MASTER OF DIGITAL MEDIA MAJOR RESEARCH PAPER

Make Stories That Matter:
Innovative Techniques For Teaching Ethical And Inclusive Media-
Making

by
Kathryn McKenzie
B.A., B.Ed. University of Lethbridge, 2007

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MAKE STORIES THAT MATTER:
INNOVATIVE TECHNIQUES FOR TEACHING ETHICAL AND INCLUSIVE MEDIA-MAKING

Master of Digital Media, 2017
Kathryn McKenzie
Master of Digital Media, Ryerson University

ABSTRACT

The focus of this research is to explore how a co-creation process and a constructive journalism philosophy can be applied to creating a filmmaking course. By identifying five main principles for effective constructive co-creation and embedding them into a digital education platform, a new educational approach has been created to empower and engage youth in creating stories that matter. Constructive Journalism requires a media-maker to address larger societal, environmental or systemic problems in their story while also showcasing possible solutions, innovations or progress made. This course is designed to allow students to choose a topic they are passionate about and partner with an inspiring individual who is leading change in that area, together they co-create a film using the constructive approach. The student's learning is broken up into five modules where each module begins with a fable that allows them to better understand key topics. Students progress at their own pace through a series of interactive videos which include self-tests, opportunities for reflection, and group online chats to socialize ideas. By the end of the course, students create their own "director's cut" with behind-the-scenes reflections and photographs to show their journey as well as a short film to be featured as part of Worldviews Productions digital platform. The course is designed to be scalable and versatile in nature so it can be offered digitally or in person.

Acknowledgements:

Dedication

I would like to dedicate this work to my parents Bob & Brenda McKenzie - the first storytellers I knew. My father showed me what it meant to captivate an audience and how to use stories as a way to build bridges and create peace through greater understanding of one another. My mother shared with me the Scottish tradition of passing on stories and opened my mind to the best of literature and film through her continuous devotion to sharing stories with her children, reading to us and engaging us through her questions about the stories we read and watched. They were my first teachers and it is through their guidance and wisdom that I hope to contribute to the field of storytelling and media-making.

I would also like to dedicate this work to Leor Rotchild and Noah & Maryanne Rotchild without whom my studies would not have been possible.

Finally, I dedicate this to the next generation of media-makers. May you follow your curiosity and be brave enough to share your creation with the world.

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Introduction

My research focused on determining how a co-creation process and constructive journalism philosophy could be applied to creating a filmmaking course for media-makers. My interest in media-making and in how to teach media-making differently could perhaps be best attributed to a question I was asked by a student in 2011. She put up her hand and asked, "Why does the world suck?" It was not the first time I had been asked a question like this but it was the first time it was phrased in a way that made me take a pause. I had been teaching for several years and as part of my Humanities class, I had incorporated current events into my curriculum so that my students could discuss the concepts we were learning in light of current issues and better understand world events. It was my hope, that by analyzing and critically thinking about the news that my student would be able to expand their worldviews and gain a greater understanding of global issues. However, on the day in question, my student had demonstrated that my best intentions had instead resulted in quite the opposite.

We had just listened to a news day that had included stories about natural disasters, terrorism and a local stabbing. Rather than being inspired by the news or curious to know more about the world around them, my students were asking why the world sucked, why it was all so negative and why we had to listen to the news anyhow? It was, as we say in education, a teachable moment, for them and for me. As we started talking more, students voiced other concerns about the news. "The only stories I hear about people from my culture are when they are mentioned on the news as terrorists," one complained. "My mom says it's better to just turn the news off so you don't have that negative input in your life," responded another. As I listened to my student's reflections, I felt there had to be an alternative. There had to be another type of news, one that didn't focus on portraying a negative conflict oriented view of the world but one where audiences could still be informed about the issues and problems, while also learning about potential

solutions or innovations to those very same problems. The search for a different type of news has brought me to where I am today still asking questions about how media-makers can create constructive news and how we can do it in ethical and inclusive ways.

As a digital media-maker I have explored many mediums for sharing stories including traditional print journalism, podcast and filmmaking. Filmmaking has emerged for me as a medium that combines two of my passions, art and storytelling. As a person of Scottish heritage, storytelling is an important part of my culture. I view storytelling as an important method to help communicate culture and to allow others different than ourselves to be introduced to our culture so we can use the story to build a bridge between cultures. According to Traditional Arts & Culture Scotland, "Storytelling is also a valuable tool in education, language development, therapy, and in building racial equality and religious respect (TRACS, 2017). Within this vein, the story and the act of sharing the story can both be restorative.

With my background in education, a culture of storytelling and professional experience as an artist, media-making through film became the first way I addressed my student's question. I created Worldviews Project, a digital media platform that shared stories of individuals who had demonstrated courage in the face of difficulty or discovered innovative approaches to solving problems. I shared these stories initially with my students and then as the audience grew, more broadly with the public. I travelled around the world seeking out stories from places where we often only hear negative news so that I could address the problem my students had observed when they said that the news often paints certain people or cultures in a negative light. As part of Worldviews Project, I began teaching my students to create these types of stories. The first such class began in 2011 when I invited Chris Hsiung, a local filmmaker from Hidden Story Productions, to be an artist in residence in my classroom. Together we worked with 50 students

to help them create short films featuring leaders within our city who were actively participating in solving issues that my students cared about including homelessness, poverty, political engagement, body image, cancer and animal extinction to name a few. The findings from this course were telling. All 50 students completed their films, the students expressed pride in their final work and felt that they had made a difference by sharing this important story. Their finished projects can be seen at www.youtube.com/TheWorldviewsProject "Reel World Youth Documentaries."

Following the success of this program I was able to work with a variety of mediums and different groups of youth to create similar projects each with successful outcomes including those included in Table 1.

Table 1: Previous Courses

Name & Partner Organization	Number of Participants	Demographic	Medium	Output
Reel World Youth Documentaries with Chris Hsiung of Hidden Story Productions	50	Public School Age 13-14	Film	20 Films Presented at a Film Fest attended by 300+
Radio Girls with Danielle Nerman of CBC Radio	50	Public School Age 14-15	Podcast	18 Podcasts featuring a variety of community organizations and sites presented at a Listening Festival attended by 300+
Human Voice Project with Calgary Centre for Global Cooperation	30	Public School Age 13-14	Podcast & Photography	11 Podcasts & 11 portraits featuring refugees from war created and exhibited in an Art Gallery with public gallery opening attended by 100+
Wisdom Stories with Canada Bridges	15	At Risk Indigenous Youth Group Age 13-18	Mixed Media	15 Mixed Media presentations sharing an aboriginal wisdom story presented at community celebration for 200+
Mentorship Program with Canada Bridges	31	Mentee aged 23 working with Aboriginal School students aged 8-9	Film	1 film featuring all 30 students speaking about their wisdom story showcased at community celebration for 200+
We Are The Change Virtual Studio with Ryerson University, CBC & White Pine Pictures	90	Ryerson University Undergrad & Graduate Students aged 18+	Film	30 films featuring subjects from across Canada released in conjunction with White Pine Picture and CBC's We Are Canada TV series as a web engagement strategy and shared nationally on CBC's web and social media platforms.

With a continued demand for this type of programming for youth, I decided to focus my research on a systematic approach to teaching media-making. This approach would build on the best features of my previous courses and provided a conceptual framework and instructional design that would allow the course to be taught again by myself or by others.

Research Question & Roadmap

Before I could design my course, I had to ask myself, how could media-making, particularly filmmaking, be taught in a way that is ethical and inclusive? How could newly emerging forms of journalism such as constructive journalism be integrated into a hands-on approach that would allow students to learn by doing? How could they produce constructive outputs while, at the same time, work through a process that contributes to their own growth as thoughtful and ethical media-makers?

By discussing the background and conceptual framework that informed my approach, explaining my methodology and describing the design strategy and product that I created, this paper will serve to demonstrate how I have achieved my objective of creating a new type of filmmaking course which embeds a constructive co-creation philosophy into it.

Background

News media consumption has become prevalent in our society. We are inundated with news in voluntary and involuntary ways. According to Zenith's latest Media Consumption Forecast, the average media consumption is 446.1 minutes per person per day, with 69% of that being allotted to traditional media (Austin, Barnard & Hutcheon, 2016). We see it displayed on screens while commuting, in our dentist offices and places of work. We also see the news on our phones, in our social media feeds, and on the radio as we take a taxi or Uber. As a young girl, I remember seeing a commercial for healthy eating that stated, "You are What you Eat," and certainly the same could be said for news media. We can become what we consume. A study by G.F. Levine reported that CBS and NBC newscasts modelled helplessness 71% of the time

and demonstrated that evening news was actually inducing learned helplessness to viewers (Gyldensted, 2015). Added to this learned helplessness, a study by the Pew Research Centre's Project for Excellence in Journalism found that "audiences are tired of negative-critical journalism," and that "eighty-three percent were looking for reporting exploring solutions to challenges we face in the world." (Mitchell & Rosenstiel, 2011)

When we consider a world where one in five Canadians deals with mental health issues, having news that has a negativity bias takes on a new concern. (Mental Health Commission of Canada, 2013). Does negative news help to counter feelings of isolation, depression and anxiety or does it make us feel more afraid? Research by Betty Pfefferbaum suggests that television viewing, particularly that of disasters, may contribute to posttraumatic stress symptomatology in children (Pfefferbaum et al., 2001). According to the Center for Addiction and Mental Health, "Risk and protective factors are usually cumulative: the more protective factors in young people's lives, and the fewer risk factors, the greater the probability that these children or youth will be resilient." (Barankin, T. & Nazilla Khanlou, N., 2012) News media has an opportunity to become less of a risk factor and start become a preventative factor instead.

There is a hunger for this kind of reporting. A study with the New York Times indicated that social-media sharing of innovative and inspiring news was greater than that of traditionally conflict oriented news. Jonah Berger and Katherine L. Milkman analyzed New York Times articles published over a three-month period and determined that positive content is more viral than negative content (Gyldensted, 2015).

In the last ten years alone we have seen a rise in this kind of reporting with organizations such as Huffpost, Positive News, and Solutions Journalism Network all beginning to curate news which falls within the constructive journalism umbrella. Audiences have even been willing to invest in this type of news as seen by the UK's Positive News which became the world's first crowdfunded global media cooperative after raising £263,422 in 30 days from 1, 525 shareholders from over 33 countries, consisting of readers, journalists and supporters (Brown, 2015).

In addition to the need for alternative news formats there is also a need to identify news processes that allow for a greater degree of co-creation with subjects. For example, Hal Niedzviecki, former editor of Write Magazine promoted the creation of an "Appropriation Prize," argued, "there's nothing preventing us from writing about characters whose lives and cultures are very different from our own." (Nathoo, Z., 2017) He is correct that there is very little addressing issues of cultural appropriation within journalism standards. However, ethical and inclusive media-making needs to move beyond holding good faith with the reader to extending that ethical approach to subjects as well. When media-makers do not consider their role and their relationship to the stories they share, there is the potential for them to operate from a position of privilege. For example, Pepsi's video featuring Kendall Jenner was accused of trivializing the Black Lives Matter movement and race related protests and resulted in Pepsi issuing the following statement:

> "Pepsi was trying to project a global message of unity, peace and understanding. Clearly we missed the mark, and we apologize. We did not intend to make light of any serious issue. We are removing the content and halting any further rollout. We also apologize for putting Kendall Jenner in this position."(Pepsi Press Release, 2017)

Without checks and balances in place to reflect on the creative process along the way, media-makers can easily fall into the trap of being unaware of their own bias (Nelson, K., 2017). In an

'alternative facts' era educators are also encouraged to highlight within their curriculum critical thinking and analysis so that students are able to move beyond knowing facts and towards understanding, interpreting and analyzing information for its veracity and bias. Educators are encouraged to incorporate entrepreneurial thinking and opportunities for teamwork into their curriculum (Alberta Education, 2015). There is also an increased desire to engage students in understanding possible career paths and incorporating opportunities for students to have practical hands on learning within a variety of subject areas (Alberta Education, 2015). Co-creation with subjects has the potential to offer a solution to help students learn to reduce bias while providing career mentoring and a more personalized approach to learning.

Identification of Specific Problems

Business Driven Need for Consolidation & Analysis

News media has experienced an era of massive disruption. With the advent of the 24 hour news cycle many media formats have discovered that their role has shifted from breaking news stories and exclusive coverage towards providing greater analysis. For example, according to Lynn McAuley, Associate Editor at the Toronto Star newspaper, "The Star or any newspaper, unless you're bringing exclusives, are not actually telling anybody in your community the news first anymore...Most people know exactly what's happened. You have to start looking at the how and why things happened." (Gillespie, B., 2014) Other news media has had to change their practices as traditional subscription funding models are no longer allowing them to be profitable. According to the most recent research released by the Pew Research Centre, in 2015 daily circulation of newspapers in the United States fell by 7%, advertising revenue fell by 8% and staffing fell by 10% coming amid a wave of consolidation (Barthel, M., 2016). Many news media outlets have faced a reduction in staff particularly losing staff coverage of local

beats. According to Pew Research Center, "Of 259 newspapers surveyed, 59% had reduced full

time newsroom staff in the preceding three years, while 56% of editors at larger papers

anticipated more cuts in the coming year." (Gyldensted, 2011) This shift has led to more

centralized news production where, for example in Canada, "Postmedia's 200-plus media

outlets, mostly newspapers, including some of the biggest dailies in the country, represent a far

greater concentration of news media ownership than exists in any other major economy." (Olive,

D., 2016) Budgets for covering remote pieces have also been reduced. (Gillespie, 2014). Both

scenarios of being centrally located and lacking local perspectives and being unable to send

journalists to remote locations, require a new approach that will teach journalists new strategies

for remote reporting or production to ensure diverse voices are represented within the news.

Representation

There are many groups that are underrepresented within news-media, including those

underrepresented because media-makers are not aware of or do not have relationships with

these communities, and those where the communities are challenging to reach due to

geographical divides. For example, "The Aboriginal population is widely underrepresented in

mainstream media. With a cumulative average of just 0.28% of all news stories produced by

news outlets […] it is clear that Aboriginal issues are barely on the radar of most media outlets"

(Journalists for Human Rights, 2013). Developing new relationships within a community can be

challenging for filmmakers since many individuals find the camera intimidating and even more

so when a whole crew arrives on site. Likewise, getting an entire crew to a remote location to

shoot stories in more isolated geographies can be cost prohibitive.

Further, filmmakers are often facing new challenges in encouraging subjects to participate in

film due to changes in their editorial control. As filmmaker, Marilyn Gaunt explains:

> "Trust and integrity are central to the special relationship that good observational documentary makers have with those they are filming. To lose all editorial control to people [commissioners and production companies] who have no personal or emotional commitment to participants presents the filmmaker with real ethical and moral dilemmas…. Persuading people to take part in my films is becoming harder and harder, and experience has made me cautious about making editorial promises I may not be able to keep. People aren't stupid, and because of tabloid-style documentaries and Reality TV, they observe what can happen to people who open their lives and souls to the camera and see no reason to believe my assurances that I have no hidden agendas." (Austin, T., 2008)

The loss of control by filmmakers combined with budget restraints can lead to reduced representation for marginalized and underrepresented communities.

Undefined

Digital disruption has led to a rising number of distributors and curators. What remains lacking are standards or simple ways to distinguish solutions-oriented approaches from other content. Positive news has emerged as a direct counter-balance to negative news. However, as this alternative format has increased in popularity it appears to fall less into the news category and more into human interest category since these stories often do not meet the criteria of informing the public of a pressing issue, nor do they present new information or allow for multiple perspectives (Gyldensted, C., 2011). More nuanced approaches have also emerged including restorative narratives, solutions journalism and constructive journalism, however parameters to more narrowly define each of these categories are still being determined.

Lack of content

Solutions Story Tracker is a curated searchable database created by the Solutions Journalism Network that collects and tags journalism stories to provide users with the ability to find coverage of innovations and solutions for specific issues or locations. (Solutions Story Tracker, 2017). Even for curators such as Solutions Story Tracker that are consciously aggregating

constructive style stories, there is a lack of stories being created. For example, Solutions Story Tracker often has zero to three stories per major issue area despite aggregating on a global level (Solutions Story Tracker, 2017). Some news agencies have experimented instead with a user generated content model to increase content however, these models often face two major hurdles, they face an inherent risk that there will not be enough participation or that there will be too much participation leading to increased workload on the part of the news agency (Aitamurto, T., 2013). An additional risk is that user generated content can often lack quality controls to ensure that it is meeting the level of rigor required. Some news agencies have attempted to solve this issue by creating a contributor approach, such as that created by Huffpost or Solutions Story Tracker. However, neither of these contributor models allow the media-creator to receive the necessary feedback to know how they could improve their piece in order to ensure it is accepted by the distributor. Since neither agency provides incentive in the form of money for their contributors, if a media-maker is not able to achieve success in having their piece shared, their motivation to create or share another piece is likely to diminish.

Challenges of Training

With limited content being produced, a natural solution would be to train more content creators. Within the current market there are training sessions available for news-media producers and editors however, most of these courses are aimed at those within leadership who have a reduced direct reporting workload. These courses are also offered generally towards a print journalism bent and have little instruction or advice for visual or auditory media-makers. The current courses are offered as lecture based seminars or as an e-learning session and are generally geared towards current media-makers not to prospective media-makers. Finally, the current sessions do not allow their participants to actively create a piece within the course. They are theory based but offer no practical component and no method for students to receive feedback as to whether or not they have reached the intended goal of creating a new

form of news journalism. These courses also do not offer strategies for remote producing, co-creating with subjects or others ways to expand the reach of the media-maker.

(See Appendix A)

An additional challenge in designing courses to train emerging media-makers is that according to Hulleman & Harackiewiz (2009) "Between 40 to 60 per cent of secondary school students describe themselves as "chronically disengaged" (Gotovsky, K. et al., 2017). This disengagement can have larger impacts on their learning. As findings from the Federation of Canadian Secondary Students demonstrates "When students do not feel as though what they are learning are relevant, they are more likely to become less motivated. Student disengagement often reflects an inability to see how what they learn in school applies to "real life" (Gotovsky, K. et al., 2017). This challenge extends to student's ability to complete their education since according to Bridgeland & Dilulio (2006) "81 percent of high school dropouts say that "opportunities for real world learning" would have helped them stay in school (Gotovsky, K. et al., 2017).

Additionally, teachers often lack the capacity both in time and expertise to provide a constructive co-creation course to teach digital media storytelling. It can often be difficult to provide personalized learning opportunities that allow students to build real-world skills due to increasing class sizes. Teachers are often hesitant to take on the risk of experimenting with new curriculum due to the fear of further disengagement of youth or the extra work required to create a course that could be outdated in the time it takes to get approval.

There is a need to provide courses that allow teachers to partner with creative industry experts so they are no longer required to add an additional burden of developing expertise as a media-

maker to their list of required skill sets. There is also a need for a course that allows students to identify possible career paths and to find role models and mentors within their community. Students need to have opportunities to have hands-on application for the skills they are learning and to have this learning valued by their community. It is also essential that courses are adaptive so that content can be facilitated by a digital media instructor in person or remotely. Adaptivity needs to extend to allowing students to progress at their own pace and complete the learning in a traditional classroom setting, a flipped classroom, as a condensed course or as an independent study.

Conceptual Framework

In order to determine how I would create a filmmaking course that would address the challenged I uncovered, I needed to consider the potential options in regards to the type of journalism output, the roles to be played by subject and creator and the story model that would be best suited.

Journalism Output - Constructive

Once my decision was made to pursue an alternative format to negative or positive news within journalism there were still many options remaining in regards to which format to select. Advocacy Journalism is one such option and is defined by Robert Jensen as "the use of journalism techniques to promote a specific political or social cause." (Burns, S., 2014) This format did not fit with my goal as it seeks to present one solution and does not as readily allow for nuance and multiple perspectives. The second option considered was that of restorative narratives, defined by Kenneth Irby (2015) as "Stories that bring communities together, inspire hope, and reveal healing." (Dahmen, N. S., 2016) He further articulates the criteria for these stories as being: "(1) strength-based with hard truths that show progression without giving false

hope; and (2) authentic, sustained inquires that present universal truths and human connection."

(Dahmen, N. S., 2016) Restorative narratives represent an excellent option; however, the

challenge lay in the length of time required to create them. Often times these types of output

require a year or more to complete (Dahmen, N. S., 2016). As a result, I felt this type of

journalism was better suited to veteran journalists and did not lend itself well as an introduction

to a different approach in media-making. The option that seemed best suited was that of

Constructive Journalism, also referred to as Solution Journalism.

In her book, From Mirrors to Movers, Cathrine Gyldensted defines Constructive Journalism and

differentiates it from Positive Journalism as outlined below:

> Constructive Journalism: Implements techniques from positive psychology and related fields. Stories have a high importance to society. Adheres to one or more of journalism's core functions, ie.: Serving as a watchdog, alerting the public of potential threats, disseminating important information in order to create an informed electorate (Gyldensted, 2015).
>
> Positive Journalism: Has strong positive, emotional value but lacks societal significance. Does not strive to adhere to journalism's core functions of serving as a watchdog, alerting the public of potential threats, disseminating important information in order to create an informed public. Examples include: 'Cat rescued from tree', 'Man rescues woman from drowning', hero narratives lacking broader importance to society. (Gyldensted, 2015).

She further defines Constructive Journalism by stating that "Constructive journalism recognizes

that faults, failure, and abuse exist in the world; however, it maintains that simultaneously there

is always development, growth, and opportunity." (Gyldensted, 2015) This approach allows

constructive journalism to take the best from the world of investigative journalism without

adopting a negativity bias. It also adopts the best of positive journalism in providing possible

solutions and hope in the face challenges.

Gyldensted highlights the benefits of Constructive Journalism in that it allows journalists to reduce the degree to which they foster victims through a confirmation bias. Constructive Journalism also helps to address the findings she made when surveying her students wherein they expressed, "being torn between knowing that they 'ought' to consume news in order to be informed citizens and on the other hand, feeling that there's no real added value for them in consuming news." (Gyldensted, 2015) By introducing solutions and innovative approaches, audiences are able to experience an added value since they gain new insights into possible solutions to common societal problems.

Gyldensted argues that Constructive Journalism also makes business sense by citing Huffington Post's 'Good News' and 'Impact' sections which both experience the highest number of unique visitors as well as being the most visited sections of their site (Gyldensted, 2015). Constructive Journalism sections are also being implemented at The Washington Post 'The Optimist' section, the New York Times weekly 'Fixes' section, Sweden's Aftenposten's 'Good News' section and the Australian 'The News Daily.' (Gyldensted, 2015) The challenge remains that while mainstream news sites such as these are creating sections for Constructive journalism, they have not implemented a wide-scale adoption of this practice for the majority of news reporting. Other news organizations, such as De Correspondent, have adopted a full scale Constructive journalism approach and in their first year grew from an audience of 18,000 to 37,000 indicating a 19% growth rate. (Gyldensted, 2015)

Gyldensted also highlights that Constructive Journalism work is being recognized within the journalism field, with writer Asbjorn With receiving Denmark's most prestigious journalism award, The Cavling Prize (Gyldensted, 2015). She also cites the example of the British Television station Channel 4's commitment to a constructive approach in their coverage of the

2012 Paralympic Games. Channel 4 broke the broadcaster's viewing records with an increase

in viewership of the games by 400 percent (Gyldensted, 2015). In addition, "two out of every

three viewers stated that Channel 4's coverage changed their perception of disabled people, but

also their perception of the Games." (Gyldensted, 2015) It was this type of change in

perspective and widening of worldviews which especially interested me. Since one of the

driving factors of my research has been to better engage youth with the news and to determine

ways in which news media can contribute to positive impacts, these examples excited me about

the potential of Constructive journalism.

There would still be challenges with choosing a constructive journalism output. Gyldensted

reflects that it is "easier and less time consuming to stay with an approach you master."

(Gyldensted, 2015) I have taken this challenge into account within my course by adopting an

instructional design that allows students to experience the course at their own pace, pausing to

reflect on the changes they observe as they go. In this way, it is my hope that their transition to

Constructive journalism can be more of a journey and less abrupt.

Role of Subject - Co-Creation

Once I had determined the output, it was necessary to assess options for my process. I looked

to the concept of co-creation first defined within the world of commercial products when

producers worked with consumers to enhance their product. Prahalad and Ramaswamy (2004,

p. 8) defined co-creation as, "The joint creation of value by the company and the customer;

allowing the customer to co-construct the service experience to suit their context." This definition

serves to provide an important context for co-creation wherein it identifies that the creation

should be deemed as valuable to both parties. However, within the world of journalism it can be

problematic to offer up control of the end product and it is difficult to know if what might suit one

person's perspective would also be in keeping with another's. The debate regarding the level of involvement that the public should have in creating the news has been occurring for a long time. Going back to as early as the 1920s and the forming of journalism there were differing opinions held about the roles of the media-maker and their subjects, most notably between John Dewey and Walter Lippmann. Lippmann felt that the public "in the nature of things they have no independent knowledge of most news they read." (Lippmann, W., 1922, p.333). In his opinion, it was the role of the journalist to enlighten the general populace and therefore, the balance of power should lie with the media-maker to distill and analyze the news for the common person (Lippmann, W., 1922, p.317-358). Dewey, on the other hand, believed in a less transmission oriented role of media-maker and instead on one where there was a "free and full intercommunication." (Dewey, J., 1927, p.211) He believed that the public was capable of adding value and that they could generate knowledge and by doing so together, journalism would have the capacity to improve society and democracy as a whole (Dewey, J., 1927, p.142).

This idea of joint exploration and what it means for changing roles has been explored more by Jerry Rothwell, a British documentary filmmaker in his updated article entitled, "Makers and Subjects." (Rothwell, J., 2013) He notes that there is a shift occurring as more footage is being recorded by those outside of the traditional scope of the documentary profession (Rothwell, J., 2008, p.6). He adds that this shift "opens up different kinds of relationships between filmmakers and subjects", often demanding a shared responsibility for the 'the consequences of the film-making that go beyond the film itself.'"(Rothwell, J., 2008, p.6) Rothwell argues that: "The ground rules for a 'joint exploration' model are an honesty about likely outcomes, about the context in which material will be used, and an accountability for the film's impact on the subject, all qualities which filmmakers are often criticized for lacking."(Rothwell, J., 2008, p.6)

Rothwell demonstrates the advantages of co-creation through what he terms as 'video diaries' which allow the "subject [to] give an intimate insight into what is happening to them, particularly at times when it would be difficult to shoot with a crew." (Rothwell, J., 2013) He points out that by involving the subject in the process the maker is able to expand the breadth of the story and add in a more private perspective to which they would otherwise not have access. It becomes, as he states, "more of a process of joint exploration, in which decisions about what remains private are made in the context of an ongoing relationship between filmmaker and subject." (Rothwell, J., 2013) This type of production requires trust and mutual respect and can have the capacity to build a relationship between the maker and the subject that is much deeper than that of other types of production processes. He describes the relationship between Director, Deborah Scranton and five soldiers who sent her self-shot footage over a year: "The final cut is hers, but the decisions she makes are substantially shaped by her accountability to the soldiers themselves, and by their trust in her handling of their material."(Rothwell, J., 2013) He provides a helpful insight that the "key to success of that relationship is that it demands a responsibility for the consequences of the filmmaking that go beyond the film itself. Documentaries have an impact off-screen as well as on." (Rothwell, J., 2013) I felt that the way in which a co-creation process could build relationship makes it well suited for engaging youth and providing them with motivation to complete their training.

Rothwell also discusses many of the challenges particularly ethical ones facing co-creation approaches. If a maker does not acknowledges the responsibility and trust they hold with their subject they may fail to realize that "People can be made famous or notorious, become rich or be ruined, arrested or pardoned, fall out or be reunited as a result of documentary films." (Rothwell, J., 2013) He reminds makers that, "As filmmakers we are complicit in this

experiment. We become the channel through which the fantasy/nightmare of the private

confession becomes public comes true." (Rothwell, J., 2013) This realization means that it is

paramount that in creating my course that students understand and have an opportunity to

discuss their role and that of their co-creator and that time is provided to build rapport with their

co-creator so that trust and responsibility can be built on both sides.

Rothwell also acknowledges another challenge with co-creation which is that, "There is a strong

resistance in documentary culture to any meaningful editorial control being given to subjects."

(Rothwell, J., 2013) Within my work, I have aimed to counteract this challenge by encouraging

students to adopt an iterative design approach wherein feedback is welcomed and working with

others is seen as integral to developing a product, in this case a film, which will have broader

success. He also points out that part of the resistance comes through the legal framework

established around film, "The signing of a release form usually hands overall of the subject's

rights." (Rothwell, J., 2013) This issue represents an area needed for future research to

determine how new legal frameworks might allow for a more collaborative approach.

Finally, Rothwell points to the challenge of documentary film in that as a documentary maker

part of one's role is to "get underneath your subject's performance," (Rothwell, J., 2013) which

may include challenging your subject's ideas or presenting counter perspectives. His solution to

this challenge is that both maker and subject must acknowledge that the film may "take the

subject to places they would not have gone on their own, and perhaps that they are

uncomfortable with." (Rothwell, J., 2013) I believe this solution is in keeping with the type of

discussion and design approach I have encouraged within my course.

His points cause me to raise additional questions including, if the subject is involved does their story take on a more performative role which is less authentic? At what point does the subject cease to be a subject and begin to be talent? Depending on the degree of involvement of the subject, should they be paid for their work? These questions demand that media-makers carefully consider how they will construct a co-creation relationship.

Rothwell's solution has been to use what he terms participatory filmmaking "in which [his] role as filmmaker is to enable someone to articulate their experience through a filmmaking process in which they have as much control as possible."(Rothwell, J., 2013) This definition is helpful as it points to a relationship where there is an understanding that the subject brings something of value that they will share and the media-maker also brings value as their role is to draw it out and determine how to share it through the medium. The challenge with this definition though is that it may preclude the subject from being involved or providing feedback in the edit.

As a result of my research, I have defined co-creation within the context of media-making as a piece wherein a media-creator works with their subject from beginning to end to make a film that is mutually valued and greater than what could have been achieved by either individual working alone. This definition allows media-makers taking my course to personally assess what level of subject participation is appropriate for them and the story they are telling. In order to address many of Rothwell's key concerns within the course I have placed an emphasis on ensuring that the co-creator chosen is a good fit by allowing for multiple checkpoints and feedback systems before they are selected. I have also reduced the risk to the student by incorporating a discussion regarding roles and level of involvement into the pre-interview so that the relationship is clearly defined before moving forward. Finally, I have restricted the level of partnership to a certain degree by requiring that the media-maker use consent forms which place a certain

degree of control over the finished product in the hands of the media-maker rather than it being shared completely.

Story Model - Storytelling & The Hero's Journey

In order to create a course in filmmaking and media-making I needed to select a story model to teach to students. Rather than selecting a traditional journalism story model such as an inverted pyramid approach, I set out to explore how I might combine a storytelling model with a constructive journalism approach.

In his paper entitled "Information, storytelling and attractions: TV journalism in three modes of communication," Mats Ekström distinguishes storytelling from information journalism (Ekström, M., 2016). He distinguishes the two by determining that information journalism appeals to the audience's thirst for knowledge whereas, storytelling appeals to a desire for excitement, drama, suspense and a propensity to empathize (Ekström, M., 2016). The key insights from his article is that using a storytelling method can be beneficial because, as Ekström argues, by using common patterns of storytelling, viewers are more likely to identify themselves with the subjects featured which creates "strong cognitive and emotional involvement" allowing the viewer to "be less inclined to quit watching the program."(Ekström, M., 2016) The other benefit that combining storytelling and journalism provides is that it allows for "integration of the dramatized, exciting albeit highly unlikely story and referential elements which lead the audience to believe that it actually happened."(Ekström, M., 2016) Marrying the two together allows for the benefits of journalism of information which values content and storytelling which values form(Ekström, M., 2016).

Ekström also points out the challenge of the traditional story model in that stories often contain distinct characters or roles which can tend towards archetypical contrasts such as good-evil, perpetrator-victim, hero-villain (Ekström, M., 2016). However, Ekström does not offer a solution for this challenge. He implies that this type of characterization is one of the five key characteristics which alerts the viewer that a storytelling approach is being used (Ekström, M., 2016). Here I differ with Ekström, since I propose that Joseph Campbell's Hero's Journey story model allows for the main character to be presented more complexly and encourages the development of a character's vulnerabilities and struggles (Campbell, J., 1949).

Ekström also points out a potential weakness of utilizing a storytelling approach when he states that "the storyteller tends to select material on the basis of his or her storyline and dramaturgical criteria." (Ekström, M., 2016) By gathering information to suit a predetermined storyline there is a danger that using a storytelling model, as opposed to an informational model, could jeopardize the authenticity of the story. Within my course, I aimed to counteract this potential danger by combining co-creation and constructive journalism with a storytelling model. When the subject is involved in creating the story they are better able to ensure authenticity and help avoid having the narrative shaped solely by the media-maker. By including reflective questions throughout the course and by making the goal of the output to be a constructive piece, students are also encouraged to seek out a more nuanced story.

I chose to incorporate a storytelling model - specifically that of Joseph Campbell's Hero's Journey - as my story model for the course. This model is one wherein a character goes through several distinct phases of a journey including: a call to action, acceptance of the call, introduction of a mentor or team, first challenge, temptation, dark moment, final conflict, receipt of gift, and return home (Campbell, J., 1949, p. 210). This journey is cyclical and can be

repeated multiple times for the same character in some cases. With respects to this course the Hero's Journey is an appropriate model to pair with Constructive Journalism since it allows the media-maker to explore the challenges, obstacles and temptations that the subject faces as well as the initial issue that spurred the character into action. By doing so the media-maker is able to ensure that they have not ignored the main issues. This model also allows the media-maker to highlight the solution (i.e. the gift) that the subject has brought back to their community thus ensuring that there are positive and hopeful elements in the story rather than just a conflict oriented ending.   This model also pairs well with co-creation since it allows the subject to speak to the issue that catalyzed them into action as well as the impact their idea was able to make thus allowing space for subjects to share a story that is not solely focused on them.

Methodology

My methodology included adopting an iterative design approach along with instructional design strategies. By utilizing both instructional and iterative design I was able to determine five key principles which helped form the backbone of my course.

Iterative Design

Iterative design, otherwise referred to as incremental design and agile design, is a process defined in 1975 by Vic Basili and Joe Turner as being to "develop a software system incrementally, allowing the developer to take advantage of what was being learned during the development of earlier, incremental, deliverable versions of the system. Learning comes from both the development and use of the system, where possible." (Basili, V.R. & Larman, C., 2003, p. 49) I borrowed from this process used for software development combining it with the work of Jeff Sutherland and Ken Schwaber at Easel Corp. who applied "the Scrum method, which employed time-boxed 30-day iterations (Basili, V.R. & Larman, C., 2003, p. 52). My goal in

using this type of design process was that I would create a working model and test it rather than aiming to create the full finished product before testing it or receiving feedback. Since I did not have access to users to test my early models, I utilized the scrum approach where my scrum team became my supervisor and informal advisors who provided feedback at early stages to suggest changes and reforms to my design. I acknowledge that this approach was not the best way to proceed but was selected due to time restraints. I look forward to iterating with users in continued work on the project in the future. Part of my reasoning for using the iterative approach came from findings by the Standish Group in their report called, Charting the Seas of Information Technology which analyzed 23,000 projects to determine failure factors (Basili, V.R. & Larman, C., 2003, p. 52). They concluded that Iterative Incremental Design "tended to ameliorate the failures," (Basili, V.R. & Larman, C., 2003, p. 52) since their research demonstrated that, "smaller time frames, with delivery of software components early and often, will increase the success rate. Shorter time frames result in an iterative process of design, prototype, develop, test, and deploy small elements." (Basili, V.R. & Larman, C., 2003, p. 52)

Instructional Design

When considering the instructional design components of the course I embraced a couple of key theories to ensure that the ideas being taught would be retained by students and that I was not just disseminating information but allowing students to interact with these ideas so that they would gain a practical hands-on experience with this new approach to media-making.

The first was that of Miller (1956) who proposes the idea of 'chunking" wherein he suggest that our short term memory can only hold seven (plus or minus two) chunks of information (Miller, G. A., 1956). With this concept in mind, I designed the course so that information was broken up

into modules and within each module information was grouped so that the student was able to interact with a concept before being introduced to another concept.

The second concept I used was that of Project Based learning. John Dewey (1897) was an early champion of the concept of 'learning by doing' upon which Project Based learning takes much of its base (Dewey, J., 1897). Markham (2011) defines project-based learning (PBL) in the following way: "PBL integrates knowing and doing. Students learn knowledge and elements of the core curriculum, but also apply what they know to solve authentic problems and produce results that matter...PBL students take advantage of digital tools to produce high quality, collaborative products." (Markham, T., 2011) By taking a PBL approach in designing the course it allows students to have a practical approach to learning that is also highly collaborative and encourages the development of transferable skills.

The third concept incorporated was Keller's ARCS Model of Motivational Design (Keller, J., & Suzuki, K., 2004) wherein motivation is encouraged in a learning environment where ARCS stands for *Attention*, *Relevance*, *Confidence*, and *Satisfaction* (Keller, J., & Suzuki, K., 2004). Part of Keller's ARCS Model encourages the gathering of formative assessment in order to understand what base of knowledge a student brings to the course (Keller, J., & Suzuki, K., 2004). This strategy was employed by including a formative assessment form before students begin the course along with a post survey form so that the course can continually be improved upon. Stories were included at the beginning of each module along with case studies that help to garner student *attention*. *Relevance* was considered by ensuring that technical and transferable skills were built into the course and by ensuring that the subject and subject matter of the film was chosen by the student based on its relevance to their interest areas. *Confidence* was considered by including opportunities to socialize ideas and to receive feedback throughout

the course both in self-testing, group dialogue and instructor feedback. Finally, *Satisfaction* was incorporated by providing students with badges as they accomplished key skills and by celebrating the completed project through digital documentation and a community celebration at the end of the course.

Designing Principles

After considering the method for design, it was also important to determine how I would incorporate the conceptual framework into the course. Building on my research as well as the previous courses I ran, I created five principles that would help to guide me in ensuring the best practices for constructive co-creation were implemented into my filmmaking course. The concept of designing around principles for media-making can also been seen using other philosophies such as the Code of Best Practices in Sustainable Filmmaking made by Larry Engel and Andrew Buchanan which outlines five key principles for incorporating a sustainability philosophy into filmmaking (Buchanan, A. & Engel, L., 2009). Alexandra Hidalgo also identifies six principles for incorporating a feminist philosophy into media-making through her Cámara Retórica: A Feminist Filmmaking Methodology for Rhetoric and Composition (Hidalgo, A., 2017) These precedents encouraged me to identify my own principles for designing a filmmaking course which embeds a constructive co-creation philosophy which are as follows:

1. Participants are highly motivated and value the outcome they will co-create
2. Participants are guided through stages of the process with regular feedback
3. Format is short form storytelling with constructive co-creation journalism style
4. Output maintains complex characters while communicating succinct proven ideas
5. Output is shared publicly and digitally documented

These design principles are more fully elaborated on in Appendix B.

Design Phases

The design method was split up into stages with each stage ending in an output that could be shared to provide feedback and make further progress.

Stage 1:

Analyzed use cases (as from programming) to determine what had worked and what had not from previous iterations of teaching the course (See Table 1). The outcome of this phase was to create a preliminary spreadsheet of the key findings.

Stage 2:

I researched other case studies of constructive co-creation. Within some case studies the goal of having a constructive outcome was identified from the start and others where this was the outcome although not necessarily identified in such terminology. I also examined case studies of co-creation from a variety of levels of co-participation ranging from minimal involvement to partnership. The outcome of this phase was to add to the preliminary spreadsheet with new key findings. These findings allowed me to cross-reference my own professional experience with that of others especially those operating in different geographies and using a variety of media-making formats. This phase also allowed me to further determine what degree of co-creation I wanted to pursue and to further define what constructive co-creation would look like in my own practice.

Stage 3:

In assessing the examples I had brought together, I identified the best practices from each and distilled them down into five key principles that would contribute to an effective course in constructive co-creation. These five principles would be embedded into my course to ensure

that the outcome created by students would reflect the best practices I had observed and researched.

Stage 4:

I created a general outline of the process required to teach the course. At this stage I was encouraged to "problematize" each of the process items. For example, if the process suggested that the student would contact their co-creator by phone what alternatives would I offer to the student if their co-creator was deaf or had concerns about speaking by phone? For each stage of the process I went back and problematized it providing questions to students to help them think through possible solutions and anticipate any such problems before they might arise. I also went back through the entire process and added in reflective questions to be posed to students to help them think critically about the process and examine their own bias and position of privilege to consider how they were going about creating their film.

Stage 5:

I began building the course to be delivered in-person determining how long each section would take to deliver in a traditional classroom setting. The outcome of this phase was that I discovered that the length was too long for testing and that it would not work for scalability. This meant I needed to reassess the delivery format and determine how I could better break up the content.

Stage 6:

I divided all of the content into five modules that could be taught in a digital learning approach where they would not need to be done in person. The outcome was a paper outline of the course with content for each module identified in detail.

Stage 7

I built out one of the modules using slide decks so I could show the pace and flow of information. I consulted at this stage with an instructional designer, Nada Savicevic who provided suggestions as to how I could make the content more uniform in nature. She suggested methods for chunking the information as well as software that could be used to make the course more interactive in its next phase. She also reinforced the need for the instructor to provide guidance and communication throughout the process. Finally she shared the strategy of using digital badges as a way to increase student motivation.

Stage 8

I incorporated the design suggestions provided by Savicevic throughout each of the modules and added in a level of uniformity across all modules including introducing a color palette and design scheme.

Stage 9

I created the interactive video and fable for Module 1 to demonstrate how it would work for all other modules. I informally tested the interactive video and fable with individuals to receive feedback on usability and design. Individuals who engaged with it appreciated the concise nature of the fables and found them helpful in grounding their understanding of the topic. They also found the variety of interactions provided throughout the video to be helpful in retaining information and helping them to explore the ideas in new ways.

Stage 10

I added the Modules to a website to make them accessible to a variety of users and provided the Student Summary for each module to accompany the videos and slide decks provided.

Product Described & Design Strategy Explained

Design Strategy

I followed a fractal design strategy that I refer to as the broccoli approach. When developing a brand or design if you break off a small piece it should look the same and possess the same characteristics as the larger whole. This concept is reflected with broccoli, a bunch of broccoli is made up of a stalk and florets, similarly if you break off a smaller piece you will also see a smaller stalk and florets. My aim in designing this course was that as a student went through the course the design would be familiar throughout. This consistency of design creates a sense of predictability and dependability which allows students to feel more confident in trying new approaches and perspectives.

Terry O'Reilly refers to this concept in a similar way when he discusses the ShishKabob Approach: he describes the skewer as being consistent despite the medium where content is found (O'Reilly, T., 2017, p. 68). Besides acting as a benefit for the student, using a broccoli approach also has benefits for the instructor. Whether the instructor is teaching the course as a part, or as a whole, they should be able to feel confident that constructive co-creation is embedded throughout and that the principles I have identified to help them be effective in their approach are evident in each module. Too often within education this design approach is not used which results in courses which may be very lecture heavy in one section and output heavy in another section which can leave students feeling overwhelmed. It was my aim with this

course that whenever a participant encountered a piece of the course they should be able to detect that there was a different tone due to the constructive co-creation storytelling approach. They should also be able to observe that the course encouraged critical thinking, reflection, analysis and creating throughout.

Medium Selected

Since one of the aims of constructive journalism was to share solutions more widely it was important that the medium chosen for sharing lend itself well to a spreadable approach (Jenkins, 2013) where content can be shared across a variety of platforms. Film does this well since audio can be extracted, stills can be used and transcripts created to allow for print versions as well as auditory versions. It is my hope that in the future I would be able to adapt this course to use it for other mediums as well.

Product Description

In order to make the course scalable, it was created within a digital platform at www.makestoriesthatmatter.ca that is facilitated by a digital media instructor in person or remotely. The course has been designed so students can progress at their own pace and complete it in a traditional classroom setting, a flipped classroom, as a condensed course or as an independent study. It is a complete package with learning outcomes, grading strategies and supplementary templates to assist students in achieving the goal of creating a film that will make a difference.
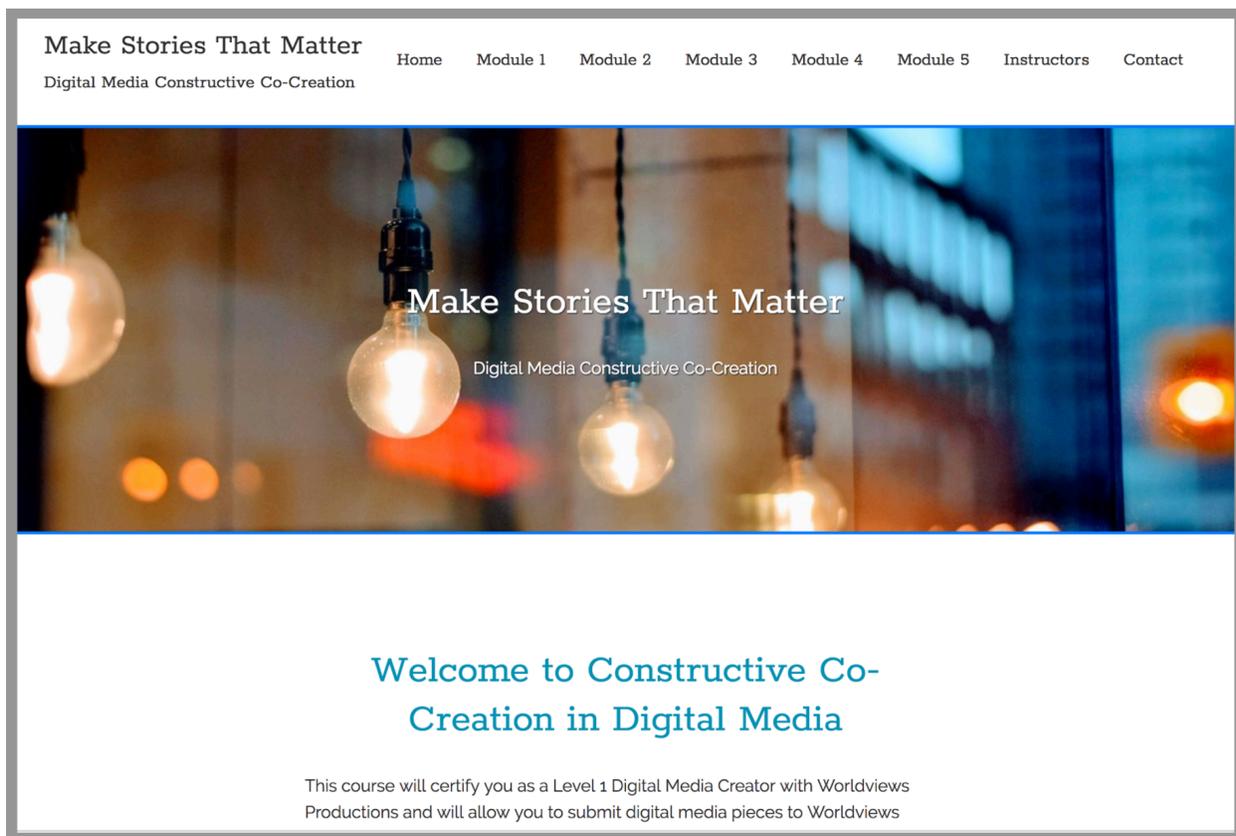
Figure 1: Main Page of Digital Platform

This course is hands-on practical application where students become media-makers, co-creating stories about issues they care about with subject matter experts who are defined as being co-creators. The course is divided into five main modules. Each module begins with a story that serves as a metaphor for the major learning outcome and helps relate the module to a real-world setting. Interactive videos are used throughout the course which include features such as:

- Check In
- Socialize It
- Pause & Reflect
- Director's Cut
- View It
- Create It
- Document It

Each of these features allows students to engage with the content approximately every five minutes so they can test drive the skills they are learning and reflect as they actively participate. At the end of each Module, students receive badges for the technical skills they acquire such as interviewing and storyboarding. Students also learn transferable skills such as project management, problem solving, teamwork, communication, and critical thinking. By the end of the course, students will have created a short documentary film and an accompanying Director's Cut with their reflections. Upon completing the course, they earn a certification which can be added to their LinkedIn profile or e-portfolio.
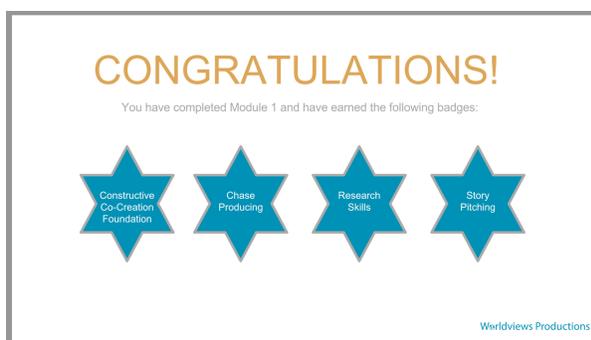

*Figure 2: Technical Badges Earned From Module 1*
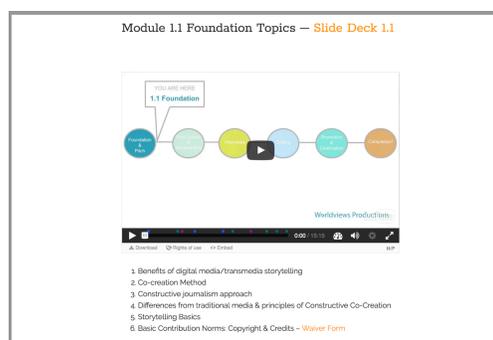
Figure 3: Interactive Video & Module Summary

Features Described

Each module was designed so that it could be turned into an interactive video using the H5P open-source software framework. By using this software I was able to build in the following interactive features which I will describe in more detail below:

Check In

The check-in feature is used as a type of self-test to ensure that the student understands key concepts that have been explained. The video will pause when the check-in feature is displayed and the student will have to correctly answer the question before moving on. These questions can take the form of matching keywords to concepts or highlighting key concepts. If the student is unable to answer the question they are able to re-watch the section or be provided with hints to help them answer it correctly.
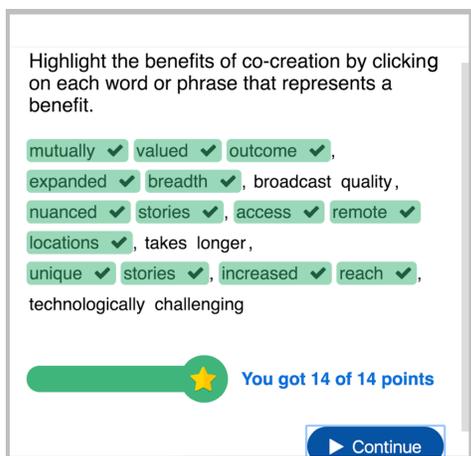
Figure 3: Check in feature option 1
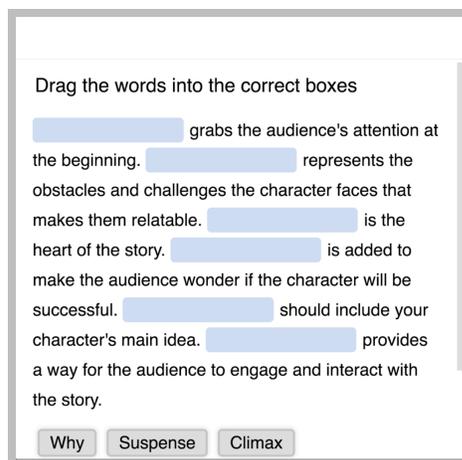
Figure 4: Check in feature option 2

Pause & Reflect

The pause and reflect feature pauses the video while a question is displayed on the screen. These questions are designed to encourage critical thinking and to help the student examine a concept from a different perspective or to consider their own personal bias. This feature also allows students to take moments throughout the course to think about what they are learning and how it may be different than what they have experienced in the past. By providing moments for pause the student is also refreshed before continuing.
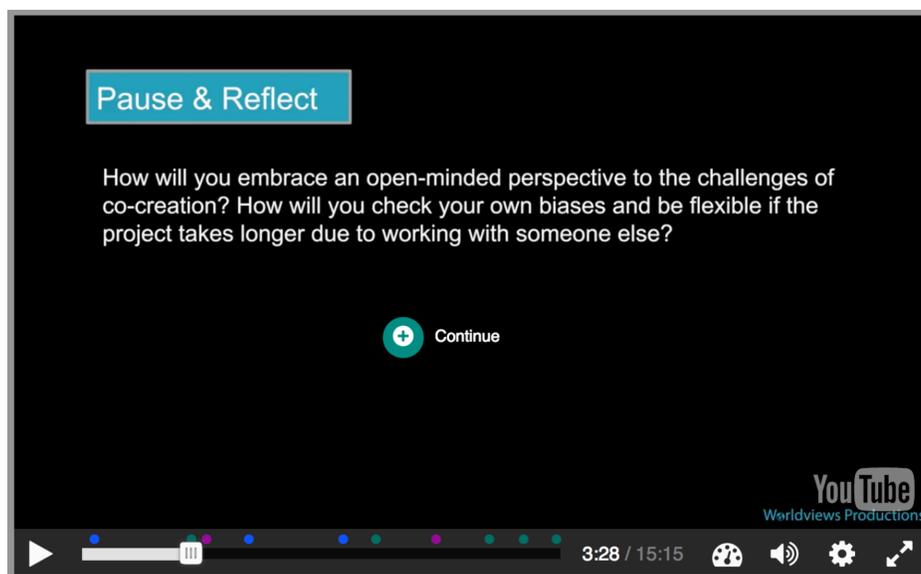
Figure 6: Pause & Reflect Feature Sample Question

View It

The view-it feature provides opportunities for students to see case studies or examples of a concept that is being discussed. In some modules this case study may be embedded within the video and in other cases the student will be able to click on a link that will allow them to see the example as it was originally released. This section was included so that students could learn from other creators, be inspired by their work and build upon best practices. It also encourages the student to think about their work as existing within a body of other creative work.
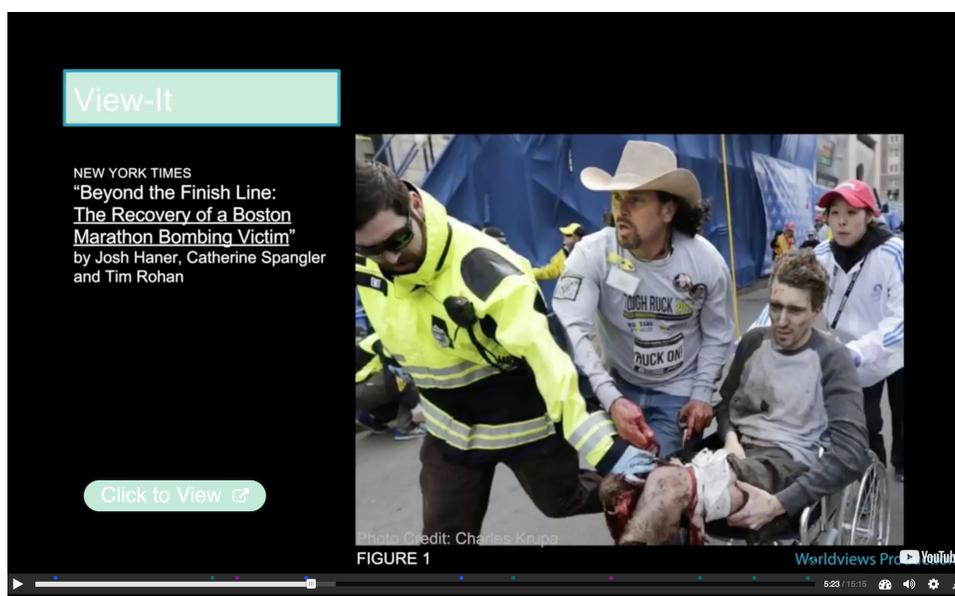
Figure 7: View It Feature with Restorative Journalism Case Study

Socialize It

The socialize-it feature pauses the video and displays a question that the student is asked to discuss with others. In choosing to make the course available digitally, one of my main concerns was that the sense of community and shared camaraderie of working in a traditional classroom setting would be lost. I was also concerned that students would become isolated and that they would lack opportunities for informal feedback from their peers. The socialize-it feature allows students to engage with others through a google hangout or a shared digital space such as Desire 2 Learn depending on which best fits for the course offering. Socialize-It activities can

include discussing key concepts and responding to others perspectives on those topics or receiving constructive feedback from peers about rough cuts of the created film in order to improve upon it.
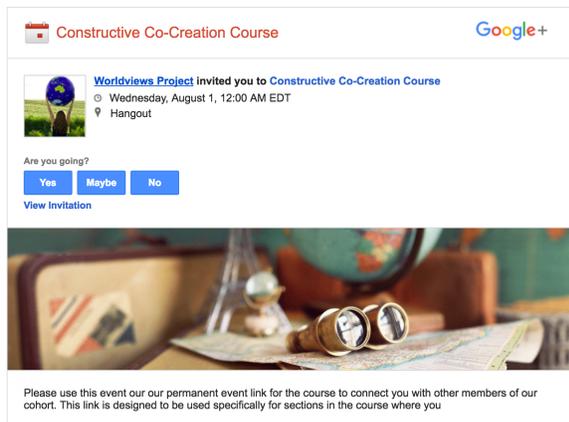

Figure 8: Socialize Feature using Google Hangout
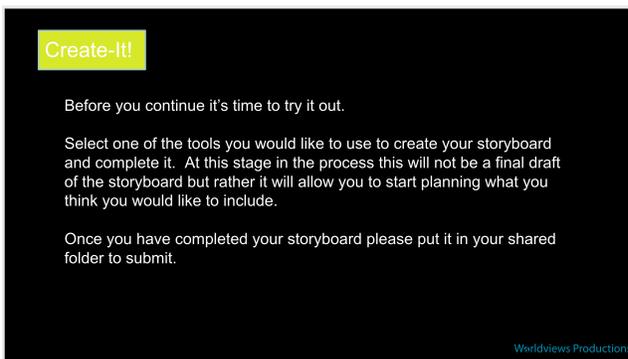
Figure 9: Create It Feature for Storyboarding

Create It

The create-it feature pauses the video and allows students to create something that will contribute to their final output. For example, students may create a storyboard, a list of questions for their interview or they may be creating a rough cut of their film. Rather than having all of the creation happening at the end of the course it was designed in such a way that students would be able to have a hands-on portion within each module so they are actively creating as they go. In this way, the final output is also divided into smaller manageable pieces for students.

Director's Cut / Document It

The Director's Cut and Document-It features work in tandem. The Document-It feature pauses the video and asks students to capture a still photograph that shows each stage of the creative process. For example, students may be asked to capture a still of them interviewing their co-creator or them editing their piece. By capturing these photographs the student is able to document the process and is better able to share how they created their final film. The

Director's Cut section also pauses the video and displays a question that students are asked to make a written reflection about. This reflection question often builds upon the pause and reflect questions they were asked earlier in the module. By writing their thoughts as they go through the process students are able to see how their learning evolves and are also able to capture what they have achieved along each step of the journey. Together, the photographs and written reflections from the Director's Cut which is a behind-the-scenes summary of the making of the film which students will be able to add to their e-portfolio or utilize as a way to share their experience with others in more depth than the final film might provide.

Motivation

Much of the design of this course centers around motivation. It is important to consider what will motivate students to start, continue and eventually complete the course. One key parameter in designing the course was considering how I could ensure that whatever students created would be seen as a valuable end product and would reach a standard of quality that would ensure it could be publicly distributed. By designing the course in such a way that students received feedback throughout, it helps to make certain that the final product will be something they themselves will be proud to share as well as it being something that will meet the standards required to be shared through my own distribution channel, Worldviews Project.

Another motivating factor that was added was that of working with a co-creator. By making the focus of the work on sharing an important idea and one that will make our community better, the student is able to feel that they are not operating in isolation but rather they are an important part of a much larger effort to create change. Since the co-creator is chosen by the student it is an added level of motivation since they are able to choose a topic and an area of concern that they care about and that is meaningful to them.

One of the most common questions that students asked me within my teaching career was "why are we learning this?" and "when will I ever use this in real-life?" Both of these questions are important to answer as they help motivate students to become engaged in the learning process. By having badges at the end of each module, students are able to see the technical skills they are acquiring. Added to these badges, instructors are provided with a list of transferable skills (See Appendix C for list of learning outcomes) to help explain to students how the skills they are learning can be applied in a variety of contexts.

Finally, motivation is also provided through opportunities to make the course social. By engaging with others and building a community of creators, students are motivated to feel that they are part of something larger than themselves. Knowing there are others who are also going through this creative journey can be supportive and motivating for students. The socialize-it feature as well as opportunities for sharing of work publicly and informally helps to create a digital and in-person community for students.

Fables

At the beginning of each set of modules I have selected a fable to share with the students. Since the course uses a storytelling model framework to share news, I felt it would be important to incorporate storytelling into the course itself. Each fable was selected for its ability to provide a metaphor or analogy for the major concepts discussed in the course. These metaphors and analogies allows students to understand the concepts differently than a straight definition and help them to reflect, discuss and engage with a more nuanced understanding of major ideas presented within the course.

Figure 10: Screenshot of Video Fable for Module 5

Module 1 introduces students to the foundation concepts of Co-Creation and Constructive Journalism and uses the fable of the "Potato, Egg & Coffee." This fable is not attributed to a specific storyteller or storytelling tradition but has been passed on as a type of folktale. It has been re-told by myself and illustrated to provide the tale through the lense of media-making so that students can gain a better understanding of the need for and opportunity of using constructive journalism.

Module 2 introduces students to their Co-Creator and therefore uses a story told by Steve Jobs entitled "Beautiful Polished Rocks." In this case, a personal story is used to symbolically represent the benefit of working with someone else and in partnership with others to develop ideas so as to help students explore the concept of Co-Creation.

In Module 3 students begin conducting their interviews and looking for ways to consider multiple perspectives on their story. In this module, the fable of the 6 Blind Men and the Elephant has been used. This story originated in the Indian subcontinent, with the first complete vision of the story being found in the Buddhist text Udana 6.4. (Griffiths, P.J., 2007). This fable was chosen

to help students better understand Worldviews and how they might consider a story from multiple perspectives and understand their own implicit bias.

In Module 4 students have reached the stage where they are editing their stories so Aesop's Fable of the Oak and the Reeds has been chosen. This fable allows students to explore the idea of being adaptive in the creative process rather than holding tightly to one's own original idea. It also allows students to consider revision and receiving feedback positively as a beneficial attribute.

In Module 5 student are determining how they will promote and communicate the story they have created to the public at large and how they will address perspectives of the public who have news fatigue and feel oversaturated with stories. The fable of the Coffee & Sugar has been selected to help students understand how they can re-position and promote their story to audiences so it is received as a gift rather than a burden. This fable also is not attributed to a specific storyteller or storytelling tradition but has been passed on as a type of folktale.

Visuals

When designing the course my aim was to make it highly visual so that it would be reflective of what I hoped the students would achieve, to show more than they tell in their stories. Likewise, it was my goal to use the visuals as much as possible to symbolically represent the concepts being discussed so ideas were being represented auditorily, textually and visually so as to increase the chance for ideas being retained (Kouyoumdjian, H., 2012). By using visuals I was also able to implicitly show students examples of appropriate composition, lighting, subject placement and color throughout the course to help build their repertoire. The other factor that was taken into consideration when selecting visuals was to ensure that there was a diverse

range of people represented so as to reflect multiple cultures, races and backgrounds. There was also a concerted effort to select photos that demonstrated a gender balance and to ensure there were images that showed both men and women holding and using the technology particularly using the video camera. Finally, icons were used throughout the course to enhance understanding and give the participant a visual to connect the concept to so that they could better retain information.

Each module has an accompanying slide deck with presenter notes so that instructors who may wish to present the class in a traditional classroom setting or who may not have access to an internet connection that allows for video viewing will be able to have an alternative way to access the materials. These slide decks may also be used by students who may require a modification or a greater level of assistance due to learning challenges.

The overall design of the web platform was made to be clean and minimalistic so that it would be free of external distractions. The color palette chosen for the course was designed to be youthful as per my target audience. Colors were assigned to key features to match the activity suggested for example, blue or green for calm activities such as reflecting, orange for socializing and bright green for creating. Indicators were also provided on the web platform through highlights and multiple options for progressing either through the menu, buttons, or arrows were provided so that it would be easy for the student to progress.

Valued Output

At the end of the course the students will have created a short documentary film with their co-creator. This film will be shared in a public event and will be shared online through Worldviews Project's digital platforms so as to increase the reach of the final piece. By creating a piece that has an intended and planned distribution students are assured that this project is not just a

make-work project but that it is a valuable contribution to their community and that there is a real audience for their work. The second piece they will create is their Director's Cut which is a series of their reflections and the stills they have captured throughout the course. The Director's Cut serves two purposes, it allows them to track their growth as a creator but it also serves as a series of field notes for other creators to help them learn and build on what others have created. Built into the course are case studies from previous classes allowing students to learn from their predecessors. It is my hope that the Director's Cuts and the films created from this digital version of the course will be used as case studies in future iterations of the course as it is further developed and updated.

Public Sharing

The course is designed so that at its culmination the films created will be publicly shared both digitally and in person. By creating an event where the media-makers and their work is celebrated by the community at large it helps students to feel the piece they have created has value. Ideally this public sharing should be done in partnership with another institution or organization so as to increase the profile and attendance of the event. By having an opportunity to publicly share their work it can also create an increased motivation for students. Ideally student's co-creators will be able to be in attendance for the event as well as this helps to give a natural way for the relationship formed between them to be celebrated.

Contribution to Professional Practice

There are three main ways I believe I have been able to contribute to this professional practice through the creation of this course. The first is that by combining a co-creation process and a

constructive journalism philosophy together I have been able to demonstrate how they are mutually beneficial and complement one another. Second, I have provided a practical course that allows participants to create a constructive co-created piece and receive feedback throughout the process so they are meeting output standards that reflect the intended approach. Third, by targeting new media-makers and those at beginning stages of their careers for my course, I believe it will allow the constructive co-creation approach to become mainstreamed and part of regular journalistic and media-making dialogue.

Recommendations & Next Steps

The limitations of my research lay in the lack of time to test the product further and release an official beta prototype for user testing. It would have been ideal to have had time to run the course within a semester long class to determine how it could be used by students in a group environment. It would also have been helpful to be able to compare the results of running the course in a traditional class versus running it in a flipped classroom or as an independent study to see which was most effective in achieving an output that best correlated with the co-creation constructive journalism philosophy. Part of the reason for the limitation surrounding testing lay in the lack of access to students due to the research being conducted during the summer months. However, it was this lack of students that also drove the decision to make the course more accessible in non-traditional settings, so the limitation may have also served to make a pivotal turning point in the design of the overall course.

It is my hope that in the future I will be able to test the course and do further product testing with individual contributors as well as testing the course in a class setting with multiple participants. Further product testing would allow me to gather feedback from students, instructors and

administration. It would also allow me to do baseline testing and post testing to determine if perspectives changed and if students experienced any increase in mental wellness or increased resiliency.

On a more long-term level I would like to continue research to determine if this type of course impacts media-makers long term by following up with them to see what other opportunities they have had to create these types of pieces. I would also be interested in testing the reception of these types of news-media amongst audiences to determine how they compare against other forms of news in their shareability, viewership and ability to hold audience attention. Additionally, in a future version of the course it would be my hope that I could incorporate design elements such as described images for the videos and PowerPoints to increase the accessibility of the course overall. More user testing in general would allow a future version of the course to better reflect user feedback and would be in keeping with my iterative approach to design.

My recommendations overall for the field of constructive journalism and alternative news-media creation would be that there is a need to develop a common set of curation guidelines that is used across media settings. Currently news-media creators do not have one universal standard that allows them to know if they have achieved their goal of creating a constructive news-media piece. I would also recommend that there be more opportunities for content creators to receive feedback from curators to allow them to know how they could adapt or revise their pieces to better meet the standards for constructive journalism. Without a common criterion, content creators are left feeling uncertain as to whether or not their piece will be accepted not just from a content perspective (as would be the case with traditional news) but also from a formatting perspective which may be one of the reasons why fewer content creators are producing constructive news-media. More research and development is needed in this area.

Final Thoughts

I believe creating this course has allowed me to come full circle. When I first heard my student's question back in 2011 I had not yet entered into the world of filmmaking; I was a consumer of news. My journey has allowed me to transform to become a media-maker and to capture stories from around the world and to share those stories with my community. Now, I find myself in an exciting new phase where I am no longer simply responding to her question by creating the news that fills that gap myself but now, as a result of creating this project, I am able to teach others how to create news-media too. This process has allowed me to go from being someone who was impacted by the news negatively to being someone who can impact others positively with the news. It is an empowering journey and I am excited that I will be able to open the door to this journey to others.

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Appendix A: Comparison of Training Session for Constructive Journalism

Organization	Target Audience	Length	Format	Specialization (print, radio, broadcast)	Solutions for Remote Production?
Constructive Journalism.org	Freelance journalists, journalism educators and students, media organizations	Half-day, full-day, three-day or week-long courses - Intermittent offerings or by request	Lecture: academic theory and editorial practicalities	Print media	None evident
Solutions Journalism.org	Journalists & Educators	1-2hr webinars or training sessions	Lecture or online text based guide	Print Media	None evident
Constructive Institute.org	News organizations, Media executives, Journalists, Journalist Schools, Industry Associations	1-3 day workshop	Lecture: theoretical and practical aspects of constructive journalism	Broadcast & Print	None evident
European Journalism Training Association	Degree program or training courses for newsrooms	Half Year (Autumn or Spring start)	Undefined	Print, Radio & Broadcast	None Evident
European Broadcasting Union	Head of News, Editor, Reporter, Producer	2 Day	Lecture: Theory Based	Print & Broadcast	None Evident

Appendix B: Principles for Constructive Co-Creation Course Design

1. **Participants are highly motivated and value the outcome they will co-create**
   o Embrace a broad cross-section of people and ideas when considering participants
   o Clear motivation should exist for both parties and co-created product should be greater than what could have been achieved alone and therefore empowers each participant. Motivations/incentives for participating could include: platform for sharing, increased reach, association with larger brand, increased capacity, marketing, shareability, access to new market
   o Exclusive Opt-in process employed to ensure eagerness to participate

2. **Participants are guided through stages of the process with regular feedback**
   o Predetermined template for feedback at regular intervals
   o Key Parameters are agreed upon (E.g. length, format, delivery timeline, audience) and creativity is encouraged within the parameters to ensure professional consistency

3. **Format is short form storytelling with constructive co-creation journalism style**
   o Use storytelling method while preserving complex characters & ideas
   o Short formats for co-creation are encouraged as this is not meant to be an exhaustive piece but an entry point to engage and elicit curiosity.
   o Following an iterative design approach, Co-creators should aim to complete a deliverable before adding additional deliverables.

4. **Output maintains complex characters while communicating succinct proven ideas**
   o Idea can be summarized succinctly, personal connection, proven model, impact/transformation is evident

5. **Output is Shared Publically & Digitally Documented**
   o Co-created pieces have a greater impact and increased reach when shared with other co-created pieces and when presented publically particularly when the space for presenting is associated with a larger brand (E.g. Broadcaster, City Hall, University)
   o The process of co-creating is a story itself and should be documented to be shared to help amplify the co-created piece.

Appendix C: Learning Outcomes

Technical Skills

Module 1
- Constructive Co-Creation Foundation
- Chase Producing
- Research Skills
- Story Pitching

Module 2
- Email & Written Communication
- Storyboarding
- Pre-Interview

Module 3
- Interviewing
- Capturing B-Roll
- Transcription
- Story Revision
- Secondary Sources

Module 4
- Rough Assembly
- Capturing Creative B-Roll
- Rough Cut Production
- Stakeholder Communication

Module 5
- Communication - Director's Cut
- Production Stills
- Promotion Strategy
- Premiering a Film

Overall
- Level 1 Constructive Co-Creation
- Level 1 Filmmaking
- Level 1 Digital Media Production

Transferable Skills

This course is designed to teach skills which are transferable to a wide variety of sectors. The course itself is interdisciplinary as it allows students to explore a specific subject area while also enhancing their communication and technology skills in the process.

Project Management
- Students will use a variety of planning techniques and tools including research, project pitches and storyboards when creating plans for project
- Students will learn how to pace out a project and divide it to ensure that project deadlines are met
- Students will identify the characteristics of an effective leader as they evaluate potential co-creators

Problem Solving
- Students will explore a social problem or issue taking into account context and background issue and use research to determine which individuals might be best able to address the problem.
- Students will use a variety of information sources and research techniques to help identify possible co-creators and sources
- Students will use idea-generating techniques including brainstorming to identify possible co-creators
- Students will use storyboards to organize sequences, clarify relationships between story elements and compare options.

- Students will gain an understanding of collaborative innovative problem-solving strategies.

Process & Production Skills
- Students will apply creative skills, technology skills, and software skills to create components for a media production
- Students will apply editing skills to identify the best components to use within their final piece.

Teamwork
- Students will demonstrate an ability to work and communicate effectively with others in a team environment.
- Students will learn how to co-create a creative project being mindful of power dynamics, bias and position of privilege of each person.

Community Engagement
- Students will identify ways in which they can use their interests, skills, and knowledge to contribute to the development of their community
- Students will gain increased knowledge of a new career sector and will develop positive relationships and networks within that sector.
- Students will develop an understanding of how to influence change within their communities and how individuals and groups can participate in action that promotes positive change
- Students will expand their worldview and gain an appreciation for a diversity of perspectives

Communication
- Students will communicate appropriately with various audiences (e.g., peers, co-producers, producers, public) and in various situations (e.g., email, interviews, video).
- Students will learn how to use active listening skills
- Students will learn to communicate in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience
- Students will establish a distinctive voice in their communication, modifying language and tone skillfully and effectively to suit the form, audience, and purpose
- Students will be able to describe the topic, purpose, and audience for media they plan to create
- Students will learn how to promote their work and share it with the public to encourage engagement with their finished work

Revision
- Students will learn how to produce revised drafts based on feedback provided
- Students will revise drafts to improve the content, organization, clarity, and style of their work

Critical Thinking:
- Students will be able to reflect and explain how their own beliefs, values, and experiences are revealed in their piece
- Students will gain an understanding of point of view and will identify and analyze the perspectives and/or biases evident in first-hand accounts