

**VISUAL!**  
**Reviva!**  
HALIFAX N.S. OCT 24-25 2014

**CSEA**  
**2014**

# Inquiring into Lived Experiences through Filmmaking

Anna Ryoo and Dr. Kit Grauer  
The University of British Columbia

# The three research sites:



The Gulf Islands Film and Television School!

*GIFTSfilms.com | Leading Canada's Media Revolution Since 1995*

Gulf Islands Film and Television School, Galiano Island, BC



A place of world arts + cultures

NATIVE YOUTH PROGRAM



6MC



Museum of Anthropology, Vancouver, BC



La Maison Kekpart. Montréal, QC





Scene 1



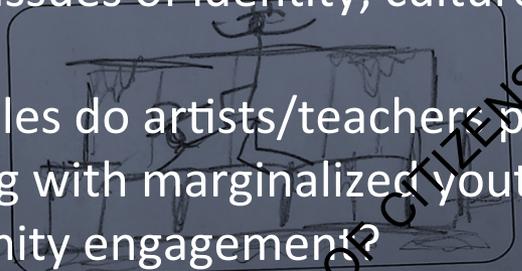
Med. Jam Park picnic  
Joel and Connie enjoying picnic



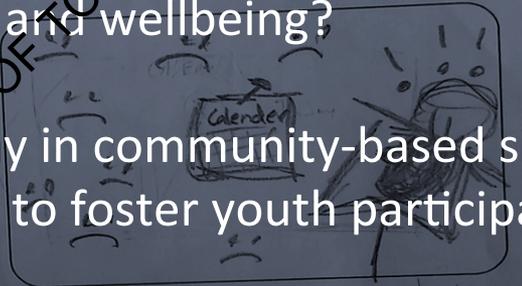
Close  
Joel writes

# Research Questions:

1. How do young people's creative practice and digital production influence their conceptualization, negotiation, and participation around issues of identity, culture, and wellbeing?
2. What roles do artists/teachers play in community-based sites in engaging with marginalized youth to foster youth participation and community engagement?
3. How does the impact of media arts learning on marginalized young people suggest new curricula, pedagogies, and policies that will help improve urban art education?



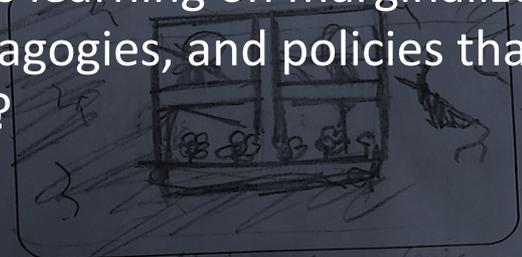
Joel starts work on bench  
Close shot



Over the shoulder Connie checking calendar



Joel and Connie in kitchen holding heads and crying



EXT Joel and Connie in kitchen and Joel yelling seen thru window



## Publications on GIFTS

Ryoo, A., Lin, C., & Grauer, K. (2014). "Don't judge me. What would you do?": Dialogue through a youth-made film. *Journal of Cultural Research in Art Education, 31*. Retrieved from <http://www.jcrae.org/journal/index.php/jcrae/article/view/35>

Grauer, K., Castro, J. C., & Lin, C. C. (2012). Encounters with difference: Community-based new media programs and practices. *Studies in Art Education, 52*(2), 139 - 152.

Lin, C., Grauer, K., & Castro, J. C. (2011). ""There is nothing else to do but make films": Urban youth participation at a film and television school". *International Journal of Education & the Arts*. <http://www.ijea.org/v12si1/>.

Lin, C., Castro, J.C., Sinner, A., & Grauer, K. (Spring 2011). "Toward a dialogue between new media arts programs in and out of schools". *Canadian Art Teachers, 9*(2), 24-37.

Castro, J. C., & Grauer. (2010). "Structuring democratic places of learning: The Gulf Islands Film and Television School". *Art Education, 63*(5), 12-21.

# The Research



# The Research Aim

**The Gulf Islands Film and Television School**  
GIFTSfilms.com | Leading Canada's Media Revolution Since 1995

Home Courses School Bookings The School Resources For Mom and Dad Scholarships Events & Contests Join GIFTS Contact Us

<b>DRA</b> Dramatic Video Production	<b>DOC</b> Documentary Video Production	<b>VFX</b> Visual Effects and Animation	<b>DIR</b> Directors Program	<b>AOC</b> Acting on Camera	<b>GAM</b> Game Design Program	<b>More..</b> Show more courses
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**CITIZENS OF TOMORROW**

**THE GULF ISLANDS**  
Film and Television School

## What is GIFTS?

The Gulf Islands Film & Television School is a creative media epicenter where first time rookies, youth & adults, live with and are mentored by Canada's top media producers and industry professionals. GIFTS specializes in "learning by doing," offering short hands-on media intensive training programs and teen summer camps at its live in training facility situated on beautiful Galiano Island, BC. The high caliber training is widely recognized by filmmakers, industry and academics.

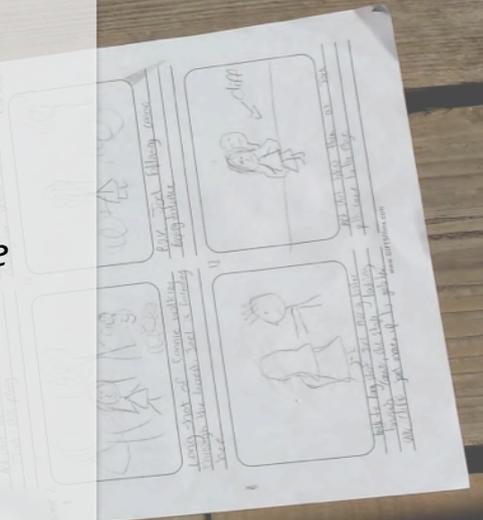
The intimate camp setting amongst an old growth forest on one of Canada's most beautiful islands, Galiano Island, makes GIFTS a truly focused environment. The renowned on-site catering allows students to live life large while learning more in a day than ever possible in a

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**The Gulf Islands Film and Television School**

*"When we are in transitional space – we are neither ourselves as we have come to know them nor are we our others. We are in transition. We are traversing the boundaries between self and other and reconfiguring those boundaries and the meanings we give them. We are entertaining strangeness and playing in difference. We are crossing that important internal boundary that is the line between the person we have been but no longer are and the person we will become." (Ellsworth, 2005)*

RESEARCH OF CITIZENS OF TOMORROW



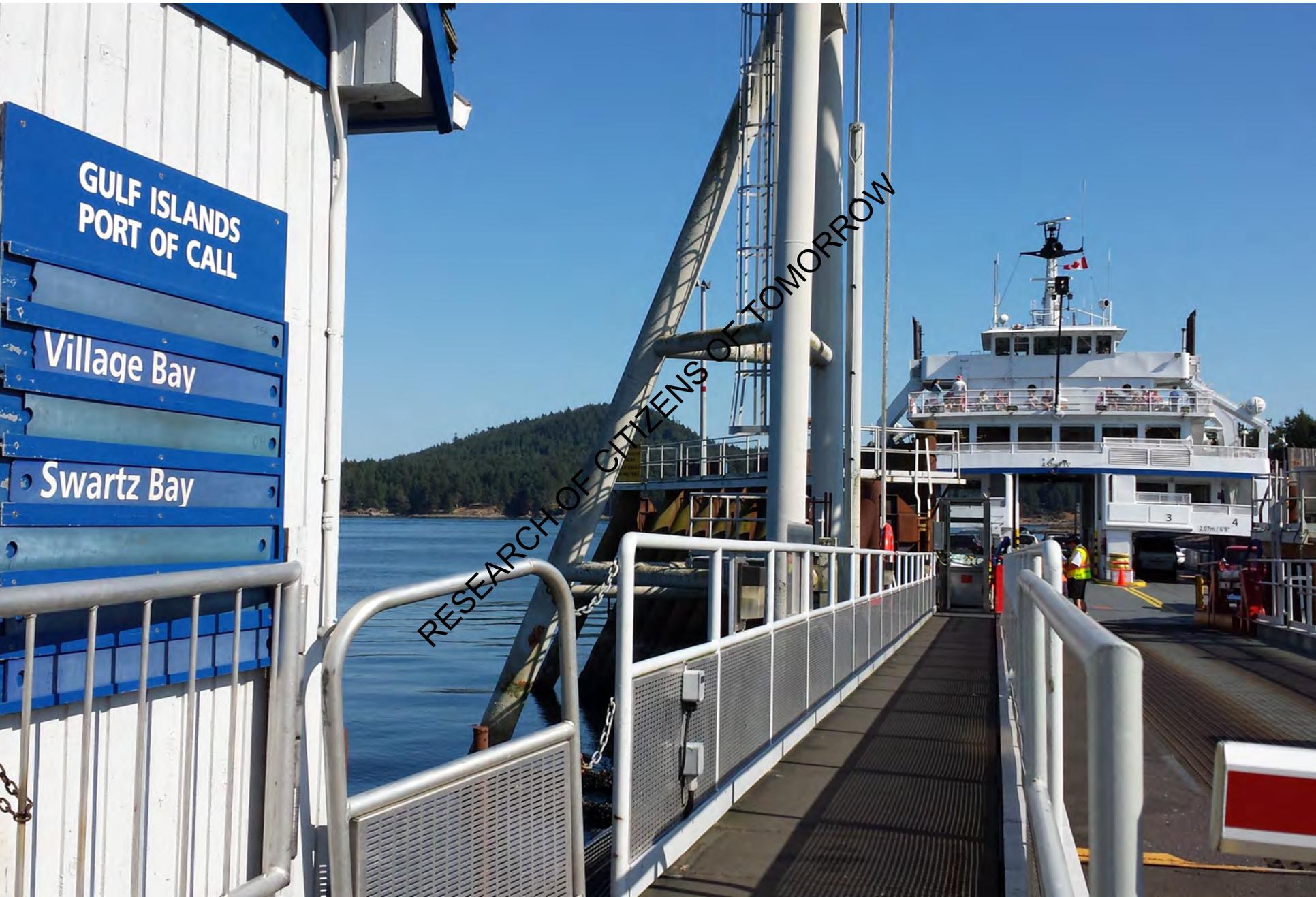
The 6<sup>th</sup> scene from Bea's *3<sup>rd</sup> Nature* (2013)



From the interview (August 8<sup>th</sup>, 2013)

- 
- A photograph of a forest path. In the background, there is a wooden building with a blue door. In the foreground, two people are sitting on the ground, talking. A motorcycle is parked on the path. The scene is surrounded by trees and greenery.
- What gets left out in the process of making a film due to physical, environmental, time and technological constraints and limitations?
  - In what ways does the filmmaking process open up opportunities for the youth to capture, express, and/or experience complexity of being in the transitional space?
  - What are our roles as educators, researchers, and scholars in the creative ecology of this crowded, contemporaneous moment?

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GULF ISLANDS  
PORT OF CALL

Village Bay

Swartz Bay

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