

# Public Media Stations and Youth Voices

A Toolkit for Launching Youth Media Programs

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# INTRODUCTION

## A word from WHYY's education director

WHYY's first youth media project served 18 kids in the attic of a community center in South Philadelphia. It was 2003, and I was the only WHYY staff member on the project. The teens and I learned alongside each other how to put a movie together and how to run a youth program. There were rough patches and missteps to be sure, but one thing was clear: **the kids were getting a lot more out of the program than learning how to make movies.**

They told us as much, through a post-screening Q&A when we premiered their work at WHYY. While learning to shoot and edit, they were also learning to **work in teams, plan projects** and **think critically** about problems that concern them directly.

But most importantly, **they were learning that their voices mattered.** They had worked for weeks on this movie and people had actually watched it. Now the audience was asking questions and really listening to what they had to say. The adults in the audience were learning something, too: **youth perspectives are important.**

Today, WHYY serves roughly 4,000 kids a year through after-school programs, summer camps, hands-on field trips and Media Labs in schools. Since 2014, we've provided equipment and instruction to 48 schools, seeding programs that teachers, ultimately, run themselves. We host an annual Youth Media Awards and air youth-produced content on radio and television. WHYY's education department now has more than **a dozen staff members** dedicated exclusively to our youth media work. That work is supported by **more than 40 funders.**

Our latest and perhaps our most important effort is Pathways to Media Careers, a youth employment initiative that connects graduates of our youth programs to paid work experiences in the media industry. **Students are now regularly publishing their work and getting paid for it.** As their bylines appear not only on whyy.org but in the publications of media partners across the city, these **young producers are linking the skills they've learned in our programs to potential careers.**

They are **building portfolios, bulking up resumes, learning basic job skills** and **making connections to future colleagues and hiring managers.** For years, WHYY has shared our skills with the next generation of media makers, but now we are sharing our networks as well, paving the way for a young, more diverse workforce.

It has taken us the better part of two decades to build these programs, and it hasn't always been a straight line to success. We've learned from many mistakes along the way, and we're hoping you can learn from them, too. This toolkit will attempt to distill our many successes and challenges into clear steps stations can take to build their own programs.

**–Craig Santoro**



## Who is this toolkit for?

We've made this toolkit for public broadcasting stations interested in helping youth tell stories. We recognize that work will be taken up by different people at each station. **So how do you know if you're the right person?**

If you work for a public broadcaster, or partner with one, and have read this far, this toolkit is probably for you.

If you already run a youth media program at your station and want to get a peek at how WHY? runs ours, this toolkit is for you.

If you want deeper relationships with the schools and youth-serving organizations in your community, this toolkit is for you.

If you are looking for authentic ways to reach kids who are too old for *Daniel Tiger* but too young for *Frontline*, this toolkit is for you.

If you feel like you are telling incomplete stories in the region you cover because certain voices are left out, this toolkit is for you.

If you are looking for new sources of funding currently unavailable to your station, this toolkit may be for you, but only if you're serious about working with youth and ready to take on the deep responsibilities that this entails.

If you think kids are amazing, and we should not only listen to them but we should do everything we can to clear the tangled path to their full potential, this toolkit is definitely for you.

## How to use it?

Still with us? Great. Now it's time to get started building your own youth media program. First, a few notes on how to use this toolkit:

**This toolkit is not a roadmap.** We hope stations will look at what we've done at WHY?, take the components that make the most sense for their communities and make them their own.

**This toolkit is not a program in a box and doesn't contain a step-by-step process for building your own program.** We hope to make the process easier for you, but the unique needs of your station and your community mean you'll need to build your own program from the ground up.

**The toolkit is a guide to the goals, strategies and impacts of a station's engagement with youth media makers.** You'll find tips on structuring programs, staffing, partnering with schools and fundraising.



We suggest you read through the whole thing, then re-read the parts you think you'll need. If there's something you need that's not in here, please reach out to Education Director Craig Santoro at [csantoro@why.org](mailto:csantoro@why.org). We're happy to talk you through any youth media issues that might come up. **Good luck!**



## A note about kids

Although we call our programs “youth media,” we rarely refer to our students as “youth.” And you won’t see the term used often in this toolkit. It’s always felt jargony to us, and it’s awkward to pluralize. Usually, we call our students “kids.” And that’s what we’ll call them here.

And it is kids we’re talking about, after all. Many have grown-up responsibilities and grown-up problems. Some of them have experienced grown-up trauma. And many of them have grown-up dreams and ambitions. A few of our older students aren’t properly minors anymore. But still, they’re kids.

You can and should give them big responsibilities. You should trust their instincts and life experience, believe in their ideas and listen to everything they have to teach you. But don’t forget they’re kids. And if they’re in your program, you’re responsible for them. Understand what that responsibility entails. Talk to your legal team and insurance provider about the clearances, coverages and training you might need before taking kids under your care.

Make sure you have the proper internal policies in place to establish boundaries in mentorship, rules and norms to provide safe working and learning environments and resources on hand to address issues beyond your expertise. Looking after kids’ emotional well-being is far more important than making deadlines or keeping equipment intact.

And like all kids, remember yours are still figuring things out (as are most adults). Treat them with kindness, forgiveness and respect. Help them be the people they want to be. And always give them chances to fix their mistakes.



# GETTING STARTED

## Some avenues for starting a youth media program

- 1 Check out the other youth media organizations in your area.** There's a good chance that there are youth media groups doing great work in your backyard right now: school broadcast clubs and newspapers, Career Technical Education programs, arts education groups, public access channels.  
A good first step would be to get to know them. Maybe there are ways you can work together. Maybe they have great content for your distribution platforms. Maybe they'd be interested in visiting your station, meeting some of your professionals, taking small steps toward a youth internship program. Partnerships are never easy, but often they're easier than starting fresh, and it's always beneficial to build on existing success.
- 2 Reach out to Student Reporting Labs (SRL) from PBS NewsHour.** One easy way to get started is SRL's tried-and-true approach. SRL's curriculum platform at [story-maker.org](http://story-maker.org), has assignments, video tutorials and prompts to create and submit kids' work. SRL's team can [help you reach out](#) to new teachers and support local existing programs. SRL's educator workshops train station mentors and teachers, and SRL provides youth media and broadcast specials for your station's platforms.
- 3 Start small.** Start with one class. Or one partnership. Or one youth media competition. Build your reputation as a youth media practitioner and partner. Consider your pilot a proof-of-concept, which will be your ticket to more funding and a larger program, if you want one.
- 4 Research funders.** What regional or national funders are willing to pay for a small pilot? Do you have prospects in line to continue the funding if all goes well?
- 5 Hire someone who knows teens...and likes them.** Several of our questions when interviewing for media instruction positions are trying to determine a candidate's attitude toward young people and their potential contributions. Aspiring filmmakers or journalists may not be the best candidates unless they're going to be all in for their kids and their kids' work. Preferably hire someone who has taught teens to produce media before.  
If you have a strict budget, you may want to start with people in the building. Start with workshops, or small projects, or act as mentors to teachers in their classrooms on projects.
- 6 Be patient.** You are not going to nail this on the first try. You will recruit fewer kids than you want. Kids will drop out, sometimes in the middle of an awesome project. The kids' work won't meet everyone's expectations. That's fine. Expect it. Learn from it. Improve your program and move on. With this in mind, try to raise enough funds for at least two pilots. Funders will be pleased if you can show what you've learned and how you've improved.



# A few easy ways for a station to engage with youth media

You don't need to launch an entire youth media program to celebrate the young voices in your region. There are likely very talented young producers, videographers and student journalists doing great work without your help. The following projects, versions of which have been going strong at WHYY for years, elevate youth voices with little or no direct instruction.



## Awards

Each year, we host the *WHYY Youth Media Awards* to celebrate the best youth-created work in our region. Videos must be less than seven minutes long, and students submit them across two divisions — middle school and high school — and four categories — narrative, documentary, news and open. Independent judges score the movies on a rubric and select 18 finalists to be screened at an awards show where the winners are announced.



## Youth Media TV Show

Pulling largely from the entries to the *WHYY Youth Media Awards*, we produce a summer TV series called *Young Creators Studio*, featuring seven, half-hour anthologies of youth-created videos, organized around common themes. A teen host sets up each episode and wraps things together at the end.



## Youth Voices on the Radio

*WHYY's Spoken Youth* is a regular segment airing on radio on Friday mornings. Each segment features an informal conversation among teens. There's no adult host, just teens talking to each other about issues they care about.



## Station Field Trips

Throughout the year, we invite school groups and scout troops into our space.

A typical field trip at *WHYY* runs four hours and looks like this:

- 1 Tour of the studio, during which kids meet station staff and learn about their jobs
- 2 Camera and interviewing lesson where kids learn how to conduct and shoot an interview
- 3 Topic and question brainstorm
- 4 Person-on-the-street interviews in the neighborhood and parks around our studio
- 5 Screening and critique of student interviews



# WHYY YOUTH MEDIA PROGRAMS

We currently reach kids through six types of programs:



## After-School Programs

After-School Programs are held at WHYY studios and teach kids in grades 5-12 how to produce a variety of media content.

## Field Trips

Field Trips welcome school groups on a tour of our TV and radio studios and give students hands-on experience with WHYY's video equipment when they conduct person-on-the-street interviews on Philadelphia's Independence Mall.

## Youth Media Camps

Youth Media Camps offer intensive media production experiences for students finishing grades 6-12. We host one-week camps over spring break and multi-week camps in the summer.

## Media Labs in Schools

Media Labs in Schools provide Philadelphia schools with equipment, media instructors, knowledge and momentum needed to integrate media arts into student learning, project-based curriculum and community life. We hope to expand these partnerships locally beyond Philadelphia.

## Pathways to Media Careers

Pathways to Media Careers is a new extension of WHYY's Youth Media programs, connecting young people with part-time, paid experiences with local media organizations.

## Youth Media Showcases

Youth Media Showcases are curated collections of youth media work that we amplify through live events, radio programming, digital publication and on television, too. For more information on these showcases, please read more in the "Fostering Youth Media Culture at your Station" section of this toolkit.

# THE CASE FOR YOUTH MEDIA

## Why youth voices are important in today's media

We work with kids because kids are amazing. **They're smart, creative, curious and have a lot to say.** They are already brimming with ideas and unproduced content. Many of them are already producing content on their own.

But there are obstacles between these kids and a successful career in media making: poverty, underfunded schools, lack of programs to teach hard and soft skills, lack of exposure to the industry and people who work in it and their professional networks. Our role is to help fill those gaps so **the kids we serve have the same opportunity to contribute their voice to important conversations as their peers** in wealthier, more connected parts of the region.

The WHYY Education team has addressed these needs through a multidimensional suite of youth media programs that reaches middle and high school students through WHYY's studio and K-12 students and teachers at underserved School District of Philadelphia schools. **87% of students in the schools WHYY currently serves are economically disadvantaged.**

We can't put a reporter in every neighborhood every day, but there are schools in every neighborhood. The 48 schools we've partnered with are, for the most part, in sections of the city the media often overlooks. As we work with these students, we hear stories that may have slipped unnoticed by our colleagues at the station, from perspectives that are often not included. Training kids in our communities to be journalists ten years from now has the potential to bring these perspectives more firmly into the mainstream and to **change how stations seek out and report stories.**





# The four pillars of youth media and youth media outcomes at WHYY

Our work is guided by a logic model made up of four program pillars that structure our program design and our analyses of the overall educational and socio-emotional outcomes experienced by our students. Through this framework, we've been able to identify and categorize impacts for students that we've seen across all of our programs.



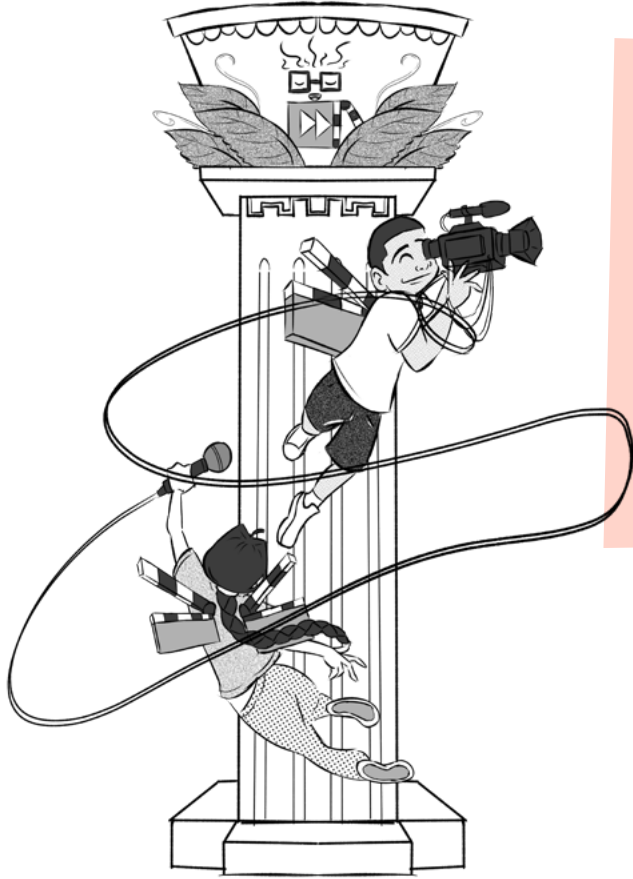
## Media production and media literacy

- Students learn audio and visual storytelling
- Students learn to use professional equipment
- Students learn to synthesize learning into media projects
- Students learn the basics of journalism
- Students become more active and critical consumers of news and media through better understanding of how it is produced

## Academic engagement

- Students are more engaged in classroom content through their project-based, hands-on, immersive media projects
- Students are more enthusiastic about school as a result of classroom engagement and/or participation in a fulfilling after-school program
- Students benefit from expanded project-based learning and digital media making curricular options





## Youth development

Students learn important 21st century skills, including working in teams, planning projects, solving problems, giving and accepting feedback and seeing things through to their conclusions

Students see their voices as important

Students learn that they can be an active and positive force in their community

Students see themselves as people who can make important contributions to the world

## Pathways to Media Careers

Students have exposure to professional media makers, industry workplaces and educational institutions where media-related degrees are offered

Students develop skills necessary to succeed in work places where media is produced

Students have paid work experiences using their media skills to produce and publish content

Students build the portfolios, resumes and professional networks necessary for a career in the media industry



# Youth media outcomes for stations

Stations benefit from engaging kids in media making, too. Below are some of the ways youth media has benefited our station.



## **Branding and building relationships with our viewers and listeners**

We now have school partners in every section of the city. Some of our schools have been running our after-school clubs for six years. We don't tell them what to call the clubs, but they're almost always known as "The WHY? program" or just "WHY?" Thousands of parents, who may or may not have enjoyed our TV and radio programming, now know us as the place where their children had a powerful, positive experience. Thousands of kids know us as the club where they made friends, worked with a caring adult, met a journalist and made something important to which people watched or reacted.



## **Expanding donor network**

Quality youth-serving work provides access to a new set of funders interested in arts education, out-of-school-time programming, STEM and workforce development. Community goodwill from successful school partnerships can help steward a new set of members interested in charitable giving.



## **Opening our airways to youth voices**

Not only do we open the door to new funding opportunities, we open our air to new ideas and important voices. The stories we publish online, on the radio and TV affect young people too, sometimes more so than adults, yet we rarely ask for youth input for the work we produce. We almost never ask youth what stories we should be covering.

# YOUTH MEDIA DEPARTMENTS AND STATIONS

Fostering youth media culture at your station

## Why should stations do this?

- Access to youth perspective
- Training of diverse talent pipeline
- Opportunity to reach kids in the gap between *Daniel Tiger* and *Frontline*
- Access to new funding sources
- Fulfillment of our community-based mission
- Increased donor interest and goodwill

## How does the education department's work fit into WHYY's larger station culture, vision and operations?

Having a youth media program at WHYY gives the station a chance to connect with an adolescent and college-aged demographic that is often beyond the target audience for most PBS programming. At WHYY, we lose most of our youth audience after they graduate from our children's programming. And for the most part, we don't see them again until they become parents with little kids.

Youth media programs can connect public media to that lost age group at a critical point in their development. It's a very hands-on way to introduce kids to public media, with the hope that they will stick with us through the years — as changemakers, as media makers or as members of our audience who are deeply knowledgeable about the purpose and necessity of our work in the community.

## Funding youth media

WHYY's youth media programs don't pull from the station's general operating budget. Luckily, there are numerous local and national foundations interested in supporting youth development, youth media programming and news literacy initiatives. All our programs are funded through foundation grants, corporate grants, individual donations and summer camp and adult learning course fees.

Financial self-sustainability might not be a realistic goal in the first few years of the program, and we recognize that regional funding pictures differ, but our experience has been that youth media programs can pay for themselves through the generosity of the philanthropic community. Read more about this in the funding guide at the end of this toolkit.

# Welcoming students into the workplace

Having kids in your space is a good thing, but will require preparation. Looking after their safety and emotional well-being is far more important than making deadlines or keeping equipment intact. Here are the most important preparatory steps that we've learned to carefully implement year after year.

## 1 **Protect your students. You're responsible for them.**

Make sure you have the proper policies in place to establish boundaries in mentorship, rules and norms to provide safe working and learning environments and resources on hand to address issues beyond your expertise.

- Acquire the proper insurance for activities that take place inside the station and in the community
- Hire responsibly. Require criminal background checks for all instructors and staff of your youth media program.
- Make sure station staff and instructors know and follow policies protecting kids

## 2 **Orient students to workplace norms.**

We've all been kids at some point in our lives. Kids like to have fun. They can be loud. They can be emotional and impulsive. All things that aren't always the most appropriate things to be in the traditional workplace or in a newsroom full of reporters on deadline. Perhaps your station isn't a traditional workplace. Perhaps it is. Whatever it is, make sure kids know the rules of professionalism followed by everyone else there.

## 3 **Consider students' commutes.**

Kids love coming to the station, but many of them can't afford the commute. So bring them to you and pay for their transportation. One of the greatest investments we've made in a student was covering the travel cost from Camden, New Jersey to our station in Philadelphia for Miguel, a young student in our program. Getting Miguel to the station cost us upwards of \$800 a year. Today, he is a multimedia producer at Univision. He is also a contributor to WHY? digital news platforms and has returned as a youth media mentor and instructor.

## 4 **Provide access to professional equipment, but have a plan.**

Filming in the station's primary television studio is something kids love to do, but we make sure they are supervised. We also have an entire equipment room dedicated to youth media gear. Kids enrolled in our programs or on field trips have access to that gear, but whether or not students can take home gear is something we've decided on a case-by-case basis. And so far, that's worked for us.

## 5 **Feed kids.**

This is something we will mention a lot in this toolkit. We're going to say it now, and we'll say it again: kids eat a lot and will need somewhere to snack. We don't have a separate breakroom for our kids, but we do have refrigerators in our classrooms, and that has worked well.



## 6 Pay Kids

Many programs pay youth incentives simply for participation, recognizing that even just spending time in an after-school program can be a sacrifice for a young person who may need to help support their family. This is a sound approach and is becoming the norm, but WHY? has not traditionally done this.

Our after-school programs were designed as enrichment, not as jobs. While we always insisted after-school programs should be offered for a fee, we did not feel it was appropriate to pay kids for their participation — other than through snacks and transportation.

With the advent of our youth employment program, we had to draw some clear lines on what constitutes a job, what tasks students get paid for and what tasks are considered just part of the program.

### Some quick guidelines:

If a student is working explicitly on assignment for publication, that's a job!

If a student is participating in an event as a panelist or a presenter for an audience, that's a job!

If a student is engaged in professional development, specifically for their work assignment, they get paid for that, too.

If a student is engaged in an after-school program, working on a piece of their own creation, with no assignment from WHY? or a media partner and no expectation of publication, that's not a job and the student does not get paid.

In 2003, we began with a single after-school program. That's how we started. Small. And that's what we encourage other stations to do, too.

The rest of this toolkit is organized with that in mind. Whether you want to begin with some workshops at schools, organize a youth media festival or offer a class or two at your station, each of the following sections should help you get started with the basics at any point in the game.



# STAFFING FOR YOUTH MEDIA

What is a media instructor?

*“A media instructor is not a reporter, not a traditional teacher, but somewhere in between. Each instructor has brought their own stamp on the program.”*

**–Craig Santoro, Director of Educational Programs**

Our media instructors are the face of WHY Youth Media on the ground. They are key to the success of our programming. Depending on our needs for a given school year, there are anywhere between eight and ten media instructors on our staff at a time. They teach WHY's camps and provide in-class assistance and after-school programming to partner schools. They are embedded in their partner schools and become the main connection point between WHY Youth Media and the community. **Hiring the right instructors for the programs you aim to create is key.**

## WHYY media instructors...

- Have a media-making background
- Believe in kids and want to support the work kids want to do
- Have experience working with youth
- Reflect the student population they teach in some way
- Collaborate well with schools
- Collaborate well with the rest of the education team and station
- Have a skillset or experience that can move programming forward
- Understand the circumstances of students and create reasonable accommodations
- Provide a safe and inclusive environment for kids to express themselves



**Inside tip:** For a successful program, consider hiring staff on a part-time or full-time status with benefits, rather than hiring individuals as temporary employees. This makes for more stability and investment on both sides.

## Managing instructors

As a team, alignment is our goal. We want to build trust among administrators, managers and media instruction staff. And we want to make sure that kids are being offered consistent experiences and opportunities. In addition to helping maintain and uplift the quality of our programming, this helps our instructors feel as confident as they can be in their roles. We meet with instructors on multiple occasions throughout the year:

**Beginning of the year kick-off:** At the start of the year, we roll out new curriculum and materials we'll be using and offer the programmatic, technical, pedagogical and cultural training that our instructors need. We include instructor-led share-outs of best practices.

**Weekly meetings:** Throughout the year, we check in with each other to share what's working and what's not and identify resources that might be needed. In the past, we met once a month, but during the pandemic, we've found that weekly, virtual meetings keep everyone — the staff in the building and the instructors outside of the building — more closely connected.

**End of year wrap-up:** After instructors close out their classes and labs for the year, we reflect on the year's challenges and achievements.

## Staff of school Media Labs

As the program has grown, we've created positions and hired staff to meet the needs of students, teachers and instructors. More staff is involved in our school-based programming than in any other program we offer.

### Manager of School Partnerships

- 1 Manages Media Lab partnerships as the school district liaison
- 2 Selects schools, initiates relationships and conducts site visits
- 3 Oversees data collection from school programs and liaises with evaluator
- 4 Manages Media Instructors and Site Coordinators.
- 5 Leads meetings with school-based program team

### Site Coordinators

- 1 Provide instructional support to schools in their second and third years and beyond and when Instructors are unavailable
- 2 Train and support Media Instructors
- 3 Create and organize instructional materials

### Media Instructors

- 1 Provide programming to schools that is consistent with WHY Y youth media philosophy
- 2 Train and collaborate with teachers
- 3 Write lessons and unit plans for after-school programming
- 4 Bring their their unique skills and perspectives to their labs

## Data Collection Specialist

- 1 Creates and maintains program data gathering system for program quality control and grant reports

## Youth Employment Specialist

- 1 Leads college and career field trips
- 2 Recruits students for summer youth employment program
- 3 Initiates and manages partnerships with job sites for student interns

*“You need to have people in your education department — and in every department at the station — who see youth media as an asset.”*

*–Lisa Wilk, Manager of School Partnerships*

## Three-year school-based partnership model

We’ve developed a three-year model. Using a tiered approach to our school-based program implementation and teacher incentives, we’ve deepened involvement and support at school sites throughout the years.

### Before Year 1:

Select school, identify the lead teacher, find space, donate equipment.

### Year 1:

Instructor on-site for 16 hours per week. Train teachers. After-school and in-school start.

### Year 2:

Instructor on-site for eight hours per week. Teachers take on more of the program.

### Year 3:

Instructor on-site for 10 hours per month. Teachers run program with some assistance. Student Lab Managers help sustain.

### After Year 3 (Legacy Schools):

75% of schools run media programs on their own. School may apply again after two years.



## Teacher incentives

Six to eight teachers in each of our partner schools commit to doing at least one class project utilizing Media Lab resources (equipment/instructor) per school year. They're also invited to attend orientation sessions and participate in skills-based training.

Training Stipend: \$100

Second Project Stipend: \$150

First Project Stipend: \$300

Lead Teacher Stipend: \$1200

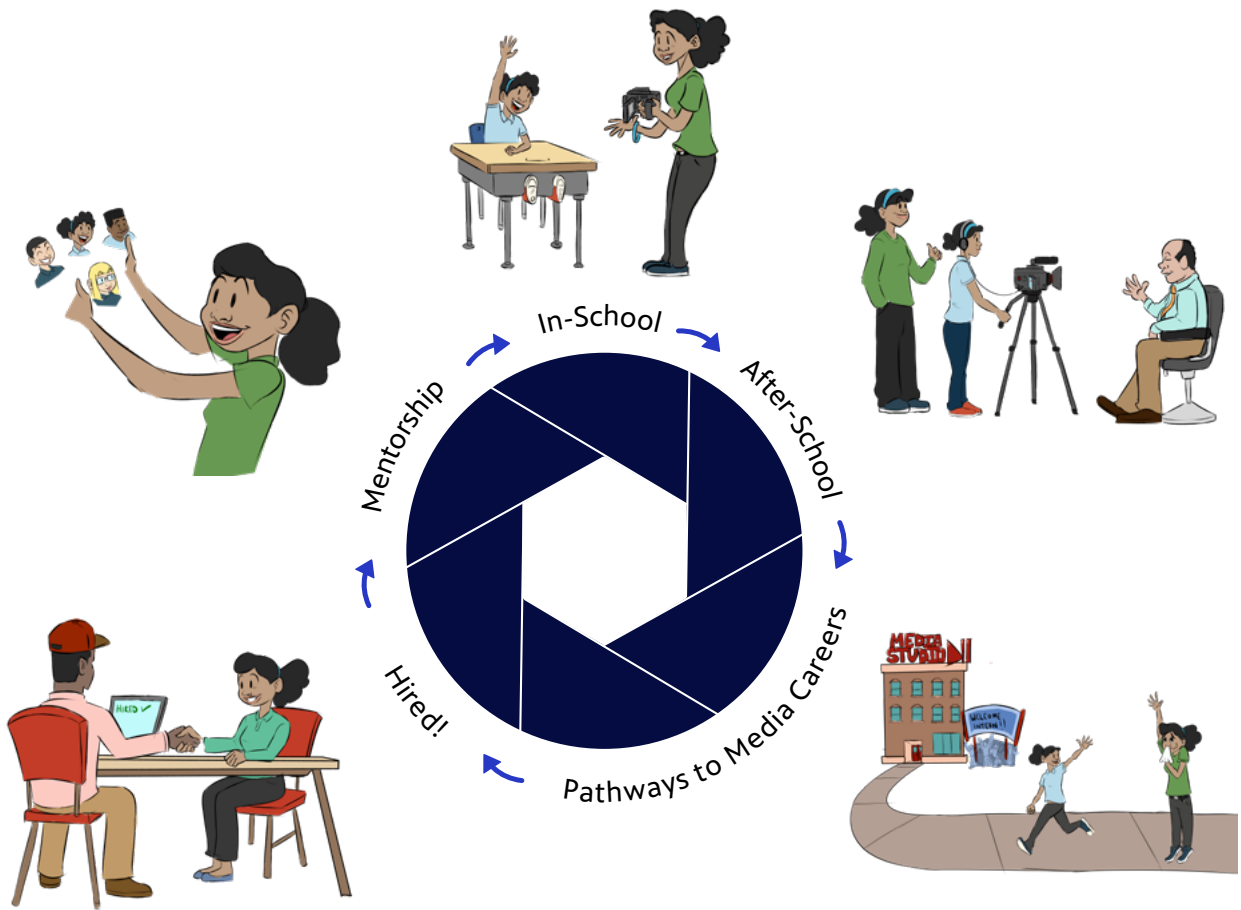




# THE YOUTH MEDIA EXPERIENCE AT WHY

A trajectory of our students' time in our programs

- 1 Kids learn media skills in our camps, after-school programs or school-based partnerships. They create all kinds of media and learn to interview, shoot, edit, research, write and produce news packages.
- 2 Youth voices are amplified through their storytelling, photographs and other projects on our platforms and through events.
- 3 Our media programs feed into our youth employment program, Pathways to Media Careers, where we facilitate internships for students who are interested in pursuing media careers.
- 4 During these internships, Philadelphia media organizations and students create a mutually beneficial working relationship while learning from and creating with one another.
- 5 Students complete the Pathways to Media Careers program with more media experience and a professional skill set that improves their exposure to entry-level positions in the industry.



# AFTER-SCHOOL PROGRAMS

## Practical tips for running an after-school youth media program

- 1 Start with what you know:** you produce TV shows, documentaries, podcasts, news articles and photos — so teach what you're good at. Wait to hire out help when you need it or want to explore other avenues.
- 2** The ideal class size is 12 to 16. **Recruit 20, or you'll fall short.**
- 3 Recruit kids through partners** with connections to the kids you want to serve and the kids who most need your program. Advertising on air is a good way to get your members' kids into your program. Often those kids have media programs in their schools and decent networks to connect them to future jobs.
- 4 Kids should work in groups of four to six.** Fewer than four and a single absence can derail the group. More than six and some kids can get lost in the shuffle.
- 5 Each group needs an edit station,** maybe two, if you plan on editing multiple segments at once. Set up the class so six seats can fit around a single screen.
- 6 Make sure kids rotate through all jobs needed to complete the work.** Some kids will gravitate to certain tasks, but not every kid will speak up if they aren't getting a chance to do the job they want. Plus, most kids are new to this and haven't yet formed lasting preferences.
- 7 Spend your equipment budget on field production equipment.** Tripods, mics, DSLRs, audio recorders. Funding is limited. Fancy studio-production set-ups are expensive and limited in function (see Appendix for 2021 equipment list).



- 8 Run your programs twice a week.** We run two 16-18 week “semesters” of programming a year. Students are here for a maximum of two hours a day, so twice weekly meetings over 16-18 weeks allow students to meet our learning goals and keep the pace fast enough to maintain interest.
- 9 Get equipment in their hands on the first day.** These kids came to make movies. If they leave after day one without a camera in their hands, they may not come back.
- 10 Provide transportation.** Philadelphia is blessed with an excellent, though much maligned, public transport system. If you aren’t so lucky, think hard about how kids will get to your station if you want to run a program there. If there is no relatively simple and cost-effective solution, run your program somewhere else.
- 11 Provide food.** Teens eat. A lot. Like all the time. If you don’t feed them, you’ll all be miserable.
- 12 Make time to celebrate and display the work.** Screenings are essential to cementing the experience and the lessons learned in kids’ brains. They need to see people taking the work seriously.



# YOUTH MEDIA CAMPS

Summer break is a great time to engage with youth

Media Labs camps offer intensive multi-week summer experiences for students finishing grades 6-12 and a one-week spring break program, specifically for middle school students. The project-based programs provide immersive media-production experiences in which the participants work in teams to create original news or film productions.

## Camp fees

Charging camp fees provides funding for some of our free after-school programming and brings in a little extra for scholarships for financially challenged students. At one point, camp fees were the largest single source of revenue for the youth media initiatives at WHY? However, now that we're offering summer programs at our Media Labs schools, there are actually far more students experiencing free summer programs through WHY? than those who are paying.

## Types of camps offered

Our camps were first based on what our station is known for — the expertise of our producers and reporters. While they don't run our camps, they do lead workshops for the students to learn from professionals. **Start with what you know!**

### Young Journalists

This is an intensive, two-week summer camp where high schoolers learn the basics of journalism and multimedia production. Like most WHY? programs, the students pick the topics themselves and complete the work in groups of four to six, rotating through different roles. In the first week, each group reports one story, produced across all media, with a different angle for each medium. In the second week, they produce a second story, but choose the medium they want to work in. We offer a one-week spring break version of the camp for middle schoolers.

### Lessons Learned

7 hour days, 10 days

Teams can produce a piece in three days

Trust us: if you teach them things and put a little on them they can finish a piece in three days

Start with what you know

Instead of hiring, utilize the skills at your station: have newsroom professionals lead workshops on interviewing, finding stories and how to construct them

Have high expectations for the students, teach them how to do things correctly and encourage them to use their voices



## Summer Filmmakers

This is a three-week camp for high schoolers. Students complete short exercises in the first week: a silent film, a dialogue scene, a short genre film and spend the next two weeks on their main project. We have 16 kids in the camp, working in two groups of eight. The bigger group allows kids to be both in front and behind the camera on multi-camera shoots. We offer a two-week version of this camp for middle schoolers.

## Podcasting

In response to COVID-19, we launched a virtual podcasting camp. Knowing that most kids would not have the equipment necessary to produce multimedia stories, we took the audio elements of the Young Journalists program and launched an audio-only virtual camp. We set a maximum of ten students knowing that kids would be working on individual projects and would need individual attention. As part of a virtual youth podcast team, students learned how to find and research stories, interview subjects and create audio story packages, all while staying safe and socially distant.

## Photography and Photojournalism

Through daily lessons and prompts, students learn the basics of photography and visual storytelling. Students can use their own equipment — any device that can snap a picture! Students learn shot framing, exposure and how to tell stories through photographs and gain experience through daily practice.

## Stop Motion and Animation

Animating on a budget! In this camp, students learn stop-motion animation using their smartphones or tablets and a few simple everyday objects. Students learn animation concepts such as the “Principles of Animation,” stop-motion software, storyboarding and creative writing.

## Tips for successful camps

- 1 Start planning in advance.** Parents start looking for summer camps as early as January for their children and as early as November for Spring Break.
- 2 Visit summer fairs and schools** to promote the camp registration.
- 3 Work with your marketing team to promote your camps.** You have a TV or radio station — maybe both. Use them! But know your audience. On TV, for example, it could be better to address grandparents.





- 4 **Make sure you have a good ratio of staff to students.**
- 5 **Encourage your colleagues to give lessons** about pitching, storytelling, voiceovers, acting on camera, editing in a deadline-driven environment — the expertise they have from their day-to-day work will enhance what your instructors are teaching in the program and will expose the kids to a variety of professionals working in media.
- 6 **Make sure prompts or topics are youth-focused.** Youth work often resonates most deeply when kids are commenting on topics that concern them directly. Help them brainstorm by asking: What makes you happy? What makes you sad? What worries you? What do you want to change in your school, neighborhood, community? Do you know anyone directly affected by this or working to change it?
- 7 **Invite parents to the last day of camp** to share the students' films. Make sure to remind parents and students of this deadline.



# SCHOOL-BASED LABS AND CLASSROOM PARTNERSHIPS

Running your programs has lasting impacts on students, teachers and schools

WHYY's Media Labs in Schools program is a partnership with the School District of Philadelphia that we hope to expand into partnerships with other school districts in our region. Through this partnership, WHYY has provided fully-equipped Media Labs and media arts instruction to 48 district schools and has directly served more than 12,000 students.

Each year, we provide six additional schools with Media Labs. Each new school is granted a three-year partnership, through which they receive new equipment and a media instructor. At the end of the three years, the school owns the equipment and runs the program in a way that best fits their unique needs.

## Key strategies

Our Media Labs in Schools program is grounded in a few key strategies:

- 1 Build a true partnership:** While we offer schools equipment and training, we are asking quite a bit in return; not just access to the school and space for equipment, but a real commitment to doing things differently in the classroom and after school. A school that isn't ready to allow teachers to experiment in their classrooms and to celebrate student voices won't make for a very good Media Lab partner. It's important to be upfront about this from the beginning, and students, teachers and principals all need to be on board.
- 2 Schools own the program and are responsible for sustainability:** Ultimately, the Media Lab belongs to the school. Our job is to set them up for success, but the school will ultimately be responsible for sustaining the work. Some schools (for WHYY it's about 20-25%) will choose not to continue the program. That's OK! It's their choice.
- 3 Project-based learning in class, student voice after school:** When we partner with teachers in their classrooms, we're there to support the learning goals of the class. Kids can be creative and express themselves, but we want them to learn the curricular content. After school is the kids' time. They get to cover what they want in the way they want.
- 4 Recognize the hard work and professionalism of teachers:** Teaching is a demanding profession and teachers are going above and beyond by partnering with us. We recognize that we are asking them to take on additional training and to experiment in classrooms where they've already found successful solutions to challenging circumstances. We understand that not all teachers will have the bandwidth or desire to work with us. As a show of appreciation to those who do, we offer a range of stipends to partner teachers.



- 5 **Student journalism is in crisis...we can help:** Most of the schools we enter don't have school newspapers or journalism classes. Most of the kids (most kids anywhere!) don't have a paper delivered to their house. They lack the fundamentals of journalism and aren't regularly exposed to well-reported news. We can help with this!
- 6 **Cast a wide net, but create avenues for the interested students to go deeper:** Each year, we reach about 4,000 students by dropping into their classrooms for three to five weeks. Media production won't become a passion for all these students, but broad exposure is key to finding students who want to engage deeply with us. Of those 4,000 students, about 400 stay with us in semester-long, after-school programs. The most interested after-school students take leadership roles in their Labs and ultimately apply for jobs in our **Pathways to Media Careers program**.



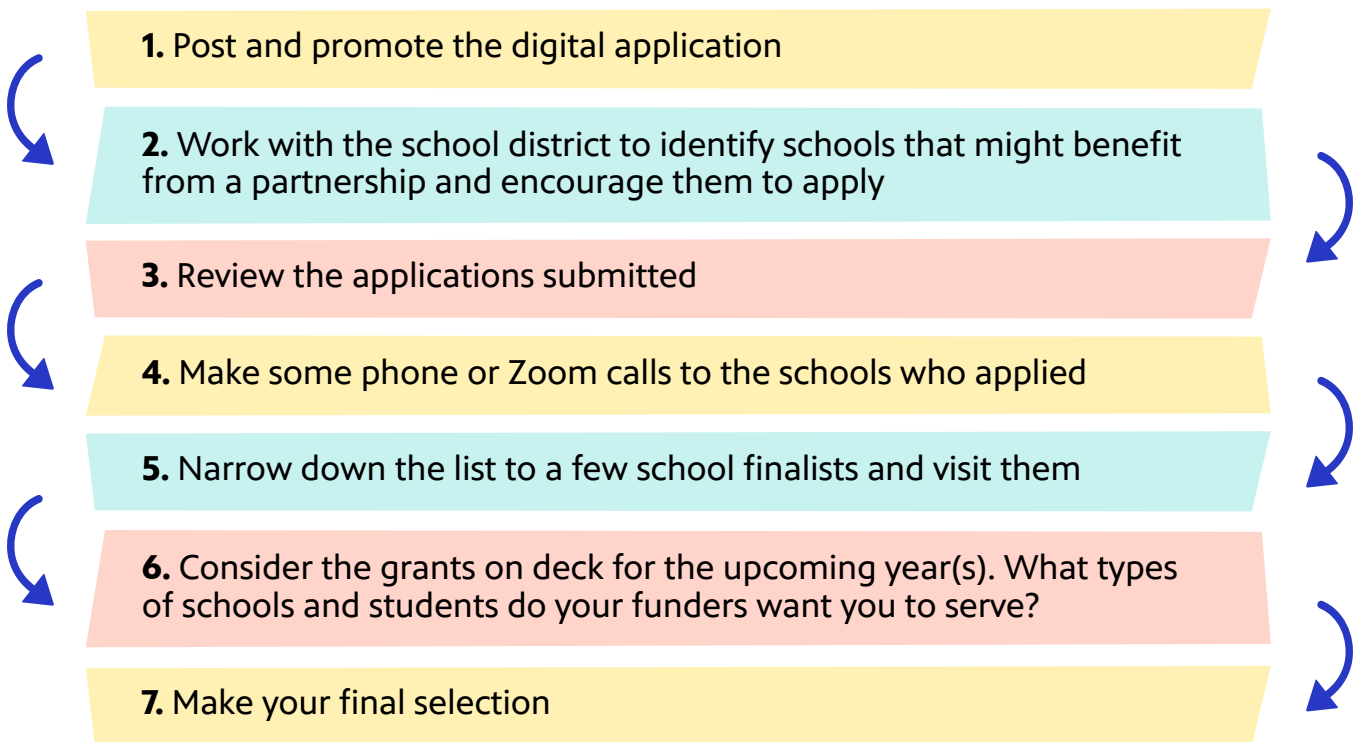
# SELECTING SCHOOLS AND ESTABLISHING PARTNERSHIPS

## Tips, timelines and must-haves for partnerships

Our goal is to expand our school media labs across the city to serve as many kids and neighborhoods as possible. At the end of each school year, we select six more schools to become media labs.

All schools who wish to become media labs are required to fill out an application as an initial step in the selection process. Teachers and administrators are already juggling a lot and we want them to send these applications in, so we've kept ours pretty basic and very doable. While we've simplified the process for schools, the selection process does require more time and big-picture planning on our end.

**Over the years, we've streamlined our process into seven steps:**



## Must-haves for school partnerships

- 1 Pursue partnerships that can leverage resources and expand opportunities for kids.
- 2 Seek schools where leadership is excited about and committed to the program. Pay attention to the culture and politics in the schools you're considering. The school's budgeting practices and the relationships between the teachers and administrators can have a huge impact on the success of the lab.

- 3 Our grant funding isn't enough to fund school buildings to remain open after school. Choose schools with an already established, after-school culture and a budget for keeping schools open for after-school programming.
- 4 Schools should have a dedicated space for the lab and a safe place to store equipment.
- 5 Our goal is to become a community space in the school. While the Media Lab room and storage space should be secure and well-monitored, the lab and equipment should be readily available to as many teachers and students as possible during the day. Avoid schools where it is likely that one teacher will be hoarding equipment for their classes only.

## Must-haves for Lead Teachers

Perhaps the single greatest predictor of school partnership success is teacher enthusiasm. Charismatic teachers who are excited about the program not only attract students, but are also key to the program's longevity. This is doubly true for the lead teacher, who is the true linchpin of the program at the school. As schools fill out the application for a media lab, they encounter this description of a Lead Teacher:

*"The Lead Teacher at a WHYY partner school is a key player in the program's success. Lead Teachers help run the after-school program and are expected to take ownership of the program in the third year of the partnership and beyond. They help maintain the Lab, devise a system for sharing equipment, help recruit teachers for the program and serve as a liaison between the school and WHYY.*

*A successful lead teacher is often not the most technically savvy faculty member. Rather, excellent lead teachers are characterized by their willingness to learn and try new things, their enthusiasm for the project and their ability to share their enthusiasm with other teachers and students."*



## Tips for consistency and sustainability in schools

School partnerships must be sustainable, and everyone should know their part and how they will benefit.

- 1 **Start basic:** We began our school-based programming with only four schools to start. We encourage you to ease into this programming and get to know the schools in your community, starting at a basic level with school partnerships and class collaborations.



- 2 Collaborate:** We have ongoing collaborations with the School District of Philadelphia's IT Department, PSTV, the district's education channel and other media arts partners. This supports expansion of student and teacher training and other opportunities.
- 3 Plan projects, not just lessons:** A lesson is too short. Media projects take time. The term "lesson plan" implies a single class period, where media projects are supposed to take four to six weeks of dedicating some class time twice a week. Partner teachers will recognize this as a "unit plan."
- 4 Keep projects simple:** Most long-term success we've seen at schools comes from simple projects teachers can repeat each year. It's great if the teacher has more than one section of the same class so that they can gain lots of experience teaching a project unit both with and without the Media Instructor.
- 5 Set clear and consistent expectations:** The teachers and schools will be the ultimate owners of their Media Labs program. Without delivering this message early and often, a school can come to rely too heavily on Instructor support, and the program can wither away in the second and third years and beyond.
- 6 Train teachers besides the Lead Teacher:** The Media Instructor should train as many teachers as possible to use the Lab and to produce media.
- 7 Be consistent:** Maintain program quality by creating standards for your program and ways to measure whether you're meeting your own goals and expectations. (See the Standards Document in the Appendix.)





# PATHWAYS TO MEDIA CAREERS

## Youth employment and career development

For years, when WHYY told the story of our youth media programs, we would say we were teaching kids to work in teams, plan and execute projects, think critically and see difficult projects through to their conclusions — all **essential workplace skills**. Sometimes we'd say we were preparing students for the workplace. Sometimes we'd even go so far as to call our programs "workforce development." At one meeting with a funder, we cautiously asked if all of this might qualify us to apply for their workforce development funding stream. The program officer's answer was as brief as it was telling: **"Where are the jobs?"**

The message was clear. Training without jobs wasn't enough. Sending skilled kids onto the next phase of life, whether college or career, with no work experience and no way to envision a pathway to a career where they could exercise those skills was selling them short. We were selling them short and had been for 15 years. It was a devastating realization, and with the help of the same funder it became the inspiration for a whole new way of looking at youth media: **Pathways to Media Careers**, WHYY's youth employment program.

**Pathways to Media Careers** is a capstone not just for the kids who have completed our youth media programs. It's a capstone for the station, too — a final step in all WHYY has done in the realm of youth media. At its heart, Pathways to Media Careers is an extension of the other programs outlined here that provides graduates of those programs with paid, part-time media jobs at WHYY and other local organizations. But the Pathways program has begun to transform the way our station sees young people and the contributions they can make.

## Summer paid work experiences

Central to the program is the summer work experience, an eight-week, paid summer internship open to 20-30 high-school juniors, seniors and college freshmen. After a week of orientation, which includes a skills refresher and basic workplace training, students work 18-20 hours a week.

They're supervised by WHYY staff and outside media mentors, who provide guidance on skills like pitching a project idea, speaking with a boss and creating a resume. Students also receive a camera kit at the beginning of the program and are able to keep the equipment after completing their internships.

Students publish work throughout the summer at WHYY and various media partners. WHYY's grant funds pay their salaries regardless of where they are working. The summer culminates with a screening of the students' work.

## Student application process

Our summer students must have completed at least one WHYY after-school or summer program. The central idea of Pathways to Media Careers is to tie the skills students develop in the lab to potential careers. The jobs we offer demand a high level of expertise that we wouldn't be able to ensure with students from outside our programs.

### Students are selected in a multi-step process:

- 1 Students are recommended by WHYY instructors, who have gotten to know them and their skill level through after-school and summer programs.
- 2 Students complete an application that helps to gauge their skill level, interests and enthusiasm.
- 3 Students attend mock interviews with station staff and gain valuable feedback on their interview skills, regardless of whether they'll continue on to Pathways' jobs that summer
- 4 Students are assigned two or three business partners, where potential media mentors will conduct the "real" interview and grade each student on a rubric.
- 5 WHYY staff collectively analyze the interview rubrics and assign students to internship positions.

**One thing to keep in mind as you select students is that you'll need to accept more students than you have slots for. In the past, we have lost students along the way because the process is intensive.**

### What do students do at their jobs?

Throughout these eight weeks, students pitch their own story ideas and complete at least two published pieces for their outlets. The Youth Employment Specialist conducts site visits and regularly meets with students, both individually and at a weekly cohort meeting. Media partners and mentors are also required to take and submit notes over the course of the program.

### Can students work during the school year, too?

Yes! With the success of our summer program, the deepened motivations of our Pathways to Media Careers alums and our partners' evolving interests in youth media, we've expanded our program offerings. We offer opportunities for freelancing, internships, professional development and skills-based workshops to students throughout the entire year.

Students can pitch an idea to their media partner, and if the partner is interested, WHYY will pay the students out of a "freelance pool." Or WHYY may reach out to students for special projects that also earn freelance pay. Throughout the year, students have opportunities to take advantage of trainings hosted by the education department. Students who attend earn training stipends.

## Pathways to Media Careers impacts

- 1 Youth workers developed numerous hard and soft skills, such as conducting interviews virtually, creating invoices and communicating and working with others on a team.
- 2 95% of youth survey respondents agreed that our classes had prepared them for the paid work experiences.
- 3 Overall, youth workers were pleased with their job experiences.
- 4 All responding business partner mentors felt that the students were an asset to their business and to the media industry in general.
- 5 Business partner mentors held positive views of the experience and would recommend serving as a program mentor to their colleagues.

Perhaps most importantly, 100% of our media partners felt their student intern was an **“asset to the media industry.”** Media organizations are not only learning that young people can do the hard work of media production, they are also learning that our students bring important perspectives currently lacking in the industry.



# MEDIA PARTNERSHIPS

## Share your professional network with your students

Beyond WHY? Pathways partners include other media organizations as well as nonprofits that don't regularly produce media but rely on our students' skills to get specific messages across. Media partners have included *The Philadelphia Inquirer*, *WXP Radio*, *National Park Service*, *Mural Arts Program of Philadelphia* and more.

### Departments at WHY? employing students include:

- 1 **Education:** Students helped run WHY? summer camps.
- 2 **The Pulse radio show:** Students produced segments for WHY?'s health and science show.
- 3 **TV production:** Students produced segments for a weekly TV show and made pilots for a web series.
- 4 **News:** Students produced and assisted on a variety of news pieces for web and radio.
- 5 **Grants:** Students produced videos about grant-funded WHY? programs and even submitted their own grant application.
- 6 **Billy Penn digital newsletter:** Students produced articles for WHY?'s local news source.

## Tips for finding, pitching to and maintaining potential business partners

The relationship between business partners and students should be mutually beneficial. They have a lot to learn from each other, and, in some cases, a long future together. To make the relationship work, business partners need to go into the experience with a full understanding of the students' skills, capacity and needed support.

- 1 Spend time getting to know students and their personal and professional needs. If you don't understand your students, you won't be able to find the organization to host them.
- 2 Be intentional about the media partners you choose for students.
- 3 Ask potential partners about the experiences they can offer students.
- 4 Involve your own administrators and executives in searching for and pitching to media partners.
- 5 Emphasize the short and long-term benefits for youth and the partnering organization in your pitches.



- 6 Once the summer program begins, communicate regularly with your business and media partners as students complete their work.
- 7 Encourage honesty about the students' progress. They won't learn and develop if the partner organization is quiet about areas where students need further training or support.
- 8 Staying connected throughout the year is helpful. Relationships with business partners require trust that develops over time.





# WORKING WITH PBS NEWSHOUR STUDENT REPORTING LABS

Learn how SRL equips stations to engage kids and educators with media, storytelling projects and journalism

[Student Reporting Labs \(SRL\)](#) is an award-winning youth media organization that creates transformative experiences through storytelling that inspire teenagers to use their voices and engage in their communities. SRL stands ready to launch youth media programs at any school with an enthusiastic teacher, facilitator or administrator interested in student media, journalism, student voice, essential communication skills and career pathways.

[Watch](#) how SRL opens new station pathways for inclusion and representation and fulfills public media's mission to engage middle and high school students. [Visit this slide deck](#) to learn more and contact SRL for a one-on-one meeting to discuss possibilities and support.

## Light Engagement Opportunities

Share national SRL resources with your educator community through social media.

Resources include:

- [Curriculum, resources, journalism production tutorials & projects on StoryMaker](#)
- [Invitation to apply to summer professional development](#)
- [Application for a school to become an official SRL Lab](#)

Share about SRL at local conferences. Use these resources:

- [Teacher Flyer](#)
- ["What is SRL" Slide Deck](#)

Use the [SRL Marketing Kit](#) for social media, newsletters and flyers.

## Medium Engagement Opportunities

Host students and teachers on studio field trips ([ideas](#))

Host civic engagement, media literacy or journalism-focused events. For example, [host a screening or watch-party](#).

Host one-day journalism & production workshops for teachers ([ideas](#))

## Deep Engagement Opportunities

All of the above, plus SRL-funded [Gwen Ifill Fellows](#) or SRL students for internships or freelance projects at your station.

Systematically engage middle & high schools in your market area via educators

Develop an after-school Lab on your station's campus/office setting

# FUNDING AND GRANT WRITING GUIDE

## Youth media programs lead to new funding opportunities

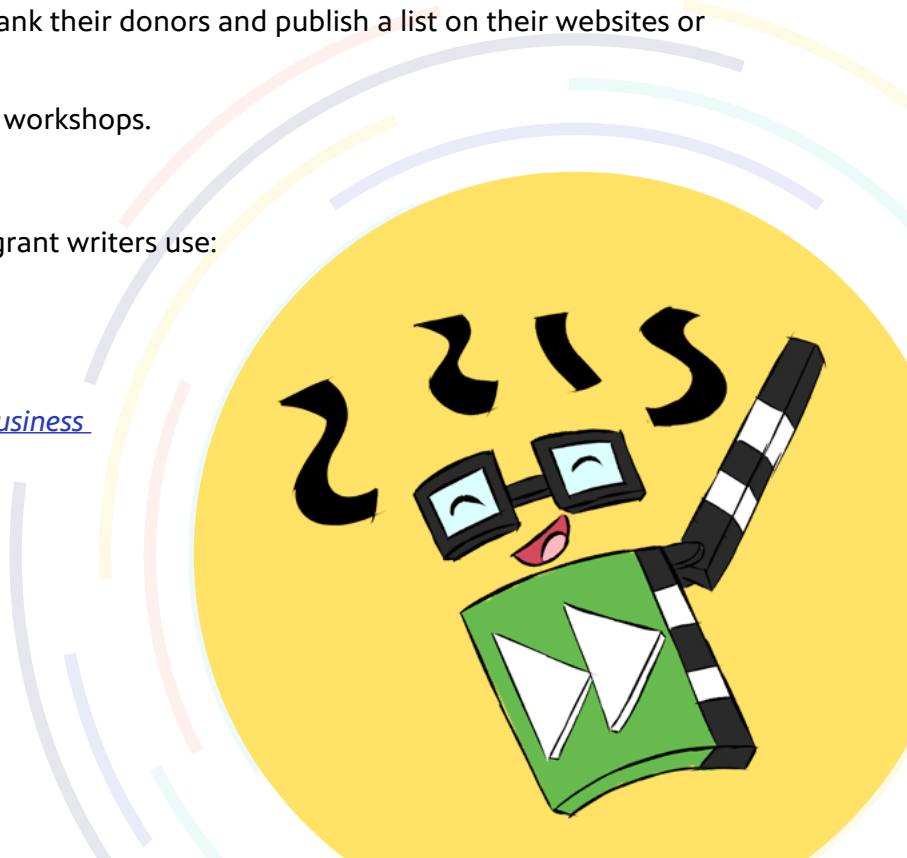
Our grant writing team might be our number one fans in the building. They've understood our vision from the start and grew our program through their writing. Without them, our program would not have become what it is today.

WHYY began its youth media program with a small pilot grant from the William Penn Foundation. Over the last 17 years, the station's grant writers have expanded education fundraising to more than 40 funders with an annual budget of approximately \$1 million dollars and a grant renewal rate of 90%.

For WHYY's grants team, fundraising is about stewardship and retention — building and maintaining solid relationships with donors. Below are some youth media fundraising tips from WHYY's funding department.

### Prospect researching

- 1 Use a bullseye funding model and aim for the bullseye — your primary sources, the funders you know and who know you. Then, work outward towards secondary funding sources.
- 2 Identify all of the funding categories that fit or could fit your program.
- 3 Seek out local funders, but approach big companies as well. There are many with philanthropic goals.
- 4 Research other organizations who do similar work — education organizations and foundations that serve young people. They usually thank their donors and publish a list on their websites or annual reports.
- 5 Attend community events, webinars and workshops.
- 6 Sign up for listservs.
- 7 Check out some resources that WHYY's grant writers use:
  - *The Nonprofit Times*
  - *The Chronicle of Philanthropy*
  - [Foundation Directory Online](#)
  - [The Free Library of Philadelphia's Business Resource and Innovation Center](#)



## Grant writing

- 1 Establish relationships with potential funders before submitting an application. Make a phone call; send an email; meet virtually or in-person.
- 2 Write for your audience. The tone of your grant doesn't have to be academic. It should match the nature of the work you are pitching and the language on the funder's website.
- 3 Tell the story of your program. Include anecdotes and testimonials.
- 4 Find ways to demonstrate impact and growth, even if your program is new. Funders want to see "proven" results.
- 5 Visualize data as much as you can in your writing and through charts and graphs.
- 6 Include a plan for growth and sustainability. This can mean addressing the challenges or areas of improvement for your program and proposing a plan for improvement.
- 7 Complete every section of the grant and answer all of the questions they ask. Some grants are scored on a rubric; leaving a section incomplete or failing to answer a question could significantly lower your score.

## Data collection and artifacts

- 1 Collect data and artifacts of youth engagement, learning and impact from your program throughout the year and organize them into a portfolio. The amount of data that funders request in applications and grant reports increases every year.
- 2 Remember that every grant report must be accompanied by a financial report that is just as critical as the narrative description of your programming. Track and manage your financial budget and spending closely.
- 3 Hire an independent evaluator who can provide data and analyze metrics about your program.
- 4 If hiring an outside evaluator is not an option:
  - Collect fundamental stats about your program throughout the year:
    - Student numbers and demographics
    - Teacher numbers and demographics
    - School demographics and context
    - Number of studio-based, in-school and after-school sessions
    - Types/number of projects produced, types of student work and associated lesson plans
    - Awards won by students, teachers and/or program
    - Student/teacher testimonials or anecdotal evidence of impact
    - Quantitative or qualitative data that ties student participation to larger school goals (attendance, graduation, test scores, learning goals)
    - Retention numbers

- Save artifacts, including:
  - Photos
  - Site coordinator notes
  - Surveys
  - Student work
  - Lesson plans and curricular materials
  - Anecdotes and testimonials from program participants

## Sustaining funding and relationships with funders

- 1 Communicate regularly with your funders — not just when the grant report or renewal are due.
- 2 Send invitations (events, screenings, class and after school visits) and links to student work that relate to funders' interests.
- 3 Listen to your funders. Don't chase every opportunity they suggest, but if a funder with deep knowledge is making suggestions, it's worth listening and considering.





# WHYY'S PRINCIPLES OF YOUTH MEDIA

## Our guiding philosophy

- 1 Kids are amazing.** Young people have innate talent, curiosity and creative spirit. Our job is to help bring out their natural greatness.
- 2 Student voices matter.** Unique youth perspectives must be represented, especially on issues that directly affect young people.
- 3 Students must have the freedom to choose their own stories.** The media kids produce should arise from their own interests. Instructors should act as guides and gentle editors to help students find experts and refine their ideas. Unless a student is being paid for their work, give them great leeway to produce the content they want.
- 4 Let the storytelling drive the work.** Youth media programs are about more than just gear. Teach storytelling first and how to use the technology to support the story second.
- 5 Learn by doing...and failing.** Don't wait for the kids to be expert editors and camera operators before they head out into the field. Let them make mistakes, learn how to take criticism and do better next time.
- 6 Celebrate and publish the work.** This work deserves to be seen. Hold screenings with Q&As. Let the kids show off their expertise. Find places on your distribution platforms to help the kids' work find wider audiences and to help your audiences find the kids' work.
- 7 Youth media teaches important 21st century skills.** Through media creation, students are learning to work in teams, plan projects, think critically, give and receive feedback, organize their thoughts and finish what they started.





- 8 **Youth media is a powerful, project-based learning tool.** Kids who make movies or podcasts in class are more likely to engage with the material and have a positive learning experience.
- 9 **Making media makes you a more savvy consumer.** Kids who make movies have an inside view of the process. They understand that media is made by people, with points of view, using specific techniques.
- 10 **Expose kids to professionals and workplaces where people are using the kinds of skills you're teaching.** Most of your kids will not have exposure to the media industry. They won't have producers or journalists in their families or neighborhoods. Help them to see this as a possible career path by making those introductions. Invite them to your studio. Take them on a tour of other media companies. Take them to colleges where media majors are earning degrees and getting real world experience.
- 11 **Pay kids for their work.** If your program is less like a class and more like a job, if you're publishing student work alongside the work of professionals, if you're asking them to do anything beyond their own projects, pay them.
- 12 **Have fun.** As we mentioned up top, kids are amazing. Have fun. And the kids will have fun. Fun is crucial to retention and the success of your programs.

## Conclusion

We know that was a lot of information all at once. We imagine it must seem like both too much and not quite enough to get started. The good news is there's an appendix full of resources and curricula to help you on your way. These resources, much like the toolkit you're reading, will continue to evolve as we continue to learn from our instructors, our station colleagues, our school partners and, most importantly, our kids. Our team is also available to walk you through any aspect of the program and approaches outlined here. Don't hesitate to reach out to our Director of Educational Programs, Craig Santoro, at [csantoro@why.org](mailto:csantoro@why.org). We'd love to hear from you. It's the only way we'll know this toolkit is reaching the people we wrote it for.

Working with youth is rewarding, powerful and an essential piece to fulfilling your mission to your community. Don't be afraid to start small. Even small programs and brief engagements can have lasting impacts. Give yourself the room to learn from your mistakes and let youth voices guide the work they do with you. And please, we'd love to see what you're working on. Send us your videos, articles, audio pieces, TikToks or whatever new thing the kids will tell you about. Good luck!

# APPENDIX

## Curricula, resources and guides

### Station FAQ

Ask us questions and we will add answers to the FAQ!

Email your questions to [csantoro@why.org](mailto:csantoro@why.org)

### Impact Documents

- WHY Media Labs logic model

### Workshop Curricula

- Documentary workshop curriculum
- News workshop curriculum
- Short news workshop

### WHYY Media Academy Videos

- How to shoot an interview in three easy steps
- How to choose the right microphone for video
- How to shoot quality video at home
- Proper lighting for shooting video
- DSLR shooting video
- Understanding the exposure triangle
- Setting audio levels
- DSLR shooting video

### WHYY Media Academy Presentations

- Camera settings
- Intro to audio
- Preparing for an interview
- Video interview
- Camera shots and angles
- Art of b-roll
- Voiceover

## Teacher Resources

- WHYY Media Lab teacher's guide with FAQ
- Lesson plan template
- Lesson plan framework from Temple University
- Teacher training objectives
- After-school project standards

## Forms for Students

- Media release
- Emergency contact form
- Media Labs guidelines

## Equipment Guide

- 2021 equipment list

## Pre-Production Resources

- Virtual project templates
- Story pitch sheet
- Segment pitch sheet
- Storyboard templates

## Production Resources

- DSLR shooting basics
- Interview tips
- Voiceover tips

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