ABOUT THE FILM

*Bronx Berlin Connection 2011* chronicles the eponymous cultural exchange program which brings together youth through hip hop. Started as a collaboration between German social worker Olad Aden and CUNY Prep, a GED academy in the Bronx, the program travels with youth between Berlin and New York to make music and produce videos, all while expanding their worldviews and serving as an opportunity for growth and understanding. Hip hop serves as a common ground and shared language for them to learn about each other. This film chronicles the 2011 visit by Berlin youth to the birthplace of hip hop, from ciphers on the subway to performing at a Fordham University class, to learning lessons from hip hop’s veterans and pioneers. The organization takes a powerful step towards using hip hop to build community and expand education.

ABOUT THE FILMMAKERS

**OLAD ADEN**

Olad Aden is a lead organizer and creator of the Bronx Berlin Connection. From Providence, Rhode Island, Aden began his career as a mental health counselor at psychiatric facilities in south and east Providence. He moved to Berlin in 2004 and began work with Gangway e.V., a hands-on, in-the-street social work organization that lends help with job searches, support, and arts education to young people and adults in Berlin.

**FABIAN “FARBEON” SAUCEDO**

Fabian “Farbeon” Saucedo is the Co-Founder and Director of The Hip Hop Re:Education Project, a community-based organization that develops hip hop educational and cultural programming in New York City, throughout the United States and abroad. He also serves as the New York City Program Director for the Bronx Berlin Connection.

ABOUT THE CURRICULUM WRITER

David Maduli is an independent educational consultant who has contributed many curriculum guides and conducted various workshops for PBS and ITVS programs. He has a master’s in teaching and curriculum from Harvard Graduate School of Education and continues to work as a veteran Bay Area public school language arts and social studies teacher. He is also a published poet and a longtime active DJ in the local scene.
HISTORICAL CONTEXT

Beginning with *Style Wars* and *Beat Street*, this series has thoroughly covered the historical context of hip hop in New York City. The more recent *Bronx Berlin Connection 2011*—and associated international movement—brings our learning to the broader stage. In a TED Talk, Bronx Berlin Connection program director Fabian Saucedo explains that hip hop is “a communal symbolic response to deal with dire circumstances.” He goes on to assert that hip hop is a powerful platform for youth to “develop their own identities and speak about issues affecting their community.” Not only is this true for New York, it’s proving true for the international community as well, where issues of belonging, race, and identity are at the forefront.

DISCUSSION PROMPTS

HIP HOP IS INTERNATIONAL / HIP HOP IS UNIVERSAL

Hip hop began with black and brown youth in the streets of the South Bronx, but in the last 40 years the culture has travelled the globe many times over and permeated youth and popular culture in many countries. What does hip hop look, sound, and feel like in other cultures and countries around the world? In what ways is hip hop a universal language that provides tools of expression and creation for youth worldwide?

HIP HOP LITERACY

Written, recorded, and distributed, hip hop lyrics are real-time language capsules that tell us how language is being used throughout the world. Some are stories, all are poems. Therefore, hip hop exists in a continuum of language, art and letters and can be studied as literature. How can hip hop lyrics be used in English and Language Arts classrooms? How can hip hop serve as a tool to promote literacy?

HIP HOP AND THE TRADITION OF PROTEST MUSIC

Like all genres of music, hip hop has evolved a wide variety of sounds, styles and content, from fun party-rocking to political and social commentary. What is protest music? How has hip hop continued the history of “protest songs” that date back to the abolitionist movement through the Civil Rights and anti-Vietnam War eras?

THE CIPHER

Hip hop has a distinct democratic community built on skills and earning respect. Connections and collaborations come hand-in-hand with competition. The site of it all is the cipher, the place where hip hop’s practitioners come together. What are the benefits of competition? Of collaboration? What are other places where people come together for a common purpose and what are the rules?
VIDEO MODULES

Timecode one refers to the online version of *Bronx Berlin Connection 2010*. The rest refer to the online version of *Bronx Berlin Connection 2011*.

1. “New Yorkers in Berlin” (00:00:00–00:08:40)

2. “Hierarchy of Literacy” (00:33:25–00:34:45)

3. “Mark Naisson: The Role of Music in the ‘60s” (00:36:25–00:42:30)

4. “Cipher at the Graffiti Yards” (00:06:00–00:13:00)

5. “MC New Age: Share Knowledge” (00:45:05–00:47:00)
LESSON 1: HIP HOP IS INTERNATIONAL / HIP HOP IS UNIVERSAL

Time: 40 minutes
Tools: Video module one, “New Yorkers in Berlin” (00:00:00–00:08:40), speakers with songs queued up on an iPod or laptop, Jigsaw Reading worksheet and excerpts from Jeff Chang’s Total Chaos: The Art and Aesthetics of Hip-Hop, International Research worksheet and International Songs worksheet.

PART A: Hip hop in any language
Explain that the class is going to watch Shing02 perform “Nagusame.” It’s not in English. Have students take notes on the discussion questions as they watch.

Discuss:
- What language are the lyrics in?
- What emotion does the song convey?
- Anything surprising about the song/video?
- Is it hip hop? Why or why not?

PART B: New Yorkers in Berlin
Play the video module “New Yorkers in Berlin” (00:00:00–00:08:40), a clip from the 2010 delegation of New Yorkers to Berlin.

Discuss:
- Why was the Bronx Berlin Connection created?
- At 5:00 the student says, “I’ll be honest, I didn’t think I’d be coming out here…it’s not what you’d expect from a dropout.” What does he mean?
- What do you think the New York City youths learned from their trip to Berlin?

Using the Jigsaw Reading worksheet have students teach each other about excerpts from Jeff Chang’s Total Chaos: The Art and Aesthetics of Hip-Hop.

PART C: International research
Play a series of songs from hip hop artists around the globe. Prepare and provide translations of lyrics that are not in English, and hand these out with the International Songs worksheet. Make sure the class discusses the songs both as a whole and individually.

Discuss:
- How would you describe the sound and feeling of the track/s?
- How are they different from hip hop you are familiar with? How are they unique to their own cultures?
- How are these songs similar to American hip hop? Would you consider them “authentic” hip hop? Why or why not?

As a homework assignment, instruct partners to choose a country to do further research on hip hop’s influence, artists and music. Use the International Research worksheet.
LESSON 2: HIP HOP LITERACY

Time: 40 minutes
Tools: Copies of song lyrics, speakers with songs queued up on an iPod or computer, video module two, “Hierarchy of Literacy” (00:33:25–00:34:45), TED Talk video, Figurative Language worksheet.

PART A: What is literacy?
Post this prompt: “Someone who is literate is able to...” Have students think about and jot down responses, then pair up to discuss. Finally, have pairs share out to the class and push the discussion further. What opportunities and skills does a literate person have access to?

Play the video module two, “Hierarchy of Literacy” (00:33:25–00:34:45). Also useful: Fabian Saucedo’s TED Talk.

Discuss:
• Are hip hop lyrics poetry? Are they literature?
• Why do you agree/disagree?

PART B: Hip hop is literacy
Review language terms with the Figurative Language worksheet.

PART C: Use all your devices!
Break out with the same partners from Part A. Have the pairs choose: research and identify lyrics to another hip hop song that uses one or more of the figurative language devices, or write song lyrics and/or a hook that contains one or more of the figurative language devices. Present and share.

Extend the lesson:
• Look at how Black Star’s “Thieves in the Night” interpolates a passage from Toni Morrison’s The Bluest Eye. Further investigate references and connections between hip hop albums/songs and literature (The Roots’ “Things Fall Apart”).
• Read and discuss excerpts from The Dead Emcee Scrolls by Saul Williams, ZaatarDiva by Suheir Hammad, and other books of poetry and fiction in which hip hop is central. Some specific examples include the poems “Remembering Bonita Applebum” by Derrick Weston Brown, “Contradiction: A Ghazal for Lil Wayne” by Roger Bonair-Agard, and “Love Poem (for Tupac)” by Sonia Sanchez.
• Research and identify other figurative language and literary devices employed by emcees—including imagery, rhyme, rhythm and onomatopoeia. Complex magazine recently ran an article exploring Jay-Z’s use of double entendres in his lyrics. Additionally, Jay-Z analyzes many of his own songs in his book Decoded.
LESSON 3: HIP HOP AND THE TRADITION OF PROTEST MUSIC

Time: 40 minutes
Tools: Information for protest song stations, songs queued up on iPods or computers, chart paper, markers, Protest Song worksheet, Community Outreach and Education worksheet, video module three, “Mark Naisson: The Role of Music in the ‘60s” (00:36:25–00:42:30).

PART A: Are you motivated?
Ask if anyone has ever heard a song that motivated them to take a stand, question the way things are, make a change, or even just get up and be active. Call on several students to share the artists and titles of the songs as well as what they were motivated to do. Play video module three, “Mark Naisson: The Role of Music in the ‘60s” (00:36:25–00:42:30).

Discuss:
• In what ways can music motivate people, open them up to other perspectives, and spark social change?
• In what ways can creativity be amplified by collaborating with others?

PART B: Protest song stations
Set up stations with listening capability and at each station place an info sheet that corresponds to the song playing at that station. Instruct students to rotate around the room and learn about each one using the Protest Song worksheet. There should be one station per song. After one round, have students flip over their worksheet and record their responses to these more recent protest songs: “President, Your People Are Dying” by Hamada ‘El General’ Ben Amor and “Chicago Teacher” by Rebel Diaz.

Discuss:
• What songs were most striking to you and why?
• What did the artists hope to communicate? How successful were they?
• How have protest songs evolved through the different eras and movements?
• How are the more recent protest songs connected to and yet different from the protest songs from the past?
• How and why can hip hop songs of protest be relevant in 2012?

PART C: Motivate your community!
Break into small groups of 3-4 and have the teams brainstorm and choose one issue in their community that they would like to raise awareness around (Stop-and-Frisk, bullying, racial tensions, gentrification, teen suicide, drugs, etc.) Using the Community Outreach and Education worksheet, each team is going to develop a community outreach and education plan that includes art and music.
LESSON 4: HIP HOP MEETS COMMERCE

Time: 80 minutes
Tools: Video modules four, “Cipher at the Graffiti Yards” (00:06:00–00:13:00) and five, “MC New Age: Share Knowledge” (00:45:05–00:47:00).

PART A: Make a cipher
Have everyone stand up and form a circle. No one can be in front of or behind anyone else. Go around the circle and have everyone say the first word that comes to mind to describe what the circle looks or feels like. Explain that in hip hop this form is called a cipher, and that today's lesson will further explore the idea.

Discuss:
• How does it feel to be in a circle together?
• Why are classrooms rarely organized this way? What happens when adults/teachers and students are in a circle together?
• What activities have you done before in a circle format?

PART B: Form and function
Play video module four, “Cipher at the Graffiti Yards” (00:06:00–00:13:00). Listen for the definition of a cipher. Then play video module five, “MC New Age: Share Knowledge” (00:45:05–00:47:00).

Discuss:
• What kinds of activities are done in the cipher?
• What rules exist in the cipher? How to participants know the rules and regulate them?
• In what ways does the cipher provide structure? In what ways does it provide freedom?
• In what ways does the cipher facilitate competition? In what ways does it facilitate cooperation and connections?

PART C: Make an even better cipher
Break into small groups and have students prepare something for a class cipher (rap, poem, dance, beatbox, speech, etc.) No one is expected to be a veteran performer!

Return to a standing circle. Have students call out “community cipher agreements” and write them on the board. Begin the cipher by initiating a unity clap: start a slow clap with everyone in unison, and pick up the tempo until it becomes a fast clap that explodes into applause. Play a beat or music on speakers or have different students beatbox or keep a beat going with stomping and clapping. Go around the circle and have each student take a turn sharing what they have prepared. Instructors need to participate as well!

Discuss:
• How does it feel?
• What did you like about everyone's contribution?
RESOURCES FOR STUDENTS & TEACHERS

FURTHER READING
IF YOU’RE INTERESTED IN LEARNING MORE ABOUT SOME OF THE ISSUES PRESENTED IN THE FILM, CHECK OUT THESE BOOKS.

**33 Revolutions Per Minute: A History of Protest Songs**
By Dorian Lynskey
33 Revolutions Per Minute is a wonderfully written account of 33 protest songs that changed the course of society. With passages on U2, Public Enemy, Fela Kuti, Bob Dylan, and Woody Guthrie, Lynskey’s book shows the symbiotic relationship between human invention, social change, and music.

**Book of Rhymes: The Poetics of Hip Hop**
By Adam Bradley
Examining rap history’s most memorable lyricists and their inimitable techniques, Bradley argues that we must understand rap as poetry or miss the vanguard of poetry today. Book of Rhymes explores America’s least understood poets, unpacking their surprisingly complex craft, and according rap poetry the respect it deserves.

**Decoded**
By Jay-Z
Decoded is Jay-Z’s eloquent and candid memoir covering the story of his birth in a Brooklyn housing project, his teen years as a drug dealer, and his current role as one of our generation’s most successful men. In addition, there is useful lyrical interpretation by the artist throughout.

**Born to Use Mics: Reading Nas’ Illmatic**
By Michael Eric Dyson
In Born to Use Mics, Michael Eric Dyson and Sohail Daulatzai bring together renowned writers and critics to illuminate Nas’ poetic masterpiece album “Illmatic.” The result is a necessary window into the isolation, desolation, and lyrical complexity of urban poverty.

FURTHER WATCHING
IF YOU LIKED THIS FILM, YOU MIGHT ALSO LIKE SOME OF THESE OTHER FILMS.

**The Battle of Algiers**
Often referenced in conversations on guerilla warfare, The Battle of Algiers (1966) is based on events of the Algerian War for independence from the French Government. In this context, the organization and efforts of the guerilla warriors are particularly interesting.

**Slam**
Slam tells the story of Ray Joshua, an original, gifted young MC trapped in a war-zone housing project known as Dodge City. Unable to find a job, Ray copes with the despair and poverty of his neighborhood by using his wits and verbal talent.

**Slingshot Hip Hop**
Slingshot Hip Hop braids together the stories of young Palestinians living in Gaza, the West Bank and inside Israel as they discover hip hop and employ it as a tool to surmount divisions imposed by occupation and poverty: the story of young people crossing the borders that separate them.

**Reading Between the Rhymes**
Reading Between the Rhymes explores the efforts of a growing number of educators who use hip hop language, dance, and music to improve the educational culture of American schools. Winner of Best Short Documentary at the Hip Hop Odyssey International Film Festival.

GET INVOLVED
CRAVING MORE HANDS-ON EXPERIENCE? CHECK OUT THESE ORGANIZATIONS.

**Rebel Diaz**
rebeldiaz.com
The Rebel Diaz Arts Collective (RDAC-BX) is a hip hop community center in the South Bronx. Through performances, educational workshops, and multi-media training, we aim to provide a safe space for cultural exchanges. Attend a show or simply visit for more information.

**Hip Hop Re:Education Project**
facebook.com/HipHopReEducation
The Hip Hop Re:Education Project is a community-based organization that uses hip hop culture to inspire and transform communities, engage marginalized and disaffected youth and improve youth motivation and achievement. Visit the facebook page to connect.

**Urban Art Beat**
urbanartbeat.org/site/
Urban Art Beat is a music- and visual art-oriented community organization that produces curriculum and classes for young people in the New York City area. Take a class or volunteer!

**CultureHub**
culturehub.org
CultureHub is an incubator for creativity focused on the intersection of art and technology. We connect artists from diverse disciplines and cultures and provide them with environments in which to collaborate, experiment and explore. Visit the website to attend an event or learn more.
The class will be divided into three groups for the first session and three new groups for the second session. Your first group will read “Inventos Hip-Hop: An Interview with Eli Jacobs-Fantauzzi” (p.255-261) aloud and discuss. At the second group, no one else will have read this: you’ll be responsible for teaching others about your excerpt. To help you teach, take notes on the worksheet below.

**QUOTATION IN FOCUS:** “When people say that hip-hop overseas is like what we had fifteen years ago, I think what they’re really saying is it looks like it did before the commercialization of hip-hop—when people were doing it because they had the heart and desire to do it…But in another sense, it is arrogant to think that what they’re doing is being made for us. They have their own methods, their own culture, their own way of expression…What they have is their own, and it’s unique…”

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<thead>
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<th>WHO</th>
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<tr>
<th>WHAT</th>
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| WHY |  |
The class will be divided into three groups for the first session and three new groups for the second session. Your first group will read “Cape Flats Alchemy: Hip-Hop Arts in South Africa” (p.262-270) aloud and discuss. At the second group, no one else will have read this: you’ll be responsible for teaching others about your excerpt. To help you teach, take notes on the worksheet below.

QUOTATION IN FOCUS: “On the love side we have respect and acknowledgement for the part US hip-hop played in our work. On the flip side we bear the brunt of much of US hip-hop’s links to structures that are largely responsible for the devastating conditions in Third World countries. Some of us feel that US artists like the idea of Africa but do not really respect the people of Africa and often display a similar kind of patronizing attitude that US establishment is known for.”
The class will be divided into three groups for the first session and three new groups for the second session. Your first group will read "AfroBlue: Incanting Yoruba Gods in Hip-Hop's Isms" (p. 271-277) aloud and discuss. At the second group, no one else will have read this: you’ll be responsible for teaching others about your excerpt. To help you teach, take notes on the worksheet below.

**QUOTATION IN FOCUS:** “Cadre’s of hip-hop’s finest continue to innovated the traditions and superior musical and visual aesthetics rooted in Yoruba and Congo religious philosophy. Just listen to the revolutionary sounds of the Cuban hip-hop group Los Orishas, who fused Afro-Cuban music with the universality of rap beats and rhymes...The sampling and experimentation of Yoruba praise songs are seamless with rap because at the most basic level the principle ideal of the dominance of a percussive performance style, polyrhythms, and the call-and-response model fits..."
For each song, identify elements and emotions that you recognize from American hip hop. How do these elements and emotions sound or feel different in this context? Write your thoughts in the comments section.

<table>
<thead>
<tr>
<th>SONG</th>
<th>COUNTRY</th>
<th>LANGUAGE(S)</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prophets Ov Da City—&quot;Never Again&quot;</td>
<td>South Africa</td>
<td>English</td>
<td></td>
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<tr>
<td>Los Orishas—&quot;Represent Cuba&quot;</td>
<td>Cuba</td>
<td>Spanish</td>
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<tr>
<td>K’naan—&quot;Somalia&quot;</td>
<td>Somalia</td>
<td>English</td>
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<tr>
<td>PSY—&quot;Gangnam Style&quot;</td>
<td>South Korea</td>
<td>Korean</td>
<td></td>
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<tr>
<td>Bambu—&quot;Bronze Watch&quot;</td>
<td>US—Philippines</td>
<td>English, Tagalog</td>
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<tr>
<td>MC Solaar—&quot;Le Bien, Le Mal&quot;</td>
<td>France</td>
<td>French</td>
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</tbody>
</table>
What country are you researching?

What songs are you sharing with the class?

Title ___________________________ Title ___________________________
Why? ___________________________ Why? ___________________________

Describe hip hop’s Influence on the following in your chosen country:

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>DANCE</th>
<th>VISUAL ART</th>
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<tbody>
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What resources did you use for your research?
(Some might include Al-Jazeera: aljazeera.com, and/or BBC World News: bbc.co.uk)
FIGURATIVE LANGUAGE WORKSHEET

Draw a line to connect the proper definition with the type of figurative language it describes.

**SIMILE**
A description that is exaggerated for emphasis.

**METAPHOR**
A figure of speech where two unlike things are compared, generally by using the word like or as.

**HYPERBOLE**
Giving human characteristics to non-living things or ideas.

**PERSONIFICATION**
A word or phrase used to compare two unlike objects, ideas, thoughts or feelings to provide a clearer description.

Now put the definitions to use. What figurative language appears in each phrase? Write simile, metaphor, hyperbole, or personification in the blank.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Figurative Language</th>
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<tbody>
<tr>
<td>“Now I’m in the limelight cause I rhyme tight / time to get paid / blow up like the World Trade”—The Notorious B.I.G. “Juicy”</td>
<td>Hyperbole</td>
</tr>
<tr>
<td>“I’m so far ahead of my time I’m bout to start another life / Look behind you, I’m about to pass you twice”—Jay-Z, “Hovi Baby”</td>
<td>Personification</td>
</tr>
<tr>
<td>“So much on my mind that I can’t recline / Blasting holes in the night til she bled sunshine”—Black Star, “Respiration”</td>
<td>Simile, Metaphor</td>
</tr>
<tr>
<td>“Couture-level flow / It’s never going on sale”—Kanye West, “Otis”</td>
<td>Metaphor</td>
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# PROTEST SONG WORKSHEET

<table>
<thead>
<tr>
<th>PROTEST SONG</th>
<th>ERA / MOVEMENT</th>
<th>QUOTE A LINE OR LYRIC THAT STANDS OUT</th>
<th>THE MESSAGE AND FEELING OF THE SONG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billie Holiday—“Strange Fruit”</td>
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<tr>
<td>Gil Scott-Heron—“The Revolution Will Not Be Televised”</td>
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<td>Max Romeo &amp; The Upsetters—“War Inna Babylonn”</td>
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<td>Fela Kuti &amp; Afrika 70—“Zombie”</td>
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<td>The Clash—“White Riot”</td>
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<td>Public Enemy—“Fight the Power”</td>
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Use this worksheet to outline your community outreach plan. Be specific!

<table>
<thead>
<tr>
<th>OVERALL MESSAGE AND DESIRED OUTCOME:</th>
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<tbody>
<tr>
<td>Think of this as a mission statement.</td>
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<tr>
<th>STRATEGIES:</th>
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<tr>
<td>Which will you use? Official channels, engaging the community, media/propaganda, the arts, direct actions of protest, and non-cooperation are all examples.</td>
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<tr>
<th>THEME SONG:</th>
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<tr>
<td>Choose an existing song or write your own. Include some lyrics here.</td>
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<tr>
<th>SLOGAN/LOGO:</th>
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<tr>
<td>Plan for visual awareness, which will appear on posters, stickers, Instagram, etc. Describe here and include a mock-up on the reverse.</td>
</tr>
</tbody>
</table>
TRIBECA YOUTH SCREENING SERIES® STAFF

Executive Director, Tribeca Film Institute®
Beth Janson

Program Director
Vee Bravo

Program Manager
Caitlin Meissner

Program Assistant
Karla Rodriguez

Editor
Rachel Miller

Curriculum Consultant
Loira Limbal

Designer
Julia Yang

Design Assistant
Chris Udemezue

ABOUT TRIBECA YOUTH SCREENING SERIES®

Tribeca Youth Screening Series® is a media literacy program begun in 2006 by the Tribeca Film Institute®. The academic year is divided into two series, screened from September through June in partnership with national and neighborhood partners. These screenings are augmented by in-class sessions led by a Tribeca Teaching Artist, who works with a film-specific curriculum written and edited by a team formed through Tribeca Film Institute®. Schools are selected based on relationship, location, and need; in 2012 we will be working in eight schools in New York and New Jersey. Connect and download free curricula at TRIBECAFILMINSTITUTE.ORG

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Honorable Margaret S. Chin, New York City Council

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Cover photo ©MGM

The Tribeca Film Institute® (TFI) is a year-round nonprofit arts organization that empowers working filmmakers through grants, professional development and resources, while also helping New York City students discover independent film and filmmaking.