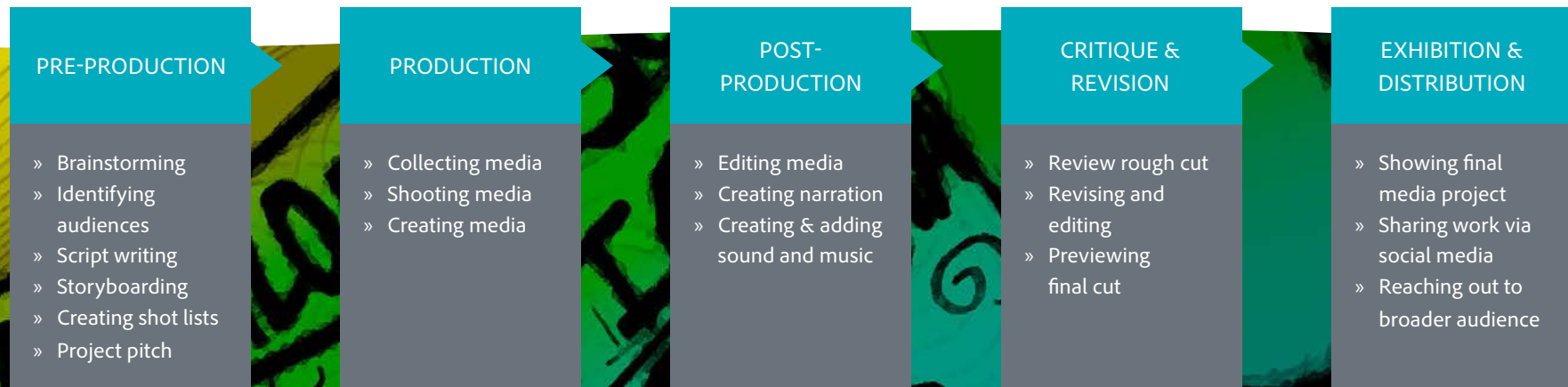
pre-production though, the easier and more productive the later stages of the project will be.

To launch projects, engage youth in reflecting on the issues they care about—pose writing prompts, open up the floor for discussion, or kick-start creative thinking in some other way. The previous chapters offer numerous strategies and support on idea development.

Once youth have a project idea in mind, they need to organize their thinking and develop key elements for production, such as script, storyboards, and shot lists, etc. Storyboards are illustrations of key scenes or shots in a media work with written explanation, narration, or other directions. By taking the time now to draft the script, compose a storyboard, and create shot lists of the footage essential for the project, youth lay the foundation for success in the production stage.

Steps in the media-making 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 beginning.







Before proceeding further, youth need to “pitch” their ideas to peers and educators, etc. Pitch is a term from the creative industry. A typical pitch to producers makes a short, simple, and compelling argument as to why a project is important. AYV considers the project pitch to be a crucial step in the media-making process. A project idea should not move forward without constructive review and revision.

Asking youth to convince others about the creative potential and value of their proposed projects helps them learn to stand up for their own creative ideas as well as yield to the expertise and potentially innovative input of others. Moreover, learning how to pitch ideas and engage audiences is an extraordinarily valuable skill for a young person to develop. It’s the kind of skill that is central to performing well in a job interview, for example, or advocating effectively for a political cause.

In a Project Pitch Session, youth pitch their project to peers for feedback, addressing these fundamental questions:

- » What is the purpose? What’s the goal of your project?
- » Who is the audience?
- » What is the message?
- » What is the style?

Educators, of course, play a critical role in helping guide these choices as young people often struggle with knowing what’s truly relevant or doable. A skilled facilitator must walk a fine line between being completely hands off and telling young people exactly what to do. Look to the Create with Purpose principles outlined earlier in the Guide and always push young people to be original—to make something that only they could make, inspired by their own vision and creativity.



Ideation in Action

A Project Pitch is a presentation by a media maker or a team of artists seeking feedback and input on their project idea. See the [Project Proposal Video Tutorial](#) for more details.

Encourage youth to work on making their pitches engaging and fun. They can include diagrams, readings from a script, models, or promotional materials. The goal for youth is to generate excitement about their project. The responses youth receive should inform their choices as they move into the next stage of the process, production. Further, as with any media project, it is important to consider exhibition from the beginning:

- » How will your work be exhibited?
- » What plans do you have to engage your audiences?
- » Who can you work with from the outset to reach your audience?

See the next chapter for more resources and support around exhibition and outreach.

PRODUCTION

The fundamental question about youth work at this stage of the process is, *Where are they going*, and *How will they get there*? Are they doing video production? Then it's about basic composition, camera operation, and working as a production team. Are they beginning a print project? Then they need to think about graphic



Scaffolding Activities

Creative learning experiences that build basic skills—a sampling from AYV's collection

Writing Prompts—Writing prompts are a great tool for stimulating reflection and creative writing. Craft and share a variety of prompts for youth to use as a starting point for their media project.

Media Literacy Activity—Challenge youth to think about messaging by altering the meaning of an advertisement using digital photo editing software. Youth can edit the text, combine advertisements or alter the composition to change the original meaning.

Sense of Place Activity—Working with digital still photography? Invite youth to experiment with shot composition and camera techniques to tell the story of a location, object, or moment in time.

Video Scavenger Hunt—In small groups have youth embark on a video scavenger hunt using the alphabet as their guide. Youth start with the letter "A" and record 5-8 seconds of a visual that represents that letter, and then they can move on to the letter "B," and so on. Encourage experimentation with composition, perspective, and technique with each shot.



Mobile Devices:
[Link to video >](#)

Conducting a Video Shoot Video Tutorial

Shooting video can be simple and fun if you know the basics. Not every camera is made alike, so you'll need to spend some time with your own gear to get to know its functionality. Explore the key steps to take before, during, and after a video shoot to help create a high quality project with an efficient workflow.

The way you compose a shot determines the impact your story will have, whether you are shooting still images or video. A well-composed shot not only looks good, but also helps to communicate your message more effectively. The [Shot Composition Video Tutorial](#) covers the guidelines that visual storytellers should follow.

design concepts and understanding foreground, background, and concept of visual weight. Regardless of the media form, they will need to hone technical proficiency—not just regarding the tools of production but also in the context of their meaningful application. Resources to support basic and more advanced skill development are available throughout the Guide.

Good media instruction is often layered, combining a number of instructional techniques and experiences. During the production stage (and at any stage of the creative process), you should engage youth in scaffolding activities, which are creative learning experiences that build the basic skills required to master more difficult tasks. Scaffolding activities introduce or reinforce a basic media-making skill, but also get young people thinking creatively, possibly opening their eyes and minds to a more complete project idea that they would like to pursue. Visual storytelling needs scaffolding to take shape.

The abundance of formats and tools has enabled people in all walks of life to become media makers, but not everyone models the values and reflective practices of the youth media tradition. Mainstream media is a dominant force in the lives of most young people and imitation is

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 include thoughtful approaches to youth engagement that facilitate growth and development, encourage real inquiry, and promote authentic self-expression.

Effective facilitation 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.

Creating High Quality Media

Production Tips for Youth

- » Obtain a model release from every person that is seen or heard on camera, in your audio recording, and/or captured in an image
- » When on location, get permission to shoot or record
- » Make sure camera settings are consistent from shoot to shoot
- » Wear headphones to monitor sound levels and check for background noise
- » Use a tripod
- » Create interesting compositions, experiment with a variety of angles
- » Seek and cultivate dynamic and authentic performances
- » Do voice recording and conduct interviews in quiet spaces
- » Remind interviewees to repeat each question in their response
- » Acquire imagery, fonts, and textures in high-resolution format

Using technology is more than being able to master technical skills. From beginning to end, choices of 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. All authors should work together to create a tight production plan (including a script, storyboards, shot lists, etc.) before using any digital media tools. This will ensure a unified feel for each product.

POST-PRODUCTION

Regardless of which media format you and your participants decide 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, for example: Are images in focus? Is the sound audible? Are transitions smooth? Is the story clear? Give youth ideas and support on how to smooth out the rough edges and put the finishing touches on a media work.

You can help your participants keep quality in focus through the use of scoring guides or assessments on various production elements. AYV has also developed a tool for educators to use in



Evidence of Create with Purpose in Media

Relevant

- » Project tells a story drawn from the creator's reality.
- » Media maker communicates the emotional impact of the topic.

Intentional

- » Work creates empathy between audience and media maker.
- » Format/Style is appropriate to the message.

Personal

- » Youth present an opinion on a topic or issue from their distinct perspective.
- » Work is unique to the creators (only they could have made this work).

Collaborative

- » Work evolves through an educational/learning process with feedback and support from educators and peers.
- » Project shows no evidence of adult voice or interference.

Original

- » Work is original in nature and style, not imitative of mainstream work.
- » Ideas are expressed in a unique and powerful way.
- » Aesthetic choices are compelling and in service to message.

Inquiry based

- » Media work illustrates a discovery process for the media maker.
- » Discoveries can be personal, technical, or factual.
- » Work reflects the curiosities of young people.



Polishing Final Projects

- » Simplify and focus your message
- » Make sure your project settings in whatever software you're using match the camera settings you shot in
- » Only use transitions, effects, or motifs if they support your story
- » Avoid mixing too many fonts, colors, and effects
- » Check for spelling errors in all text, including titles, subtitles, credits, and names
- » Ensure proper crediting
- » Make sure you have permission to use any audio clips, tracks, and/or music in your project

assessing works in progress, which employs the Create with Purpose criteria as a lens to evaluate youth work. It's designed to prompt educators to consider everything that the audience sees, hears, and/or understands as they experience the work. You can use this tool to generate ideas and questions to guide youth artists in revising and polishing their work for greater impact.

CRITIQUE AND REVISION

The best media, and the best learning experience for young people, come from careful reflection and revision throughout the creative process. It's essential to review and analyze youth work from the very beginning, not just in post-production. Educators have a hugely important role to play in facilitating peer critique and reflection. Asking young people to give each other feedback adds value to the process and to the product that would not otherwise be realized if only the educator critiqued a youth artist's piece.

As part of the critique and revision stage in the production process, educators host a Rough Cut Review, where youth artists present works in progress and receive support and feedback. "Rough cut" is the term used by professional filmmakers. Much like a rough draft one creates in the process of writing a document, a rough cut is essentially a rough draft of a media work. A rough cut might be a loosely edited video or

a rendering of a 2-D artwork close enough to completion to give the viewer a sense of the direction or intent of the work but without the final polish, music or special effects. This is the perfect stage to show the work in order to make changes based on the feedback received.

During Rough Cut Review, youth artists show their media work, and then other youth, educators, and/or volunteers provide feedback, following the format known as Critical Response. During and after each presentation, the youth artist takes notes to capture the feedback. Your responsibility as an educator is to work with the group to keep the process constructive, sincere, and meaningful, and to steer artists toward actionable steps they can take to move their projects from incomplete to outstanding.

A key component of Rough Cut Review is Critical Response, a process for reflection on creative work developed by acclaimed educator and choreographer Liz Lerman from The Dance Exchange in Washington, D.C. We have with Lerman's permission, adapted her approach here for use in viewing work in progress and providing young people the feedback they need in a safe, peer-to-peer fashion.



Mobile Devices:
[Link to video >](#)

Rough Cut Review Video Tutorial

Ultimately, a Rough Cut Review gives educators and youth the opportunity to practice thoughtful critique and revision to elevate their work, prepare for local exhibition events, build community, and have fun! Watch the Rough Cut Review Video Tutorial for additional background and support.

Rough Cut sessions are intended to help youth discover specific ways to refine their projects to achieve the highest quality possible, and to ensure that the passion and hard work youth put in their projects results in a final product they can truly be proud of.



FACILITATING CRITICAL RESPONSE

The responsibilities of peers and 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 or his best work. Responders are attempting to help the artist create her or 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 he or she can question their own work in a somewhat public environment. Also, it is the creator's motivation and meaning that are the basis on which feedback is given, so the artist should be very clear about her or 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.

CRITICAL RESPONSE 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 they 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 a critique.

2 YOUTH ARTIST QUESTIONS PEERS AND RESPONDERS: The youth artist has the chance to ask the viewers questions about the work. The artist should be specific—nothing is too insignificant. The more the artist clarifies what she or he is working on, the more meaningful the dialogue

Reflect



Presenting a rough cut of his or her work is an important step in an artist's creative process, a delicate mix of vulnerability and opportunity. Think about a time when you've had to share with peers something you've been working on. How did it feel to present your work and get feedback? What ideas do you have to ensure a safe space for the youth who will be presenting work and hearing feedback?



Promoting opportunities for peer collaboration

In Adobe Youth Voices, peer feedback plays a key role in the media-making process. Feedback can take place throughout the process beginning with the initial pitch and continuing through postproduction with a Rough Cut Review. Giving feedback can be a delicate thing and should be done in a respectful and supportive way. It is important that you follow the simple guidelines known as Critical Response when giving feedback to the artist. View the [Critical Response Video Tutorial](#) for more guidance.

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 AND RESPONDERS QUESTION

YOUTH ARTIST: Responders ask neutral questions of the artist about the work. It is very important that responders do not imply an opinion in the phrasing of the questions. This is a chance for the peers and responders to help the youth artist step back and analyze the work. If given the chance, most criticisms can be stated or explored 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, peer and 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, yes, or no, not now, but later.

The best educators 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. Facilitating the stages of production can be challenging, especially for educators who are

new to media making, but the entire process can open new doors between young people and educators and deepen their relationship over time. It is a wonderful reward that many educators relish far beyond any technical skills they may have acquired. With careful planning and guidance, the work of your young people can be at its completion a source of pride to everyone involved, because of the hard work and dedication put into its creation and the new insights you have gained on the lives of the youth you serve.

The following tools will help you to strategize and plan your own program and to create lesson plans, which you will need in order to move forward with your work.

Information on the original version of Liz Lerman’s Critical Response Process, including a description of the process in detail, is available at: <http://danceexchange.org/projects/critical-response-process/>



5.1: Planning project stages

Stages of Production Process	ACTIVITIES: What are the important steps?	PROGRESS: What will have been accomplished? How will you know when you get there?
Pre-Production		
Production		
Post-production		
Critique & Revision		
Exhibition & Distribution		



5.2: Lesson plan

Class or project:	
Name of lesson:	
Site:	
Educator:	
Duration:	



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	

(continues on next page)



5.2: Lesson plan cont.



MATERIALS AND EQUIPMENT
What tools will you need to support your plan?

1

2

3

4

5



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

1

2

3

4

5

(continues on next page)



5.2: Lesson plan cont.

Time	Activity	Objective



Exhibition and Outreach



EDUCATOR SPOTLIGHT

Elaine Cavalheiro

NGO A Pratiqecologia,
Campo Grande, Brazil



"Two weeks ago I was asked to a private meeting with director Tânia Vital at our partner school but I had no idea for why. To my surprise, in the director's room

was the mother of a youth who took part in AYV. She told me, 'I'm so grateful you gave a chance to my daughter, which has changed her behaviour. Maybe you can't imagine what a difference this opportunity makes! What impact that moment caused me! Because I realized my idea in respect to AYV is right. We have a way to get at something within each youth. It is not 'philanthropy' but a tool to encourage them to develop a better life."

- » Understand the importance of making media works with a specific audience in mind
- » Create a plan to show the work and share via social media and other venues
- » Consider issues 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 share their work to ensure the desired impact.

GETTING YOUTH VOICES HEARD

Who is your audience? It's best for youth to define their audience as early in the project as possible. However, if they are already in the middle of production, it's still worthwhile to stop and think about who is going to see their work.

Some questions to ask youth:

- » 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.

STORY

In search of ... audience

The field of youth media is about, among other things, pulling young people out of the audience and having them run the show—transitioning from passive to active, consumers to producers, and bystanders to change agents. So, it's an interesting dilemma—asking youth to put themselves back in the audience in order to define it.

Mike Cross, a multimedia and art teacher from northern California, put it this way: "How do you get a group of young people to define their audience for a media project when they struggle with the concept of audience?" He tackled this challenge head-on through a poster project with his students.

As a way to introduce the concept of audience, he asked his students to make three posters—all with the same message but for three different audiences. For this project, Mike defined the audiences for his group: elementary students, teenagers, and parents. Then he prompted his students to brainstorm and discuss all the ways that they could create their posters to target and appeal to each respective audience.



Youth artists should be thoughtful 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 that are intended just for their peers to see and not for the whole world. That's fine and is another example of how to Create with Purpose. The key is for the work to have impact—no matter how big or small the audience may be.

Here are a few questions for young people to consider in order to define their audience:

- » Who has a stake in the issue your project addresses?
- » Where do they live and work?
- » What are their other interests?
- » Who do they listen to?
- » What groups are they involved in?
- » How do they connect and share information?



“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, Senior Program Manager, Adobe Youth Voices

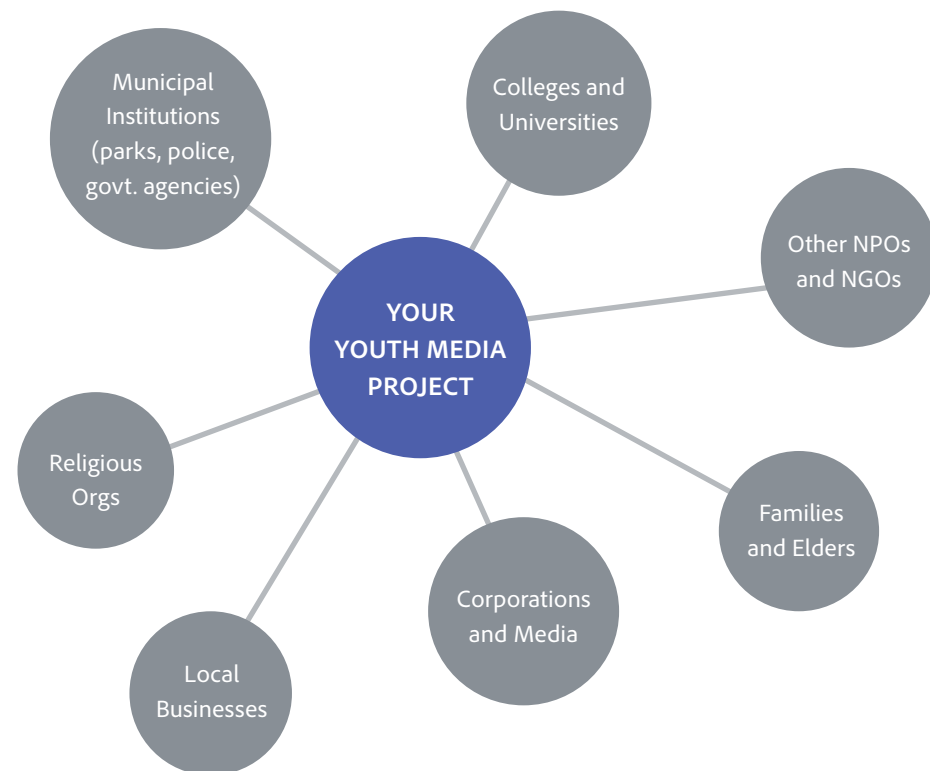
MAPPING YOUR COMMUNITY

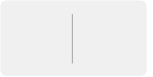
Remember that great youth media draws directly upon the issues and resources in your community. Early in your program, take time with your youth to map out all the people and institutions in their community that could contribute to their projects in some way. And of course remember that your young people themselves bring curiosity, humor, interests, energy, and creativity.

CREATING A PLAN

Creating a plan to show their work is a process that you should initiate with young people as soon as they define their audience and message. The voices and visions of youth media producers are important contributions to the public dialogue, and giving them the tools they need to get their artistic work out in the community is essential. Youth film festivals are proliferating on national and international levels. With the accessibility and popularity of online media content distributed through online festivals and websites that showcase a range of youth-produced works, the options are endless.

What expertise exists within your community?





With careful planning youth can be quite intentional about how the work is shown. Talk about outreach and distribution with your program participants, referring to the following chart. This can be a useful planning tool and help encourage youth to be as invested in the outcomes as they were in the production of the work.

What To Do	How To Do It
Create a contact list of all your friends and supporters.	» Use a database or e-mail program to create a list with names, addresses, phone numbers, and e-mail addresses.
Promote your project via social media channels.	» Spread the word about your project with Twitter, Instagram, Facebook, and any other social media your target audience follows. » Post pictures, event dates, news, and project updates to social media on a regular basis.
Contact local organizations that would be interested in your project.	» Research nonprofits, special interest clubs, activist organizations, and local government agencies. » Offer to set up a screening of your project with one or more of these groups.
Write promotional materials for your project.	» Create fliers, press releases, posters, and newsletters. » Use these materials to promote the screenings and other project events that you set up.
Apply to film festivals, including those for youth-produced films and/or those appropriate to the topic of your project.	» Do an Internet search to identify appropriate festivals. » Network with creative professionals to find leads on other media festivals.
Create a website for your project.	» Use Facebook or another free Web-publishing tool to create a site. » Explore other ways to build, maintain, and promote a website for your project.
Research possible Internet outlets and websites where your project can be listed and/or shown.	» List your project with your organization/community directory and identify youth media distribution channels on the Internet. » Search for other websites where you can list or stream your film such as YouTube or Google Video.



SOCIAL MEDIA OUTREACH

Issues, trends, and policy debates play out in real time on social media such as Facebook, Twitter, YouTube, Instagram, and other community networks. These are the places where young people go to find and share their voice. Using social media for exhibition creates opportunities for youth artists to:

- » Reach a larger audience
- » Engage in conversations with audience members
- » Celebrate the successes of the work and the youth themselves
- » Document and share the process

When youth communicate what they care about via social media, they can increase their audience exponentially. But more than that, they leverage an extraordinary combination of broadcast messaging and word-of-mouth. Young people can easily post, tweet, or otherwise share pics, news, and media with their contacts, who may then like, feed, and/or retweet to their own circles.

This strategy for scaling outreach was implemented with historic success by Deaffinity, a group of deaf young people in London, and their educator, Nurull Islam. The youth work Deaf Not Dumb (see video in next chapter) has received



more than 48,242 views on YouTube via the Deaffinity Channel and 77,542 hits on YouTube via AYV partner's Offscreen Channel, as well as 47,212 views at the Adobe Youth Voices Media Gallery.

Deaf Not Dumb is a remarkable work whose message was picked up by a range of media outlets. In addition to sharing their project through social media such as YouTube and Facebook, the educator put out press releases and made contact with broadcast media, leading to stories in a number of national and international newspapers and magazines, a twenty-minute film on the BBC's Deaf Channel, and online media coverage produced by Action on Hearing Loss (a charity in the United Kingdom). This level of interest was fueled in large part by the broad outreach and person-to-person networking made possible—and accessible—through social media.

ADDITIONAL WAYS TO REACH AUDIENCES

Taking advantage of the opportunities to collaborate and communicate a message through social media is important, but there are a great many ways to share your work and extend your program once media projects are complete. Here are just a few examples from past projects:

- » Preview screenings—Show a rough cut of the project to get feedback from peers.
- » Local community events—Tie the premiere of your project to a local event on a related topic.
- » Partnering with other groups—Have a local organization help you distribute your project 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 shown 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 and promotion—Develop posters, t-shirts and other promotional materials to get the word out about your media works.
- » Installation art—Integrate your media into a physical space, such as a storefront window or street corner kiosk, to bring the work to your audience.
- » Broadcast and 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 and classroom resources—Create resources that accompany your media for educators and students to use in the classroom.

Regardless of your outreach or distribution strategy, make sure young people have the chance to talk about the projects they've made, why they made them, and what they've learned. It is a powerful way to validate their learning and nurture their emerging Creative Confidence.



ARTIST STATEMENT

Educators may already be familiar with the concept of an artist statement, which is a brief explanation an artist shares about his or her work on exhibit. In AYW, the artist statement represents a tool for youth development. More than a project description, it's a statement that captures the voices, strengths, and aspirations of youth. Writing an artist statement is a learning activity in which you are:

- » Treating youth as professional artists
- » Respecting their creative process and encouraging them to be more thoughtful and reflective as well

- » Providing another meaningful way in which young people can connect with their audiences
- » Demonstrating an artistic practice that is also a good reflective educational practice

The artist statement also poses the opportunity to further develop young people's Creative Confidence. It serves as an artifact of their learning and a testament to their abilities. Moreover, youth artists can repurpose what they've written for future endeavors in education, career, or community.

Educators should support youth artists and production teams in composing artist statements to go along with their media work. Beyond the title and nature of their work, they should write something reflective—shedding light on who they are and the uniqueness of their voice.

Try prompts such as these to get youth thinking and writing:

- » Why did you choose this subject/person/topic?
- » What makes your perspective unique?
- » What do you want others to see and understand about the media piece?
- » What did you learn or gain from the experience of making the work?

UNDERSTANDING COPYRIGHT AND RELEASE FORMS

As you and your media artists consider the array of exhibition and distribution options, do not overlook the issues of copyright and the consent of your subjects. From the beginning, strive to create works that are free of any copyright infringements and ready for widespread distribution.



GEDHUN CHOEKYI NYIMA 1995

About Me:

My name is Yisheng Pan. I was born in Guangzhou, China and immigrated to Boston, Massachusetts at the age of one. I am currently a senior at Boston Latin School. I have always had an interest in art, but I only recently developed a passion for design. During my junior year of high school I worked as an intern for an architecture firm in Watertown, Sasaki & Associates. Under the guidance of highly talented professionals I was introduced to the world of design. I was taught the basics of graphic design, and the power of it.



The Internet provides easy access to millions of media creations, which many young people are inspired to take and remix into compelling new works. The distinction with Adobe Youth Voices is that we want young people to have wide distribution of their work, to take it out of the classroom. Because all creative work is copyrighted, even the media projects your young people are about to produce, they need to understand the importance of media ownership and how to create works that are truly theirs to share with the world. Consider building royalty-free libraries, obtaining written permissions from copyright holders (though this is often difficult), or encouraging youth to generate only their own images and music.

Release forms are as much a part of media making as cameras and software. Who needs to fill out a release? As a rule, it is necessary—and frankly just plain polite—to get releases from anyone who appears in a project, including the young people who work on it. Releases are signed permissions from subjects to capture, duplicate, and edit their voice and image. For professional media makers, this is just one more step in the production process. Having subjects sign release forms is respectful—it demonstrates that you are aware they're contributing something to your project, and you're acknowledging that contribution. Remember though

that releases for most young people need to be signed by their parent or guardian as well as by them, which means youth may need to plan well in advance to get signatures before scheduling interviews, photo sessions, or video shoots.

Respecting copyright ownership and obtaining releases does not have to be a major hassle; the desire to reach a broad audience might be the best incentive. If youth have any hopes of entering their work in festivals or other competitions, they'll have to demonstrate full ownership of the

content—though this may not be true in all parts of the world. It might be impossible to get the necessary releases and permission after the fact, so help them make the right choices from day one so their work is truly their own.

Fostering Responsible Media Making

When teaching copyright and responsible media creation to young artists, ask youth to consider the following:

- » Do you see any recognizable logos, product containers, etc., visible in any scenes?
- » Are you using someone else's music? Do you have permission to use it?
- » Does your video contain any clips or segments taken from a private or commercial source?

Above all, youth should strive to make works of their own creation. Adobe Youth Voices is all about creativity and originality. Why copy a picture of your country's flag from the Web 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. In the [Copyright Overview Video Tutorial](#), learn more about creating original media.



6.1: Targeting your audiences



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

Overall Exhibition Strategy	Youth Responsibilities	Educator Responsibilities
	1	1
	2	2
	3	3
	4	4
	5	5

(continues on next page)



6.1: Targeting your audiences cont.

Venue	Media format	Forum/ audience	Purpose	Permissions needed	Comments
Individual portfolio					
At your site					
In the community					
Online					



Creative Confidence in action



- » Build awareness of when and how youth demonstrate Creative Confidence in their work
- » Support and promote youth reflection through individual and collaborative activities
- » Encourage young people to consider the ways that creative skills will support them in life, school, and careers

The role of the educator is not only to facilitate the youth media-making process but also to help youth as they begin to reflect on and ultimately own the skills they are developing. In this chapter, you will find tools and materials to help you think about how you and your youth can assess learning and the development of Creative Confidence through their experience with media making.

OBSERVING CREATIVE CONFIDENCE

To review, Creative Confidence as defined by Adobe Youth Voices comprises these skills: self-expression, ideation, collaboration, flexibility, and persistence. Young people exhibit these skills in combination and at different times throughout the creative process. Educators are encouraged to take note of those moments when youth share an original idea with their

Reflect



We expect Creative Confidence (self-expression, ideation, collaboration, flexibility, and persistence) to be tangible, observable outcomes of the media-making process. How might you expect to see young people demonstrating Creative Confidence in your class or program? What would it look like?



team, make an adjustment to their project plan, or persevere through difficulty. In other words, we are asking you to build your own awareness and, in turn, guide your youth in recognizing and reflecting on the creative skills they are acquiring.

To support educators in perceiving the Creative Confidence youth demonstrate during their me-

dia-making experiences, we have developed a Creative Confidence Observation Tool. This tool breaks down the five different skills into related program activities and attaches observable indicators in the form of a checklist to guide you in tracking the accomplishments of your youth.



Illustrations of Creative Confidence

SELF-EXPRESSION:
Ability to express a point of view

Young people are able to articulate a coherent and powerful argument for something they believe in.

IDEATION:
Ability to ideate and innovate

Youth envision a world that is different than what they know and use media tools in ways that defy convention to show us a better world as they imagine it.

COLLABORATION:
Ability to engage others

Engaging and working together as peers, youth broaden their perspectives, encountering and integrating multiple points-of-view.

FLEXIBILITY:
Ability to adapt

Not letting uncertainty, frustration, or conflict derail the process, youth demonstrate the ability to flex or bend, often coming up with inventive solutions to problems.

PERSISTENCE:
Ability to stick with a challenge through completion

Media makers often struggle and sometimes lose interest or focus along the way. However, following through from beginning to end is a great accomplishment and a rewarding life lesson.



Creative Confidence observation tool

This tool is intended to guide observation of youth behavior and specific skill attainment. It can help you track changes in attitude, knowledge, and skill over the course of the program.

Skills	Program Activities	Observable Indicators
SELF-EXPRESSION: The ability to express a point of view	<ul style="list-style-type: none"> » Production Plan » Project Pitch » Artist Statement 	<ul style="list-style-type: none"> » Conveys message and connects with audience through written, oral or media presentation » Presents/discusses concept or finished work » Finished work expresses clear message
IDEATION: The ability to ideate and innovate	<ul style="list-style-type: none"> » Project brainstorm » Script development » Production elements (composition, editing, etc.) 	<ul style="list-style-type: none"> » Generates original ideas (e.g. original script) » Offers new approaches or solutions » Innovative use of technology tools » Thoughtful or insightful inquiry » Innovative project
COLLABORATION: The ability to engage others	<ul style="list-style-type: none"> » Production crew teamwork » Contribution to the work of others » Feedback for peers 	<ul style="list-style-type: none"> » Works well with others and finds common ground » Listens and considers other perspectives » Team members playing different roles, contributing their strengths » Completed work represents multiple perspectives
FLEXIBILITY: The ability to adapt	<ul style="list-style-type: none"> » Problem solving » Rough Cut Review session » Revised project 	<ul style="list-style-type: none"> » Finds creative solutions to challenges » Willingness to receive criticism and feedback » Reflects on effectiveness of work and makes necessary changes » Tolerance of ambiguity » Comfort with notion of "no right answer"
PERSISTENCE: The ability to stick with a challenge through completion	<ul style="list-style-type: none"> » Consistent attendance » Focus on task despite challenges » Exhibition & outreach plans 	<ul style="list-style-type: none"> » Tenacity and resolve » Positive attitude toward setbacks » Diligent and consistent work toward goals » Questions demonstrate commitment » Completed work



Andrew Elias,
Youth media maker

"The effect that Adobe Youth Voices had on me is a significant one that not only gave me many indelible experiences, but it helped me create bonds with people who have helped me grow more as a filmmaker, and as a person."

As you observe youth engaged in media making activities, look for and take note of the following:

- » What are they thinking about?
- » What are they struggling with?
- » What do they say that indicates knowledge, awareness, and inquiry?
- » What are the physical cues? (What do they do?)
- » What are the verbal cues? (What do they say?)

These prompts will guide you in recognizing the skills youth are attaining through their experiences. Tracking their behavior over time will help you identify emerging skills that lead to greater Creative Confidence in the course of your work together.

YOUTH REFLECTION

Beyond your own efforts to observe skill development in youth, we want to emphasize the importance of student reflection activities to help them become invested and aware of their growth. The process of reflecting on what one has learned helps to solidify the learning and is a practical way to build self-efficacy and Creative Confidence.

There are many ways for young people to reflect on what they have learned, from journal writing to one-on-one interviews to group discussions. You should choose the form(s) that work best in your setting and that youth in your program would feel the most comfortable with.

The following methods of youth reflection, for example, share the key quality of introspection and also present different opportunities for learning:

- » **Journaling**—It enriches and adds new dimension to their learning experience when youth keep a daily journal to log their observations and story ideas or the questions they are pondering.
- » **Peer-to-peer feedback**—Having youth develop positive peer groups, circles, or pairings can allow them to freely and openly discuss challenges and triumphs.
- » **Oral presentation**—It is a powerful learning experience for youth to present in front of a classroom or group.



Whatever method you use for reflection, here are some questions you could pose:

- » What's important to you? What's important for you to share with others?
- » What message do you want to send to the people of the world?
- » How do you figure out the best way to tell a story that you want to share?
- » What do you do when you and your partner or group disagree? How have you negotiated compromise?
- » What images, sounds, and other effects have you come up with—and how?
- » What challenges have you overcome in your creative process?
- » How have you adapted to limits—in technology, time, and other resources? What workarounds are you proud of?
- » What skills are you gaining? What are you better at now?
- » What would you say about your work to someone who asks, "So what?"

- » What does it mean to you to have an impact?
- » How do you think young people's voices are different than adults? How do you think they are the same?
- » What makes a person creative? What makes a person an artist?
- » Are you reaching your creative potential?
- » What issue or type of media are you inspired to work on next?

The responses youth share to questions about their learning process, project goals, and skill attainment map to the Creative Confidence indicators. You can gain a window into their creative skills at the same time as you set the stage for youth to become more aware of their own progress and development, and ultimately feel a sense of ownership about what they are learning.

Reflect



What reflection method would work best with your youth participants? How might you document that reflection? How could you use their discoveries to improve your own instruction or guide them in new ways?



EDUCATION



How does AYV motivate youth to apply creativity and passion to their learning?

COMMUNITY



How does AYV inspire youth to make their voices heard on issues that impact their world?

CAREER



How does AYV encourage youth to map new skills and interests to future career paths?

Try to develop reflection as a habit of mind among the youth you work with by providing opportunities for reflection throughout the creative process, not just at the beginning or end. Finally, endeavor to help young people recognize the abilities that build greater Creative Confidence, and which they can use beyond the program and for the rest of their lives.

PATHWAYS TO APPLY CREATIVE CONFIDENCE

Through the process of self-reflection, youth build their awareness of the skills and attributes they're acquiring in AYV. With your guidance, youth will value their emerging Creative Confidence and bring it to bear at school, in their homes and communities, and in their work lives.

Consider the ways you might observe youth taking what they have learned and applying it

outside the program. What connections do you think youth make between their media-making experiences and the real world opportunities to practice their creative skills? What leverage do they have as a result of developing their skills of self-expression, ideation, collaboration, flexibility, and persistence? How are they using their creativity to have impact and make a difference?



**this is the
sound**

**of our
love**



Mobile Devices:
[Link to video >](#)

Deaf Not Dumb

Deaffinity, a group of deaf young people based in London, gathered to produce this sensitive and thought-provoking statement film campaigning for greater access for members of the deaf community.





AYV SCHOLAR EVA MILLER

Bringing my creative dreams to life

When I first became involved with the Adobe Youth Voices program three years ago, I did not know what I wanted for my future. I never imagined that my involvement in the AYV program would help me to not only discover my goals, but inspire me to take the steps needed to achieve them. Through AYV, I was introduced to filmmaking and discovered my passion for it. I discovered the power of film and how I can use it to express my voice and share my ideas with my community.

I was beyond honored in June when my film *Beautiful Words* was selected as the first place winner in the poetry category for the 2013 AYV Awards. I created my film with the intent of spreading a message to my community struggling with self-esteem issues, and how you can build confidence through art, writing, and other creative outlets. AYV has provided me with a platform to share my message and build my own confidence while encouraging others to do the same.

This summer, I was selected to be one of 25 students from around the world to receive an AYV Scholarship. The AYV Scholarship is providing me the financial support to pursue my dreams and make a positive impact through my films.

Since becoming involved with the AYV program in 2010, I've discovered new skills, a strong passion, and my own unique voice. Receiving an AYV Scholarship has allowed me to take the steps needed to turn my vision of becoming a filmmaker into reality and to someday share my voice with people all around the world.





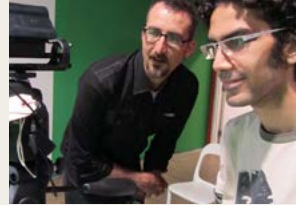
The **Adobe Creativity Scholarship** is a one-of-a-kind opportunity for young AYV artists to pursue study in a creative field. First launched in April 2012, the Creativity Scholarships are a million-dollar fund offering financial assistance to high school seniors (or international equivalents) who have successfully participated in AYV to attend post-secondary education or certificate training as a creative professional.

In your program, school, or community, you may be aware of other opportunities for young people to utilize their creative and technical skills. Consider partnering with a community organization or business, or otherwise sharing information, to pave the way for your youth to apply their Creative Confidence.



Career Connections

An Interview with Lead Educator Jeff Larson



"In AYV the idea or purpose tends to come first, and the technology is learned or figured out in order to support or communicate the youth's idea or vision. In many technical programs you might spend more time learning software or designing something that has a more visual or aesthetic function first. Youth may often be given creative assignments or the freedom to make something entertaining, with the social purpose or function of the media piece to come up later. AYV programs vary from place to place as well, and can look different depending on the place, the equipment, and the resources, which I think is a strong point. With a purpose, it doesn't matter if you only have one old camera and a laptop, or a whole lab with new equipment. AYV curriculum gives everyone a chance to see themselves as media producers engaged in the professional process.

Youth learn a great deal through their participation in AYV. They learn to be problem solvers on many levels. They think about social problems or issues they want to solve and come up with answers. They think about and learn how to communicate effectively through the media they make, and with each other in planning and production. Through the projects, they learn how to plan and organize time, materials, and ideas. For many, it is their first time learning to work with media and technology. In the production process of video and animation, for example, they can learn a great deal about the skills, roles, and responsibilities of directors, writers, editors, and designers."



Planning your program

- » Set your own professional development goals
- » Consider the specific needs of your particular setting
- » Create a concise, reflective program plan



DEVELOPING YOUR TALENTS AS A CREATIVE EDUCATOR


Our work with educators has taught us that no one can suddenly become an expert at facilitating creativity 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 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.

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 setting or a youth center? 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.

In-school challenges and concerns, in many cases, come down to integrating media making into the existing curriculum and garnering an appropriate level of administrative support. Educators need flexibility in their schedules as well as 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.



Setting the stage for creativity to thrive

"Creativity isn't something that 'just' happens. You have to be really intentional about the environment, relationships, and opportunities," says educator Kane Milne.

In his program at the High Tech Youth Network in Auckland, New Zealand, "there's an expectation: youth have to use their imagination and be able to envisage what they want to create." As a facilitator, Kane gives young people "a fair amount of freedom to find their own creative process, but I have come to understand what key things maximize the creative potential:

Vision—being able to imagine what you are creating, even if the vision changes or isn't fully clear.

Resource Identification and Planning—helping youth discover their skills and strengths, and to name those areas they struggle in.

Peer/Self Review—stating from the outset that there is need to review and get feedback on the project.

Showcasing—being able to stand in front of people and show your work. There are few more powerful learning experiences; it is hard but hugely empowering, and vital to the process.

Reflection—taking the opportunity to identify successes, failure, trials and tribulations. This locks in the learning for the youth."

Further, Kane adds "an element of social responsibility by asking youth what benefit the project will have for themselves, their families or communities." Setting these expectations for youth and making demands of their creative process boosts creativity. It builds both confidence and creative abilities.

Kane likes to challenge young people's creative and technical skills by restricting options as they work. For example, youth are given a theme, such as bullying, and told not to include any dialogue their video. "They have to use the camera, music, and their own storytelling skills to get the story across," Kane says, "forcing them to think creatively." This media making exercise is not just a teaching trick, however. In the real world, people are usually constrained in the ways they can approach problems.

Teaching creative problem solving is empowering for youth and a public good.



	School-based Projects		Community-based Projects	
	Challenge	Solution	Challenge	Solution
Recruitment & retention	Principal who selects teacher and students for program	Allow teachers and students to self-select	Attrition due to competing interests	Generate good PR through visible and engaging program
Scheduling, timing, & duration	Finding time within the school day to work on projects	Use creative alternatives such as block scheduling	Irregularly attendance on the part of youth	Structure program to be flexible and accommodate drop-ins
Planning	Extensive preparation needed to align to standards	Collaborate with colleagues on embedding assessments	Limited planning time outside of programming	Secure organizational buy-in to cover planning hours
Staffing	Teachers letting project drop after initial launch	Ensure ongoing support from administration	High turnover	Entire organization is invested, not just individual staff
Access to equipment	Equipment kept in school tech lab with complicated checkout procedure	Keep equipment separate and accessible through the teacher	Easy access leading youth to be casual with equipment	Youth instructed in taking responsibility for equipment and care
Content issues, topics	Concerns from the school or school district about "appropriate content"	Facilitate conversations about defining audience and crafting message appropriately	Broad, unfocused discussion and wide-ranging inquiry	Educator helps youth focus and develop project idea

INTEGRATING YOUTH MEDIA INTO YOUR CLASSROOM

Adobe Youth Voices charts a path to facilitating a more student-centered learning experience, where teachers develop highly engaging learning experiences to support higher-order learning. Best practices for effectively integrating youth media curriculum in your classroom are

organized into three important dimensions as follows:

INQUIRY

» Create opportunities for students to take ownership of the learning process by requiring them to pose their own questions, research and develop their own theories, and conceptualize their own media project.

- » Challenge students with prompt questions and press them to go deeper in their exploration of their chosen subject to uncover the issues.
- » Guide students through the production process with diligent focus on the message they have articulated and the audience they are targeting.

COLLABORATION

- » Partner with other teachers at your school site to plan and take on different facets of a production in order to make cross-curricular connections.
- » Seek out ways to highlight the cross-curricular connections students experience in the learning process, to emphasize the multidisciplinary nature of inquiry, and to promote expansive, not narrow, thinking and exploration.
- » Identify the skills and understandings that each teacher needs to prioritize as outcomes for the interdisciplinary project, and then work together in the early stages of collaboration to develop appropriate ways to assess these learning outcomes.

AUTHENTIC ASSESSMENT

- » Start lesson planning with the end in mind—work backwards from the understandings, such as those represented by the Common Core or other standards you want students to attain.

- » Take advantage of opportunities for assessment that naturally occur as part of the production process—in other words, embed assessments in the pre-production stage, production work, and exhibition activities.
- » Be clear about what reveals evidence of understanding and look for it in student writing, media works, and other demonstrations of learning.

LAUNCHING AN AFTERSCHOOL YOUTH MEDIA PROGRAM

One of the most common challenges in after-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 outset and take on only what you think you can do effectively within a limited time frame. 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 simplest media project can be the most powerful. 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 sustaining youth interest and investment. Giving youth choices is key to fostering youth voice. Young people who 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 elude them. It may be especially necessary in an out-of-school setting to organize group projects that evolve over time. In any given day, you can lead the young people who are in attendance through one step of the project to keep moving the work forward. Media making is fundamentally teamwork, and collaborative projects are more adaptable given the unpredictable nature of out-of-school learning.

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 with you in the near future?



CREATING A PROGRAM PLAN

Having reached this point in the AYV Guide and covered so many different aspects of facilitating youth media, we hope you're feeling excited and well equipped to dive into the media-making process with your youth. The **Program Plan** prompts are designed to help you think through some of the issues fundamental to your own program's scope and process.

In addition, here are some questions to help you begin thinking about your program. Take time to mull these questions over and write down your ideas:

- » What is a guiding question that your young people might explore during their media project?
- » What media types and styles will youth work in? What skills will they learn?
- » How will you introduce new media styles to your youth? What media are you going to show to help inspire ideas?
- » How will you establish media project guidelines (i.e., copyright, project length, etc.) with your youth?
- » Will youth work in groups or individually? How will you select groups?
- » What brainstorming methods will you use?
- » How much time will you spend on each stage of production?
- » How will you incorporate critical review and critique into your program?

Organizing a robust, engaging youth media program takes forethought. Use the planning tools included in this guide to help you prepare. And as you make plans, we encourage you to be creative in developing activities, to think expansively about the ways young people can share their voice.

The stories and media shared throughout this Guide reveal how young people are using their creative skills to make a difference, for example:

- » **Advocating for the deaf community in London**
- » **Sharing their voices to build a brighter future in Mexico**
- » **Breaking down barriers for girls seeking an education in India**
- » **Highlighting the efforts of those feeding the hungry in California**
- » **Speaking out about community needs in Mongolia**
- » **Raising awareness about domestic violence in a collaborative project across Bonaire, Kenya, Egypt, and Uruguay.**

Creativity is a potent force that youth bring to bear in all corners of the world. What issues might youth tackle through media making in your program? Embrace the possibilities!



8.1: Program plan

>>	Participants
Who are the youth participants you will engage in your project? (Class, program, particular group of youth, etc.)	
>>	Number of Youth
>>	Recruiting Strategy

(continues on next page)



8.1: Program plan cont.

>> Timing			
When will you incorporate youth media into existing instruction or programming? (Class period, subject area, time of day, etc.)			
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?)	Times per Week	Duration of Session in Hours	Length of Program in Weeks
>> Location			
What physical location will you use for your project?			
What space issues will you need to consider?	At Your Location		Out in the Community
What logistical challenges might you have and how can you overcome them?			



8.2: Building your skills

>> Lessons Learned

Identify new knowledge 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 in order to achieve your goals.

>> Roles & Responsibilities: Youth, parents, school and/or organization. (Name individuals)

Professional Development Needed to Achieve Your Goals	Short Term: Within Next 5 Weeks	Long Term: Post 5 Weeks	Target Date	Lead Roles	Supporting Roles	Resources Needed: (Time, Money, Materials, Equipment)



8.3: Collaborating with others



Collaboration with others on the design and delivery of your program 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 program moving forward, and plot out their involvement.

>> At Your Site

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

Name	Role	Support they will need to succeed

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?



8.3: Collaborating with others cont.

>>
In Your Community

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

Community Resource	Name	Expertise	Connection to Your Project
University/College			
CBO			
Business			
Museum			
Art Organization			
Library			
Volunteer Program			
Local Internet Resource			
Other Resource			

What barriers to collaboration might you encounter and how can you overcome them?



8.4: Project supplies, materials & other resources

Resources	Purpose	Already Have	Need to Get	Possible Sources (i.e., partners, site, etc.)
>> Project Materials				
Notebooks (for journaling)				
Posterboard				
Markers, pens, pencils, crayons, chalk				
Bulletin board				
Clipboards				
Maps				
Other				
>> Inventory of Books & Media Samples				
Books: Fiction/Nonfiction Books: Picture/Comic				
Magazines				
Video: by youth DVDs: movies				
Music				
Posters				
Multimedia displays				
Other				

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8.4: Project supplies, materials & other resources cont.

Resources	Purpose	Already Have	Need to Get	Possible Sources (i.e., partners, site, etc.)
>> Project Equipment				
Computers: Laptops Computers: Desktops				
Printers				
Still Cameras: Digital Still:				
Video Cameras				
Scanner				
Drawing Tablets				
LCD projector				
Recording equipment				
Microphone				
Speakers				
Other				
>> Software				
Image Processing				
Video Editing				
Graphic Design				
Animation				
Web Design				
PDF Viewer				