DETROIT FUTURE MEDIA

GUIDE TO DIGITAL LITERACY

Reflections and resources from three years
of media-based organizing for community
revitalization in Detroit

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MAKING OUR OWN MEDIA IS A PROCESS OF SPEAKING AND LISTENING AS A COMMUNITY, THROUGH WHICH WE TRANSFORM OURSELVES AND OUR WORLD.

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ACKNOWLEDGEMENTS

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Arden Park~East Boston Historic Neighborhood Association
Building Movement
Cappuchin Soup Kitchen
Detroit Youth Volume
Cass Corridor Commons
Catherine Ferguson Academy
Church of the Messiah Housing Corporation
Coalition of Hispanic Agencies
Cody-Rouge Brightmoor Initiative Neighborhood Partnerships
Common Breath Media
Critical Moment
Detroit Asian Youth Project
Detroit Black Community Food Security Network / DTown Farm
Detroit Full Circle Doula Collective
Detroit Future Schools
Detroit Future Youth
Detroit Hispanic Development Corporation
Detroit Minds and Hearts
Detroit Represent!
Detroit Summer
Earthworks Urban Farm
East Michigan Environmental Action Council
Eastern Market Corporation
Feed em Freedom
Fender Bender
Ink in Bloom
Inside Out Literary Arts
Inside Southwest Detroit
Key Way to Kids
Labor Notes
Living Arts Detroit
Manna Meals Soup Kitchen
Mariner's Inn
McComb County Commission
Michigan Roundtable for Diversity and Inclusion
Michigan Welfare Rights Organization

MorningSide Mesh Network
Motown Wireless
Mt. Elliot Makerspace
Nortown Community Development Corporation
Nsoroma Institute
Ocelot Print Shop
OmniCorp Detroit
One Custom City
Osborn Neighborhood Alliance
Plymouth Educational Center
Repair the World
Riverside East Congregational Alliance
Russell Street Baptist Church
SanKofa LIFE Center
Sierra Club Detroit
Student Conservation Association
The Boggs Center
The Boggs School
The Detroit Public Library - Redford Branch
The Heru Organization
The Hub
The Hush House
The Luella Hannan Memorial Foundation
The Michigan Citizen
The Original United Citizens of Southwest Detroit
The Raiz Up
The Reading Corner at Kemeny Recreation Center
The Sphinx Organization
Trumbullplex Theater Collective
Urban Neighborhood Initiatives (Real Media)
Vanguard Community Development Corporation
WARM Training Center
We Want Green Too
WINK / Fresh Corp.
Y Arts
Young Nation

INTRODUCTION: DIGITAL LITERACY FOR COMMUNITY REVITALIZATION

The goal of the this guide is to make Detroit Future Media's approach to digital literacy "open source" for other communities to use and adapt.

From 2011 - 2013, Allied Media Projects produced Detroit Future Media (DFM), an intensive digital literacy training program to support Detroit's revitalization. Supported by a federal broadband adoption grant, the DFM program was presented in three 20-week "rounds" of training, each of which were preceded by curriculum planning and followed by a period of evaluation. Through program evaluation during and following each DFM round, we were able to make modifications to the training approach to meet the needs of as many students as possible and maximize the impact of DFM on Detroit's revitalization.

The goal of this guide is to make Detroit Future Media's approach to digital literacy "open source" for other communities to use and adapt. The guide presents a history of Detroit Future Media, the theory and vision behind the program, program structure and selected curriculum, and documentation of program outcomes. Profiles of our extraordinary DFM students and instructors are presented throughout the guide.

Detroit Future Media flips the dominant paradigm of media and technology on its head: rather than foster isolated, individual consumers, we use media and technology as pathways for communities to connect with each other.

The purpose of digital literacy within the context of Detroit Future Media was to support revitalization of Detroit communities. Towards this end, the DFM curriculum taught digital media skills alongside entrepreneurship, education, and community organizing skills. The program prioritized relationship-building and intensive media training for community leaders who then brought their new knowledge and expertise back to their communities, creating ripple effects that reached thousands of Detroiters.

With the completion of the third round of DFM in June 2013, we have graduated more than 100 "Detroit Futurists" – people who are committed to using media to foster a more just, creative and collaborative city, and who have the skills to do so. Some built websites for their community organizations, which previously had no online presence. Some made documentaries about long-overlooked issues of injustice in their neighborhoods. Others created websites and logos for their brand-

Digital literacy is the ability to effectively and critically navigate, evaluate, and create information using a range of digital technologies.

new businesses. A few groups have begun building wireless networks to expand Internet access in their neighborhoods. One DFM graduate, Raquel Castaneda-Lopez, ran for Detroit City Council and won, becoming Detroit's first Latina council member.

Digital literacy is the ability to effectively and critically navigate, evaluate, and create information using a range of digital technologies.

Our grant through the Broadband Technology Opportunities Program of the National Telecommunications Information Agency (NTIA) mandated that we expand broadband Internet adoption in underserved communities. We found that by anchoring the purpose of digital literacy in community revitalization, we were able to address one of the three most significant barriers to broadband adoption, as defined by the NTIA: relevance. By training small cohorts of people who were already active in their communities, we generated ripple effects that traveled far beyond the individuals we trained. By prioritizing relationship-building alongside the development of technical skills we successfully strengthened and expanded a network of small-scale community-based activities, which together, are creating a large-scale city-wide impact. Profiles of our Detroit Futurists, scattered throughout this guide, help convey the breadth and depth of this impact.

Alongside the leaders and media products to have come out of DFM, AMP has honed a modular curriculum and program structure that can be replicated in whole or broken into parts to meet the specific needs of a community. If you have questions or would like our support with applying the DFM model in your community, please contact us at **info@alliedmedia.org**

We are thrilled to be able to share the story of the DFM program, the curriculum and the theories and practices that shaped it, and the outcomes it generated. Enjoy!

MEET OUR
DETROIT FUTURISTS

DFM3: JANUARY 28, 2013 - JUNE 8, 2013

▲

THREE ROUNDS OF
DETROIT FUTURE MEDIA

DFM2: JANUARY 17, 2012 - JUNE 9, 2012

DFM1: MARCH 1, 2011 - JULY 31, 2011

★ FUTURIST ★

BACKGROUND

WE BEGIN BY LISTENING

"We begin by listening" is one of the Network Principles of Allied Media Projects (see the Appendix for the full set of principles). We distilled these Network Principles after years of producing the Allied Media Conference, an annual convening of thousands of media makers from around the country. AMP relocated the Allied Media Conference to Detroit from Bowling Green, Ohio in 2007. We worked from the principle of "we begin by listening" as we began to think about what role AMP could play in Detroit, beyond the three-day annual conference.

Online, the most prevalent stories about Detroit from 2008 to 2010 either portrayed a corrupt and violent wasteland or a paradise of opportunity ripe for gentrification. Offline, we saw vibrant communities of people who call Detroit home transforming the city from the ground up – through creative community organizing and entrepreneurship, through youth leadership programs, and through new humanizing innovations in education. Our goal was to use digital technologies to strengthen these efforts, interconnect them, and make them more visible. This would shift the online narrative of the city while propelling communities to re-write their offline reality – growing businesses, community programs, and community infrastructure through media-based organizing skills.

We knew there was a strong need for a program like DFM to grow digital literacy in Detroit because from 2007 to 2010 Allied Media Projects had received more requests for digital media trainings and services than we had capacity to meet. These requests came from local schools, businesses, unions and community organizations. Their training requests ranged from video production, to social media strategy, to basic computer literacy. This demand grew, in part, out of Detroiters' exposure to media-based organizing strategies at the Allied Media Conference.

Allied Media Projects did not have the capacity to meet this growing demand because, at that time, there were few people in the city who had the special combination of technical skill, teaching experience in non-academic settings, community connectedness and desire to use media for community revitalization. We began envisioning a "training for trainers" program that would exponentially grow these skillsets within our city.

FEDERAL BROADBAND FUNDING:
FROM VISION TO ACTION

The federal Broadband Technology Opportunities Program (BTOP), created in 2009 as part of the Stimulus Act, ultimately helped bring our "training for trainers" vision to life. AMP joined forces with 12 other community organizations under the banner of the Detroit Digital Justice Coalition to jointly apply for funding through BTOP, in partnership with Michigan State University. The coalition conducted a year of research into the media and technology needs of Detroit communities to inform our funding application. Inspired by both the principles of Environmental Justice and the AMP Network Principles, the DDJC created a set of guiding principles for digital justice in Detroit (to read the digital justice principles, see the Appendix).

When the Detroit Digital Justice Coalition was awarded $1.8 million by the Broadband Technology Opportunities Program in October 2010, we were "shovel ready" (which was the phrase for projects that could make immediate use of stimulus funds) to launch three programs that would put the Digital Justice Principles into practice: Detroit Future Media, Detroit Future Schools, and Detroit Future Youth. The coalition also used BTOP funds to create a network of 13 public computer centers in neighborhoods across the city. The DDJC delegated funds to AMP to design and implement the Detroit Future Media and Detroit Future Schools programs. East Michigan Environmental Action Council was tasked with designing and implementing Detroit Future Youth. Although this guide does not discuss Detroit Future Schools or Detroit Future Youth, they were essential counterparts to Detroit Future Media, sharing many of the same participants and exchanging best practices throughout their implementation.

MEMBER ORGANIZATIONS OF THE DDJC INCLUDE:

- 5E Gallery
- 48217 Community Environmental Health Organization
- Allied Media Projects
- Bridging Communities
- East Michigan Environmental Action Council
- Black Data Processing Associates Detroit Chapter
- Luella Hannan Memorial Foundation
- Michigan Welfare Rights Organization
- Mt. Elliot Makerspace
- Open Technology Institute
- The Work Department
- People United As One
- Reading Corner / Kemeny Rec Center
- Ruth Ellis Center
- Sierra Club Detroit Environmental Justice Division

DETROIT FUTURIST
GABRIEL

**CLARENCE GABRIEL TURNER
DFM2 AND DFM3 GRADUATE**

Clarence Gabriel Turner was one of the the most senior members of DFM, at age 73. He is a retired electrical engineer, a radio drama enthusiast and a volunteer at the Luella Hannan Memorial Foundation, which provides a range of services for senior citizens. He also teaches a class on memoir and creative writing for seniors at the Wayne State University Institute for Seniors and Gerontology.

How would you describe the impact DFM has had on you personally and on the work that you do?

The biggest impact is that it nourished my curiosity and my creativity. I started off my career putting together circuits for Michigan Bell and retired as a manager for IBM, running their daily operations for the State of Michigan. I didn't want to be a one trick pony. I got into storytelling, which got me into writing. Coming into DFM, I saw another opportunity, this time combining the technical and the non-technical skills that I had. Story is everything. It's more important than it seems.

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

In DFM I found so much information about new things that weren't available anywhere else. I have the same goal as DFM to share that information, to make it available to others. After DFM, I taught a basic computer literacy class to fellow seniors at Hannan House – how to start email accounts, search for jobs and fill out applications, etc. Now, I'm working on building a Facebook page to bring more attention to Hannan's art gallery. I have a project I want to do about Midtown. I've seen three stories in the past year, about Detroit's decline, one saying it was due to White flight, another saying it was due to the greediness of the unions, the third one didn't say much of anything, just that Detroit was going down the tubes. So my project is about showing how Midtown is booming.

"I FOUND SO MUCH INFORMATION ABOUT NEW THINGS THAT WEREN'T AVAILABLE ANYWHERE ELSE."

FOUNDATIONS

THE PURPOSE OF DIGITAL LITERACY

AMP's understanding of the purpose of literacy traces its roots to the Citizenship Schools of the Civil Rights Movement. Through these "schools" thousands of African Americans in the South trained tens of thousands of others to read and write so that they could pass the literacy tests that had been put in place to prevent them from voting. In this context, the purpose of literacy was to build the power of disenfranchised communities to fundamentally transform the power structures of the country. There was a feedback loop between the process of self-transformation (learning to read) and structural transformation (voting, and civic engagement more broadly).

Detroit community organizers James and Grace Lee Boggs embedded this concept of simultaneous self-transformation and structural transformation into their work for community revitalization at Detroit's grassroots. Their work has inspired generations of community organizers across the fields of education reform, food security, neighborhood safety and economic development to work at the intersection of individual and systemic change. Allied Media Projects' theory of change grows out of this legacy, positioning community media and technology as self-transforming, structure-transforming activities. AMP's theory of change says:

Media-based community organizing is a process of speaking and listening as a community in order to investigate the problems that shape our realities, imagine other realities and then work together to make them real. When we use media in this way, we build new kinds of relationships internally, interpersonally and within our communities. We transform ourselves from consumers of information to producers, from objects within dominant narratives to authors of the transformation of the world.

We applied this theory of change to the design of the Detroit Future Media program, understanding that digital technologies were not inherently beneficial to our communities, but that we could use them to strengthen work for social justice and transformation that was already prevalent in Detroit. This required an approach to digital literacy that was fundamentally creative. We emphasized "writing" as much as "reading" – becoming producers of digital media, not merely consumers. This positioned DFM students to change the online world, not simply navigate it.

STUDENT BODY

AMP solicited program participants for Detroit Future Media through the offline social networks that criss-cross Detroit, as well as through online channels and traditional media outlets. We started from the network of 13 organizations within the Detroit Digital Justice Coalition, which included environmental justice organizations, a senior citizen's service provider, a youth media organization, a hip hop community arts center, an anti-poverty organization, a low-income housing organization and others. Each of these organizations were connected to other networks: of local musicians and technologists, of block club associations, of urban farmers and educators. Excitement about the program traveled by word of mouth, and for the first round of Detroit Future Media we received 267 applications for only 50 seats.

The most important question in the DFM application was "what is your vision for Detroit's future?" We also asked potential DFM students to tell us how they would use media and technology to work towards that vision, how they would describe their community, what year they were born and their zip code. While we were intent that DFM primarily serve those who have been traditionally marginalized from technology – people of color, non-male-identified people, low-income people – we did not ask applicants to tell us their race, gender, or economic status, and we only assessed technological skill level after acceptance into the program.

This strategy of evaluating potential students based exclusively on their vision for Detroit's future, rather than their demographic qualifications, only worked because we prioritized grassroots outreach in the communities connected to the Digital Justice Coalition. If we had defaulted to only online outreach and flyering coffeeshops, our applicant pool would likely have been overwhelmingly people with technological and socio-economic privilege.

Through the combination of our outreach tactics and our criteria for accepting applicants, we were able to assemble three incredible classes of about 45 students each over three years, who reflected Detroit's deep-rooted community brilliance. The age range of DFM participants across all three years was 17 to 78, while participants' race, economic background, education experience, and comfort-level with technology was just as varied. Students hailed from 22 different zip codes and represented more than 75 community organizations

DETROIT FUTURIST
JOEY

**JOEY RODRIGUEZ-TANNER
DFM1 GRADUATE, DFM2
AND DFM3 WEB ASSISTANT
TEACHER**

*Joey is a freelance web
developer, bike mechanic
with The Hub of Detroit, youth
mentor and violin instructor
with the Sphinx Organization.
He was a Detroit Future
Schools teaching artist for
two years and was a teaching
assistant in the web track for
two rounds of DFM. He helped
build the family of Detroit
Future websites, including an
internal community website
for discussion and file-sharing
between DFM students. He
is a founding member of the
media services cooperative,
Co.Open, which was started
by alumni of DFM.*

[Joey on right]

**How would you describe the impact DFM has had on you
personally and on the work that you do?**

DFM helped me focus the work that I do and gave me a thorough
approach to web-building and teaching. Now I think about user
experience at every layer – having had the experience in DFM of
considering different use-cases for websites with different kinds
of content-producers, watching a network build and grow, testing
the DFM community website and learning about live classroom
management. I learned how to navigate diversity in the classroom.
Even if they're working on the same subject matter, I saw how
people ages 17 through 73 all learn differently. We had to figure
out really quickly where they were at, and then chart a map
to what they want to learn. Taking away a fear of the unknown.
There's a really specific thing called an educational environment,
that's totally shape-shifting. DFM gave me an understanding of
what a safe learning environment is, and I take that with me into
other environments.

COLLABORATIVE CURRICULUM

The high level of diversity within each classroom yielded constant challenge and constant revelation on how to teach towards transformation. With such variance of skill-level and comfort with technology in one room, frustration would inevitably arise around the pace of instruction as some students would feel left behind, while others needed greater challenges. By the second round of DFM, we learned how to integrate more peer-to-peer learning that would allow students to shift fluidly between the roles of learner and teacher. More experienced students gained mastery of content in the process of teaching less experienced students. DFM classrooms thrived with this strong culture of collaboration.

In order to facilitate this kind of collaborative learning environment, DFM instructors also had to see themselves as learners. They had to be able to adapt content based on their evolving understanding of student needs, rather than rely on pre-formulated lesson plans. This meant that instructors also needed a collaborative culture in which they could seek support from program coordinators and fellow instructors.

AMP worked with curriculum design specialist Ora Wise to host a DFM curriculum writing retreat three months prior to the start of the program that would help establish that culture. The goal of the retreat was to synch up the many moving curriculum parts of DFM into a coherent machine that would be able to meet student needs no matter what skill level they entered with. At the retreat, instructors received the same orientation to the overarching vision and goals of Detroit Future Media that students would later receive. The orientation workshop broke down the idea of the "city as ecosystem" and examined the role media-based organizing could play in transforming that ecosystem (see the "city as ecosystem" workshop outline in the Curriculum section).

DFM instructors read excerpts from *We Make the Road by Walking: Conversations on Education & Social Change* by Myles Horton and Paolo Friere, and *Democratic Process and the Theater of the Oppressed* by Marie-Claire Picher to understand how educators in other eras had used community media education as a self-transforming, structure-transforming activity. For them, "media" was theater and traditional literacy, while for DFM, it was web technologies, video, audio, graphics, and digital literacy.

Ora introduced the DFM instructors to the 4MAT learning method and Understanding by Design lesson-planning framework to design their curricula. The 4MAT cycle, pictured below, helped instructors anticipate different types of learners and design holistic curricula that would engage the right and left brain through a variety of activities. AMP adapted the Understanding by Design framework for use as a unit-planning and lesson-planning document. This tool asked instructors to clarify the purpose of their classes within the overarching purpose of DFM, and plot the goals, guiding questions, and sequence of activities for each lesson.
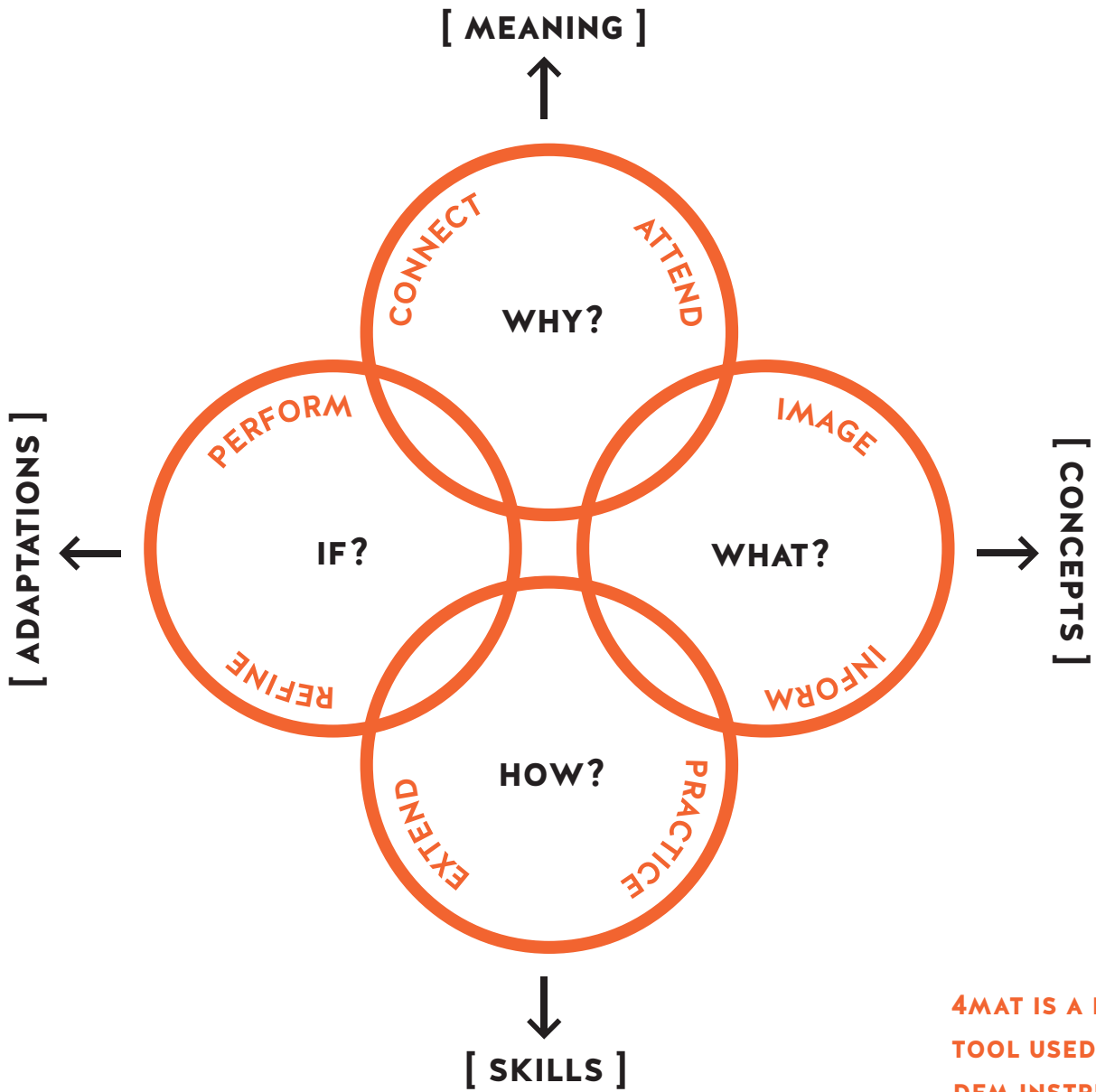
The instructors shared drafts of their unit and lesson plans with each other, receiving feedback in pairs and small groups, while seeking out points of intersection between content areas. For example, in the curriculum-writing retreat for the second round of DFM, the instructor for the "Media-Based Community Organizing" class realized she could apply the Video instructor's curriculum framework of pre-production, production, post-production and distribution to the way she was teaching community organizing.

At the retreat in the third round of DFM, the Web Design instructor identified a set of core skills that would enhance student participation across all DFM classes and designed a "learning tools" week, prior to the official start of classes, which taught the basics of Google docs, Prezi, Twitter, and Google Maps, for use in the classroom. The focused space for planning and relationship-building provided by the DFM curriculum-writing retreat was essential to the success of each class individually, and to the synchronicity of the program as a whole.

"IN DFM, I WAS A PART OF THIS CREATIVITY, THIS COMMUNITY, THAT ACCEPTED ME AND ENCOURAGED ME TO GROW. IT WAS COMFORTABLE AND HOSPITABLE. THAT MADE THE LEARNING CURVE LESS STEEP. IF I DIDN'T HAVE THE COMMUNITY OF MY CLASSROOM I WOULDN'T HAVE HAD THE COURAGE TO LEARN WEB STUFF BECAUSE A LOT OF PEOPLE MY AGE DON'T DO THAT. THIS YOUNGER GROUP TOOK ME ALONG AND NEVER MADE ME FEEL I DIDN'T BELONG."

CONJA WRIGHT,
DFM1 STUDENT

4MAT

[MEANING]

CONNECT
ATTEND
WHY?

PERFORM
IMAGE

[ADAPTATIONS]

IF?
WHAT?

[CONCEPTS]

REFINE
INFORM

EXTEND
PRACTICE
HOW?

[SKILLS]

4MAT IS A LEARNING TOOL USED BY DFM INSTRUCTORS TO DESIGN THEIR CURRICULUM

DETROIT FUTURIST
RON

**RON WATTERS
ENTREPRENEURSHIP
AND GRAPHIC DESIGN
INSTRUCTOR**

*Ron Watters, the founder
of One Custom City design
and screenprinting shop,
taught Entrepreneurship and
Graphic Design throughout
all three rounds of Detroit
Future Media. His experience
illustrates the skill and
leadership development
that instructors underwent
alongside their students. In the
second round of DFM, Ron
attended the True.Paid.Good
(TPG) Academy in New York,
a social entrepreneurship
curriculum developed by
Move The Crowd. Ron was
then certified to teach the TPG
Curriculum in the second and
third rounds of DFM, with
support from TPG founder,
Rha Goddess.*

**How would you describe the impact of DFM on you personally,
and on the work that you do?**

Going through the TPG Academy allowed me to re-organize my
own screenprinting business and approach business from the
perspective of seeking collaborators, rather than identifying
competitors. Then I was able to share that approach to business
with my students in DFM. So, now for example, some of my
graphic design students started their own printshop, Ocelot Print
Shop. I could view them as competitors to my business, but
instead we recognize the things that each other does uniquely and
we throw business to each other, and we team-up on some jobs.
There was a family environment in DFM that encouraged that. As
an instructor in DFM I received mentorship, which then allowed me
to mentor others.

How did your curriculum evolve over the three rounds of DFM?

I came to DFM having never taught a formal "curriculum." At the curriculum-writing retreats I learned how to build lesson plans and really map out what I wanted the students to learn. But that kind of made me too rigid, like if I didn't stick to my lesson plan I would feel like a failure. Eventually I learned how to create curriculum that was more flexible to the students. I de-emphasized lesson plans and made the classes more project-based. This way, students could move at their own pace and I could support them through their process.

The curriculum retreats also modeled the kind of learning environment we were trying to create in DFM, the whole idea that you put out what you want to get back. I remember in the first year of teaching graphics, there was a student who knew just as much about the graphic design programs as I did. This could have made me feel really insecure as an instructor. But it was built in to the program that you shouldn't be afraid of a student knowing more than you about some things. So for the next two rounds, that student became my Teaching Assistant and the class got better as a result of us building off of each other's skills. Now he's my partner (in graphic design) for life!
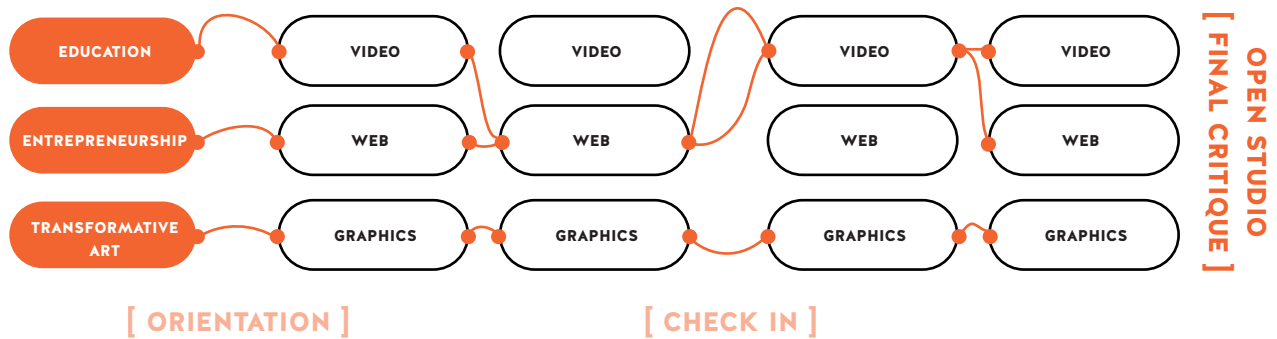
What have been the ripple effects of your experience in DFM? Who else has benefited?

I mean, besides my students, directly, as a result of DFM, I started teaching screen-printing workshops out of my own shop, One Custom City, and I have different groups in there about every other month. A lot of those have been organizations within the Detroit Future network: Detroit Summer, Young Educators Alliance, Earthworks, 5E Gallery. But others too: Brightmoore teens, Foodlab, the Boggs School interns, the EastSide Conservancy.

STRUCTURE

CHOOSE YOUR OWN ADVENTURE

For each round of DFM, we modified the program structure as we searched for the perfect balance, both between personalized learning paths and collaborative culture, and between technical media skills and community revitalization skills. By our third round of DFM we found the structure that was just right.

EDUCATION

ENTREPRENEURSHIP

TRANSFORMATIVE ART

VIDEO   VIDEO   VIDEO   VIDEO

WEB   WEB   WEB   WEB

GRAPHICS   GRAPHICS   GRAPHICS   GRAPHICS

OPEN STUDIO [FINAL CRITIQUE]

[ORIENTATION]   [CHECK IN]

The twenty week program was divided into four quarters. Students applied to one of the following Focus Areas where they would spend the first quarter of DFM:

EDUCATION
Skills for breaking down complex information to individuals in any context, whether a K-12 classroom or community setting. This focus area prepares students to understand education as something that can happen at all moments in our lives.

ENTREPRENEURSHIP
Skills for business planning and operations that can support media-based economic growth in Detroit. In this focus area, students go through the True Paid Good Academy Curriculum and interact with local experts in marketing, financial management, copyleft and copyright law.

TRANSFORMATIVE ART PRACTICES
Skills for exposing and nurturing the transformative nature of the creative process. This focus area explores how creativity can be used as a learning and community organizing tool while fostering self and collective transformation.

DIGITAL STEWARDS
Skills for incubating and uplifting digital resources in our communities. In this focus area, students learn how to build community wireless mesh networks and use them to support community organizing efforts, along with basic IT troubleshooting skills.

The second, third, and fourth quarters offered a range of hands-on media skills-building workshops that became more advanced over time. Students could select up to two workshops per quarter from the focus areas of Web, Graphics, Video, and Audio. This "choose your own adventure" structure helped address initial challenges around the pace of instruction. Students who already knew the basics of video production could learn web design and graphics for quarters 2 and 3, and then jump into the more advanced video content during quarter 4. Other students might choose to focus in on one media area throughout all three quarters.

Every DFM student was required to produce a Major Media Project by the end of the 20 week program. This requirement provided an anchor of accountability and focus for their participation in the program. We asked students to describe their ideas for their Major Media Project in their DFM application and worked with them to flesh out their concept during orientation week. Each project had to:

1. investigate a problem in our community,
2. explore solutions to that problem, and
3. foster or transform relationships through the process.

The four weeks spent in the focus area workshops further solidified students' concepts for their Major Media Projects, and informed their course selection for the next three quarters of DFM.

We built in check-in points for student's Major Media Projects along the 20 week journey. At the mid-project review session in March, students gave presentations about their projects in a science fair-style exhibition and received written feedback from their peers, instructors, and community members. A final project review took place in June within each of the four Focus Areas. The final Media Projects were showcased at the DFM graduation.

In the second round, we added an apprenticeship program to DFM that allowed a select number of graduates to apply their skills working with small businesses and community organizations. Apprentices continued to receive support from DFM staff post-graduation.

Beyond these apprenticeship placements, DFM staff facilitated dozens of work opportunities for alumni, matching the needs of our community with the media-production talent we had grown through DFM. In addition to technical skills, DFM graduates brought skills of facilitation, vision-development and project management to local organizations.

DETROIT FUTURIST
ASHLEIGH

**DETROIT FUTURIST
ASHLEIGH DAVIS
DFM3 GRADUATE**

Ashleigh Davis runs her own dog-walking, training, and animal rescue business, Puppin' Around. She is also an active member of the Trumbullplex Theater Collective and the lead singer of the punk band, Collapse.

How would you describe the impact DFM has had on you personally and on the work that you do?

DFM was a really incredible program, what dreams are made of. I am not able to function in any traditional kind of a student-classroom type setting. I dropped out of high school and didn't go to college, but DFM was totally different because everyone respected each other. I felt really supported by the people and the structure of the program. It's the only kind of class structure I could ever function in.

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

I continue to work with the Ocelot Print Shop, which is where we spent the last month of our DFM Graphics class working. I created a gorgeous set of posters for the 20th Anniversary of the

Trumbullplex that I had always dreamed of, but never had the skills to make. We used the posters as a fundraiser.

My dog-walking clients have benefitted. Everyone loves the instructional graphics on how to train their dogs that I made in DFM. I feel more empowered to run my business and make my own things. My business stuff extends further into the community, the money I make from training and walking goes to support rescuing dogs, and allows me to provide low-cost training that helps keep dogs out of shelters.

The sense of community is the thing about DFM that stays with me the most, everyone collaborating and being really excited about each other's projects, helping each other, talking about ideas, and ways that we can support each other. It was perfect, I was learning really valuable tools, but in the context of radical activism. That's the coolest thing.

"THE SENSE OF COMMUNITY IS THE THING ABOUT DFM THAT STAYS WITH ME THE MOST, EVERYONE COLLABORATING AND BEING REALLY EXCITED ABOUT EACH OTHER'S PROJECTS, HELPING EACH OTHER ..."

DETROIT FUTURIST
ERIN

**ERIN MARTINEZ
DFM3 GRADUATE**

Erin Martinez has taught youth and adults across Detroit as a teaching artist with the Detroit Institute of Arts, College for Creative Studies, 555 Gallery & Studios, and WARM Training Center.

How would you describe the impact DFM has had on you personally and on the work that you do?

DFM was sort of a dream come true because I've been wanting to specifically learn audio recording for interviews. Now I integrate audio and video production into all of the trainings I do with youth. I didn't have that in my toolbox at all before DFM. Media making helps me connect with my youth and youth connect with themselves. It has transformed my practice as an educator and as an artist because I see the extent to which storytelling is the foundation of our culture. Without our stories we have no culture.

"WHEN YOU BEGIN TO DOCUMENT PEOPLE'S STORIES WITH AUDIO AND VIDEO, YOU BUILD TRUST."

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

My Major Media Project was called Powerlines and it was an exploration of energy justice from the perspective of three Detroiters who at one time have lived without energy in their home. I took the film back to my adult team at WARM Training Center, which inspired us to do something with media over the summer with youth. So the video became a springboard to a youth-led project. The youth spent the summer touring our own city as visitors, meeting with over 50 people doing great work all around the city. When it was time to design the media projects, I practiced co-teaching, like in DFM. I basically repeated my learning process with the students and invited some of my DFM instructors and peers to support the students, as well as coach me. The most important thing that came out of that process was the relationships that the youth built with community members while interviewing them. When you begin to document people's stories with audio and video, you build trust.

EVALUATION

After the first round of DFM, we learned that even the most flawless curriculum may need to be adjusted mid-course and that one of the important skillsets of an instructor is the ability to know when and how to make changes. We also knew that our ability to evolve the program each year was dependent on the quality of evaluation data we collected throughout each round.

We added practices for student feedback and instructor self-reflection that could feed this process. These included "high / low / hope" post-it note evaluations that students would complete after every class, using comments on post it notes to tell instructors what was the high point of the class, what was the low point, and what they hoped would happen in the upcoming class. We built a section for self-reflection into the lesson plan template where instructors would document challenges and share any instructional practices that were particularly effective.

We used quarterly student surveys to monitor the effectiveness of the program towards the goal of achieving digital literacy: the ability to effectively and critically navigate, evaluate, and create information using a range of digital technologies. The surveys also asked students to evaluate their instructors, describe the kinds of relationships they were growing with classmates, and chart the progress they were making on their Major Media Projects.

During the mid-point and end-of-year reviews for Major Media Projects, students gave and received extensive feedback on each other's projects. They created science fair-style presentations and used a "solution tree" worksheet to map out how their MMP was contributing to a healthier city (see this worksheet in the Appendix). The information gleaned through quarterly surveys and the year-end assessment of Major Media Projects provided clear direction for how the program needed to evolve after each round. From that information, DFM staff generated proposals for new structures or curriculum modifications, and presented them before focus groups of DFM graduates. These focus groups further refined the ideas, which were then implemented in the next DFM round.

On top of the flesh and bones of DFM's survey-based metrics we added a layer of informal documentation and evaluation, via the social media platform Twitter. With the help of our partners in the BTOP-funded Detroit Future initiative – the Open Technology Institute and the East Michigan Environmental Action Council – we trained DFM students to create Twitter accounts and engage in online conversation about Detroit's future using the #detroitfuture hashtag. Some of these conversations were structured into DFM lesson plans. Others emerged organically outside of class time. Participants in the other two Detroit Future programs, Detroit Future Youth and Detroit Future Schools, also used this hashtag extensively over the two year grant period, generating nearly 11,000 tweets by over 750 people, using the hashtag #detroitfuture.

#DETROITFUTURE

"IN TWITTER TRAINING W @KELANGELKRE8Z + @CCARSON930 LEARNING HOW 2 TWEET OUR BEST SELVES #DETROITFUTURE BUILDING ENGAGED & INFORMED COMMUNITY" – @THESTUDIOARENA
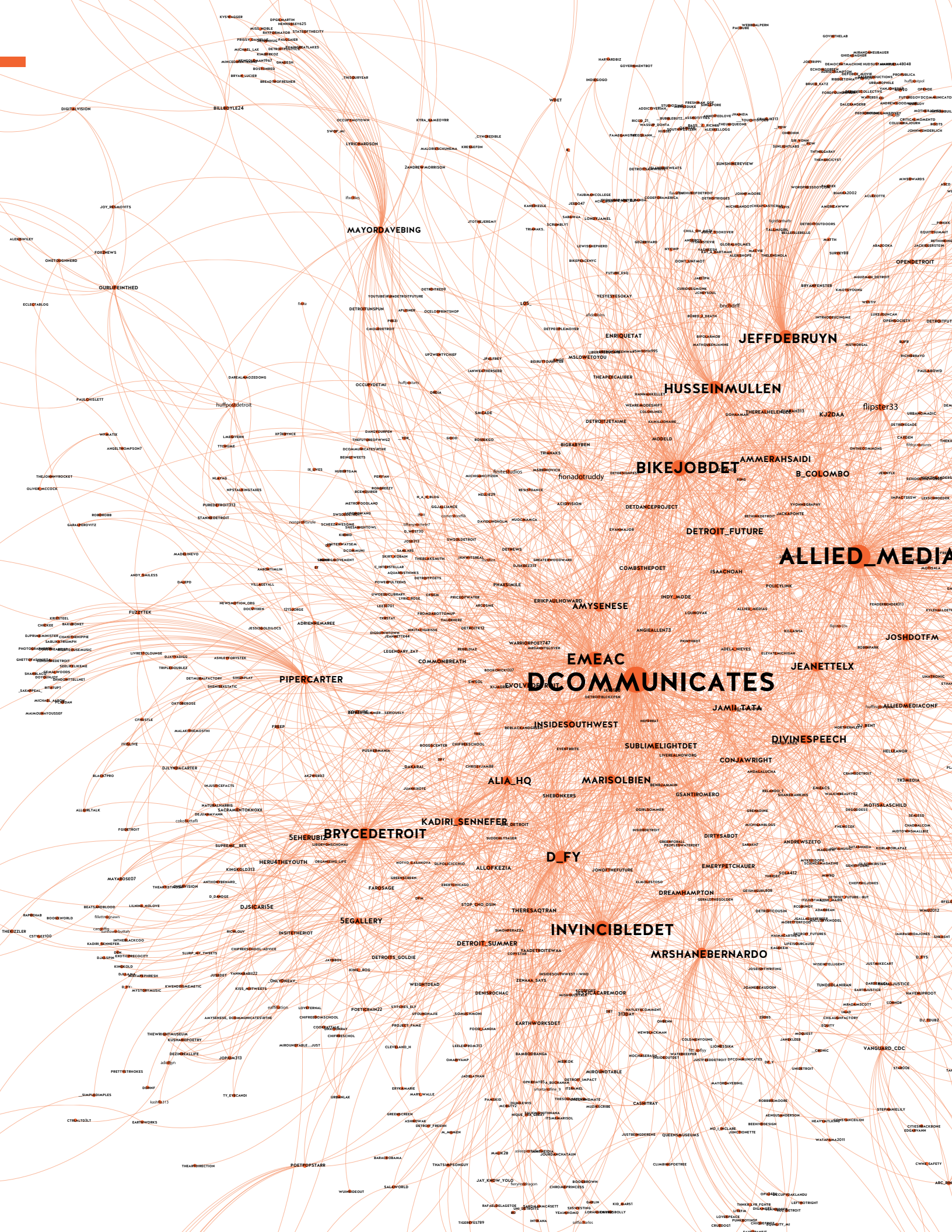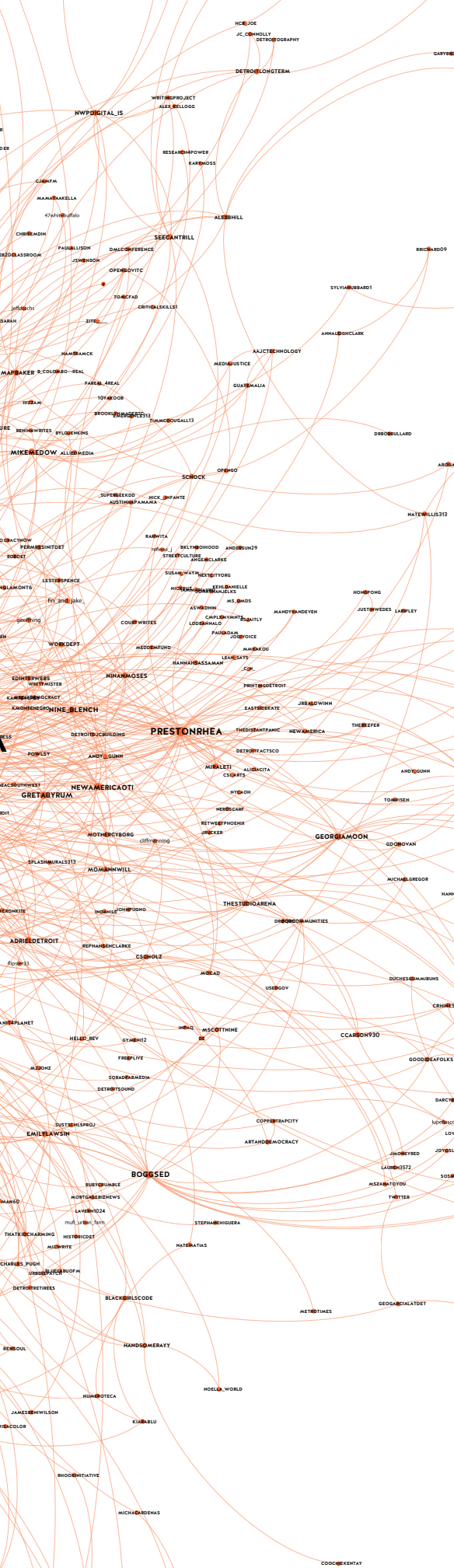
SOCIAL NETWORK SNAPSHOT

We have analyzed the tweets and found that 53.5% mention at least one other user, which is a sign of the dialogue and connectedness fostered by the Detroit Future programs.

In this visualization, the size of the name corresponds with the number of tweets sent by or mentioning that user with the #detroitfuture hashtag. For more information about our use of social media to document and evaluate the Detroit Future programs, please see the Open Technology Institute's report, "A Network Model of Broadband Adoption: Using Twitter to Document #DetroitFuture Programs."

**VISUALIZATION
GEORGIA BULLEN, OTI**

DETROIT FUTURIST
PREMA

PREMA QADIR
DFM2 AND DFM3 GRADUATE

DFM2 and DFM3 graduate Prema Qadir is a retired engineer and is launching her second career as a web developer and media service provider through webvdo.net. She works with small businesses, artists and community organizations to improve their online presence.

"I am 60 years old and computer-literate, but had been kind of stuck in a groove, so it was nice to be in a program that was doing stuff outside of my box. Right now I'm learning how to develop mobile apps. I think I would have been a lot more apprehensive about jumping in to this, had I not gone through DFM, where we were immersed in so much new information, and I built my confidence to figure out unknown technologies. I'm bringing more energy to the learning process as a result of DFM."

DETROIT FUTURIST
ADRIEL

**ADRIEL THORNTON
DFM3 GRADUATE**

Adriel Thornton is a long-time Detroit entertainment organizer. He enrolled in DFM to learn the skills needed to improve and maintain his website Wink.com, an online platform for Detroit's LGBTQ's community.

"The overall spirit of DFM is the thing that's stuck with me the most. The fact that you can be from any kind of walk of life and go through DFM and come away with skills that are immediately applicable to the things you're already doing. Also the emphasis on 'doing it yourself.' I've taken classes at College of Creative Studies, where so much of what they do is geared towards making graphic designers employable by the auto industry. But in DFM you're prepared to go on to create your own job as a freelancer or business owner."

OUTCOMES

DETROIT FUTURISTS

The student profiles woven throughout this guide (in pink) are a small sample of the 102 Detroit Futurists who graduated from Detroit Future Media over the three rounds of the program, between 2011 and 2013. Together, they created hundreds of pieces of media, from logos to web sites to feature-length documentaries. This media is shifting the narrative about Detroit – online and offline – from one of devastation and opportunism to one of community resilience and revitalization.

"NEGATIVE NARRATIVES BECOME SELF-FULFILLING PROPHECIES #DETROITFUTURE" – @GSANTIROMERO

HERE ARE SOME EXAMPLES OF MEDIA CREATED THROUGH DFM:

The documentaries, "Lost Streets" and "13 in the hole" have been used to facilitate conversations about environmental justice in Southwest Detroit by the Consortium of Hispanic Agencies and by the 48217 Community Environmental Health organization, respectively.

The website detroitmarkets.org makes the thriving network of neighborhood-based farmers markets in Detroit visible and accessible online.

The logo for the MorningSide Mesh network has been used to identify the inventive community organizing of the neighborhood as a whole, and was showcased at the International Summit for Community Wireless in Berlin.

The websites webvdo.net and ocelotprintshop.com publicize the media training and production services of two new businesses that were seeded through DFM.

The website 5egallery.org provides a portal to Detroit's progressive hip hop community, while winkdet.com provides a portal to Detroit's electronic music and LGBT communities.

Twenty-nine DFM graduates used the skills they learned in DFM to strengthen their existing business or start new ones, 24 secured work as freelancers, and 58 applied what they learned in DFM to their work in non-profit community organizations. The DFM alumni community is both growing and meeting demand in Detroit for media and technology trainings and services. Forty-three alumni have expanded digital literacy in Detroit by leading classes, trainings, or workshops using skills they learned through DFM.

The Detroit Futurists continue to share resources and work opportunities informally through the DFM Network listserv. In post-DFM interviews, an overwhelming number of alumni told us the most lasting outcome of DFM on their lives has been this supportive community through which they continue to collaborate with their fellow students, long after the conclusion of the program.

CO.OPEN

Co.Open is a media and technology services cooperative started by Detroit Future Media alumni and former DFM instructors who met through the program. Since their inception in July 2013, they have already conducted more than $10,000 worth of business with clients a varied as the Fair Food Network, a food policy advocacy group; Inktown Bound, a social media aggregator for the City of Inkster; and HB Stubbs, a design company that builds sets for the North American Auto Show.

DIGITAL STEWARDS

Digital Stewards was a track in the third round of DFM that has spun off as its own program, sponsored by AMP. Digital Stewards supports the creation and maintenance of community wireless mesh networks across Detroit. In January 2014, DFM3 graduates and former DFM instructors launched a 6-month Digital Stewards training for 20 Eastside Detroit neighborhood leaders, in partnership with the Riverside East Congregational Initiative. Since the completion of DFM, the Open Technology Institute, which co-developed the Digital Stewards curriculum with AMP, has gone on to implement the Digital Stewards curriculum in Red Hook Brooklyn, Dharamsala, India, and Sayada, Tunisia.

DETROIT FUTURE SCHOOLS TEACHING ARTISTS

Detroit Future Schools (DFS) is an in-school digital media arts-integration and teacher professional development program that AMP launched shortly after the first round of DFM in 2011. DFM graduates were placed as artists-in-residence within DFS schools, bringing digital technologies and media-making skillsets into 12 area schools. DFM graduates remain the core staff of DFS, applying the technical and pedagogical skills they learned in DFM to the work of transforming education in Detroit.

DETROIT FUTURIST
FIONA

FIONA RUDDY
DFM2 AND DFM3 GRADUATE

Fiona Ruddy, Director of Food Access Programs at the Detroit Eastern Market Corporation, used skills learned through DFM to launch the Detroit Community Markets program. This program supports small farmers markets so families in Detroit have more access to fresh food city-wide. While part of DFM, she was named one of Crain's Detroit Business' "20 in their 20s."

[Fiona on right]

How would you describe the impact DFM has had on you personally and on the work that you do?

DFM made me think outside of the day to day space I occupy. I was able to meet people in so many different sectors of work and connect their work to mine. My knowledge of other beautiful projects that are happening in the city have expanded 100-fold. It is really special to be a part of that.

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

The whole reason Detroit Community Markets exists is because of DFM! It was my Media-based Community Organizing class project. I interviewed small farmers who were part of the market network to understand their needs. Those interviews now offer institutional memory for me and the partners as we move forward with this

project. Through the Web track I built the concept for the Detroit Community Markets website and was able to project-manage its development.

As of the 2013 summer season, 16 Fresh Food Access programs were represented in Detroit Community Markets program. The organizing experience and creation of a logo and website in DFM came in handy recently when we were able to share all my class materials and get the coalition funded through the Charter One Foundation Growing Communities portfolio. DFM allowed me to develop a concept, work on it through media production, and then get that project funded.

"DFM ALLOWED ME TO DEVELOP A CONCEPT, WORK ON IT THROUGH MEDIA PRODUCTION, AND THEN GET THAT PROJECT FUNDED."

DETROIT FUTURIST
RAQUEL

**RAQUEL CASTAÑEDA-LOPEZ
DFM2 AND DFM3 GRADUATE**

Raquel Castañeda-Lopez is a long-time community activist from Southwest Detroit. She came to DFM with a plan to open a gelato bar and cyber cafe and left with a plan to run for Detroit City Council in the city's first council-by-district election since 1918. She won, and now represents District 6, one of the largest and most diverse districts in the city.

How would you describe the impact DFM has had on you personally and on the work that you do?

When I started in DFM the first year, I was working at the Wayne State Center for Chicano Boricua Studies, teaching a first year seminar trying to understand Digital media more. In DFM2 I became a lot better and was able to connect my work in DFM to my work at Wayne State. I trained between 30-40 students in basic media skills. Knowing how to use social media platforms better and seeing their power as organizing tools also supported my campaign for Detroit City Council.

What's the one thing about your experience in DFM that has stuck with you the most?

The really supportive "anything is possible" environment. You don't find that in many traditional learning environments. So often we only value people who have certain credentials, but DFM challenged me to see how learning can occur on a level playing field rather than a tiered environment segregated by skill level. People in DFM were coming from such different experiences and had such different skill sets but this kind of culture-setting allowed us to create a community learning environment.

There were a lot of people in DFM who believed in my business plan for a Gelato-Cyber cafe, without really knowing me. The same was true when I decided to run for City Council. I had my fears, but because of the safe space of DFM and the support of my peers and DFM staff, I ran… and I won!

DETROIT FUTURIST
AMANY

DFM2 GRADUATE AND APPRENTICE, DFM3 EDUCATION FOCUS AREA ASSISTANT TEACHER.

Amany Killawi is a youth organizer and social justice activist who works with many Detroit community organizations, including the Michigan Roundtable for Diversity and Inclusion, Detroit Minds and Hearts, and the Detroit Future Youth network. She is also a student at Wayne State University. She is building LaunchGood. com, a crowdfunding platform for Metro Detroit's Muslim community.

How would you describe the impact DFM has had on you personally and on the work that you do?

I was skeptical about the potential of media to change the world. Being a part of DFM broadened my sense of what media means – it is not just big media outlets, it is graphic design, dancing, etc. – and made me appreciate the power media has to change narratives and change culture. You can't work towards something you can't envision, so we have to use media to create other realities that people will want to work towards. In DFM, we discussed all of the different ways you can use media -- from direct actions to social work.

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

Most directly, my youth organization, Detroit Minds and Hearts. The practices we used in DFM create really different learning environments from what youth typically get in school, so they're really effective and way more engaging. We've also incorporated more media analysis and media-making. For example, all of the Minds and Hearts fellows now have their own blogs where they reflect on what they're doing.

I did a web development training for a group called Educators Reaching Out who were doing a fundraiser to build libraries in Yemen. I taught them Wordpress and shared some of the web design principles I learned in DFM and helped them get a domain name.

"YOU CAN'T WORK TOWARDS SOMETHING YOU CAN'T ENVISION, SO WE HAVE TO USE MEDIA TO CREATE OTHER REALITIES THAT PEOPLE WILL WANT TO WORK TOWARDS"

CURRICULUM SAMPLES

"WHAT KIND OF LIFE DO I LEAD WHERE I LOOK FORWARD TO A 3HR CLASS ON SAT W/ PPL I HAD A 4 HR MTG W/ FRI NIGHT? THAT OG #DETROITFUTURE LIFE!"
– @BIKEJOBDET

ORIENTATION

DFM orientation took place over two weeks. It consisted of two workshops that oriented DFM students to the framing concepts of the program: the "city as ecosystem" and media-based organizing, followed by a week of "learning tools" trainings that oriented students to the basic online tools they would need to use for the program. At orientation, students got to know each other and understand the Detroit Digital Justice Principles that inspired the creation of DFM. The concept of "the city as an ecosystem" prepared them to backwards-design their major media projects by first considering the impact they wanted their project to have on our urban ecosystem as a whole.

WORKSHOP: "CITY AS ECOSYSTEM"

TOTAL LENGTH: THREE HOURS

GOALS
Participants will:
- understand Allied Media Projects' theory of change.
- understand the interconnections between the problems we face in our city's infrastructure, governance, education, the economy, and the story that is being told about us.
- have the skills to trace complex problems back to their roots.
- be prepared to think holistically when seeking solutions to complex problems, understanding the role of human relationships in creating the "soil quality" in which our city's ecosystem grows.
- articulate with their classmates a shared aspiration for the kinds of relationships we will seek to embody in DFM throughout the program.

MATERIALS
- AMP Theory of Change half sheet hand-out
- Problem Tree & Solution Tree worksheets
- sticky notes (5 different colors)
- pens
- tape

ACTIVITY SEQUENCE
Introduction (5 min)
- Facilitators briefly introduce themselves and share the goals of the workshop.
- Explain: There are two prevailing ways to talk about the role of media and technology in transforming Detroit: closing the digital divide (people need Internet access) and building digital industries (people need jobs). We believe the role of media and technology is to foster new relationships between people.

Allied Media Projects Theory of Change (15 min)
- Read (2 min): Participants form pairs for this section and read the AMP Theory of Change, "Media-based community organizing is a process of speaking and listening as a community in order to investigate the problems that shape our realities, imagine other realities and then work together to make them real. When we use media in this way, we build new kinds of relationships internally, interpersonally and within our communities. We transform ourselves from consumers of information to producers, from objects within dominant narratives to authors of the transformation of the world."
- Discuss (7 min): How is this relevant to you? How is this relevant to the city as a whole?
- Write (6 min): Three statements about this theory of change that both partners agree on. (Use the back of the handout)
- Share (5 min): Two to three pairs volunteer to share their statements.

The Problem Tree (1 hour)
- Explain (5 min): The city is an ecosystem because every part is intimately connected to each other part. We focus on the five areas of education, economy, governance, infrastructure, and story. Divide participants into five groups. Each group focuses on one of these areas. Give each group a different color pad of sticky notes.
- Discuss in small groups (20 min): What are the "problems that shape our reality" in this area? The small group brainstorms a list of problems impacting this area of society and writes the list on butcher paper. Then, the group chooses the top 5 problems, writes them on sticky notes, and hands one sticky note to each person. The person

then writes their name on the back of the note. If there's more than 5 people in a group, two people can share one note.

- Facilitators collect all of the sticky notes and create new groups by pulling one problem from each of the 5 colors and reading out the names on the back (5 min).
- Each new group receives a "problem tree" worksheet (see Appendix), with 5 problems stuck on it, one from each color/group.
- In the newly formed groups, discuss (20 min): How are these problems connected? Identify one thing that connects all five problems and write it on the trunk of the tree. Discuss and write the root causes of this problem in the roots of the tree. When completed, each group tapes their problem tree up on the wall.
- Gallery walk (10 min): Have the group walk around and look at each others trees. Briefly discuss what stands out to them.

Transforming relationships (30 min)

- Explain (5 min): It is important to understand how our problems are connected, and what the roots of those problems are, but we can't stop there. We have to look beyond the roots to investigate the quality of the soil that's feeding the roots.
- Facilitator pose the question: If the humans that make up our city are the soil, what are the toxins that feed the roots of our problems? Full group brainstorm. Put each toxin on one color of sticky note and place in the area underneath the piece of tape labeled "soil" on the wall. (10 min)
- Facilitator poses the question: If we could change the composition of our soil to foster a healthy city ecosystem, one that was rooted in justice, creativity and collaboration, what would be the nutrients that could detoxify the soil? Encourage people to think about the kinds of relationships – internally within yourself, interpersonally, and structurally – that could foster healthy soil. Pass out sticky notes and have people write as many nutrients as they can think of (one per sticky note) (5 min).
- One by one, invite people to bring their sticky notes up to the wall and read them aloud as they place them in the "soil" area, underneath the toxins. Have them group similar or repetitive nutrients together. (10 min)

BREAK (15 min)

Solution Tree (40 min)

- Break up into groups again (5 min). This time, let the groups self-select by reading each of the problem trees aloud and asking who wants to work on that set of problems. It's ok if it's not an even number of people in each group.
- Pass out one Solution Tree worksheet to each group
- Discuss (25 min): If this tree was planted in the soil of healthy relationships, how would the roots change? How would the trunk change? What would grow on the leaves? If people need more specific guidance, ask them to choose one solution and write it on the trunk of the tree, then discuss what is needed to nurture/develop this solution and write these in the "roots" section of the tree. Finally, write in the leaves of each branch (area of society) what the outcomes will look like in practice. When completed, each group puts their tree upside down, growing out of the healthy soil.
- Gallery walk (15 min): Have the group walk around and look at each others trees. Briefly discuss what stands out to them.

Debrief (10 min):
- Discuss: what will you take away from this workshop? What worked / what didn't work?

WORKSHOP: "MEDIA-BASED ORGANIZING"

TOTAL LENGTH: TWO HOURS

GOALS
Participants will:
- understand the purpose of Detroit Future Media.
- understand media-based organizing as a form of digital literacy that prepares us to reconfigure our world, rather than simply navigate it.
- leave this workshop with specific ideas for how they will use media and technology to investigate the roots of problems, generate holistic solutions, and grow new relationships in the process.

Materials Needed
- MMP Planning worksheet handout
- participant ideas on sticky notes
- "Components of media-based organizing" handout
- Poster Boards
- Markers

ACTIVITY SEQUENCE
Introduction to media-based organizing (30 min)

- Explain: In DFM, we see media-based community organizing as a process of building new relationships (internally within yourself, interpersonally, with the planet, and within power structures). Pass out "Components of media-based organizing" hand-out (see Appendix) and have students go-around, reading the hand-out aloud (10 min).
- Break into small groups and discuss (20 minutes): What have been your experiences with media-based organizing? and/or what questions do you have about the components we just read? After each person has spoken once, the discussion can open up to flow more freely. The small groups should be based on the students' chosen focus area (Education, Entrepreneurship, Transformative Art Practices, or Digital Stewards).

Major Media Project Brainstorm (80 min)
- Pass out Major Media Project (MMP) planning worksheet (see Appendix)
- Individually brainstorm (20 min) ideas for your media-based organizing project that will foster the kinds of relationships we've identified we need to build a more just, creative, and collaborative city. Consider relationships internally within yourself, inter-personally, and structurally.
- Return to small groups and have each person go around, using a modified version of "The Consultancy Protocol" to receive feedback: 1 minute to explain their MMP idea, 2 minutes to answer clarifying questions from the group, 3 minutes for the group to give ideas using the prompt "and also too…" (with this prompt they have to frame their feedback in terms of what could be added to what you already have) (60 min).

Closing (10 min)
- Have everyone go around the room and say one word that describes the kind of media they are going to make moving forward.
- Take a group photo!

LEARNING TOOLS WEEK

We added the Learning Tools Week to the orientation for the third round of DFM after seeing the wide range of experience levels DFM participants had using various types of software. We developed "101 level" trainings based on the tools that DFM instructors would later be using in their classes. This allowed instructors to dedicate more instruction class time to core content, and less to getting students up to speed on specific software. We also included two sessions on project management for Major Media Projects. Each training was two hours long. Here are the descriptions of the workshops that were offered during Learning Tools Weeks:

Project Management for your MMP
Your Major Media Project will be the focal point of your DFM experience. This training will support you to develop your MMP concept and a work plan for implementing that concept.

Google Drive & Gmail
This training will provide an overview of how to create, and share collaborative online documents using Google Drive and how this platform connects to a Gmail account.

Google Maps / Google Earth
Learn how to use Google Maps to make and share your own maps, for example, maps that mark important places in your neighborhood, places you want to visit in a city, or places where something important is happening. This training will show you how to create notes, share, and collaborate with others on your maps. We'll also learn how to use the Google Maps "Street View" and "Satellite" features to zoom in and collect information about the aerial geography of our neighborhoods.

Twitter
Twitter is a social media and microblogging tool. This training will share strategies for using Twitter as a community organizing and documentation tool. If you don't already have a Twitter account you will learn how to create one in this training.

File storage
We will use a local server to store all DFM project files. This workshop covers the basics of navigating to the server and where to store files. A unique username and password will be given to each participant for server access.

Prezi
Prezi is an online tool to help you organize and share your ideas. This workshop will introduce you to Prezi and how to use Prezi for collaboration and to create beautiful presentations.

DFM Community Platform
The DFM Community Platform is the main hub of communication for all DFM participants, Instructors and TAs. This training will provide a tour of the Community website, teach you how to set up your profile, how to post to forums, use the chat tool, and register for workshops.

FOCUS AREAS

IN THE THIRD ROUND OF DFM, EVERY STUDENT WAS ACCEPTED INTO ONE OF FOUR FOCUS AREAS: EDUCATION, ENTREPRENEURSHIP, TRANSFORMATIVE ARTS PRACTICES, OR DIGITAL STEWARDS. SIMILAR TO A MAJOR IN COLLEGE, THESE FOCUS AREAS PROVIDED AN ANCHOR OF PURPOSE THAT INFORMED STUDENTS APPROACH TO THE TECHNICAL SKILL WORKSHOPS. FOCUS AREA CLASSES TOOK PLACE TWICE A WEEK FOR THE FIRST FOUR-WEEK QUARTER OF THE PROGRAM. DIGITAL STEWARDS WAS THE ONLY FOCUS AREA THAT EXTENDED OVER THE FULL 20 WEEKS OF THE PROGRAM, DUE TO THE HIGH LEVEL OF TECHNICAL SKILL INVOLVED.

EDUCATION

The Education Focus Area of Detroit Future Media was closely linked to DFM's sister program at AMP, Detroit Future Schools (DFS). DFS coordinator Ammerah Saidi taught in the second and third rounds of DFM, adapting the pedagogical framework and instructional practices that DFS used in K-12 classrooms to be relevant to educators in both traditional and nontraditional education venues.

The Education Focus Area prepares participants to understand education as something that can happen at all moments in our lives. Participants build the skills to break down complex information and impart practices to individuals no matter the context. This Education Focus Through the Education Focus Area participants in articulate a clear sense of purpose in their roles as teachers, and a set of metrics for evaluating progress towards achievement of that purpose.

Workshop 1
- Understanding your purpose of education
- Theoretical and practical application of critical pedagogy
- Action, reflection, and praxis in education

Workshop 2
- Principles of Critical Pedagogy
- Principle setting and application

Workshop 3
- Bloom's Taxonomy: classification of learning objectives within education
- Vygotsky's Learning Theory/Zone of Proximal Development: the difference between what a learner can do without help, and what they can do with help

Workshop 4
- Principles of transformative lesson plan writing

Workshop 5
- Filtering for relevant content and how to teach it

Workshop 6
- Validity vs. reliability
- Objective vs. subjectivity
- Introduction to Detroit Future Schools metrics

Workshop 7
- Building critical pedagogy into lesson plans

Workshop 8
- Share lesson plans and reflections

TRANSFORMATIVE ART PRACTICES

This area of DFM3 grew out of the Media-Based Community Organizing track of DFM2, the Social Justice track of DFM1, and the Transformative Arts Practice Space of the Allied Media Conference. Local audio/visual artist and youth mentor Sterling Toles wrote the curriculum based on the book The Courage to Create by Rolo May. These practices allow us to unlock what social conditioning has written into our life stories. In this class, students build the skills necessary to navigate internal worlds – their own and other's – in order to expand the palette of compassion from which to draw, as they make art.

Workshop 1
•   Deconstructing identity

Workshop 2
•   Releasing love from symbols

Workshop 3
•   Redefining the parameters of our collective experience to find new forms of collective reality

Workshop 4
•   Develop concepts for spaces that will enhance interpersonal relationships and internal development

Workshop 5
•   Discuss what is perceived to be human qualities that are innate and taught
•   Rewiring the self to become the instrument that actualizes dreams

Workshop 6
•   Understand how social conditions contributed to art movements
•   Discuss concepts on navigating a myriad of social constructs while creating authentically

Workshop 7
•   Trusting the unknown and being a witness and listener in the process of creation

Workshop 8
•   Reflect on the entire process of this journey through the questions:
•   What does inner transformation look like?
•   What does social transformation look like?
•   What is the role of art and the artist in transformation?

DIGITAL STEWARDS

AMP developed the Digital Stewards curriculum in partnership with the Open Technology Institute of the New America Foundation, after conducting a 6 week pilot program in the Fall of 2012.

Through the Digital Stewards curriculum, neighborhood leaders gain the skills they need to build and maintain community wireless "mesh" networks, which can be used to distribute Internet access and host local applications. The vision for the program grows out of the Detroit Digital Justice principles of access, participation, common ownership, and healthy communities, and the belief that communication is a fundamental human right. Over the 16 weeks of this extended DFM Focus Area, students learn how to facilitate the design, construction, and maintenance of a wireless mesh network in their neighborhoods.

Quarter 1 : Planning and Organizing Community Digital Resources
- Introduction to Digital Stewards and wireless networks
- Understanding communications needs
- Making a plan and making it a reality

Quarter 2: Troubleshooting Software and Hardware
- How to approach troubleshooting
- Operating systems and viruses
- The anatomy of a PC
- Networking a computer and security

Quarter 3: Installing and Maintaining Community Wireless Networks
- WiFi and wireless mesh hardware preparation
- Safely assessing and working on rooftops
- Hands-on wireless equipment installs
- Testing and troubleshooting the network

Quarter 4 : Money, Governance, and Sustainability for Wireless Networks
- The cost of your wireless network
- Revenue for your wireless network
- Network governance and sustainability
- Wireless network presentations

"'WE WILL BUILD THE INFRASTRUCTURE FOR SHARED POWER.'" #DIGISTEW #DETROITFUTURE - @JOSHDOTFM

DETROIT FUTURE MEDIA FLIPS THE DOMINANT PARADIGM OF MEDIA AND TECHNOLOGY ON ITS HEAD: RATHER THAN FOSTER ISOLATED, INDIVIDUAL CONSUMERS, WE USE MEDIA AND TECHNOLOGY AS PATHWAYS FOR COMMUNITIES TO CONNECT WITH EACH OTHER.

DETROIT FUTURIST
MONIQUE

MONIQUE TATE
DFM3 GRADUATE

Monique Tate is a community organizer in her neighborhood of MorningSide, on Detroit's east side. In October 2013, she was part of a delegation of Detroit Future Media Digital Stewards who represented at the International Summit for Community Wireless in Berlin, Germany.

How would you describe the impact DFM has had on you personally and on the work that you do?

Tremendous. As a novice, it was a very comfortable and welcoming environment to begin learning about wireless infrastructure, building computer labs, and doing web design. Through Digital Stewards, we were able to create a complete vision for our work in MorningSide – Internet connectivity in our neighborhood, which is an underserved area – and we gained the tools necessary to launch that vision. We also laid the groundwork for possible expansion into two other neighborhoods.

What have been the ripple effects of your experience in DFM? Who else has benefited from your experience?

We've trained over 100 people in the concept of wireless mesh: how it works, what its benefits are, and how they can participate. We also taught them to know the difference between good Internet connections and bad Internet connections, so they don't get taken advantage of. Through the process of informing members of our community about our digital stewards work, we inspired many people to get excited about Internet connectivity and join the movement to help build our neighborhood network.

Now, we have a neighborhood team devoted to organizing, building and maintaining a wireless mesh network in the MorningSide community.

"WE'VE TRAINED OVER 100 PEOPLE IN THE CONCEPT OF WIRELESS MESH: HOW IT WORKS, WHAT ITS BENEFITS ARE, AND HOW THEY CAN PARTICIPATE."

MEDIA WORKSHOPS

Upon completion of the four-week Focus Area courses of Quarter 1, students spent the following 12 weeks learning technical media skills. DFM staff helped them build customized schedules from the menu of workshops below, based on their skill level, interests and goals for their Major Media Projects. They were allowed to enroll in up to two media workshops per quarter.

Audio Recording and Podcasting

Audio is about self-expression and intentional listening, shaping how we see and understand the world, our place in it, and how we understand each other. Our voices and the sounds of our environment make up the music of our natural lives. This course is built on the belief we should be documenting, shaping, and sharing music   as much and as widely as possible, deepening our practice and process so we can be more effective agents of change in our communities and our world. In the podcasting workshop, students will learn the basics of audio recording and capturing sound, develop organizational and interview skills, and explore strategies for distribution of recordings/podcasts through the production of audio projects.

Digital Photography

Digital Photography is a powerful tool for citizen journalists to share their stories, creations, and life experiences. As citizen journalists, we capture the moments around us, understanding that stories are powerful and that by sharing them, we make ourselves and our communities stronger. By the end of this workshop students will know the power of photography and be able to use it in their media making practices.

Graphics 1: Design

In Graphics 1, students will be introduced to digital graphic design. They will begin creating and editing graphics in Illustrator & Photoshop, learning how the two programs work together to create the foundation of digital graphic design. This class will require students to take on two design projects in which they will apply their skills as graphic designers to create logos and graphic identities for clients.

Video 1: Storytelling

Video 1 introduces the concept of visual storytelling and explores the role of the storyteller as a creative and powerful influence. Participants will practice developing an idea into visual content. This class offers built-in writing workshops and gives the participants the tools and space needed to create a storyboard, sketch, script, or project outline.

Web 1: Foundations and Fundamentals

In Web 1 we will deconstruct existing websites, services and tools to unravel the complexities that shape our experience of the web. From there we can begin to construct our own web tools and innovate best practices for bringing and engaging our communities online. In this workshop, students will create and nurture an online presence through microblogging sites (Twitter and Tumblr), practice HTML and CSS coding to individualize website look and feel, and create e-newsletter campaigns.

Beatmaking

In this class students will learn how to construct beats using a variety of software programs and become familiar with universal principles of beatmaking. Students will learn a variety of musical concepts to help make their beats effective tools for positive social change. Hardware demonstrations (using drum machines, samplers and sequencers) will reinforce beatmaking concepts, and class discussions will revolve around how we can use our music to make our community a more just, creative, and collaborative one.

Graphics 2: Graphics Projects

Students will start to develop graphic products for their Major Media Projects. Building upon a foundation in Illustrator and Photoshop, they will be introduced to the layout software, InDesign. By the end of the quarter the students will have created a print product for their Major Media Project and be prepared to make their first screen print for their project.

"#DETROITFUTUREPRENUERS RE-
DEFINING WEALTH, INDUSTRIES, &
ECONOMY, THRU COOPERATION AND
COLLABORATION! #DETROITFUTURE"
– @BRYCEDETROIT

Video 2: Production

This workshop introduces the basics of video production. Students will experiment with consumer grade camera equipment, learn video composition and storytelling structures, play with basic lighting and audio production, and create a pre-production plan. Participants will shoot scripted scenes and interviews. This workshop offers practical techniques as well as production theory. Participants will be expected to capture high quality video and audio footage that is ready for post-production.

Web 2: Site Building

In this workshop, students will conceptualize, design, and build their own self-hosted website based in WordPress, an easy to use interface for non-developers and content editors. Students will go through a site-building process that includes: Learning the basic tools needed to install WordPress, an introduction to user design and designing for accessibility, creating a website wireframe, and continuing to sharpen CSS and HTML skills. Students in Web Workshop 2 will be provided free web-hosting services for one year.

Wearable Electronics

Participants in this workshop will explore the fundamentals of electronics, understanding how all the electronics objects around them function. From there, they will imagine an electronic garment with a useful function, design and create it. Ultimately, participants will consider how wearable electronics can go beyond fashion to support innovations in community safety by providing street-level communications infrastructure.

Graphics 3: Printing/Output

In Graphics 3, students will learn how graphics move from the computer screen out into the world. They will take on a series of projects that build upon the skill sets and graphics projects of previous quarters. Students will work with screen printing, digital printing and other techniques that turn digital designs into realities. The projects in this quarter will require students to make a print from an original graphic of their own, and to work with classmates to create and print a collaborative graphic.

Video 3: Post Production

In this workshop we will cover the basics of computer-based video editing software and explore the options of software to edit video. We will focus on editing as a storytelling device, exploring various narrative structures and storytelling strategies. Students will explore best practices of editing, how to decide what to keep, and how to manipulate what you have to make it work. Participants are expected to complete an editing project by the end of the workshop.

Web 3: Extended Techniques

In this workshop students will learn how to extend their WordPress site using plugins and customizing themes with CSS. Students will use Google Analytics and create usability questionnaires needed to analyze the effectiveness of their site.

DETROIT FUTURIST
NATE

**NATHANIEL MULLEN III
DFM1 GRADUATE, DFM2
AND DFM3 GRAPHIC DESIGN
ASSISTANT TEACHER**

*Nathaniel Mullen II is a
teaching artist and an
organizer with Detroit Future
Schools, and a freelance
graphic designer. He was a
teaching assistant for the
DFM Graphic Design class
for two years.*

"Personally, DFM was a creative incubator, which built my
capacities and my desire to then share my creativity with others.
DFM was the beginning of the work that I do now, as an Artist
Organizer in Detroit Future Schools, founding of Co.Open, a media
services cooperative sponsored by AMP. For those of us who
participated in DFM for more than one year, the impact of the
program was equivalent to free, community-based grad school."

DETROIT FUTURIST
CONJA

CONJA WRIGHT
DFM1 GRADUATE

Conja Wright is a librarian at the Redford Branch of the Detroit Public Library and a professional storyteller. In addition to Detroit Future Media, Conja was part of Detroit Future Schools for two years, working as an artist-in-residence to integrate digital media into K-12 classrooms.

"DFM gave me permission to be a documentarian, something that was in my spirit all along, but I didn't have the courage to ask people to teach me. Now, video is like my third eye. People who know me are shocked now when they see me without my camera. Learning video in the context of Digital Justice gave me a new paradigm for thinking about the role of media and the purpose of documenting events. What I do with my camera is significant. "

APPENDIX

ALLIED MEDIA PROJECTS
NETWORK PRINCIPLES

We are making an honest attempt to solve the most significant problems of our day.

We are building a network of people and organizations that are developing long-term solutions based on the immediate confrontation of our most pressing problems.

Wherever there is a problem, there are already people acting on the problem in some fashion.

Understanding those actions is the starting point for developing effective strategies to resolve the problem, so we focus on the solutions, not the problems.

We emphasize our own power and legitimacy.

We presume our power, not our powerlessness.

We spend more time building than attacking.

We focus on strategies rather than issues.

The strongest solutions happen through the process, not in a moment at the end of the process.

The most effective strategies for us are the ones that work in situations of scarce resources and intersecting systems of oppression because those solutions tend to be the most holistic and sustainable.

Place is important. For the AMC, Detroit is important as a source of innovative, collaborative, low-resource solutions. Detroit gives the conference a sense of place, just as each of the conference participants bring their own sense of place with them to the conference.

We encourage people to engage with their whole selves, not just with one part of their identity.

We begin by listening.

WE BEGIN BY LISTENING.

PRINCIPLES OF THE DETROIT DIGITAL JUSTICE COALITION

ACCESS

Digital justice ensures that all members of our community have equal access to media and technology, as producers as well as consumers.

Digital justice provides multiple layers of communications infrastructure in order to ensure that every member of the community has access to life-saving emergency information.

Digital justice values all different languages, dialects and forms of communication.

PARTICIPATION

Digital justice prioritizes the participation of people who have been traditionally excluded from and attacked by media and technology.

Digital justice advances our ability to tell our own stories, as individuals and as communities.

Digital justice values non-digital forms of communication and fosters knowledge-sharing across generations.

Digital justice demystifies technology to the point where we can not only use it, but create our own technologies and participate in the decisions that will shape communications infrastructure.

COMMON OWNERSHIP

Digital justice fuels the creation of knowledge, tools and technologies that are free and shared openly with the public.

Digital justice promotes diverse business models for the control and distribution of information, including: cooperative business models and municipal ownership.

HEALTHY COMMUNITIES

Digital justice provides spaces through which people can investigate community problems, generate solutions, create media and organize together.

Digital justice promotes alternative energy, recycling and salvaging technology, and using technology to promote environmental solutions.

Digital justice advances community-based economic development by expanding technology access for small businesses, independent artists and other entrepreneurs.

Digital justice integrates media and technology into education in order to transform teaching and learning, to value multiple learning styles and to expand the process of learning beyond the classroom and across the lifespan.

DFM ENTREPRENEUR PRINCIPLES

These principle were created during the entrepreneurship class of first round of Detroit Future Media. Participants first read and discussed the article "Detroit's grassroots economies" by Jenny Lee and Paul Abowd. From their discussion these distilled shared principles that would guide their approach to developing their own businesses.

- As entrepreneurs of Detroit we build businesses that are rooted in our communities.

- We develop meaningful work that is collaborative and transformative.

- We build businesses that empower our communities through education and access to information, products and services that allows us to grow and sustain ourselves.

- We build businesses that create happiness and allow us to share with each other.

- Our leadership is horizontal and comes from our diverse communities.

- Our politics are transparent and accountable to the people we work with and serve.

- We build ourselves and our businesses through relationships with our communities.

- We do it ourselves and teach others how to do it themselves.

- We built these principles on the common ground of our diversity, our curiosity, our passions and visions, and our love for and dedication to Detroit.

LESSON PLANNING

For each workshop lesson plan, consider the following:

- Workshop goals

- Activities sequence / flow of the lesson

- Materials needs

- Relevant readings or other instructional documents

- Big ideas that we want students to understand

- Essential questions that frame the curriculum and facilitate critical thinking

- Specific content and skills that students will develop

- What media/content will the students produce throughout the workshop?

- Are there collaborations or connections we wish to foster between this workshop and other workshops in other focus areas?

- How does this workshop advance the vision of Detroit Future Media?

After the workshop is completed, consider:

What successful instructional practices were employed that could be repeated in other lessons?
Name 1-3 powerful student quotes or anecdotes from this lesson.
What challenges or questions came up? What, if anything, was missing in terms of skills, knowledge, materials, classroom management issues, etc.?

For copies of DFM's lesson planning templates built around the questions above, please contact
info@alliedmedia.org

MAJOR MEDIA PROJECT WORKSHEET

My major media project is...

Will investigate these problems ...

Will foster these types of relationships ...

And will explore these solutions ...

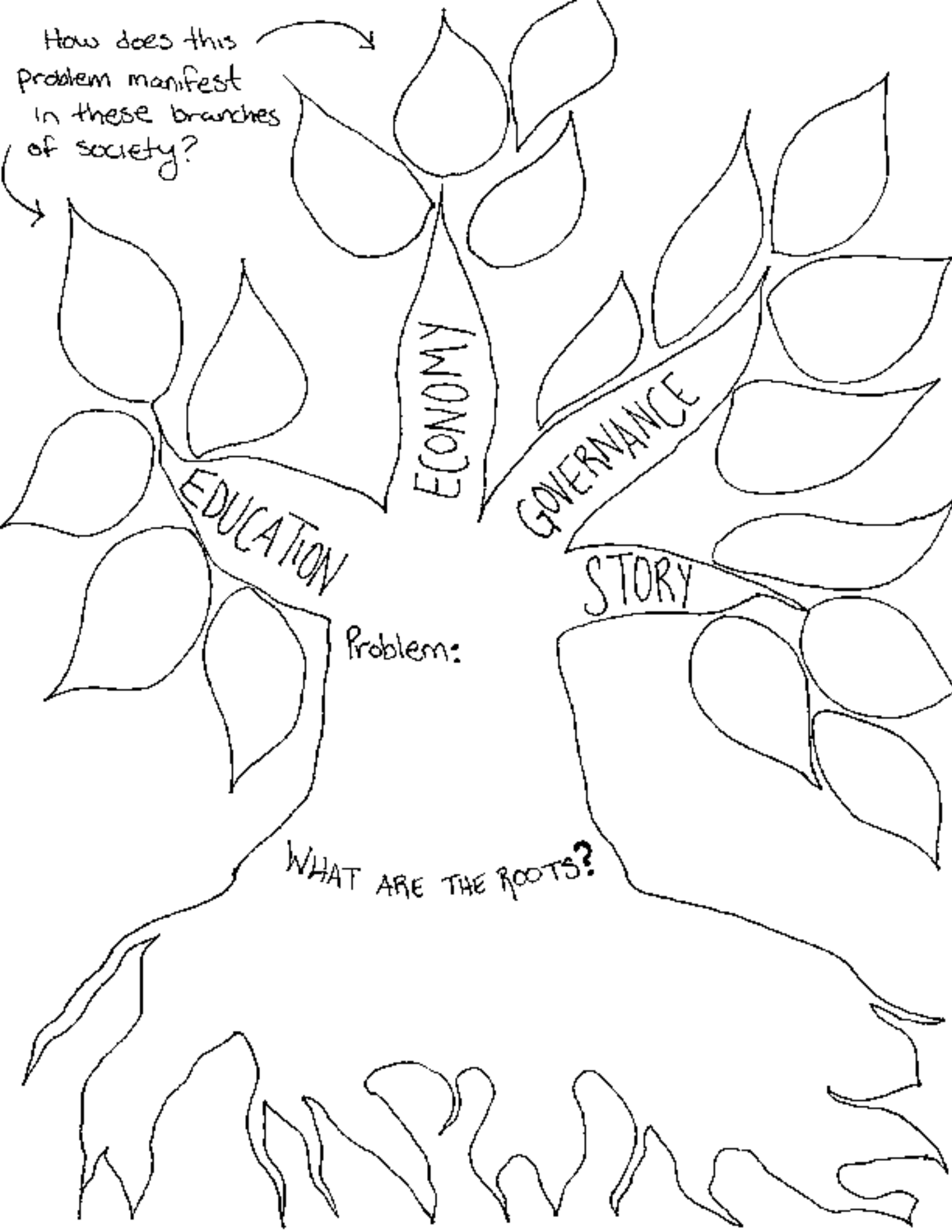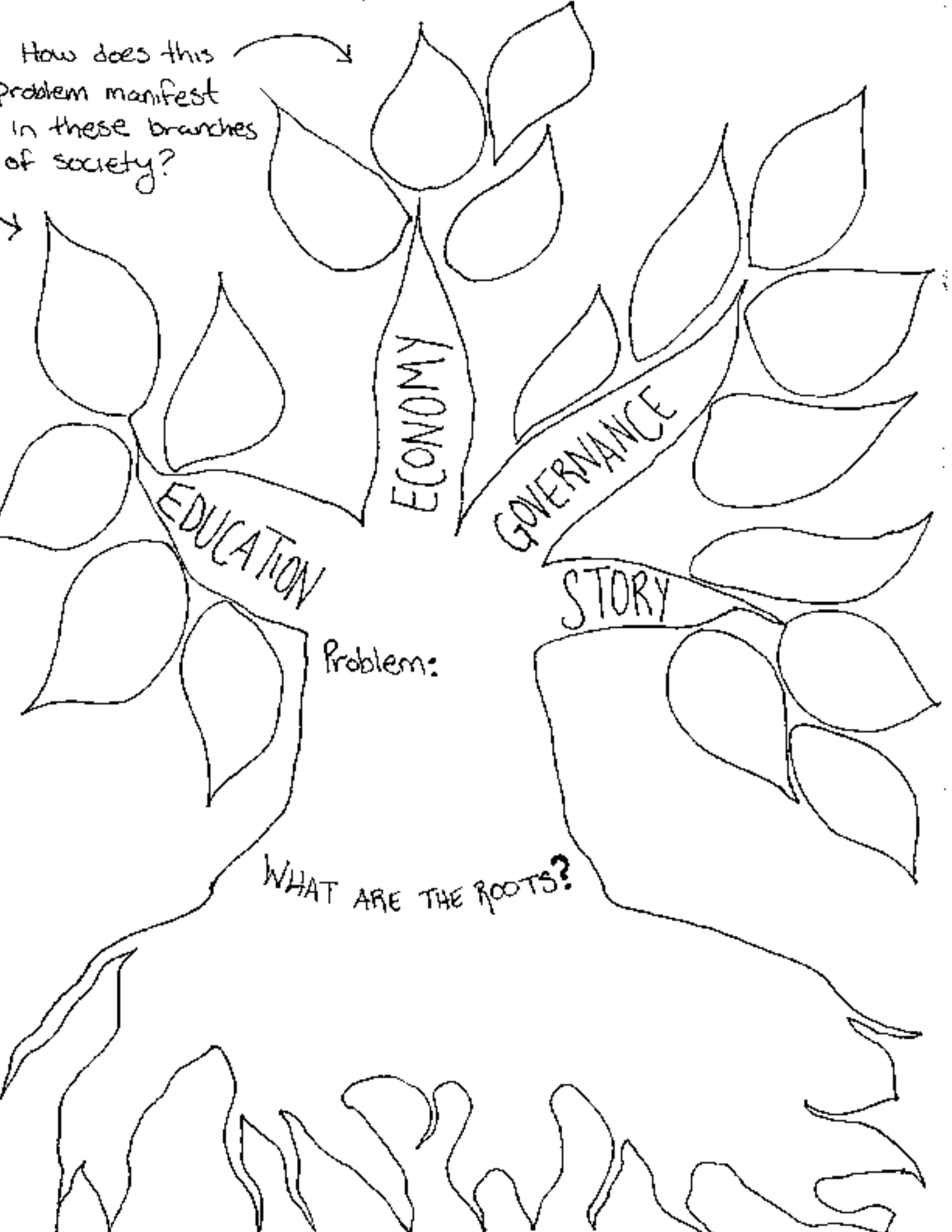How does this problem manifest in these branches of society?

ECONOMY

GOVERNANCE

EDUCATION

STORY

Problem:

WHAT ARE THE ROOTS?

How does this
problem manifest
in these branches
of society?

ECONOMY

GOVERNANCE

EDUCATION

STORY

Problem:

WHAT ARE THE ROOTS?

COMPONENTS OF MEDIA-BASED COMMUNITY ORGANIZING:

ROOT PROBLEM ANALYSIS
- A way of investigating problems that seeks out their root causes and their interconnectedness, so that holistic solutions can be reached

HOLISTIC SOLUTION-BUILDING
- A way of developing solutions that stems from an understanding of the roots and interconnectedness of problems; holistic solutions generate actions that can be taken to solve problems on the individual, community and systemic levels simultaneously.

COLLECTIVE VISION/PURPOSE-DEVELOPMENT
- A process through which Individuals articulate their specific vision/purpose, then collaboratively prioritize and edit a shared vision / purpose

ESSENTIAL QUESTION-ASKING
- Questions that get to the heart of things, foster curiosity and help us see the roots of problems and envision the most holistic solutions.

DEEP LISTENING
- The importance of "beginning by listening"

HOW TO ACTIVELY LISTEN
- Dialogue as a process of relationship-building

FACILITATIVE LEADERSHIP
- Holding space for the whole community to participate/contribute

- Understanding that we need to contributions of those most marginalized by the current power structures in order to design holistic solutions

SYNTHESIS WITH INTEGRITY
- How to weave together multiple perspectives, while holding complexity/divergence

POWER / RESOURCE-MAPPING
- Assessment of what kinds of power and resources exist in a community

- Investigation of who holds power, who controls resources and what they do with it/them

- Investigation of where latent / untapped power & resources exist

- Strategies to challenge, shift, and create power.

HELP US CONTINUE
TO EXPAND DIGITAL LITERACY
IN DETROIT.

BECOME A SUSTAINER:
ALLIEDMEDIA.ORG/SUSTAINERS

FORDFOUNDATION
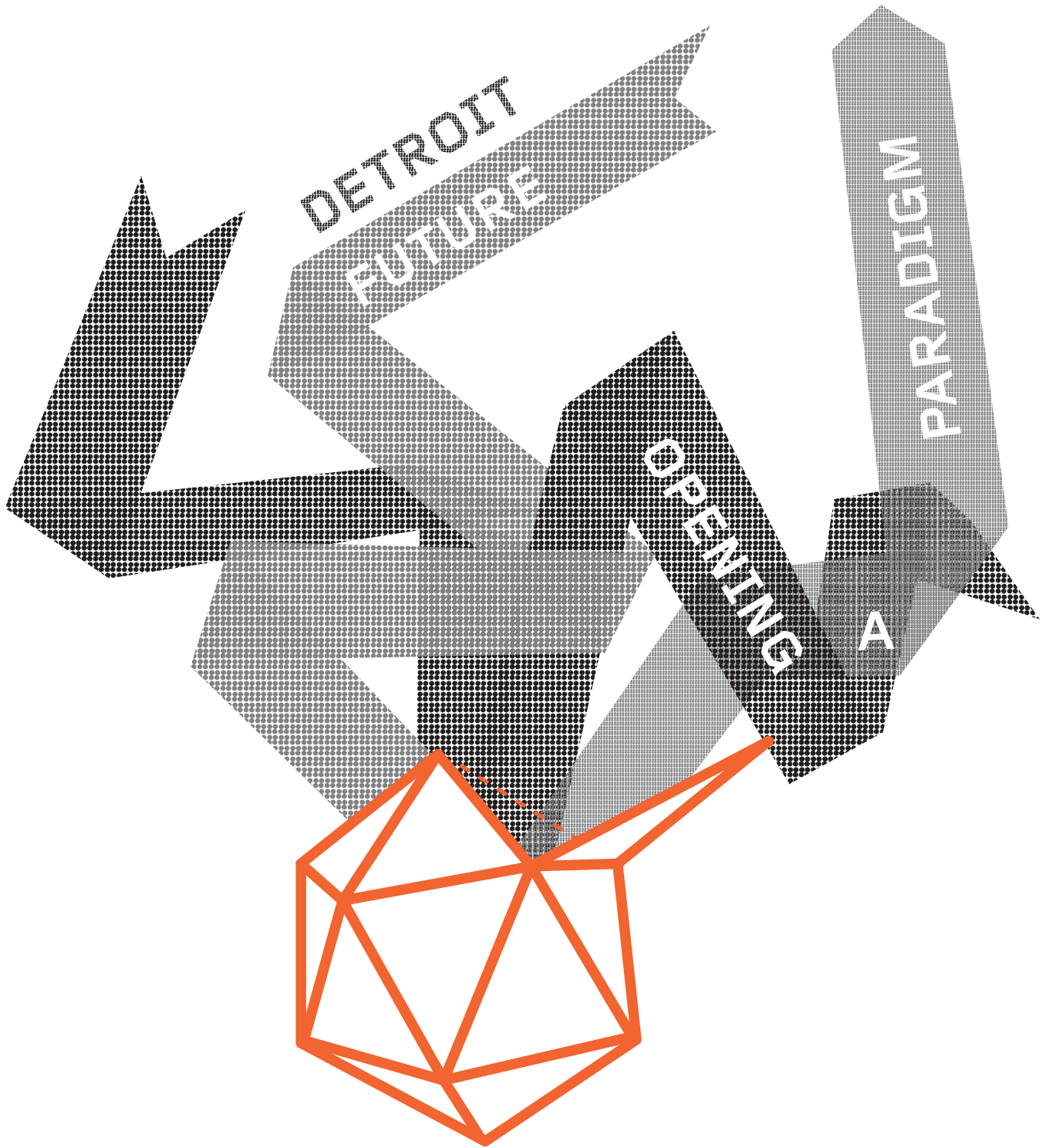
DETROIT FUTURE

OPENING A PARADIGM

DETROIT
FUTURE

TRANSFORM

CONNECT
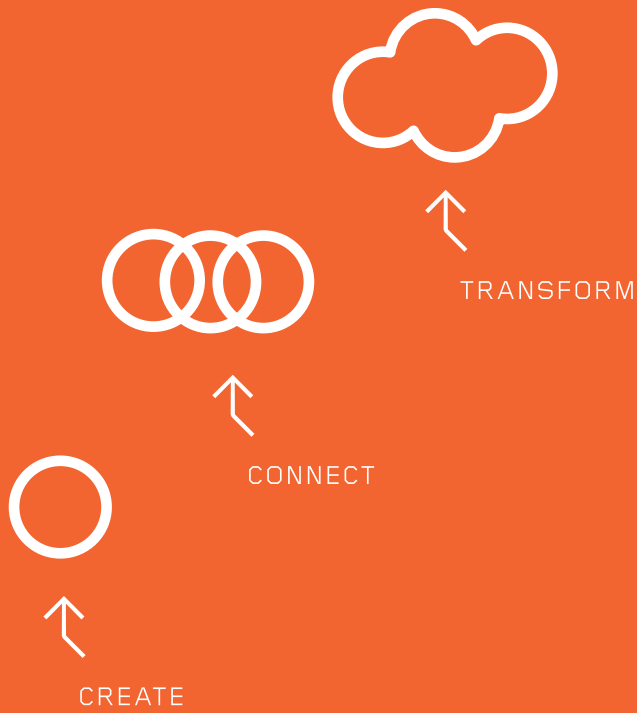
CREATE

ALLIED
MEDIA
PROJECTS

ALLIEDMEDIA.ORG

Media strategies for a
more just, creative and
collaborative world