



CREATE WITH PURPOSE TRAINING MODULE 1

In Module 1, the power and relevancy of youth media-making is revealed. Trainees see why youth connect so readily to media creation, and begin to understand the real benefits and opportunities that result when media-making is incorporated into their classrooms or program sites.



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OVERVIEW

In Module 1, the power and relevancy of youth media-making is revealed. Trainees see why youth connect so readily to media creation, and begin to understand the real benefits and opportunities that result when media-making is incorporated into their classrooms or program sites. Trainees examine youth media not only as a product but also as a practice. They explore media literacy and the media-making process through two hands-on activities, and encounter the “Create with Purpose” philosophy and criteria to guide instruction and learning.

TRAINING GOALS

- Gain an overview of common youth media practices
- Understand the “Create with Purpose” criteria
- View youth media, and consider its benefits in teaching and learning
- Review the steps of the creative process of media production
- Understand the importance of media literacy

MATERIALS AND EQUIPMENT

- Computer, projector/monitor, and external speakers, or another way to screen media
- “Create with Purpose” training presentation slides
- *Adobe Youth Voices Guide*
- For List Poem Activity: Flip chart paper, markers, magazines, scissors, glue sticks
- For Media Mash-Up Activity: Digital advertisements, computers loaded with Adobe Photoshop or other digital image editing software

Training Handouts (included in the appendices of this document):

- List Poem Activity Plan
- Media Mash-Up Activity Plan
- Story, Audience, Message, and Style (SAMS)

MEDIA SAMPLES

In the script, we refer to a number of carefully selected youth media works culled from around the world that correspond to the content of Module 1. These sample media can be found on the **AYV training gallery**: <https://vimeo.com/createwithpurpose>. Be sure to review the media in advance. If the selected works do not connect with or relate well to your trainees, select alternate media from the collection that might be more suitable.

Media samples:

- Changes Starts with Oneself (video, 01:08), Bonaire Youth Outreach Foundation
- Deaf Not Dumb (video, 02:30), Deaffinity
- Hoodforts (video, 04:40), Mile End Community Project
- Under the Influence: Racial Identity (video, 03:25), Artist for Humanity

READING

The *Adobe Youth Voices Guide* is a key companion to the AYV training, providing additional context, resources, and support for planning and implementing a youth media program. To prepare for Module 1, we recommend assigning Chapters 1 and 2 to trainees, as these chapters are particularly helpful for introducing youth media and the “Create with Purpose” criteria.

TUTORIALS

A number of video tutorials were produced to reinforce key AYV concepts and principles. The tutorials show youth and educators in action and are useful in explaining key concepts and ideas in a direct and appealing way for youth and educators. The entire collection of AYV tutorials can be found on the AYV training gallery. The Graphic Design Fundamentals tutorial introduces key concepts in the design process and may be useful as part of the Media Mash-Up Activity.

LIST POEM ACTIVITY NOTES

This low-tech team-building activity helps illustrate the production process. Trainees write a poem, brainstorm in teams, create a storyboard, and share their finished project with the whole group. Your goal as a facilitator is to maintain a fun and light mood while keeping things moving along. Hold trainees to the time limits outlined in the training script, and discourage perfectionism; instead, encourage collaboration and finding common themes and ideas. You will find that this exercise helps draw out participants and fosters peer-to-peer connections. Their engagement provides an opportunity for you as trainer to determine different skill levels and interests through a fairly low-pressure task. You will need to collect a variety of magazines with interesting photographs or other print images that trainees can cut up to help create visual representations of their poems. Set up a table with all the craft supplies (scissors, magazines, glue sticks, and markers) in one central place for easy access.

MEDIA MASH-UP ACTIVITY NOTES

A “media mash-up” involves rearranging found media in a new way to convey a different meaning. Trainees use digital image editing software, such as Adobe Photoshop, to revise and create new messages from existing digital advertisements. The activity also reinforces media literacy principles in a hands-on way, constructing new meaning through the manipulation of image and text. You will need to capture or scan advertisements online or from print magazines in advance. Load the images onto the computers in the training lab, or be prepared to share files via an external drive to individual laptops. You should provide images with a minimum of 800 pixels.

CREATE WITH PURPOSE: TRAINING MODULE 1

STEP 1: WELCOME AND GOALS

Duration: 5 minutes

Slides 1–2: Title; Training Goals

WHAT TO DO

- Welcome trainees.
- Introduce yourself and the co-trainers.
- Review the Module 1 training goals.
- Allow time to determine participants' needs and to better understand what they wish to gain from this training.

PROMPT

Good morning, everyone, and welcome! [Introduce yourself and any co-trainers.] Today we will start an exciting journey together. In this training, we will explore the benefits of and techniques for engaging young people in meaningful and purposeful media-making. I will review the goals for the training, but first allow me to find out from you—what are your goals for this training? What are you hoping to take away?

STEP 2: CREATIVITY ICEBREAKER

Duration: 10 minutes

Slide 3: Creativity Icebreaker

WHAT TO DO

- Have participants choose a partner—someone they don't know—and share their responses to the prompt Slide 3.
- When everyone has had a chance to share with a partner, ask participants to introduce themselves to the whole group. They should say who they are, then share something about the exchange they had with their peer about creativity.

Remember: This activity is intended to get trainees talking to one another and to introduce the topic of creativity. Keep things fun and light, and make sure that everyone has an opportunity to speak.

PROMPT

Let's do an activity together. Reflect on a moment in your own life when your creativity was encouraged or suppressed. Turn to a person you do not already know and exchange stories. Now, let's go around the room and get to know one another. When you introduce yourself, say a little something about what you learned from your conversation with the person you just met.

STEP 3: WHAT IS YOUTH MEDIA?

Duration: 10 minutes

Slides 4–5: What Is Youth Media?; Youth Media-Making: Building Skills and Self-Confidence

WHAT TO DO

- Share Slide 4 and define *youth media* for participants. Be sure to distinguish between the *process* and the *product*.
Note: This is key to understanding the methodology developed through AYV and why the training is structured as it is. Please refer to the *AYV Guide* for additional background material and support.
- Using Slide 5, describe the skills that youth who engage in media-making activities will develop—skills that trainees will recognize as desirable.

PROMPT

Beyond the inspiring work created by young people, youth media is a practice that has grown for over 40 years, in media art centers, afterschool programs, and schools throughout the world. It is also a tradition of engaging young people in the use of media tools as a means of self-expression and as a catalyst for social change. It is an educational practice that allows young people to ask questions and construct their own learning.

Youth media practice is essentially project-based learning. Creating media projects develops important 21st century skills, skills that can serve as a foundation for life goals. More importantly, this practice fosters self-confidence, which can have a life-long impact for young people.

STEP 4: CREATE WITH PURPOSE DEFINED

Duration: 20 minutes

Slides 6–7: Create with Purpose; The “Create with Purpose” Approach

WHAT TO DO

- Show two media pieces from the provided samples.
- Discuss each work, using the “Create with Purpose” criteria. Use Slide 6 to guide the discussion and encourage reflection about what trainees see in the video itself and what they believe was the likely process the youth went through to create the media. Explain that when done right, the model and philosophy represented in the criteria should be evident in the work youth create.
- Share Slide 7 as a way to make the connections between youth media, “Create with Purpose,” and youth outcomes.

MEDIA SAMPLES

Choose two of the following: Change Starts with Oneself (video, 01:08), Deaf Not Dumb (video, 02:30), Hoodforts (video, 04:40), or Under the Influence: Racial Identity (video, 03:25)

PROMPT

The AYV approach is summed up in three words—Create with Purpose—that encourage youth to be purposeful and intentional in how they proceed and in what they create. The criteria were developed as a way to illustrate the “Create With Purpose” philosophy. If you follow this model, these characteristics should be evident in the work that youth create. These criteria can be used at any time to critique work and to assess if the work that youth are producing aligns with typical youth media practice.

STEP 5: THE CREATIVE PROCESS

Duration: 10 minutes

Slides 8–9: The Creative Process; Key Terms for Getting Started

WHAT TO DO

- Use Slide 8 to introduce the stages of the creative process and give some examples of the kinds of activities that trainees will engage in. Highlight the kinds of skills that these activities build.
- Share Slide 9, and ask participants if they are familiar with any of the key terms. Ask them what they use to “get things started” or build skills.

PROMPT

As an educator leading youth in media-making, you will need to foster creative thinking throughout the media-making process. This process will have multiple steps and stages, some of which will come naturally to youth, and others that will need to be carefully guided. Your role as educators is to keep everything on track and to make sure that real learning happens throughout.

Some activities, like those we just reviewed, are skill building or scaffolding activities. These activities not only build skills but also offer an opportunity for creative thinking, problem solving and collaboration. Let’s try one!

STEP 6: LIST POEM ACTIVITY

Duration: 70 minutes

Slide 10: List Poem Debrief

WHAT TO DO

- Lead attendees through the activity using the List Poem Activity Plan handout:
 - Ask each participant to complete an individual list poem in response to the prompts in the handout.
 - Have them form small groups of three or four and share their poems. Ask them to then combine their poems and create one group list poem.**Note:** Participants can merge their ideas, change lines, or simply

- combine all the poems to create one poem.
- Participants should then create a visual display of their group poem, using the flip chart storyboard provided, and practice the use of storyboards in planning media projects. They can clip pictures from magazines, use text, or draw to create a final project that represents their group poem.
- When groups have completed their storyboards, facilitate a “Gallery Walk”:
 - Have each group share its storyboard by posting it on the wall.
 - Invite everyone to walk around silently and look at each group’s list poem.
- Debrief the List Poem Activity, using the reflection question on Slide 10. As you discuss the activity, talk about how it can help young people develop project ideas and establish a coherent story idea.

PROMPT

The List Poem Activity builds skills that are central to creative thinking, problem solving, and collaboration. Follow the writing prompts in the handout to complete a list poem.

Now, get into a small group of three or four and share your poems with one another. You will combine all of your poems to create one collective poem.

Your group will now create a visual display of your group poem, using the flip chart storyboard provided. You can clip pictures from the magazines, use text, or draw to create a final project that represents your group poem.

What you have created at a very basic level is a storyboard. In media-making, a storyboard is a visual representation illustrating the sequence of shots for a production.

DISCUSS

What creative skills came into play during this activity?

STEP 7: MEDIA LITERACY

Duration: 10 minutes

Slides 11–12: Media Literacy; Navigating Our Media Saturated World

WHAT TO DO

- Share Slides 11 and 12 and discuss media literacy. Explain that *media literacy*, the ability to critique and deconstruct media sources, is a foundational element of youth media practice.
- Encourage participants to share their own views on media literacy and what might make a young person or adult media-literate.
- Discuss strategies for introducing media literacy into everyday practice, especially in the initial stages of launching a youth media project.

PROMPT

Central to making media with youth is teaching critical media analysis or media literacy. These skills enable young people to be aware of the impact of media on their lives and to become critical consumers of media. The ability to read, understand, and create media is not only relevant to youth, it is vital to their full participation as world citizens.

DISCUSS

When and how might you engage youth in critical media viewing activities?

STEP 8: MEDIA MASH-UP INTRODUCTION

Duration: 10 minutes

Slides 13–14: SAMS: Story – Audience – Message – Style; Media Mash-Up Example

WHAT TO DO

- Explain that all media is constructed or designed for an intended impact. Advertisements provide perfect illustrations of how specific choices such as color, lighting, or what is placed in the foreground or background have meaning.
- Provide an overview of the activity, using the instructions on the Media Mash-Up Activity Plan handout.
- Use Slide 13 to introduce SAMS (Story, Audience, Message, and Style) as a tool for discussing media. In small groups, have educators analyze one of the sample ads, using the Story, Audience, Message, and Style (SAMS) handout. Have groups share their interpretations.

PROMPT

During this activity we will look at print and/or digital ads, discuss their intended message and impact, and reconstruct them to change their meaning. First, let's take a look at a before-and-after example in groups to practice critical analysis. We will use a media-viewing technique called SAMS—Story, Audience, Message, and Style. SAMS is a helpful way to introduce young people to critiquing works and identifying central elements—the stories they convey, the audience they intend to have impact on, what message they are sending, and the stylistic elements that the media-maker selected.

DISCUSS

Looking at this example of a mash-up, how did changing the image change the story and message?

STEP 9: MEDIA MASH-UP ACTIVITY

Duration: 75 minutes

Slide 15: Media Mash-Up Activity Steps

WHAT TO DO

- In small groups or individually, have trainees create their own media mash-up by analyzing an ad and altering its message.
Note: Ads should be preloaded on computers; trainees may select any one they want.
- Demo only the essentials of working with digital image editing software, such as Adobe Photoshop, that trainees will need to complete this task. Gauge where they are in terms of software experience, and allow that to dictate how much to demonstrate (e.g., one trainee might change the title or experiment with color, while others might feel comfortable working with more advanced techniques).
Note: The software demonstration should be part of creating work and not a technical workshop. Remind educators that skill with the software comes with practice, not just training.
- When done, have participants open both the new and old ads on their computer screen. Do a Gallery Walk to see the results.
- Have trainees talk about what they learned and what they need to practice further.
- Remind trainees that the Media Mash-Up is an example of a scaffolding activity they can do with youth.

PROMPT

Think about the audience, and create a new message by adding or removing text, cropping or cutting something out, changing the tone by, for example, manipulating contrast, hue, or brightness, changing the background, and/or incorporating an element from another ad.

DISCUSS

What cues do you look for in a media work to identify the audience, message, etc.? How did beginning the project with an existing ad affect your creative process? What did this activity reveal about interpreting media content?

STEP 10: REFLECTION

Duration: 10 minutes

Slides 16–17: Reflection; Shifting the Role of “Teacher”

WHAT TO DO

- Reflect on the Module 1 training as a whole, using the reflection prompt questions to guide discussion.
- As an additional prompt and to prime thinking for a later session, share Slide 17, Shifting the Role of “Teacher.” Have participants discuss how doing youth media in their classroom or site might change or reinforce the roles or relationships between themselves and their youth.
- Solicit participants’ thoughts about the role of the educator, and affirm the shift that takes place with creative learning experiences.

PROMPT

Let’s reflect on what we have shared together in this session. We have seen how media-making requires a youth-centered approach. This practice inevitably changes the role of the educator in a positive way, as it requires educators to engage youth in decision-making, collaboration, leadership, and reflection.

DISCUSS

What ideas or practices will you take with you and bring into your program site or classroom? What adjustments do you foresee making in your practice?

STEP 11: REVISITING GOALS

Duration: 10 minutes

Slide 18: Revisiting Goals

WHAT TO DO

- Conclude the training by revisiting the goals and providing an opportunity for questions and direct feedback.
- Remind trainees that the content in this training is covered in more detail in the *AYV Guide*.
- Administer a survey or end-of-session assessment, which will provide valuable feedback.

PROMPT

Let’s revisit the goals we had for this training. What questions do you still have? What will you walk away with?

Create with Purpose

Relevant (to the makers and the audience)

Intentional (designed to have a clear impact on an intended audience)

Personal (expressing a clear POV 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 (effective use of tools and techniques)

The "Create with Purpose" Approach

1

YOUTH MEDIA TRADITION



2

CREATE WITH PURPOSE APPROACH



3

CREATIVE OUTCOMES



The Creative Process

Planning, envisioning, executing, reflecting, etc...

PLANNING YOUR PROGRAM



IDEA DEVELOPMENT



MEDIA-MAKING STEPS



REFLECTING ON THE OUTCOMES



APPLYING NEW SKILLS

Before launching your program, take stock of your technical capacity, develop your curriculum, and secure the necessary materials and assets:

- » Self-assessment
- » Lesson plans
- » Alignment
- » Resource selection

Engaging youth in skill-building and brainstorming activities equips them with techniques and ideas for their media-making journey:

- » Scaffolding activities
- » Brainstorming
- » Writing prompts
- » Story starters

Support youth in following these essential stages of production to bring their project to fruition:

- » Pre-production
- » Production
- » Post-production
- » Critique and revision
- » Exhibition and distribution

Create opportunities for youth to recognize the set of skills they are developing:

- » Self-expression
- » Ideation
- » Collaboration
- » Flexibility
- » Persistence

Youth bring what they have learned — their Creative Confidence — to endeavors following Adobe Youth Voices:

- » Education
- » Community
- » Career

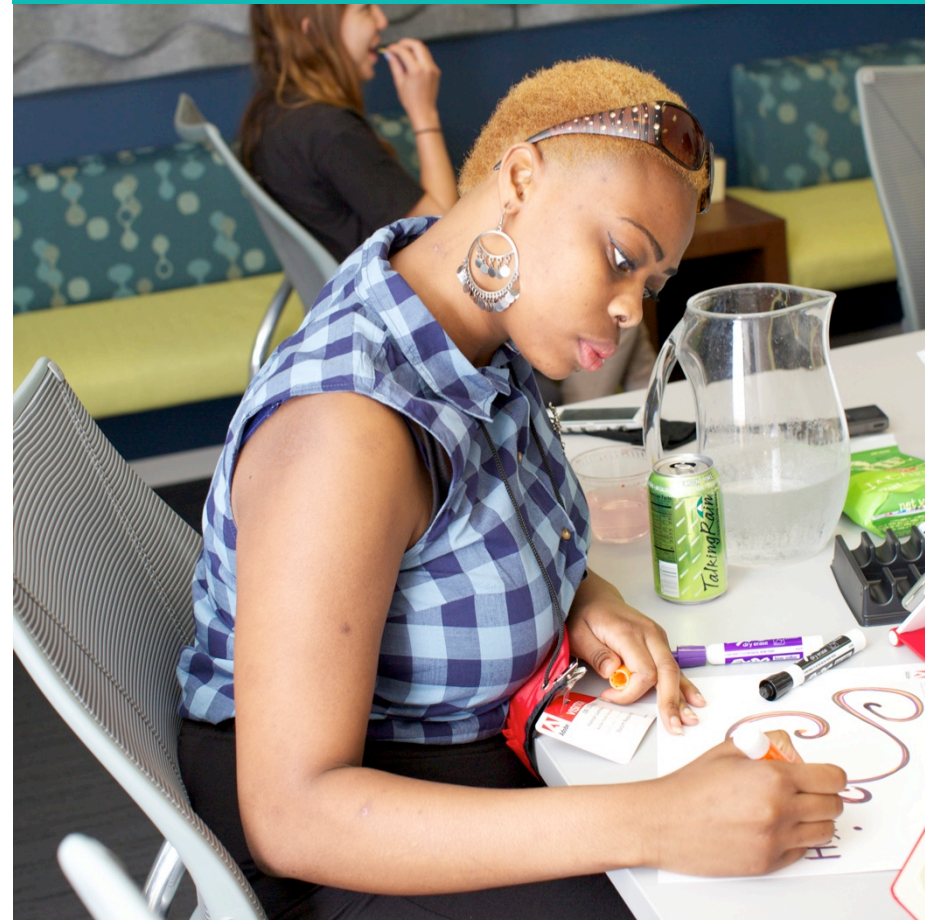
As Educators/Facilitators, your task is to manage these steps and stages.

Key Terms for Getting Started

Often, effective youth media begins with these elements:

- **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

Let's Try An Activity!



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List Poem Debrief



What **creative skills** came into play during this activity?



Media Literacy

Media literacy is the ability to critique and deconstruct media sources and is a foundational element of good youth media practice.

When viewing media we teach youth to ask these critical questions:

- 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?



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Navigating Our Media Saturated World

Why youth need Media Literacy:

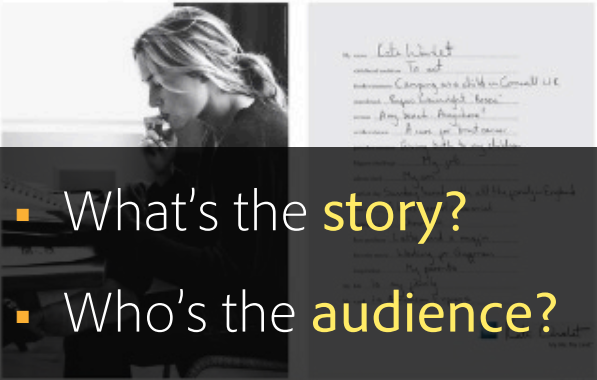
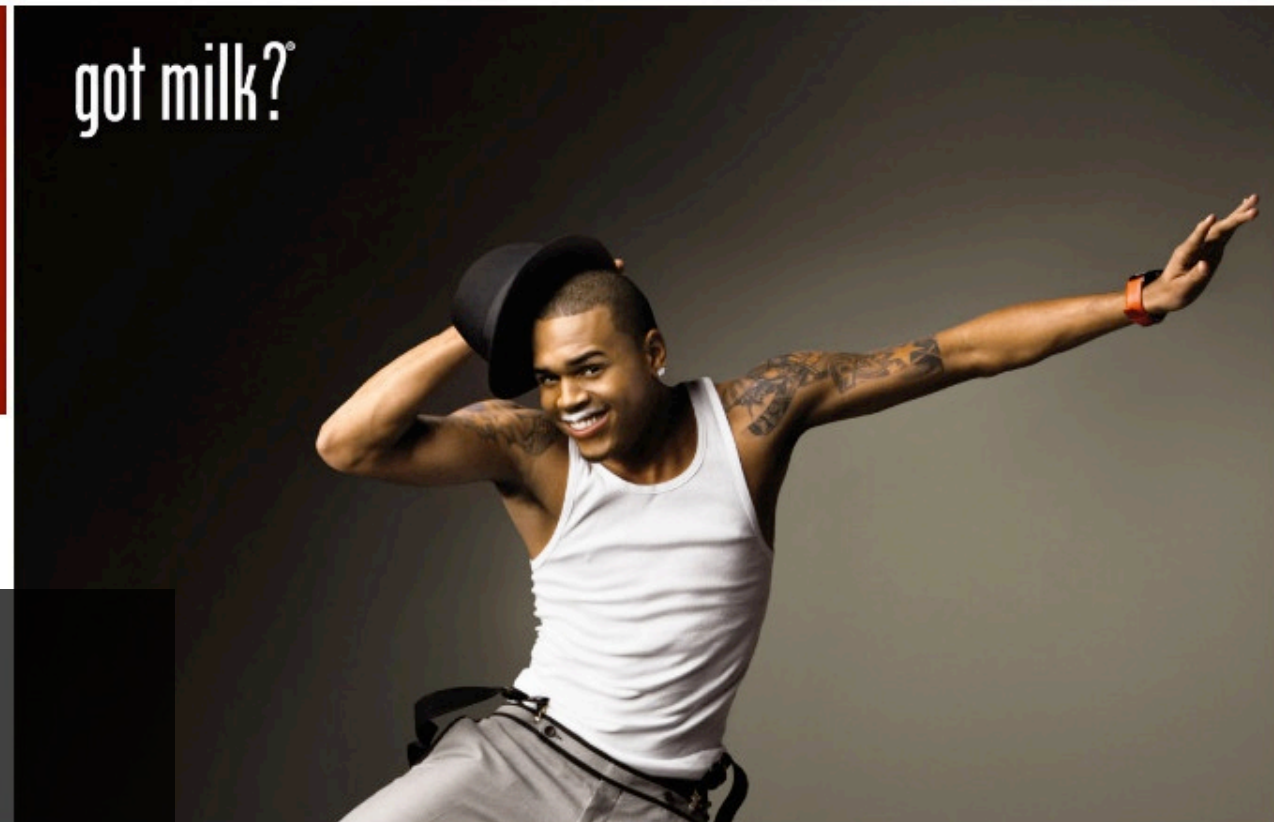
- Critical that young people develop a sense of the broader media world around them.
- New literacies (information, media, digital, etc.) are required for one to be a full citizen in our global community.
- Most media content reflects varying degrees of bias that may be hard for the viewer to detect.

What you can do:

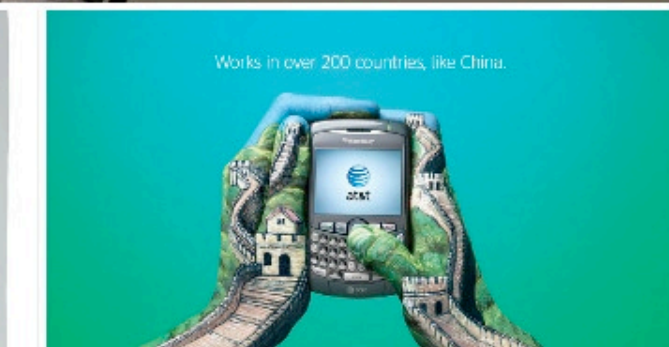
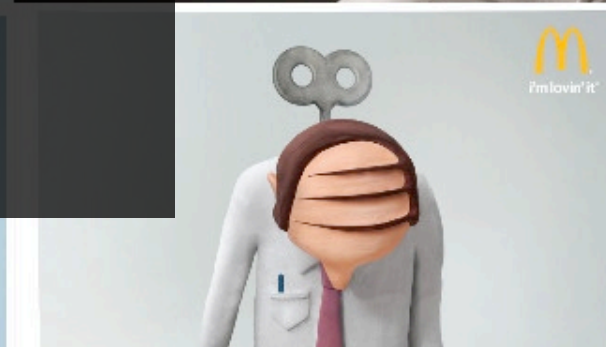
- Make an effort to share both mainstream and alternative work, and expose young people to a range of styles, standards and points of view.
- Teach them healthy skepticism and to question value and intent.



SAMS: Story – Audience – Message – Style



- What's the **story**?
- Who's the **audience**?
- What's the **message**?
- Describe the **style**.



Media Mash-Up Example

DANCE

IN THE RHYTHM
OF KNOWLEDGE !!!

How did changing the image
change **SAMS**?

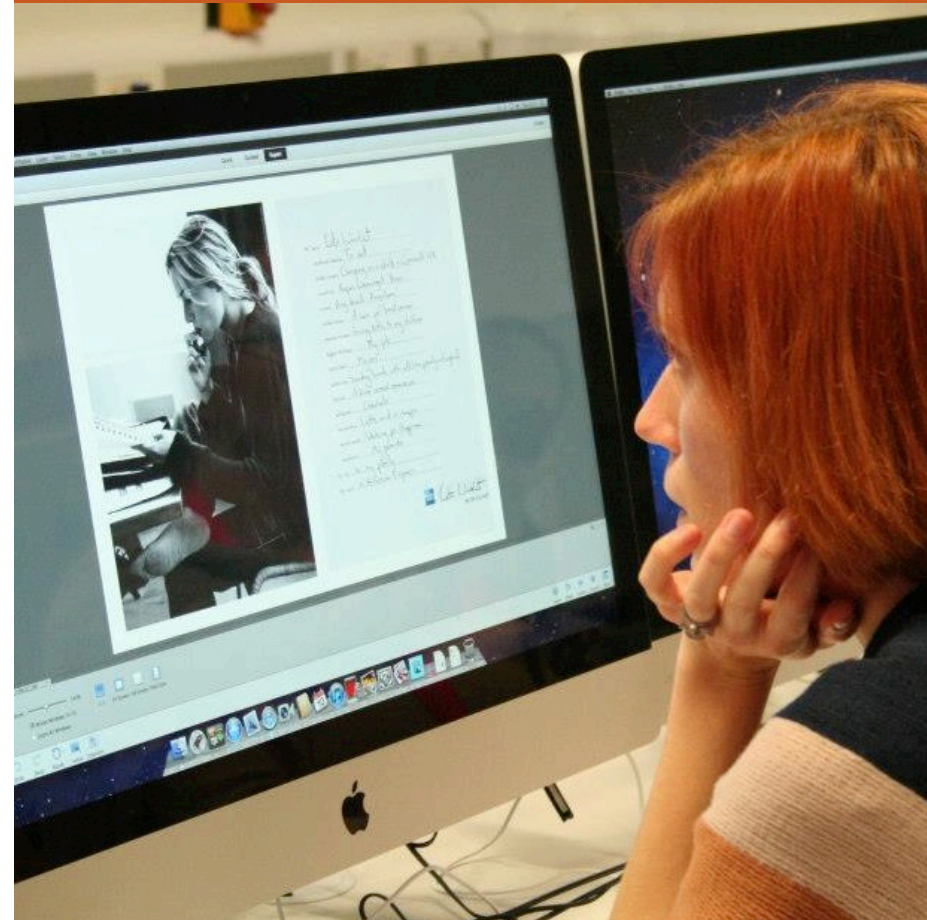
Media Mash-Up Activity Steps

First steps in creating your work:

- Review assets and select one to work with
- Create a new file with the selected asset
- Save the file using your name for easy identification

Experiment with these changes:

- Transform (rotation, position, etc.)
- Inserting or changing text
- Combining more than one image
- Adding layers
- Using gradients and fills



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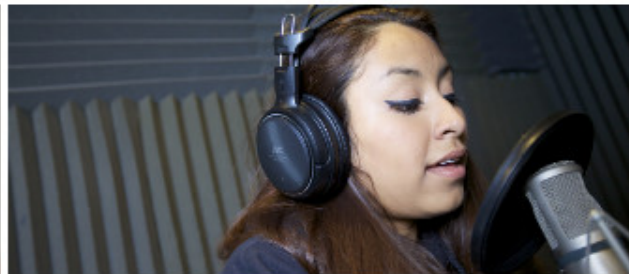
Reflection

More than a just an outcome youth media is a practice.

Creating with Purpose means building upon a tradition and a set of approaches that support youth in creative media making, such as:

- Building skills through scaffolding activities
- Encouraging critical thinking and the ongoing development of media literacy

*What ideas or practices will you take with you and bring to your site or classroom?
What adjustments do you foresee making in your practice?*



Shifting the Role of “Teacher”

From:

- *Teacher* gives information to students
- *Teacher* deems what is important to learn
- *Teacher* presents in his/her preferred styles

To:

- Facilitator does not have all the ‘answers’ and is willing to learn alongside *students*
- Topics are driven by *students’* interest
- Learning is presented in style preferred by *students*



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Revisiting Goals

- Gain an overview of common youth media practices
- Understand the “Create with Purpose” criteria
- View youth media, and consider its benefits in teaching and learning
- Review the steps of the creative process of media production
- Understand the importance of media literacy



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LIST POEM ACTIVITY PLAN

DURATION: 1 HOUR

OVERVIEW

Participants will work collectively on writing a list poem and then create a visual representation of their poem.

MATERIALS

- Flip Chart Paper
- Markers
- Magazines
- Glue Sticks
- Sample Poem Worksheets – one per person

PREPARATION

Have flip chart paper ready with six squares drawn in for the storyboard.

ACTIVITY STEPS

1. Have participants individually fill out the sample list poem worksheet (10 mins).
2. In groups of 3 - 4, have youth share their poems in their small groups (5 mins).
3. Continuing to work in their small group, participants should combine their poems to create one collective poem. They can merge ideas, change lines, or just combine them all together to create one large poem (15 mins).
4. Participants should then create a visual display of their collective poem using the flip chart storyboard provided. They can cut pictures out of magazines or draw in images that they want to use to represent their poem. The final project should have everyone's ideas represented (15 mins).
5. Present group projects by displaying them up around the room (10 mins).
6. Reflect on process and product (5 mins).

SAMPLE POEM

1. People say I _____
2. Sometimes I struggle to _____
3. I wish I could speak to/for _____
4. I create _____
5. My community is _____
6. We can change _____

Example 1:

People say I talk too much.

Sometimes I struggle to listen.

I wish I could speak to my fears and other people's pain. I create stories.

My community is always changing.

We can change the way we love.

Example 2:

People say I have lots of energy. Sometimes I struggle with being small.

I wish I could speak to my youth.

I create and am able to help others create. My community is vibrant.

We can change people's minds.

STORY, AUDIENCE, MESSAGE, STYLE (SAMS)

When watching media, it helps to have a shared language that you can use to understand and critique the work. This “SAMS” (Story, Audience, Message, Style) sheet can help you discuss key points about the media with each other.

STORY
What is the story?
What has changed from the beginning of the story?
AUDIENCE
Who is the audience for this piece?
What in the piece tells you that it was created for this audience?
MESSAGE
What is the message of this piece? Is there more than one message? If so, what are the additional messages?

STYLE

Comment on the style of this piece. How would you describe this piece? Is it fiction or non-fiction? Is it poetic? Is it a personal story?

What are the techniques the artists used to convey their message? 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?

MEDIA MASH UP

DURATION: 2 HOURS

STORY

Participants will make a satire of an advertisement using photo editing software.

GOALS

- Participants investigate advertising messages.
- Participants work with photo editing software to alter images.
- Participants make artistic statements.

MATERIALS AND TECHNOLOGY

- Photo editing software (e.g. Photoshop)
- Digital cameras and/or access to images on the internet
- Projector or some way to look at images together
- Advertisements (either print or online)

PREPARATION

Educator should have an understanding of how to use the photo editing software, especially image correction and layers.

ACTIVITY STEPS

This exercise can be done using almost any print advertisement, but is easiest to do with perfume, tobacco, alcohol, or car advertisements as they tend to be very blatant in their implied messages.

1. Show participants an advertisement. Using the following prompts to discuss the advertisement (15 mins):
 - What is the message?
 - Who is the audience for this piece?
 - What in the piece tells you that it was created for this audience?

- Is there more than one message? If so, what are the other messages?
 - What are the techniques used to convey the message?
2. Discuss whether there is any implied meaning from the work that may not be true and ask participants what a more honest portrayal of this product might look like (10 mins).
 3. Show Samples of work found on the Adbusters site: <https://www.adbusters.org/spoofads> and discuss as above. How do these tell a different story from the original advertisements? (15 mins)
 4. Now have participants make a version of these Media Mash-Ups using advertisements found on the web or scanned advertisements (1 hour).

Depending on skill level, participants might:

- Change the text by putting a box over the original and editing what it says. More advanced students might clone out the original text and change it using a similar typeface.
 - Change the colors in the advertisement using selection tools and adjustments.
 - Cut parts out of the advertisement and paste in new elements.
 - Paint on the image to change the content.
5. Present final Media Mash-Ups projects and share reflections (10 mins).