rising together, moving forever

global action project curriculum

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Curriculum & stories from global action project

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introduction

our present and past

Since 1991, Global Action Project (GAP) has worked with youth most impacted by injustice to make media, build leadership, and create stories that promote and amplify movements for social justice for low-income, new immigrant, trans and gender non-conforming, and lesbian, gay, bisexual, and queer communities. As we write this in 2020, GAP's 29th year, we are moving through unprecedented changes as a society. We are also experiencing significant transitions as GAP, namely, closing our doors as a nonprofit organization.

All of this inspired us to think deeply about how GAP has evolved since its founding, and how these evolutions have mirrored, challenged, and been at the forefront of social justice movements in the United States. GAP started as a 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. Youth media as a field was still emerging, and a key principle it held was making space for young people to explore, create, and share their own stories and wisdom, which oftentimes is not reflected in the mainstream media we are surrounded by. Since then, GAP has worked with thousands of youth to make media as a tool for dialogue, social change, and learning about their histories and themselves.

our approach

GAP integrates youth development and social justice practices to support young people in collaboratively producing their own media that communicates their radical visions for change. As stated in our Media In Action curriculum, which was published in 2010, core values that have endured and informed our approach are:

- A holistic approach to the healthy development of youth; a young person's individual growth is inseparable from their critical awareness of the social and political worlds around them as well as their sense of agency in their 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 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.

In the past decade we have shifted towards an intentional focus on community organizing, and in using community-created media to advance social justice movements. Pedagogically, this is an approach that is embodied in transformative media organizing, a term coined by our partners at Research Action Design and Out for Change Transformative Media Organizing Project that GAP has been instrumental in developing and implementing. Braiding media making and youth organizing together brought GAP into the fabric of New York City youth organizing, and made the tools- and skills-building inherent to making creation part of the purpose and message of the movement building process. As a result, our social justice media approach not only comprises youth development, media making, and political education, but also community action, healing, and celebration.

our offering

This publication builds on the curriculum we published in 2010, which we have continued to use as our core approach to youth development, media making, political education, and movement building. If you're reading this as an educator with the goal of implementing GAP's model or are new to GAP's work, we recommend that you refer back to our 2010 curriculum as a starting point so that you have a better understanding of the values, intentions, and history of where this approach is grounded. Additionally, while our work has been designed for young people, we have found that our pedagogical approaches to providing safe, creative spaces for youth are not actually so different from effective practices for organizing, workshopping, or collaborating in other types of community space. We encourage you to adapt the exercises throughout this publication to meet the needs of your work.

What follows is a representation of GAPs offerings to the world over the past three decades, including: our visions for liberation, community, and social justice, and how we can collectively build power, heal, honor our histories and experiences, and harness our wisdom to get there. You will find updated versions of select workshops from our 2010 curriculum; activities for community building, celebrating, and staying "ready"; and stories from GAP fam of how this work has shaped their understanding of themselves, work, relationships, and critical consciousness. This publication is a mix of many different things--curricula, narratives, visual guides, and how-to's. Like GAP as both an organization and a community, and all of the beautiful people who have been part of creating it, it is a compilation of complex stories, perspectives, and stories, and doesn't quite fit into any one category.

As we sunset GAP as a nonprofit 501c3, this is our parting gift. We hope it inspires you to find your own path to liberation and to support others in doing the same.

acknowledgements

This publication was curated, written, and edited by Hana Sun, Luce Capco Lincoln, and patri gonzález ramírez, with critical feedback from Teresa Basilio Gaztambide, Meghan McDermott, Ingrid Romero, Hatim Mohammid, and Brenda Hernandez. It is adapted, reformatted, and based on curriculum, workshops, and thinking by Aleksei Wagner, Binh Li, Carlos Pareja, chivita espacial, Chrystian Rodriguez, Dan O'Reilly Rowe, Diana Coryat, Giselle Ari Bleuz, Ingrid Romero, Hatim Mohamed, Jesus Villalba, Jesse Ehrensaft-Hawley, Karina Hurtado-Ocampo, Lenina Nadal, Luce Capco Lincoln, Meghan McDermott, Teresa Basilio Gaztambide, patri gonzález ramírez, Pilar Valdes, Sumitra Rajkumar, Susan Siegel.

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before you read

This publication is a selection of workshops, stories, and tools that GAP has used over the years. The first three sections *(Media Relay Race, Media Mobilizing Movements, and Framing & Messaging)* are adaptations of classic GAP workshops that were included in our 2010 curriculum, updated to be more applicable in 2020. The following two sections *(Cinematography for Dark Skin Tones: How to Fight Your Racist Camera and Trans/Immigrant Activities for Celebration, Resistance, and Surviving the Apocalypse)* are original to this publication.

A core aspect of GAP's pedagogy is political education. Each of the sections here are written as standalone workshops and activities, and can be facilitated as such. In GAP's practice, however, these workshops have been implemented as part of a broader political and popular education framework. Please refer to our 2010 curriculum for recommended exercises for facilitating this framework, and to understand how our first three sections in particular fit into it. We recommend the following activities as a starting point, which were created and practiced by both GAP and our peers and are outlined in our 2010 publication:

- The ten chairs of inequality (pg.20)
- Three i's of oppression (pg. 35)
- Triangle Barometer Activity (pg. 37)

Each section throughout this publication may include the following categories:

workshop description: A short summary about the workshop and its purpose.

objectives: Intended objectives for the workshop.

recommended activities: Activities and workshops we recommend you facilitate with your group before diving into the workshop you're reading. These recommendations will provide greater context and understanding for your participants. Oftentimes, they will also serve as 'warm up' exercises to prepare participants for adjusting and thinking about the themes that the workshop seeks to unpack.

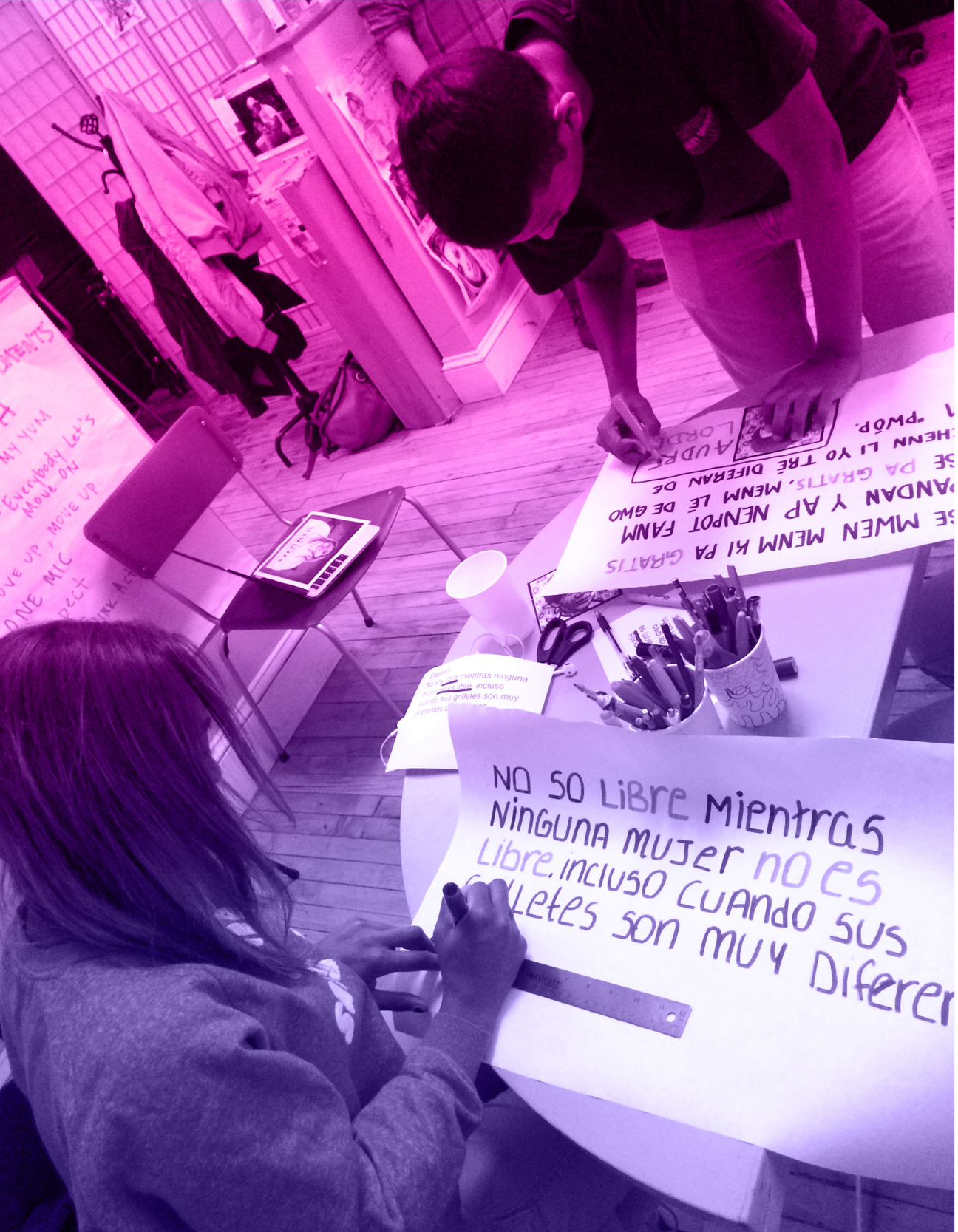
key term(s): Explains any vocabulary that is important to understanding the workshop, including definitions that GAP has used when facilitating (which you may choose to adjust or update based on your context).

materials & media: Recommended materials & media that you may need for the workshop, not necessarily included in this guide.

facilitator notes: Things to keep in mind when preparing or facilitating the workshop.

activity: Instructions for how to facilitate the workshop. Throughout the activity text we have included a mix of instructions so the facilitator and a suggested facilitator script in the sequences it has played out in our facilitation experience. You will see that the suggested script lines are italicized.

guiding questions: Recommend questions to facilitate discussion, meaning making, and debrief conversations with participants. (Again, please feel free to adjust or update these based on your context!)



facilitator fanny pack

In this section we provide a list of tips and self-awareness practices that can support any facilitator's toolbox.

1. Co-facilitation: At GAP, we have developed a practice of co-facilitation for any group of more than 5 participants. While not essential, the best-practice recommendation is to have two people facilitating a workshop so that they can take turns presenting, observing, preparing materials and notes, timekeeping, asking follow up questions, and generally supporting each other throughout the workshop.

If co-facilitation is not possible, consider assigning participants to support with some of the tasks of upholding the space-- i.e. timekeeping, note taking, etc. This will give them a stake in the process and make participants more likely to fully engage.

2. Active listening: Be present, focused and involved. 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.

3. Ask open questions: Ask questions to draw out information from participants and to spark dialogue. Avoid "yes" or "no" questions, and instead try to generate open questions that require a more thoughtful response. Open questions often begin with why, what, explain, tell me about, and how (versus closed questions, which often begin with is, do or who). For example, instead of asking "Is making peace easy?" you could say: "What do the people in the film do to promote peace?"

Do not pass judgment on participants' answers, or use your own feelings to influence participants. Participants are more likely to feel ownership over their learning if the answers and ideas come from them. Questions that encourage more serious discussion and personal exploration of issues--such as, "Could you relate that to anything in your lives?"--are often helpful.

4. Affirmation: Affirm the feelings and ideas of participants to build an atmosphere of trust. Encourage everyone to share and be represented in group exercises, discussions, and projects, keeping in mind that participating or being represented looks different for everyone (for example, taking group notes or actively listening are as valid forms of participation as verbally contributing to a group discussion is). Use language such as "good point" and "excellent idea," and affirm those who have taken an unpopular perspective, or take risks, which isn't always easy in peer groups.

5. 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. For example:

> **Participant:** "It's easier for young white people to get into college than young people of color."
> **Facilitator:** "What I'm hearing you say is that there is less opportunity for young people of color to further their education because of certain obstacles?"
> **Participant:** "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. For example:

> **Participant:** "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 newspaper?"

6. 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 people feel safer sharing in pairs or small groups first. This is a way to get everyone to contribute.

7. Know your group: Take time to get to know your group, and to give participants opportunities to get to know each other. In ongoing workshops or programs, this can be done over time through warm-up activities, icebreakers, and small group activities. In shorter workshops this can be done through shorter icebreakers or brief surveys, conversations, or application materials to get to know participants' interests, learning and access needs, or anything else that people feel comfortable sharing. This is essential to understanding group dynamics, how to prepare workshop materials and space, and creating a safe and generative environment for participants.

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. However, be aware that in our experience doing any anti oppression activity is high risk. Be prepared to give participants space to process and provide tools to hold any surfacing issues.

9. Use a variety of facilitation techniques: It's also important to break up the format of a workshop with different pedagogical approaches to make room for a variety of learning styles. In addition to guiding the group in small and large groups, consider ways to incorporate media, visual material, hands-on, and/or movement activities to engage participants in exercising different approaches to learning.

Consider incorporating emerging pedagogical practices, there are resources online on learner-centered, decolonial, anti-racist, and/or trauma informed pedagogy that may provide more specific and critical tools for the learning space you are facilitating.

10. Find a way to 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.

11. Make a consistent practice of evaluating the space: For each session or workshop allocate time within the agenda for Pluses & Deltas. Having feedback about the environment is just as significant as the feedback about content and/or process. For example, comments about lack of access to food, distracting heat/cold, break time allocation are important. Comments about participants' personal moods are relevant and should be affirmed and considered when evaluating the session and planning future meetings/sessions.

self-reflection exercises

Self awareness and continuous reflection--especially about the energy you show up with, your trigger points, and your biases--is essential to strong facilitation. At this point in your life journey you have likely had many learning experiences, both formal and informal, that influence the way you approach learning, teaching, thinking, and decision-making. Below are some short reflection exercises to consider in your practice as a facilitator. Feel free to journal out your responses if that helps with your reflection process:

- **Recall instances when you were able to gain new knowledge, particularly when you were able to turn it into something useful**. *How did this process play out from the time you gained this knowledge and the moment it solidified into understanding and/or something you could implement? What resources or supports did you have in this process (think broadly here, for example: time, different ways of experimenting with the same material, mentors or instructors, structured space)? How can you bring some of these resources or supports into your facilitation approach?*

- **Think about a moment you felt empowered as a learner.** *What conditions made this moment possible? Next, think about a moment you felt disempowered as a learner. What were the conditions and context for each moment? How are they similar or different? How can you learn from these experiences now, as a facilitator, to create safe and empowering learning environments for people you are working with?*

- **Think of a moment where you felt oppression in a learning setting.** *What about that experience made you feel that way? Recognize trauma and triggering possibility in this self reflection.*

- **Develop a culture of critique and affirmation.** *At GAP, we feel committed to processing how our work is going especially as facilitators. For that reason we started COCA, a culture of critique and affirmation.*

Using these key principles, we give time to process each workshop session with a debrief between co-facilitators, making sure to give feedback that affirms what the team is doing well and also self-reflects on improvements can happen next time, giving special attention to group dynamics and engagement, achievement of goals and ways that the team can work together better including continuing things that are working well.

guiding questions for critical facilitation

Critical facilitation involves using the knowledge, life experiences, and realities of your group as a foundation for further exploration and discovery. Below are some guiding questions to keep in mind as you are facilitating and for post-workshop debrief and reflection. Critical facilitation should be applied in any learning and political education environment.

- *Am I energizing the group to question, learn, and actively develop their own perspectives, analysis, and knowledge?*
- *Am I creating a space where participants are encouraged to ask questions, engage, and learn from each other?*
- *Am I seeking to relate the material to participants' own lives?*
- *Am I addressing systemic issues and power dynamics in both the issues that we are exploring and in the group's dynamic?*
- *Am I helping the group contextualize the issues they are exploring? (For example: 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 challenging the group to think critically and deeply about the content they are learning?*
- *Am I paying attention to all participants' participation and learning needs, and creating opportunities for these needs to be honored?*
- *Does my own preparation include seeking people and information that challenge dominant discourse and mainstream assumptions?*

conflict

Conflict is normal and expected in any group setting and it can manifest internally, externally, or interpersonally. Addressing conflict is an important part of facilitation. Conflict is good for learning and building as long as it is engaged and not ignored.

Co-facilitation itself is a tool for handling conflict. It allows for individual attention to a participant or participants away from the group and may allow the workshop to continue. It offers participants the option to step out of the space if needed to process or work through issues or emotions. Depending on the kind of conflict that may arise in the space, having two people to hold the process to resolve it/work through it in the larger group, and not separately, is more ideal than just one person.

self-care

When you facilitate and hold space for others you may experience vicarious or secondary trauma. Be kind to yourself and practice self care. Assess what needs you have (physical, emotional and material) to show up at your best and take breaks as needed. Self care can be anything from making sure you have water always at hand or your favorite treat before/after sessions, to having intentionally supportive debrief with your co-facilitator or anyone else who supports you in your well being.

community reflection: youth media as invaluable and life changing

The following is an excerpt from an interview by Youth Media Reporter and former GAP educator, Chrystian Rodriguez. This was originally published in the Youth Media Reporter in 2011 and has been condensed for length.

With nine years of media education experience behind him, Chrystian reflects on his experience as a youth producer, his youth media genealogy and career trajectory, as well as his future goals to open his own youth media organization one day.

YMR: ***Soon after you [your first experience with media production you] moved into an educator position at Global Action Project (G.A.P.). What were your first few years like? Did you find things that surprised, inspired, or intimidated you?***

Rodriguez: I got exposed to NYC's youth media landscape through the Urban Visionaries Youth Film Festival, which helped me build relationships with many organizations and learn from their different approaches and missions. That is how I got to Global Action Project (G.A.P.), a youth media organization that works with young people most affected by injustice in order to build the knowledge, tools and relationships needed to create media for community power, cultural expression, and political change.

During the first few years working as an educator there, I developed a new perspective on youth media. I began to see that it wasn't simply about the production process, but also about exploring identity and helping young people understand for themselves the ways in which they are affected or oppressed by media messages. Most importantly, I began to understand how media could be used as a tool for young people to think critically about the conditions that affect their communities and discover themselves politically.

The kinds of things that encouraged me at G.A.P. included stepping into a co-facilitator model, working in collaboration with another educator to bring our strengths and interests into the curriculum and our programs. A fundamental difference between co-facilitation and working alone is that, as a co-facilitator, you are in constant dialogue with another educator, negotiating facilitation style, communication, curriculum ideas, and hopefully, building best practices together. It also helps us become more accessible to the youth in the program because there are two adults to connect with. When it works, there is a stronger dynamic and peer analysis between facilitators about what young people need, what youth are bringing into the educational space, and how their experiences and knowledge can be incorporated into the media process. That also speaks to the popular education approach that G.A.P. uses.

There are two other things that I've been part of that have helped to shape my approach to this practice. First is that I play a key role in constantly revising and applying G.A.P.'s curriculum, which means that I've taken on both staff development support for other media educators across the field through trainings and workshops.

Most recently, I worked with folk to revise the structure of G.A.P.'s core framework. Specifically, we worked to make sure that we communicate through our curriculum both the oppressive and libratory potential of media.

It's the idea of praxis—that whenever there is oppression, there will also be people working for justice by identifying the challenge, taking action, assessing the outcomes, and following up on what's next that can lead to a victory. For us, the key component is the media's role in this process, for better or worse.

Personally, I have also worked to develop a way to include popular culture in an educational space. I've done this for two reasons:

1) Pop culture is a powerful force in shaping the way we think; and,
2) It is crucial to young people's daily experience—they are immersed in it—
so educators must unpack pop culture with youth in the work we do.

I believe that as educators, we need to support young people in deconstructing pop culture without taking the joy out of consuming it.

YMR: Sometimes G.A.P. requires young people to have challenging or uncomfortable conversations in order to arrive at a new understanding of a social issue. Can you name one project that stands out to you as both trying and fruitful? What did you learn?

Rodriguez: G.A.P. does a lot of political education with youth in the process of making media and supports young people to think about media as a kind of political entity. This means that the workshops sometimes lead people into challenging conversations, as they understand the existing ideological and political components of media. In the beginning, there is often a lot of push back from the young people, particularly if they've never had these kinds of conversations before, as they start to see that the conditions they face are not random, but have histories and systems in place to sustain them. Everything is not always peachy. This is about critical thinking.

And while some conversations are difficult, they're also invaluable. And as an educator it's important that you shape the space for these conversations to be productive and positive for the development of young people as individuals and as a working group.

YMR: ***What three things would you like every young person to walk away with after going through a youth media program?***

Rodriguez: I would like young people to leave G.A.P. with the tools, resources and the knowledge to use media practices for their own use—whether or not ideologically motivated—to have access to a supported process of identity exploration. I'd like young people to understand that knowing themselves is a large part of the media production process and leave with the understanding that media is a large part of our culture and society shapes we do. I would like them to have a better state of mind about how to read the media that we're fed every day, what we're apt to understand as our reality, and be able to reflect, and question, and to have a critical distance from it.

[As educators, we must help youth] to understand a non-hierarchical model for media production—working collectively [as a] team to identify with and produce something that they can all connect with. When you build on an understanding about how work can happen in a non-hierarchical space, this can also directly be translated into our daily experiences in communication and working with others in our community.

workshop:
media relay race

30-45 minutes

workshop description
A game that uses a "relay race" format to encourage participants to learn and think critically about intersections of structural power and media ownership, and how this impacts the type of media we watch, listen to, and read.

objectives
Examine the role of capitalism in producing inequality and social control, through the lens of media
Learn about media ownership and consolidation
Think critically about the everyday media we consume

recommended activity
Ten chairs of inequality (p.20 in the Media in Action curriculum)

materials & media
One sheet of newsprint paper and a marker for each team
A large enough space (~15 feet) for participants to line up horizontally, as if at the start of a relay race

key term
Media Consolidation: a process whereby progressively fewer individuals or organizations control increasing shares of the mass media. When media ownership is concentrated, a number of undesirable consequences follow, such as:

Commercially driven, ultra-powerful mass market media is primarily loyal to sponsors, i.e. advertisers and government rather than to the public interest.
Only a few companies representing the interests of a minority elite control the public airwaves, and thus information

facilitator note: This workshop is designed to be interactive and ambulatory. Check in with your participants beforehand to ensure all can walk (or run). If not, adaptations are needed to allow full participation for those with limited mobility.

activity
Divide participants into teams of 3-5 people.

Give each team a marker. Have teams stand behind an imaginary line (you can lay one down when you prepare for the workshop with a piece of masking tape). Hang newsprints on the wall in front of each team.

Explain the rules of the game:

- *I will ask a series of questions, one at a time.*
- *After each question, your team must talk and agree on an answer before sending a runner to write your team's answer or best guess on the newsprint in front of you.*
- *This is a RELAY RACE, so remember to run up to the sheet and use the markers to write your answer. Please let your team know if you prefer not to run.*
- *Try to send a different runner up each time, unless someone is unable to run.*
- *Ready? Here we go!*

Read the first question out loud. 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 Alphabet, Inc is, you can ask why it is not common knowledge. Repeat for the remaining questions.

facilitator note: The questions below reflect a specific time and context, namely NYC the few years before this publication. Some of the answers may need to be updated every year. Additionally, feel free to mix up, add your own questions and answers, or fully adapt it and build your own set of questions based on the goal of the workshop. Depending on your group, participants may connect more with more local, timely, and/or relevant questions. We suggest a flow that connects to the specific objectives of your workshop that considers media ownership's impact on the viewer's/user's experience and how it shapes their political viewpoints and everyday behaviors.

QUESTIONS	ANSWERS
In 1983, 50 companies dominated most of every mass medium (television, newspaper, books, movie & magazines) in the United States. Today, **how many** dominant corporations are there?	Answer: 6[2]
Name these corporations	AT&T/WarnerMedia, Verizon, Comcast, Netflix, Disney/21st Century Fox, Charter **Facilitator note:** The Telecommunications Act of 1996 changed the laws of media ownership to allow monopolizing. By 2017, 6 major corporations control 90% of what we watch and see radio station ownership. One company alone, Clear Channel Inc., owned 850 radio stations across the country. Before the change, a company could not own more than 40 stations nationwide.)
What percentage of commercial TV stations are owned by people of color in the US?	1.9%[3]
What are three digital media projects and/or brands owned by Alphabet, Inc?	Alphabet owns over 180 brands. Examples include Google, YouTube, and Android
What is the name of the oldest community radio network in the world?	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. Community media is essential to empower people as it gives access to

2. Bernie Sanders on Media Ownership & Telecommunications From Amazon, Apple, Comcast, and AT&T: Who owns the media today The Incredible Belief That Corporate Ownership Does Not Influence Media Content.

3. As of 2017, the most recent available data to date. Most recent data can be found at the National Association of Broadcasters: www.nab.org

	create media that addresses issues most relevant to communities.
With the invention of this technological device, Global Action Project emerged as an organization committed to empowering young people through media production using this device that became popular in the early 90s.	Video camcorder
What is the most profitable media product today?	Personal user data
Name 5 of the top 10 apps downloaded in the decade between 2010-2019. One point will be given for each correct answer.Give 1 point for each correct answer Bonus question: Which 4 of these apps are owned by the same company? **Facilitator note:** A practice that GAP facilitators have used is to pull up a presentation slide with photographs of some of the owners of these companies and to ask participants what they notice. This can be helpful in emphasizing the point that the majority of media we consume is owned by cisgendered white men.	In order of # downloads, with most downloaded at the top Facebook Messenger Whatsapp Instagram Snapchat Skype TikTok UC Browser YouTube Twitter Bonus answer: Facebook, which owns Facebook, Messenger, WhatsApp, and instagram[4]

4. https://www.bbc.com/news/technology-50838013

guiding questions

- *What did you learn from this activity?*
- *What does media control and ownership have to do with power in our society? (Themes to explore: representation, access to jobs in film/media industry, decision making power, power of ideas, censorship, power to send a message.)*
- *If we see that dominant corporations control the majority of what we see and hear in the media, and even what we create ourselves on social media, how does this impact how we feel and what we know about ourselves, our communities, and our histories?*
- *How can media be used to oppress people?*
- *How might content change if media ownership was more distributed, or if personal user data was not the most profitable commodity? How might participants have seen representations in media shift over the past few years? Why do they think this is?*

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.

workshop: media mobilizing movements

2 hours 25 minutes

workshop description

This workshop encourages participants to consider various impacts that media has had on them personally as well as on social movements over the past several decades. Participants are encouraged to look at the role media has played in their own lives, understand the historical context for media and its impact on society, and learn about specific movements and the role media has had in advancing social justice.

objectives

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

recommended activities

Media relay race (in this guide)
Three I's of oppression (pg. 35 in Media in Action curriculum)
Framing and Messaging (in this guide)

materials & media

- Newsprint
- Index cards
- Tape
- Pens and markers
- Handouts (included at the end of this workshop chapter)
- Laptop or other device to scroll through digital timeline tool

movement history timeline

Timelines are a powerful tool for visualizing and unpacking how key moments in history lead us to where we are today--both personally and as a society. For years, GAP has incorporated timelines into its political education as a way to explore the relationships between media, social justice, public policy, and popular culture.

activity

part one

50 minutes

Distribute index cards and pens to the group.

Think of a time when the 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 an index card and note what year it happened in. Be descriptive about the piece of media it was and how it affected your thoughts or actions.

As the facilitator, feel free to give an example from your own experience.

Here is an example from one of the themed timelines around policing and surveillance: "When I was a kid, I used to watch Cops, the reality TV show that dramatizes police officers on the job, with the TV crew riding in the back of the car, filming them responding to calls from dispatch. The cops would interrupt a robbery, investigate gunshots heard on an intersection or sometimes even raid homes. While this was meant to be entertainment, it had a great impact on me and my family members. It was 2007 and my father just got out of prison. It felt different to watch, like we were the ones being judged or targeted. It was only later that I realized that Cops is the longest running TV show on Fox, starting in 1989. It came out of a trend in the media to show that Black and Brown neighborhoods were dangerous, and it felt like it couldn't be disputed because the show was based on reality—or rather reality TV."

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.

guiding questions:

- *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 prevalent?*
- *What do you think our timeline reflects about who we are as individuals? As a group? As a community?*

On a second index card, write about a time when media had an impact on people's power (positive or negative) 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 social media hashtags and #BlackLivesMatter. Repeat the process of writing, posting the cards on the timeline, reading, and taking comments.

guiding questions:

- *What do you notice about the events we posted on our timeline?*
- *In what ways are they similar or different to the first ones 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.

part two

35 minutes

In 2016, GAP launched its Movement History Timeline as an open digital tool for moments and organizations to interactively link personal histories with larger histories of social struggle and popular movements for justice. This tool continues to be free and available for anyone to use. We encourage you to guide your group in creating your own timelines as a way to document your communities' stories, organizing campaigns, or personal histories. Please go to the appendix for examples of different timelines created by GAP partner organizations. A step-by-step guide to using the Movement History Timeline tool can be found here.

The following activity uses GAP-created digital timeline "Good cops & super predators: A TV history" as an educational tool to explore how media--specifically, TV shows--has shaped dominant public perception of the police as a necessary and effective institution to protect the public from "super predators," a reference to the way youth of color were portrayed after a series of policies were implemented in many states to incarcerate youth as adults. For more context, please see this video produced in partnership with DSC-NY.

Now we're going to take a look at how media influences our culture's perception of police and the criminal justice system. Those who may not have everyday interactions with police learn about police, law enforcement, and the criminal justice system predominately through media.
This timeline explores a history of TV shows where the police, criminals, and victims are cast members involved in the law enforcement system. The timeline consists of 2 tracks:

- TV Programs
- News & Events

These tracks are made up of:

- 24 different stories
- 19 stories in the TV programs tracks
- 5 stories in the News & Events tracks

Let's take a look at this history.

Break participants into small groups and ask them to explore the timeline on their own. Reconvene into a large group discussion after participants have had enough time to click through the timeline.

guiding questions:

- *What initial thoughts do people have about these TV programs? Any patterns or similarities? Did any shows seem different?*
- *What about the News & Events? Anything stand out? If you were too young to remember them happening, how did you learn about them?*
- *What media narrative is being told through these programs? What similarities (or differences) do you see between the TV programs timeline and the News & Events timeline? What does this tell you about the relationship between fictional and news media?*
- *How might we begin to dismantle the "good cop" and "bad criminal" narrative told through these programs?*
- *Aside from the "good cop/bad criminal" narrative, what other narratives are being told through the programs mentioned (particularly regarding people of color, poor communities)?*

media mobilizing movements - Case studies

60 minutes

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 examples in the following pages), index cards, and markers.

Each team has 30 minutes to go through their case study and use the Liberation Media Worksheet (see APPENDIX) to 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?*

Facilitators note: In Case Study 3 some of the media produced section content is in Spanish, so it would be helpful if using this case study that participants are bilingual in English and Spanish.

Teams should be prepared to present a summary of their findings, and write an index card on their case study story to add to the timeline.

When each team is finished with their research, they will have five 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.

guiding questions:

- *How effective were the organizers in your case study?*
- *What techniques or strategies did they use that are relevant to your/our struggles?*

case study 1: bye anita campaign

location: Chicago

description: #ByeAnita #AlvarezMustGo was a political education and organizing campaign led by a coalition of young, Black queer women, femmes & gender non-conforming folks in early 2015. Anita Alvarez, soon-to-be former Cook County State's Attorney, took more than a year to charge Chicago Police Officer Jason Van Dyke for shooting 17-year-old Laquan McDonald 16 times in October of 2014. Alvarez also failed to secure a conviction for Dante Servin, the Chicago Police officer who shot and killed Rekia Boyd. The lead groups and individuals involved in the #ByeAnita #AlvarezMustGo campaigns were not working in coordination with any particular candidate, but rather they relied on autonomous actions that were strategically coordinated to spread information about the state violence perpetuated by State's Attorney Anita Alvarez. Their actions included teach-ins, traditional canvassing, creative protests, and social media.

campaign goal: Organizers demanded that the Chicago community vote Anita Alvarez out of office as state attorney. They did not officially support any elected official running against her, only asking Chicagoans to vote to oust her. They were able to mobilize people and get her out of office.

use of media: The #ByeAnita campaign produced artwork in various languages to raise the political consciousness of communities of color across Chicago. They remained highly visible to media due to consistent escalating creative public actions that created spectacles meant to capture the attention of masses of people (ie: flying banners out of airplanes). Organizers worked with journalists at national progressive media outlets many of whom they had personal relationships with to spread the message across the country. Outlets such as: Colorlines, Feministing, and Truth Out.

media produced:

- Collection of #ByeAnita artwork, selfie campaign, and propaganda
- #ByeAnita music video produced for the campaign
- Timeline of #ByeAnita's escalating actions
- Anita Alvarez Must Go Website

case study 2: student liberation action movement

location: New York

description: The Student Liberation Action Movement was a group that united students across CUNY colleges and organized to bring down the cost of tuition, protect Black and Puerto Rican Studies and save open admissions and programs like SEEK (remediation program that supported students who did not pass writing and math entry exams). It existed from 1996-2007. Many of the student organizers who were a part of CUNY were also a part of other NYC movements during the time and as a result also organized against local city social justice movements such as police brutality. The students took over student government on 3 campuses in 1996- Hunter College, Hostos and City College. The students also took over their respective college newspapers and media boards allowing for collaboration across campuses and the ability to communicate internationally and nationally with other universities.

campaign goal: To bring down CUNY Tuition costs. Initially they succeeded at lowering tuition costs, expanding library hours and halting the student ID for several years. In the long term, they did not succeed in saving open admissions and lowering costs. SLAM organizers mounted a full-on campaign to democratically take over the student governments at CUNY schools and in this way hold more power over directing the way the school managed its student activities budget. The administration was so threatened by SLAM organizers that they increased police presence on campus and had a CUNY wide strategy to undermine SLAM.

use of media: Students produced media campaigns with personal stories about the impact budget cuts to financial aid would have on their lives, the historical role of organizing by students at CUNY, and videos about CUNY's racists history. Since SLAM ran the student newspaper, they were able to update students weekly on key issues in the city and the movement, as well as use the newspaper as a mobilizing tool to get more students involved. SLAM members made sure to produce media of their own protest and hype up the media coverage they received from dominant media. They made poetry-music videos to advertise their parties, organized hip-hop concerts to spread their message to other students. The first Black August was organized with SLAM and Malcolm X Grassroots and featured Mos Def and Talib Kweli.

The students were frequently on the then popular Hot 97 and La Mega, and DJs like Jay Smooth and Bobbito payed homage to the movement. SLAM was also on WBAI, in the 1990s, community radio had the type of support we see for popular podcasts today.They ran a high school organizing program, and a food program for students. High school and college students enrolled in media classes to learn final cut and photoshop. HS and College students co-produced zines with high school students planning to go to CUNY as a form of political education and relationship building.

media produced:

- Watch videos "From Day One" and "I Will"
- Summer "Youth Rising" Zine
- Austerity for Education Meant Repression in Repression and Prison Soundcloud
- "SLAM's Role in NYC's Web of Resistance" Soundcloud
- Student Government Tactics with Administration: Reform or Disruption Soundcloud
- Explore the SLAM herstory website. What other victories and impacts do you notice?

case study 3:

students shut down university of puerto rico for 2 months against austerity measures

location: Puerto Rico

description: The 2017 University of Puerto Rico strikes were a series of student strikes which began on the March 28, 2017, when the university's campus at Rio Piedras declared a one-week shutdown, from the 28th of March to the 5th of April followed by an indefinite strike, which began on the 6th of April. The strike lasted for about 2 months (50 days) and included 11 out of 13 campuses on the Island. The president of the University was forced to resign. The strikes came as a response to a budget cut of 450 million dollars to the public university system (about ½ of all funding), proposed by the controversial Puerto Rico Oversight, Management, and Economic Stability Act (a colonial policy benefiting private corporations and Puerto Rico's colonial ruler: the U.S. government).

campaign goal: Students demanded zero cuts to funding and zero tuition hikes. By the end of the protest the president of the university resigned, but the zero cuts and hikes demand was not met. Students, with the support of their professors, continued to organize on the issue of budget cuts to education and public resources even as classes resumed. While students were unable to achieve their ultimate goals, the shutdown allowed for groups to politicize their peers and the protest brought international media attention to the unjust and brutal budget cuts imposed on Puerto Rico by the United States.

use of media: Students used media in multiple ways during the strike. Many used their cell phones to document confrontations with the police. Puerto Rican dance and song were used to give life to protest chants and to update people on news. International news outlets and outlets in the U.S. catering to Spanish-language audiences were used to put the issue of the budget cuts Puerto Rico was being subjected to by the U.S. on the international radar.

media produced:

- Telesur's Puerto Rican Students Lead the Resistance to Cuts
- Local News: Inicia Paro el La UPR de Rio Piedras
- Video of students protesting at the capitol. Confrontation with police
- Bomba y Plena Protest Chants from Colectivo Feminista en Construcción

handout: *media mobilizing movements*

case study 4:

newark students win back local control of public schools after 22 years of state control

location: New Jersey

description: In 2015 students from the Newark Student Union occupied the office of then superintendent Cami Anderson demanding that she meet with students after a year of refusing to attend the Public School Advisory Meeting. After organizing a student walk-out in May, students from the Newark Student Union for 4 days in February. Students were organizing in partnership with New Jersey Communities United, and were part of a larger city-wide effort to regain local control of public schools from the state. Anderson -- who was appointed by conservative Governor Chris Christie -- came in as a champion of the charter school movement, standardized testing, and other education reform policies that undermine communities of color and public school education.

campaign goal: Students occupied Cami Anderson's office demanding she meet with them and hear what community members wanted for their public schools. Students not only got Anderson to meet with them after the 4 days but she eventually resigned before her contract was up.

use of media: NSU organizer described the group's use of media during the sit-in:

The community was amazing through the whole occupation; they provided moral support through social media and were present outside in the cold while we were inside occupying.The media coverage has been great. Locally, we have been updating many news channels (4,12,7, etc.) while we were still sitting in, we got calls from Spanish-language channels, we were able to do an interview with Hot 97 (a famous radio show) and we were constantly playing over the course of the four days. There was even coverage in France, as I attempted to read an article written about us in French in one of their newspapers.
People outside of Newark have been showing support by tweeting and showing solidarity through the virtual love send. From many states in America, we have received support simply by people getting the word out. There were teachers from other states supporting our Go Fund Me project. And also, a teacher from Florida sent us a 28 inch pizza, it was astonishing!

media produced:

- Facebook coverage of student walkouts
- More Facebook coverage of student walkouts
- Storify gives chronological social media coverage feed of the sit-ins
- Dominant media coverage of the sit-ins
- Student organizer's account of the occupation of Cami Anderson's office
- Video launched to demand resignation of Cami Anderson as superintendent. Framed as The Legacy of Cami Anderson so as to make sure the issues in schools are still addressed and a single politician is not used as a scapegoat.

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?

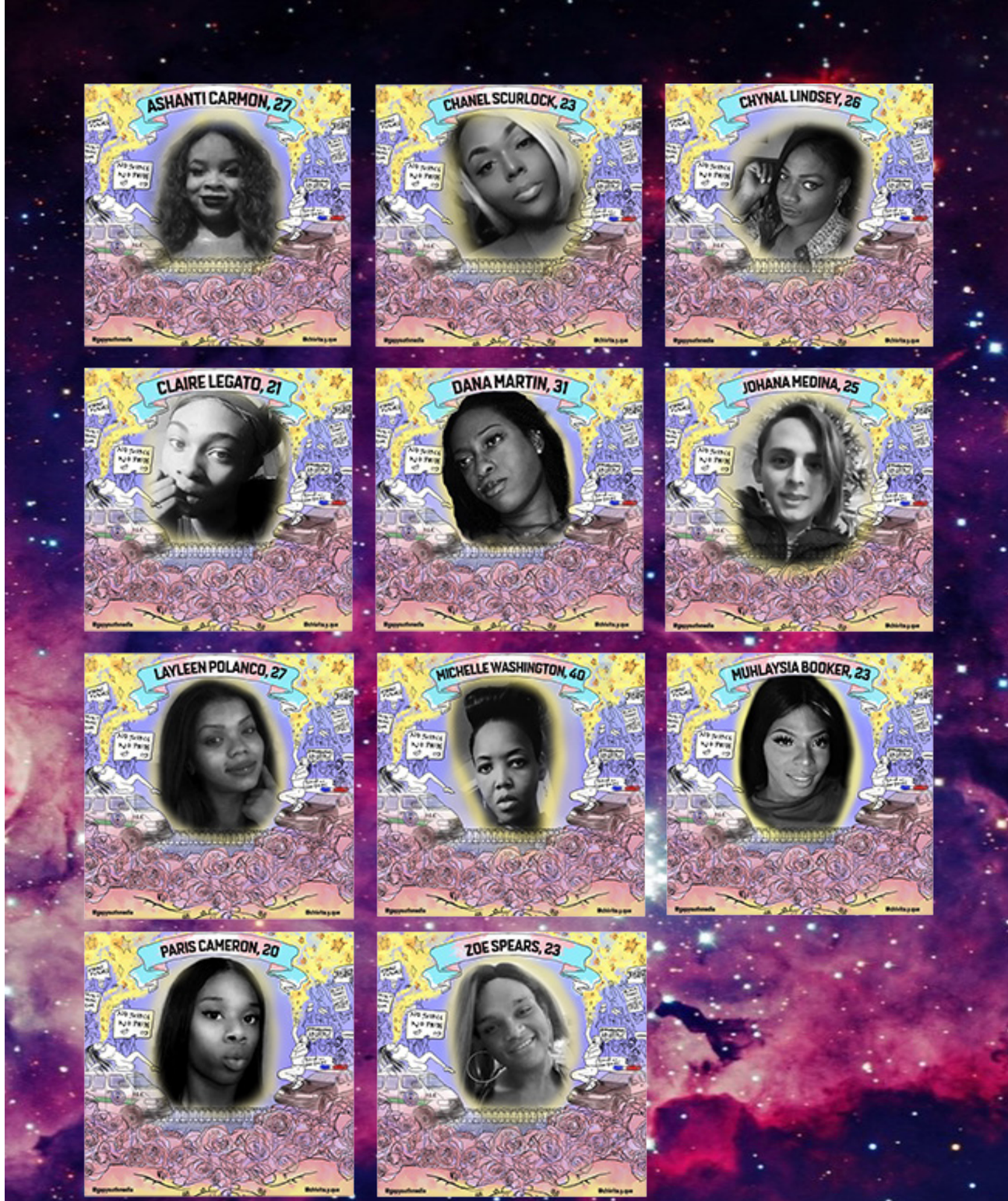
WHO WERE THEY TRYING TO REACH?

Why did they use media? For what purpose?

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

Who's their audience?

handout: *liberation media worksheet*



artist credit: chivita espacial

community reflection:
narrative strategy in the no amazon campaign

In 2019, GAP was part of a coalition of grassroots, community based organizations that campaigned against plans for technology company Amazon to build headquarters in Queens, NY - and won. Below, Communications Director, Lenina Nadal, reflects on her experience in supporting the development of the campaign's narrative strategy as a former GAP staff member.

GAP: What role did art and storytelling play in the organizing work of the No Amazon campaign? Are there any fun stories that come out of this?

Lenina: Art and storytelling played a huge role in the campaign. Since early on, the graphic designers working with Retail, Wholesale, and Department Store Union (RWDSU) and Jews for Racial and Economic Justice (JFREJ) redid the logo of Amazon, brilliantly creating a sad face to the classic Amazon smile logo. That visual on boxes carried by organizers set the tone for giving the media and press a clear and resonant message that for the communities of Queens and Long Island City, Amazon represented an era of increased gentrification and that the promise of a better economy for the local neighborhood would go unfulfilled.

GAP and JFREJ came together to think through a narrative arc for the Amazon campaign. The reason JFREJ called on GAP to play that role was because GAP as a narrative strategy and media making organization had longstanding trust and relationships with Queens based groups Desis Rising Up and Moving and Centro Corona. GAP had been planning to work with Centro Corona youth on creating art that could be distributed in public space marketplace areas in Queens. Early on, staff from GAP worked on a listening campaign in the community where street interviews were conducted and people were asked about what they thought about the new Amazon development.

By the time we held a narrative strategy session, several organizers and activists had already gone door to door in Jackson Heights and other neighborhoods speaking to young people and families about Amazon. Organizers came to the narrative session already knowing the mixed feelings of the community--some residents were ignorant, others had already been visited by Amazon and been promised 20,000 jobs, others understood that the threat of Amazon could slow down people-centered development.

We were shocked at the turnout for the narrative strategy session, over 10 organizations participated to be able to see what kinds of stories, media and art we needed to put in place in order to take the next step in the Amazon campaign.

This process allowed artists and organizations to imagine and throw out their wildest ideas. Some people thought about songs. I sang a parody of Rihanna's Take a Bow, others came up with the ideas of lifting up women and TLGBQ leaders and fighters from Queens and called it - the Amazons of Queens. Others wanted to occupy a block and use that space to envision what the development plan and community design of the people would look like if allowed to be.

The ideas of economic democracy and the Bronx's community development plans influenced a call for and art produced about economic democracy in Queens.

GAP: What are ways that Global Action Project contributed to the framing and messaging of this campaign?

Lenina: GAP's Youth Breaking Borders was centered with the youth of Centro Corona. This allowed for us to have access to the stories and the political development of many of the youth to be critical of Amazon and understand its power and privilege. GAP contributed the highlighting and lifting up of local leaders in order to give a face to the movement. GAP connected these ideas to previous work GAP was already working on in terms of its fight against gentrification. Karina Hurtado-Ocampo, GAP's former Community Media Coordinator, created a film called Anyway, Jeff Bezos Can Kiss Our Ass, along with many of the activists involved in the campaign.

Youth Breaking Borders session at the DRUM offices in Jackson Heights.

GAP: What advice did you learn from this strategic communications process that you would share with others?

Lenina: Narrative strategy is key to helping campaigns resonate in local communities. There was collaboration from national organizations, powerful local organizations that created capacity. GAP's ideas around transformative media organizing in many ways have become common practice. We have to thank GAP for early foundational texts that merged popular education, political education and media for creating space for GAP to work with local groups and help us support a strong political movement with a solid and transformative narrative that shifted the debate so that the community could win against Amazon.

workshop:
framing & messaging

2 hours

description
In this workshop, participants are guided through tools to help plan and strategize ideological framing for media or campaign production. The workshop focuses on analyzing social justice issues to develop concrete messages, defining audience and impact, and creating strategies for outreach and engagement. GAP has used this workshop for over a decade, and for many GAP facilitators it has become a key exercise even outside of their work with the organization as it is useful in clarifying purpose and impact.

objectives
- Explore the idea that media is framed by ideologies
- Be able to identify and see the invisible technical decisions made to make a visual story compelling (i.e. media third eye) and learn HOW that is used in framing a message
- Learn tangible steps toward making an impactful social justice media piece that reaches the audience you intend
- Understand the TV tool (GAP's pre-production process) as way to plan for your own digital video stories

materials & media
- Computer with internet access
- Projector
- Newsprint Paper
- Markers and Pen
- Draw GAP "TV Tool" or "Cell Phone Tool" on newsprint
- Write out definition of ideology, provided below, in a way that can be presented to participants (on newsprint or a presentation slide)
- Media Links:
- Dominant Media: Integrating Metal Detectors In Schools
- GAP's video: DSC-NY video - show from 33sec-2min45sec

facilitator notes
This tool is a great way to both analyze media and a way for your team to plan for their own production. For this reason, it's best to break the workshop into two parts. As a whole group, we begin by analyzing a short media example that conveys a dominant or oppressive viewpoint using the GAP "TV Tool." When the group is comfortable with the basic aspects of the "TV Tool" we break into smaller teams and each analyzes a more liberatory piece of media. The teams report back to the whole group and we summarize what we have learned.

The goal of the discussion is to start seeing the style and techniques that the media producers use to convey the message. 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.

activity

introducing the frame

Before we get started with introducing the TV Tool, we want to break down what we mean by FRAMEWORK. At GAP, we like to begin this workshop with a nerdy way for us to start seeing like a filmmaker and visual storyteller.

We want you to hold up your fingers so that it makes an L and backward L. (Facilitator holds up their hands to demonstrate). Now flip them to make a rectangle. This is your frame.

Feel free to move your new frame to see different things around the room. Tell me what do you see?

What happens when you move that frame away from yourself? What happens when you hold it close?

What do you notice about doing this simple shift in how you see?

The frame is important to talk about because it shows us not only what is seen when filmed but it demonstrates what is not included (outside of the frame). When we are watching media, there is intention and decision making behind every detail you see. What are some reasons for making framing decisions? Possible answers from the group may include:

- To balance the composition (aesthetic)
- To focus the viewer on a particular subject (narrative)
- To include or exclude narratives (ideology)

What drives this intention? In film school they might say it's aesthetic and in digital marketing they may say whatever is driving up your clicks/likes or views. At GAP we call this frame the IDEOLOGY of the piece.

Show slide or newsprint with the word IDEOLOGY

What does IDEOLOGY mean?

After several 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 "common sense" and used to describe political beliefs such as capitalism, socialism, sexism, communism, etc.

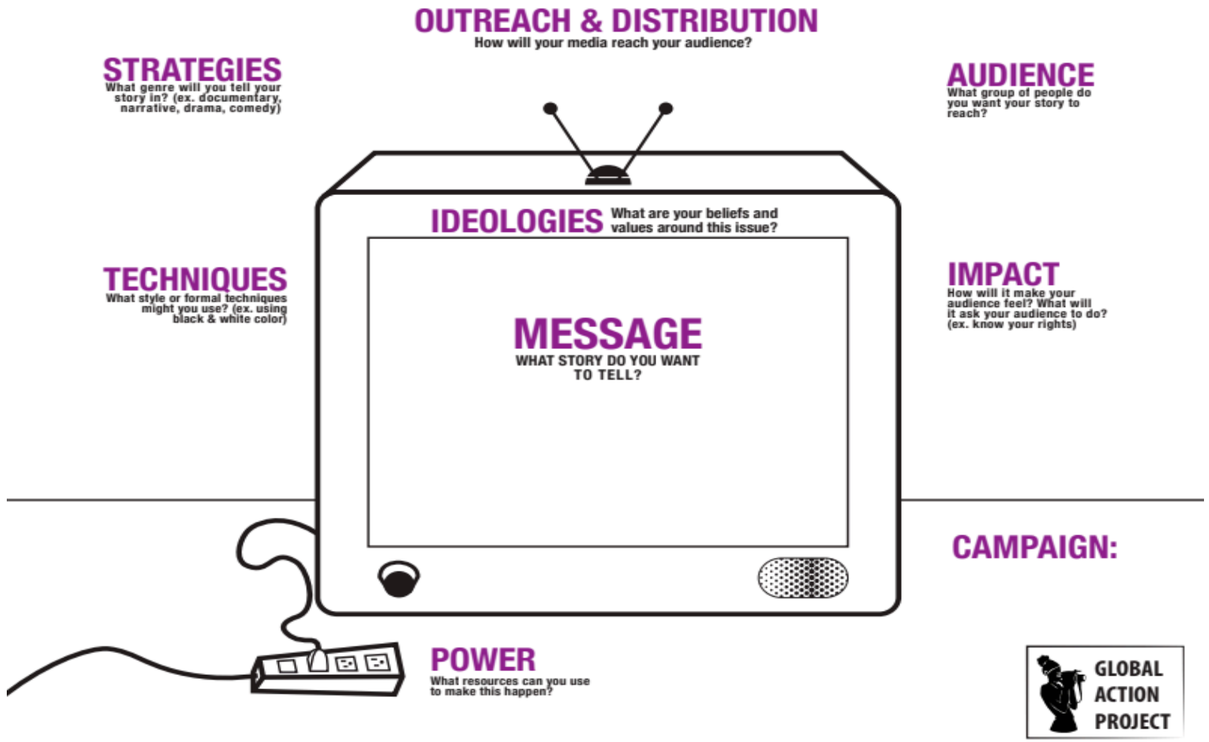
For example, if M4BL is calling to #DefundthePolice, what is the political framework or ideology that is behind this?

facilitator note: Ask questions until folks start responding. Answers we are looking for are Abolitionist, Black Political Will and Power, Black Lives Matter, White Supremacy must stop,

introducing the tv tool:

It's What You Say AND How You Say It

The TV Tool is something we use at GAP to break down dominant media messages and through the most effective ways to create our media. We usually watch a piece of dominant media and use the tool to try and identify the story that the dominant media is trying to tell about our people, then we use the same tool to flip the narrative.



Either draw this TV Tool on a flip chart paper or use this graphic to print out or make as a slide. The visual is necessary to explain the different sections that follow. All the capitalized words are to be revisited as we unpack their meaning in analyzing a piece of media.

Corporate companies have 100 page media strategy reports, we have The TV Tool. The screen—what's right in front of us, is the MESSAGE that's being communicated. The FRAME that holds the MESSAGE are the IDEOLOGIES. The antennas- how the message actually reached the world- is OUTREACH and DISTRIBUTION. The AUDIENCE is outside of the TV- watching and being IMPACTED. The buttons on the TV help us change the channel, the volume- it helps the audience better engage with the content which is why that's our STRATEGIES and TECHNIQUES. To even turn the TV on we need, what? POWER that comes in different ways for different media makers. We're about to go a little deeper into this tool.

As an example, let's watch this clip from the news station KPRC in Houston called Integrating Metal Detectors In Schools about the Santa Fe Independent School District.

facilitator note: Feel free to choose a different media/news example that may feel more relevant to your group.

In watching this piece, let's see if we unpack the following:

- Message: What does this news story want you to believe about metal detectors in schools?
- Ideologies: What beliefs guide the message in this news piece?

As people name out the "message" write their responses inside the TV on the TV tool image. As people respond to "ideologies" write their responses in the frame of the TV on the TV tool image.

Now based on this what can you say about the Audience and Impact?

- Audience: Who is this reaching? Who is the primary audience?
- Impact: What impact do you think this will have on the specific audience?

facilitator note: It may be helpful to have these definitions of message, ideologies, audience, impact, strategies, techniques, outreach, distribution and power written out beforehand for participants to see. Keep in mind that we want to challenge the answer "Everyone!" It has been a constant challenge to have participants realize that there is an intended primary audience and that impactful mediamaking makes very specific decisions to appeal to them.

The next section to consider is the strategies and techniques. The strategies are the genre they chose to communicate the message while the techniques are the specific film style they used to create the intended impact such as music, editing style, pacing, camera angles, color saturation vs black & white or other visuals or sound design that stood out. For the piece we watched:

- Strategies and Techniques: How did the media makers create that impact? What strategies and techniques were used?

As people name out, write down the answers to the strategies and techniques. Keep asking more specific questions that help guide the participants to see how intentional choices were made by the producers.

For example, the news segment about metal detectors interviews only school administrators which is a strategy and technique to highlight the point of view of those in power positions at this institution therefore influencing the audience to understand the issue from their viewpoint.

- Outreach and Distribution: How did it reach that audience? And in what way did it reach this audience for this intended impact? Was it broadcasted, on-line or shared through social media?

Fill out the answers on the antenna section of the TV Tool. Often we distinguished between Outreach, as a way to talk to a specific audience in person like workshops, sharing with educators or organizers, and Distribution, which is more of a way to reach a broad audience like broadcast over TV stations or using a specific social media platform and channel.

Lastly, what was the POWER that went into making this?

- Power: What kind of resources were put into making this?

POWER refers to resources, (people, "experts", funds, knowledge, tools, skills) to which you have access. When it comes to big media companies, where does their power come from?

We will take a break now, but when we come back we will take a look at this similar issue but from a high school organizer perspective.

tv tool

What Are We Saying AND Who Are We Saying It To?

So now that we've identified who is with the current media being put out, let's look at a piece produced from a liberatory point of view.

Watch DSC-NY video - show from 33sec-2min45sec

facilitator note: We suggest following the news clip about metal detectors (dominant media) to use this piece of media produced by GAP youth producers in partnership with Dignity in Schools Campaign NY that captures high schooler experience with institutional policies that impact them. Feel free to switch this up with other liberatory media examples, including those found in GAP's library.

In addition often we break the media analysis of the dominant media as a big group, but break the next section into smaller groups to start to learn the different ways to use the TV Tool. Feel free to use your best judgement based on the size of your group and whether the participation would be active with smaller breakout groups of 3-4 people.

In looking at this Global Action Project's video, what are the IDEOLOGIES and MESSAGES? How does that differ from the news clip we saw earlier?

- Ideologies: What beliefs guide the messages we're trying to communicate?
- Messages: What were the messages that you explicitly heard?

Who do you think the specific audience is and what is the intended impact?

- Audience: Who are we trying to reach?
- Impact: What did we want to motivate people to do? How did we want them to feel?

What are the strategies and techniques?

- Strategies & Techniques: What genre was this video? What stood out about the style, visuals and sound?

What are the best ways to outreach and distribute to this audience with this said impact?

- Outreach: Who spread the hype? Who can you imagine shared this video? What are other ways to reach the audience more personally?
- Distribution: What outlet would be best to post this video? Why?

Lastly…

- Power: What are the resources that went into this liberatory media? How does that differ from the dominant media piece?

Power and resources are abundant in our communities. We have specific skills, knowledge and relationships that we can bring to the project, especially to reach our intended audience and impact.

If broken up into smaller groups, bring them back to share out their findings. See if each group came up with similar answers. Then move into the overall assessment of the tool and activity.

guiding questions:

- *What was helpful about thinking about the media this way?*
- *What feels possible with this tool? What still feels confusing?*
- *How does this connect to your organizing work or media making process?*

Now the TV Tool is now ready to be used as a planning and strategizing tool for the group to use in your own creation of a media project!

a tv tool adaptation: *The Cell Phone Tool*

facilitator note: As GAP began moving more explicitly collaborating with community organizers, we started support organizations in creating media to promote grassroots campaigns. An essential part of this process was making collective decisions about framing and messaging for campaign communications. We introduced/adapted our classic TV Tool as a "cell phone" tool to focus groups in strategizing more specifically and intentionally about how social media--in addition to other forms of media--can be used effectively to connect with and organize their communities. The questions below were designed to guide campaign organizers in developing framing and messaging specifically for social media as a way to outreach, engage, and target specific audiences to advance campaigns.

activity
Using the same workshop structure as above, use the following questions to guide a framing and messaging process for your social media campaign.

48

handout: *the cell phone tool*

community reflection:

on youth development and being an educator

The following is an excerpt from a conversation between Jesus Villalba, a former GAP youth leader and later educator, and Jai Dulani, a former GAP media educator reflecting on their experiences working together at GAP. Dulani was an educator at GAP during the time that Jesus was a youth leader. This conversation took place in October 2020. The following excerpt has been condensed for length.

Jesus: Right now, I'm living with a sister and brother in law and they have two kids. One of them is 12, the other one's an 8 year old. I still take and use so much from what those first two years [at GAP] - what I got from you and from Chrystian. Like, how do you challenge ideas and somebody without making them feel attacked? The initial thing is, you know, it's hard to do it. Cause then they might take it personal and stuff like that. But I do remember being very cared for and challenged at the same time with a lot of ideas and stuff like that...that's something that I definitely still remember and try to continue, and just in life also, not just within the context of organizing or media and stuff like that, but also just kind of here in life.

Dulani: I think just knowing that - you know, it takes real, real intention to create a space where people can actually connect with each other, take risks in just participating, in saying something and feeling comfortable enough to then actually come back.There's something valid that they're getting out of it. Even if nobody's articulated what that is, you know? And to keep building on it and consistently being there. To say that we are consistently going to be in space together and we want you to be here and help shape it. And you know, that the space doesn't matter without you, you know what I mean?

Jesus: These electoral cycles are going to keep happening I Imagine for the next, I don't know how many decades. It'd be amazing if there was just a school that was the focus of school, like thinking about harm, harm reduction, what it looks like, what it is, you know, or even like, what is accountability that doesn't rely on these other systems that are technically part of the dominant Institutions...thinking about youth work, I do feel like, having just the language around harm and understanding it we're bursting bubbles. But there's more to it than that,it's not just like, "everything is shitty." It's more like there could be networks and things in place where those alternatives don't have to feel exhausting to try to change things at a community level.
son community space and what that does.

Dulani: These are choices and systems that people created. And there's pushback and victories to confront power and shift power to reinvest in community and have community space and GAP was a part of that. I mean, just creating community space. It's like, so underestimated. And not to, you know, say anything bad about online spaces, but there's just, you just can't replace that, that in-per

There's just a, there's a different type of accountability that can happen. And there's a different type of just being in relationship to each other and being accountable to that in an awesome way, you know? I feel like sometimes accountability sounds so...maybe people associate it with punishment because of the criminal justice system, but it's not, it's just--it's so normal for us to make mistakes with each other.

And if we could normalize, acknowledging and addressing the harm and the practice of getting better at it, it would have giant ripple effects everywhere in our community and outside of our community.

workshop:
cinematography for dark skin tones: *how to fight your racist camera*

2 hours

workshop description

The history of film and video has historically centered lighter skinned people, even down to the settings in your camera! During this workshop we will look at the history of light skin being prioritized in video (particularly lighting) and learn how to address this to center darker skin tones with F.I.S.T. (FStop, ISO, Shutter Speed, and Temperature). Learn basic lighting and camera techniques for how to best capture Black & Brown bodies on video, using both professional and cameras basic tools on your phone. Build a way of thinking that allows you to continue experimenting and learning beyond what we learn in this workshop!

objectives

- Learn about the history of how lighter skin tones have been prioritized by film and video technologies and how cinematographers throughout history have developed techniques to address this.
- Develop a framework for uplifting the beauty of darker skin tones through concrete cinematography techniques and skills that can be applied to a variety of cameras.
- Learn and practice cinematography with F.I.S.T. (FStop, ISO, Shutter Speed, and Temperature) and Things To Keep in Mind - recommendations for building a critical practice around cinematography.

materials & media

- Computer with internet access connected to a projector
- AV Cables
- Newsprint
- Markers
- LED or other simple light kits with blue and red gels
- Video Cameras and/or cell phones with cameras
- Aesthetics of Centering Dark Skin Tones Slidedeck
- Handouts
- Community and media mapping
- F.I.S.T. and things to keep in mind
- For Reference:
    - History of Racial Bias in Photography video by Vox
    - Panel Discussion with Director Julie Dash by the Brooklyn Museum. Pay special attention to 32:42 - 37:44, where cinematographer Arthur Jafa talks about techniques used to optimize dark complexions on the film

facilitator notes:

The majority of this slidedeck is structured around the slidedeck presentation linked in the Materials & media section.

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. It is important to provide structured opportunities for those who have experience and expertise to share their know-how, in a way that enhances the learning process of those with less experience.

We begin with a warm-up activity to assess the group's interest and knowledge and build, from there, to the basics of setting up the camera and the fundamentals of F.I.S.T., as a framework for centering and uplifting the beauty of darker skin tones. Finally, we will engage participants in a hands-on practice session. Because this workshop is meant to focus on dark skin tones, it works best when there are folks with a variety of skin tones present.

activity

warm-up: camera activity - what do you want to learn?

20 minutes

Gather the group in a circle.
The facilitator has a camera, battery and tape. Set the camera to automatic mode.
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 our name, our pronoun (what we like to be used to refer to us when our name is not used: she, he, they), and what we would like to learn about lighting and camera techniques in this workshop.

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

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

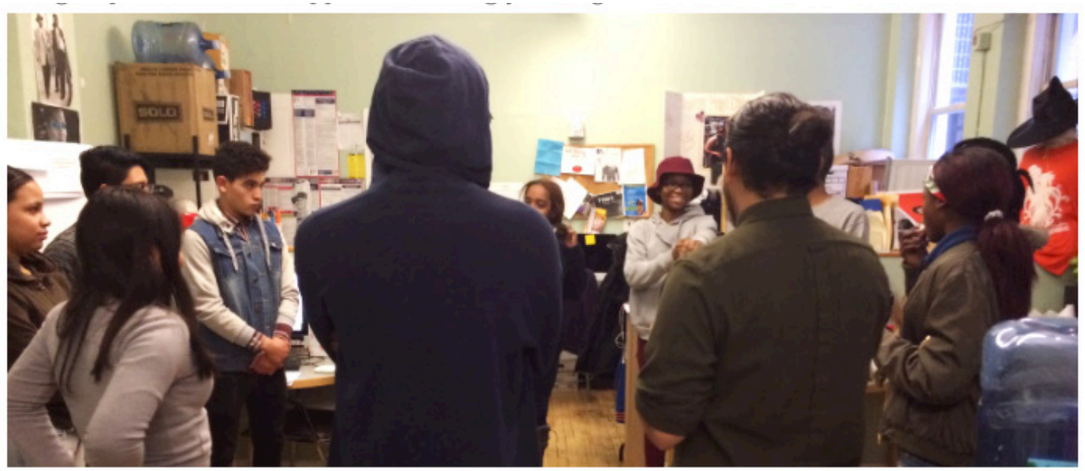
guiding questions:

- *What things do we want to learn in common?*
- *How did it feel to use the camera?*
- *What do we notice about how different skin tones show up on camera?*

facilitator note:

Don't worry about technique; just give everyone a chance. This is not meant as time for critique of the footage. Keep things very open and non-judgmental.

Discuss ways you think the workshop might tackle the things that they heard the youth want to learn and any additional things the group can expect to learn. Make a mental note of the varying levels of comfort and knowledge of the camera within the group to be able to support accordingly throughout.



community mapping: your community and media representation

30 minutes

Write the word COMMUNITY on a large piece of newsprint.

What comes to mind when you hear the word "community"?

Record participants' responses on the newsprint. They can be examples of communities or attributes that make up a community. Affirm the responses of the participants. After the facilitator has written up around 5 responses, introduce GAP's definition of community, previously prepared and written on another piece of newsprint:

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

Are there any other types of communities we should include?

Afterwards, the group begins to explore their own communities. Present the Community Mapping Tool and hand out a community mapping sheet to each participant. Use the following as an explanation guide:

- Center: You. Your name or self-portrait
- 2nd Ring: Community. A community that you are a part of
- 3rd Ring: Media. What are some ways you see your community in the media. What representations that make you feel powerful and uplifted?

facilitator tip:

Share an example of your own community map before participants work on their own. Encourage creativity - the rings are intended as a guide, participants can draw or write. Participants should focus on a single community they are a part of.

Give participants 5-10 minutes to draw and fill out their community maps individually.

Once everyone has finished, reconvene and process in the larger group.

guiding questions

- *What are the communities you chose to focus on? Why? Was it hard to choose?*
- *How do you see your community represented in media?*
- *What about the media representations make you feel powerful, how do they make you feel that way?*
- *How often do you see your community represented in ways that feel powerful and inspiring?*
- *What are some things that you heard in the group that are similar? What about some of the differences?*
- *Why do you think it is important for our communities to be represented in the media in ways that feel powerful and/or inspiring?*

During the discussion, make connections and link how stories that are told about our communities, as well as how our communities look on camera, are powerful tools for us to use in representing our communities in inspiring and powerful ways.

history and framework: aesthetics of centering dark skin tones

30 minutes

facilitator note:

For this section it will be useful for you to review the videos for reference linked in the Materials & media section of this workshop. If time allows, you can decide whether to include any parts of these videos in the workshop. Our slidedeck makes reference to these videos, so as long as there is familiarity with the content it is not necessary to include it.

The facilitator should gather the group so that they are facing the wall with the projection and have the Aesthetics of Centering Dark Skin Tones slidedeck ready to project. Below is a script for each slide and ways to engage participants in conversation throughout the presentation. The script for each slide is also available in the speaker's notes section of the powerpoint.

Slide 1: We are now going to look at a powerpoint that will help us understand the history of how film and video technologies have historically centered and uplifted lighter skins and we will then think through what has been done and how we can continue to learn and experiment with ways to center and uplift dark skin tones.

Slide 2: What do you notice about this image? How are different skin tones represented?

When using film, the photochemical process for rendering colorized images, centers and prioritizes lighter skin tones over darker skin tones.

Slide 3: As colorized image-making became more widely accessible, so too were the standards for what is a technically "good" image. Shirley cards were guides for technical best practices to represent the dynamic world we live in, these cards however centered lighter skin tones.

facilitator note:
If the facilitator wishes to show an excerpt of the History of Racial Bias in photography video by Vox this would be an appropriate time to do so.

Here is a screenshot of Gone With the Wind. What do you notice? How many people do you see?

Actress Hattie McDaniel is walking next to Vivien Leigh. While Vivien Leigh is easy to see, Hattie McDaniel is barely visible. The lighting and overall camera work centered and uplifted Vivien Leigh's lighter skin. One of the ways cinema has "attempted" to render darker skin tones characters visible while still centering lighter skin tones prioritized by the Kodachrome was by greasing performers with darker skin. This technically makes certain areas more visible: as there are small sections of glare, but on the whole it did not produce an image that uplifted the whole individual.

How are different skin tones represented? Which skin tone is centered and uplifted?

Slide 4: If you have seen a Sidney Poitier film, it's likely that you remember him sweating. This is due to the fact that the other technique that the film-makers attempted was to move lights closer to Portier. This "solution" to working with dark skinned actors was punishing to them.

Slide 5: In the late 1960s, in the aftermath of the Watts Uprising and against the backdrop of the continuing Civil Rights Movement and the escalating Vietnam War, a group of African and African-American students entered the UCLA School of Theater, Film and Television, as part of an Ethno-Communications initiative designed to be responsive to communities of color (also including Asian, Chicano and Native American communities). Now referred to as the "L.A. Rebellion," these mostly unheralded artists created a unique cinematic landscape, as—over the course of two decades—students arrived, mentored one another and passed the torch to the next group.

Daughters of The Dust was the first feature film directed by an African American woman - Director Julie Dash.

facilitator note:
If you want to include an excerpt of the panel with Julie Dash and Arthur Jafa organized by the Brooklyn Museum. We recommend showing from 32:42 - 37:44 where- Cinematographer Arthur Jafa goes over techniques for optimizing darker complexion in Daughters of The Dust. If not shown, then you can just share some of the techniques.

Some of the techniques used in Daughters of the Dust included dying the "white" dresses to be brown in tone, so that when the actors' skins were lit, the dresses would not be overexposed. These techniques illustrate how one can experiment with various techniques while being guided by the question: What will allow me to optimize and center the way darker skin tones look in my film or video?

What do you think of the strategies that Julie Dash and Arthur Jafa used?

Slide 6: Just like filmmakers from the "L.A. Rebellion" developed new strategies and techniques to make sure that actors with darker skin tones were uplifted in films. We too can continue to experiment and develop techniques. While now we use mostly video, the designs continue to center lighter skin tones so this is still a technical challenge that needs to be addressed by those who want to portray dark skin tones.

It is important to remember that no matter what tools we have at our disposal we can always make decisions that allow us to uplift dark skin tones. Here are a few techniques that youth media organizing organization, GAP, and members of extended communities have used in recent years to address technological challenges.

This slide is from GAP's Youth Breaking Borders film Echoes of Iemanja

One of the techniques we on Echoes was to light the background separately from the actors. Specifically, they added blue lighting that would allow the warmer skin-tones to be contrasted and centered.

Slide 7-8: This image is from GAP's SupaFriends film Ella for Prom Queen

For this film they had actors with different skin tones, so they tried to be strategic about shooting where there was lots of natural light and positioning our actors with different skin tones to be facing or blocking the sun depending on the needs of their skin tones.

Slide 9: We also utilized the light itself to intentionally become an element of the mood of the film intentionally. We made a choice to center the actors and their skin tones even if it meant overexposing the white walls.

Slide 10: In this still from the documentary "Toñitas" - one of the challenges was that the interiors of the space where very dark and the faces of the subjects of the documentary were lost. A choice was made to shoot outside on a small balcony so that the natural light could light the subjects. Similarly the choice to film at certain angles even if it meant that the crew was very uncomfortable and crammed in the balcony, was made so that the darker skin tone would be centered against the lighter wall and not lost against the brown door or the dark interior seen when the door was open.

Part of the choices we make as filmmakers who want to center and uplift folks with darker skin tones is constantly thinking about many choices and options we have at our disposal for this purpose - always using guiding questions such as: What can I do in this moment to make sure that I am uplifting darker skin tones?

Some techniques to uplift darker skin tones to consider include:

- *Use diffusion and reflection to highlight darker skin tones.*
- *Adjust wardrobe and staging before defaulting to color-correction in post.*
- *During Production, use Raw/ Lossless compression video formats so that you have more flexibility to adjust skin tones during color correction.*
- *Ask lead actors to be present when you establish lighting and camera setting standards so that your planning always accounts for their skin tones*

What do you think about these techniques? Do they give you ideas of what things you can do to make sure people with dark skin tones look good on camera? What are some techniques you use?

hands-on practice: F.I.S.T. and things to keep in mind

30 minutes

Hand out copies of the F.I.S.T. and Things to Keep in Mind handout. Ideally the F.I.S.T. and Things to Keep in Mind recommendations are on a newsprint somewhere in the room.

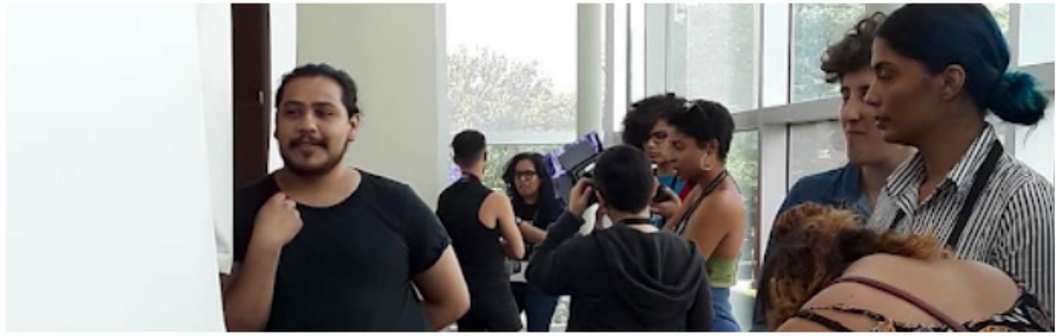
Representation is not just about the story that is told, but also how things look is important. And to shape the aesthetics in our films we must take control of the camera. Instead of using the auto setting which by default centers "Shirley", we want to use the manual setting and adjust the camera settings in order to accommodate and uplift dark skin tones.

Review the F.I.S.T. handout together. Start with the F.I.S.T. side.

Take turns going around the room and reading the handout. Later in smaller groups the participants will use the handout as a reference to practice with support from the facilitators. Turn the handout over and go around taking turns to read the Things to Keep in Mind section.

facilitator note:

It might make more sense to wait until the practice round to look at the Things to Keep in Mind section section depending on specific needs from the group.



After reviewing the handout split participants into 2-3 teams to experiment with the cameras and their cell phones. Ask them to film and/or take photographs of the same image with different F.I.S.T. settings and shifting things based on the Things to Keep In Mind Recommendation. Make sure that all participants get a chance to use the camera.

We will be working in small groups to use what we just learned into action and experiment with how we can use different F.I.S.T. settings and Things to Keep in Mind recommendations to make images that optimize dark complexions.

Take turns and try the same image with different settings! Compare what different decisions you must make to uplift different skin tones, in particular dark skin tones.

It is important that each group has a facilitator or that the facilitator is moving from group to group to support participants as they are testing different ways to shoot and use lighting. Feel free to shoot on the street or in your building or group space.

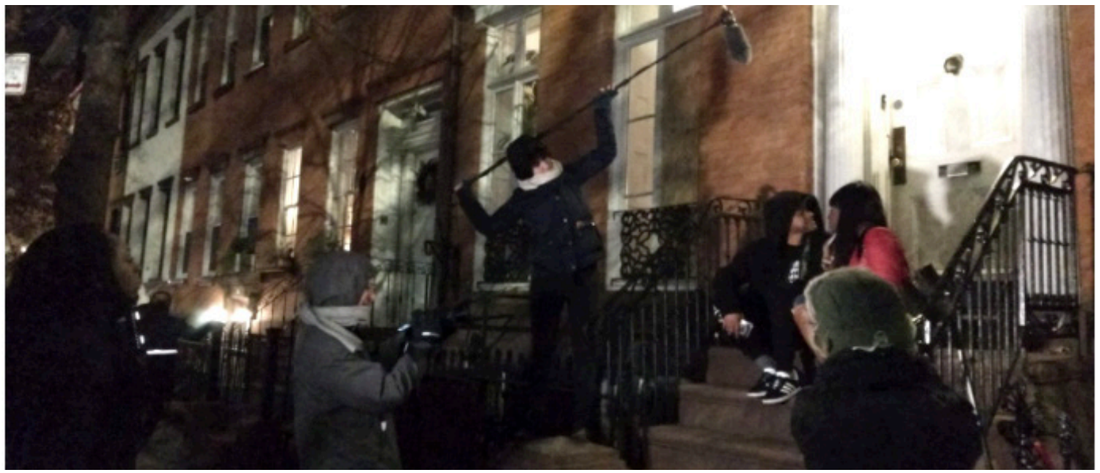
Generally speaking, planning and preparation are critical to the success of young people working with a video camera. However, this activity is really about experimenting and playing. They don't need to go through the F.I.S.T. techniques or Things to Keep in Mind recommendations in order or plan all of the shots in advance. Suggest that teams walk around outside and as ideas/images occur to them to shoot individual shots.

view footage

Have each group show their footage and explain the decisions they made for their shot they used and different strategies they used in different images. Reflect together about challenges and solutions.

guiding questions:

- What was it like shooting trying to use F.I.S.T. and Things to Keep in Mind?
- What were your favorite strategies to use when shooting?
- What was challenging?
- What might be helpful next time to make it less challenging?



reflection and closing

10 minutes

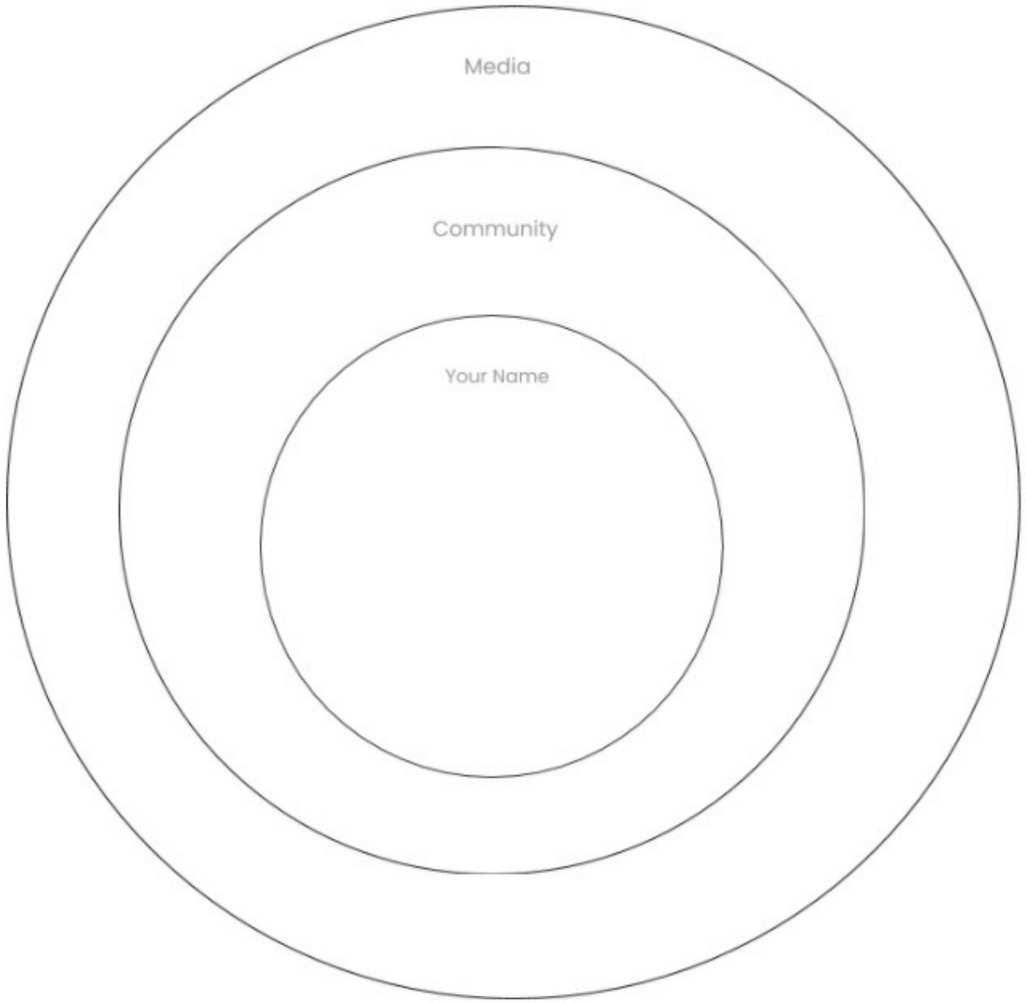
Take a quick break, and regroup participants for one last closing discussion and reflection.

guiding questions

- What did you learn about the history of film and video today?
- What did you learn about cinematography for dark skin tones?
- How do you think you will view films and television differently now?

A key idea to take home today is the power of your choices as a media-maker to use your cinematography skills and make decisions that uplift people with dark skin tones. You have both responsibility and creative control as a media-maker. We can continue to explore more about what it means to be represented by others and ourselves and continue to experiment and play to figure out how to have the aesthetics we want in our films.

handout: *community mapping tool*



handout: *FIST & things to keep in mind*

SONY CAMCORDER

F-STOP

F-Stop controls the size of the aperture (opening). Itcan go from the size of a pinhole to the size of a quarter. The more closed the aperture the less light, but more things are in focus and vice versa.
F.22 is considered a closed aperture in the sony's lens
F.3.6 is considered fully open

I.S.O / GAIN

Gives the illusion of having more light than there actually is. It comes at the expense of creating a grainy and degraded "cellphone" quality images
Keeping *I.S.O below 800* is recommended for SONY camera, higher iso begins to degrade the image

CELLPHONES

IN ANDROID (PRO):

Lowest is 50, highest is 800. Recommend to keep lower than 320, but as low as possible.

IN IPHONES:

hold AE/AF Lock on the person you are calibrating for. When the AE/AF is locked, you'll notice a yellow bar with a light bulb symbol. What you want to do is lower the overall lighting. Keep the overall image dark, but then bring an external light source to light the image more intentionally.

SHUTTER SPEED / ANGLE

In video this controls how fast or slow an image is captured. Slowing the shutter allows more light in an image, but it creates motion blur.
If you are shooting 24 frames per second, it is recommended you have ***a shutter speed of 48/1 or a Shutter Angle of 180 degrees.***

CELLPHONES

There is no Shutter speed because it is a fixed lens.It is recommended that you always relocate to an area with a lot of light, or you bring an external light source to the subject/object. A desk lamp, a work light, or even a diffused flashlight.

TEMPERATURE

Every light source creates a temperature: warm and cool. This temperature is measured in Kelvins. If you want to render a realistic image you match a locations dominant light source.
Outdoors/Sunlight spaces: 5500k ***Indoors 3500k***

think about exposure

There is always a decision / compromise you have to make when you have characters / folks with different skin tones in the same scene / shot.

Centering and uplifting dark skin tones means prioritizing darker skin tones even if it means overexposing lighter skin tones a bit.

think about how you are using light

Darker skin tones absorb more light, light skin tones reflect more light
Are you trying to create a mood or emotion with light? How do the colors of the mood you are trying to set work with the undertones of people's skins?
Are you trying to use lights to color correct and highlight folks' natural skin tones? Think about the colors and undertones in people's skin tones and what contrasting light can be used to retain detail.

think about what else is on camera

Think about how background, wardrobe, and propos play a role. Do any of the Backgrounds reflect the light available in the room and can be used to support lighting?
How can you modify these things and think about the placement of the people onscreen to prioritize exposing folks' skins without losing detail?

experiment, research, play!!

What other ideas do you have?
Most of the techniques we mention, we have learned by playing and trying out different things. We encourage you to explore and try out new ideas. We offer this framework to inform your research. A framework is a way of thinking; not just a set of tools and techniques. Let's make this question the norm within media-making: "what can I try to make sure that the people on camera who have dark skin tones look great?"

community reflection: centering youth leadership

The following is a lightly edited and modified version of Lincoln's July 2017 interview with Nadia Awad from the NYPL Trans Oral History Project. Luce Capco Lincoln worked at Global Action Project from 2013 to 2020, as a media educator, program director and most recently, associate director.

NA: You're a program director at Global Action Project. What do you do there?

LCL: My job is to empower young people to make media about social justice issues, particularly the ones that touch their lives the most. We work with young people ages 14 to 24, most of whom are immigrant, trans or GNC. The goal is not necessarily to finish a polished documentary about one issue or another, but to build the leadership of youth who are most impacted by institutional oppression and who are the least likely to be represented in mainstream culture. Through media production, we're trying to build youth empowerment. We're aiming to get their voices front and center in our narratives, and at the same time, build their agency to become organizers and fight for their communities.

NA: How does GAP approach this work? And how does that fit in with your own experiences in organizing and filmmaking?

LCL: Popular education is really important in what we do. It's the idea that we—our communities, our youth—already have within us all the knowledge that we need to grow and thrive. I personally discovered this idea working in Southern organizing, and spent a long time trying to find and articulate a methodology of popular education as it relates to media making. How can we build political power through media? How can the process of media making allow us to tell our stories and build the relationships that we need to survive? When I got to New York, I found work at the only organization that does that, which is Global Action Project. The people at GAP were thinking not just about media production, but about political education and youth leadership. GAP really became a political and intellectual home for me.

NA: How's the work going? Have the issues that GAP youth face changed over the time you've worked there?

LCL: It's not easy. Often people think that I work in an after-school filmmaking program. They're not even close. At GAP we try to approach media making holistically, by rooting it in young people's lived experiences. The reality is that the lives of the youth we work with are often really hard. I work with Black immigrant youth, with Muslim youth, with trans women and trans GNC non-binary folks. I've worked at GAP since 2013. Now, it's 2017. As you can imagine, the election of Donald Trump has had huge impacts on the day-to-day lives of these young people. This year we had perhaps more participants than we've ever had, because youth are looking to each other, asking, how do I survive and how do I get support?

For example, we work with young people who have DACA and others who are Haitian with temporary protected status. Trump could refuse to renew DACA and TPS at any moment and these young people and their families could get deported. How can we hold these young people through the fear and instability, and empower them to fight for what they need?

It's very nuanced and beautiful work. At the same time, it can be overwhelming. A lot of young people are in crisis right now. Every time I go to the office in the morning, I don't what I'll find. Plus, we're still a media making organization, so we need to make films on top of that.

NA: When you reflect on the work that you've done, what do you think of as your biggest success or accomplishment?

LCL: A couple of my biggest goals have been to build the leadership of youth, and particularly trans youth, in our organization. That meant narrowing GAP's previous focus on LGBT young people to engage more specifically with trans and GNC youth. It has also meant being really committed to making sure that GAP's youth leaders are at the decision-making table, as media educators, as interns, as people representing the films that they make. GAP has always been a welcoming space. But now we're seeing how committing as an organization to a certain kind of leadership—namely, centering the leadership of the young people—really shifts the dynamic of youth participation. And I think we're now more open to certain kinds of risks that are not easy to take as a non-profit.

Nothing is perfect. We at GAP have made mistakes along the way. That said, there are a lot of tools we've inherited over the years, practices of pedagogy and both individual and collective self-reflection that have supported us in pushing ourselves to do better. I've had so many amazing experiences watching the trajectories of the young people I work with, as they grow into leaders in filmmaking, organizing, activism, whatever they choose to do. That includes leaders at GAP itself. Lots of people who work at GAP are in their twenties, including one of our media educators, who is a GAP alum from the early 2010s. One of our program participants recently led the production of a film about Black trans experience, Over Stigmatized, and she then grew into a GAP peer media educator and staff member.

NA: How does that connect back to this current political moment?

LCL: Since Trump got elected, it feels like we're back on our heels and forced into reaction basically every day. What we need is strategy. I think we still don't have the answers and are figuring that out what that strategy should look like. At the same time, Trump is not the be-all and end-all. There is really nuanced political conversation among young people that's been happening for years. Some of that seems tied to the mainstreaming of certain ideas of intersectionality, which has been accomplished by Black Lives Matter and local New York City organizing building on the work of past movements. That means that youth are coming to me at age 14, saying, "you know, I'm being persecuted because I'm Black." And at the same time, they say, "I also see that my Brazilian sister here is experiencing the same thing." Then they get together and make a deeply complex film about ancestry and Yoruban culture and about wanting to go to college. I feel like there's a certain connectedness and understanding across identities among young people right now, which I didn't experience as a young person.

workshop:
trans/immigrant activities for celebration, resistance, and surviving the apocalypse

workshops description
This section is dedicated to all the media educators that creatively found a way to talk about political issues using media making to celebrate identities and resist oppression. For over a decade, GAP has been working with TGNC, LGBQI and immigrant youth in creating liberatory stories. Whether working with a group toward a larger collaborative project or finding a way to build trust with a program with a diverse set of participants, the following set of activities are a great way to creatively inspire critical analysis for racial justice, trans justice and immigrant justice while building trust and relationships with the participants of the group.

objectives
- Build solidarity and strong relationships with a diverse group of participants
- Celebrate trans, immigrant, BIPOC stories while connecting the personal to the political
- Use activities to lay the groundwork for a larger collaborative creative project

facilitator note
The best way to use this section is to mix and match activities. Often these are great for introduction to the space, or another way to build with a group that knows each other already.

activity

1. Supa-Justice League Photo Shoot
1 hour

materials & media

- Flip chart paper with the definition of "Liberation" and "People's Power" prepared
- Markers or pens
- Blank piece of paper for each participant
- Lights and backdrop
- Photo camera
- Tablet or phone with photo and comic book app, such as Comic Strip - Comic Maker
- Props: Make up, masks, capes, wigs, sunglasses, bandanas, hats, hairy ties, shirts, flowers, unicorns, and anything else that may inspire your group

introduction
This activity is great for any first day! It is written in two parts to be adaptable to time you have with the group. For the photo activity, we recommend setting up the space with a backdrop on the wall, having lights up and a camera on a tripod. OR, keep it simple and pick an area in the room as the photobooth and provide a selfie stick for people to take photos with their own device.

part 1: we believe in our power to...
20 minutes

We all have secret powers, especially as TGNC and immigrant youth! Let's tap into how we can change the world together. Before we start the activity we would like to ask you: What does LIBERATION mean to you?

Newsprint Write Up #1:

LIBERATION

Write people's responses

Newsprint Write Up #2:

LIBERATION: The freedom from oppression. When we organize against oppressive circumstances, and fight for justice, we call it building People's Power.

LIBERATION: The freedom from oppression. When we organize against oppressive circumstances, and fight for justice, we call it building PEOPLE'S POWER.

PEOPLE'S POWER: The ability to control land, resources, labor, culture, information for the interest of the masses/the people.

This is the definition we are working off of for now. What sticks out to you? What would you add? What are examples of things communities and organizers are fighting for?

Facilitators take a few of the examples and write them on newsprint.

Great! Now that we have talked about the real world, let's imagine our fantasy. Next we are going to dream up our inner SupaHero!

facilitator note:
It could be helpful to have examples of your own inner SupaHero or super heros you're a fan of to show here.

Hand out sheets of paper and markers, pens or color pencils.

Use this blank paper to create your SupaHero by answering the following:

- *Draw what your superhero looks like*
- *Write what your power is*
- *Write a saying or phrase that describes summarizes what you are fighting for*

Come back as a group and share what we came up with. Each person gets one minute.

part 2: lights, camera, ACTION!

40 minutes

For the next thirty minutes, we will be manifesting these drawings into photos by doing a shoot in front of this backdrop. Think about your SupaHero and imagine the poses and props that best capture your powers, phrase and persona. You will get three poses as the camera person captures 3 takes of each pose.

Assign a person (usually a facilitator) to be the camera person.

facilitator note: This is a great time to use best practices in taking photos. We recommend:
Making sure everyone consents to being photographed
Taking direction from the person being photographed
Sharing the photos with the person posing to make sure they feel happy with the results before moving on to the next person

Bring everyone back to the space in a circle.

guiding questions:

- How did it feel being in front of the camera?
- What feels empowering about being a SupaHero?

After the workshop, if you have access to a tablet or phone use a photo filter to create each photo as a drawing and paste them together as a comic book page using an app, such as Comic Caption Meme Maker or Comic Strip - Comic Maker. Insert everyone's SupaHero name, with their saying. Share it with the participants over e-mail or during the next group.

Now we have created a Supa-Justice League!

2. resistance chants

20 minutes

This activity is a great icebreaker or energizer. GAP used this as an introduction to any creative workshop that involves creating a shared vision of resistance and empowerment around any social justice

We recommend picking a quote that fits into the political education goals of your program.

materials & media

Quote written on newsprint
Chairs arranged to allow participants to sit in a circle

activity

We are going to practice making resistance chants today. What are some chants that you know either from protests or songs? Some examples can include:

I believe that we will win!
We who believe in freedom will not stop…
Which side are you on?
Black Trans Lives Matter!

Now we will come up with one of our own resistance chants! For this first round we are going to use a quote by a historical movement leader.

This quote is by trans liberation freedom fighter Marsha P. Johnson: "Pay it no mind!"

OR

This quote is by chicanx writer and cultural feminist theorist Gloria Anzaldúa: "Nothing happens in the "real" world unless it first happens in the images in our heads."

We will repeat this quote while also creating a beat. Can someone start us off by repeating an easy sound for us to make with our feet or hands. We will repeat this quote, finding the natural rhythm that syncs to this beat.

facilitator note:
Model for the group repeating the quote until the group is in unison and it seems as if the group's energy is uplifted by this process.

Now who wants to come up with the next quote or lyric or phrase? Repeat it until we all join in for at least five times.

Repeat the process with each participant.

guiding questions:

- What did it feel like to do this activity as a group?
- Does anyone want to share the inspiration for your chant?
- What other movement heros would you have wanted to bring into this room with a quote?

3. rejecting binaries and borders magnifying glass

1.5 hours

This activity uses the camera to look critically at everyday objects, naming them as part of cissupremacist or global capitalism systems of oppression. The goal is to teach the group about critical thinking, making metaphorical connections with objects, while getting a chance to practice their visual language with the camera.

At GAP we often use this with our video cameras but this activity is adaptable to any camera the group has access to. In addition, this activity is often facilitated \ outside of the program space. It can be easily adapted to a school or building where participants can find meaning from the environment. Feel free to adapt to the space you are working with the group in.

Below is an example of how Youth Breaking Borders, GAP's immigrant youth program, facilitated this activity. Feel free to adapt the theme and focus by changing the quote and example.

materials & media

Camera or mobile device with camera
Quote relevant to political education goals set by facilitators
Newsprint and markers
Sleep Dealer clip: 36:00-39:00
For more information about Sleep Dealer read this

activity

Today, we're going to use a camera, a tool that allows us to capture moments. We will look at our surroundings to magnify ways in which people are impacted by historical and present-day policies. There are many policies and beliefs that affect immigrant people's lives today.

So, as a way to start us off, we have selected a quote that we believe sums up U.S. beliefs about immigration and the economy. This quote is from a sci-fi narrative film by Alex Rivera Sleep Dealer which depicts a dystopian future where a fortified wall has ended unauthorized Mexico-U.S. immigration, but migrant workers are replaced by robots, remotely controlled by the same class of would-be emigrants. For context, we will watch the scene where the boss of the main character Memo explains how the robots contribute to the global economy.

"We give the United States what they've always wanted," Memo's supervisor explains, "All the work without the workers."

Newsprint Write Up #1:

"ALL OF THE WORK, WITHOUT THE WORKERS"
–Memo's supervisor, Sleep Dealer, 2008

Play the clip and afterwards generate a shared definition of what the quote means for the group.

guiding questions:

- *What does this quote mean?*
- *What ideology does this communicate? Who benefits from this belief?*
- *Who is impacted most by this?*

Now we are going to break into two groups to do this activity. Let's count off by 1,2,1,2
In our small groups we will talk more about what this quote means and brainstorm shots that can translate this meaning into an image.

Each group gets a newsprint, with the same quote as above. Have them write down some of the interpretations of the quote and then come up with a brainstorm of 5-10 shots that represent the ideology (idea, value, belief combined) from this line of the movie (or whichever quote is chosen). Ideally these shots are of items or objects that can be found right outside this space.

facilitator note: If you are able to prepare an example of your own shots interpreted from the quote that's very helpful but also not necessary. If people get stuck, help them by giving them some ideas such as: Find a sign; Is there a building that could symbolize this, what kind of work can you find on the street that would talk about immigration and the workers? Give examples that you might pick. Have a notetaker transcribe people's ideas.

Prepare cameras or devices, one for each group, to get participants ready to take photos.

We will have each person get a chance behind the camera and use your own judgment on what you can capture in the moment.

Give participants 20 minutes outside.

We are going around a 1-2 block radius to find the shots you just brainstormed. Keep in mind that you might not find every shot you listed. So for instance, you might have come up with a great idea around shooting the specific shot but a sign might be in front you when you have the camera. Be adaptable and flexible to what is around. This is part of filmmaking.

Come back and look at the footage and process. The following are some guiding questions for debriefing the process. Make sure each person gets a chance to answer.

- Why did you choose the shot that you did? What elements of the shot represent your idea?
- Is there any positive feedback on the composition?
- Anything that you would suggest as a change?

Finally end with a quick reflection and assessment on the activity.

guiding questions:

- How was this activity for you?
- What did it get you excited to film more of?
- What can we use the camera to examine more closely?
- How did it make you think differently?

4. the sanctuary
20 minutes

Societal structures have fallen by a zombie apocalypse. Now it is up to you to decide how you will move forward in building a new sanctuary society in this world. Before planning how you will do this with your new band of survivors, take some time to make a list of the skills you have that would be useful to the sanctuary? Why?

We will now divide into your sanctuary societies (4-5 per group). In your groups, share your list of skills and begin to vision how you will support each other in this new world.

- How could you use these skills collectively?
- How are these skills transferable?
- How can you rotate responsibilities?
- Using these skills, what would be the first project you embark in?

guiding questions:

- What did you discuss in your small groups?
- What skills do you all have?
- How will you use these together?

5. collective stream of resistance
30 minutes

Recommended activities:
- Community mapping
- Tree of oppression and liberation

materials & media
Paper and pen for every participant
Small scrap paper, three for each participant
Newsprint and marker
Bucket, box or hat

facilitator notes
This activity can be adapted to be relevant to respond to any institution that needs to be changed.

activity
For a lot of us writing and art-making is a form of survival, but often done alone or solitude. This activity is an attempt for us to write a poem together, as a collective. For the purpose of having a shared theme, we are going to use a prompt based on the conversation we had about our shared oppressions. For TGNC and immigrant youth, this is often the criminal justice system.

Share on a newsprint an institution that your group wants to delve deeper into reforming or abolishing. For instance:

Newsprint Write Up #1:

Police and Immigrant Custom Enforcement

What is your first reaction? Do you have experience with these law enforcement agencies? What feelings come up when you see them written here? Write all of this down! You will have 5 min to write down anything that comes to mind. Goal is to get any words out on the page. It doesn't have to make sense or be coherent sentences, but do try to channel any reactions, emotions and thoughts in your writing.

Give people 1 minute warning to wrap up their thoughts. At the end, have people read over what they wrote. Take a couple of volunteers to share out what they wrote.

guiding questions:

- What did you notice in your free write?
- What did you hear from others' writings?
- What system of oppression were you talking back to?

Now we are going to start editing our writing and putting it together. Look through your freewrite and underline 2-3 phrases or sentences or combinations of words that you feel communicates a message of resistance or talks back to systems of oppression that we named above. Write these three phrases on separate small pieces of paper provided and put them into this bucket. In this bucket is our collective poem!

Ask for a volunteer to pull out a piece of paper from the bucket and have them read it out loud. The scribe will then write that statement on a blank newsprint as the first line of the poem. Repeat this process for each participant. At the end, this should be a draft of the collective poem. Have someone read the whole thing out loud to the group.

guiding questions:

- What did you think about this process?
- Are there any lines that you are excited about?
- Are there any minor rearranging or edits that would make this stronger?

6. zombie tag

15 minutes

A fun twist on the game 'tag.' Also a great way to learn and remember people's names if this is a new group. The goal of this game is to not get caught by the zombie. There will be two rounds.

Capitalist way
The first round, the zombie will try to tag you and make you the new zombie. BUT you can save yourself, by calling out another person's name in the group. The zombie then has to go after the person whose name was called out. But they can save themselves by calling out another person's name. Make sense?

Allow the group to play the 'capitalist way' for 5 minutes.

Collective way
Now for round two, we will try to save our friends by saying their name. If you see the zombie coming for someone then say their name. We ALL have to say their name at the same time to save them.

Allow the group to play the 'collective way' for 5 minutes.

guiding questions:

- What was the difference between the two approaches?
- Which round did you enjoy better and why?
- Was it clear which one was the capitalist way and which was the collective way?

7. every word spoken

15 minutes

materials & media

- Newsprint and marker
- Projector or screen everyone can see
- Pick a piece of media from Dylon Marron's blog, Every Single Word. For this example we will be using Every Single Word Spoken by a Person of Color in 'The Lord of the Rings' Trilogy

facilitator note:

GAP often does this activity before an editing lesson. A follow up to this discussion is to then have them use a commercial or scene from a movie to edit out every word spoken by a person of color in that piece of media.

activity

We are going to do an exercise that allows us to dissect how we are represented in mainstream media. What are some of your favorite movies or commercials?

Write down answers on the newsprint.

Has anyone heard of Lord of the Rings?

Regardless of the answer, say: Well, let's watch the whole thing right now.

This is meant as a joke as it will take less than one minute to watch the clip provided.
Play Every Single Word Spoken by a Person of Color in 'The Lord of the Rings' Trilogy.

guiding questions

- *What did you guys think of that movie?*
- *What story was told in this version of the movie?*
- *Who was represented?*

The title of this video is "Every Single Word Spoken by a PoC in…". The point of the video is to visualize how little screen time BIPoC are given in mainstream media, especially Hollywood films, but we are here to change that by becoming our own storytellers!

From here we suggest introducing practice to editing software that let's the participants also look critically at the content from a racial justice lense. This also is a great segway into any of these production activities:

- Cinematography 101 (p. 43 in Media in Action curriculum)
- Video Rigmarole! (p. 98 in Media in Action curriculum)
- Interview Role Play (p. 78 in Media in Action curriculum)
- Rejecting Binaries and Borders Magnifying Glass (in this section)

annex

Here we include a couple of tools to assess risk and manage safety protocols when doing both narrative filmmaking and documentation of events.

The first one is a sample call sheet for a short film. Unlike many traditional call sheets it includes important information to keep the cast and crew safe.

Please note that people's personal information should not be included in a call sheet and only their first names (or preferred names). Contact information as well as emergency contact for each person should be kept in a separate document accessible to the Producer at all times.

Title of the film -- Date of shoot -- Call TIME:

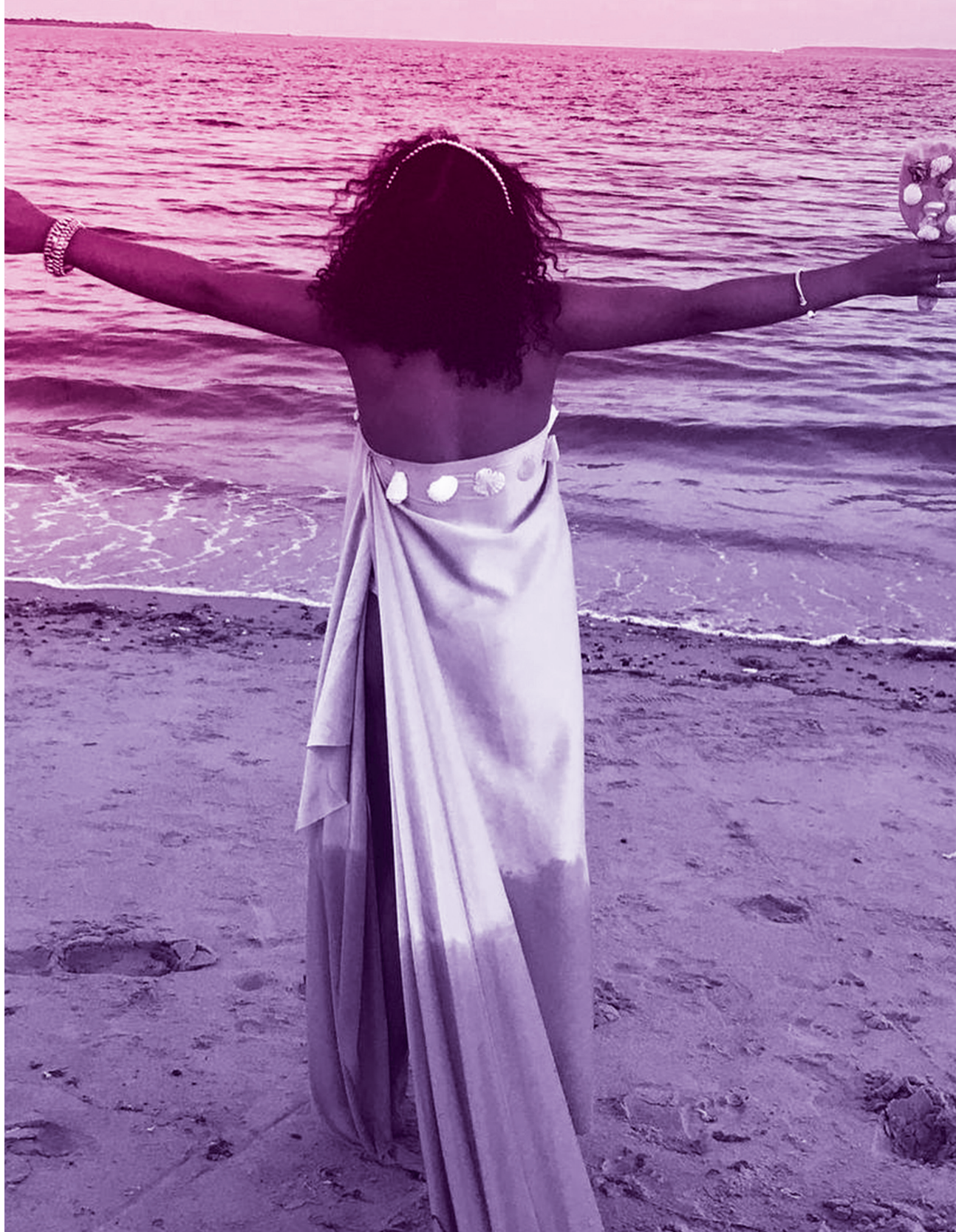
Act/Scene/Name	Characters and Actors	Production/Crew	Location
Act 2 Scene 4 Scene reference i.e. "Flashback in the train"	Character name - Actor Character name - Actor	**Director -** name **DP -** name **Sound -** name **Production -** name **Security-** person 1 & person 2	**6 Train** **(Public/Private Space)** **Meet up Location:** **XYZ's home** *(Private space address)*
--BREAK--	*Everyone*	***FOOD & Nourishment for all*** ***Security Team Debrief***	***Secure private space***
Act 1 scene 3 *"Stopped by the Pigs"* 6pm ~ 9pm (please note here park closing times)	Character name - Actor Character name - Actor Character name - Actor Character name - Actor	**Director -** name **DP -** name **Sound -** name **Production -** name **Security-** person 1, person 2, person 3	***Maria Hernandez Park*** ***(Public Space)*** *Meet up at:* Safe Space - Partner Business Name and Address

NOTES:
Act 1 Scene 3 is a high risk shot. In case of police intervention "Person 1" is the point person to speak with law enforcement agents along with the producer. "Person 2" & "Person 3" will secure the cast and crew.

Tips for picking locations:

- For public places, pick locations at least a few people on your crew are familiar with so there is already a level of comfort and confidence in navigating the space.
- Never use private property (stoops, restaurants, etc) without prior permission and arrangement.

For documentation of events, we created this "cheat sheet" as a starting guide to assess risk and prepare for event coverage.



Best Production Practices for Different Occasions:

LOW RISK

Presser/ Rally @ City Hall

Prep

- ❑ Research on dominant narrative, movement narrative,
  - ❑ Relevant hashtags
  - ❑ Org, presenter, and target handles
- ❑ Charge camera and phone batteries, pick up equipment
- ❑ Event cheat sheet sent out via text to all production
- ❑ Identify meet-up spot for day of
- ❑ Assign production roles for day-of

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔ Other shots (list here:)

Production Roles

- ★ Minimal Capacity: (1-2)
- ★ Normal Capacity: (3-4)
- ★ Maximum Capacity: (4-6)

Panel Discussion, Conference, Indoor Event

Prep

- ❑ Research on dominant narrative, movement narrative,
  - ❑ Relevant hashtags
  - ❑ Org, presenter, and target handles
- ❑ Charge camera and phone batteries, pick up equipment
- ❑ Event cheat sheet sent out via text to all production
- ❑ Identify meet-up spot for day of
- ❑ Assign production roles for day-of

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔ Other shots (list here:)

Production Roles

- ★ Minimal Capacity (1-2)
- ★ Normal Capacity (2-3)
- ★ Maximum Capacity (4-8)

MEDIUM RISK

Protest *(Stationed at a specific location, permit, organized internal security, clear route and agenda)*

Prep

- ❑ Research on dominant narrative, movement narrative,
  - ❑ Relevant hashtags
  - ❑ Org, presenter, and target handles
- ❑ Charge all batteries, pick up equipment
- ❑ Event cheat sheet sent out via secure text (like Signal) to all production
- ❑ Identify meet-up spot for day of
- ❑ Assign production roles for day-of
- ❑ Communicate with organizers to have an understanding of the route
- ❑ Agree on:
  - ❑ A meet-up location if things get dangerous and people get separated
  - ❑ A buddy system
- ❑ Identify home-base, someone who has everyone's emergency contact on day-of, pgp, dob and a lawyer's # in case people are arrested. This person should be off site.
- ❑ Everyone writes home base and the lawyer's number on their bodies with sharpies in case of arrest.
- ❑ Distribute quarters amongst team members in case of arrest.

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔ Other shots (list here:)

Production Roles

- ★ Minimal Capacity: (2-3)
- ★ Normal Capacity (3-4)
- ★ Maximum Capacity:(4-6)

Street Rally/March

(Not taking the streets)

Prep

- ❑ Research on dominant narrative, movement narrative,
  - ❑ Relevant hashtags
  - ❑ Org, presenter, and target handles
- ❑ Charge all batteries, pick up equipment
- ❑ Event cheat sheet sent out via secure text (like Signal) to all production
- ❑ Identify meet-up spot for day of
- ❑ Assign production roles for day-of
- ❑ Communicate with organizers to have an understanding of the route
- ❑ Agree on:
  - ❑ A meet-up location if things get dangerous and people get separated
  - ❑ A buddy system
- ❑ Identify home-base, someone who has everyone's emergency contact on day-of, pgp, dob and a lawyer's # in case people are arrested. This person should be off site.
- ❑ Everyone writes home base and the lawyer's number on their bodies with sharpies in case of arrest.
- ❑ Distribute quarters amongst team members in case of arrest.

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔ Other shots (list here:)

Production Roles

- ★ Minimal Capacity: (1-2)
- ★ Normal Capacity: (2-3)
- ★ Maximum Capacity: (3-6)

HIGH RISK

Individual Cop Watching

Prep

- ❑ Identify meet-up spot for day of
- ❑ Agree on:
  - ❑ A meet-up location if things get dangerous and people get separated
  - ❑ A buddy system
- ❑ Identify home-base, someone who has everyone's emergency contact on day-of, pgp, dob and a lawyer's # in case people are arrested. This person should be off site.
- ❑ Everyone writes home base and the lawyer's number on their bodies with sharpies in case of arrest.
- ❑ Distribute quarters amongst team members in case of arrest.
- ❑

LOOK AT RECENT GUIDES

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔

Production Roles

- ★ Minimal Capacity (1)
- ★ Normal Capacity: (1-2)
- ★ Maximum Capacity:(3+)

Protest/Rally

Taking the streets, no permit, no or few organized internal security

Prep

- ❑ Establish Roles:
  - ❑ Social Media
  - ❑ Camera Person
  - ❑ Home Base:
- ❑ Prep without cell phones
- ❑ Research on dominant narrative, movement narrative,
  - ❑ Relevant hashtags
  - ❑ Org, presenter, and target handles
- ❑ Charge all batteries, pick up equipment
- ❑ Event cheat sheet sent out via secure text (like Signal) to all production
- ❑ Identify meet-up spot for day of
- ❑ Assign production roles for day-of
- ❑ Communicate with organizers to have an understanding of the route
- ❑ Agree on:
  - ❑ A meet-up location if things get dangerous and people get separated
  - ❑ A buddy system
- ❑ Identify home-base, someone who has everyone's emergency contact on day-of, pgp, dob and a lawyer's # in case people are arrested. This person should be off site.
- ❑ Everyone writes home base and the lawyer's number on their bodies with sharpies in case of arrest.
- ❑ Distribute quarters amongst team members in case of arrest.

Shot List

- ➔ **3 Establishing Shots** (Conditions, 5W's, Long shots instead of close ups, the environment is the character)
- ➔

Production Roles

- ★ Minimal Capacity: (3-4)
  - ○ Social Media
- ★ Normal Capacity: (4-6)
- ★ Maximum Capacity: (6-8)