MEDIA MINDS
2020 REPORT

BY

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Surrey Schools
LEADERSHIP IN LEARNING

SPECIAL THANKS TO

TABLE OF CONTENTS

1. INTRODUCTION

Media Minds is a free after-school program which provides team-based workshops that strive to help elementary school students integrate into and engage in their community. These workshops enhance students' interpersonal and teamwork skills through the use of film education. The objective of this program is to give students a more effective transition into high school by empowering them to speak up, share their ideas, and think creatively to overcome the barriers they face. The skills acquired through Media Minds include: storyboarding, lighting, sound, filming, and using basic editing software. Students are encouraged to engage in conversations with University Mentors and build relationships that will help them find opportunities beyond the program. This year, in-person workshops were held at Kwantlen Park Secondary School, in Surrey, British Columbia. Media Minds is made possible through a community school partnership between Simon Fraser University Surrey's

Community Engagement Office and Surrey Schools. In the Media Minds workshops, youth participants create characters, write stories, and animate their characters either individually or as pairs; they receive feedback on their work from SFU Volunteer Facilitators and the Program Supervisor. Youth participants include grade 6–7 students and a small numberof secondary school student volunteers. The students work in teams, with two SFU workshop facilitators per team. The program works through a tiered mentorship system involving elementary school students, secondary school student volunteers, SFU Volunteer Facilitators, and the Program Supervisor. In transitioning to high school, youth participants benefit from hearing the perspectives of secondary school and university students. In turn, university students improve their interpersonal and pedagogical skills by helping youth develop confidence, communication skills, and creativity through film education.

The arts provide a powerful tool for engaging youth in activity that promotes creativity, self-expression, self-efficacy, individuality, collaboration, reflection, and cultural engagement. In addition, arts education can play a role in social-emotional development, academic growth, and community connection. This study aims to learn about how the arts can produce knowledge within the community, in an effort to provide strategies and models for rethinking the premise of the arts' capacity to bring about social cohesion and change. The results from this study offer insights into how media arts practice creates and strengthens the social dynamics of innovation, and in turn how the arts might create multi-layered intellectual exchanges and intergenerational dialogue about how school and community can embrace innovative models of teaching and learning.

This research will provide strategies and models for rethinking the potential of art for social cohesion and change. This will enhance community workers and educators' understanding of the role of the arts in shaping life in urban settings, strengthening the capacity of educational professionals to provide effective outreach programs.

This report covers the four in-person workshop sessions of Media Minds, which ran from February 2020 to the last week of March 2020. In-person Media Minds sessions were then cancelled due to the sudden school closure caused by COVID-19. As a result, Media Minds had to transition into a virtual program held through the Microsoft Teams platform. This report does not cover that virtual iteration.

The original program was scheduled to run from February 13, 2020 to April 23, 2020, for 8 weeks, with a final screening event for participants to showcase their videos in the 9th week. Our research plan was meant to cover the entire program but ultimately we were only able to conduct four sessions of field work. This limitation significantly impacts the breadth and depth of this research; for example, the case studies in this report only include vignettes from two teams (there were a total of five). Despite the constraints of this report, we still believe it offers valuable insights into Media Minds.

This report was created by Dionne Co, graduate student and project research assistant under the supervision of the Principal Investigator, Dr. Ching-Chiu Lin from Simon Fraser University's Faculty of Education. Data collection was made possible in collaboration with James Speidel and Meredith Verma from Surrey Schools; and Trisha Dulku, Gretchen

Ferguson, Rachel Nelson, and SFU lead workshop facilitator Saba Fatemi from SFU Surrey's TD Centre of Community Engagement. Surrey Schools was responsible for enlisting the youth participants and the venue, SFU was responsible for recruiting Volunteer Facilitators, creating the curriculum, and delivering the program. Sarah de Meda, an outreach worker, was also on-site to provide support and safety measures for the youth participants.

Research methods were consistent with the purpose and objectives stated above. Data collection included ethnographic observations and interviews. I, Dionne Co, attended the all Media Minds sessions. Each of the five teams included youth participants and SFU volunteer facilitators; I joined one team per week to get to know the group while joining in the program activities. Thus, in the field, I became a participant-researcher.

Other data collection methods employed in this report included document analysis and qualitative survey analyses. Saba Fatemi, the lead workshop facilitator, would routinely send emails including the weekly lesson plan for each workshop; insights from Saba's planning documents were included in this report. When the in-person sessions were over, I got in touch with Saba to collect worksheets, "check-in" surveys, and reflections submitted by youth participants; insights from those documents will be discussed below. The SFU Volunteer Facilitators were also asked to complete an open-ended survey to receive credit towards their Co-Curricular Record (CCR). Some of the survey responses are recorded in the following section.

2. PROGRAM OVERVIEW

What is Media Minds?

The Media Minds program focuses on digital arts using film education as a medium to facilitate learning, development and an easier transition to high school for grade 6–7 students. The program brings together university, high school, and elementary school students in a tiered mentorship setting where students are interacting with, supporting, and learning from each other across educational boundaries in a dynamic environment. The objective of this program is to help students have a more effective transition into high school by empowering them to speak up, share their ideas, and think creatively to overcome the barriers they face.

Media Minds allows all individuals involved to build upon their interpersonal skills and connections with the community. At the forefront of Media Minds are the SFU workshop facilitators, who teach the participants film skills and work directly with participants to produce their films. Having these coordinators be involved in a community-based project allows them to interact with the community while getting hands-on experience that they can apply to their careers. Through the program, coordinators facilitate a positive team environment and ensure that their group is collaboratively working together. As a result, coordinators may be faced with team conflict within their groups, and also get the chance to practice their conflict resolution skills. Every workshop also allows the coordinator to constantly improve on their leadership, communication, time management and youth management skills by leading a team and teaching teach the participants the necessary skills to create their movies. Therefore, they are able to gain confidence in their public speaking skills, as they are given more chances to practice (Dang-Nguyen and Dulku 2019).

At the centre of the Media Minds program are the participants. Media Minds provides an environment where students are able to express their ideas and creativity while developing their interpersonal skills. Through the activities, they are given challenges to help them effectively communicate their ideas and collaborate with others. Some activities in Media Minds workshops include storyboarding, learning about lighting, applying appropriate sound effects, operating a film camera, and using basic editing software. *The expected benefits of the program for participants in grades 6–7 include:*

- new technical skill development
- increased self-efficacy and sense of empowerment
- increased social-emotional capacity
- increased confidence in transitioning to high school
- lower perceived barriers to higher education
- self-expression and identity formation

University–Community Partnership

Media Minds is a partnership among three stakeholders: Simon Fraser University Surrey's TD Community Engagement Centre, Kwantlen Park Secondary School, and the Department of Community-Schools Partnership within Surrey Schools. SFU offers program administration and implementation, Kwantlen Park Secondary School provides the venue, and the Department of Community Schools Partnership provides logistical supports and outreach. Community programs like Media Minds allow SFU students to learn from, connect with, and give back to the community. Meanwhile, the Department of Community Schools Partnership with Surrey Schools benefits Media Minds in various ways. The branding markets the program to a wider audience, as Surrey Schools is a name that parents and students are familiar with. The CSP office also has connections in various local schools that Media Minds can take advantage of. In particular, they were able to recruit the high school volunteers from Kwantlen Park Secondary. The presence of an outreach worker from the CSP office is another benefit to this partnership; this person is able to take some of the work off of the program supervisor by being responsible for the check-in/check-out process and making phone calls home. Through this program's structure, the CSP has the resources to provide students with a free after-school program for high-risk and low-income families. Since the CEC organizes and provides volunteers for the program, this allows the CSP to offer more programs like Media Minds.

Program Staff and Operations

In running the program, point persons are assigned from each stakeholder to work together. At the forefront of Media Minds are SFU students, who teach the participants and work directly with participants to produce their films, as noted. The program runs primarily through Trisha Dulku, Community Engagement Associate at SFU Surrey's TD Community Engagement Centre. Trisha was responsible for assigning the role of instructor and coordinator to Saba Fatemi, an undergraduate student from SFU's School of Interactive Arts and Technology. The rest of the SFU Volunteer Facilitators were undergraduate students incentivized through the university's Co-Curricular Record (CCR) program.

SFU Surrey TD Community Engagement Centre staff:
Associate Directors, Partnerships and Programs: Ms. Rachel Nelson, Ms. Gretchen Ferguson
Media Minds Program Coordinator: Ms. Trisha Dulku
Media Minds Lead Instructor: Ms. Saba Fatemi
SFU Volunteer Facilitators: Rio, Eunbee, James, John, Saksham, Danielle, Jessie, Van, Sinead, Navneet
Surrey Schools Outreach Worker: Ms. Sarah de Meda

Every session, Sarah de Meda, an Outreach Worker from Surrey Schools, was on-site to provide support for youth participants. Sarah was responsible for checking attendance and ensuring the safety of youth for the duration of the workshop.

Managers from the Community Schools Partnership at Surrey Schools are Meredith Verma and James Speidel. The Community Schools Partnership (CSP) initiative was established by Surrey Schools in 2007 to provide targeted programming, support, and resources to children, youth, and their families who face barriers to accessing programs and supports before, during, and after school. Community Schools collaborates in partnership with district departments, community agencies, and partners to deliver enriching learning programs that are innovative and aligned with the BC Ministry of Education Curricular Competencies.
· Check and Connect Attendance Programs

- Lunchtime Programs
- Out of School Time (OST) Programs (extended learning):
- Physical Literacy
- Social and Emotional Learning
- Adapted Programs
- First Peoples Principles
- Leadership Development
- Parent Engagement
- Summer and Spring Break Camps
- Community Outreach

3. LAYOUT OF WORKSHOP SESSIONS

A typical Media Minds session runs from 3:20 PM to 5:00 PM on Thursdays. Youth participants begin entering the Media Minds classroom at 3:00 PM, while SFU Workshop Facilitators typically start around 2:30 PM, meeting outside the Kwantlen Park Secondary library. They make their way together to the classroom to set up for the day. A sample table below is copied off from the official schedule followed in each Media Minds workshop session. It assumes the perspective of the SFU Workshop Facilitator. The rest of the tables are available to view in the Appendix, at the end of this document.

	Start Times =>	2:40	2:45 (15 minutes)	2:55 (15 minutes)
1	Saba	Meet Navneet, Van, Jessie, and Dani. (Eunbee and Sinead to join in future sessions) at 1:30 pm at SFU Campus to prepare materials.	Head to room A110 together.	Room and technology setup.
2	Rio		Distribute name-tag lanyards and lesson-plan physical copies to all the volunteers. Two people to be in charge of stationary. Contact any volunteers still absent.	Setup technology and test equipment (sound, displays etc). Go out of room. Stick 2 "Today's Workshop" sheets somewhere visible Set up the Oscar's awards.
3	Eunbee		N/A this session	
4	James			Room setup lead. Keep members of each team (color) together. Put confetti bags on desk, to show where each student must sit. Try and make semi-circles of teams, facing the board.
5	John	Meet the rest of the team in front of the Kwantlen Park Secondary School library.	N/A	
6	Saksham		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags
7	Danielle		Write students' names on sticker labels.	keep the orange and yellow teams far apart and have seating plans for both, where the girls sit together but the boys have volunteers between them.
8	Jessie		Stationary Boss – sticky notes at each desk	
9	Van			Room setup. Put a check in slip beside each student's name bag.
10	Sinead	The library is to your left when entering through the main entrance of the high school.	Stationary Boss – color markers at each desk	Room setup. Put a check in slip beside each student's name bag.
11	Navneet			Room setup. Put a check in slip beside each student's name bag.
12 13 14	Chris Sage Sarah Kyle Jasmine		Jasmine and Kyle: Stationary Boss – sharpened pencils and erasers at each desk	Sage: Create Washroom sign-out sheet and place near door.
	Materials		Registrations list/ name label stickers/ singing bowl/ volunteer lanyards/	Confetti/stationary etc.

These tables present and reflect the effort and care the program took from the SFU Workshop Facilitators' side of the tiered mentorship system, showing the amount of work they do "backstage" each week. They provide a glance into how collaboration, leadership, creative thinking, and problem-solving took place in Media Minds. They also demonstrate the skillfulness and care that Saba has dedicated to making sure each weekly workshop is a productive and meaningful experience for everyone involved.

4. CASE STUDY

A typical Media Minds session would begin on a Thursday afternoon, as students started arriving around 3 PM at Kwantlen Park Secondary School. Each student is placed on a team with 4 other grade school students. Two SFU Undergraduate Volunteers act as team leads, assisted by a high school volunteer when available. Each team is also given their own work station, comprised of two desks merged into one big table surrounded by swivel chairs, approximating a layout in which all team members can look at each other and "sit in a circle." The goal of each team was to eventually become their own standalone film crew. Students are chosen to fulfill the key roles of director, screenwriter, camera operator, and actor(s). In order to do this, Saba, the Lead Instructor, came up with a list of activities to help students become aware what role would best fit them. The first case study discussion involves the Mock Filmmaking Frenzy Activity, held in Workshop 2 of Media Minds. It is also important to note that youth participants' names have been changed to protect their identity.

Becoming the Film Crew

Determining Film Crew Roles

The Mock Filmmaking Frenzy had three activities for each "technical" role available per team: screenwriting, directing, and camera operating. Only one person per team could be assigned for each role, for practical reasons. In addition to the limited time allotted to the program, only a limited number of digital cameras were available for use. The series of Mock Filmmaking Frenzy activities was not only meant to determine placement and suitability but also allowed every student to have a chance to try out and practice the more technical aspects of filmmaking.

The enthusiasm of the room was evident from the moment Saba, the Lead

Instructor, introduced the agenda for the day. Students were eager to get started. It was a beautiful and sunny Winter afternoon, the lights filtered through the tall windows, and the buzz from students' excited chatter filled the room. Volunteer Facilitators started handing out the activity sheets to each of their teams. I sat in a group comprised of 4 youth participants (Jacob, Arit, Ramona, and Juliana), 1 high school volunteer (Sarah), and 1 SFU Volunteer Facilitator (Dani). One youth participant was absent, so it made logistical sense for me to sit in on this group. In our team, I observed students talking among themselves about potential story ideas. "I'm going to make an epic fight scene," Jacob, a youth participant, tells me, as he picks up a pencil and starts drawing. High levels of engagement were observed from everyone present: the elementary school students, the SFU undergraduates, the high school volunteers, the school district worker, and me, the participant-researcher.

The Screenwriter's Activity

The teams began with the Screenwriter's Activity. For this first activity, each team was given a number of items to work with: worksheets, glue, writing materials, a stack of tiny, 2 in x 4 in cut-out paper images, and a limited amount of time. Each student had to create their own plot. Individually, students were permitted to alter the images however they saw fit, or even forego them altogether if they preferred drawing by hand. This activity meant that every student had a chance to perform screenwriting and see whether or not they liked it. Doing this also gave the Volunteer Facilitators a chance to assess whether certain students were more suited to this role over others, in terms of completing the final film project.

This year, Media Minds' general theme was learning how to deal with transition and change. Students were asked to interpret the theme in their own way, and to create a story around their ideas. Because of time constraints in the program, the stories had to be simple enough to translate into six-frame storyboards and to be filmed in 3 minutes using a digital camera.

Figure 2. Cutting, pasting, idea-generating.

The Screenwriter's Activity also served as an idea-generating process in which students were able to start thinking about narratives and stories about "transition and change." One of the core objectives of the program was to help students learn to navigate the different, inevitable changes in their transition from elementary school to high school. In order to encourage this, activities in Media Minds were designed around those questions. For example, in a separate workshop activity during Workshop 4, each student was asked to draw their response to some prompting questions about transition and change. A sample worksheet is shown below:

Figure 2. Cutting, pasting, idea-generating.

Figure 3. Juliana presenting and sharing her screenwriting worksheet with her team.

The second activity in the Mock Filmmaking Frenzy was the Director's Activity. To practice the director's role, each student is given the opportunity to pick their cast and assign specific roles to everyone, including themselves. Each student has a chance to look over the script and direct it however they see fit. In this activity, students are given up to 2 minutes to explain and justify their choices to the rest of the team, hear what others have to say, and compromise with others when needed. The Director's Activity did not involve actual filming yet, but instead functioned more as a "stage rehearsal" in which each student took the opportunity to set the scene and tell their teammates what to do, where to go, and how to act.

Figure 4. Director's Activity, Ramona in the middle.

It was evident that more extraverted personalities thrived in this activity. It was only the second week of Media Minds, and most students were unfamiliar with each other. Understandably, many of them were feeling shy and hesitant to engage in this activity that required them to be relatively assertive. Directing involved a lot of telling others what to do and where to go. A particularly shy student in my team, Juliana, refused to direct when it was her turn. However, another teammate Ramona stepped up to the task. Ramona was

eager and confident to engage in the role. She asked everyone to form a circle around her. Right away, she began advising her teammates what roles would fit them well. Like a true democratic leader, she was considerate in asking her teammates whether or not they agreed with her decisions, asking "is that okay with you?" Her teammates went along and enthusiastically followed her suggestions. Arit, initially a quiet team member, provided some creative input when Ramona suggested where he should be in the "shot." We were trying to film a scene in which a fireball was hitting Arit's character.

> "Arit, do you think you could stand over there and pretend to be hit by a fireball?" Ramona asked, pointing to the other end of the hallway where we were rehearsing.

> "Okay but what if I stand here instead, and do this?" Arit pretends to be hit by an imaginary fireball, and does an impressive back roll!

> "That's awesome!" Ramona cheers. "Okay, everybody, let's try this shot one more time!"

That day, a group member was absent, and to my surprise, Ramona asked me, the participant-researcher, to stand in as an actor (I obliged). It made sense that the Team Leads ultimately chose her as the director of the team, and it was clear that she enjoyed the role, too.

The Camera Operator's Activity

The third activity in the Mock Filmmaking Frenzy was camera operation. By the time the Camera Operator's Activity began, each team has already picked a script and a director to film with. The activity began with SFU Team Leads demonstrating the basics of digital camera operation: how to turn it on, how to start and stop recording, how to zoom, and how to flip through the archive of the videos they shot. Teams chose one scene to film, and each student was given 3 minutes to use the camera and shoot their version of the selected scene. Once the time was up, they watched each clip as a group and proceeded with a short film critic evaluation.

Figure 5 (L-R) Jacob (screenwriter) and Arit (lead actor) being filmed by Juliana, while Ramona directs behind her.

Becoming a Film Critic

After each activity during the Mock Filmmaking Frenzy, students were asked to complete a short questionnaire to learn and practice basic film criticism. A sample photo can be found below. In the "Becoming a Film Critic" activity, students are given a simple questionnaire to anonymously evaluate their team members' works, including their own. Students are asked to rate themselves and their teammates out of 5, based on different criteria depending on which activity is being evaluated. For example, the rating card for the screenwriter's activity would ask: "How creative, well thought out and detailed is this storyboard, out of 5?" The students are given about 5–10 minutes to briefly reflect on their thoughts about each work.
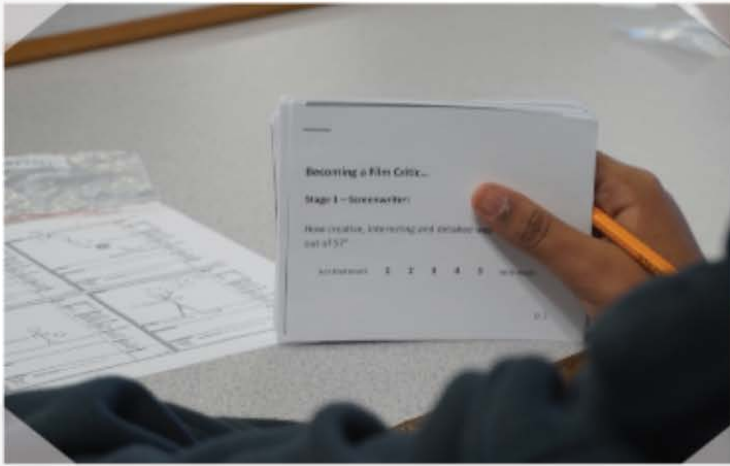
Figure 6. Jacob getting ready to become a film critic.

This brief reflection step provides valuable information to help the decision-making process that Team Leads undertake. Following the tiered mentorship program, Team Leads are responsible for choosing one script for the entire group to direct. In selecting whose storyboard gets to be filmed that day, Team Leads determine "filming feasibility," considering questions like: "Are there enough characters in the script so that every group member can have a meaningful role?" and "Will this script make sense if digitally filmed within 3 minutes?" Team Leads make the decisions, but the rest of the group is consulted about it as well.

One strength of using filmmaking in community arts practice is that it requires and is enhanced by the presence of collaborators working together in different roles and capacities. Film crew roles require different strengths, skills, and capacities all of which are integral to the flow and production of any project. The roles of screenwriter, director, camera operator, and actor are determined based on the personal strengths, skills, and preferences of the youth participants. Decisions are made with input from Volunteer Facilitators, which helps youth participants feel validated in their roles too.

This experience can give students a sense of being responsible and empowered in the role – that they are fulfilling roles specialized to them. For example, Juliana, the shy

student who refused to direct, found her footing as the team's camera operator. Behind the camera, she was bold and proactive, a sharp contrast to her demeanor when she was asked to direct. Arit, who did not express much enthusiasm for any of the three technical activities, found that he was a great fit as the lead actor of the production.

Absent Crew Member Activity

To close Workshop 2, Saba led the teams through an activity called "Absent Crew Member." The students were asked to think quietly on their own about the possible impacts an absent crew member might pose to the rest of the group. After that, they shared their ideas with their teams and brainstormed potential solutions for use in the event that a crew member is absent. For example, students were asked "what happens if you were assigned as the director and you were missing?"; one student responded, "It would be harder for other group members who are here and have to do the extra work." When asked "How would the team handle the lead actor's absence?" one student said, "Make sure to have backup costumes!" In fact, my team started planning for potential understudies in cases of absence. The youth participants started talking through a scenario in case one of the two lead actors in the film, Jacob and Arit, was missing. "Maybe we could ask someone to wear the jersey I was supposed to wear," Jacob suggested. "I could also play two roles and maybe we can edit with special effects," Arit replied.

Figure 7. The end of the day: small talk and chatter during dismissal.

7. CURRICULUM STRATEGIES FOR COMMUNITY ARTS PRACTICE

Check-In and Check-Out Slips

It was around 5:00 PM each day when the activity for the day ended. The youth participants were starting to pack up their things as they got ready to go home. Before walking out the door, everyone was asked to complete a check-out slip, on which they rated their mood now that Media Minds was over for the day. The slip is helpful in observing youth participants' feelings, insights, and observations about the workshop. It's especially useful when its contents are compared to those the check-in slip completed at the beginning of the session. Below, I've posted the check-in and check-out slips for team members Ramona and Jacob for Workshop 2. Ramona started Media Minds feeling "Okay" because "there was too much homework and stuff due." At the end, after having hands-on experience directing and being chosen as the team's director, she rated herself as feeling "Excellent." The check-out slip asks, "What did you enjoy the most about today's workshop?" She writes, "Directing!"

Hello Future Film Maker!   Your Name: _Mariah_

We need your help in making Media Minds more and more awesome each week! Please help us do this by answering these questions at the start and end of class. Thank you!

How do you feel about your day so far?

Very Bad   Bad   Okay   Good   Great   Awesome

What made you feel this way?
Too much homework and stuff due

Bonus: If you could live inside any movie or cartoon ever, which one would you live in? Why?
Beauty and the beast, It would be a calm life and lots of books!
If I ever want adventure I can go exploring to the castle.

Thank you for sharing!

Hi again!   Your Name: _Mariam_

How do you feel about today's workshop?

Very Bad   Bad   Okay   Good   Great   Excellent

What made you feel this way?
The different activities.

Did you find any part of today's workshop confusing or difficult? If yes, which part?
It was understandable

What did you enjoy the most about today's workshop?
Directing!

Thanks for being awesome! See you next week!

Team Director Ramona's Check-In and Check-Out Slips for Media Minds Workshop 2.

Hello Future Film Maker!   Your Name: _Aaron_

We need your help in making Media Minds more and more awesome each week! Please help us do this by answering these questions at the start and end of class. Thank you!

How do you feel about your day so far?

Very Bad   Bad   Okay   Good   Great   Awesome

What made you feel this way?
We lost play day

Bonus: Draw or write what comes to your mind when you hear the word "change"?
A person change their mood from happy to sad
☺ → ☹

Thank you for sharing!

Hi again!   Your Name: _Aaron_

How do you feel about today's workshop?

Very Bad   Bad   Okay   Good   Great   Excellent

What made you feel this way?
It was fun making the story boards

Did you find any part of today's workshop confusing or difficult? If yes, which part?
No

What did you enjoy the most about today's workshop?
The story board part where we made them.

Thanks for being awesome! See you next week!

Team Screenwriter Jacob's Check-In and Check-Out Slips for Media Minds Workshop.

Confetti System

On the first Media Minds workshop, Saba introduced the Confetti System, an incentivizing and motivational strategy for the students. Each student was given a baggie of confetti with their name on it. The confetti acted as currency to exchange positive behaviour for rewards. Confetti was given to students who demonstrate "good" behaviours in the classroom: paying attention, listening well, focusing on the task at hand, and participating fully in the activities. In turn, students could exchange their confetti for a variety of rewards: 3 pieces of confetti was worth a snack. However, there was also an element of "delayed gratification" built into the confetti system: whoever had the most confetti at the end of Media Minds would win a special prize. The prize was yet to be determined, and because of the abrupt school closure due to COVID-19, was no longer needed in the end. But the students seemed to look forward to receiving their confetti bags at the beginning of every workshop. Volunteer Facilitators distributed the confetti to their respective youth participants. They are also responsible for handing out the confetti. Some instances where a student received confetti include: taking initiative in a group project, demonstrating caring and inclusive behaviours to fellow participants, and showing dedication and curiosity toward the task. For some students who were especially shy, Volunteer Facilitators handed out to them confetti for speaking up and stating their opinions to the group. This system of mutual positive reinforcement also established good relations between youth participants and Volunteer Facilitators.

Classroom Agreement

A classroom agreement was enacted at the end of the first workshop. Saba prompted the students to reflect upon what kind of student they are. The point of this exercise was to establish the learning environment for workshops to come. The agreement also worked to encourage students to validate and acknowledge their own strengths, and I noticed that Saba referred back to this agreement as time progressed. During the activity, students were visibly eager to get up and write their response to the question, "What kind of student am I?" Writing these positive traits out in public is process that facilitates accountability among members of the group. As can be seen in the image, the answers written on the whiteboard seem very energetic, with some students even responding with more than one positive trait.
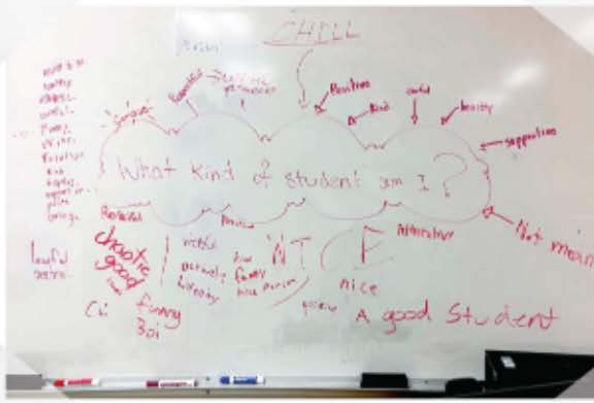
Figure 8. Classroom Agreement.

Tibetan Singing Bowl

Saba introduced the Tibetan Singing Bowl system as a simple and effective mechanism to gather everyone's attention if needed. Often used in meditations and chants, a Tibetan singing bowl is a type of hand-sized inverted bell, that, when struck, emanates a rich, calm and meditative tone throughout a space. Often when enthusiasm and energy levels were high, the classroom could get quite rowdy, and the Tibetan Singing Bowl became a classroom management tool for Saba.

Figure 9. Ms. Saba in front, with the Tibetan singing bowl in her hand. Team Leads start raising their hands.

When Saba struck the bowl, everyone in the room immediately stopped whatever they were doing and raised their hand. Saba was quiet but got everyone's attention; then, she resumed her instruction with a smile. When Saba rang the bowl, Volunteer Facilitators were often the first ones to respond and raised a hand. From my observation, the tiered mentorship system means that the elementary school and high school students are more likely to follow in the actions of their mentors. Media Minds is a type of informal learning environment, defined as "student learning outside of designated class time" (Matthews et al. 2011, 107). Learning media arts in a collaborative and informal learning environment can be hectic. Creative and nontraditional methods like the Tibetan singing bowl allow the instructor of the informal learning environment to manage the flow and exchange of ideas while enabling students to learn in their own ways.

Theatre Games (Heads Up/Down; Spaghetti)

In addition to teaching technical filmmaking skills, Media Minds also emphasizes building students' social skills and emotional capacities, especially their ability to express themselves and feel confident in who they are. In between classroom sessions, the class would go out to the hallway or the school grounds to play theatre games. One game was called "Spaghetti." For this theatre game, the class walked outside to the hallway of Kwantlen Park Secondary and formed a big circle. Saba explained the mechanics of the game. "Each person will be given an emotion," Saba instructed the group, her voice resonating across the near-empty hallway. "If I say 'Angry,' you will have to walk in the middle of the circle, act it out and say ['spaghetti']." She demonstrated what she meant: she clenched her fists, put on a frown, and through gritted teeth said "Spaghetti." The energy in the room grew. Some were excited, some started giggling and laughing. Others were nervous; some seemed like they wanted to opt out of the game altogether.

Saba began the first "trial" round. "Sad!" Saba shouts, prompting John, a Volunteer Facilitator, to start walking to the middle as he jokingly crossed his arms over his body, and pouted and sighed the word "spaghetti." Some students laughed, and others remained visibly nervous. The learning environment was encouraging. When a shy student's turn came, people would cheer louder to encourage them to express themselves more fully. We continued the game until everyone had gone twice; in the end, everyone seemed to have a fun time.

Figure 10. Ms. Saba demonstrating "Angry Spaghetti!"

Students were chattering among themselves, acting out different "spaghetti" emotions in small groups of their own. Theatre Games established a sense of community among the group. This was important because the students did not necessarily come from the same school, and there can be some difficulty getting to know each other in a new environment. My perspective is that Theatre Games is purposefully "daunting" in that it requires loud and dramatic verbal and bodily expressions, performed in a group and setting that the students are not familiar with. As a graduate student, even I felt a sense of shyness. But after having to do "sassy" spaghetti with the group, there was a feeling of closeness fostered among the group. We didn't know then that it was the last session before the program's abrupt end.

8. INSIGHTS FROM THE PROGRAM COORDINATOR AND VOLUNTEER FACILITATORS

At the end of the in-person period, Volunteer Facilitators were asked to complete a short open-ended questionnaire. They were asked to reflect on the following questions:

1. What did you most enjoy about the program? What were some of the challenges you faced during the sessions?

2. What have you learned as a volunteer with this program? What else would you like to learn?

3. Share a time where you demonstrated that you were a Caring Adult during the program. How have you responded to issues of inclusion? Use as much detail as possible.

4. Share a time where you effectively steered your group through an activity. What happened? What skills did you use? If you didn't have a success in this area, feel free to share that example and the challenges that came up. Use as much detail as possible.

5. How has this experience contributed to your sense of civic responsibility and motivation to be involved in your community?

The first two questions came from our research team; the last three questions were asked as part of the Co-Curricular Record requirement. Out of 10 total Volunteer Facilitators, 8 submitted their responses. Some sample responses to the questions posted above are recorded in the left sidebar.

The Volunteer Facilitators expressed similar views about what they learned the most. First was developing meaningful relationships among peers and youth participants. Second was learning skills relating to leadership, facilitation, and interpersonal effectiveness. Respondents frequently mentioned that learning how to navigate a team with different personalities was challenge that they felt satisfied about overcoming.

"The biggest thing this program taught me was, how to allow each student to feel included in a group, as well as picking up when a student is feeling discouraged with their work and how to help navigate them through it."

- Navneet

"Interacting with the kids and getting to know them was very enjoyable, alongside meeting and working with other volunteers "

- John

"I enjoyed making special connections with each of the children during the program, seeing children's moods shift by their check-in and check-out slips were truly heartwarming."

- Dani

"To be inclusive, I tried to make [youth] understand that all of us were learning together and more importantly, had their own ideas. I tried to give everyone a chance at speaking turn by turn and at the same time, not forcing them to do so. Even our final story for the film was a combination of what everyone had come up with."

- Saksham

"Seeing the kids enjoy this program brings me happiness. I have found joy in helping other people."

- Van

9. DISCUSSION

The Importance of an Informal Learning Environment

CAs an afterschool program, Media Minds is considered informal learning, defined as "student learning outside of designated class time" (Matthews et al.2011, 107). Informal learning occurs in a physical and spatial context, referred to as the learning environment. The learning environment, sometimes referred to as the learning atmosphere, can be understood in three overlapping ways (Sequeiros 2011).

First, the learning environment refers to the physical location where students learn. In Media Minds, the informal learning environment was Room A110, a "media" classroom in Kwantlen Park Secondary. Room A110 was chosen because it was equipped with enough desktop computers to accommodate everyone. The classroom had swivel chairs that were easy to move for set-up and clean-up. Tables were big enough to accommodate the expected messes that come with activities involving arts and crafts.

Second, the learning environment is composed of the relationships and interactions that occur among actors in a specific time and place. Media Minds is made possible primarily through relationships among three different stakeholders under the Community Schools Partnership: SFU Surrey's TD Community Engagement Centre, Kwantlen Park Secondary School, and Surrey Schools. In this case, the learning environment involves the venue chosen for the program and the relationships created among different stakeholders, which made it possible for Media Minds workshops to run in Room A110 at Kwantlen Park Secondary School every Thursday between 3–5 PM from February 13 to April 23, 2020.

Here, the learning environment is influenced by actors who operate

"behind-the-scenes" of learning. While certain participants and stakeholders aren't physically present in the workshops, they fulfill significant roles in shaping the program. In the actual Media Minds workshops, the learning environment includes the relationships built among the Volunteer Facilitators, Saba (the lead instructor), Sarah (the Outreach Worker), and the high school and elementary school youth participants.

Studies have shown time and time again that students learn as much, if not more, from one another as they do from teachers (Murphy and Scanlon, 2020). Arts-related disciplines particularly benefit from interactive and relational learning environments. Talking about the "studio culture" common among architecture students, Carolina Dayer says, "There is so much at play in our shared spaces. Tacit knowledge, body language, the emotional rhythms and mutual understandings that are animated when we are all together in a room – these are vital though often underestimated aspects of our classrooms and studios, yet they recede to the point of invisibility in distance teaching (Dayer, 2020).

Media Minds was only able to run for four in-person workshop sessions, but in that short period, students demonstrated the ability to engage meaningfully in community arts practice. They were able to create stories individually and collaboratively. They conferred and brainstormed amongst each other. Even on the part of SFU Volunteer Facilitators, it was evident that they, too, learned valuable lessons about collaboration, communication, and interpersonal effectiveness. As outlined in their responses above, a majority of them expressed that one of the most valuable lessons they took home from the program was learning how to respond effectively to real-time challenges, and learn how to think quickly on their feet.

Third, the learning environment refers to the intangible qualities present in a space: light, sound, temperature, views, air quality, cleanliness, smells, feeling, mood (Cha and Kim 2015). During Media Minds workshops, Saba brought props and decor to create a "filmmaking" mood. She arranged a set of plastic Academy Award replicas in the middle of the room. The classroom itself was a multimedia room. The walls displayed artwork that previous students had presumably made and posted. The room was also well lit. Looking out the windows, you encountered a view of the school grounds with fresh-cut grass.

Figure 11a. "I.T. ART GALLERY" posted in the Media Minds classroom, with sample illustrations made using Adobe Illustrator.

Figure 11b. "Academy Awards" a playful touch to match the theme of filmmaking.

Considering these three definitions of "learning environment" allows a dynamic and relational view to be achieved about how people, space, and objects interact in the process of informal learning. In all three definitions offered, the material and social surroundings matter in their experience of learning (Hopwood and Paulson 2012; Bresler 2013). Theorizing from the intersection of design and education, Bennett (2005, 2006, 2011) has identified properties of successful learning spaces: that they support a distinction between socializing and studying; provide choices and flexible uses for students; allow for territorial claims (i.e. a chair and a desk per student); need some seclusion and control distraction; require a range of activities to reflect engagement; and foster a sense of community. The learning environment of the Media Minds program is effective in that it contains the features of successful informal learning spaces.

Collaborative Engagement in the Learning Process

Media Minds helps students engage in their learning process first and foremost by making the workshops fun. The SFU Volunteer Facilitators also model how to learn and how to be excited by learning. When they can, they take the students farther in their activities – showing them what is possible. They connect the learning to the everyday

lives of the students. For example, the theme of "transition and change" is directly informed by the youth participants' transition from elementary school to high school. The Volunteer Facilitators also take time to understand where barriers to learning might occur; for example, one youth participant, Tamar, was quite shy. I sat in a team with her on Workshop 3, and noticed that she kept quiet for a majority of the activities, even when SFU Volunteer Facilitators, peers, or I tried making conversation with her. That day, she felt uncomfortable talking to her team members. But John, a quick-thinking Volunteer Facilitator, found ways to engage effectively with her. Asked to reflect on the question about some of the biggest challenges he faced during Media Minds, John responded: "There was a time where a student did not want to interact with either the volunteers or other students during group time. I was able to get to know her by not ignoring or giving up on her through the weeks, and after the first few classes I was able to communicate with her effectively. I essentially just cheered her on every step of the way and was sure to compliment even small actions or improvements, and to build her self-confidence when sharing with or interacting with the group."

John's creative method of problem-solving demonstrates that he was engaged and attuned to the needs of Tamar. It also demonstrates how working collaboratively can open up opportunities and solutions that arise from working in a team. The Volunteer Facilitators were effective at communicating amongst themselves about strategies for improving the learning experience for the youth participants. As presented in the Workshop Schedules posted in Section 3, there were comprehensive notes made about each youth participant. Under the leadership of Saba, the SFU Volunteer Facilitators used their observational skills and wise judgment to ensure that each team was comprised of students who would work well together, meaning that in turn, the youth participants were able to concentrate on the workshop activities without having to worry too much about the social expectations around meeting new people in an unfamiliar environment.

Tibetan Singing Bowl

We don't have enough evidence to understand to what degree that Media Minds program helps students' school transition; yet learning in a secondary school setting, collaborating with students coming from different elementary schools, and working with high school students and young adults may lead students naturally to think about

secondary school education. Students became more comfortable with the learning space, adults, and peers as time progressed. Having high school volunteers' assistance in Media Minds allows elementary school students to make connections and learn from the high school students. High school students' passion for learning appeared to have positive effects on elementary school students. I remember working in a team with Cloud, an enthusiastic high school volunteer. On the day of Workshop 3, Saba showed the entire class a short film Cloud made; the plot was inspired by Japanese animation stories and techniques. Cloud included some special effects in his film, and the elementary school students were visibly excited that they could learn how to do that, too. On the day of Workshop 4, I remember sitting in a team with Cloud. He was having a conversation with Ramona, an elementary school student, about career choices. We were working on an activity sheet about ＿＿＿. Different team members were talking in twos.

> I was sitting beside Ramona, and asked her, "What would you like to be when you grow up?"
>
> "A pilot!" she says. "My brother is a pilot."
>
> "Really?" Cloud joined in the conversation. "I want to become a pilot too. In fact there's an afterschool program I'm taking related to that."
>
> "That's awesome!" Ramona said, turning to face Cloud. "What's it like?"

Cloud proceeded to talk about the specifics of his afterschool program and gave Ramona some advice and recommendations about the small steps she could take to achieve her goal. This example shows how peer learning creates a conducive and supportive learning environment, especially concerning the significant transition from elementary school to high school.

10. CONCLUSION

Media Minds is a dynamic and collaborative after-school program which provides team-based filmmaking workshops that strive to help students integrate into and engage in their community. Filmmaking is an effective tool of community arts practice, helping youth engage in a creative activity that promotes collaboration, self-efficacy, self-reflection, and interpersonal engagement with the larger community. Media Minds is made possible through the collaboration of three community stakeholders: Surrey Schools, Kwantlen Park Secondary School, and Simon Fraser University Surrey's TD Community Engagement Centre. The different collaborators and participants all work together and benefit from the meaningful connections made within the community. This study was conducted with the aim of learning about how the arts can produce a mutually supportive, collaborative and engaging environment consisting of participants a tiered-mentorship system.

While the program was cut short due to COVID-19, we still came out with key lessons about the significance of collaborative processes within informal learning environments. We learned the importance The tiered mentorship system also demonstrated how peer learning can positively affect significant academic transitions, in this case, from elementary school to high school. We hope that this report serves as a catalyst for an ongoing conversation for what it means to engage meaningfully in community through collaborative arts practice.

	Start Times	2:30 (10 mins)	2:40 (15 minutes)	2:55 (15 minutes)
1	Saba		Head to staff room together (or might stay in library). Distribute nametag lanyards and lesson-plan physical copies to all the volunteers. Contact any volunteers still absent.	Room and technology setup
2	Rio			Technology setup
3	Eunbee			Go out of room. Stick 1 "Today's Workshop" sheet somewhere visible.
4	James	Meet the rest of the team in the Kwantlen Park Secondary School <u>library</u>. The library is to your <u>left</u> when entering through the main entrance of the high school.		Room setup lead. Keep members of each team (color) together. Put confetti bags on desk, to show where each student must sit. **Try and make semi-circles of teams, facing the board.**
5	John		N/A	N/A
6	Saksham		Write students' names on sticker labels.	Stand outside and stick one "Today's Workshop" sheet where visible
7	Danielle		Write students' names on sticker labels.	Stand outside the door.
8	Jessie			Draw fun pics of the volunteers on the board + their names.
9	Van			Room setup. Assign seats with confetti bags (keep teams together).
10	Sinead			Draw fun pics of the volunteers on the board + their names.
11	Navneet			Room setup. Assign seats with confetti bags (keep teams together).
12	*Chris*		N/A	N/A
13	*Sage*		N/A	N/A
14	*Sarah*		N/A	N/A
	<u>Sarah D.</u>		Ask if we can stay in library small room.	
	Materials	Sarah's master key/ USB/ worksheets	Registration list/name label stickers/ singing bowl/volunteer lanyards	Seating chart/confetti kit

Workshop 1: February 13, 200

	Start Times	3:10 (10 minutes)	3:20 (15 minutes)	3:35 (5 mins)
1	Saba	Students settling in and completing the check-in activity	Saba to introduce outline of term and then of today (ppt) Explain confetti system and singing bowl and do <u>trial run with it.</u>	In teams, each person (volunteers included) will share their name and one thing about themselves, and then answer the question "If you had the power to make every human on the planet watch a movie, show, series or cartoon that you like, what would you make everyone watch?" First with a partner, then around the circle one by one.
2	Rio			
3	Eunbee	Tell students to line up and that they can only enter the room when everyone has lined up well. Once lined up, give students nametags one by one; tell them to go and sit down at their assigned seats and do the check-in activity* that's on their desks.		
4	James			
5	John	Line students up. Compliment good listeners.	Volunteers + Sarah: with the whole group, each volunteer will say their name and their favourite genre of movies and give an example.	
6	Saksham	Once lined up, give students nametags and let them in one by one. Tell them to go sit down at their assigned seats and do the check-in activity* that's on their desks.		
7	Danielle	Line students up. Compliment good listeners.		
8	Jessie			
9	Van		Major Film Genres:	
10	Sinead		• Action	
11	Navneet		• Adventure • Comedy	
12	*Chris*		• Crime/Gangster	
13	*Sage*		• Drama	
14	*Sarah*		• Epics/Historical • Horror	
	Sarah D.		• Musicals/Dance • Sci-Fi	
	Materials		• War	

"How has your day been so far?" (circle where you are on this scale: emojis—Terrible, Bad, Neutral, Good, Really good!)
"What are some of the funniest movies, cartoons or shows that you've ever watched?" will be written on a strip of paper.

	Start Times	3:40 (20 minutes)	4:00 (10 minutes)	4:10 (30 minutes)
1	Saba	Teamwork-based Relay Games! 1) Human Knot https://www.group-games.com/ice-breakers/human-knot-icebreaker.html 2) React and Act Charades (one group of 4–5 against another) *A fun, charade-like game that focuses more on facial expressions, this game is great for icebreaking and communication skills. Each participant is an "actor" who must act out a specific situation — for example, winning an Oscar or reeling in a huge fish. Then, the other participants in the group must figure out what scenario is being depicted.*	Short individual survey about filmmaking. Not marked. Simply to see where students are at in terms of experience with filming	
2	Rio			SNACK TIME and then
3	Eunbee		Help hand out surveys.	
4	James			Speed-Friending Marathon: All volunteers will get the kids on their teams to take their chairs to the center of the room and make two rows of 20 chairs facing each other. Volunteers take their own chairs as well. Half the volunteers to sit on each side, but spread out, not beside each other.
5	John	3) Blinded Ball Retrieval *Separate into teams of 4-8 players and each team will have one container of balls and 4-8 blindfolds. Each container will have the same amount of balls about 3-5 depending on the size of the teams. The container of balls will be placed about six feet in front of the teams. The first player will put on the blindfold and then the balls will be dumped out.* *Each player will try to retrieve 1 ball and place it back into their team's own container by following instructions given by the rest of the team. Once they have done this the next teammate goes. That person will put on the blindfold and the balls will be moved around by volunteers. They will also retrieve 1 ball for their container. The balls can be any balls that they find but they have to go into their own container.*		Each student is given a handout and will write their own name on the top. The students facing each other will exchange their handouts temporarily and then ask each other the questions from the handout and write down the answers. Every 2.5 minutes, the partners will switch, and the opposite row will now be asking the questions; so one row will get up and shuffle down one seat. Students will keep their sheets with them.
6	Saksham			
7	Danielle		Help hand out pencils.	
8	Jessie			
9	Van			
10	Sinead			
11	Navneet		Help hand out pencils.	Let's see who can get the most questions on their sheet answered!
12	*Chris*		Help hand out surveys.	
13	*Sage*	Caution the players not to run because they can bump into the other players that are blindfolded. It's best if only one person from the team tells the blindfolded player where to go. It will take teamwork trying to keep quiet so that the player can listen for direction. The first team done with the rotation is the winner.	Help hand out surveys.	
14	*Sarah*		Help hand out pencils.	
	Sarah D.			
	Materials	15 small foam balls from dollar store	Filmmaking surveys/pens or pencils	Character Profile worksheets/pens or pencils

		Start Times -> 4:40 (15 minutes)	4:55 (5 mins)
1	Saba	Classroom Contract activity: "What kind of student am I?" will be written in big letters on the board. Around it in smaller letters will be written around 30 negative ways of being, such as "mean," "disruptive," "inconsiderate," "doesn't listen," "distracts others," "off-task".... Read the words once, and then show the class an example of how to replace the words with the kind of student they actually want to be: "kind," "supportive," "involved," etc. Encourage them to write something not already on the board. <u>Take a picture of the board and present this as our term's classroom contract.</u>	Students to fill in their check-out slips* and then pack up to leave
2	Rio	Keep an eye out for missing words that are important but not yet on the board and come and add them.	
3	Eunbee	Keep an eye out for missing words that are important but not yet on the board and come and add them.	Hand out check-out slips
4	James		Help hand out pencils
5	John	Keep an eye out for missing words that are important but not yet on the board and come and add them.	
6	Saksham	Keep an eye out for missing words that are important but not yet on the board and come and add them.	
7	Danielle		
8	Jessie	Around the big sentence "What kind of student am I?," in smaller letters write negative ways of being in a classroom setting, such as "mean," "disruptive," "doesn't care," "unsupportive," "selfish," "unappreciative". Write a word more than once if it is an important one.	Help hand out check-out slips
9	Van		Help hand out pencils
10	Sinead		
11	Navneet		Help hand out pencils
12	Chris	N/A	
13	Sage	Keep an eye out for missing words that are important but not yet on the board and come and add them.	
14	Sarah	Write "What kind of student am I?" in big letters on the board. Around it in smaller letter write negative ways of being, such as "inconsiderate," "doesn't listen," "distracts others," "off-task," "doesn't care".... Write a word more than once if it is an important one.	Help hand out check-out slips
	Materials		

- How has this workshop been for you today? Did you find any part of today's session confusing or difficult? If yes, which part?
- What did you enjoy the most about today's session?

	Start Times ->	2:30 (10 mins)	2:40 (15 minutes)	2:55 (15 minutes)
1	Saba		Head to the prep room together (this might be our main room, RM 122). Distribute nametag lanyards and lesson-plan physical copies to all the volunteers. Two people to be in charge of stationery. Contact any volunteers still absent.	Room and technology setup.
2	Rio			Technology setup.
3	Eunbee	Meet the rest of the team in front of the Kwantlen Park Secondary School library. The library is to your left when entering through the main entrance of the high school.		Go out of room. Stick 2 "Today's Workshop" sheets somewhere visible
4	James			Room setup lead. Keep members of each team (color) together. Put confetti bags on desk, to show where each student must sit. Try and make semi-circles of teams, facing the board.
5	John		N/A	N/A ?
6	Saksham		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags (keep teams together)
7	Danielle		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags (keep teams together)
8	Jessie			Room setup. Assign seats using confetti bags (keep teams together)
9	Van			Room setup. Put a check-in slip beside each student's name bag.
10	Sinead		Stationery Boss	Room setup. Put a check-in slip beside each student's name bag.
11	Navneet			Room setup. Put a check-in slip beside each student's name bag.
12	Chris			
13	Sage			
14	Sarah		Stationery Boss	Create Washroom sign-out sheet and place near door.
	Sarah D.			
	Materials	Sarah's master key/USB/ worksheets	Registrations list/ name label stickers/ singing bowl/ volunteer lanyards/	Confetti/stationery, etc.

	Start Times ->	3:10 (20 minutes)	3:30 (20 minutes)
1	Saba	Students settling in and completing the check-in activity. Saba to go over outline of the day (PPT). *Watch a great short film made by elementary school students.*	Mock Filmmaking Frenzy (Determining Film Crew Roles) Stage 1 – *The Screenwriters*: - Role of a Screenwriter is explained (PPT slides – 5 minutes to show and tell) - A stack of images is provided to each team. They are given a limited amount of time to pick up to 20 images from this stack to create a story with. - The images contain both people doing things or objects or backgrounds. - The students are permitted to draw on or change these images, and use as many or as few as they want. - Students are to then glue these images into their storyboard templates and write a line about each image/scene beneath it. Students are permitted to draw people or objects into the pictures they have or draw pictures by hand, from scratch, on their templates.
2	Rio	Ensure students are doing the check-in activity individually and quietly.	
3	Eunbee	Tell students to line up and that they can only enter the room when everyone has lined up well. Once lined up, give students nametags one by one, tell them to go and sit down at their assigned seats and do the check-in activity* that's on their desks.	
4	James		
5	John	Line students up outside. Compliment listeners.	
6	Saksham		
7	Danielle		
8	Jessie		
9	Van	Ensure students are doing the check-in activity individually and quietly.	
10	Sinead		Make sure every student has a functioning pencil + eraser + glue
11	Navneet		Make sure every student has a functioning pencil + eraser + glue
12	*Chris*		
13	*Sage*		
14	*Sarah*		Make sure every student has a functioning pencil + eraser + glue

	StartTimes->	4:25 (5 minutes)	4:30 (25mins)
1	Saba	Anonymous Voting When the time is up, rating cards (basic forms with questions and a rating scale) are placed where each student sits, and students in each team go around their table and rate themselves and their teammates, as below: The members of the team rate each other, out of 5, on the questions "Do you think this person did a good job of assigning roles for the film? Did they do a good job explaining why they picked those roles? Did they listen to your opinion and did you feel good about the role they picked for you at the end?" They also rate themselves based on "How much, out of 5, did I like assigning roles to my team?" and "How good was I at making sure everyone felt heard and good about their roles at the end?"	Stage 3 – *The Camera Operator:* - The Team Leads show their teams the very basics of filming using our cameras (i.e. how to turn them on, start and stop recording, zoom...). - Remind students to NEVER DELETE ANYTHING on the cameras. - The Team Leads pick 1 storyboard frame from their storyboard (the one with the toughest camera movements), and each student is given 3 minutes to film that scene. They can film the next scene too or do retakes in that 3 minutes, but cannot take longer than 3 minutes total.
2	Rio		
3	Eunbee		
4	James		
5	John		
6	Saksham		
7	Danielle		
8	Jessie		
9	Van		
10	Sinead		
11	Navneet		
12	*Chris*		
13	*Sage*		
14	*Sarah*		

	Start Times ->	2:40	2:45 (15 minutes)	2:55 (15 minutes)
1	Saba		Head to our main room together. Distribute nametag lanyards and lesson-plan physical copies to all the volunteers.	Room and technology setup. Put aside Arit's new confetti pouch. Tamar will be late and
2	Rio		Two people to be in charge of stationery. Contact any volunteers still absent.	Setup technology and test equipment (sound, displays, etc.).
3	Eunbee			Go out of room. Stick 2 "Today's Workshop" sheets somewhere visible Set up the Oscars awards.
4	James	Meet the rest of the team in front of the Kwantlen Park Secondary School library.		Room setup lead. Keep members of each team (color) together. Put confetti bags on desk, to show where each student must sit. Try and make semi-
5	John		N/A	N/A ?
6	Saksham		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags (keep teams together).
7	Danielle		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags (keep teams together).
8	Jessie	The library is to your left when entering through the main entrance of the high school.	Stationery Boss	Room setup. Assign seats using confetti bags (keep teams together).
9	Van			Room setup. Put a check-in slip beside each student's name bag.
10	Sinead		Stationery Boss	Room setup. Put a check-in slip beside each student's name bag.
11	Navneet			Room setup. Put a check-in slip beside each student's name bag.
12	Chris			
13	Sage Sarah			
14	Kyle		Sage: Stationery Boss	Create Washroom sign-out sheet and place near door.
	Jasmine			
	Materials		Registrations list/name label stickers/singing bowl/volunteer lanyards	Confetti/stationery, etc.

1

	Start Times ->	3:10 (15 minutes)	3:25 (15 minutes)
1	Saba	Students settling in and completing the check-in activity (no bonus questions this time) Saba to go over outline of the day (PPT) *Watch short video made by Kyle and Chris.*	Idea Generation 10 minutes of responding to prompts about the theme of "transition and change" (individually by either drawing or writing their thoughts down) 5 minutes to share their favourite response with someone sitting near them (student or volunteer, but preferably other students)
2	Rio	Ensure students are doing the check-in activity individually and quietly.	
3	Eunbee	Tell students to line up and that they can only enter the room when everyone has lined up well. Once lined up, give students nametags one by one and tell them to go and sit down at their assigned seats and do the check-in activity* that's on their desks.	
4	James		
5	John	Line students up outside. Compliment listeners.	
6	Saksham	Ensure students are doing the check-in activity individually and quietly.	
7	Danielle		
8	Jessie		Make sure every student has a functioning pencil + eraser + glue.
9	Van		
10	Sinead		Make sure every student has a functioning pencil + eraser + glue.
11	Navneet		
	Chris, Sage, Sarah, Kyle, Jasmine		Sage: Make sure every student has a functioning pencil + eraser + glue
	Materials		Storyboard templates

2

Start Times ->	3:40 (15 minutes)	3:55 (35 min) **SNACK**
Saba	Storyboarding video. Watch: https://www.youtube.com/watch?v=RQsvhq28sOI (8 mins) https://www.youtube.com/watch?v=rWPnVORx3Y8&feature=youtu.be Explain what they <u>must</u> and what they <u>could</u> include on their storyboard. Must: Dialogue or sound and summary of what is happening, props. Could: Movement arrows, Camera angles, Location, background music.	Story Creation Kids create their own storyboards for a narrative related to the themes of Change and Transitions. (20 minutes) Eventually one story or a mix of a few stories will be selected. (15 minutes) If the whole team doesn't agree on one story, the Director + Screenwriter will look at all the stories and pick the one they think they could make the coolest film with. They will use ideas and characters from the other stories too as they see fit. This should be a <u>collaborative process</u> not a dictatorship.
Rio Eunbee James John Saksham Danielle Jessie Van Sinead Navneet Chris, Sage, Sarah, Kyle, Jasmine	Observe what your students are creating and kindly interject, occasionally, to remind them to include the "Must-have" components. Give appraisal if they have included any "Could-have" components.	Ask your team which stories they would like to film the most. Ask your team how they could mix aspects of the stories to make their main plot even more interesting (eg putting props, shots, or characters from other storyboards that were impressive into one main storyline). If the whole team is not agreeing on a final storyboard : Empower your Director and Screenwriters to be good listeners, effective leaders and fair decision makers. Model good behaviour and suggest ways in which they could combine 2 or more stories or incorporate characters from many stories, into one main plot line (so that everyone on their team feels included and part of the process).
Materials		12 scene storyboard templates.

		Start Times - 4:30 (10 mins) >	4:40 (15 mins)
1	Saba	Heads up heads down game. Watch: https://www.youtube.com/watch?v=pGE2PZPqkyU	Actors pick their roles! - Students discuss the roles that interest them. - Directors ensure this process goes smoothly and everyone is happy with their role. Producers/screenwriters create a list of <u>props</u> for each person on their team to take home with them, and bring with them to the next workshop!
2	Rio	Participate in game.	Facilitate role picking. Then have the screenwriters/artistic students redo the final version of the storyboard that they chose, with any props, modifications, directions, camera angles, scene details, etc. that were picked by the team.
3	Eunbee		
4	James		Ensure your all students know what props they should try to bring (each student to leave with written list of props).
5	John		Facilitate role picking. Mentor the directors in being fair and considerate but also creative leaders during this process.
6	Saksham		Ensure your all students know what props they should try to bring (each student to leave with written list of props).
7	Danielle		Facilitate role picking. Then have the screenwriters/artistic students redo the final version of the storyboard that they chose, with any props, modifications, directions, camera angles, scene details, etc. that were picked by the team.
8	Jessie		
9	Van		
10	Sinead		Ensure your all students know what props they should try to bring (each student to leave with written list of props).
11	Navneet		Facilitate role picking. Then have the screenwriters/artistic students redo the final version of the storyboard that they chose, with any props, modifications, directions, camera angles, scene details, etc. that were picked by the team.
	Chris, Sage, Sarah, Kyle, Jasmine		Sage: Hand out sticky notes for kids to write props list on. Sarah and Kyle: Ensure your all students know what props they should try to bring (each student to leave with written list of props).
	Materials		Fully charged cameras with memory sticks/sticky notes for list of props

Start Times ->	4:55 (10 minutes)	5:05 (5 mins + 5 mins)
Saba	Camera Angles/Movements video and instructions. Watch: https://www.youtube.com/watch?v=GbnYBmqBbKA&feature=youtu.be (7 mins)	Add arrows to your storyboards! Students to improve their storyboards by adding movement and camera angle arrows. Check-out slips (5 mins) Research assent form at end.
Rio		
Eunbee		
James		Collect pencils, worksheets, check-out slips, etc. Fill in your volunteer feedback forms for the day! Put chairs back on top of tables. Fill in your timesheets and give them to me.
John		
Saksham		
Danielle		
Jessie		
Van		
Sinead		
Navneet		
Chris, Sage, Sarah, Kyle, Jasmine		
Materials		

	Start Times ->	2:40	2:45 (15 minutes)	2:55 (15 minutes)
1	Saba	Meet Navneet, Van, Jessie, and Dani. (Eunbee and Sinead to join in future sessions) at 1:30 pm at SFU Campus to prepare materials.	Head to room A110 together. Distribute nametag lanyards and lesson- plan physical copies to all the volunteers. Two people to be in charge of stationery. Contact any volunteers still absent.	Room and technology setup.
2	Rio			Setup technology and test equipment (sound, displays, etc.). Go out of room. Stick 2 "Today's Workshop" sheets somewhere visible Set up the Oscars awards.
3	Eunbee		N/A this session	
4	James			Room setup lead. Keep members of each team (color) together. Put confetti bags on desk, to show where each student must sit. Try and make semi-circles of teams, facing the board.
5	John	Meet the rest of the team in front of the Kwantlen Park Secondary School library.	N/A	
6	Saksham		Write students' names on sticker labels.	Room setup. Assign seats using confetti bags.
7	Danielle		Write students' names on sticker labels.	• Keep the orange and yellow teams far apart and have seating plans for both, where the girls sit together but the boys have volunteers between them.
8	Jessie		Stationary Boss – sticky notes at each desk	
9	Van			Room setup. Put a check-in slip beside each student's name bag.
10	Sinead	The library is to your left when entering through the main entrance of the high school.	Stationery Boss – color markers at each desk	Room setup. Put a check-in slip beside each student's name bag.
11	Navneet			Room setup. Put a check-in slip beside each student's name bag.
12	Chris		Jasmine and Kyle: Stationery Boss – sharpened pencils and erasers at each desk	Sage: Create Washroom sign-out sheet and place near door.
13	Sage			
14	Sarah			
	Kyle			
	Jasmine			
	Materials		Registrations list / name label stickers / singing bowl / volunteer lanyards /	Confetti/stationery, etc.

6

	Start Times ->	3:10 to 3:15	3:15 to 3:25 (10 mins)	3:25 to 3:55 (30 mins)
1	Saba	Some important pointers:	Students settling in and completing the check-in activity. Saba to go over outline of the day (ppt). *Watch short video made by Kyle and Chris.*	Give instructions for filling the worksheet (5 mins). Go through every question with examples.
2	Rio	Ensure Mohamad, Joseph, and Mehtab sit apart, and Leanh and Meagan sit together.	Ensure students are doing the check-in activity individually and quietly.	
3	Eunbee			
4	James	Ensure Mohamad, Joseph, and Mehtab sit apart, and Leanh and Meagan sit together.	Tell students to line up and that they can only enter the room when everyone has lined up well. Once lined up, give students nametags one by one, tell them to go and sit down at their assigned seats and do the check-in activity* that's on their desks.	Aim to go through at least 3 team questions with your group. You, as team leaders, can make the final decisions. You do not need to wait until the students in your teams have all come to a conclusion. In your final decisions, make sure to have included something from each student (even if that thing is not necessarily desired by the "majority"). Getting everyone's
5	John			
6	Saksham	If Tamar has to share in front of the group, instead of insisting that she shares, share *for* her, in an enthusiastic way. Also give her lots of compliments.		
7	Danielle			
8	Jessie	Ensure Ramona and Juliana sit together.		
9	Van		Ensure students are doing the check-in activity individually and quietly.	
10	Sinead	Look at seating plan you made last week.		
11	Navneet			
12	Chris	Ensure Arit and Ahmad sit apart.		
13	Sarah	Ensure Arit and Ahmad sit apart, and Ramona and Juliana sit Together.		
14	Jasmine	Look at seating plan team made last week.		
15	Kyle			
16	Sage			

		3:55 to 4:30 (35 minutes) Start Times -> **snack **	4:30 to 5:10 (40 min)	5:10 (5 mins)
1	Saba	Theatre Games! 1. Heads up Heads down (5 mins) then Snack 2. Charades (15 mins) - popular movie characters or common actions 3. Spaghetti game (10 mins) - can call pass on first round	Worksheets... Remind students about the type of answers we are looking for (3 mins)	Encourage students to make film-related craft or drawings to act as props or decorations for the final showcase. Bring to next session with them! They will get confetti for this. Check-out slips (5 mins)
2	Rio			
3	Eunbee			
4	James			
5	John	1) Watch what "Heads up Head down" looks like: https://www.youtube.com/watch? v=pGE2PZPqkyU	Aim to go through at least 4 questions with your group (can include 1 individual question).	
6	Saksham			
7	Danielle		You, as team leaders, can make the final decisions. You do not need to wait until the students in your teams have all come to a conclusion.	Collect pencils, worksheets, check-out slips, etc. Fill in your volunteer feedback forms for the day! Put chairs back on top of tables. Fill in your timesheets and give them to me.
8	Jessie	2) Watch what the "Spaghetti game" looks like: https://youtu.be/x4J487QtUIM		
9	Van			
10	Sinead		In your final decisions, make sure to have included something from each student (even if that thing is not necessarily desired by the "majority"). Getting everyone's	
11	Navneet	3) Charades:		
	Chris, Sage, Sarah, Kyle, Jasmine			
	Materials			