

MEDIA IN ACTION



INTRODUCTION

CURRICULUM WORKSHOP SERIES

When Global Action Project (G.A.P.) was founded in 1991, it was one of a handful of groups working to engage young people in using media as a way to actively participate in the world around them. Since then, G.A.P. has connected with many hundreds of youth who have made media in order to inspire dialogue and change. Our mission is to work with young people most affected by injustice to build the knowledge, tools, and relationships needed to create media for community power, cultural expression, and political change.

Youth media practitioners often describe it as a way to give voice to young people. We go further than this. G.A.P.'s approach to media production and analysis cultivates young people's "critical literacy"—their capacity to interact with the world as thinkers, learners, and producers—by engaging them in a process of analysis, interpretation, reflection, and a "re-writing" of what is "read." Young people use storytelling to challenge dominant narratives and write new histories. In this way, powerful social justice media is far more than a megaphone for a young person—it's a way to make the world a better place.

Rewriting the story starts with an understanding of the forces that shaped it in the first place. Our curriculum fosters this understanding by helping young people identify the root causes of the challenges their communities face.



GAP YOUTH AT A RALLY

When they grasp this, they have a much broader context for their inquiry, messaging, debate, and production. It can also galvanize young people's creative and collective energy toward becoming effective social actors with powerful analytical and creative tools.

And this is why G.A.P.'s media arts workshops enable young people to move beyond a simple identification of social issues, beyond seeing the symptoms, to a deeper inquiry and inspiration to make media that will have an impact. At the same time, they develop as individuals - informed and engaged members of the world around them.

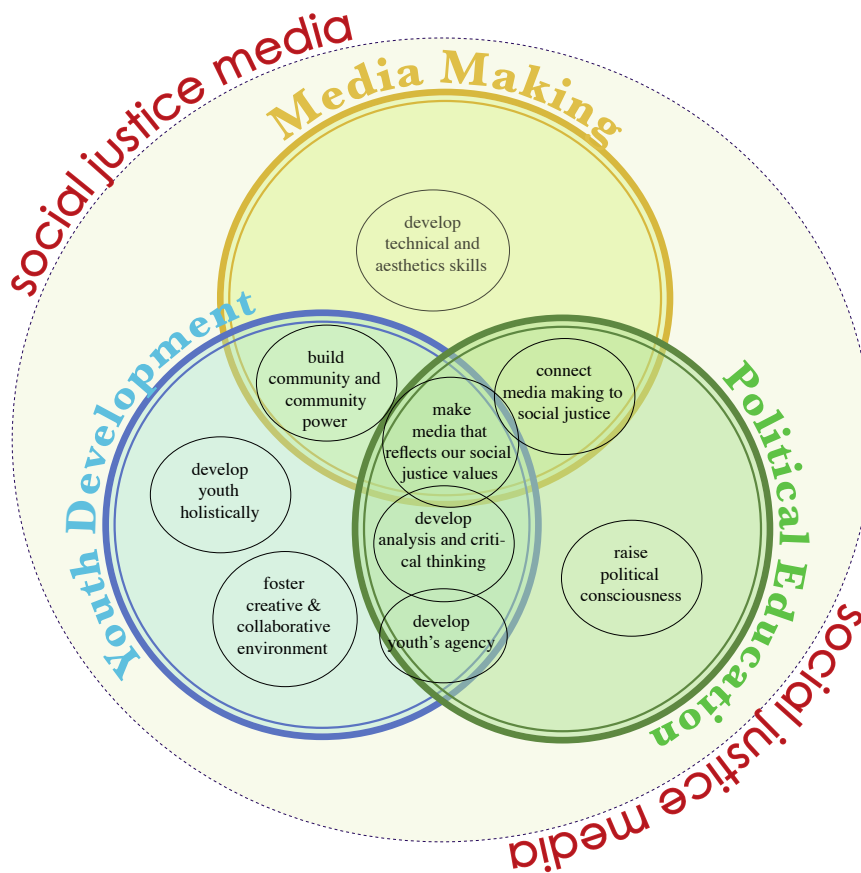
"Young people's work that focuses on individual learning and development, rather than on changing their surrounding, is not real participation—participation should not only give young people more control over their own lives and experiences but should also grant them real influence over issues that are crucial to the quality of life and justice in their communities." - Mullahey, Susskind & Checkoway (1999)

Our Approach

G.A.P. brings youth development and social justice together by supporting young people as they collaboratively produce original media. We structure all projects around this process. The core values that inform our approach are:

- A holistic approach to the healthy development of youth. A young person’s individual growth is inseparable from her critical awareness of the social and political worlds around her as well as her sense of agency in her community.
- Recognizing young people as agents of social change. Young people have the ability and desire to challenge systemic oppressions to bring about social justice.
- Popular education methodology. We value a teaching and learning process that allows youth and adults to experience the power of collective knowledge-building.
- Political education that promotes liberation, so that everyday people, rather than an elite few, control resources and the cultural discourse.
- Using high-quality and compelling works of media to foster young people’s agency as well as larger social, political and cultural change. A collective creative process that fosters inclusiveness, supports group problem-solving, and parallels our social vision of equitable power distribution.

Global Action Project
What We Do



- Develop Youth Holistically
- Make Socially-Conscious Media
- Raise Political Consciousness
- Build Community and Community Power

These values come together at the intersection of media-making, political education and youth development, and are reflected in the design of our programs as well as the media that young people make.

It’s why we use a popular education approach, engage youth in a collaborative, collective experience, and encourage dialogue, team-work and leadership. We also make sure to have a lot of fun.

Who should use the curriculum

This collection of workshops comes out of G.A.P.’s programs, and we have geared it to educators (both in and outside of school), organizers and facilitators working with young people (between the ages of 14-21) who are adversely affected by structural, institutional and cultural oppressions. We hope that it can be of use to those already engaged in movement-building and seeking ways to creatively and effectively bring young people into the mix as media-makers.

What this curriculum will not offer, however, are comprehensive video-making skills.

In general, what you will find in each section are warm ups, critical viewing activities, group discussion, political education, media analysis and production activities, and wrap ups for closure. For tips on what makes a good workshop space, please see our “Workshop Principles & Facilitation Tips” document.

Encouraging Creativity, Thought, and Active Solutions

At G.A.P. we foster creativity, thought, and active solutions toward effecting justice. We have found that youth thrive at the crossroads of these three forces. We hope this curriculum will do the same for you—members of the youth media field, organizers, educators, and practitioners—and others who seek new ways to meet young people at their brightest point of inspiration, create powerful communication tools, and become agents of positive change.

G.A.P. WORKSHOP PRINCIPLES & FACILITATION TIPS:

Best practices for creating a dynamic workshop and setting the stage for collective work

As a facilitator, you will be faced with the challenges of directing a group with diverse personalities and personal histories. Your job is to foster a safe space for the young people to both voice their thoughts and opinions and listen to each other and develop through their collective experience. A good facilitator listens to the ideas that flow and skillfully challenge the group to think deeper and more critically about the subject matter. By using affirming language, kicking back questions to the group, paraphrasing and using open-ended questions, the facilitator orchestrates the flow of conversation so that everyone is heard and hopefully, full of new ideas by the end of the workshop. The facilitator should ask questions and guide the young people so that they can come to conclusions as a group. It's important to approach the conversation as a collective process so that the young people can support each other in their learning. If the group comes to an answer on their own, it will resonate stronger than if they were simply told something. In addition, the facilitator should have their pulse on the mood and focus of the participants and conduct exercises that address group needs and have a clear objective and goal. For example, if the group comes in and everyone looks tired, an energizing activity would be advisable. We strive to provide as interactive a format as possible. Allow humor and excitement to thrive in the space. Be fun!

Most importantly, it is crucial to be aware of ones "teaching model." Traditional forms of educating young people tend to take a "talk down" approach; this implies that the educator has more knowledge and experience than the young person they are teaching and that they have all the answers. Remember that you are working with young people from all walks of life who may experience much more than you when it comes to daily life and histories. As a facilitator, welcome your ability to learn and grow from the conversation that you will engage in with young people.

At G.A.P. we believe that the media product is exceptional when youth are engaged in a well-thought out process guided by an experienced facilitator who provides a safe space for the needs, concerns, goals and objectives of the group.

Processing: Steps for successful facilitation Processing is the act of asking provocative questions to help the young people derive greater meaning from the experience. It involves intensive focus and active listening. Good processing questions can make the difference between a mediocre and dynamic workshop. It takes practice and focus to find the right phrasing to bring out the most in an experience. Processing well is the most difficult part of the facilitator's job. The facilitator listens carefully to what is said (or not said), and affirms, paraphrases, and asks follow-up and kick back questions to keep the flow of conversation going. We recommend that you take time to write out some processing questions in advance, and the questions you want the group to be thinking about to further the goals and objectives of the workshop. After completing an activity, the facilitator can begin processing by asking, " why do you think we did this? What purpose does it serve? What did you learn"?

Note: Recall instances in your youth as well as now (if you're an adult . . . but who's counting) where you were able to gain new knowledge, as well as turn it into something useful. This can help you frame the processing.

Processing Behavior

- 1. Active Listening:** Demonstrate that you are focused by responding to youth comments and nonverbal body language. Demonstrate understanding and acceptance through voice tone, facial expression, eye contact, posture and gestures. By using writing, talking, acting, artistic, and other forms of expression each individual has an opportunity to engage.
- 2. Ask Questions:** Ask questions to draw out information from participants and to spark dialogue. Do not pass judgment on participants' answers, or use your own feelings to influence participants. Be present, focused and involved. Youth are more likely to take ownership of their video if the answers and ideas come from them. The facilitator may also ask questions that encourage more serious discussion and personal exploration of issues such as "Could you relate that to anything in your lives?"
- 3. Affirm youth:** Affirm the feelings and ideas of participants to build an atmosphere of trust. Encourage everyone to share and be represented in the video. Use language such as "good point", or "excellent idea", and affirm those who have taken an unpopular perspective, or take risks, which isn't always easy in peer groups.
- 4. Paraphrase and Kick-Back:** The facilitator should briefly rephrase participants' comments and feelings. Paraphrasing affirms people's feelings, facts and needs. It also helps clarify people's points and keeps conversation active. It is helpful to follow-up a paraphrase with a kick back question.

Example:

Youth: *"It's easier for young white people to get into college than young people of color."*

Facilitator: *"So what you're saying is that there is less opportunity for young people of color to further their education because of certain obstacles?"*

Youth: *"Yeah, because our schools don't provide the support."* (Clarifies and adds more information)

Facilitator: *"You're right!" "So, what support would you like to see in your school?"* (Affirms and kicks back)

Whenever possible, direct questions back to the group as a follow-up question. Participants learn more when they try to answer their own questions instead of having the facilitator give them an answer.

Example:

Youth: *"Why did the journalist take that point of view?"*

Facilitator: *"Anybody else know, why do you think the journalist focused on that perspective?" "Who owns this paper?"*

- 5. Use Open-ended Questions:** The facilitator should get conversation moving and by avoiding "yes" or "no" questions and asking questions that require a more thoughtful response. Closed questions begin with: Is, Do, Who. They often need to be followed up with open-ended questions. Open questions begin with: why, what, explain, tell me about, How,

Example: Instead of "Is making peace easy? Say: *"What do the people in the film do to promote peace?"*

6. **Put Closure on Discussions** – When dealing with sensitive topics, try not to leave dialogue unresolved, even if the resolution is simply to say we don't have all the answers, we will have to explore this again next time. It may be necessary to approach certain individuals after the workshop is over to engage in additional closure. Also, dare to be transparent with the participants; if you're not sure about something, welcome them to do some research.

7. **Break into small groups or pairs** – It's important to break up the format of a workshop. Sitting in a large group for the entire time can be tedious, and allows people to dominate. When discussing personal or controversial issues, certain youth feel safer sharing in pairs or small groups first. This is a way to get all youth to contribute.

8. **Choose the appropriate level** of low, medium, or high-risk activity, depending on the specific group: their age, their experience in this arena, how much contact they have had with each other, and how well-bonded they are as a group. Listen to your gut on this one.

G.A.P.'s Critical Facilitation Checklist **Facilitating knowledge production and critical literacy**

Critical facilitation involves using the knowledge, life experiences and realities of your group as a point of departure for further exploration.

In addition to mastering the basic techniques of facilitating a workshop, here are some questions to ask yourself as a facilitator of the overall process. Critical facilitation should be applied whether your group is producing a video, a website, a blog – and any genre – whether documentary, fiction, experimental, etc.

- Am I energizing the group to question, to learn, and to actively develop their own perspectives and knowledge?
- Does my own preparation include seeking people and information that challenge dominant discourses and mainstream assumptions?
- Am I addressing systemic issues and power dynamics in the issues that we are exploring?
- Am I helping the group to contextualize the issues they are exploring (Who are the players? Who holds what kind of power? What are the historical, political and social contexts? What are the root causes of injustice?)
- Am I seeking to relate the material to the participants' own lives?
- Am I connecting this local issue to global struggles that might mirror it or to global politics that help shape it?
- Am I challenging the group to use media as a learning tool? (through analysis, community-based interviews, screening and dialogue, etc.)
- Am I bringing in guest speakers and other sources that speak to various perspectives of the issue?
- Am I preparing the group to create questions and act as facilitators when guest speakers come, and when they interview people for their video, so they help direct their own learning?
- In preparation for a shoot, are the young people prepared with their questions, are they knowledgeable about the context, and do they know their roles?

WORKSHOP TIPS:



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Each workshop is designed to stand alone but we encourage you to use them all to get the most out of the curriculum. We also strongly encourage you to download the Workshop Principles & Facilitation Tips PDF on how to create a productive, safe and creative space for exploring issues, working together, and making media. Because you will be talking about and reflecting on oppression and inequality, which are deeply engrained and must be actively challenged, there can be difficult moments to facilitate through. If you choose not to review our broader document, consider referencing these very basic elements listed below - they will help support your use of the workshop.

Basic Workshop Principles & Tips:

“Safe Space”: Create an atmosphere in the group that maximizes everyone’s comfort level and that is determined by the youth together. This supports collective ownership of the space they will be part of and work in creatively. Safe Space includes agreeing to disagree, confidentiality, respecting each other’s ideas and the right to choose not to answer a certain question. Ground rules are set by youth at the beginning of a new group to help to set the tone for a safe space of mutual respect.

All voices heard: Encourage active participation by all in the group. Direct but do not dominate discussion. Educators should have clear goals but adapt to, and be sensitive to needs and interests of individual youth and the group as a whole.

“One Mic”: State that one person speaks at a time. When people talk over each other, it causes the group to lose focus. The facilitator or any group member can say, “one mic” to remind people to take turns.

Collective work: The youth work as a collective. The facilitator is there to guide the youth through the production and analysis of their media. Every effort is made to include everyone and incorporate individual ideas. Compromise is essential when working in a collective. People learn through collective processing, discussion, making, and reflection.

01

COMMUNITY MAPPING

Total Time:
2 hrs., 25 min.



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CHAPTER



COMMUNITY MAPPING

total time: 2 hrs., 25 mins

CURRICULUM WORKSHOP 1

WORKSHOP DESCRIPTION

The idea of community is central to social justice. We are all a part of communities that have helped to both develop and define us. Media and their representations have a critical impact on how our communities are perceived by us and by others. In this workshop, participants reflect on what it means to belong to a community. They will explore the struggles and strengths of those communities and how they are represented or misrepresented by media. Finally, they explore the disconnect between reality and representation and how they can bridge this gap. This workshop also lays the groundwork for G.A.P.'s Media Power Framework (i.e., dominant power, people's power, oppression and liberation).

OBJECTIVES

- Define community and identify the communities participants belong to
- Explore the strengths and struggles of our communities, as well as the commonalities and differences among them
- Discuss media representation of our communities and identify the power relationships that define these representations
- Envision ways to redefine our communities through our own media making

MATERIALS & MEDIA

- Markers and pens
- Newsprint or Butcher Paper
- Internet access or assorted media materials (Magazines, Newspapers, posters, DVD's)
- Community Mapping Tool (See Appendix A)

FACILITATOR NOTES:

This is a good beginning workshop for participants. It helps young people to get to know each other - both their commonalities and their differences - and make the community in our own workshops stronger. It is critical to create a safe, confidential space in which facilitators and participants become comfortable learning about each other's identities (for more on how to do this, see "Critical Facilitation 101."). A common challenge that we have faced is the kind of individualism prevalent in U.S. culture, which can prevent participants from identifying with any community. For this workshop, it is important to honor the individual creativity of participants while also valuing collectivity.

I. WARM UP: "THE BEING" 25 minutes

It is essential to create an environment of safety, trust and respect. This fun warm-up allows the group to collectively create "ground rules" for a SAFE SPACE.

We are going to create "The Being." This being will help us identify what kind of community we want here in our workshop. We will be working together closely during these workshops to share our experiences, ideas and dreams with each other so it is very important that we create a safe space - physically, intellectually and emotionally.

It is really important to set the tone for the program early on to create a productive working space for the group. This activity enables facilitators to be clear about organizational expectations and principles, and give the group a chance to determine how to work together productively moving forward.

What comes to mind when you hear the words "Safe Space?"

Facilitators take a couple of ideas and write them on newsprint.

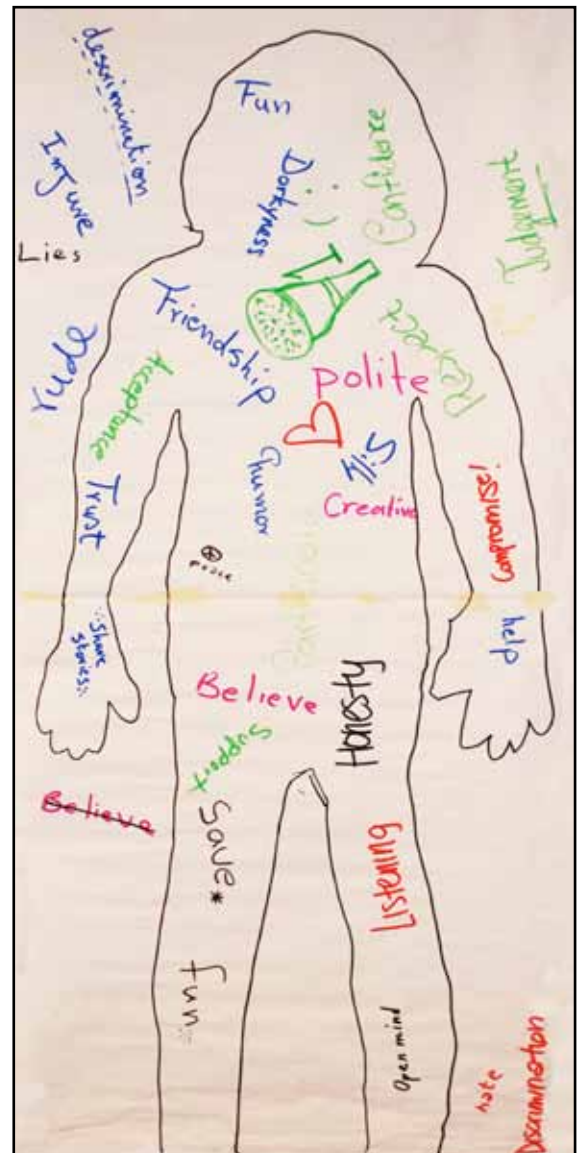
SAFE SPACE is an environment where people feel comfortable and respected, and are able to dialogue, debate, and work constructively together.

Get a few responses about why the young people think Safe Space would be important for this process.

During this part, facilitators can take some time to outline some organizational expectations as well, such as punctuality, participation, step up/step back, confidentiality, etc. (See Critical Facilitation 101 for more)

Ask for a volunteer to lay down and have his/her body outlined on butcher paper. Afterward, give everyone a minute to think about what type of behaviors and attitudes would be helpful to create a safe space for the group. Then one by one, have each person write INSIDE The Being, the word/s they came up with (allowing time for clarifying questions).

Common words young people write are: "cooperation," "listening," "trust," "caring," "involving everyone," "respect."



After everyone goes around, have them think of things that may get in the way of the things listed inside such as attitudes or actions that they don't want in the group. Ask them to write those words OUTSIDE the being.

Common ones are "prejudice," "put-downs," "disrespect," "not listening," "negative attitude."

Check-in to see if there are any more clarifying questions. Make sure everyone understands the words as there may be some that folks have differing meanings for; if so, come up with a collective definition of the words.

When everyone is on the same page, have participants sign their being (and name it!) and put it up in the space so that the group can refer back to it as program goes on.

As we work together during the year, I want everyone to keep The Being and the words we wrote together in mind as you collaborate and understand that working together is a process that is can be both difficult and rewarding.

2. DEFINING COMMUNITY 20 mins.



Group Brainstorm:

Write the word "community" in the center of a large piece of newsprint.

What comes to mind when you hear the word COMMUNITY?



Record participants' responses on the newsprint. They can examples of communities or attributes that make up a community.

Here's a definition of community:

COMMUNITY: a set of people who share a common experience, geography, identity, practice, and/or values.

Reveal definition of community written on newsprint.

What communit(ies) do you belong to?

Some common youth responses are:

- Latino
- LGBTQ
- Bushwick
- Family
- Political
- Religious
- Hip hop
- Immigrant
- Trekkies
- Facebook
- Youth
- Neighborhood



As participants give their responses, record them on a piece of newsprint. Make sure all participants share.

Ask the group to try and group together responses that fall into similar categories of communities (geographical, racial, ethnic, national and/or religious identities, economic class, shared experience, etc.).

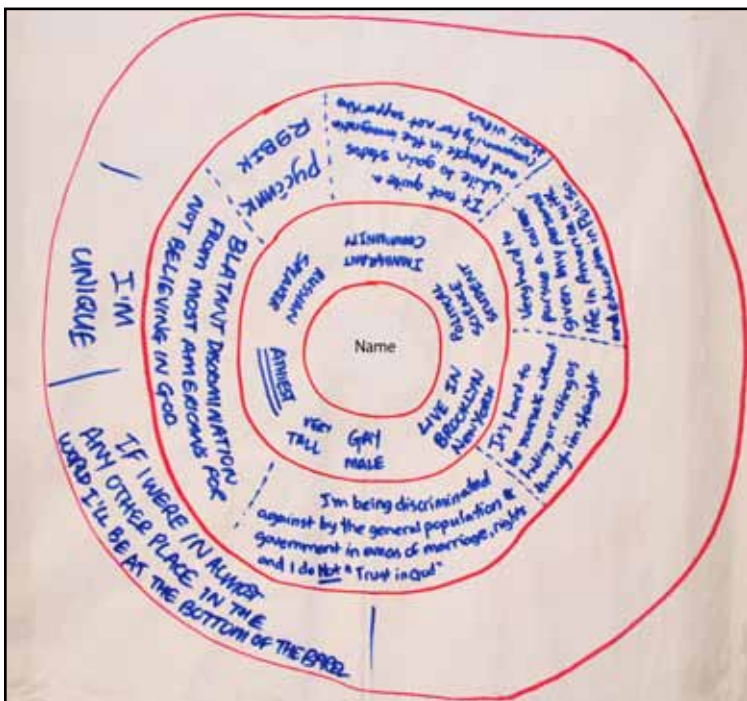
If some students feel they don't belong to a community, ask them to discuss why.

Are there any other types of communities we should include?

3. COMMUNITY MAPPING ACTIVITY 50 mins.

Depending on your group and its goals, you can use this activity to explore the diverse communities represented in your group OR you can choose to focus on one community that your group is a part of (queer youth, people who live in Brooklyn, youth of color, immigrants, etc.). Here, we are asking youth to map the communities of their own choice.

Now that we've defined community and have identified some of the communit(ies) we belong to, we're going to share some of their struggles and strengths.



Share the Community Mapping Tool.

Draw a set of four concentric circles on newsprint and model the task of filling in the four rings.

Center: You. Your name or self-portrait

2nd Ring: Community. (A community that you are a part of.)

3rd Ring: Struggles. What are some of the challenges, problems, obstacles that your community faces?

4th Ring: Strengths. What are you proud of in your community? Where does your community's power lie?

Give one piece of large newsprint to each participant. Ask participants to draw their own community diagram following the model. Encourage creativity - the rings are intended as a guide, and participants can be as expressive in their visual presentation of the rings as they like. Also, although they may belong to several communities, have participants work on mapping one community, if time permits, they can do another.

Give participants 10 minutes to draw and fill out their Community Maps. Check in with individuals to see if they have any questions as they work.

Once participants have filled out their Community Maps, have them share them in pairs or small groups for 15 minutes. As the group splits into pairs, review expectations from "The Being." Also, note that participants can ask clarifying questions about their partners map but should not judge them. Partners can discuss why they chose the community they did and why they see the strengths as they do.

Then, reconvene and process in the larger group for 15 minutes.

- *What are the communities you chose to focus on?*
- *Was it hard to choose just one identity?*
- *In what ways does community help you? In what ways does it limit or hurt you?*
- *Did the communities discussed in your small group share any struggles?*

FACILITATOR'S NOTE:

This activity is a great way for facilitators to gauge how conscious participants are of systemic forms of oppression. Encourage the group to think about why struggles exist and explore institutional explanations. At G.A.P. we don't believe that oppression and struggles are random or that oppressive circumstances are simply the result of an individual's actions or behavior. For example, poverty is something that many of our communities deal with and are blamed for ("poor people are lazy"). Facilitators should gently challenge responses that they consider to be placing blame for systemic inequalities on oppressed people. You'll have the opportunity to explore institutional forces in greater detail in the "Oppression and Liberation" Workshop.

- Why do struggles exist in our communities?
- How do communities deal with these struggles?

Now that we have discussed the struggles of our communities, let's look at the strengths.

- *What are some things that you heard in your small groups that were similar?*
- *What kinds of differences did you hear in the report back?*
- *Why do you think it's important for us to identify strengths?*
- *Do you think the strengths of your community are widely recognized? And if not, why not?*

For example, one youth talked about ongoing and violent police harassment faced by queer youth who hang out on the Piers in New York. This led another youth to make a connection with how her Puerto Rican community in Sunset Park, Brooklyn also shares that struggle.

4. MEDIA REPRESENTATIONS OF OUR COMMUNITIES 40 mins



What is MEDIA?

Responses may include functions or definitions of media (such as information, communication, expression), forms of media (such as television, newspapers, video games) or examples of pieces of media like a specific TV show, an article, a book, a song, or game. (What is Media is addressed more fully in the “Media Advancing Movements” workshop.)

Divide the large group into smaller teams of 3-4 people. Each group should select or have assigned a community from those generated in the community mapping activity.

Provide each team with markers and newsprint.

Each team should brainstorm and list specific examples of where they have seen that community (or individuals who belong to it) represented in the media. For example, a group looking at “Undocumented Immigrants” might point to representations like the character of Betty’s father on *Ugly Betty*, workers detained in an immigration raid they saw on the news, a drug smuggler identified in a story on *Lou Dobbs Tonight*, the main character in *Grand Theft Auto IV*... etc.

Next, each group should look for media representations of the community they have selected. This research can be done on the internet if you have access, or you can bring in newspapers, magazines, DVDs of television shows or movies. (Note: this is not intensive research. This is meant as a conversation starter.)

Give groups 20-30 minutes to research and discuss the following questions:

- *Where (if at all) do you see the community represented in the media?*
- *Do they represent the strengths and struggles that you identified in your Community Maps? And if not, why not?*
- *Do different media have different ways they represent your community? (for example do mainstream English language television programs represent Latinos differently than Spanish language newspapers?)*
- *Who is producing the media you have talked about and which audiences are they speaking to?*

Gather the whole group back together and have the small teams give a brief presentation of their findings. (Allow 20 minutes for report-back.)

5. WRAP UP 10 mins

Bring the workshop to a close with a conversation about the power of the media to shape perceptions of our communities. And further, to explore how we might challenge or change harmful representations.

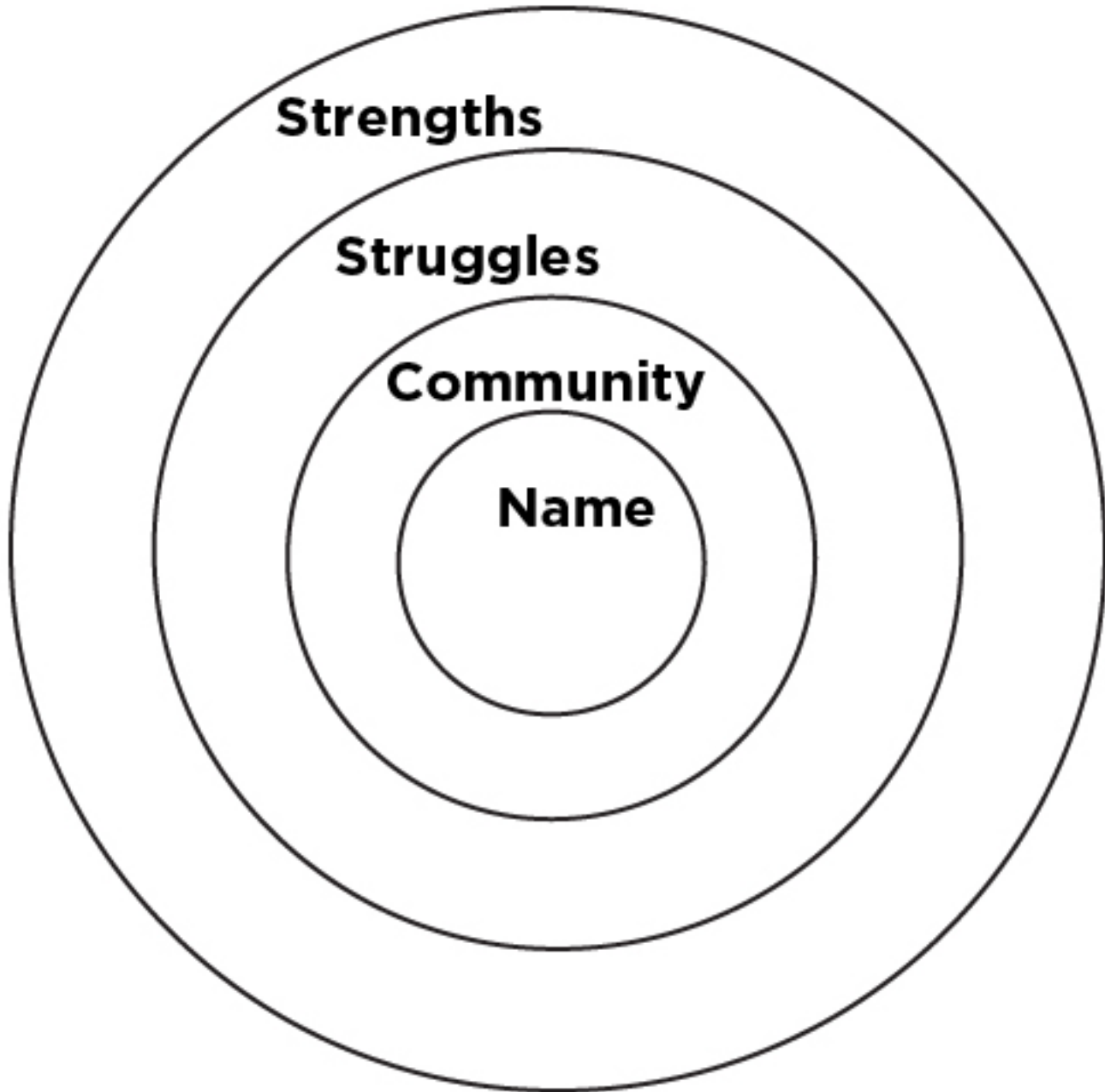
- *How accurately does the media represent our communities?*
- *What is missing or distorted, and why?*
- *Do you think the media has an effect on how we see our own communities?*
- *What about how outsiders perceive our communities?*
- *Which communities get to define or represent themselves and which get spoken for?*
- *Whose values and interests make up those representations?*
- *What kind of media about our own communities would we make?*
- *How can the media we make reframe our experiences for ourselves and for others?*

Finally, the facilitator should bring the workshop a full circle:

*What have we learned about who we are as a community here in this workshop?
What strengths that we identified will allow for us to be a strong, powerful community?*

Return to The Being and ask if there is anything needed to add or change in it.

APPENDIX A: COMMUNITY MAPPING TOOL



02 POWER

Total Time:
2 hours



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CHAPTER





POWER

total time: 2 hours

CURRICULUM WORKSHOP 2

WORKSHOP DESCRIPTION

In the United States, the gap between the rich and poor is vast. This is not accidental but a product of the economic system that we live in. Understanding this is key to figuring out how inequality and oppression are created and sustained within our society so we can better organize towards social justice. In this workshop, participants engage in the interactive “10 Chairs of Inequality” exercise that demonstrates the dramatic concentration of wealth in the hands of a few, a relay race about media ownership, and explore community efforts to represent themselves. This workshop is an excellent introduction to many of the core critical concepts in G.A.P.’s Media Power Framework.

OBJECTIVES

- Examine the role of capitalism in producing inequality
- Make connections between capitalism and other systems of oppression
- Introduce concepts of “dominant power, “oppression,” people’s power” and “liberation.”
- Learn about media ownership and consolidation
- Become familiar with G.A.P.’s Media Power Framework

MATERIALS & MEDIA

- Newsprint Paper
- Markers and Pens
- 10 Chairs
- 10 signs that read “10% of population”
- 10 signs that say “10% of the wealth”
- The G.A.P. Media Power Framework chart (see Appendix)

FACILITATOR NOTES:

This workshop touches on the connections between three systems of oppression, Capitalism, Patriarchy, and White Supremacy, but focuses on Capitalism. (The Oppression & Liberation workshop more deeply explores the intersections between these systems.) Through an interactive activity, the “10 Chairs of Inequality,” participants see how capitalism leads to competition for resources, concentration of wealth, hierarchy, and systemic inequality. Following that activity, we look at media power and how the concentration of media helps to maintain a concentration of wealth against the interests of the larger society.

It is important to note that during the 10 Chairs activity, some participants will have to physically touch each other. Be mindful of your participants’ comfort level around this. While a certain degree of discomfort is part of the activity, some participants may have religious or other reasons why participation in this type of activity is inappropriate.

1. THE TEN CHAIRS OF INEQUALITY * 60 mins



Welcome everyone!

Today we are going to look at the world we live in: why are some people rich and some people poor?

The difficult conditions that some communities live under are not random or just unlucky. In fact, the struggles that people face every day are the result of unjust power relationships in which some groups of people benefit from the way things are set up, while other people are hurt and have to struggle.

For example, many of our communities don't have much money and are often blamed for these conditions. Who's heard something like the following statement:

"People are poor because they are lazy and don't want to work."

Take a few responses about the quote and contexts in which participants may have heard it.

We're going to do an activity that will help us to look at inequality in our society.

Before we begin, let's define "wealth" together. What's wealth? What does it mean to be wealthy?

* This has been adapted from an activity by United for a Fair Economy. For more: www.faireconomy.org

Take some responses from the group.

Young people often say things like: Fame, money, power, jewelry, status, stocks and bonds.

While all of these are valid, for the purposes of this activity we will only be referring to financial wealth.

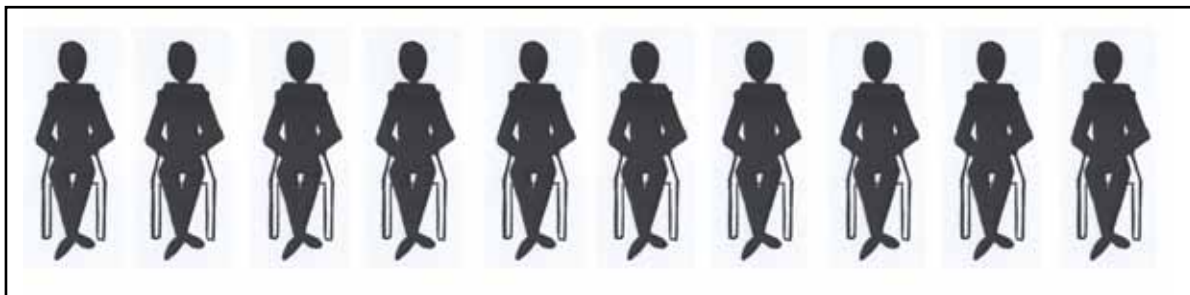
In this activity, wealth equals what you own minus what you owe. For example, if all the furniture, electronics, clothes, and other stuff you own are worth \$3,000, but you owe \$5,000 to a bank, credit card or school, your total wealth is -\$2,000.

Set up 10 chairs in a row and ask for 1 volunteer to sit in each chair.

Each chair represents 10% of the wealth in the U.S. and each participant represents 10% of the U.S. population.

Put a sign on each chair that says "10% of the wealth" and hang signs on each participant that say "10% of the population."

This setup illustrates an equal division of wealth. Nobody would be richer or poorer than anyone else.



How are you feeling? Is everyone comfortable?

So, what would it mean if this was how wealth was divided up among the people in the U.S.? How would you feel if everyone had the same basic things? Housing? Cars? Education? Healthcare?

Take a few responses.

Is this how things are in the real world? Has it ever looked like this in the U.S.?

It is important to note that wealth has never been equally distributed among people in the U.S. And, this country's history has been founded on actually taking wealth from people through colonization, slavery and expansion.

I'm going to read some statistics, and you will have to rearrange yourself to represent that scenario.

Select a participant on one end of the row of chairs to represent the richest 10% of the U.S. population.

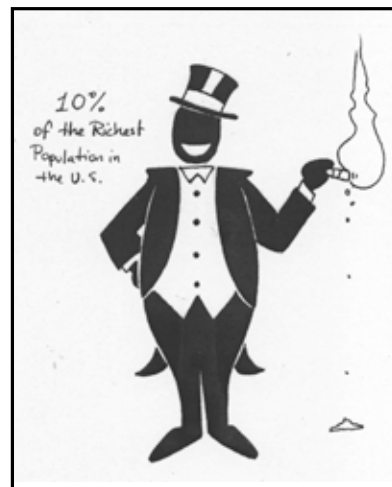
We'll call this person "George."

This person represents 10% of the population - roughly the wealthiest 30 million people in the U.S out of about 300 million people.

In 1976, how many seats do you think George (the richest 10% of U.S. population) occupied?

Take some responses.

In 1976, the wealthiest 10% of people owned 50% of the total wealth held in the U.S.



Ask the group to re-arrange themselves to reflect the wealth distribution in 1976. Take four of the chairs away from the people occupying them and give them to George. Now the remaining 9 participants will have to sit on the remaining 5 chairs.



Encourage George to physically occupy all the chairs by stretching out across them. Play up the disparity in wealth by pampering George (offer snacks, drinks, etc).

Begin to process what this scenario looks and feels like by asking the 9 people sharing 5 chairs how they feel. Then, do the same for George.

How do you feel about the people you share those chairs with?

How do you feel about George?

What does this look like in the real world?

This activity works best when facilitators use the growing physical discomfort of piling up in the chairs as a metaphor for the growing wealth inequality being illustrated.

Now let's jump ahead to 1996. In 1996, the wealthiest 10% had approximately 70% of the wealth.

Ask two more people, representing 20% of the population, to give up their seats. George now occupies 7 chairs and the remaining 9 participants share 3 chairs.

Process what this scenario looks and feels like:

- *How do you feel about sharing 3 chairs?*
- *What does it look like in the real world?*
- *How do you feel about George?*
- *George, how do you feel?*

Hold up George's arm. Explain that this arm represents the richest 1% of people in the U.S.

In the 1970s, this arm occupied two chairs, 22% of the wealth. By the 1990s, this 1% is stretched over four of the seven chairs he occupies.

That means that the richest 1% of the U.S. population has more wealth than 90% of the population combined.

Participants can now break from their positions on the chairs. The entire group should return to sitting in a circle.

We just modeled the way our economic system has been working over the last 30 or 40 years.

What is economics?

Take a quick popcorn brainstorm on what the word "economics" brings up for the group. Responses include "money," "trade," "exchange," "buying and selling stuff," "budgets," "getting by," "getting paid," "being able to get the stuff you need to live."

What is the economic system that we just modeled?

CAPITALISM.

What is capitalism?

Take some responses. These usually include "competition," "entrepreneurs," "the opposite of communism," "how America works," or even "freedom" and "democracy."

Here's a definition:

CAPITALISM: It is an economic system based on private ownership, and private control of production. The driving force of capitalism is the search for profit. In this system, a few people accumulate wealth through the exploitation of the majority. Under capitalism, profit is prioritized over people and their needs.

Reveal the definition and take some time to unpack it.

Do you think this system is fair?

Can it ever lead to equality? Social Justice?

So far, we've been talking about wealth inequality as if everyone's affected in the same way.

Who is "George" in terms of race and gender?

And who is it that is struggling to sit on the few remaining chairs?

How did this situation come about?

How did the Georges get to be the Georges?

Take responses.

Now lets look at the richest of the rich in the U.S.

Each year Forbes Magazine publishes a list of 10 wealthiest people in the U.S: http://www.forbes.com/lists/2006/54/biz_06rich400_The-400-Richest-Americans_Rank.html.

What do they have in common?

In 2009, all were white and most were men, except for two white women who are members of the family that owns Walmart.

In the United States, the wealthy are overwhelmingly white and male. Keep this in mind while we talk about power.

What does wealth have to do with power?

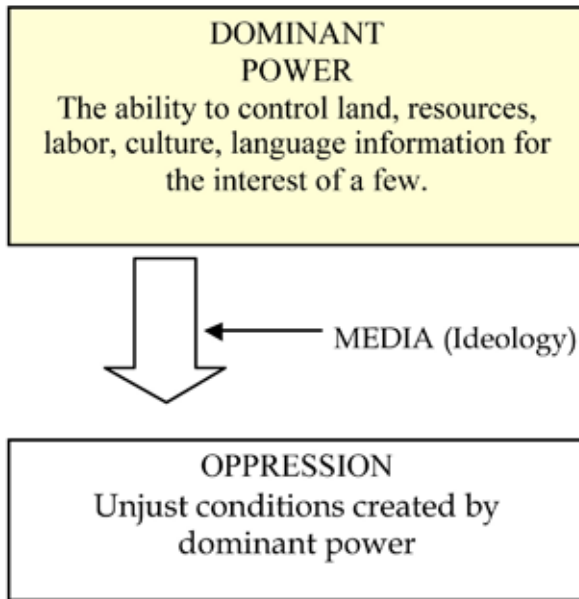
Take some responses.

What does power look like in society?

There may be a wide range of responses, including access to institutions or resources, the ability to own housing or land, physical strength, owning weapons, political rights, cultural acceptance, etc. Affirm that power takes various forms.

Some groups in society have the ability to control land, resources, labor, culture, language and information (etc.) for their own interests. We call that the Dominant Power.

On newsprint, draw GAP's Media Power Framework. Draw one part at a time.



Begin with the Dominant Power Box.

Next, draw an arrow from the Dominant Power box to a second box.

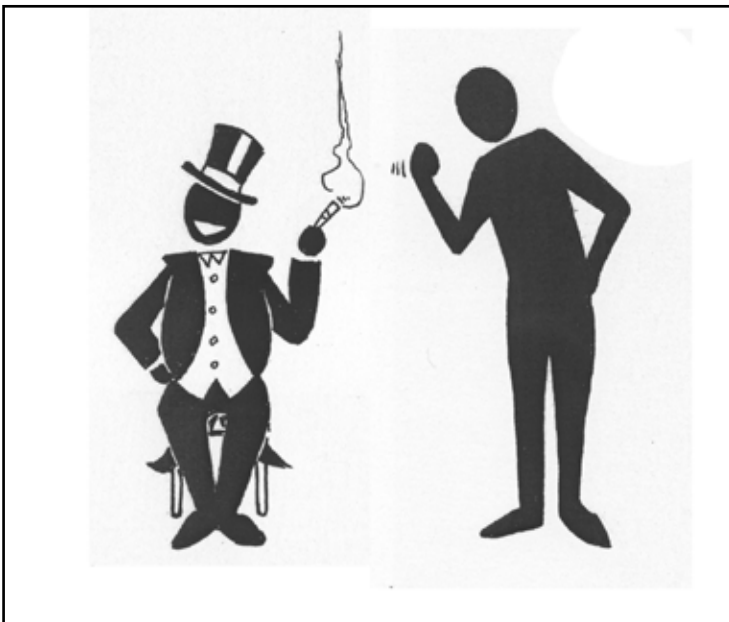
Label this box OPPRESSION.

Oppression means the unjust conditions created by dominant powers.

How does the "10 chairs" activity reflect the relationship between dominant power and oppression?

If the group has done the COMMUNITY MAPPING workshop, this can be a good time to refer back to the struggles that the group has identified in their community, and to think about how those conditions work in relation to this framework.

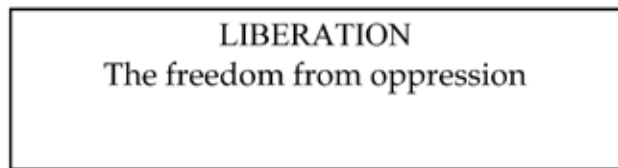
So, there's dominant power. What about you? Are you powerless?



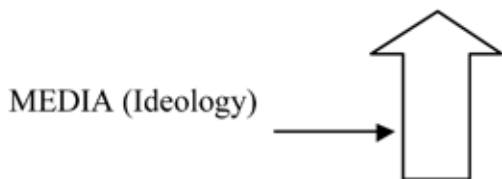
No! Challenge the group to identify power that they have or can create in the face of unjust conditions such as power in numbers, the ability to organize, culture, dignity, pride, ability to take care of themselves and each other, a vibrant history of resistance, etc.

When we organize against oppressive circumstances, and fight for justice, we call it building People's Power.

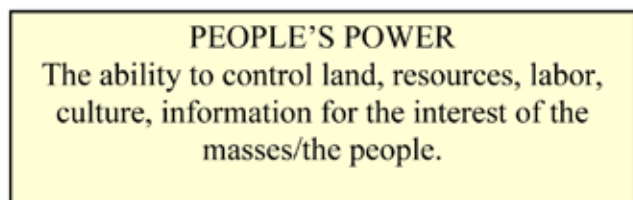
Again, if the group has done the COMMUNITY MAPPING workshop, refer to the strengths that they have identified in their communities where appropriate.



Label this box LIBERATION.



Draw an arrow from the People Power box upwards to another box.



Draw the people's power definition in its box.

Liberation means: freedom from oppression.

How do you see, or how would you like to see, people in your community working to fight oppression?

What would liberation look like, not just for your self or your community, but for the world This is a great opportunity for facilitator's to highlight organizers and social movements in your region, and also throughout the world (see MEDIA ADVANCING MOVEMENTS for some ideas). This should be an affirming, empowering moment.

2. MEDIA RELAY RACE 60 mins



Many of you liked when we all had one chair. And you disliked when someone owned most of them. So why don't people complain more or fight back against the Georges of the world?

We're now going to do a fun activity called the Media Relay Race and look at one of the big ways that the Georges of the world keep us from complaining, criticizing and organizing against the system. The relay race will show how the growing concentration of media helps to maintain and control public opinion.

Divide the group into teams of 3-5 participants.

Give each team a marker. Have the teams stand behind an imaginary line. Hang newsprints on the wall in front of each team.

Rules of the Game:

- *I will ask a series of questions, one at a time.*
- *Each team will need to discuss and agree on an answer before sending a runner to record your answers or best guess on the newsprint across the room.*
- *The runner has to be a different person each time, and only the runner can cross the line.*
- *If more than one team answers the question correctly, the first team that records their answer wins!*

Once all teams have come up with an answer, read out the correct answer. Briefly process team responses as the game progresses. For example: If no one knows that only 6 corporations own most of the media, you can ask why it is not common knowledge.

QUESTIONS:

ANSWERS:

In 1983, fifty companies dominated media—broadcast, newspaper, book, movie & magazine industry. Today, how many dominant media corporations are there?

6

Name the Six Big Media Conglomerates (point per name) that control over 90% of the entire US media market.

Time Warner
Disney
News Corporation
Bertelsmann
Viacom (formerly CBS)

BONUS: Who is the largest?

Time Warner.

They own 12 film companies, including Warner Bros & multiplex cinemas in 12 countries. They own AOL, CompuServe, and Netscape. They have theme parks and Warner Brothers studio stores in 30 countries, 29 cable operations including CNN, Time Warner cable, 24 book brands, and Time, Fortune, and 33 other magazines.

QUESTIONS:

ANSWERS:

How many radio stations does Clear Channel own in the United States?

1200

Clear Channel Communications is a media company based in US. It owns more radio stations than any other corporation. It is involved in radio broadcasting, concert promotion and hosting, and fixed advertising in the United States through its subsidiaries. The company owns over 1,200 high-power AM, FM, and shortwave radio stations and more than 30 television stations in the United States.

Of the approximately 1400 local TV stations in the United States, what percent are owned by people of color?

3% are owned by people of color
(while making up 34% of the population).

1% are owned by Latinos
1% are owned by African-Americans.

How many are owned by women?

Also, 5% are owned by women
(50% of the population)

Who owns Myspace?

News Corporation

(which is owned by Rupert Murdoch - who owns Fox News, the NY Post, and many other forms of media)

What company bought the website YOUTUBE?

On October 9th, 2006 Google bought YOUTUBE.

Bonus: For how much?

For 1.65 billion dollars

QUESTIONS:

ANSWERS:

What is the name of the news-media network that is run by about 150 collectives worldwide, and that was born at the Anti-Globalization protests in Seattle in 2000?

Indymedia

What is name of the oldest community radio network in the United States?

Pacifica

The Pacifica Foundation was founded in 1949 as a visionary alternative to commercially-driven media. They pioneered listener-sponsored, community radio and have been a beacon for noncommercial, free media.

What's the name of the artistic movement that emerged in the South Bronx in the late 1970s

Hip-Hop

Bonus:

What are the "4 Pillars" of Hip Hop?

Breakdancing
DJing
Emcee-ing
Graffiti

(1 point for each correct answer)

What organizations or social movements are associated with the following 3 logos?

A) The Black Panthers

B) ACT UP

C) The Right of return for Palestinian refugees

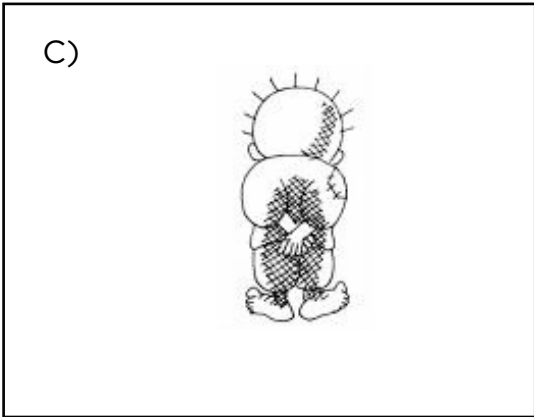
A)



The Black Panther Party for Self-Defense was an revolutionary organization created in 1966 to defend the black community from police and to fight for black self-determination.



In 1987, The Silence=Death project merged with ACT UP (AIDS Coalition to Unleash Power), a group that used direct action to end the AIDS crisis. They plastered posters around the city featuring a pink triangle on a black background stating simply 'SILENCE = DEATH.' The posters drew parallels between the Nazi period and the AIDS crisis, declaring that 'silence about the oppression and annihilation of gay people, then and now, must be broken as a matter of our survival.'



Handala: From approximately 1975 through 1987 Naji Al-Ali created cartoons that depict the complexities of the plight of Palestinian refugees. These cartoons are still relevant today and Handala, the refugee child who is present in every cartoon, remains a potent symbol of the struggle of the Palestinian people for justice and self-determination.

Count up the points. And announce the winner!

Processing Questions:

- *What did you learn from this activity?*
- *What does control of media have to do with power in our society?*
- *How can media be used to oppress people?*

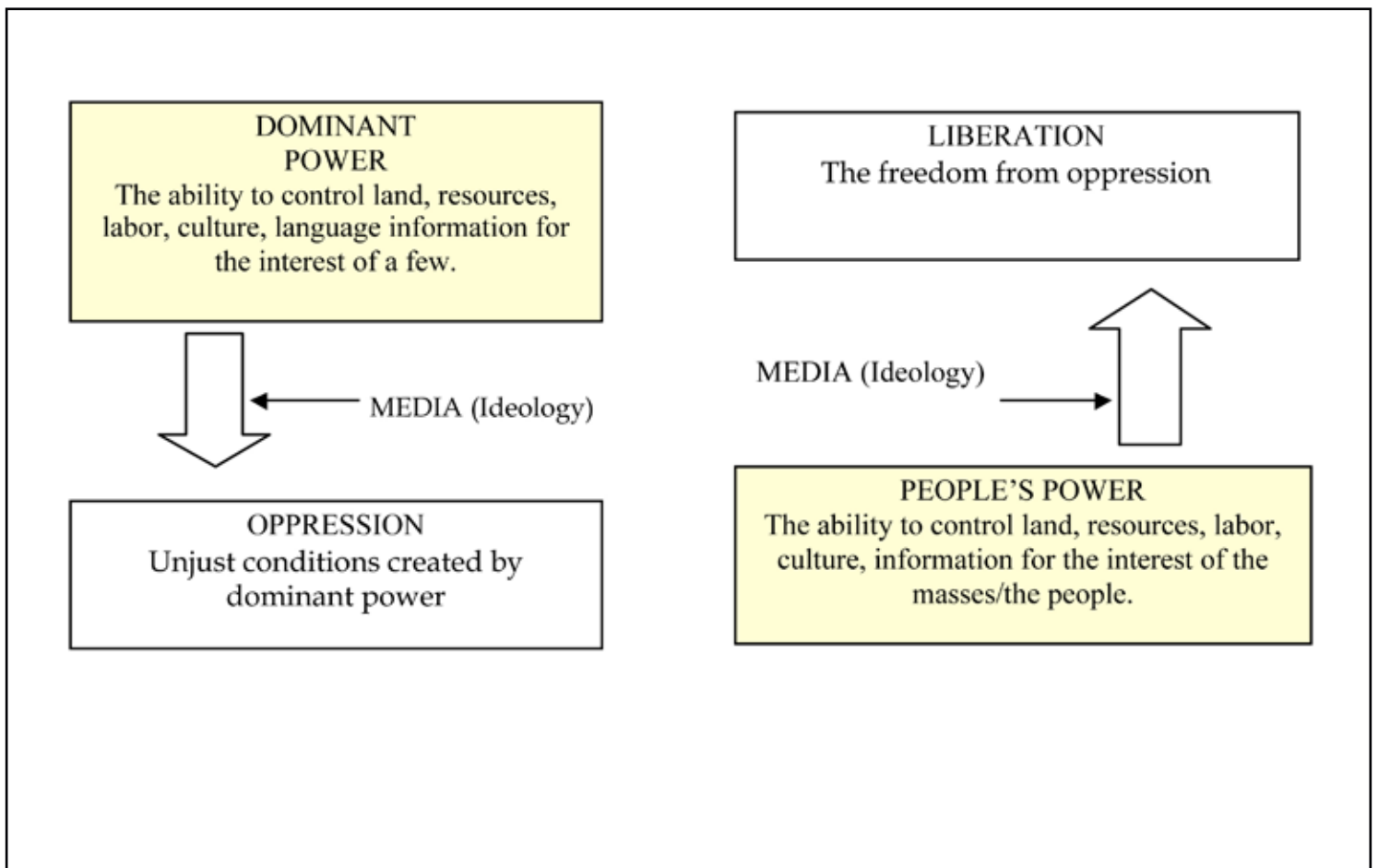
An important point to emphasize here is that corporate media overwhelmingly represents the interests of dominant power. Independent, community-based alternatives exist, but have few resources compared to the corporations.

3. WRAP-UP: 10 mins



- So what did we learn today about power?*
- What was new or surprising?*
- Does the story of George and his concentration of wealth and power make you angry?*
- Does it make you feel like you have power to make a change in the world?*
- How can we, with our video cameras, begin to make some changes?*

APPENDIX A: GAP MEDIA POWER FRAMEWORK



03

OPPRESSION & LIBERATION

Total Time:
2 hrs., 25 mins



GLOBAL
ACTION
PROJECT

CHAPTER



OPPRESSION & LIBERATION

total time: 2 hours, 25 mins

CURRICULUM WORKSHOP 3

WORKSHOP DESCRIPTION

Oppressive systems operate on several levels simultaneously. All too often, discussions of oppression with young people start and end with the ways in which people oppress one another interpersonally, and fail to examine the ways that oppression can be both institutionalized and internalized. In contrast, this workshop looks at oppression by examining how it functions in our lives internally, interpersonally and institutionally (the Three “I”s). Participants also have an opportunity to begin envisioning possibilities for liberation. Activities include critical viewing and group discussion.

OBJECTIVES

- Provide opportunity for youth to share experiences of prejudice, discrimination and oppression
- Familiarize group with the Three “I”s approach to identifying aspects of oppression and develop a critical language to analyze and discuss it.
- Introduce concepts of “dominant power, “oppression,” people’s power” and “liberation.”
- Use the Three “I”s model to envision what liberation could look like

MATERIALS & MEDIA

- Newsprint Paper
- Markers and Pens
- 3 I’s of Oppression Definitions Sheet (See Appendix A)
- GAP’s Media Power Framework (See Appendix B)
- Video Camera
- DV Tape
- AV Cable

FACILITATOR NOTES:

We recommend the Community Mapping and/or Power workshop before beginning this one. Many of the issues raised here are particularly personal, sensitive and challenging, so the Facilitator should be especially mindful of the on-going comfort level of the youth. As with many GAP workshops, this one begins with young people and their experiences. And from that, we provide a language and a framework for naming and analyzing these experiences. Armed with the concepts of internal, interpersonal, and institutional oppression, young people are asked to imagine what liberation might look like. We’d like to thank and acknowledge Third World Majority for their inspiration in doing this workshop.

I. WARM UP: STORYTELLING PAIRS 20 minutes



Today we are going to explore different types of oppression.

We are going to look at different scenarios involving injustice and oppression and try to understand the root causes of each.

But first, we are going to start with our own stories and experiences. So it is very important that we make sure we have a safe space here in the workshop.

Review the group expectations and norms from “The Being” (See the COMMUNITY MAPPING Workshop), especially the importance of listening and respecting each other’s views and ideas.

Think of a time when you experienced prejudice or discrimination.

After giving everyone a few minutes to think, ask the group to stand.

Have everyone pair off.

Ask each youth to share their story to a partner.

When each pair is finished, come back as a whole group and process.

Ask for a few pairs to volunteer their stories.

What commonalities did we hear?

What do you think were the deeper causes of those stories?

How did you feel when you experienced the prejudice or discrimination?

Did you take any action?

How have these experiences impacted your life?

NOTE: The facilitator should feel free to share an experience from their own life.

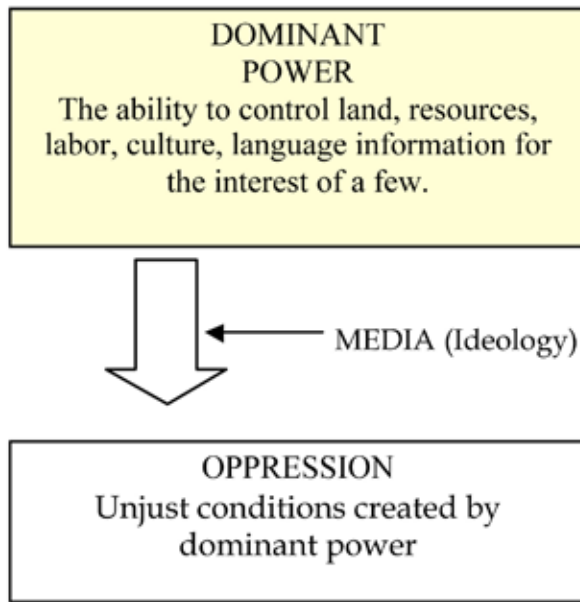
In today's workshop, we are going to explore the deeper connections underneath your stories. Many of your experiences involved individual people: the storeowner who followed you around while shopping or the teacher who had low expectations of you.

However, we are going to understand prejudice and discrimination in its relationship to power - to broader systems and institutions of oppression.

2. THE THREE "I'S OF OPPRESSION: 40 minutes



Draw the oppression side of the Media Power framework on newsprint. (See the POWER Workshop for more)



What are some examples of unjust conditions that you can see in your lives?

You can use some of the examples from the youth's experiences in the icebreaker activity.

Here are some examples of unjust conditions youth have given:

- *Police harassment and brutality.*
- *Women are objectified in the media; harassed on the streets.*
- *Blacks and Latinos are disproportionately in prison.*
- *Unequal education (fancy science labs versus metal detectors)*

What do you think are some of the causes of these unjust conditions?

Oppression can work on many levels. In this workshop we're going to use a model called The Three "I"s to get a better understanding of how oppression works.

Institutional Oppression - The network of institutional structures, policies, and practices that create advantages and benefits for some, and discrimination, oppression, and disadvantages for others. (Institutions are the organized bodies such as companies, governmental bodies, prisons, schools, non-governmental organizations, families, and religious institutions, among others).

Interpersonal Oppression - Interactions between people where people use oppressive behavior, insults or violence.

Internalized Oppression - The process by which a member of an oppressed group comes to accept and live out the inaccurate myths and stereotypes applied to the group by its oppressors.

Split the group into small teams of 3 - 5 people.

Post the following 3 scenarios below on newsprint in separate areas of the room:

- Scenario 1: A young Asian woman hates the shape of her eyes and wants to get plastic surgery to make them more European looking.
- Scenario 2: A group of men make remarks to a woman on the street about her body.
- Scenario 3: Although black people account for only 12 percent of the U.S. population, 44 percent of all prisoners in the United States are black.

Teams have 10 minutes to discuss and identify WHAT system of oppression or oppressive ideology is going on and HOW that oppression works.

There is oppression at work in each of these scenarios.

Your job will be to identify WHAT kind of oppressions you see. Also, identify the difference between each of these scenarios in terms of HOW the oppression is working.

Each team will present a summary of their discussion, addressing the two primary questions -- what systems of oppression do they see, and how that oppression is working in the scenario.

Discuss with the full group which of the 3 I's were applicable

FACILITATOR'S NOTE:

Scenario 1 is an example of INTERNALIZED oppression. Participants might identify racism and sexism at work.

Internalized oppression is the way that people take on the beliefs or values of an oppressive or dominant force.

Scenario 2 is an example of INTERPERSONAL oppression. Participants might call out sexism or patriarchy.

Interpersonal oppression is the way that people act towards each other in oppressive ways.

Scenario 3 is an example of INSTITUTIONALIZED oppression. White supremacy may come up, as may racism, and class.

Processing Questions:

- *Where do you see the Three “I”s in your life?*
- *What are some of the main institutions that you interact with in your day-to-day? In what ways do they contribute to/maintain oppression?*
- *How is the media, as an institution, oppressive?*

3. TRIANGLE BAROMETER ACTIVITY: 40 minutes

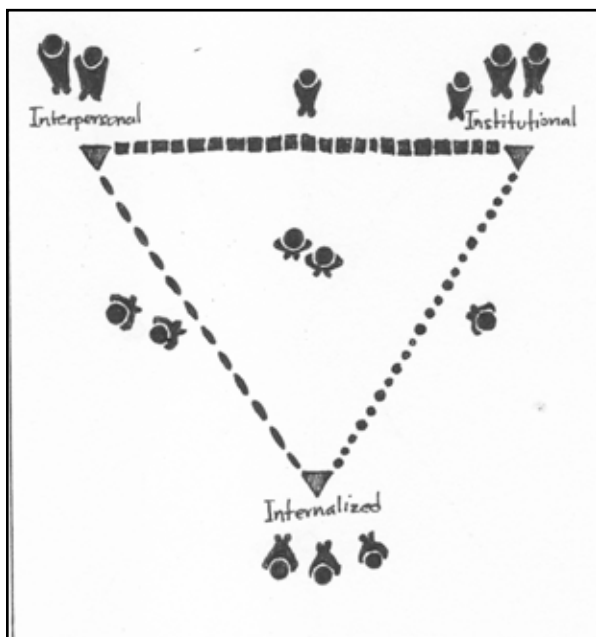
In this interactive activity, participants will have an opportunity to discuss how they see the Three “I”s playing out in a set of scenarios provided by the facilitator.

Post one of the following phrases on large newsprint paper in three different corners of the room, creating the shape of a triangle: INTERPERSONAL OPPRESSION, INTERNALIZED OPPRESSION, and INSTITUTIONAL OPPRESSION

In this activity, participants respond to scenarios read out loud by the facilitator by moving to the area of the triangle that they think represents the type of oppression that they see.

- *In an immigration raid in Laurel, Mississippi, Latino workers are separated from their black and white co-workers and are singled out for immigration checks.*
- *A six-year old boy brings a Barbie to show and tell and the teacher tells him that boys do not play with dolls.*
- *A group of young men go “beaner hunting,” violently attacking an Ecuadorian man.*
- *Same sex marriage is illegal in most US states.*
- *Someone leaves a comment on an online video about immigrant’s rights that says, “Go back to your own country.”*

Gather all of the youth in the center of the room go over the following instructions before reading the scenarios:



Listen carefully to the scenario.

Move to the area of the triangle that best represents the type of oppression going on in the scenario.

If you think it is an example of just one of the “I”s, go all the way into that corner, but if you think that more than one of the I’s comes into it, put your body in between the I’s that are in play (for example, if you think that a scenario has Interpersonal, Internalized, and Institutional aspects, stand right in the middle of all three).

We'll be talking about why we're standing where we are, and if you hear something that someone else says that makes sense to you, feel free to move to a new position.

FACILITATOR'S NOTE:

Participants may disagree about which aspects of oppression are at work in any particular example. The goal here is not so much to figure out who is correct, but to challenge participants to make their case for why they are standing where they are. Identifying oppression can be elusive, particularly in the Internalized and Institutional aspects, and the discussion generated by this activity can help participants to see how these three aspects inform each other.

Processing Questions:

- How does the language of the "3 I's" help you to understand the challenges and oppression in your life and in your community?*
- How do these activities make you feel: Does it make you feel empowered or make you feel that oppression is everywhere and too big to change?*
- How can we use the "3 I's" to help us envision change?*

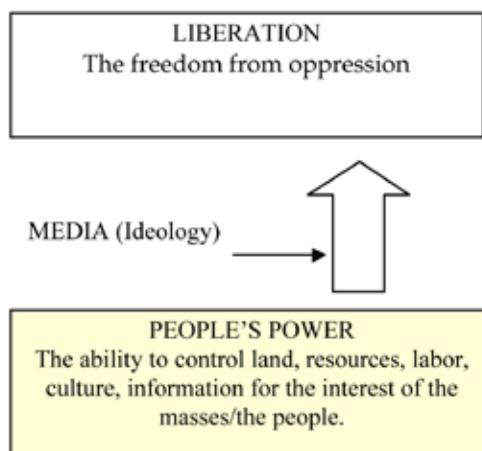
4. ENVISIONING LIBERATION: 30 mins



Sometimes when you see things for the first time or have new words to describe them - you see them everywhere. This can be overwhelming and frightening.

Now that we have moved from looking at personal prejudices - from individual conflicts to systemic and institutional oppression - it may seem like we are completely vulnerable and at the mercy of forces greater than ourselves, our families and our communities. This knowledge can lead to resignation or apathy.

This makes it extremely important to talk about justice and change and what we can do to bring them about.



Take a look at the Liberation side of G.A.P.'s Media Power chart.

We're going to do an acting exercise in which we'll imagine what liberation could look like.

What would the Three "I's" of Liberation look like?

Write the terms “Internalized Liberation,” “Interpersonal Liberation,” and “Institutional Liberation” on separate pieces of paper.

Split the group into small teams of 2-5. Each team will draw one of the “I”s from a hat.

Each team has 10 minutes to develop and rehearse a short scene in which they act out what liberation could look like, highlighting the “I” that they pulled out of the hat. Groups should be encouraged to base their scene on an aspect of their life that they find oppressive. If they struggle with developing an original scenario, you could suggest using one of the scenarios discussed in the Three “I”s of Oppression section.

Give a camera to each group. Have each team film their scene. The camera work is not fancy and you don’t need to use additional sound equipment – you’ll only need the built in mic.

Screen the Liberation Scenes.

Follow each performance with applause and a few questions:

- Which “I” of Liberation was being modeled here?
- What is in common in the ideas of Liberation acted out here?
- What is necessary to bring them about?

5. WRAP-UP: HAND, HEART & HEAD 15 mins



Today we dealt with some very personal ideas and experiences. It can seem like oppression and oppressive forces are everywhere and impossible to defeat. We want to arm you with critical ideas, words and concepts – not to depress or demoralize you – but to provide ways for you to better understand yourselves and the world in order to change and better them.

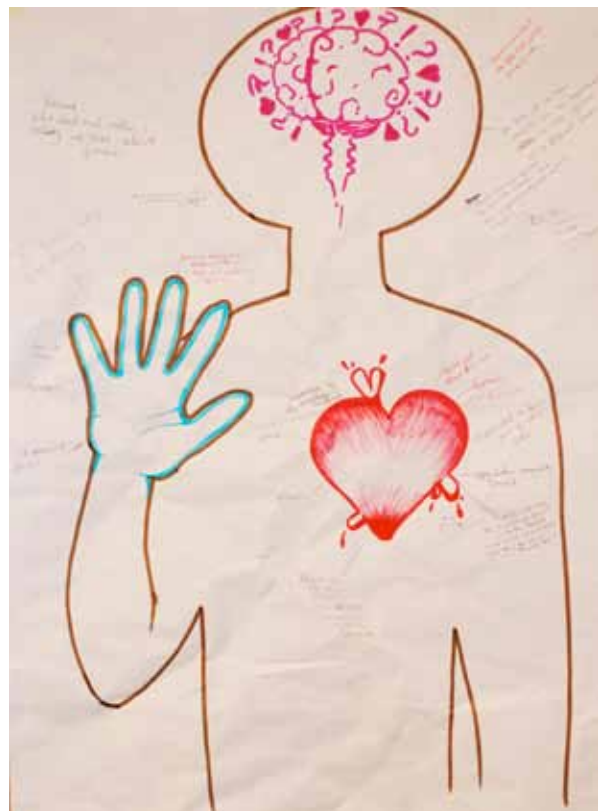
We are now going to do a wrap-up activity called “Hand, Head, Heart”

Here’s an outline drawing of a person with a brain, a heart and a hand drawn in.

In the head – write things you will remember from today.

In the heart – things you are feeling now.

In the hand – things you will take away from today.



APPENDIX A:

THE 3 "I's" OF OPPRESSION

DEFINITIONS SHEET

INSTITUTIONAL OPPRESSION:

The network of institutional structures, policies, and practices that create advantages & benefits for some, and discrimination, oppression & disadvantages for others.



INTERPERSONAL OPPRESSION:

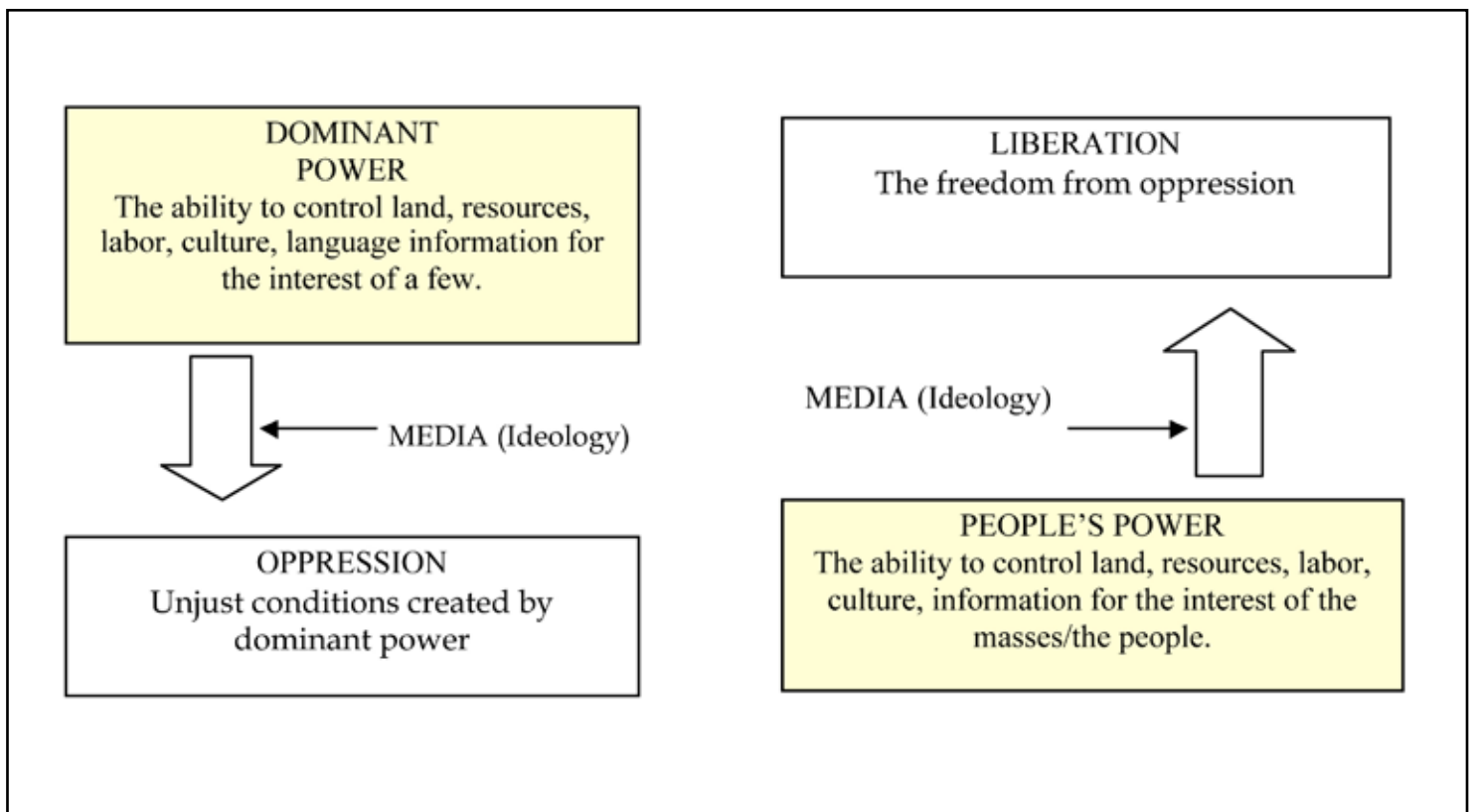
Interactions between people where people use oppressive behavior, insults or violence.



INTERNALIZED OPPRESSION:

The process by which a member of an oppressed group comes to accept & live out the inaccurate myths & stereotypes applied to the group by its oppressors.

APPENDIX B: COMMUNITY MAPPING TOOL



04

**CINEMA-
TOGRAPHY
101**

Total Time:
2 hrs., 45 mins



GLOBAL
ACTION
PROJECT

CHAPTER



CINEMATOGRAPHY 101

total time: 2 hrs., 45 mins

CURRICULUM WORKSHOP 4

WORKSHOP DESCRIPTION

In this workshop, participants are introduced to visual storytelling. They will explore basic camera shot compositions, angles and movements, such as wide shot, medium shot and close-up as well as aesthetic concepts like balance and "mis-en-scene." Through both critical viewing and hands-on activities with the camera, participants understand the possibilities of visual expression.

OBJECTIVES

- To explore the possibilities of visual storytelling
- To learn the fundamentals of aesthetics of framing and "mise en scene."
- To understand the basics of camera compositions, angles, and movements.
- To develop a common language to communicate visual ideas to others.

MATERIALS & MEDIA

- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pens
- Video Camera
- TV Monitor
- AV cables
- Either DVDs for, or online links to, the following films:
 - Dziga Vertov's "Man With A Movie Camera" (1929)
 - Alfred Hitchcock's "North By Northwest" (1959)
 - Terry Zwigoff's "Ghost World" (2001)

FACILITATOR NOTES:

Participants come with a wide range of experience with the video camera. It is essential that all youth in the workshop become comfortable and confident with the equipment while providing structured opportunities for those who have experience and expertise to share their know-how without dominating other's learning. We begin with the basics of setting up the camera and the fundamentals of camera operation.

We organize much of the workshop around the idea of a frame. This will continue to be a theme in G.A.P.'s curriculum and will figure prominently in the FRAMING & MESSAGING workshop as a more politicized messaging device (i.e how messages are framed). For now, we focus on the frame as a visual concept.

I. WARM UP: CAMERA ACTIVITY - WHY ARE WE HERE

20 minutes

.....



Gather the group in a circle.

The facilitator has a camera, battery and tape.

Briefly go over the seven basic points of how to operate a camera: power, battery and tape eject, viewfinder, white balance, focus, zoom, and record.

We are going to pass the camera around in the circle and record each other saying why we are here and what our expectations are for the workshop.

Each cameraperson will point the camera at the person speaking and hit record and then pause when the person is finished speaking.

Don't worry about technique; just give everyone a chance.

When you have completed the circle, watch the footage and process:

This is not meant as time for critique of the footage. Keep things very open and non-judgmental.

What expectations were in common?

Does anyone want to add?

How many of you have held a camera before?

How did it feel to use the camera?

What do you feel about seeing/hearing yourself on camera?

The facilitator should discuss the ways they think the workshop might address and meet those hopes and add any they have for the group.

2. CRITICAL VIEWING ACTIVITY: THE FRAME 45 mins



Introduce the concept of the frame.

Draw a box on a sheet of newsprint.

What does this look like? What could this be?

Common youth responses are: “box,” “window,” “hole,” “square,” “border,” “frame,” “camera lens.”

What is a frame? What does it do?

A frame is a visual border within which you can create an image, story or message

In video, the idea of a film frame comes from the process whereby single images are recorded on a photographic strip and when played at 24 stills or frames per second to give the illusion of motion. Even though we work with video, which is an electronic medium, rather than a medium like photographic film that works with light and chemicals, we still keep the term when we are talking about composing an image.

Show youth how to create a frame with the thumb and forefinger of each of their hands.



Spend a minute or two framing things with your fingers. Ask participants to frame an image and to describe what they see when they look through their finger frame.

Emphasize that the conscious decisions they made has resulted in the image they framed.

What do you see? How does the frame affect what you see? Does it help to emphasize certain things? And minimize others?

So you can see that the frame allows you to create reality within four corners. What you choose to put in the center, or what to exclude.

We are now so used to having still and video cameras - which are getting smaller, light-weight and inexpensive - that we don't realize how strange and magical they once were. To capture life and reality - even mundane things like walking down the street was exciting and new.

We are now going to look at a scene from an early silent film called “Man With A Movie Camera”



Dziga Vertov (1896-1954) was a pioneer of the documentary form. He made “Man with a Movie Camera” in the Soviet Union in 1929 and sought to capture “life as it is” or “life caught unawares,” how people really lived without the artifice of drama; people shaving, getting dressed, working, taking a car ride or train, etc. He was particularly interested in movement and speed and mechanical things that he associated with progress and change.

Screen 2-3 minutes: <http://www.youtube.com/watch#!v=2sON2MxgFnE&feature=related>

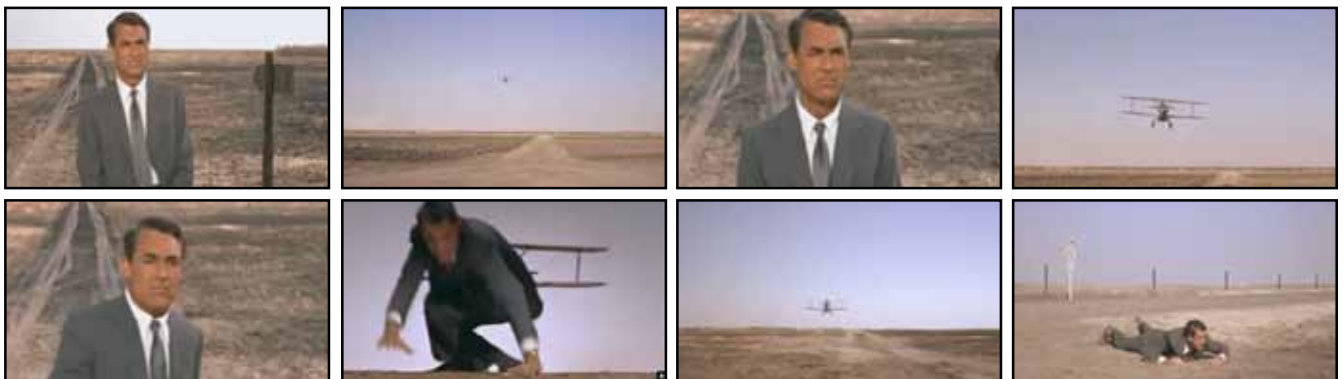
What do you notice?

What kinds of framings did the filmmaker use?

How was “Man With A Movie Camera” different than movies of today?

As cinema progressed, filmmakers became more and more conscious of controlling the reality of their shoots.

We are now going to look at a famous scene from the dramatic narrative “North By Northwest” by the English director Alfred Hitchcock (1899-1980). Hitchcock was a master of suspense and was completely meticulous in his preparation for his films. He “storyboarded” every shot in advance and thought his actors should perform in exactly the way he had in his mind.



We are going to watch this 8-minute scene twice. The first time, for immediate reactions, and a second time, shot for shot and to look at his drawn storyboard.

Cary Grant plays an ordinary ad man who becomes part of mystery through mistaken identity. In this scene, Cary Grant has just been told to take a bus ride out of town to meet someone who might have answers to his questions.

Screen the scene: <http://www.youtube.com/watch?v=npMQ7FD2m1g>

- What types of shots did you notice?*
- How did the director choose to frame the scene?*
- Why did Hitchcock choose a particular framing to tell his story?*
- How does the framing impact the way you felt watching this scene?*

It's important to note that the framing of a shot for a documentary may be different from that of a narrative. Why would that be?

For a storyboard of the entire scene, click here:

<http://faculty.cua.edu/johnsong/hitchcock/images/stills/NxNW/cropduster/cropduster01.html>

Now that we've looked at individual shots and the way they were framed, we are going to look at films in terms of the "mise en scene."

Does anyone know what that means?

It literally means, "placing on stage" and refers to all the elements in a shot used to convey a story.

See Wikipedia definition. http://en.wikipedia.org/wiki/Mise_en_sc%C3%A8ne

To understand the idea of "mis-en-scene", we are going to look at a scene from the movie "Ghost World" by Terry Zwigoff.

The movie stars Thora Birch as the teenage girl Enid. This clip is about two minutes and there is no talking. As you watch the scene, think about what the director is able to tell you about Enid without any words. Remember, everything you see in the scene was chosen by someone and "placed on stage".

Screen Ghost World: <http://www.vimeo.com/13301021>



So what can you tell about Enid? What kind of person is she?

Young people said she was:

- Independent
- Disorganized
- Artistic
- A Rebel
- An Outcast
- Lonely
- A collector
- Dissatisfied with her life

What in the scene led you to this opinion? Be as specific as possible.

- Things on the walls
- The antique record player
- The green hair
- The clutter on the floors
- Her clothes
- She dyes her hair again

If you have time, you may wish to re-watch the scene.

So to recap, some things to look at films in terms of “mis-en-scene” are the:

- framing and movements
- lighting
- clothing/costumes
- music
- background
- set design
- hair/make-up
- a character’s movements and actions

Through this technique and framing, we as filmmakers can bring our audiences into the world we have constructed. We hopefully allow viewers to feel what we intend them to feel through understanding and experiencing our stories.

As mentioned before, what we choose to frame effects our audience in a specific way, which means we have a lot of power and responsibility in what we produce. Why would we want to choose how we frame a story? Why would we use “mis-en-scene”?

FACILITATOR'S NOTE:

The term “mis-en-scene” is very useful because it helps distinguish between the telling of a story through shot composition (especially a single shot) rather than telling it through montage, which is a more familiar way of thinking about storytelling when we talk about music videos and TV commercials. We will be addressing the concept of “montage” more deeply in MONTAGE: 1 + 1 = 3 workshop).

3. INTRODUCTION TO FRAMING - HANDS-ON CAMERA ACTIVITY 30 minutes

.....



Handout the camera shots sheet called S.H.A.M.P. (see Appendix A).

A camera “shot” is a continuous non-interrupted image for a period.

There are many different types of shots. The type of shot depends on five elements: the SIZE of the frame, the HEIGHT of the camera, ANGLE of the frame, MOVEMENT of the camera and the PLACEMENT of the camera within the location or set.

This accounts for the acronym SHAMP: SIZE, HEIGHT, ANGLE, MOVEMENT and PLACEMENT.

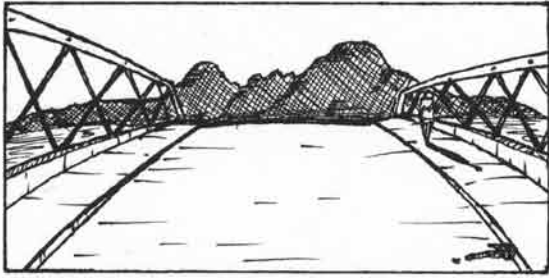
Connect the video camera to a monitor using an AV cable.

Arrange the chairs so that everyone can see what the cameraperson is filming.

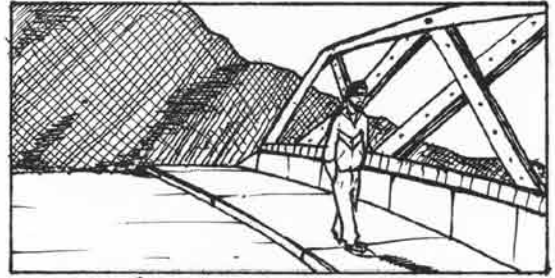
Have people come up one by one to be the cameraperson for a few shots from the list on the SHAMP sheet each. You can ask them what they think each shot is as you say it (“what’s an extreme close-up?”). Help them with any needed corrections.

We are now going to see what each of these shots look like and discuss the reasons you might use one versus another. Where have you seen a shot like this? Why do you think people chose to use a shot like this? What is communicated through it (i.e., power, fear, intensity, distance)?

Although you might not get to all of the shots listed in SHAMP at one time, try to get through the following basic ones shown in the next two pages of storyboards: Close Up, Medium Shot, Far Shot, High Angle, Low Angle, Pan, Tilt and Zoom.



Establishing Shot



Long Shot (LS)



Full Shot (FS)



Medium Shot (MS)



Medium Close-Up (MCU)



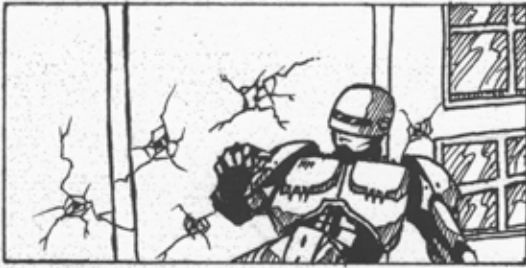
Close Up (CU)



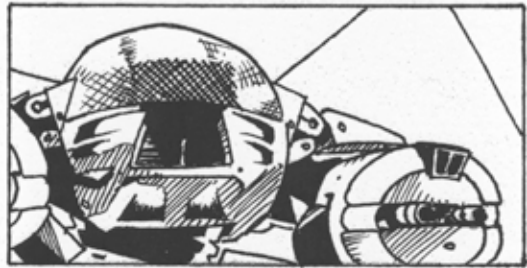
Extreme Close-Up (ECU)



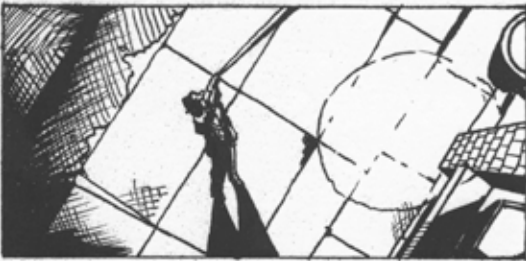
MACRO!!!



High Angle



Low Angle



Birds Eye



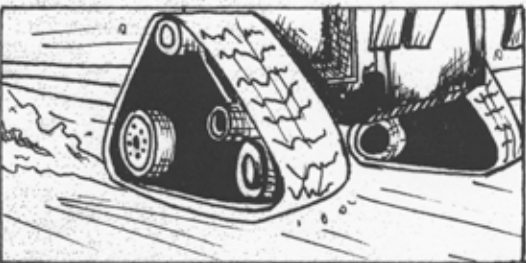
Worms Eye



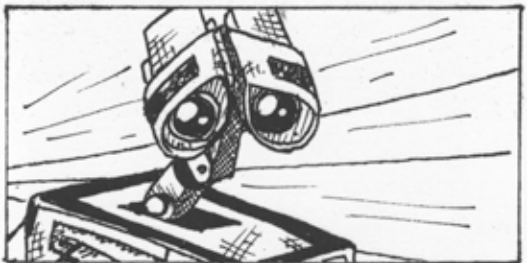
Over the Shoulder (OTS)



Lead Room



Camera Height



by: Chrystian Rodriguez
Global Action Project
2010

4 HANDS-ON VIDEO PRODUCTION ACTIVITY - "THE VIDEO SCAVENGER HUNT" 60 minutes



A great way for young people to practice what they just learned about camera framing is a video scavenger hunt.

It challenges young people to think about each shot and its impact on viewers very clearly.

And it allows them to do this while expressing themselves creatively!

(Oh, and it's a lot of fun...)

1. Break the group into teams of 3-4.

You are going on a video scavenger hunt! In small teams you will have to videotape as many types of shots we learned in S.H.A.M.P. as you can in 30 minutes.

We have written different emotions on separate pieces of paper: happiness, anger, sorrow, fear, etc. Each team will pick one emotion from the hat and then go out into the street and find shots that you think represent that emotion. There are no right or wrong interpretations here - so use your imagination and creativity.

Two big things to keep in mind: you need to use a different type of shot each time (FS, MS, CU) so take your SHAMP handout with you. And you need to work as a team - so make sure to rotate the camera person for each.

2. Shoot on the street or in your building/space.

Generally speaking, planning and preparation are critical to the success of young people working with a video camera. However, this is a scavenger hunt so you want the activity to be fun and spontaneous. They don't need to go through the S.H.A.M.P. list of shots in order or plan all of the shots in advance. Suggest that teams walk around outside and as ideas/images occur to them to shoot individual shots.

3. View Footage:

Have each group show their footage and explain the type of shot they used and why it represents their emotion. To give it more of a “game show” feel, you can have teams call out the kinds of shots they see from the other team’s video.

4. Process:

- *What was it like shooting the scavenger hunt?*
- *What were your favorite shots? Why?*
- *What were some of the challenges? (Things can range from people having difficulty shooting to others struggling with framing, or even feeling uncomfortable using/holding the camera).*
- *What would be helpful for next time to make it less challenging?*

5. WRAP UP: 10 mins



- *What did you learn about framing today?*
- *About camera work today?*
- *Now that you know about “mis-en-scene,” how do you think you will view films and television differently?*

A key idea to take home today is the power of your choices as a media-maker to frame and craft a scene or a story for an audience. When you pick up a camera and point it at something, that’s a choice. You have both responsibility and creative control as a media-maker. We can explore more about the power dynamics of being a media-maker in the Art of the Interview workshop and what it means to be represented by others and ourselves.

APPENDIX: A

S.H.A.M.P. HANDOUT: SIZE, HEIGHT, ANGLE, MOVEMENT, AND, PLACE- MENT

.....

The Shot: A shot is continuous non-interrupted image for a period.

There are different types of shots. The type of shot depends on five elements: the **SIZE** of the frame, the **HEIGHT** of the camera, the **ANGLE** of the frame, **MOVEMENT** of the camera and the **PLACEMENT** of the camera within the location or set.

SIZE of the frame:

Close-Up (CU)- camera emphasizes a small detail with in the frame.

Extreme Close-up (ECU)- camera emphasizes a small detail.

Head Shot (HS)- the head of a character fills the frame.

Medium Shot (MS)- the head and chest of a character fill the frame.

Full Shot (FS)- A shot of a character from head to toe.

Long Shot (LS) - A shot of a setting or landscape but characters are still dominant within the frame

Extreme Long Shot - (ELS) - is an exaggerated distance away from the main action. Characters are very tiny in the frame; the setting or landscape is dominant.

Establishing Shot (ES) - A shot that establishes person, place or thing. Usually used as the first shot of scene.

Over-The-Shoulder (OTS) - Camera is slightly behind one character emphasizing their perspective.

POINT-OF-VIEW (POV)- The camera becomes the character. The camera sees what the character sees and the audience experiences what the character experiences.

HEIGHT of the camera.

Eye-Level Above Eye-level

Below Eye-Level Over Head level

ANGLE of the frame.

Low Angle - Camera looks up.

High Angle - Camera looks down.

Canted Angle - Diamond shaped angle, the frame is tilted sideways.

Upside Down - Camera is looking at something upside down.

MOVEMENT of the camera.

Pan - A horizontal camera move in which the camera swivels from side to side.

Tilt - A vertical camera move in which the camera swivels up and down.

Zoom - Optical motion created by the lens that changes the size of an image and apparent distance between foreground and background.

Handheld - A shot in which the camera operator's body supports and controls the camera.

PLACEMENT of the camera.

05

FRAMING & MESSAGING

Total Time:
2 hours



GLOBAL
ACTION
PROJECT

CHAPTER



FRAMING & MESSAGING

total time: 2 hours

CURRICULUM WORKSHOP 5

WORKSHOP DESCRIPTION

The messages that media bring to audiences are framed by ideologies, beliefs and value systems that present a worldview. Participants in this workshop are introduced to visual tools that unpack the messages and ideologies carried by various pieces of media. This “TV Tool” acts as a visual device to help young people critically view media in the context of audience, distribution methods, and the resources behind its production. Importantly, the workshop engages us in considering media’s role in advancing a social justice framework rather than simply reproducing the dominant frame.

OBJECTIVES

- Explore the idea that media is framed by ideologies
- Introduce the “TV Tool” and use it to identify and draw connections between message, audience, ideology, distribution methods, and resources
- Practice developing a message with a social justice framework

MATERIALS & MEDIA

- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pens
- Draw GAP “TV Tool” on Newsprint (See Appendix A)
- Gap Media Power Framework (See Appendix B)
- “American Soldier” - Music Video by Toby Keith
- “Fair and Lovely” skin cream commercial

FACILITATOR NOTES:

This workshop builds on the “Power” and “Oppression and Liberation” workshops, but you can use it on its own to explore messaging techniques. We begin with a discussion of frames and ideology. As a whole group, we analyze several media samples (television commercials, music videos) using the G.A.P. “TV Tool.” When the group is comfortable with the basic aspects of the “TV Tool” we break into smaller teams and each analyzes a different form of media. The teams report back to the whole group and we summarize what we have learned.

Although the media you analyze together might be familiar, asking critical questions of media might be new to many. It’s essential that facilitators ask lots of questions and push youth to look beneath the surface to find meaning beyond “what it’s saying” towards “how it’s saying it” and why. For example, ads and commercials might have the simple message - “Buy this thing!” - but

they say that in many different ways, using all of the media-maker's techniques of images, sound, editing, etc., producing many secondary and subtle messages.

It is important to note that some youth will be more comfortable with the concepts and language of media literacy than others. Some might feel like their favourite media is under attack and therefore they are being attacked. So it is helpful for the facilitator to make a distinction between analysis and preference. In this workshop, youth are developing tools for analysis; what they choose to like or not like, watch or not watch, is up to them.

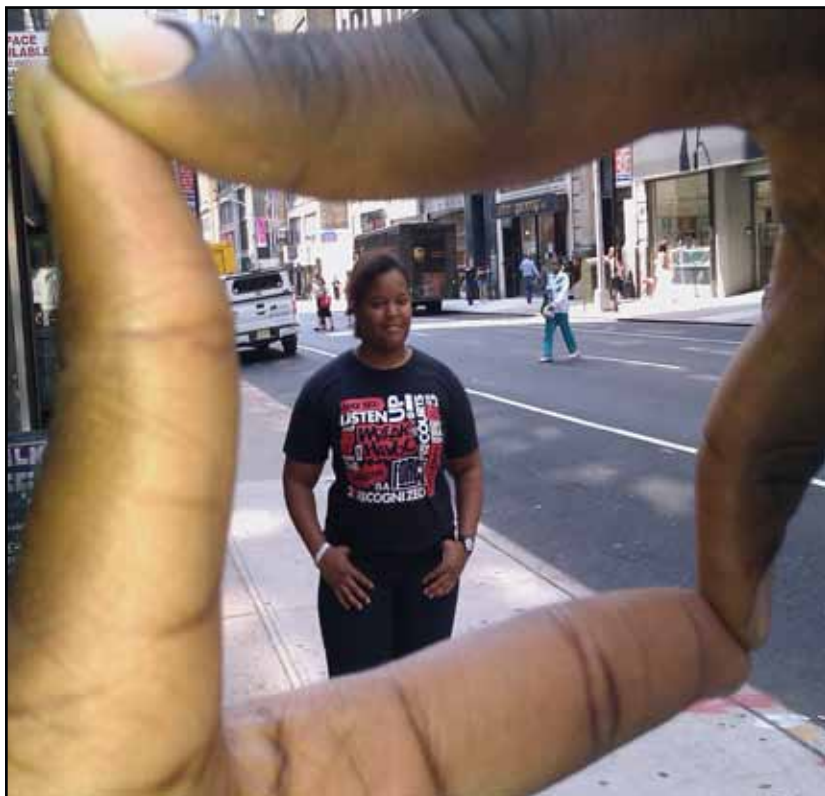
1. DEFINING THE FRAME 20 minutes

.....
Making media is about communication, getting a message out to an audience. In this workshop, we're going to get familiar with a visual tool that will help us unpack the messages and the ideologies carried by media. We are going to start with the idea of a frame.

What is a frame? What does it do?

Youth responses often include: "windows," "picture frames," "frames in a film strip," and "the way that a camera operator frames a shot."

The FRAME defines what you are looking at, just as a literal frame would when placed around a picture. It dictates what you see and what you don't.



Show youth how to create a frame with the thumb and forefinger of each of their hands.

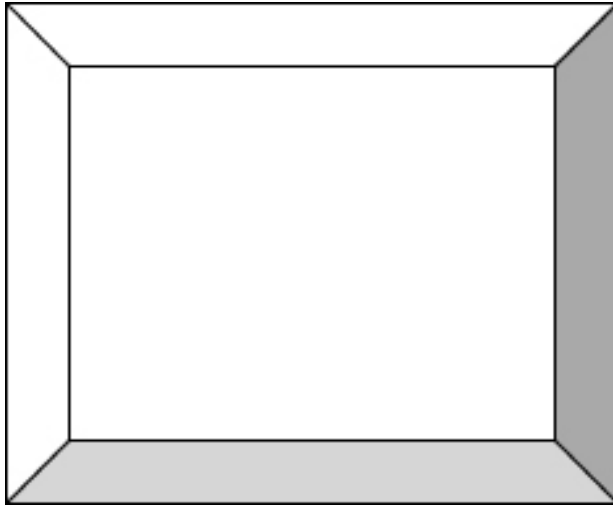
Spend a minute or two framing things with your fingers.

Ask participants to frame an image and to describe what they see when they look through their finger frame.

Emphasize that the conscious decisions that they made of what to include and exclude resulted in the image they framed.

How does the frame affect what they see? Does it help to emphasize certain things? And minimize others?

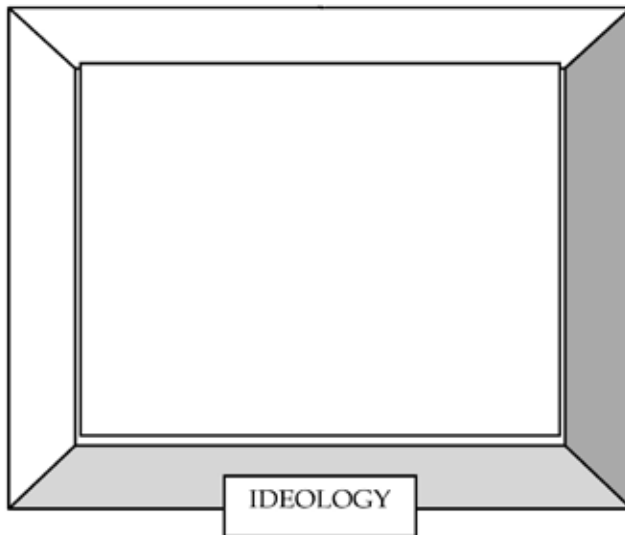
Draw a frame on newsprint paper:



Okay. So here's a frame. But now we're going to talk about a different kind of frame. Not the kind of frame that shapes and defines what you literally see but what you think about.

This is an "Ideological frame."

Add the word IDEOLOGY to your drawing.



What does IDEOLOGY mean?

After several youth comments, reveal the definition written on newsprint paper:

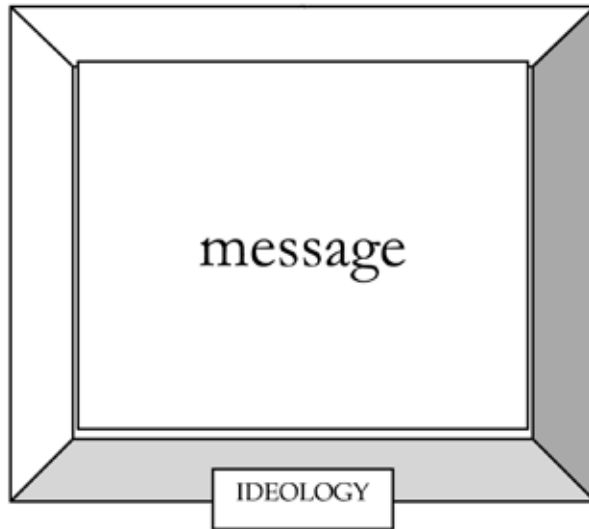
An IDEOLOGY is a set of beliefs, ideas or values. Those beliefs, ideas or values affect the way we see the world, and form our "worldview." It is often considered the "common sense" and used to describe political beliefs such as capitalism, socialism, sexism, communism, etc.

How can media have an ideological frame? What does that mean?

Take responses and discuss.

Much like how a physical frame (picture frame, window, viewfinder) defines what we're looking at, media is framed by ideologies. So when people make media, IDEOLOGY is what FRAMES it. It guides WHAT or WHO we include in the piece, and HOW we present or represent the issue.

Write MESSAGE inside the frame.



Okay. Now, we're going to look at some media to get a better idea of how ideologies frame messages.

We're going to watch a minute-long television commercial called "Fair and Lovely"

The commercial is a great example to explore these complex concepts as the ideology and messages are very clear in it. The ad is for skin lightening cream. A Father accompanies his daughter on a job interview and she is rejected. He then buys her lightening cream and she is transformed.



Although the commercial is in Hindi, you will be able to understand its story and message even without knowing the language.

View commercial. <http://www.youtube.com/watch?v=F-9tcXpWIDE>

Many of the youth participants were shocked and offended by the commercial and couldn't believe how blatant the ad was in its message that lighter skin is better and more beautiful.

What was the simple message of the "Fair & Lovely" ad?

Young people said:

- Lighter skin is better than darker skin
- Women need to focus on their appearance
- You'll never be a success in this world with dark skin
- The higher the class you are, the lighter the skin you need

What other types of messages do we get from media? What techniques are used to get them across?

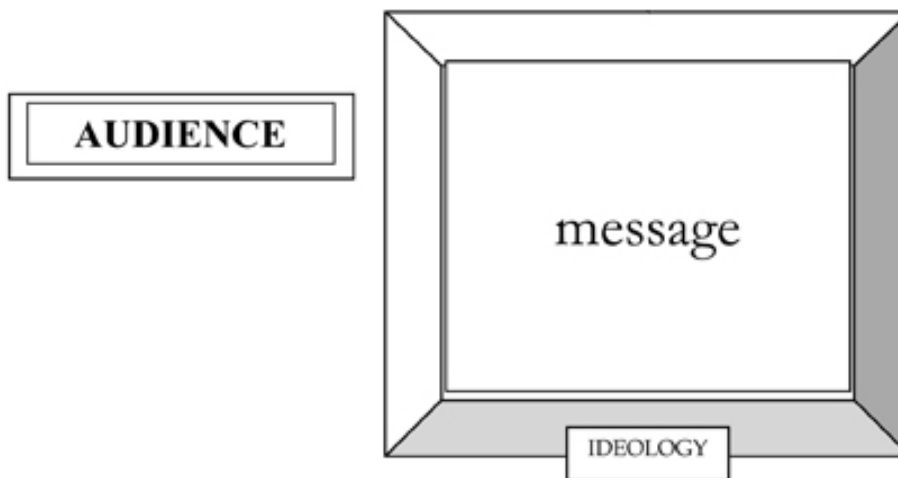
Here are some examples of common messages young people say they see in the media:

- It's cool to be popular.
- Being thin is desirable.
- If you have bad breath you will never get a date.
- Boys play with cars and guns and girls play with dolls.
- Buying things will make you happy.
- Being professional means speaking without an "accent."

So we can recognize that the ideologies (beliefs and values) that frame these messages.

Who is the media-maker sending messages to?

Write audience outside the frame.



Even though your media might reach many kinds of audiences, media makers generally target a primary audience with their message.

Who is the primary target of the Fair and Lovely ad?

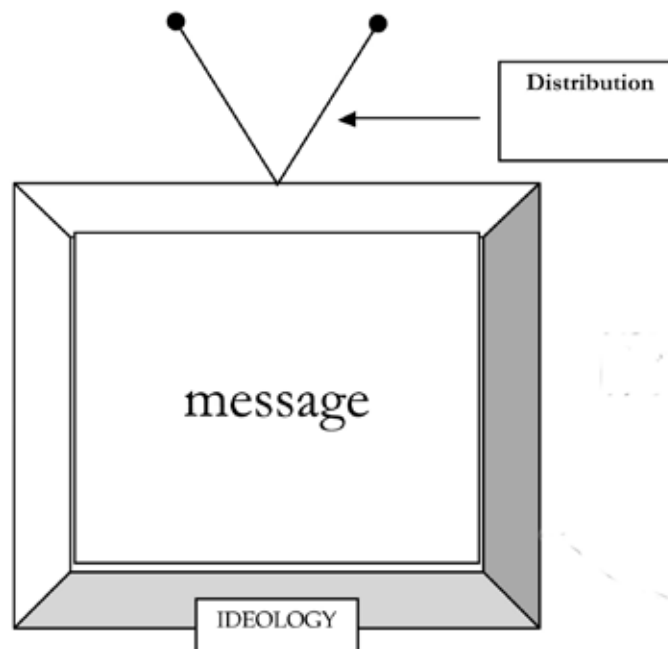
- Young girls.
- Women of color.
- Professional women trying to get ahead.

What are some examples that you see of messages being targeted to particular audiences?

- Car ads for men.
- Medicine ads for older people.
- Beauty products for girls and women.
- McDonald's ads for kids.

Which audiences receive which messages has a lot to do with methods of distribution.

Add the antennae to the top of the frame, and label them distribution.



DISTRIBUTION is about getting the media in front of audiences. It involves where and how the piece is published or exhibited, who has access to it, and how it is promoted.

What are some different distribution methods, and how do they work to get the message to different audiences?

Today, there are many ways to distribute media, such as, billboards, posters, print, television, radio, the internet, etc.

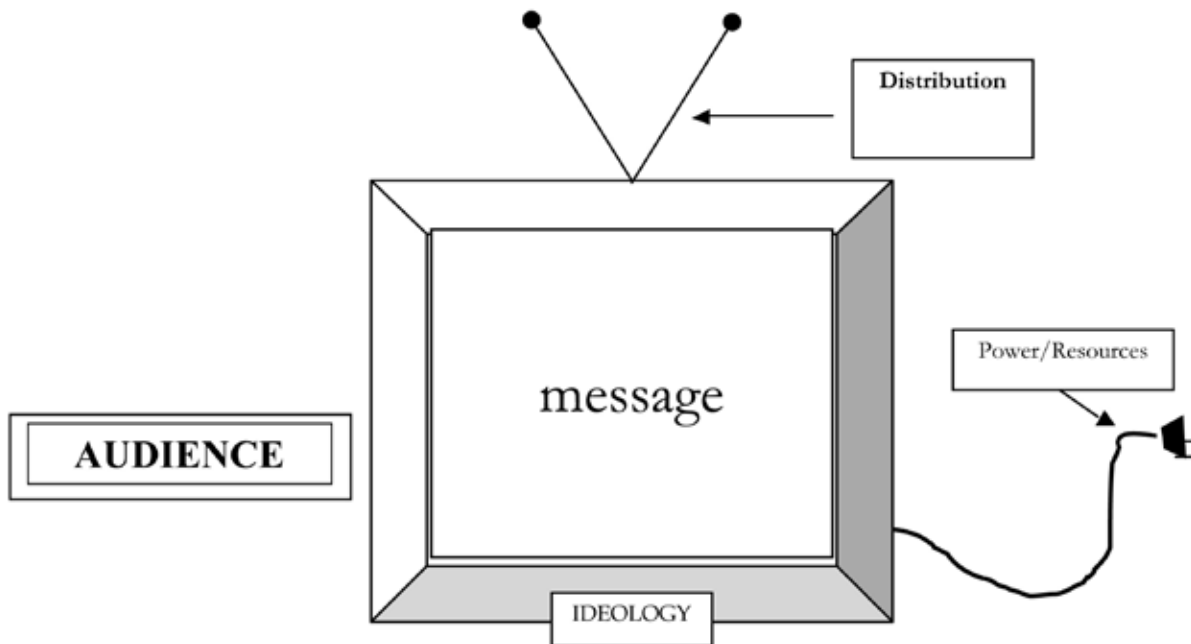
Refer to some of the examples previously discussed in the workshop.

Look at one of the distribution methods in depth.

Many of the examples young people cite are television commercials. In those cases, distribution could encompass factors such as the timeslot and program that the commercial is programmed with, which channels it appears on, if it appears on free-to-air channels or on pay channels, if it is distributed in multiple languages or only one, etc.

So now our TV Tool is almost ready to use, we just need one more thing before it will work. Power. Power!

Add the power cable to the diagram. Label it power/resources.



Power and resources refer to what and who was behind making this media. This might have to do with who supported its production financially, but it could also cover non-money resources, such as work, expertise, and influence.

Discuss the types of power and resources behind the production of your examples.

Have youth try to summarize the different parts of the TV Tool.

It's fine if they don't get it all yet, participants will get a chance to try it out some more in the next two critical viewing activities.

2. CRITICAL VIEWING ACTIVITY- "USING THE TV TOOL" 40 minutes

Now we're going to use the TV Tool to help us unpack media's ideological framework.

We are going to practice using the TV Tool by analyzing a music video by Toby Keith called "American Soldier."

While you're watching, think about what the clip's message, audience, distribution, and resources look like. What are the ideologies that this piece is framed by?

Like the Fair and Lovely ad, we chose this top ten video by country artist Toby Keith because of its clear ideological frame. In "American Soldier", a father gets the call that he is being sent overseas to fight in a war. This is intercut with scenes of U.S. soldiers fighting in past wars, and Toby Keith singing in an airplane hanger.



Screen "American Soldier" <http://www.youtube.com/watch?v=DWrMeBR8W-c>

Use the different areas of the TV Tool to guide the discussion and write the participants' replies in the drawing you did on newsprint.

So what are the messages of American Soldier?

- Be proud to be an American.
- Real Americans fight for their country
- Real men are soldiers
- Sacrificing for your country is the highest honour.
- Throughout American history common people have stepped up to the challenge and become heroes.
- White people are real Americans.
- Women take care of kids and stand by their men in times of hardship.

Although youth are able to identify messages in the video they don't always see at first the subtle ways that it sends them. Ask specific questions about the relationship between the filmmaking and the message.

FACILITATOR'S NOTE:

One verse of American Soldier goes:

*"But if dying's asked of me,
I'll bear that cross with an honor/
Cause freedom don't come free/
I'm an American Soldier,
an American,
Beside my Brothers and my Sisters
I will proudly take a stand.
When liberty's in jeopardy
I'll always do what's right.*

You can find the full lyrics at <http://www.cowboylyrics.com/lyrics/keith-toby/american-soldier-10316.html>

How does the video convey this message through filmmaking techniques? Be as specific as possible.

- The camera is always moving (circling and zoom) to make things seem important.
- They use historical re-enactments of major American wars.
- They use low angle shots to make the people look bigger and stronger.
- They use fade ins and outs to build drama.

What are some ideologies that the music video American Soldier carries? What belief or value systems does this piece represent?

Some of the key ideologies discussed by youth have been:

- Patriarchy
- Patriotism
- Militarism
- Christianity
- Imperialism

Who is the target audience?

Push participants to identify specific groups that this piece is intended for and to point to the clip to support their responses.

- Americans
- White Americans
- Families of Soldiers
- Country music fans
- The “common people”
- Republicans

For the last two parts of the TV Tool, the facilitator may need to help with some of the answers:

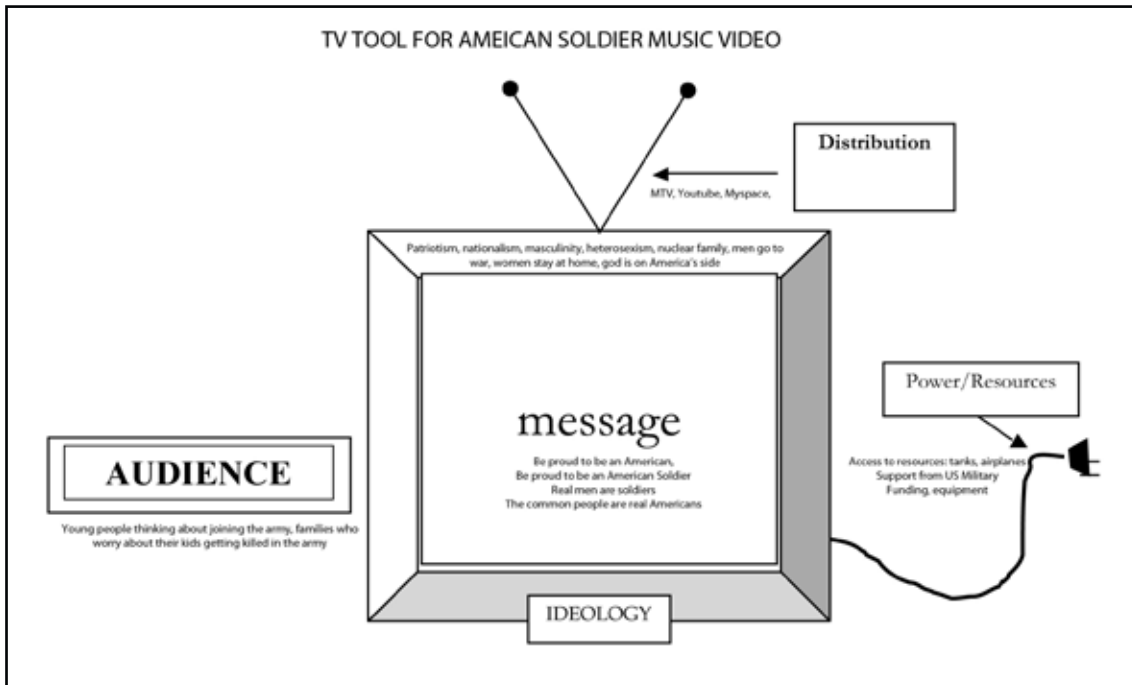
How is it distributed?

Toby Keith has also charted more than forty singles on the Billboard Hot Country Songs charts, including nineteen Number One hits including “American Soldier”, and sixteen additional Top Ten hits. The video was also a major hit on CMT (Country Music Television). The YouTube clip has had over 2 million hits. Toby Keith has performed the hit song throughout the world including concerts for US Soldiers in Afghanistan and Iraq.

What type of resources went into making this video?

Help youth to identify financial and other forms of power that supported the production of the clip. Notably in “American Soldier”, the co-operation of the US Military is evident in the staging of Toby Keith in the aircraft hangar. Responses might also include more abstract ideas such as the power of institutions like the family, and other forms of cultural and institutional power.

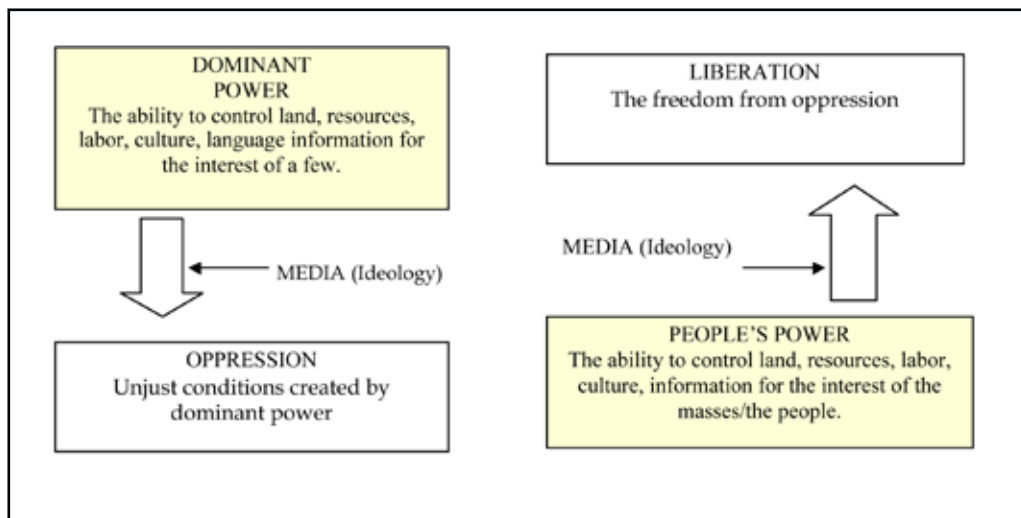
Here's the TV TOOL filled out for American Soldier:



Once your TV Tool is filled out, take time to step back and make connections between each of the elements - such as Ideology and Audience, or Audience and Distribution.

3. TV TOOL PART 2: EXPLORING A SOCIAL JUSTICE FRAME *40 minutes*

Review GAP's Media Power Framework (See the POWER workshop.)



First read the definitions on the left side of the Framework: Dominant Power and Oppression.

The dominant frame refers to how issues are represented in our society at large. The values of the dominant frame are presented as though they apply to everyone, but are actually often are the values of elites or ruling powers in society, such as corporations or the state. We still battle prejudices related to race, gender, and class in this frame.

The Toby Keith music video is an example of media with a Dominant Frame.

Now move to the People's Power and Liberation side of the Framework.

A people's power, or social justice frame, arises from people in communities who are trying to represent their own issues, often struggling against the way the Dominant Frame has defined them.

We are now going to break into small teams and each of you are going to get a video created with a Social Justice Frame and you are going to use the TV Tool to analyze it.

Split the group into teams of 2-4. Give each group a different piece short video, markers, and newsprint to design their own TV Tool, which they will then present to the whole group.

Choose media with a Social Justice Frame. This content should reflect the themes or issues your organization is working with.

We suggest the following samples to use:

- “P.H.A.T.W.A.” a music video by rapper Narcicyst about racial profiling of Arabs after 9/11. <http://vimeo.com/4072264>
- “Long Way Home”, an animated segment by G.A.P. youth about U.S. veterans of the war in Iraq. <http://listenup.org/screeningroom/index.php?view=79a6d3f1aeb4b93a03c85b69ed44b62#> (NOTE: the 2-minute animated section begins in the middle of the documentary)
- “Get By”, a music video by Talib Kweli about the struggles of “ordinary” people to make it in America after 9/11. <http://www.youtube.com/watch?v=UVtpXvzzXiA>
- “Among the First to Die”, by filmmaker Paul Barrera (Third World Newsreel (2005, 8 min., Color, US) about the life and death of one of the first American casualties of the War against Terror - Lance Corporal Jose Gutierrez, a 28 year old Guatemalan, who joined the Marines because “he wanted to give back.” <http://www.twn.org/catalog/pages/cpage.aspx?rec=1134&card=price>
- “Homeland Insecurity” by Third World Newsreel, Producer: Third World Newsreel, 2001, 6 min., Color, US. A recent string of hate crimes in the months following September 11th is set within the historical context of jingoism and nationalism in the United States. <http://www.twn.org/catalog/pages/cpage.aspx?rec=710&card=price>

Each team should work together to build out their analysis of the piece by filling in the IDEOLOGIES, MESSAGE, AUDIENCE, DISTRIBUTION, POWER & RESOURCES. Groups can move through these categories in any sequence they like.

The facilitator should occasionally check in on the various groups to see how they are doing but allow them to grapple with the ideas in each video on their own. Only if a group is really struggling should you intervene - and then begin with questions rather than answers.

When each team has completed their TV Tool, reconvene the whole group.

Each team should screen the video and then present their TV Tool analysis. When a team finishes sharing their analysis ask other participants have any questions or if they have anything to add. Additionally, if there is time, you might ask if anyone disagrees with a particular interpretation provided by a team.

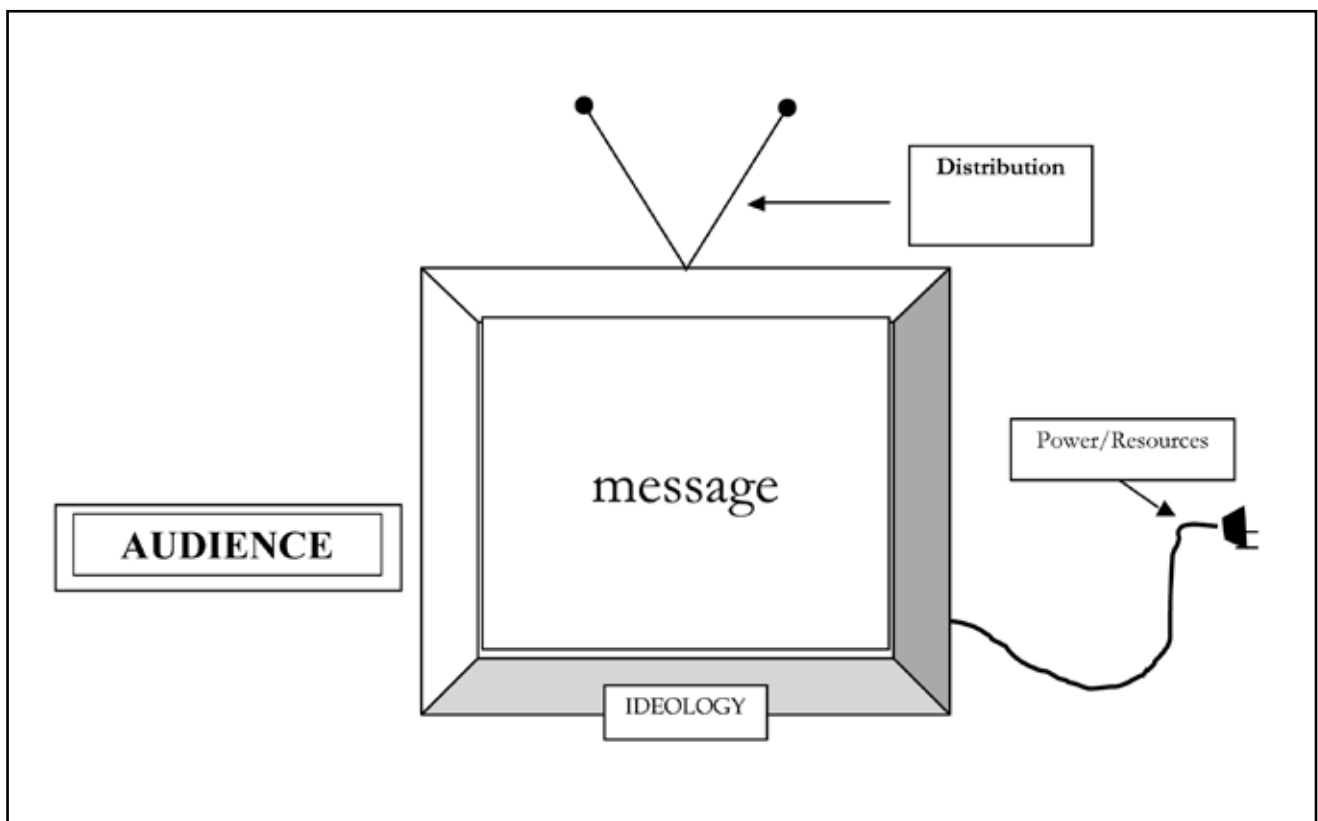
4. WRAP-UP 10 mins



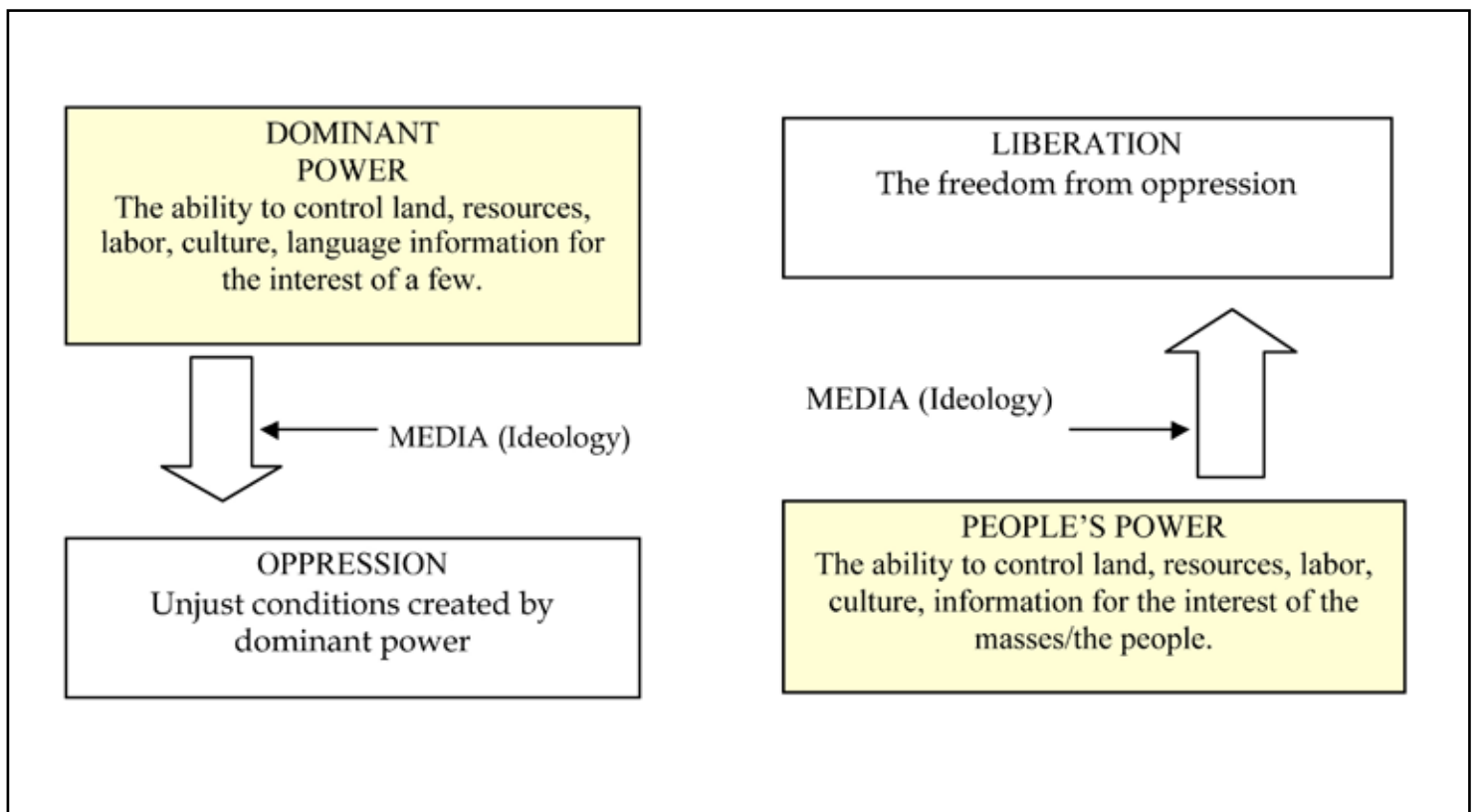
As media-makers that are committed to social justice values, it's not only our role to create media that reflects those values and our stories fairly, but it is also important for us to be savvy about the messages and frame being used in the media. We hope that through these workshops, each of you becomes critical users of the media - able to dissect media from the Dominant Frame as well as become equipped with the critical tools to make your own.

- *How helpful was the TV Tool for analyzing media?*
- *How were the pieces you analyzed in your small teams similar or different from American Soldier?*
- *Was it harder to use the TV Tool for media with a Social Justice Frame than for "American Soldier"?*
- *Using the TV Tool to identify your audience, ideology, distribution methods, and resources, what story would you like to tell?*

APPENDIX A: GAP TV TOOL



APPENDIX B: COMMUNITY MAPPING TOOL



06

THE POWER OF THE INTERVIEW

Total Time:
3 hrs., 15 mins



GLOBAL
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CHAPTER



THE POWER OF THE INTERVIEW

total time: 3 hrs., 15 mins

CURRICULUM WORKSHOP 6

WORKSHOP DESCRIPTION

Storytelling is a basic human need. While everyone and every community has knowledge, experience and expertise, in the media, only certain voices are heard while others are silenced or “spoken for.” In this workshop, participants learn to develop interviewing skills within an ethical framework of understanding power dynamics rather than an objectification of the “other.” We recommend doing the Cinematography 101 Workshop beforehand.

OBJECTIVES

- Look at the power of stories and storytelling.
- Explore the ethics of representation for media-makers.
- Develop an approach to interviewing that is informed by a power analysis.
- Learn the Do’s and Don’ts of Interviewing.

MATERIALS & MEDIA

- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pens
- 8-16 Images for Gallery Walk
- Video Cameras
- Headphones
- DV Tapes
- AV cable

FACILITATOR NOTES:

Putting cameras and microphones into the hands of young people can be powerful. But it is guidance and reflection that allows youth to take advantage of the opportunity to tell their stories on their own terms and to ask challenging questions of people in power. Interviewing is a tremendously empowering experience as youth take ownership over the flow of conversation, engage with a wide range of people – from friends and family to allies and peers – and start to see that expertise comes in many forms. While curiosity is important to interviewing, it is often a deep desire to reconcile daily, lived experience with misrepresentation that leads youth to ask, “Why are things the way they are? How does this affect me and others?” From the earliest days of photography and documentary to today’s Reality TV shows, people’s lives and stories are easily caricatured, distorted and exploited. This workshop explores the power of storytelling informed by power analysis.

I. WARM-UP: STORYTELLING PAIRS 20 mins.

.....

We are going to do a little story-telling activity.

First, we're each going to take 5 minutes to write about a place that we go to feel safe/ comforted. This can be a place we've gone to when we were younger or somewhere we go to now.

Try to describe them with as much detail as you can, to capture what the place looks and feels like, and also the emotions you feel when you are there.

Now find someone who you don't really know.

When you get into your pairs, each person is going to tell his/her partner about that place. The person listening can take down some notes, but try and listen and be present as possible.

Afterwards, the partner is going to tell the story of his/her partner's safe place to the larger group.

PROCESSING:

- *What did it feel like to share about this place?*
- *What did it feel like talking about someone else's story/telling the story of something very important to someone else?*
- *Why do you think we did this activity?*

Some youth responses have been: "the power of storytelling," "the role of story tellers in relaying back the information correctly," "the responsibility to tell someone else's story."

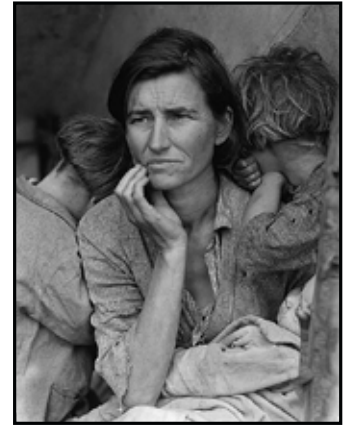
2. CRITICAL VIEWING ACTIVITY: GALLERY WALK - "BY, FOR AND AGAINST" 30 mins

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Facilitators should tape various images "by, for and against" a particular community or communities. (8-16 full sized prints or xeroxes should suffice).

For example, you might select images "by, for and against" youth. We have selected a range of photographs below that portray a variety of communities: Women, Asian-Americans, Youth, Black Men, some of which break stereotypes while others powerfully perpetuate them.

Because looking at stereotypes can trigger powerful emotions and responses in participants, the facilitator should be prepared to talk through where the group is at and take breaks if needed. This can be high-risk so stay attuned to the pulse of the group..



We have set up a gallery of images for you to look at. They will provoke you. And some may offend you.

Take the next 5 minutes to walk around the gallery and look at all of the photographs posted on the walls.

After you have looked at all of the photographs, pick one that has struck you most powerfully. Be prepared to share your choice with the group and why it has impacted you so strongly.

Please - no talking during this activity.

Gather as a whole group. Have volunteers share the image that affected them the most and why.

Discussion:

- *Who/what communities do you think are being represented in these images?*
- *Do you identify with any of these communities? (e.g., immigrant communities, Black, Latino, young people, etc)*
- *How do these images make you feel as a member of that community?*
- *Who do you think is behind the camera? Why do you think they took it?*
- *Who is the audience? What messages are they getting about the communities that are portrayed?*

- *How would the images be different if the photographer/artist was a member of that community?*

At this point it is best to raise the issues and questions rather than trying to fully answer them, as they will be further addressed in the next activity.

3. THE ETHICS OF STORYTELLING: DOCUMENT, REPRESENT, DECOLONIZE (30 mins.)

What does it mean to DOCUMENT something? (make a record, write history)

What do you have to do to DOCUMENT something? (research, report data in an accurate and fair way)

What are some examples of documents? (schoolbooks, legal records, radio shows, newspapers, murals, and sometimes even fiction)

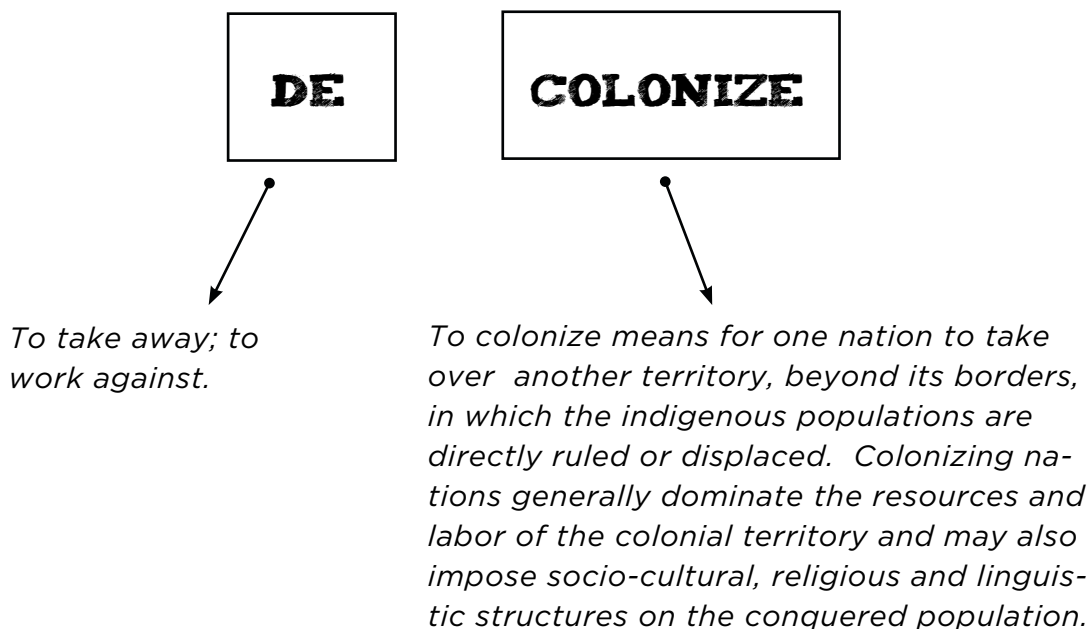
When you hear the word REPRESENT - what comes to mind? (to show, to present, to convey, to reflect with your own take, stand up for)

When you REPRESENT you are RE PRESENTING something you have documented and are now putting it back in the world for others to see/read/hear.

What comes to mind when you hear this word: DECOLONIZE?

Help the youth to break down each part of the word.

Usually, the word decolonize comes with some head scratching, Help the youth to break down each part of the word.



Ok, so there's a lot going on there. Before we move on, we want to check in with folks to see if there are words that they do not understand.

What do people know about Colonialism? How does colonialism manifest itself today?

The facilitator might need to share several examples or stories that help illustrate race or class privilege, the dominance of certain religions, language, etc. (see the Facilitator's Note on the side)

Let's look back on our gallery walk activity and some of the things that came up.

How do the images and your responses to them relate to DOCUMENTATION, REPRESENTATION, and COLONIALISM?

How do you think those in control benefit from representing people/communities this way? (e.g., produce fear, self-hatred)

Historically, people in power have had control over the representation of people who aren't in power (oppressed communities) and they have represented oppressed communities in ways that justify and perpetuate this oppression.

And as media makers, it is not only our responsibility to put accurate images of ourselves and our struggles out there, but we also need to recognize that when we are creating and telling the stories of other people and communities that we have a huge responsibility to make conscious choices of how we represent them.

As people committed to those who have historically been disempowered, as people committed to social justice, it is our responsibility to actively decolonize the images we see and images we produce.

WHAT HAS IT LOOKED LIKE AND WHAT DOES IT LOOK LIKE TO DECOLONIZE?

Some youth responses: Black is Beautiful, reclaiming history, self-determination, self-definition, black power, etc.

Why do you think it is important for us to think about this? (e.g., responsibility as media-makers, being reflective about our own history)

FACILITATOR'S NOTE:

Colonization is a very big and complicated concept.

This conversation is a good place to make connections between various GAP Workshops.

You might refer to the POWER workshop and the "Media Power Framework". Using the concepts of the "Dominant Power" and "Oppression" and "Ideology", colonialism can be viewed as a Dominant Power with very real, material ways of impacting people. And a primary way that Colonizers can control and maintain their power is through Ideology.

Or, you might draw on the OPPRESSION & LIBERATION workshop and the ideas of "Internalized Oppression". For example, you might ask what are some ways in which colonized peoples are affected by ideas from colonizers? Here, the discussion might address topics like "good" and "bad" hair or having an "accent".

Have the group reflect on the role that ideology plays in the media - the creation of “common sense” and stereotypes; how people in control benefit

- *How does this media representation and misrepresentation have to do with being inside or outside of a community?*
- *So do you have to be part of a community to tell its story?*
- *Can you ever tell someone else’s story without objectification or distortion?*

To help us explore this question we are going to watch a segment from a documentary called “Stranger With A Camera” by filmmaker Elizabeth Barrett.

The documentary explores the complexities of community, and who can, or should, tell its stories. Barrett grew up in Appalachia where people are often depicted in the media as poor and uneducated. In Jeremiah, Kentucky, in 1967, a local landowner named Hobart Ison shot and killed documentary filmmaker Hugh O’Connor. The two men had met only minutes before the murder – shortly after O’Connor and his crew interviewed a poor family renting property from Ison. By considering this single act of violence, “Stranger With A Camera” spotlights the complex role media depictions play in society, and the responsibilities that those who produce media must assume.



View trailer for “Stranger With A Camera” by Elizabeth Barrett <http://appalshop.org/channel/stranger-with-a-camera-trailer-two.html>

- *What issues does “Stranger With A Camera” raise about the ethics of documenting and representing others?*

Consider filmmaker Elizabeth Barrett’s quote at the end of “Stranger With A Camera.”:

“I live every day with the implications of what happened. This is my community. My life is here. As a filmmaker I have the responsibility to see my community for what it is, to tell the story no matter how difficult. As someone who lives here, I have an instinct to protect my community from those who would harm it. What are the responsibilities of any of us who take the images of other people and put them to our own uses? Hobart Ison was wrong to kill Hugh O’Connor. But saying that is not enough for me. It is the filmmaker’s job, my job, to tell fairly what I see-to be true to the experiences of both Hugh O’Connor and Hobart Ison - and in the end, to trust that that is enough.”

- *How does this help us to better understand the issue?*
- *What questions still remain about the issue of representation and decolonization?*

4. CRITICAL VIEWING ACTIVITY: ART OF THE INTERVIEW 45 mins

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We are now going to explore the interviewing styles and approaches. Although interviews can appear very easy, they take a lot of preparation and skill.

*There are lots of ways to conduct an interview – from a very formal sit-down interview to the more conversational approach. We are going to watch two very different approaches: One, from *Bowling for Columbine*, where filmmaker Michael Moore interviews gun-rights advocate Charlton Heston; the other, from *Style Wars*, where filmmaker Henry Chalifant interviews several teenage graffiti writers.*

As you watch, think about the relationship the interviewer has developed with the interviewee.



“Bowling for Columbine”: <http://www.youtube.com/watch?v=Q1iuEcu7O50>

“Style Wars”: http://www.youtube.com/watch?v=N_25St_3j4g&feature=related (From 4:36-9:34)

- *What kind of relationship did each interviewer have with their subject?*
- *What do you think they did to create that relationship?*
- *How did the relationships affect the interviews?*

So you can see that how the interviewer approaches an interview will determine the results. If the interviewer has stereotypes or prejudices about the interviewee, then that will change how the person will tell their story or not.

Keeping in mind our previous discussion of the ethics of representation, the interviewer will prepare carefully and work hard to empower the interviewee to tell their own story – and to see themselves as experts on their own lives – that is to represent and speak for themselves

We will now look at some examples of G.A.P. youth interviewing people on the street.

As you watch, please note what techniques the youth are using to make their interview successful.



Screen GAP interviews on the street: <http://www.vimeo.com/13216213>

As a whole group, discuss the interviews.

What did you notice the G.A.P youth doing in their interviews?

- Make eye contact.
- Explain to the interviewee what they are doing and why.
- Prepare questions in advance.
- Let the interviewee speak without interrupting.
- Speak clearly.
- Ask follow-up questions.

Brainstorm: What makes a good interview?

Create a list of “Interviewing Do’s and Don’ts” on newsprint. (see Appendix A) This list should be added to throughout the workshops and as a basis for evaluation.

5. HANDS-ON VIDEO PRODUCTION ACTIVITY - INTERVIEW ROLE PLAY *60 mins.*



1. Break the group into 3 teams. Write a list of subjects/themes such as “the environment,” “education,” “the media” on separate sheets of paper and put them into a hat. Have each group pick one topic and come up with 3 questions.
2. In front of the whole group, give each team 10 minutes each to role play the interview (including set up of room, etc.) and get feedback from the group about their interviewing.

Have each team assign themselves the following roles:

- Interviewer
- Camera Person
- Sound
- Director
- Scout/Wrangler

The facilitator will play the roles of various interviewees. In one, they should play someone who is in a super rush; in another, someone who answers everything with one word; in another, someone who talks too much.

In addition, you might want to choose a context for each interview (the middle of a protest, a parent with their child, a lawyer in their office) that will challenge the group to think more about how to effectively film the interviewee in their environment.

After each, discuss the following questions:

- *What were the challenges of this kind of interviewee?*
- *What did the team do successfully to meet this challenge?*
- *How might you tackle these challenges differently next time?*

Review each role: Interviewer, Cameraperson, Sound, Director, Scout/Wrangler and discuss the specific responsibilities and challenges each face.

Add to the list of DO's and DON'Ts.

3. SHOOT (30 mins.)

Break the teams into 2 groups: One that will go outside and do vox-pops (person on the street) interviews, and one indoor shoot. Before teams go out, remind them to check AUDIO and do a quick audio review.

As in the Role Play above, each team should have 3 interview questions.

Remind participants that it is okay to be nervous and to look at their list of questions; but as much as possible to make eye contact and listen to the interviewee - confidence comes with practice!

What's most important for first interviews is good team work. Make sure that the team rotates roles after each interview so that everyone has a chance to try out each role and the responsibilities and challenges that comes with it.

4. SCREEN and PROCESS

Have the groups come back and screen their interviews. Using the list generated about what makes a good interview, evaluate the strength of their interviews.

5. WRAP UP: 10 mins

- What did you learn today about interviewing?
- What do you need to do to become an effective interviewer?
- What Do's and Don'ts stand out for you as key?
- What did you learn about storytelling and power?
- About sharing and listening?
- What techniques can oppressed people use to tell their own stories more effectively?

What you want young people to walk away with is the recognition of their own ability and power to ask critical questions, to push deeper into a topic and to get answers; for young people to come out of this workshop aware of the power they have to represent themselves and others thoughtfully, with care, and with impact.

For more on Interviewing techniques and skills, please check out: Knight Citizen News Network, "Interviewing for Citizen Journalists training module" <http://www.kcnn.org/interviewing>

APPENDIX A:

Interviewing Do's & Don'ts

Do's:

- Make eye contact
- Explain to the interviewee what you are doing and why
- Let the interviewee speak without interrupting
- Be respectful even if you disagree with what the interviewee is saying
- Speak clearly
- Listen carefully
- Ask "open-ended" questions - questions that can't be answered with a simple yes or no.
- Ask follow-up questions
- Prepare questions in advance.
- Do research
- Save tough or very personal questions for the end of the interview
- Thank the interviewee at the end
- Always label your interview tapes with the information you need (date, time, tape number, name of interviewer)

Don'ts

- Look bored or distracted
- Shove a mic in someone's face
- Interrupt or talk to your crew during the interview
- Mumble or chew gum
- Try not to hold the mic to your mouth while the interviewer is speaking. You want to catch the audio clearly!
- Have your sound checker make sure the mic is working before you head out - can't use an interview with no audio!
- Get visibly offended if the interviewee says things you disagree with. Some times the powerful content is when you get people to say what they think!
- Go through your list of questions and not ask further questions when the opportunity arises
- Ask "closed" questions" - questions that can be answered with a yes or a no
- Be afraid to ask hard or challenging questions?

07

MEDIA ADVANCING MOVEMENTS

Total Time:
2 hrs., 20 mins



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CHAPTER



MEDIA ADVANCING MOVEMENTS

total time: 2 hrs., 20 mins

CURRICULUM WORKSHOP 7

WORKSHOP DESCRIPTION

Understanding how media creates and promotes systems of oppression is key to also understanding how it can also be used to embody and promote the values of liberation. This workshop encourages participants to consider various impacts that media has had on them personally as well as on social movements in the 20th century.

OBJECTIVES

- Look at the role media has played in young people's own lives.
- Understand the historical context for media and its impact on society.
- Learn about specific movements and the role media plays in advancing their social justice.

MATERIALS & MEDIA

- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pens
- Index Cards
- Tape
- Hand-drawn Media Timeline
- Media Advancing Movements Case Study Sheets (See Appendix A-E)
- Liberation Media Worksheet (See Appendix F)

FACILITATOR NOTES:

While critical analysis is central to GAP's work, focusing only on the negative impacts of media can be disempowering. So while it is important for young people to become critical users of the media, our purpose is to also help them understand how media can be a creative, powerful tool for their own and others' liberation.

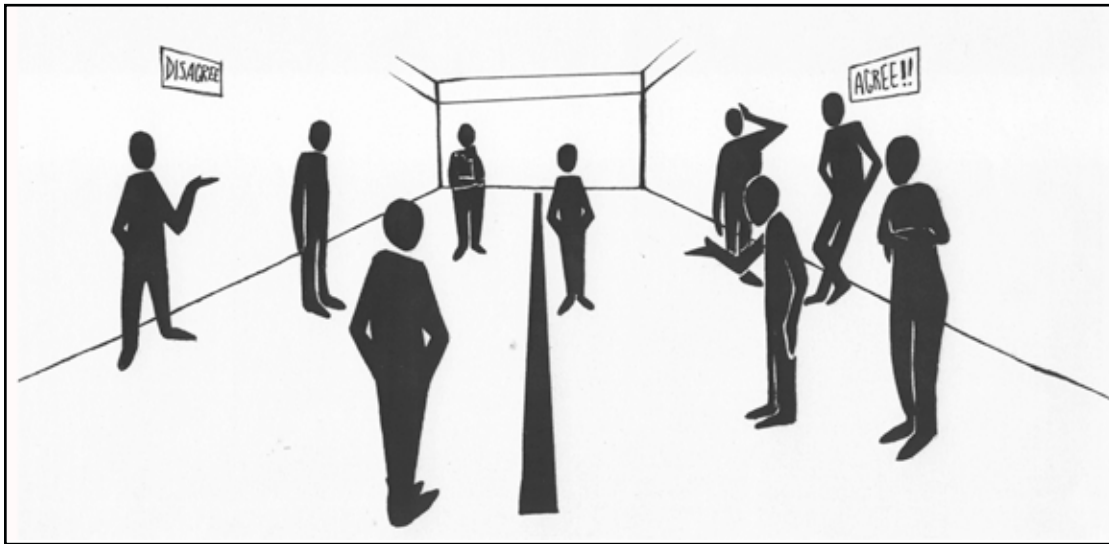
We begin the workshop by defining media and doing a quick barometer activity to uncover youth attitudes and beliefs about the media. Then, young people reflect on events in their life where media had a big impact upon them - for better or for worse - and as a group, create a media history timeline. Afterward, they break into small teams to explore five exemplary social justice media cases studies -- the Black Panthers, F.I.E.R.C.E, ACT UP, the Coalition of Immokalee Workers, and the Zapatistas -- and how different social justice movements and organizations have used media to advance their work. Finally, teams report back to the whole group on their learning and we discuss their opportunities for making social justice media.

I. WARM-UP: BAROMETER ACTIVITY (20 mins)

WHAT IS MEDIA?

Brainstorm as many different types of media as you can (movies, comics, radio, graffiti, video games, websites) and record all responses on newsprint paper.

Post signs on opposite end of the space, one that says AGREE, and one that says DISAGREE. Clear the space between the two signs, and have all participants stand in the middle.



I'm going to reveal a statement. Put yourself somewhere on the imaginary line between the AGREE and DISAGREE signs. This line is a spectrum, not black and white, so you can indicate how strongly you agree or disagree with the statement by where you stand on the line. The ends of the line (where the signs are) represent very strong agreement and disagreement, and all of the space in between the signs represents degrees of agreement.

After everyone has found their place on the line, I'll call on people to explain why they're standing in their spot. People will have an opportunity to respond to each other. Listen carefully to what other folks are saying. If you hear something that makes you re-evaluate where you're standing, move to a new spot on the line!

Here are some statements to read for the barometer activity:

- *Media is fair*
- *Media should be objective or neutral*
- *Media is entertainment and should not be analyzed*
- *Media is brainwashing us*
- *There is nothing to do to change the way the media is*
- *You can only make media if you have a lot of money*
- *"Media is not a mirror to reflect the world, but a hammer with which to shape it."*

FACILITATOR'S NOTE:

Tips for facilitating the barometer:

The barometer format demands strong facilitation so as to avoid a descent into possible bickering and polarization. The goal here is to promote a reasoned debate among the participants, not to prove who is right or wrong.

Resist the temptation to interpret the statement. Part of the value of this activity is to bring differing interpretations to the surface.

Be mindful of your role as facilitator. Ensure that all areas of the spectrum are heard from, that participants are listening to and speaking to each other, and remind people to move to a new position if their feelings about the statement shift through the discussion.

It can be useful to get the group familiar with the format by practicing with a test statement. A good barometer statement should be a statement of opinion (not a question) that you can predict will generate healthy debate within the group. For example, "Dogs make better pets than cats."

Processing Questions:

What did you notice about people's responses to the barometer questions?

Was there a lot of movement across the room?

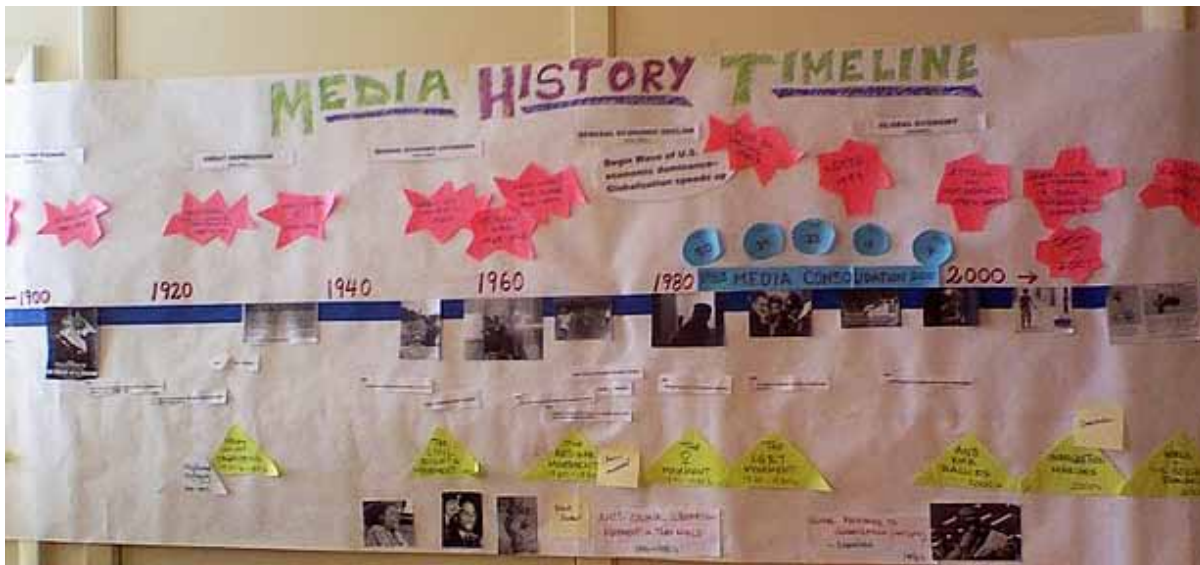
What are you taking away from the barometer activity?

Where do you see media being used as a hammer for oppression?

Where do you see media being used as a hammer for liberation?

In the next activity, we'll look at how media has impacted us personally, and also how media has been used in struggles for social justice.

2. MEDIA TIMELINE ACTIVITY 50 mins



Distribute index cards and pens to the group.

Think of a time when media had a powerful impact on you personally. It could be an impact on the way you thought about the world or even about yourself. Write it on index card and note what year it happened in. Be descriptive about what the piece of media was and how it affected your thoughts or actions.

The Facilitator should feel free to give an example from their own experience.

For example, “In 1994, O.J. Simpson was arrested for killing his wife and a second person. For the next year, his arrest and trial was on television and in magazines and newspapers everyday. That seemed the beginning 24-hour coverage of celebrities and what they are doing and wearing. I got so tired of it that I stopped caring about celebrities and celebrity culture.”

Once participants have finished writing their cards, reveal the pre-prepared Media Timeline drawn on several pieces of newsprint paper. Position the timeline somewhere in the room where all participants can gather around it.

Distribute tape and have participants place their cards on the appropriate place on the timeline.

Take some time to read each other’s cards.

Ask for a few participants to share either their own experience or one of the cards on the timeline that resonated with them.

- *What do you notice about our timeline?*
- *Are there common themes or ideas?*
- *What kinds of events did we choose? Positive? Negative?*
- *Are certain kinds of media more prevelant?*

On a second index card, write about a time that you’re aware of when media had an impact on people’s power in society. This one doesn’t have to be in your lifetime, but try and write an approximate year that it happened in.

Offer historical examples that the group might be familiar with. For example, television footage of a 1963 civil rights demonstration in Birmingham, Alabama in which young demonstrators were attacked by police with dogs and fire hoses brought attention to the brutal tactics of pro-segregation forces.

Use more recent examples if that helps address your group, such as Twitter and the 2009 protests in Iran.

Repeat the process of writing, posting the cards on the timeline, reading, and taking comments:.

- *What do you notice about these events we posted on our timeline?*
- *In what ways are they similar or different to the first one’s you posted?*
- *In the examples that we’ve generated on the timeline, how do you see media fighting oppression?*
- *How else can media be used to fight oppression?*

Record responses on newsprint.

3. MEDIA ADVANCING MOVEMENTS - CASE STUDIES 60 mins

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We're going to build upon the timeline activity by looking at some examples of how various groups have used media in their fight for justice.

Split the group into teams of 2-5. Each group gets a case study (see Appendix A-E), index cards, and markers.

Each team has 30 minutes to go through their case study and use the Liberation Media Worksheet (see APPENDIX) and respond to the following five questions:

- *What type of oppression are they fighting against?*
- *What are they fighting for?*
- *What types of media do they use?*
- *Who is their audience?*
- *What impact are they trying to achieve?*

Teams should be prepared to present a summary of their findings, and write an index card on their Social Justice group to add to the timeline.

When each team is finished with their research, they will have 5 minutes to share their findings and then place their index card on the timeline.

Brainstorm ways the various social justice groups used the media to further their causes.

- *How effective were they?*
- *What techniques or strategies are relevant today? To your/our struggles?*

4: WRAP UP: 10 mins

.....

Reflect on the diverse ways that media can support social justice movements.

Processing Questions:

- *Why is it important to look at how media has been used by activists in the past?*
- *What has this got to do with the mirror/hammer statement?*
- *Given media's capability for supporting oppression or liberation, what does that mean for the responsibility of media-makers and consumers?*

APPENDIX A:

Media Advancing Movements CASE STUDY 1: The Black Panthers



Directions: Review the materials provided to help you answer the questions on the Liberation Media Worksheet. Then fill out an index card on your organization: include the years of existence; a brief description of its Social justic philosophy (1 or 2 sentences) and one way they used media to fight for social change.

1. WATCH: Part I of “All Power of the People” documentary: <http://www.youtube.com/watch?v=TXrgaita9MU>
2. READ short description of “Who was Emory Douglas” and then look at examples of his poster work at: <http://www.moca.org/emorydouglas/> and <http://www.aiga.org/content.cfm/visualizing-a-revolution-emory-douglas-and-the-black-panther-new>
3. READ Black Panther 10 Point Plan. <http://www.blackpanther.org/TenPoint.htm>
- 4.
5. FILL OUT Liberation Media Workshop
6. FILL OUT Index Card - add it to the Media History Timeline.

Other Resources:

Brief History of the Black Panther Party by a former NYC panther <http://www.thetalkingdrum.com/bla2.html>

APPENDIX B:

Media Advancing Movements

CASE STUDY 2: F.I.E.R.C.E



Directions: Review the materials provided to help you answer the questions on the Liberation Media Worksheet. Then fill out an index card on your organization: include the years of existence; a brief description of its Social justic philosophy (1 or 2 sentences) and one way they used media to fight for social change.

1. VISIT the FIERCE website and read a short description of who they are and what they do : <http://www.fierceny.org/index.php?s=87>
2. WATCH: The “FENCED OUT” Video on their website: <http://www.fierceny.org/index.php?s=120>
3. READ a description of one of F.I.E.R.C.E.’s campaigns, Cop Watch.
4. WATCH the video (the 1st 7 minutes) they made on YouTube: <http://www.fierceny.org/index.php?s=123>
5. FILL OUT Liberation Media Worksheet
6. FILL OUT Index Card - add it to the Media History Timeline.

Other Possible Resources:

“Know Your Rights pamphlet” http://www.fierceny.org/media/docs/0571_KnowYourRightsHandout-FIERCEandALP.pdf

APPENDIX C:

Media Advancing Movements CASE STUDY 3: ACT UP



Directions: Review the materials provided to help you answer the questions on the Liberation Media Worksheet. Then fill out an index card on your organization: include the years of existence; a brief description of its Social justice philosophy (1 or 2 sentences) and one way they used media to fight for social change.

“The mainstream media will NEVER represent us, our issues or states of mind... so we better damn well MAKE OUR OWN MEDIA.” - ACT UP

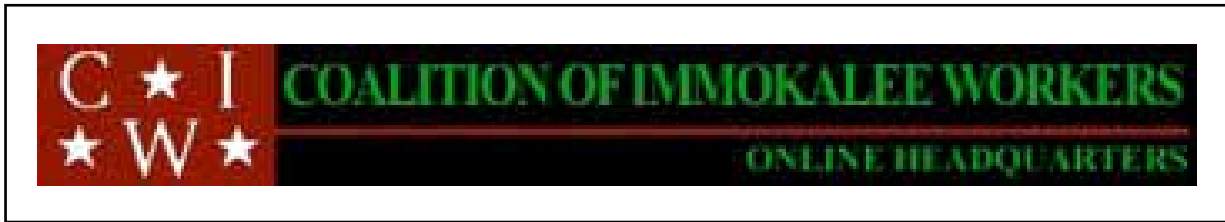
1. READ short description of the HISTORY OF ACT UP NY: <http://www.actupny.org/indexfolder/NYC.html>
2. READ description of the SILENCE = DEATH logo <http://www.backspace.com/notes/2003/04/silence-death.ph>
3. LOOK at examples of media posters/actions made by ACT UP activists:
 - a. Gran Fury poster design and description:
<http://www.queerculturalcenter.org/Pages/GranFury/GFGllry.html>
<http://www.actupny.org/indexfolder/GranFury1.html>
 - c. Coverage of one of their direct actions in the NYTimes <http://www.actupny.org/documents/capsule-home.html>
4. FILL OUT Liberation Media Worksheet
5. FILL OUT Index Card - add it to the Media History Timeline.

Other Possible Resources :

DIVA TV (Damned Interfering Video Activists): <http://www.actupny.org/divatv/netcasts/index.html>

APPENDIX D:

Media Advancing Movements CASE STUDY 4: THE IMMOKALEE WORKERS



Directions: Review the materials provided to help you answer the questions on the Liberation Media Worksheet. Then fill out an index card on your organization: include the years of existence; a brief description of its Social justic philosophy (1 or 2 sentences) and one way they used media to fight for social change.

1. WATCH the DVD: “¿Y Ahora Que?” (15 min) or “Con Estas Manos”each at: <http://www.ciw-online.org/news.html#video>
2. LOOK through their media materials from some of their recent campaigns - stickers, pins, postcards & flyers:
http://www.ciw-online.org/freedom_march/materials.html
| http://www.ciw-online.org/2007_BK_March/materials.html
3. FILL OUT your Liberation Media Worksheet.
4. FILL OUT an Index Card - add it to the Media History Timeline.

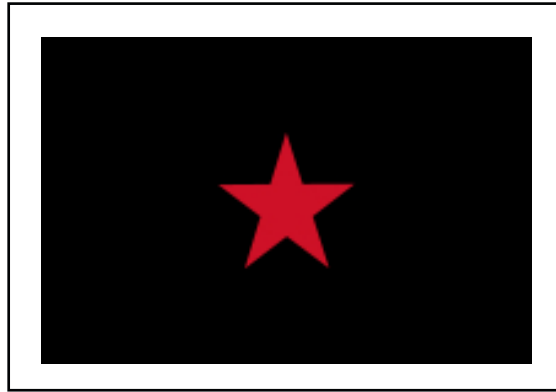
Other Possible Resources :

Read the Immokalee Workers use of Media on the Internet:

<http://www.ciw-online.org/media.html>

APPENDIX E:

Media Advancing Movements CASE STUDY 5: THE ZAPATISTAS



Directions: Review the materials provided to help you answer the questions on the Liberation Media Worksheet. Then fill out an index card on your organization: include the years of existence; a brief description of its Social justice philosophy (1 or 2 sentences) and one way they used media to fight for social change.

READ about them on Wikipedia

http://en.wikipedia.org/wiki/Zapatista_Army_of_National_Liberation

WATCH this trailer for a feature-length doc on the Zapatistas:

<http://www.youtube.com/watch?v=4GE4svPVhsw>

WATCH on YouTube: EZLN's Marcos salute to Free Media Conference:

http://www.youtube.com/watch?v=aexyZ5eB2_A

READ "Zapatistas winning the Mexican media war" by Grace Rollins:

<http://yaleherald.com/archive/xxxi/2001.03.30/opinion/p11azapatistas.html>

FILL OUT your Liberation Media Worksheet.

FILL OUT an Index Card - add it to the Media History Timeline.

APPENDIX F:

LIBERATION MEDIA WORKSHEET

ORGANIZATION NAME:

WHAT IS THE STRUGGLE?

What is the oppression they're fighting against and what are they fighting for?

HOW DID THEY USE MEDIA?

What media tools do/did they use?

WHO WERE THEY TRYING TO REACH?

Why did they use media? For what purpose?

WHAT POTENTIAL IMPACT YOU THINK THEIR MEDIA HAD OR COULD HAVE?

Who's their audience?

08

MONTAGE: 1+1=3

Total Time:
2 hrs., 45 mins



GLOBAL
ACTION
PROJECT

CHAPTER



MONTAGE: 1 + 1 = 3

total time: 2 hrs., 45 mins

CURRICULUM WORKSHOP 8

WORKSHOP DESCRIPTION

The workshop begins with a fun energizer that demonstrates what a montage is. It is followed by a critical viewing activity on the historical development of the theory and practice of montage with a focus on early Soviet Cinema. The workshop culminates in a hands-on video production activity in which youth create their own montages in an “in-camera edited” exercise.

OBJECTIVES

- Introduce the concept of montage: meaning is created in film through the juxtaposition of one image against another, and by image against sound.
- Look at the historical context of Soviet Cinema in which filmmakers (e.g. Kuleshev, Eisenstein, Vertov, etc) developed the theory and practice of montage.
- Develop a critical understanding and language for viewing and interpreting montage sequences.
- Provide hands-on production experience of building meaning through the creation of a montage sequence.

MATERIALS & MEDIA

- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pens
- Masking Tape
- Video Camera
- DV Tapes
- AV Cable
- Tripod (if available)
- TV Monitor
- Pictures (from magazines, posters, postcards)
- Video: The “Kuleshev Experiment.” 1920’s
- Video: Now, directed by Santiago Alvarez, 1964
- Excerpt from Scarface directed by Brian De Palma, 1983

FACILITATOR NOTES:

The power that two images have next to one another is at the heart of filmmaking. Learning to understand this power is central to understanding the influence of media in our lives. The concept of montage – once new and radical – is so commonplace that we are no longer as aware of its force. We have organized this workshop under the concept of “1 + 1 = 3” to capture the idea that two images with two distinct meanings placed next to one another produce a third unique meaning. We recommend doing the “Cinematography 101” workshop before doing this one. Additionally, we suggest that facilitators conduct their own experiments with montage described in the “1 + 1 = 3 Shooting Activity” to get ready to support youth”

1.) WARM-UP: VIDEO RIGMAROLE! 20 mins



Gather the group in a circle.

The facilitator has a video camera with a tape already inserted and 10 seconds of black recorded on it.

We are going to start off today with a fun warm-up activity. In the next few minutes we're going to make a short film. Each of us is going to record one 10-second shot and then pass the camera to the next person until we complete the circle at which time the film is over.

The idea is to be quick, spontaneous and to have fun. But it is also important to pay attention to what has happened before and to build on each other's ideas when it's your turn to shoot..

The first camera person will record a shot. Come up with a quick idea and describe the shot you are going to do and direct the group or an individual on how they should act, such as, "Miguel, make a scared face." There will be no sound or dialogue so we're only shooting for image.

Once one person has taken their shot, the next person takes a shot that builds on the one before. For example, if the person before you took an extreme close up of a person's eyes, you could take a shot of what the character is looking at, and the next person might take another shot of the character's full face and their reaction to what they're looking at.

Think about how many shots came before yours and try to build upon it or add to it in some way.

Lastly, remember to call "rolling," "action" and "cut" so the rest of the group knows what's going on.

OK, go!

The idea is to shoot quickly so everything can be a little rough - so they shouldn't rehearse. As youth shoot each shot, the facilitator can check to make sure the camera is recording.

When everyone has had a turn, rewind and playback tape on a TV monitor. Be sure to turn off the sound on the monitor so only the images are playing. However, you might want to play some music.

Processing questions:

So what's going on in the video we saw?

Young people usually try to make connections to characters and story even if they are confused or not sure exactly how everything things fit together.

*What elements of what we shot communicated that story to you?
What elements made it confusing?*

So you can see, even when we quickly create a series of images, while it might be confusing, we as viewers are able to put together some sense of meaning and story.

Humans, by nature, seem to create meaning when there is none. Knowing this psychological need, filmmakers can work to powerfully influence audiences. In our next activity, we are going to look at how earlier filmmakers learned how people created meaning as they watched moving images.

2.) CRITICAL VIEWING ACTIVITY: 1+1=3 75 mins.

.....
What is a "montage"?

MONTAGE is a French word that means "put together." In film, we use it to mean a sequence of images edited one after another, often set to music, and designed to pack a bunch of information into a short amount of screen time.

Where have you seen montages?

Typical responses will include music videos, ads, or montage sequences in films. Point out that the usual rules of "continuity" editing are suspended during a montage, and the audience puts together meaning by making connections between images and sounds that don't have to make sense in terms of happening in the same space or in a logical timeline.

We are now going to watch an example of a montage from the movie Scarface.

The Facilitator should provide a little context first (that young people can add to, many knowing the movie scene for scene):

Scarface is about Cuban immigrant Tony Montana, played by Al Pacino, who comes to America with no money. He soon becomes a drug dealer and begins to make lots of money. This montage deals with the next phase in his career.

Screen the montage sequence from Scarface: link: http://www.youtube.com/watch?v=Z8g__x6ExM8



Rewatch the montage and freeze on each individual “shot” in the sequence.

What is the literal meaning of each shot?

Youth noted that there were shots of:

- Money being counted.
- Depositing bags of money in a bank.
- A poolside party - surveillance cameras.
- Tony Getting married.
- Tony with another woman

- The unveiling a painting of Tony and his wife.
- Tony's wife doing cocaine and drinking.

After analyzing the meaning of each shot, ask for interpretations of the entire montage:

What is the meaning of the whole sequence? How is that meaning different than the individual shots?

- It shows Tony Montana's rise as a big time drug dealer over a period of time.
- We see that he has so much money he can barely count it.
- The montage shows Tony's increasing jealousy and paranoia
- It shows the fall of his wife into depression and drinking.

Discuss what meaning the group got from the montage, and how they think the editing of the film helped them come to that meaning.

So compressing time is one way that montage is used as a storytelling technique in films.

Now we are going to look at other ways that montage can be used. Around the 1920s, a group of Russian filmmakers like Eisenstein, Vertov, Pudovkin, and Kuleshev did a lot of experimentation with editing. Through their experiments they learned how editing works to produce meaning for audiences. These early experiments with montage had a lasting effect on the editing techniques that we still use today.

Let's watch a clip of one of these experiments called the "Kuleshev Experiment."

The "Kuleshev" Experiment is a series of images edited together, alternating between a close up of a man's face looking directly at the camera and images of a bowl of soup, a woman in a coffin, and a young girl.

You can find an example of "The Kuleshev Experiment" online at <http://www.youtube.com/watch?v=grCPqoFwp5k> The original film has been lost.



What's happening in this film Is "The Kuleshev Experiment" just a random set of images, or are the images related to each other?

Many youth will say the montage makes no sense while others will say there is a story.

Draw two boxes.

Label them A and B.



What were two of the images that came after each other in the film? (e.g. Food-Face-Coffin-Face...)

Write or draw one image in box A and one in box B.

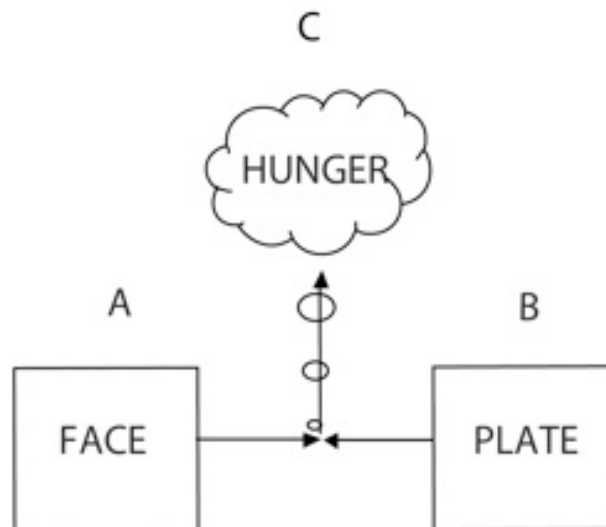


Discuss each one's meaning in isolation from the other. Be sure to call out if the viewer's perception of either single image refers to the effect of the other.

What happens to the images' meanings when they are put together?

Draw lines from each box to a third, labeled C. For example, Plate(A) + Face(B) = Hunger(C), or Face(A) + Coffin(B) = Grief(C).

One idea (A) plus another idea (B), produces a third idea (C). $1+1=3!$



Youth are often excited to see the old math equation turned on its head. And it neatly summarizes how montage works.

It is important to note, if no one does, that the “trick” in the Kuleshev experiment is that the man’s face in each shot is the same. Any emotion we see in his face is put together in our minds as a result of two ideas coming together.

Try imagining different images in each of the boxes (A + B) and discussing what ideas (C) might be generated.

It is not coincidence that this exploration of montage happened at that specific place and time in history. This observation of ideas smashing into each other and producing new realities is very close to the political philosophies of the communist revolutionaries, who at that time believed that change and progress came about through the clash of historical forces.

The clip we are about to see, called “Now” was directed by a Cuban filmmaker, Santiago Alvarez, in 1964.

What was going on in Cuba in 1964? How about in the US?

Relevant context might include discussion of the Cold War (the Cuban missile crisis was in 1962, the Cuban revolution was in 1959, US invasion of Vietnam 1959), the Civil Rights era (Fannie Lou Hamer at the Democratic National Convention in 1964, March on Washington in 1963, JFK assassinated 1963).

Alvarez made almost 700 films in his life as the head of the Cuban Film Institute newsreel division. In that position, he was responsible for turning out powerful, artistic pieces of propaganda that were designed to inform and agitate Cuban audiences about current events, such as the Vietnam war and the civil rights movement.

Reveal Alvarez quote written on newsprint:

“Give me two photographs, a Moviola and some music, and I’ll give you a film.”

(Note: A Moviola is a film editing machine),

What does he mean by that?

Take responses.

Let’s see an example of Alvarez’ work.

The film contains frequent images of violence against people of color by whites, including a few brief shots from lynchings. Take care to assess and prepare your group’s comfort level before screening this film. (An alternative film short to illustrate this concept is Dziga Vertov’s “The Man With the Movie Camera”.)



Discuss with regard to editing techniques. Discussion might include use of juxtaposition (1+1=3), pace, rhythm, repetition, reframing.

Where did you see examples of 1+1=3?

One strong example of 1+1=3 is found in the sequence of the image of baby's face followed by an image of the KKK burning a cross. These two images were taken in completely separate contexts, but the filmmaker is making a conceptual connection between the two ideas to produce meaning.

- *How does the flow of images match up with the music? How does that add meaning?*
- *What about the zoom-in's, pans, and tilts? Why does Alvarez use this style?*
- *What repetition took place in the movie? Why do you think Alvarez chose to repeat certain images? (e.g., a baby's face, dogs, women being arrested, chains...)*
- *What is this film's message?*
- *What impact do you think that Alvarez was trying to have on the audience?*
- *How does the choice of montage as an artistic tool relate to the political situation of the civil rights (or the cold war) struggles?*

Refer back to the Alvarez quote.

What lessons can we take away from Alvarez that could help us use media to build people's power, our own power?

3.) 1+1=3 SHOOTING ACTIVITY 60 mins.



Split group into smaller teams of 2-4 (availability of equipment allowing).

Each group is provided with a camera kit, including a tripod and a blank tape, and masking tape to mount images on a wall. Note that no sound recording equipment is necessary.

Spread out a selection of images on the floor in the middle of the room (enough for each team to have 5 images). Teams take turns to decide which image they will take from the spread, until all the images have been selected.



These images can be random, or they can be designed to address a particular topic, depending on the nature and focus of your group. For example, a group might be provided with a set of images that could be related to a topic like immigration, or education, or policing. The images should be printed to fill at least an 8.5" x 11" page to ensure decent image quality. Also, photos should be horizontal or landscape compositions (that means wider than they are tall) to fit the dimensions of a video camera and television screen. Use of tripods is strongly encouraged to ensure image stability.

1. Each team is going to create a montage out of the images you have just chosen, doing what we call an "in-camera edit". That means each group will videotape the images in the exact order that you want them to appear when we watch them back together at the end. So each group will have to create a clear shooting plan/order.

2. You have 15 minutes in your production team to arrange your images in an order that tells a story or creates an interesting meaning. Think about how the cuts are going to work in relation to each other. 1+1=3! (We recommend simply laying them on the ground in different arrangements)

FACILITATOR'S NOTE:

In-camera editing can be tricky. It requires preparation by the facilitator and by each group for success. We suggest that the facilitator tries a few "in-camera edits" themselves to be comfortable with factors that can make it successful.

For example, it is very easy for shots to be too short or long. Or to accidentally tape over what you have previously recorded. We recommend a few things to help ensure success:

- Record 10 seconds of black on each videotape in advance.
- Ask youth to shoot each shot for 10 seconds. (When you hit the record button it takes approximately 1 second to actually begin and when you hit pause button, cameras often roll back a second or so).
- Ask youth to rehearse each shot in before actually recording (especially for panning or zooming shots).
- Have youth do a "silent" count down of 5 seconds before recording and 10 seconds during recording.
- Don't rewind the tape to see if your shots were successful. If there is a mistake during a shot, simply record it again. It's okay, in-camera editing is rough!

3. *You can repeat images and/or reframe images in the camera (like zoom in, pan, tilt). But you can't have more than 10 shots total.*
4. *Think about your soundtrack. We're only shooting images here, so you can speak/sing/rhyme live at the same time as the video plays, play music from a cd/mp3 player, clap your hands... whatever.*
5. *You will have 15 minutes to shoot your montage.*
6. *For each shot, record at least 10 seconds (so that the beginning or end doesn't get cut off)*
7. *You should rehearse each shot before actually recording.*
8. *DON'T REWIND to watch the tape. It will spoil the surprise and could mean that your tape won't play back correctly.*

Facilitators should circulate among the groups to ensure that all members of each group are able to contribute to the crafting of the montage in both the development of the script and the camera work.

When all groups have finished, connect the camera to a monitor with an AV cable and watch with the sound off.

Click here to see some examples of in-camera montages created by G.A.P youth:
<http://www.vimeo.com/13216512>

Play back the tapes one at a time, and process each with the following questions:

- *What was the message of each film?*
- *What techniques did the producers use to get their message across?*
- *Where did you see interesting examples of 1+1=3?*

WRAP-UP: 10 mins



Give young people a chance to reflect upon and process the day.

What did we learn about montage from today's activities?

What was most interesting? What was most challenging?

What does it say about the power of meaning and messages in film and video?

You all did a great job today. It is important to remember that filmmakers can influence audiences with just a few well-chosen images. And this influence can often be subtle and unconscious. So as filmmakers you need to recognize your power and make clear and conscious decisions about how to influence and impact your audience.



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