

Making

Movies

Matter

**Handbook with Tools and Resources
for Filmmaking in Youth Work**

KA2 Strategic Partnership project
Making Movies Matter

Handbook with Tools and Resources for Filmmaking in Youth Work

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2023

About the Project

“Making Movies Matter - Competence Based Approach to Applying Filmmaking in Youth Work” is a project that is aimed at supporting youth work in Europe in incorporating film as a methodology through establishing a comprehensive competence framework that can be used in educating both youth workers and filmmakers, and through creating a set of tools and resources in the area of filmmaking that can be applied in supporting young people’s development and participation in a non-formal setting.

Furthermore, the project aims to support the cross-sectorial cooperation in the youth field and the quality of youth activities implemented by professionals from other fields, through the development of a simplified youth work competence framework. By engaging professionals experienced in working with marginalized young people and young people with disabilities.

Project produced three main results, published as intellectual outputs: a competence framework for using filmmaking as a method in youth work, a handbook with tools and educational resources in the area of filmmaking that can be applied in supporting young people’s development and participation in a non-formal setting, and a general simplified youth work competency framework.

This document is part of the second intellectual output of this strategic partnership. The second intellectual output of this project is in the form of a Handbook with tools and educational resources that can be used when applying filmmaking as a methodology in youth work. To achieve a positive learning experience, filmmaking processes should be well planned and structured taking into consideration young people’s position in the community, their level of activism and the specific needs, interests and capabilities they have. The handbook is a practical guide on how film can be used to support personal development and participation of young people. The handbook has been designed for both youth workers and filmmakers and is an adequate guide for anyone with basic competences in the two areas. All activities and approaches described in the handbook were adapted for using with marginalized young people, and young people with disabilities.

All project outputs are accessible free of charge.

This project has been funded with support from the European Commission Erasmus+ programme (2020-2-FR02-KA205-017852). This document reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



The approach of Making Movies Matter

There are many ways in which film can be used in supporting the personal development and participation of young people. Within our project, we approached the use of film in three different dimensions:

- **Film as a goal.** The purpose of your work with young people can be to produce a short film. With some theoretical inputs and practical exercises, and with ongoing support, young people can learn how to create a simple film on their own. Once they have the basic skills to write a script, shoot and edit, a small group of young people can create a whole movie in a couple of days. Creating a short film is a great way to address a social topic that you are working on. It could be on anything that concerns the young people that you are working with or the community. If you decide to show the created film to other young people or community members, you can also use this approach to raise social awareness about the topic that you are exploring.

- **Film as a tool.** Not always filmmaking activities need to be aimed at creating a film at the end. You can use filmmaking activities to achieve completely different goals – for example, to support young people in developing a wide set of competences. Almost any of the activities contained in this toolkit can be integrated as part of a longer learning process and can be used to develop skills connected to teamwork, communication, conflict resolution and other fields. Feel free to take activities and use them as energizers, teambuilding activities, group challenges or in other forms, of course by adapting them to the context.

- **Film for raising awareness.** Using film in youth work does not necessarily mean that young people must create their own films. You can use existing films to achieve objectives that are connected to your work with young people. For example, you can show a film (or part of one) to initiate discussion about a certain topic that you are exploring, to raise public awareness about an issue, or simply to provide entertainment for the young people. Talk to young people about what they want to achieve with films that already exist.

It is up to you how you want to use film and filmmaking in your work. That depends on many factors – how comfortable you are with using filmmaking, how many young people you are working with, how much time you have with them, what the purpose of your work is, what young people are interested in, what kind of resources you have at hand, etc. The options are many and the potential is unlimited, so feel free to experiment and see what works best for you and the young people!

How to use this handbook

This publication aims to provide you with tools and exercises that can be used in non-formal education activities with young people. The activities described in here have been created by mixed teams of youth workers and filmmakers, who worked together to ensure that each exercise makes sense to the filmmaking process and is suitable to support the learning of young people. Most activities have been tested with youth workers, filmmakers and young people through the piloting activities of the project, and their feedback has been incorporated in the final versions.

The activities are divided into five broad chapters. Three of them respond to the different phases of filmmaking, and are in chronological order: pre-production, production, and post-production. If you are planning to implement the process of filmmaking with the goal to create a film at the end, we advise you to follow this chronological order. Of course, you don't need to implement all activities from all three phases, especially since some of them are similar and lead to the same outcomes. However, it's important to choose activities that contribute to the different skills that young people need to develop so that they can create films. In some cases, having completed a certain activity is a prerequisite for doing another activity; make sure to pay attention to that. The final selection of activities you do will depend on many things, including the amount of time you have available – you can easily do anything from 2 days to 2 full weeks using the activities in this handbook. And if you are not aiming to create a film, then you can freely choose from the available activities and see how each of them fits with the overall non-formal education activity.

The last two chapters of the handbook provide additional activities connected to animation and social media. They can be incorporated in a process of filmmaking, but they don't need to be, so they can be implemented as standalone activities. In addition, the animation exercises can be implemented as a separate sequence that can result in creating a short animated film.

Feel free to use the activities as they fit you the best. You can integrate a single activity as part of a larger session, or you can build a session using different activities from the handbook. Some of the activities can take whole sessions by themselves, and some can even take a whole working day. Using activities from this handbook you can build anything from a brief session, through a week-long program, to a series of workshops lasting a few months.

Each activity includes the same type of information, such as objectives, preparation and step-by-step instructions. Some of them also include annexes that can further explain the exercise

or that should be used as handouts or additional materials. Please note that some of the longer annexes are included at the end of the publication. The handbook also includes guidelines regarding the level of complexity, the group size and duration of each activity. At the end, there are also instructions on how to adapt the activity to young people with fewer opportunities. Additional general tips on how to do filmmaking activities with young people with disabilities can be found as a one of the annexes of the publication.

While the activities are to be implemented as described in this handbook, they can of course be revised. Before you implement any of them, please consider the overall context in which you work and the needs and abilities of young people, and feel free to adapt it. With this handbook we tried to start filling in the void of non-formal education filmmaking activities that can be used in youth work. Hopefully it will inspire many adaptations of the existing exercises as well as creation of new and innovative tools and methods.

What you need to know before you start

If you are not very experienced in using film as a tool in youth work, you might feel overwhelmed by all the technical terms. The truth is you don't need to be an expert in filmmaking to be able to implement the activities presented in this publication. In fact, you are probably already familiar with many of the concepts just from watching movies. In this brief section, we are sharing with you some of the most important terms and concepts concerning film. At the end of the publication, you will also find a glossary where you can read about the meaning of all other terms.

When talking about films, we often briefly explain the action, or what is happening. The action is always told from a certain point of view (POV). POV means the perspective from which character in the film the story is told, or in another words, from which characters eyes we are seeing the film. The structure of the film generally has three phases: introduction, conflict and resolution. This is often called 3 act structure. Explaining these two concepts to young people can help them to be prepared to conceptualize their films and write a script.

One important thing to remember is that short films are not the same as full-length films. In fact, they have a different structure. Short films tend to have brief and simple story usually told through the eyes of one person. The film should have clear conflict that the main protagonist is facing, for example: argument with a loved one, being late for some important event, being stuck on the road etc. Because of the time restrain of the short film, we should not delve deep in the conflicts, or make complicated and layered characters. Otherwise, if you try you won't

have time to develop the film in a natural way, but it would feel rushed, cheap and not earned. Best runtime for short film is from 3 till 15 minutes. Short films tend to start immediately with introducing the conflict, the problem and then moving on to the resolution.

Throughout the handbook you will also read about other technical concepts, such as different types of shots or editing. In addition to the glossary, whenever possible, we created additional resources that explain the concepts better. However, in some cases, you will need to read additional materials and/or watch videos to understand in more depth. Some links are already provided from our side, but a lot more is available online. As you explore more materials you will become more and more acquainted with filmmaking, and more comfortable with applying filmmaking tools in your work.

Contents

Table of Contents

Pre-production

<u>Discussion about character</u>	02
<u>Portrait</u>	05
<u>Bechdel test</u>	07
<u>Which role goes to which task QUIZ</u>	10
<u>The secrets of the cinema</u>	18
<u>Guess it</u>	22
<u>Your opinion about this scene</u>	25
<u>Metamorphosing a story</u>	28
<u>Photo-novel workshop</u>	31
<u>The Story of an object</u>	34

Production

<u>How was this scene shot?</u>	40
<u>Image rights: What am I allowed to film?</u>	43
<u>Understanding light and shadow</u>	45
<u>In- camera editing</u>	50
<u>A word based production</u>	53
<u>Create a portrait</u>	58
<u>Directing simulation</u>	61

Post-production

<u>Non-linear editing</u>	66
<u>Editing emotions</u>	69
<u>Listen the film</u>	72
<u>Sound and music</u>	76
<u>Sound effects</u>	80
<u>Make film using only sound</u>	83
<u>Editing matters</u>	87
<u>The importance of color</u>	90

Animation exercises

<u>Animation – Animation is acting!</u>	96
<u>Animation – Pixilation</u>	101
<u>Animation – Land art</u>	104
<u>Animation stop motion video</u>	108

Videos and social media

<u>Tricks on tiktok: The Shoe Change Challenge</u>	114
<u>Introduction to the platform Twitch – Stream on cinema</u>	118

Evaluation questions

<u>Portrait</u>	124
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Annexes:

<u>Handout: Free Video editing software</u>	128
<u>Handout: Camera stand set up</u>	129
<u>Handout: List of useful stop motion apps</u>	130
<u>Handout: DIY Smartphone stand</u>	133
<u>Handout: Animation - Land-Art, Pixilation, Stop Motion</u>	134
<u>Glossary</u>	148
<u>Practical tips for working with young people with disabilities</u>	151

Include Reflective Questions

Define better the group size

Complexity – difficulty (1-5)

Add age categories?

Material and equipment

Add introduction in instructions (establish what the facilitator needs to know, including links to the introduction, vocabulary and external sources)

Add personal learning objectives

Extract words for the dictionary and add definitions (with sources)

Identify images/visuals/infographics to be added (and include reference images)

Add links to external sources

Prerequisites are about the facilitators – what the facilitator needs to know, links to the vocabulary, introduction, videos. Change the term –

What the facilitator needs to know?

Preparation – **What the facilitator needs to do?**

All activities need to be done independently.

Pre-
production

Discussion about a character

Energizer **Learning process** Personal development
Ice breaker **Team building activity** **Evaluation**

Prerequisites
(previous knowledge)

None

Objectives

- For young people to get to know each other better.
- Understanding the concepts of character and story creation in films.

Complexity



Group size

2 - 30 participants

Duration

10 - 15 minutes

Material

None

Preparation:

- None.
- If you use the proposed variation, you can screen a movie before.

Step-by-step instructions:

This activity introduces the concepts of character creation in a film by encouraging creative and critical thinking. Also, it can be used for cinema criticism and analysis, getting to know each other and oneself.

Step 1: Ask the group to identify a character from a movie or series that they either particularly appreciate or dislike.

Step 2: Ask them why they chose that character and what they particularly like or dislike about him/her. Depending on the group and your goal, you can ask all participants to share one by one, or you can leave it open to whoever feels comfortable.

Step 3: If they particularly like this character, ask them:

What inspires you about that character ?

Why do you like them?

Do you admire them? If yes, why?

Step 4: You can use the exercise to introduce the notion of **role model** and support them to understand why they are inspired by this character.

Variations

- Discussion of a particular film that everyone has seen and choosing a specific character from the film to discuss about

and understand if and why the one is appreciated. It is also possible to open the discussion on acting and directing if the trainer has film knowledge.

Adaptation to young people with fewer opportunities:

- Adapt the questions to the participants group.
- Explain the term “role model”.

Annexes: (handouts, materials, links to videos etc.)

Portrait

Energizer

Learning process

Personal development

Ice breaker

Team building activity

Evaluation

Prerequisites
(previous knowledge)

None

Objectives

- To energize the group
- To draw participants' attention to small details

Complexity**Group size**

8 - 30 participants

Duration

10 minutes

Material

- A4 paper sheet for all participants
- Pens
- Pencil
- Felt pens

Preparation:

Make sure you have an even number of participants.

Step-by-step instructions:

Step 1: Create two circles of participants, one inside, and one outer circle. Let the inner circle sit with the outer circle facing each other.

Step 2: Outer circle starts drawing a portrait of a person they are facing.

Step 3: Read out loud the part of the face that needs to be drawn. Examples: face contour, hair, eyes, nose, mouth, ears, neck, speciality, etc.

Step 4: After every category the outer circle moves one position clockwise to face a new person. After every turn, you read out the next part of the face to be drawn.

Adaptation to young people with fewer opportunities

- Be clear about the fact that this is a fun exercise in which everyone can participate.
- Give positive feedback and block possible negative comments of others, so everyone can feel safe and won't get hurt.

Annexes: (handouts, materials, links to videos etc.)

Bechdel test

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites
(previous knowledge)

None

Objectives

- To encourage critical thinking of young people.
- To evaluate the role of the media in society and understand the impact of mass communication.

Complexity



Group size

4-20 participants

Duration

60 minutes

Material

Markers, flipchart, papers

Preparation:

What is the Bechdel test?

The Bechdel test is a measure of the representation of women in fiction. The test is based on three criteria :

- There must be at least two named women (surname/first name) in the work;
- who are talking together;
- and who are talking about something that is not related to a man.

If the work meets these three criteria, the test is said to be passed.

The Bechdel test is intended to be an indicator of the sexism of films that only feature a limited number of female characters, whose role is that of a foil to the male characters. It also aims not to limit female characters to their love stories.

This test can be a tool to introduce a time of debate with young people on gender representations in cinema, and in media in general.

Step-by-step instructions:

Step 1: Ask young people to name three or four films they have seen recently.

Step 2: Then the participants are given a questionnaire to answer individually the questions in the Bechdel test about these films:

- Are there at least two female characters with names?
- Do these two women talk to each other?

- Is their conversation about anything other than a male character?

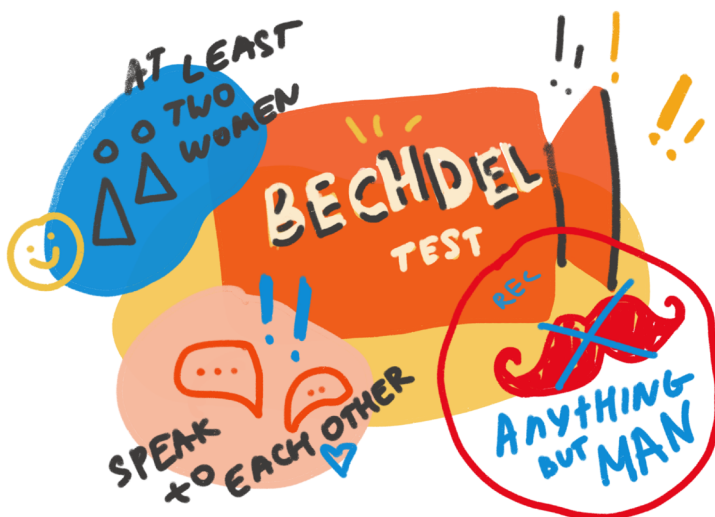
Step 3: Discuss the answers and open a debate about representation of women in the media. Starting a discussion by analyzing the Bechdel Test can help young people look in a different way at the latest **blockbuster films**, or popular television shows, or the novel or comic books everyone happens to be talking about.

Adaptation to young people with fewer opportunities

Adapt the questions to the abilities of the group of participants.

Annexes: (handouts, materials, links to videos etc.)

More informations about the Bechdel Test here : <https://bechdeltest.com/>



Film roles QUIZ

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Prerequisites
(previous knowledge)

None

Objectives

To educate young people about the tasks and roles that are represented on a film set.

Complexity



Group size

4 - 20 participants

Duration

25 - 35 minutes

Material

Pen and printed handouts, or a piece of paper to take notes.

Preparation:

Print the quiz in accordance to the numbers of participants. The quiz could also be transformed in an electronic format, using digital tools such as kahoot.

Step-by-step instructions:

Step 1: Divide the participants in a few groups, 2-4 participants per group.

Step 2: Start the quiz by asking each question one by one. After the particular question is answered by each of the groups, explain the right answer and provide additional information about the role. Give points to each group that answered correctly.

Step 3: When all questions are answered, you can count the results to see which group has the most points/knowledge of film.

Step 4: Discuss the results, explain some roles if there are any questions.

Variations

- Getting additional views or tips if one of the participants already has some experience working in film.
 - It can also be a test to check which participants have more experience/knowledge in filmmaking. If you want to do that, instead of dividing the participants in groups, it can be done individually. Each participant answers for oneself.
 - You can also use the questions as a pre-test/post-test to check how much the participants have learned about film thanks to the activity. In that case each participant answers for oneself, responding to the same questions before and after the activity. You can evaluate the effectiveness of your activity by comparing the average scores before and after.
-

Adaptation to young people with fewer opportunities:

- Adapt the questions to the participants group, give enough explanation or repeat the names several times.
- Make it more visible, or expand the test with illustrations in order to make it understandable for young people with reading difficulties.
- The quiz can be printed out and handed to the youngsters or done verbally.
- Decide which questions are useful and important to know for the group of participants or which crew members are definitely important to remember when putting the theory into action.

Annexes: (handouts, materials, links to videos etc.)

The quiz is under the chart. The explanations of the roles and the right answers are under the quiz.

Annex: QUIZ

Question 1

Choose the highest in hierarchy on the film set. (Choose one)



1. Grip
2. Producer
3. Director
4. Editor

Question 2

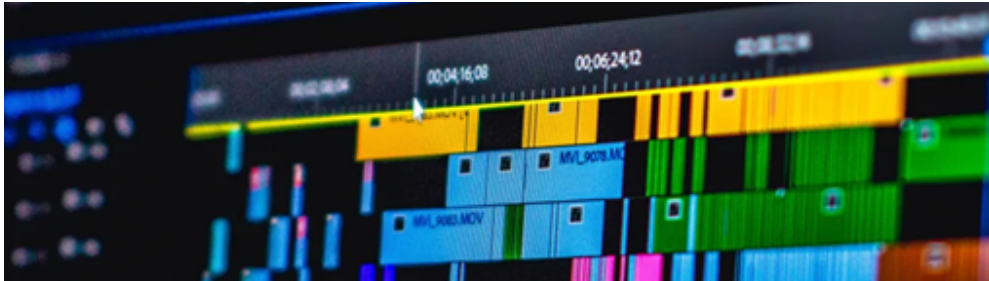
Who uses this tool on set?



1. Grip
2. Camera operator (DOP)
3. 1st Camera assistant
4. Director

Question 3

In which part of filmmaking does the editor work?



1. Pre-production
2. Production
3. Post-production

Question 4

Who uses these tools on set?



- | | |
|-------------------------------------|-------------|
| 1. Digital imaging technician (DIT) | 3. Colorist |
| 2. Editor | 4. Producer |

Question 5

What is craft service responsible for on a film set?

1. Cameras
2. Food
3. Logistics
4. Maintenance and repairs

Question 6

Who manages the finances in a film crew?

1. Director
2. Casting
3. Location manager
4. Producer

Question 7

Who uses a “Deadcat”?

1. Makeup artist
2. Costume designer
3. Sound operator
4. Craft service

Question 8

Who chooses the actors in a film?

1. DOP
2. Editor
3. Writer
4. Casting director

Question 9

The director has an idea to blow up a car for an action scene, who does the one call first?

1. Special effects
2. Location manager
3. Grip
4. Producer



Question 10

A light needs to be attached to the ceiling on set, who do you call?



1. Director and DOP
2. Gaffer and Grip
3. Producer
4. Craft service

Question 11

Who uses this device?



- | | |
|-------------|-------------------|
| 1. Editor | 3. VFX artist |
| 2. Colorist | 4. Sound engineer |

The right answers:

Q1: 2. Producer

Q2: 3. 1st Camera assistant

Q3: 3. Post-production

Q4: 1. Digital imaging technician (DIT)

Q5: 2. Food

Q6: 4. Producer

Q7: 3. Sound operator

Q8: 4. Casting director

Q9: 4. Producer

Q10: 2. Gaffer and Grip

Q11: 2. Colorist

Explanations of roles and terms.

- **1st Camera assistant** - A focus puller or first assistant camera (1st AC) is the person on set who is responsible to keep the captured subject in focus. The tool is called a focus wheel, which can be used either wireless or directly on camera.
- **Digital imaging technician (DIT)** - The DIT is responsible for copying and backing up files recorded on set, the one also does quality control to ensure the best possible imaging result.
- **Producer** - The producer is the person responsible for finding and launching a project, managing financing and hiring the members of the film crew.
- **The "Deadcat"** - The "Deadcat" is a nickname for the cover that goes on a microphone to help eliminate noise from recording in windy situations. Picture:



- **Gaffer vs Grip** - Think of it like this: the gaffer is theory, the grip is execution. The gaffer knows where the lights should be placed for a scene to look right and the grip builds the lights to be placed.

The secrets of the cinema

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)

Cinematographic knowledge

Objectives

- To exchange knowledge about cinema
- To learn about film production
- To discover the main notions of the technical vocabulary of cinema that include the different plans of a **shot**: close-up, medium shot, american shot, wide shot.

Complexity



Group size

2 - 30 participants

Duration

45 minutes

Material

- Projector
 - Computer
-

Preparation:

Prepare one or more film scenes.

Step-by-step instructions:

Introduce the participants to the main notions of the technical vocabulary of cinema: editing, the value of shots, the dolly, the pan, the off-camera, the connections between shots.

Explain the different types of shots (close up, medium shot..).

If you don't feel ready to introduce students to the concepts of film, you can call upon a local filmmaker/volunteer who can come and help with this specific workshop session. **But keep in mind that this toolkit is not meant to be a cinema classroom and simply an introduction, you can simply look at the information in the annexes of this guide and share with the students what you have understood/learned.**

Step 1: Show one or more film scenes to the group.

Step 2: Divide the participants in groups of 3 to 5 participants.

Step 3: Ask them to observe and identify some of the cinematographic processes and to think why the film director used this effect/trick.

Step 4: After each group has identified some of the cinematographic effects, they share it with the other. Open the discussion. You can use some of the following questions as guidance:

- Why do you think the film director has used this cinematic effect/trick?
- Did it help in conveying an emotional message to the audience?

Adaptation to young people with fewer opportunities:

- Adapt the questions to the participants group.
- Decide what information is definitely important for the participants to remember when putting this theory into action.
- In case of working with people with hearing problems, make sure there are subtitles so they can read the texts.
- In case of working with people with visual impairments, offer audio description and good sound.

Annexes: (handouts, materials, links to videos etc.)

[Website to find information about the basics of cinema](#)

www.learnaboutfilm.com



Guess it

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Prerequisites
(previous knowledge)

None

Objectives

- To exchange knowledge about cinema
- For the participants to get to know each other better

Complexity



Group size

4 - 24 participants

Duration

15-30 minutes

Material

- Sticky notes
- Papers
- Pens or markers

Preparation:

None

Step-by-step instructions:

This activity is a game where the participants compete with each other by explaining and guessing titles of movies and names of characters.

Step 1: Prepare about 40 (or more) movie titles and character names with the participants and write them on pieces of paper.

Step 2: Constitute teams according to the number of participants. For example if there are:

- 4 players: two teams of 2 players,
- 6 players: three teams of 2 players,
- 8 players: four teams of 2 players,
- 9 players: three teams of 3 players,
- 10 players: two teams of 3 and two teams of 2,
- 11 players: three teams of 3 and one of 2,
- 12 players: four teams of 3 players

Step 3: The activity is practiced in 3 rounds; In each round, one player tries to get his/her team to guess as many papers (characters or movie titles) as possible while 30 seconds elapse.

Each team takes a round. The other players are spectators and can't say anything. The three rounds are :

- During the first round, the speaker can speak freely and use as many words as the one wants, except for the title of the movie or the name of the character. When there

are no more pieces of paper, the round is over.

- During the second round, the speaker can only say

one word per paper to be guessed.

- During the third round, the speaker cannot speak, the one can use just mimes and sound effects

Step 4: Each team counts the number of pieces of paper they have guessed, the one who has the most pieces of paper wins.

Adaptation to young people with fewer opportunities

- For people with reading and writing issues, offer help or work with illustrations for support.

- Adjust the way of working to the abilities of the target group. Give them longer time to guess the answers, use only the rules of the first round, or introduce different rules to further simplify the task.

Annexes: (handouts, materials, links to videos etc.)

Your opinion about this scene

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Prerequisites
(previous knowledge)

None

Objectives

To develop a critical eye on society or on a particular topic that you would like to discuss with the group

Complexity



Group size

2-20 participants

Duration

60 minutes

Material

- Projector
 - Computer
-

Preparation:

Prepare the film scene you intend to show to the group.

Step-by-step instructions:

This activity can be used to introduce a social issue or a topic with a group of young people and to initiate a discussion about it.

Step 1: Show a scene from a film which you think is relevant concerning a particular social issue or a topic that you would like to discuss with the young people.

Step 2: Ask young people about their reactions and their opinion about the scene.

Step 3: If an issue is brought forward, ask them what is problematic about it. If not, then ask the young people if they guess what social issue or a topic is tackled by the scene. Ask the participants how the issue is portrayed in the scene and what is the link with reality.

Step 4: Open a discussion about the social issue. Ask the participants what could be done differently compared to what they have seen in the scene, or what could be done to make a difference about the social issue.

Variations

If you have film knowledge you can discuss the staging of the scene with the group, develop and evaluate the effects and shots used, ask them to name examples or ideas of films with similar processes.

Adaptation to young people with fewer opportunities

Choose a scene that is suitable to the group of participants.

Be mindful of any controversial or sensitive scenes that might trigger the participants. Particularly take into consideration the background and the profile of the participants.

Adapt the questions to the group.

In case of working with people with hearing problems, make sure there are subtitles so they can read the texts.

In case of working with people with visual impairments, offer audio description and good sound.

Annexes: (handouts, materials, links to videos etc.)



Metamorphosing a story

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Prerequisites (previous knowledge)

3 act structure of telling story, what is POV,
types of genres of film

Objectives

- To develop creative thinking
- To practice different ways of telling a story
- To develop teamwork in telling a story

Complexity



Group size

Minimum 4 participants

Duration

60 minutes

Material

Markers, flipchart, papers

Preparation:

If you want to spice things up, and decide to choose one of the variations, you will need to select a film, prepare the room for the film projection and find time to show the film before you do the activity.

Step-by-step instructions:

Step 1: Divide the participants into a few different groups depending on the number of participants.

Step 2: Each group should choose one film that the whole group has watched. If the group can't find a common film they have seen, the facilitator can help them choose, or they can choose any story that they all know, such as: famous fairy tale (Snow White, Cinderella, Red Riding Hood...), book, video game etc.

Step 3: After the group chooses a story, they are tasked to:

1. Define what genre it is.
2. Define which point of view (POV) character the story is told from.
3. De-construct the story in the 3-act story structure. They don't need to retell the story on their flip chart papers, just summarize the whole original story into 2-3 sentences.

Step 4: After the group recognizes the elements of the original story, they are tasked to change it by:

1. Changing the point of view (POV) from which the story was told originally.

2. Change the genre of the film/story.

3. By changing the POV character, describe how the development of the story changes. Telling the new story in the 3-act story structure with 2 to 3 sentences per act. For this step it is recommended to give 20-30 mins of time to the group to accomplish the task.

Step 5 : When all the groups have finished the task, they are asked to present their modified story to the rest of the participants.

Variations

- If you want to shorten the activity, you can assign the divided groups with fairy tales that you have chosen already. That way you can shorten the discussion that can happen in the groups when they are tasked to choose a film/story.
- Another way is to show a film, so that all of the participants would have seen it. After they have seen the film, you can divide them into groups and ask them to make the changes using the steps described above. This variation can be done in a single day, or in two days: first day they all watch the film, on the second day they do the activity.

Variations

If you have film knowledge you can discuss the staging of the scene with the group, develop and evaluate the effects and shots used, ask them to name examples or ideas of films with similar processes.

Photonovel workshop

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Prerequisites
(previous knowledge)

None

Objectives

To develop participants' creativity and storytelling skills

Complexity



Group size

2 - 24 participants

Duration

2 hours

Material

A phone with camera, or alternatively paper, pencils and pictures

Preparation:

None

Step-by-step instructions:

A photo-novel is a story, composed of chronological photos, whose dialogues are enclosed in bubbles, as in the style of a comic strip.

Step 1: Explain the concept of a [photonovel](#) and show examples of it to the participants.

Step 2: Divide the participants in a few groups of maximum 4 people per group.

Step 3: Ask the participants to create a short script. Ask them to think about the message they would like to convey through their story.

Step 4: Ask them to choose the images from the internet or to make them with their phones/cameras/graphic design app.

Step 5: Once the message has been chosen, the script written and the photos collected, they can proceed to create the [comic book](#) either on the phone or on the computer with a text processing tool, or they can simply draw it on a piece of paper.

Step 5: The last step is to present the result to the rest of the group.

Variations

- The participants can first choose the images they want and then create a story.
 - You can give the group a topic or an issue to work on.
-

Adaptation to young people with fewer opportunities

- For some target groups it can be useful to work in little groups.
- Adapt the task to the participants group in case it's too difficult.
- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.

Annexes: (handouts, materials, links to videos etc.)

The website [canva.com](https://www.canva.com) can be used for this activity on the computer.

Canva is a free website that can be used to make collages and illustrations very easily.



The story of an object

Energizer**Learning process****Personal development****Ice breaker****Team building activity****Evaluation****Prerequisites
(previous knowledge)**

None

Objectives

- To learn how to plan a filming of a film scene - creating a storyboard.
- Acquiring planning and management skills.

Complexity**Group size**

2 - 30 participants

Duration

2 hours

Material

Empty storyboard sheets, the template is provided below

Preparation:

Print storyboard sheets for all groups

Step-by-step instructions:

This activity serves as a jumping start for the young people to understand that by creating a storyboard they can visualize the process of making a film (especially for fiction) and see the importance of imagining and writing a story before starting to film.

Step 1: Separate the group in small groups of 2-5 participants.

Step 2: Ask the participants to choose an object in the room.

Step 3: Ask the participants to think about a story of the object and write a script. You can also give them a specific topic (for example Sustainable Goals of the UN, Social issues, Human Rights etc.) to give their story a theme.

Step 4: Ask them to draw the storyboard according to the script, the chosen object and eventually the theme. The participants have to choose different scenes, write the actions of the object and add dialogues (if they want to have some).

Step 5: The last step is to present their work to the rest of the group, as well as the intention of the story

Variations

- If you have less time, you can simply ask each participant to choose an object and tell a short story about it in a written form, or verbally in front of the group.
- If you have more time and equipment, you can ask the young people to make a short video of maximum 3 minutes according to the storyboard.

Adaptation to young people with fewer opportunities

- Choose topics that the young people can understand and relate to.
- In case it's not possible for the participants to write, let them draw the story immediately or let them explain the story to an accompanying person who can write it down.

Annexes: (handouts, materials, links to videos etc.)

[Storyboard template](#)

[Example of a storyboard](#)

Explanation of the concept of storyboard in videos :

[The Basics of Storyboarding in Under 5 Minutes](#)

[How to make a storyboard for a video in 6 steps](#)

PROJECT _____

PAGE _____

SCENE #:	SHOT #:	SHOT SIZE:

SCENE #:	SHOT #:	SHOT SIZE:

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How was this scene shot/filmed?

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Prerequisites
(previous knowledge)

None

Objectives

For the participants to learn different ways to place and move a camera or lights and build a set to create a scene in a film.

Complexity



Group size

2 - 30 participants

Duration

30 minutes

Preparation:

- Searching for different screenshots or clips from films/commercials/series, and creating a presentation to show them to the participants.

- Finding a picture/**scheme** of how the cameras and lights were arranged to film the particular scene you have chosen. Or you can make the scheme on your own if there is no scheme available on the internet.

Step-by-step instructions:

With this activity the participants can analyze an existing scene and based on that, understand how different scenes can be filmed.

Step 1: Show various film/series/commercial scenes, and ask the participants how they think they were shot.

Step 2: Show a picture or scheme how the set was set up for at least one of the shown scenes.

Step 3: Explain how technology (drones, gimbals, vfx etc.) have affected modern day cinematography.

Variations

Getting additional views or examples if one of the participants already has some experience working in film.

Adaptation to young people with fewer opportunities:

- Decide what information is definitely important for the participants group to remember.
- Explain the vocabulary and information in an accessible way and try to explain by using illustrations.

Annexes: (handouts, materials, links to videos etc.)

An example of how a short scene was shot, using stabilizing gimbals.

The part begins at 2:50 :

[MoVI M10 - Behind The Scenes](#)

v

An example of how the set of “Titanic” looked like, compared to the end result.



Image rights: What am I allowed to film?

Energizer**Learning process****Personal development****Ice breaker****Team building activity****Evaluation**

Prerequisites
(previous knowledge)**Notions of the following concepts:**

- Image rights
- Consent
- Violation of privacy

Objectives

- To engage participants in a discussion on image rights and consent.
- To encourage the regaining of power to act in situations where consent is absent or ambiguous.

Complexity

Group size

2 - 30 participants

Duration20 minutes

Material	A medium-sized object that is easy to pass around among the participants.
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Step-by-step instructions:	Step 1: Choose and use a medium-sized object that's easy to pass around among participants. Step 2: Participants are asked to say a word or phrase that relates to the concept of image rights and/or consent when they have the object in their hands. Step 3: They have 10 seconds to give their answer, otherwise they are eliminated. Step 4: The same word or phrase cannot be repeated. Step 5: Try to make as many turns as possible to reveal knowledge and beliefs about the concept of image rights and/or relational consent. Step 6: At the end of the activity, you can open a discussion on the concepts discussed
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Adaptation to young people with fewer opportunities:	Explain what "Image rights", "Consent" and "Violation of privacy" means in an accessible way and try to explain on the basis of daily situations that the young people can relate to.
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Annexes: (handouts, materials, links to videos etc.)	Tea Consent
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Understanding light and shadow

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge) None

Objectives To learn how to use light and shadows in an image.

Complexity 

Group size 2 - 30 participants

Duration 90 minutes

Material

- Phone or camera
- Light/lamp

Preparation: Prepare light sources if the activity cannot be done outside

Step-by-step instructions:

Through this activity the participants can experiment with the use of lights and shadows in film.

Step 1: Divide the group into several teams of 2 to 4

Step 2: Make sure that every group has a phone or a camera

Step 3: Give them the following instructions:

They will have 45 minutes to take 5 photos and/or 15-30 second videos.

The images must include light and shadow effects.

Step 4: During the activity or once the photos/videos are taken, they can reflect upon the following questions:

- Think about the **composition** of the frame - what does the light effect bring to the image?
- What **angle** of framing could be interesting?
- Does it change something if you move around the shadow?
- How is it possible to convey emotions through an image? For example, by adding shadow effects on a face.

Step 5: Each group needs to share their final product. Each group should explain why and how they took the photo and talk about the intention of the effects of lights and shadows.

Variations

You can do a variation of this activity by focusing on the use of shadows. To do that, you can follow these steps:

- Divide the group into several teams of 2 to 4
- Make sure that each group has a light source which can be a phone flashlight or a basic lamp
- Ask them to light a surface and create different shadow effects
- Once they have spotted a light and shadow effect, ask them to start thinking about their composition :
 - How do you compose an image around the shadow? What framing angle might be interesting?
 - Will moving around this light/shadow help to find the original framing?
 - Ask them how they can convey emotions in a frame.
- Share the answers to the questions from each group

Adaptation to young people with fewer opportunities:

An introduction about light in films (by showing some examples) can be useful to explain the task in an accessible way.

- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to

help the participants in the thinking/creating process if needed.

- Adapt the questions to the participants group

Annexes: (handouts, materials, links to videos etc.)

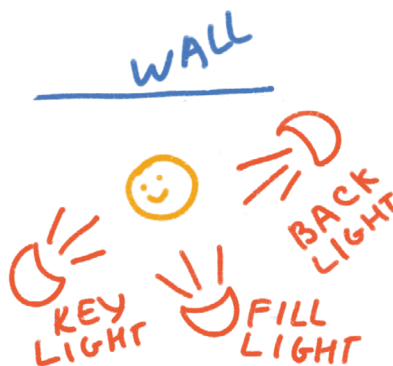
THREE POINT LIGHTING IN PHOTOGRAPHY

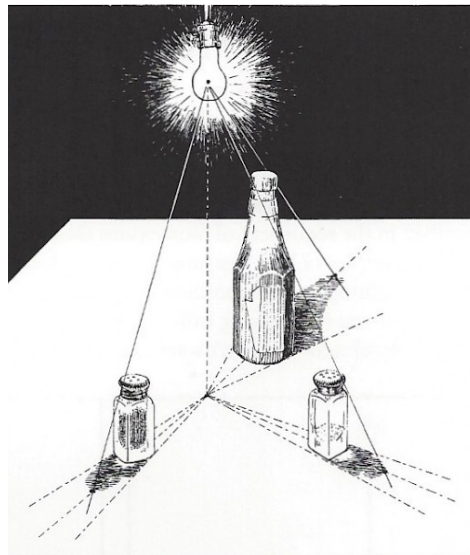
Video in English about 5 lighting concepts used in the cinema:

[5 Lighting Concepts Every Cinematographer Needs To Know](#)

Video in English for children about lights and shadows:

[Shadow | The Dr. Binocs Show | Educational Videos For Kids](#)





In-camera editing

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Prerequisites (previous knowledge) None

Objectives To develop participants' storytelling and filming skills.

Complexity 

Group size 3 - 24 participants

Duration 150 - 180 minutes

Material Camera or Smartphone

Preparation:

- None
- Note: This activity can be combined with the storyboard workshop

Step-by-step instructions:

Step 1: Explain to the group the concept of in-camera editing of films:

In-camera editing is an old technique of filmmaking, it consists of filming all the shots continuously, one take per shot in the chronological order of the script/story. As soon as the last shot is taken, the film is finished and ready to be shown; the film is therefore shot while editing simultaneously. There is no editing after the shooting; so the film is ready directly after shooting. As an example you can show the video in the annexes.

Step 2: Divide the participants into small groups (max 3 people per group)

Step 3: Ask participants to think of a story and to write it, (a feasible story, because they will have to film it directly afterwards).

Step 4: You can choose a specific topic and ask participants to make the story around it.

Step 5: In their groups, the participants will have to shoot 8-10 scenes. As a guideline you can tell them that the shots must be shot in the chronological order (in continuity), and that the connections should be thought-out beforehand and integrated directly during the shooting. They will have

120 min to prepare and film the scenes.

Step 6: Each group presents their work to the rest of the participants

Adaptation to young people with fewer opportunities:

- Decide what information is definitely important for the group of participants to remember.
- Explain the concept in an accessible way and try to explain by using illustrations.
- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.

Annexes: (handouts, materials, links to videos etc.)

In camera editing example
[1917's In Camera Editing](#)

[Explanation of the concept](#)



A word based production

Energizer Learning process Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)	None
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Objectives	The main goal of this activity is to learn the basics of filmmaking and to experience the decision-making process in a short time. The activity will support young people in learning : • how to create a film using a smartphone ; • composition, color, filming techniques etc.
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Complexity	
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Group size	4 - 30 participants
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Duration	90 minutes
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Material	• A computer with VLC player (or other video player software) ;
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- W• A pocket camera (smartphone) per group, with the cable to connect it to the computer (or a universal card reader to read the device's memory card) ;
- Sheets of paper and 1 marker.

Preparation

- Make sure that everyone has a camera that can record video files that are readable on the computer (test if in doubt)
- This activity can be combined with the storyboard workshop

Step-by-step instructions:

In this activity the participants practice creating films that are based on a single word. The film production process is very short and allows for practicing decision-making skills.

Step 1: Divide the participants in groups of 4 people and ask the groups to distribute roles. The division of tasks in the groups can be as follows : 1 person films, 1 person does the voice, 2 people are acting/performing or handle the objects that should be filmed.

Step 2: Ask the groups to make a **movie sequence** or one **scene** with a title and the credits.

Choose a word that the groups will make the movie about. The word can be included by the groups in the title of the film or in the film itself. It is possible to add additional

constraints: the film must be musical (performed live), without words, etc. The duration of the film should be up to 2 minutes.

Step 3: All groups must return in 45 minutes with their finished film.

Advices to be given to the participants:

- the phone must be held horizontally
- the sequences must last at least 12 seconds
- no movement or dark and illuminated passages
- the young people must try to hold the camera as stable as possible

Step 4: Share each other's work and give ideas for improvement. The goal is for the young people to have a basis for filming their own ideas. You can use some of the following questions:

- What do you think about the film?
- What about it do you find interesting?
- What is the message of the film?
- How does the film represent the given word?
- How would you make the film even better?

Giving a short time allows decisions to be made quickly. If needed, you can allow a longer time to the groups to complete the task.

Allow at least some 10 minutes to show each film and discuss it. Make sure you provide feedback to the films, highlighting its positive aspects.

Variations

- You can choose words that are connected to the topic or concept that you are tackling with the educational activity.
- By telling a story and filming several scenes, you can combine it with the activity of storyboarding, activity number 10. The story of an object and editing, activity number 24. Editing Matters

Adaptation to young people with fewer opportunities

- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.
- If necessary: add extra steps into the steps written above in order to make it more accessible for the participants.

Annexes: (handouts, materials, links to videos etc.)

Practical and technical advice on video filmed with a smartphone:

[How to Get Your Smartphone Ready to Make Films](#)

[Ultimate Beginner's Guide to Smartphone Filmmaking](#)



Create a portrait

Energizer**Learning process****Personal development****Ice breaker****Team building activity****Evaluation****Prerequisites (previous knowledge)**

None

Objectives

- To develop participants' storytelling skills.
- To develop participants' empathy by putting themselves in the place of the other person.

Complexity**Group size**

2 - 20 participants

Duration

90 minutes

Material

- Camera or Smartphone
- If you have available equipment, you can considering using:
 - A tripod and a microphone

- A free editing software, see page 89 (for example : Apple iMovie, Blender, DaVinci Resolve, HitFilm Express, Kdenlive, Lightworks, Microsoft Video Editor, OpenShot, Shotcut, VSDC) Paper and pencils for the adaptation to young people.))

Variations

- Make sure you have a round number so that participants can pair up
- You can prepare an interview topic and questions if you wish, but this is not mandatory as you can also ask participants to play the role of the journalist and have them write their own questions.

Step-by-step instructions:

Step 1: Ask participants to pair up and prepare up to five questions that they would like to interview each other about. You can also prepare questions to adapt the activity to an interesting current topic or event in the local environment.

Step 2: Provide the following instructions: Each pair has up to 45 minutes to film interviewing each other, asking the set of questions.

They should remember to hold the camera steady and horizontal.

They can use whatever equipment they have and set-up they want.

Step 3: Each group shows to the rest of the participants the filmed interviews. They share their feedback of how it made them feel and if they learned something new during the activity.

Variations

- The activity can be more elaborate and take longer if you have a camera and editing software at your disposal.
- You can make a real portrait according to a particular theme.
- The exercise can be repeated with other pairs, so that everyone gets to know each other better.

Adaptation to young people with fewer opportunities:

- If one of the elements is difficult for the participants (to interview or get interviewed), work together with an accompanying person or youth worker.
- If spoken word is difficult, try other ways to interview (with gestures, images, sounds,...).

Annexes: (handouts, materials, links to videos etc.)

Example of a filmed interview between a boy and a man about the topic of growing and life:

[57 Years Apart - A Boy And a Man Talk About Life](#)

[The best free editing software \(in 2022\)](#)

Directing simulation

Energizer Learning process Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)

- Basic cinematography (ways of using a camera: composition, movements of the camera and their meaning)
- Roles of the people working on a film
- Basic storytelling (genre, POV character, 3-act structure)

Objectives

- To understand the process of filming a scene
- To learn about the usage of camera in film
- To practice directing a team
- To improve team-work
- To improve skills for resolving conflicts and decision-making

Complexity



Group size

Minimum 4 participants

Duration

430 minutes

Material

- Phones with a camera.

Best way to do this activity is if you/some of the participants have access to the following materials:

- Camera
- Audio recorder/microphones
- Lighting gear (reflectors, softbox etc)

Preparation:

If you choose to do the second variation, then you need to prepare a few short stories, told in one paragraph so you can disperse one story per group.

Step-by-step instructions:

Step 1: Divide the participants into groups of 4 – 8 people.

Step 2: Give the following instructions to the groups:

The groups are tasked to film a scene or a short film with the running time of 30 seconds to 3 minutes.

The scene/film should have 1 to 3 characters maximum.

The story that they should tell in the scene/film is “A chase”. That means that one character is running away/towards someone, or running from something together with other characters. The “Chase” can be literal or metaphorical, that is left to the groups to choose.

Step 3: When the groups are sent to create the

story on the theme of “A chase”, they have to decide who among them will take the role of director, actor, camera operator (cinematographer), audio recorder, assistant director etc. The groups have 60 minutes to create the story and divide the roles between themselves.

Step 4: After the third step is finished, each group presents their story in front of the other participants.

Step 5: The next step is for the participants to return to their formed group and film the scene/story. They have 6 hours to film and finish this task. The facilitator goes from group to group and gives support if it is needed.

Step 6: After all of the groups have finished filming, each group presents some of the filmed material and evaluates on the process of doing the task.

Adaptation to young people with fewer opportunities:

An introduction about light in films (by showing some examples) can be useful to explain the task in an accessible way.

- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.
 - Adapt the questions to the participants group.
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Non-linear editing

Energizer Learning process Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)

- Basic cinematography (composition)
- Linear storytelling

Objectives

- To learn how editing affects the film
- To explore how different editing creates a different story
- To get creative by mixing scenes and trying different solutions

Complexity

Group size

1 - 30 participants

Duration

90 minutes

Material

Newspaper, scissors, glue, a pen/pencil, board.

Preparation:

If you choose the variation, the number of the participants should be even.

Step-by-step instructions:

Step 1: Each participant takes a newspaper and chooses 10 different pictures with different characters and different shots. He/she cuts them and creates a story with them. Each of the photos represents one scene and has to contain one sentence describing what the scene is. For example, if it is a photo with a woman in a car, the sentence on the photo could be "She is in the taxi, going to her lover." The photos are glued on a board by particular linear order, an order that the participant creates as his/her story.

Step 2: Once this is done, each participant should present the linear story to the other participants by explaining the scenes.

Step 3: Then, each participant should mix the scenes/photos, in order to change the course of it. In changing the order of the scenes/photos the participants tell the same story in a different order, which is called non-linear editing. Each group or participant is asked to change the order of the scenes/photos on spot after he/she/they presented the original order.

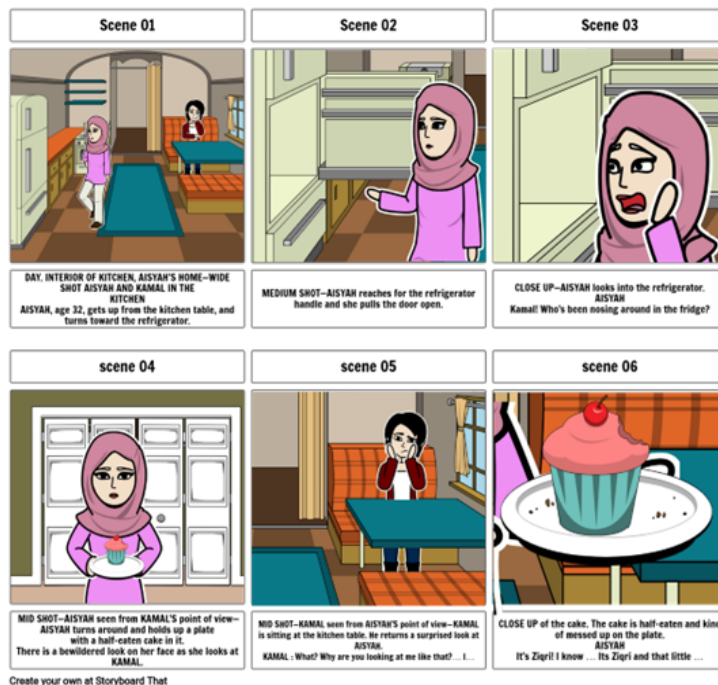
Variations

You can change step 3 this way: Each participant/group should do an exchange of the stories, so every participant/group would have to rearrange the scenes of his/her/their partner. This way you will need to give

them 10 more minutes so they can work on their partner's story. After that they present the result in front of everyone. That way, they will feel like a real editor, editing the scenes of a different director.

Adaptation to young people with fewer opportunities

Try to make sure that every participant has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.



Editing emotions

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)

- Basic cinematography (composition)
- Basic use of an editing software

Objectives

- Learn how editing affects the film
- Learn how different editing creates different emotions
- Learn about editing history (Kuleshov effect)

Complexity



Group size

1 - 30 participants

Duration

70 minutes

Material

Phones, editing software on a phone or computer.

Preparation:

Make sure to remind the participants what a close-up is.

Step-by-step instructions:

Step 1: Every participant takes a video of oneself. The shot needs to be in close-up, static, and its duration 5 seconds. The participant looks left or right from the camera, not directly in it.

Step 2: Next, the participant takes a video of food (a sandwich, or bowl of food, or soup, whatever is near), a video of another person, a video of a nice view from the window.

Step 3: Then the participant imports those files in an editing software and edits them, each of the videos with one's close-up.

First edited video-The close-up together with the food video

Second edited video-The close-up with the video of another person.

Third edited video-The close up with the nice view video.

Step 4: Once the videos are edited, next is their presentation. The participants show the videos and discuss them. Questions for discussion:

- What is the emotion of the participant in the close-up at the first edited video?
- What is the emotion of the participant in the close-up at the second edited video?
- What is the emotion of the participant in the close-up at the third edited video?

Step 5: You can play the video of the Kuleshov effect which is provided in the annex at the start of the activity or after they have presented their videos. That way you can facilitate the discussion with the participants about how the editing contributes to or changes a specific emotion.

Variations

You can go with different ideas for shooting videos and creating emotions, like TV with bad news/happy news, or scary and sad videos. All of them combined with one particular close-up.

Adaptation to young people with fewer opportunities

- Try to make sure that the participants get help in the whole process (filming + editing) - in case talking about emotions is difficult during the discussion, use emoticons that they can use.
- For some target groups it can be useful to work in small groups.
- The same could be done with taking pictures instead of videos, then printing them and putting them together, side by side, like a collage.

Annexes: (handouts, materials, links to videos etc.)

[Kuleshov effect](#)

Listen the film

Energizer**Learning process****Personal development****Ice breaker****Team building activity****Evaluation****Prerequisites (previous knowledge)**

None

Objectives

- Develop critical and creative thinking
- Learn about the use of and the effect that sound and music have on film

Complexity**Group size**

2 - 30 participants

Duration

45 minutes

Material

- Projector
- Speakers
- Computer/Laptop
- Blindfolds (optional)

Preparation:

Prepare the scenes provided in the annexes.

Step-by-step instructions:

Step 1: Ask the participants to put blind-folds on their eyes. Alternatively, they can just close their eyes.

Step 2: Play the first scene provided below in the annexes, with only the speakers turned on and the projector turned off. This is the scene without music in it, only sound.

Step 3: When the scene ends, ask the participants to open their eyes. Then start a discussion using some of the following questions as an example:

- What did the scene make you feel?
- What do you think is happening in the scene?
- Would you change some sound effect to make it more understandable or add music?

Step 4: Ask the participants to close their eyes again. Now play the same scene but with music in it. This scene is the second one provided in the annexes.

Step 5: After the scene ends, ask the participants to discuss the same questions as before.

Step 6: Play the original scene to the participants with open eyes, turning the speakers and the projector on, so that they can see what is happening and what was the author's intention.

Step 7: After the sixth step, open a discussion with some of the following questions:

- What is better in your opinion? With or without music?
- Why do you think that is a better option in this scene?
- Would you change it? How?
- Why would you make that change?

Note: You don't need to play the full scenes provided, because each of them is almost 7 min long. Especially the first version can become boring or really meditative depending on the synergy of the group. To accomplish the point it is enough to play only 3-4 minutes from each version of the scene.

Variations

If you want to make this activity shorter for around 10-15 minutes you can follow the next steps:

Step 1: Ask the participants to put blindfolds on their eyes or they can just close their eyes.

Step 2: Play a scene from a film by your choice, with only the speakers turned on and the projector turned off.

Step 3: When the scene ends, ask the participants to open their eyes. Then start a discussion using some of the following questions as an example:

- What did the scene make you feel?
- What do you think is happening in the scene?
- Would you change some sound effect or

add music to make it more understandable?

Step 4: Play the original scene to the participants with open eyes, turn the speakers and the projector on, so that they can see what is happening and what was the author's intention.

Step 5: Discuss with the group, using some of the following questions as an example:

- What did the scene make you feel when you were watching it as it was originally intended?
- How much do you think the sound makes or breaks a scene?
- Would the scene be better if there was music in it or not?

Adaptation to young people with fewer opportunities

- Adapt the questions to the participants.
- In case it's difficult for the participants to explain how they feel, use emoticons.
- This activity is more difficult to do with deaf people. But instead of focusing on the music, you can focus on the emotional feelings, when seeing the movie without subtitles, on the scenery,...

Annexes: (handouts, materials, links to videos etc.)

First version (without music):

[The Mummy Trailer without music or sound effects](#)

Second version (original and with music);

[The Mummy - Official Trailer \(HD\)](#)

[The Power of Sound in Movies](#)

Sound and music

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Prerequisites (previous knowledge)

Knowledge of how to add music or sound on any kind of editing software.

Objectives

- Understand the use of and effect of sound and music on film.
- Develop creative thinking

Complexity

Group size

Minimum 2 participants

Duration

180 - 200 minutes

Material

Computer/laptop with editing software.

- **For most basic use:** Movie Maker - free.
- **For more advanced users and softwares that need licenses:** Adobe Premiere, Final Cut, Sony Vegas Pro.
- **Another editing software that is free and can be used for more advanced editing:** DaVinci Resolve.

Preparation:

- To do this activity, first you must do the activity number 17. Directing simulation and activity number 24. Editing matters..
- If you choose to do the variation 1 of „Sound and music”, then you will need to get or make some raw footage material.
- If you choose to go with variation 2, then you will need to get scenes from already existing films by your own choice. You will need to cut the scene from the original film and then mute it.

Step-by-step instructions:

Step 1: The participants are divided into their previous groups as in the “Directing simulation” activity. The groups have 3 hours of time to add, change or refine the sound and add music of their choice to their already filmed scene/film.

Step 2: After they have completed the task, they present their final product. Once the products are presented, the facilitator may debrief with few of the following questions:

1. Why did you choose to use only sound/ music in this particular scene (given they have used only music of sound)?
2. Would the emotional impact be stronger or weaker if you used music in this scene?
3. Does the music support the already established atmosphere of the scene/film?
4. Would it be more effective if you used only sound/music?
5. How did you get to your final decision on what to use?

6. Did you try any other ideas of using the sound and music? And why did you decide it would not work for your scene/film?
7. What would you have done differently if you had enough resources, equipment and experience?

Variations

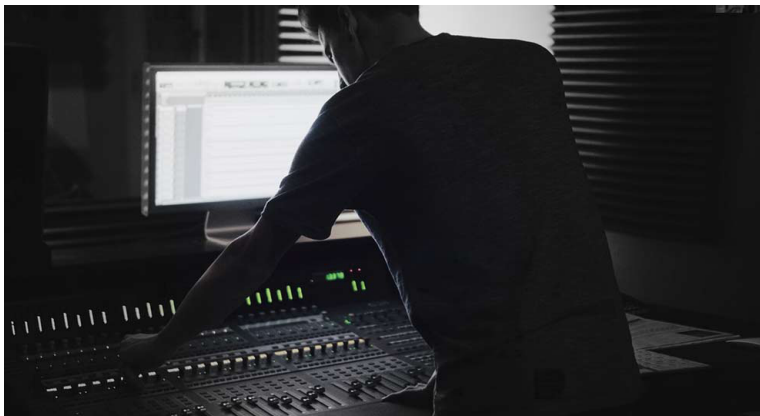
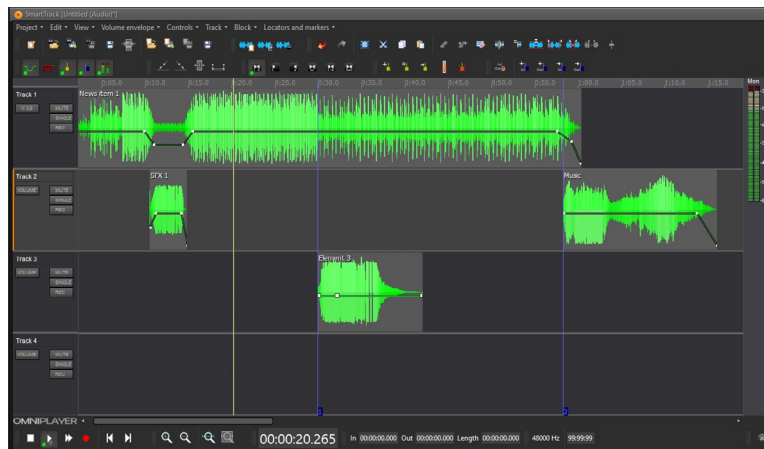
- If you want to do only this activity without doing the Directing simulation activity, you can provide the participants with already filmed raw material. In this case, they will need to have 3 hours to edit and add music or sound to the filmed raw materials you have provided them.
- Another variation to do only this activity and make it shorter is to provide the participants with short cut scenes from already released films. In this case, the participants would have 90 min to add sound and/or music to the scenes in their groups. Tip: You can find short scenes from films legally from YouTube and download them. Put the downloaded scene in one of the editing software and just mute the sound. Export it from the software as a MP4 or H.254 video*.

Adaptation to young people with fewer opportunities

For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone (youth leader, accompanying person) who can be there to help the participants in the thinking/creating process if needed.

Adapt the questions to the participants group.

This activity is more difficult to do with deaf people. But instead of focusing on the music, you can focus on the emotional feelings, on the scenery, and how this works without sound.



Reproducing sound effects

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Prerequisites (previous knowledge)

None

Objectives

- To allow participants to explore the use of film sound effects.

Complexity



Group size

5 - 30 participants

Duration

100 minutes

Material

- A computer with speakers
- Different kinds of objects available around.
- If possible, a good quality sound recording device and a computer with an editing program.

Preparation

- You might consider watching the proposed extracts first to predict the presence of certain objects.

Preparation:

- You need to find some film scenes/extracts and cut out the sound. These prepared film clips without sound will need to be given to each of the individual groups.

Step-by-step instructions:

In this activity, the participants will have to use their imagination and a number of rudimentary props, to **soundtrack** one or two silent film sequences.

Step 1: Make an inventory of everything in the place where the session is being held that can be used to make noise: paper, chairs, tables, blackboard, pencils, plastic bags, clothes...

Step 2: Divide the participants in odd numbers groups. Give each group of participants a sound that they will have to try to make with the means at hand (ex: a person knocking on the door, a door creaking, footsteps on the floor which probably also creak, wind, shutters, slamming, gunshot). The participants try to reproduce each noise with the objects available around by filming the sound noises. You can give them 40 min time so they can reproduce these sounds.

Step 3: Once this has been done, the sounds can be organized in the folders on their computers and then edited. You can give them 40 min to organize their sounds.

Step 4: The groups present their reproduced sounds in front of the whole group. You can discuss together using some of the following questions:

- Is the sound realistic?
- What do you think is happening when you hear these sounds?
- Did the group manage to capture the sound effect realistically?
- If it is in a film, would you even notice that the specific sound is reproduced in a totally different way?

Adaptation to young people with fewer opportunities

- Explain the concept in an accessible way and try to explain by using illustrations.
 - Try to make sure that there is someone available who can help the participants in the process.
 - This activity is more difficult to do with deaf people.
-



Make film using only sound

Energizer

Learning process

Personal development

Ice breaker

Team building activity

Evaluation

Prerequisites (previous knowledge)

- Linear storytelling
- Basic sound knowledge
- Using editing software

Objectives

- Learn how sound design affects the film
- Focus more on sound editing
- Get creative by discovering different sounds to tell a story

Complexity



Group size

1 - 30 participants

Duration

150 minutes

Material

- Computer
 - Editing software
 - Audio recording device (phone)
-

Preparation:

Make sure you have internet access

Step-by-step instructions:

Step 1: Brainstorm ideas for short films. Each participant should have one that is really simple and clear.

Step 2: Each participant should make a list of audio files (backgrounds, sound effects, dialogue) needed to tell that story.

Step 3: Each participant should open an internet page where the audio files can be downloaded for free. If any participant has a need for dialogue, they should record their voice or find other voices among the other participants. Then, the files should be gathered and organized in folders.

Step 4: Each participant should edit the audio files using an editing software on a computer, but without any picture. The story should be told only with audio. Step 5: Then, each participant shows the audio story to an audience of other participants. They each comment, discuss and give more ideas of how the audio films could enrich and be better.

Example of a story using sounds:

- Sounds of traffic, background of busy city.
- Sound effects of car horns.
- A woman is talking on the phone.
- Again, the car horns, someone yells at her to stop looking at her phone, instead she

should be careful of where she is going.

- Then again car horns.
- Sound of her screaming.
- Sound effects of a car hitting a body.
- Screaming at other people.
- Sound effect of an ambulance.

Variations

Instead of each participant doing this on their own, you can divide the group with max 4 participants per group. The rest of the steps stay the same.

Adaptation to young people with fewer opportunities

- Try to make sure that every group has someone who is available to help the participants in the process.
- Work in small groups.
- If necessary: add extra steps into the steps written above in order to make it more accessible for the participants.
- This activity is more difficult to do with deaf people.

Annexes: (handouts, materials, links to videos etc.)

Link to free internet sounds

<https://freesound.org/>
<https://sound-effects.bbcrewind.co.uk/>

[The Magic of Making Sound](#)



Editing matters

Energizer**Learning process****Personal development****Ice breaker****Team building activity****Evaluation**

Prerequisites (previous knowledge)

- Basic cinematography (ways of using a camera: composition, movements of the camera and their meaning)
- Basic storytelling (genre, POV character, 3-act structure)
- Using editing software

Objectives

- Learn how to edit
- Learn the importance of editing
- Get creative by trying different solutions

Complexity

Group size

Minimum 1 participant

Duration

250 minutes

Material

- Editing software,
 - Computer,
 - Video materials
-

Preparation:

To do this activity, first you must do the Directing simulation activity.

Step-by-step instructions:

Each participant has received the video files from „A chase“- the Directing simulation activity. The participants work alone or in groups to edit the films. Instructions for the participants are as follows:

Step 1: Import the files into the editing software and organize them.

Step 2: Watch the materials carefully and select on the timeline only the best of them. The criteria is based on their technical quality and the performance of the actor.

Step 3: Start cutting the selected parts and organize them chronologically. The story has to be clear. Delete every shot or frame that you find extra or unnecessary. Make sure to use the previous knowledge about filmmaking that you have and use the different shots in the right way.

Step 5: Watch the edited film again and again until you are sure that you are satisfied with it. Ask other participants to watch it together with you and ask them the following questions.

- Is the story clear?
- Were you fully engaged in the story or you found it boring at some places?
- Is there anything you don't like and why?

Then think about the answers and do some corrections if you think they are needed. Try different things, experiment.

Step 6: When you are ready, you can click the Export button.

Step 7: Once this is done, project the films in front of an audience or participants and discuss it. Discuss how editing the materials in a different way would affect the film.

Variations

If you are willing to put in some more effort, open the project again, and try combining the materials in a different order. Experiment with the length of the materials to make the scenes shorter or longer and see how the mood of the film changes. This is the best way you can learn editing: By doing different versions from one single film.

Adaptation to young people with fewer opportunities

- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone who is available to help the participants in the process.
- Work in small groups.

Annexes: (handouts, materials, links to videos etc.)

[LEARN PREMIERE PRO IN 20 MINUTES ! - Tutorial For Beginners](#)

The importance of color

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge)

- Basic cinematography (composition)
- Linear storytelling
- Basic use of software for color correction

Objectives

- Learn how color affects the film
- Learn how different color palette creates a different mood
- Get creative by playing with the mood of the film

Complexity



Group size

1 - 30 participants

Duration

60 minutes

Material

- Color correction software
 - A short film
-

Preparation:

To do this activity, first you must do the Directing simulation activity and the Editing matters activity.

Step-by-step instructions:

The participants work alone or in groups to edit color in the films. Instructions for the participants are as follows:

Step 1: Import the film into a color correction software. (If you are using Premiere Pro for editing then you can click the color interface there, if you are using another software then you can import the film into the DaVinci free software).

Step 2: Start playing with the colors and try different options. Explore all the color ranges that the software is offering.

Step 3: Choose one colder/gloomy color and export your film naming it v01. Then, choose a warmer, more saturated, brighter color and export your film naming it v02. Finally, choose black and white effect and export the film, naming it v03.

Step 4: Watch all the different versions of the film and discuss how the color affects the mood of the film. Which version is warmer, gives happier emotions, reminds you of hope and freedom? And which version is the opposite of that? Finally, what is the v03, the black and white version showing us? Think about different movies and the color palette that they used. Is the color palette that they used in accordance with their subject and genre?

Variations

The same could be done with taking pictures/videos on the phone and then applying different filters on them. Discuss after every change.

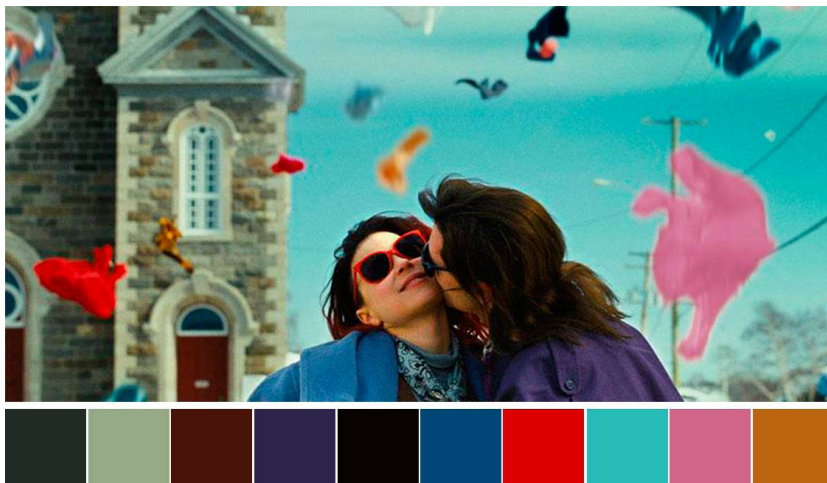
Adaptation to young people with fewer opportunities

- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone who is available to help the participants in the process.
- Work in small groups.

Annexes: (handouts, materials, links to videos etc.)

Basic color correction tutorial:
[How to Color Correct in Adobe Premiere Pro CC \(Basic Correction + Lumetri Scopes Tutorial\)](#)





Ani-
ma-
tion

Animation is acting

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Phase of the filmmaking process	Pré-animation: Actionline/ timing/ spacing
Prerequisites (previous knowledge)	None
Objectives	To recognize emotions and understand the importance of timing and spacing.
Complexity	 ● ● ● ●
Group size	From 3 to 25 participants
Duration	60-180 minutes
Material	• Camera or tablet/ smartphone • Tripod and attachment for smartphone or tablet • Small notes with different emotions written on collected in a jar

- (Optional) large paper bags

Preparation:

- Prepare small notes with an emotion written on each one, fold them and put them in a jar.
- The most important emotions to add are: **happy /sad/ angry /anxious/ insecure/ nervous/ hysterical/...**
- Find an interesting large inside or outside location to perform.
- To explain about timing and spacing it is good to have a big sheet of paper on the wall to draw on or a chalkboard.

Step-by-step instructions:

Explain to the group that:

1. Every action in an animation film is executed on an **actionline** (or path of action, imagine you follow a line drawn on the floor while acting) and that we will be looking for the actual shape of each action line that will occur during the acting exercise. Some emotions have straight actionlines, others have curved ones.

2. **The timing** and spacing of an action is the time that they will need to go from point A to point B while acting out the emotion across the room.

Some emotions have a slow timing, others have a very fast one.

The spacing is the change in position on the action line. The actual position you take in (later your character in animation) on that

actionline. This can be an even spacing with a constant speed or rather the opposite with an interrupted spacing that is typical for that emotion. For example: unsure as an emotion would have a nonfluid spacing because of the hesitating actions of moving and stopping and staying before restarting.

So we will be talking about **the different shapes of the action lines, the fast or slow timing and the smooth or interrupted spacing of it.**

And now to work:

A first participant steps forwards, picks a note, reads it and hands it to the facilitator. The participant acts the emotion while crossing the room to the other side. The acting will be nonverbal, speaking is not allowed. The other participants are watching and trying to guess the emotion the actor is performing. The facilitator is the one who knows the assignment and who can direct the actor in case the group is not able to guess the emotion. Tips and tricks will be given by the facilitator about the big clichés that are often used in film and animation films.

For example: a happy person will often whistle and hop instead of walk. actionline: curvy/ timing: rather quick/ spacing: smoothly.

An angry person will often walk in big steps

with clenched fists and breath heavily. Anxious people make themselves small and look around while crossing the room. Another participant takes the place with another emotion from the jar and so on.

Tips and tricks:

- The facilitator takes the first note and acts in front of the participants so that they are not the first ones to break the ice.
- While acting, let the participants move back and forth. On the way back you can point out the most important things there are to know about the actual emotion and its specific timing and action line shape.

Variations

- To make the exercise more difficult or in a second stage, the participants will put a paper bag on their heads while acting, so the face is covered and the acting must be recognized by the shape of the action line, the timing and the spacing. The participants can't read the emotion from the actor's face.
 - Two participants can be placed against each other with different emotions, without knowing which emotion the opponent has. Doing so a third emotion can occur during the confrontation, or one of the two emotions can change into the other.
 - The exercise can be filmed and be used in a debriefing with the group if everyone is ok with filming it.
-

Adaptation to young people with fewer opportunities

- Explain the concept in an accessible way and try to explain by using illustrations.
- If necessary, work in little groups.
- Try to make sure that every group has someone who can help the participants in the process.
- In case it is difficult to “name” emotions, use emotion-cards and let the participants choose which emoticon fits the emotion that they can share.

Annexes: (handouts, materials, links to videos etc.)**[Handout: ANIMATION](#)**

Animation – Pixilation

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Phase of the filmmaking process	ANIMATION – STOP MOTION – PIXILATION
Prerequisites (previous knowledge)	None
Objectives	• Make a pixilation film using the techniques that are specific to pixilation • Enjoy the magic of animation
Complexity	 ● ● ● ●
Group size	From 3 to 25 participants
Duration	60-240 minutes or more
Material	• Camera (s) or tablet /smartphone with stop motion apps (see handout) • Tripods

Step-by-step instructions:

- Gather the participants and start with a short initiation in stop motion (see handout / link)
- Explain the exercise: animating with found materials on scene and show examples (links)
- Brainstorm with participants, this can be a workshop where everyone's working on one film, or the participants can be divided in several smaller groups (depending on the available equipment and the number of participants)
- Depending on the level/age of the group the facilitator demonstrates how to work with the software and capture a few frames.
- The group(s) discusses the development of the story (the animation) and starts animating.
- Sound can be recorded on location to use with the animation; natural sound like wind, water or sounds made with found materials. Or sounds and effects can be downloaded from [Freesounds.org](https://www.freesounds.org)
- Edit the finished animation with sound. (record dialogue with the app dictafoon or another one)
- Watch and discuss the result with the participants.
- Share your film

Variations

- work inside with available objects (ex. a classroom)

- start from an existing audiotrack or music as an inspiration (ex. animating sand and shells according to audio from a busy city or a playground or...)

Adaptation to young people with fewer opportunities

- Explain the concept in an accessible way and try to explain by using illustrations.
- For people with learning difficulties or intellectual disabilities, try to make sure that every group has someone who can help the participants in the process.
- Work in small groups.

Annexes: (handouts, materials, links to videos etc.)

link to example: (in French)
[Professeur Kouro : le LandArt](#)

[Handout: ANIMATION - PIXILATION](#)

Animation – Land art

Energizer **Learning process** **Personal development**
Ice breaker **Team building activity** **Evaluation**

Phase of the filmmaking process	ANIMATION – STOP MOTION / LAND ART
Prerequisites (previous knowledge)	None / beginners or advanced levels possible
Objectives	Animate with available objects in nature
Complexity	
Group size	From 3 to 25 participants depending on available cameras
Duration	60-240 minutes or more
Material	• Cameras or tablet /smartphone with stop motion apps (handout) • Tripods • Laptop with editing software (or editing on a tablet),

- Materials found around the location

Preparation:

- Find a location where you can film without being disturbed

Tip for the initiator:

- try out the best app for this exercise and try out the stop motion exercise yourself before working with a group.
- it's easier if everyone uses the same app in case using smartphone or tablet

List of useful stop motion apps in handout

- If you have a windows computer and a webcam available you can go to www.cellsoft.be and download TAKE5 Animation Software for free (1 month)
- useful app for sound recording; "dictafoon"
- find sound effects and music on 'Free-sound.org' (make sure to always use music and sound free of rights.)

Step-by-step instructions:

- Gather the participants and start with a short initiation in stop motion (see handout / link)
- Explain the exercise: animating with found materials on scene and show examples (links)
- Brainstorm with participants, this can be a workshop where everyone's working on

one film, or the participants can be divided in several smaller groups (depending on the available equipment and the number of participants)

- Depending on the level/age of the group, the facilitator demonstrates how to work with the software and capture a few frames.
- The group discusses the development of the story (the animation) and starts animating.
- Sound can be recorded on location to use with the animation; natural sounds like wind, water or sounds made with found materials. Or sounds and effects can be downloaded from [Freesounds.org](https://freesounds.org).
- Edit the finished animation with sound. (record dialogue with the app dictafoon or another one)
- Watch and discuss the result with the participants.
- Share your film

Variations

- work inside with available objects (ex. a classroom)
- start from an existing audiotrack or music as an inspiration (ex. animating sand and shells according to audio from a busy city or a playground or...)

Adaptation to young people with fewer opportunities:

- Explain the concept in an accessible way and try to explain by using illustrations.
- For people with learning difficulties or intellectual disabilities, try to make sure that

every group has someone who can help the participants in the process.

- Work in small groups.

Annexes: (handouts, materials, links to videos etc.)

link to example: (in French)
[Professeur Kouro : le LandArt](#)

[Handout: ANIMATION - LAND ART](#)

[Handout: Stop Motion](#)

Animation – stop motion

Energizer Learning process **Personal development**
Ice breaker **Team building activity** Evaluation

Phase of the filmmaking process	ANIMATION – STOP MOTION
Prerequisites (previous knowledge)	Instructor needs to know the basics of animation
Objectives	The main goal of the activity is for the participants to express their creativity. The activity will also support them in improving their technical and digital competences.
Complexity	
Group size	5 - 10 participants
Duration	60-240 minutes or more
Material	• A computer or a laptop (covering the software requirements for editing a stop motion video),

- Digital camera (there is no need of expensive equipment, don't use high definition - HD - cameras as it takes lot of time to edit the video afterwards),

Preparation:

Before starting the activities, watch examples of famous stop-motion films like the ones of Henry Selick (Mr. Jack's Strange Christmas, Coraline) and Tim Burton (The Funeral Party).

Step-by-step instructions:

Volume animation, also known as stop-motion, is a frame-by-frame animation technique. Halfway between photography and video, volume animation creates movement from immobile objects.

First step: Create the scenario and the storyboard

Second step: According to the scenario, choose the kind of animation video you will use. It can be drawing animation on paper, figures made by clay, stop motion (a series of photos of people moving), a combination of the above etc.

The puppet film is a craft and it is therefore possible to imagine a thousand tricks to design your characters. It is possible to create puppets that can be manipulated using recycled materials and multiple accessories (tin cans, plastic cups, packaging, beads, buttons, etc.).

Third step: Presentation of the technical information (software and hardware).

Fourth step: Get the material, make the settings and start taking the photos by moving the object slowly on the terrain you have chosen.

Fifth step: After finishing this procedure, you have to edit the video. There are many open source applications/ softwares for editing a stop motion video.

Variations

You can boost up the energy by following an already written scenario, and trying to recreate it.

Adaptation to young people with fewer opportunities:

- Divide the workshop in more days e.g. one day storyboard, one day making puppets, one day filming and one day editing (or even more, depending on the groups)
- For people with learning difficulties or intellectual disabilities, try to make sure that the participants can get help in the thinking/creating process if needed.

Annexes: (handouts, materials, links to videos etc.)

To learn more about volume animation, you can watch Professor Kouro's lesson on this technique :

[Leçon du professeur Kouro: Patamod](#)

[Handout: Stop Motion](#)

Editing software : MonkeyJam, Virtualdub, Stop motion studio, Windows Movie Maker.



Social
media

Tricks on TikTok: The Shoe Change Challenge

Energizer **Learning process** Personal development
Ice breaker Team building activity Evaluation

Prerequisites (previous knowledge) None

Objectives The main goal of this activity is to offer young people concrete tools to approach all types of images from the angle of a creative practice.

Complexity



Group size 5 - 15 participants

Duration 120 minutes

Material

- Shoes, accessories and outfits for the transformations you want to stage
- A smartphone for filming
- Your favorite video sharing application

-
- An editing application: CapCut, InShot, iMovie, YouCut
-

Preparation:

- First watch a video, then identify the moments that must have required tricks, trying to understand the process.
 - You can have a look at the TikTok videos under the hashtags #shoechange #shoechangechallenge or #shoechallenge or watch the compilations published on YouTube.
-

Step-by-step instructions:

The activity will support the participants in understanding what a trick is. Trickery makes impossible phenomena possible on screen, such as instantaneous transformation, disappearance or the appearance of objects. Special effects can be used, requiring specific equipment and know-how, but they are also often relatively simple tricks.

Step 1: It's easy to get started: choose the right shoes, accessories and outfits for the transformations you want to stage. To give the impression of never changing places, it is important that you have everything you need at hand! As you will still have to move, don't hesitate to mark the places where you sit (for example with tape), for your feet or your hands.

You should also pay attention to the frame. Even if the idea is not to actually kick the

camera, your phone is likely to fall over if you don't secure it properly: ideally with a tripod, or wedged between heavy objects or held in place with clothes/drawing pegs. In both cases, you can also mark the location with tape, in case the phone moves despite all your precautions. Also be aware of what the phone will pick up from your surroundings: what should change between each take is your appearance, not the décor or someone poking his head through the door!

Step 2: It's time to shoot!

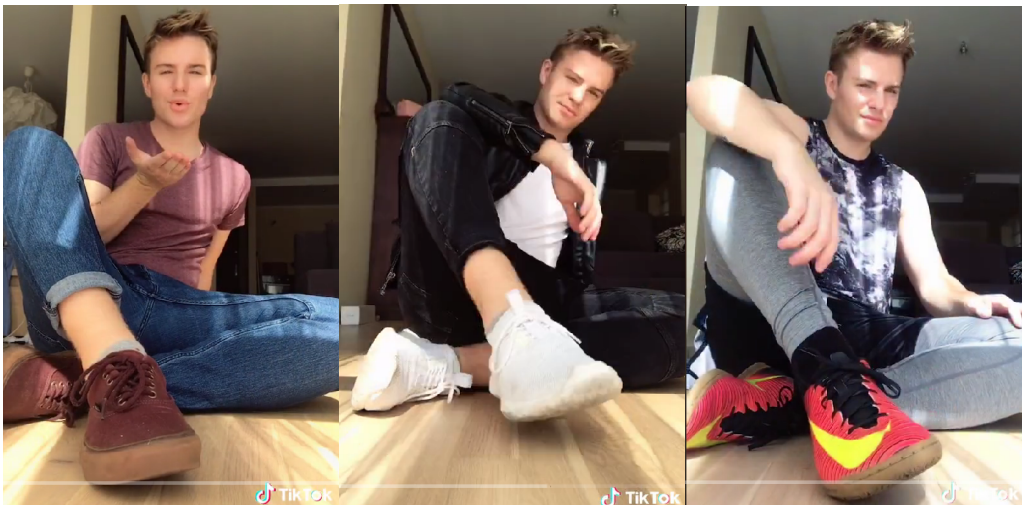
Work in pairs: the person being filmed will make a movement in rhythm with the music chosen, and will take care to find the same position after changing. The person filming stops the video with the sole on the lens, and starts it again once the partner has changed, taking care not to move the phone when pressing it.

Adaptation to young people with fewer opportunities:

Try to make sure that every group has someone who can help the participants in the thinking/creating process if needed

Annexes: (handouts, materials, links to videos etc.)

TikTok videos under the hashtags #shoechange #shoechangechallenge or #shoechallenge



Introduction to the platform Twitch – Stream on cinema

Energizer **Learning process** Personal development
Ice breaker **Team building activity** Evaluation

Prerequisites (previous knowledge)

None

Objectives

The objective of this workshop is to lead a discussion with young people willing to try doing a live stream on Twitch about movies, and giving them advice on how to do it.

Complexity



Group size

5 - 10 participants

Duration

120 minutes

Material

None for this introduction workshop

But for their future Live stream, the young people will need :

- A PC or Mac with a webcam and a basic microphone (if possible attached to an arm)
- A good internet connection
- Streaming software: OBS, XSplit or Twitch
- Studio, designed for beginner streamers

Preparation:

On Twitch platform, the content, which originally focused on video games, is now diversifying: between music streams and debates reminiscent of some TV shows, some streamers are trying to stand out from the already saturated gaming sector by launching video game marathons (like sleep streams), or by simply chatting with their community. How do the users “show off” and attract viewers? How can they share their love of movies with their community?

Step 1 : Help the young people to find a movie they want to present.

Have they fallen in love with a film (or series) and want to share it? Before turning on your camera, they need to prepare themselves: what are they going to say about the film? And do they master all the codes of a good streamer? To review a film is to look for the elements in the film that

make it interesting (or not). Not just saying whether they liked it (or hated it), but trying to analyze it by pointing out its aesthetic qualities and weaknesses. Inevitably subjective, the review may make viewers want to go and see the film or, on the contrary, dissuade them.

Step 2 : Help them preparing their future Live:

Their streaming software is installed, the webcam and microphone turned on - but what will they show? They will hardly be able to turn their room into a real studio, but they can keep their privacy by hiding what they don't want to share with their viewers.

Even if they have a good webcam, good lighting will not be superfluous and will give the live shows a real professional look. But they don't have to show off. Their live can be audio only, and they can even use an avatar to v-stream.

They should also know that Twitch does not offer any moderation or protection system for its users, and sometimes insults, sometimes sexist, are uttered in the chat. They have to be ready to do the moderation.

Adaptation to young people with fewer opportunities:

- Try to make sure that every group has someone who can help the participants in the thinking/creating process if needed.
 - Experience it together and try this exercise several times so they learn to use the application and know what to do.
 - Explain everything clearly and adapt the questions or information to the participants.
-



Evaluation

Portrait

Energizer Learning process Personal development
Ice breaker Team building activity **Evaluation**

Phase of the filmmaking process

It can sum up any phase

Prerequisites (previous knowledge)

None

Objectives

Summarize and memorize previously learned information.

Complexity



Group size

Minimum 1 participant

Duration

5-10 minutes

Material

Piece of paper and pen or pencil

Step-by-step instructions:

1. Ask participants to think about new knowledge they learned during the previous workshop. Then they need to write down a question that leads to that answer/knowledge.
2. Once everyone has written down the question, everyone stands up and finds a partner. They ask each other their questions. If the partner knows the correct answer then the one will get the confirmation for the correct answer, if not the person asking can help them discover the correct answer.
3. Then partners exchange their question papers and find a new partner to ask it from.
4. The circle continues until the facilitator ends it.

Variations

Ask them to record the answers and put together a Q&A video. This prolongs the task time!

Adaptation to young people with fewer opportunities:

For people with reading and writing issues, offer help or work with illustrations for support.

**Ann
ex
es**

Handouts

Handout: Free Video editing software

Apple iMovie

<https://www.apple.com/imovie/>

Blender

<https://www.blender.org/>

DaVinci Resolve

<https://www.blackmagicdesign.com/>

DaVinci Resolve

(Tutorials) <https://www.blackmagicdesign.com/products/>

HitFilm Express

<https://fxhome.com/hitfilm-express>

Kdenlive

<https://kdenlive.org/>

Lightworks

<https://www.lwks.com/>

Microsoft Video Editor (Built Into Windows 10 & 11)

<https://support.microsoft.com/en-us/> (Windows Support)

OpenShot

<https://www.openshot.org/>

VSDC

<http://www.videosoftdev.com/free-video-editor>

Shotcut

<https://shotcut.org/>

The best free editing software (in 2022)

<https://www.shopify.com/blog/best-free-video-editing-software>

Handout: Camera stand set up**Building Your Animation Workspace**

This page is about setting up your traditional animation workspace. We're documenting the various ways people create their own camera down-shooter stands, hand-made multiplanes, light boxes, stop-motion tables and more. The idea is to gather the information together so anyone interested can have more info on how to do it themselves.

DIY camera stands

There's been some discussion on a DIY, have-it-at-home camera stand. Here are a couple of cool ideas, ranging from the super easy to the more involved.

[This wood and c-clamp stand](#) is possibly the simplest of all, and could be a way to go for those that don't want to get too involved or spend a lot of money. The desktop gooseneck lamps are minimal lighting control and quality.

[This steel pipe stand](#) is a bit more complex, but still easy to make. You could also think of using plastic PVC tubing instead, which might be easier to cut, trim and glue together, not to mention being more lightweight. The clamp reflector lamps are the next step up for lamps. Word of warning: these lamps can be a major pain in the neck because the reflector shades NEVER stay on very well. an be a major pain in the neck because the reflector shades NEVER stay on very well.

Handout: List of useful stop motion apps



Stop Motion Studio - Compatible with Ios and Android.

The app allows you to film, import photos from your camera roll, and then edit your stop-motion videos.

There are manual and automatic settings for white balance, ISO, exposure, and shutter speed. Pair your Apple Watch and use it as a remote shutter release, or pair with a DSLR camera using Wi-Fi.

While filming, turn on the Grid Lines to help give your characters fluid motion.

Stop Motion Studio comes with different background options, filters, soundtrack creation, and titles. In addition, it offers visual effects like green screen, rotoscoping, and even adding animated faces to your objects.



iStopMotion - Compatible with Ios (iPhone and iPad)

Use the iStopMotion app to capture frames and turn them into a stop-motion film. You can get the iStopMotion Remote Camera app for free to act as a remote trigger and use the onion skin or camera overlay options for precise movements. Once you've captured your frames, iStopMotion allows you to turn them into a flipbook, gif, image sequence, or movie. Unfortunately, there are no editing options besides adding a soundtrack. You can't even rearrange frames, and there is no undo button.

(this app is not free)



Clayframes – Stop Motion - For Android

With Clayframes, you can capture stop-motion video or import photos taken with a camera. Set a timed shutter release to go off without touching your phone, or set it to take a photo each time you clap your hands.

You can review the movie as you shoot it or edit it later. The eraser tool lets you eliminate accidental hand shots or rigging setups used to make characters fly.

Clayframes allows you to preview your film at different frame rates, choose the resolution, and upload it directly to YouTube and Facebook.



Life Lapse Stop Motion Maker - Compatible with iOS and Android.

Shoot, edit or upload photos with Life Lapse Stop Motion Maker. The app comes with an interval timer and manual exposure, white balance, and focus lock, so there's never a need to touch your camera while shooting.

The editing tools include adjustable frame rates, a royalty-free stock library, color correction, and a VFX-like ghosted image overlay.

Life Lapse also comes with tutorials and samples of other people's work.



iMotion - Compatible with iOS

Use your phone's front or rear camera to capture stop-motion video with iMotion. Manually lock in focus, exposure, and white balance to ensure the look of your photos will not change during extended shoots.

Shoot in landscape or portrait mode, and adjust speed up to 15 frames per second. The Onion Skin or Grid allows you to smooth transitions between photos. You can save in 4K resolution to your device or upload directly to YouTube.

Plus, there is a film gallery where you can watch stop-motion films made on the app by others.

**PicPac Stop Motion & TimeLapse - Compatible with Android.**

With PicPac Stop Motion & TimeLapse, you can upload photos from your camera roll, shoot pictures with the app, or choose images from the app's photo stock library to make your stop-motion video.

The app will take a photo every time you clap or make a loud noise, allowing you plenty of time to manipulate your characters and get out of frame. In addition, you can record VO or add music from your device or PicPac's music library.

Add titles, adjust video speed and use the drawing tool to add expressions to your moving objects. PicPac Stop Motion is easy for beginners, but the lack of editing options makes it a terrible choice for pros or serious stop-motion hobbyists.

**I Can Animate - Compatible with iOS**

Capture frames with a camera or iOS device or record with I Can Animate. Use auto or manual settings for exposure, white balance, and focus, then use onion skinning to see where the previous photo was taken. You can edit and watch with I Can Animate while your camera is still capturing frames.

The app allows you to copy and paste sequences, delete, and reorder frames. There are also undo and redo buttons to fix any editing mistakes.

Add in sound effects with the audio library or create your own. You can even change backgrounds with the green screen function. Then, adjust playback speed and export directly to YouTube, Dropbox, or Facebook.

**CapCut - Compatible with iOS and Android**

Free all-in-one video editor for everyone to create anything anywhere. Flexible editing, magical AI tools, team collaboration, and stock assets. Make video creation like never before.

Handout: DIY Smartphone stand



Handout: ANIMATION

ANIMATION

Some definitions of animation:

Animation is often defined as the creation of an illusion of movement by assembling a sequence of still images.

Source: the fundamentals of animation / Paul Wells

- **Animation** is one of the most prominent aspects of popular culture world-wide. It's present in almost every aspect of the visual terrain that surrounds us every day.
- **Animation** uses a different vocabulary of expression than live action and enables greater creative freedoms.
- **Animation** can achieve anything that can be imagined and creates an 'art of the impossible'

Source: the fundamentals of animation / Paul Wells

- **Animation** is the art of capturing a series of individual movements whether on film or in digital form and replaying them in rapid succession to give the illusion of movement. It can be achieved using images drawn on a cell, on paper or other medium; with paper or clay figures or puppets; or using computer generated images.
- There are some common skills though, that are common to all animation styles.

The complete animation course / Chris Patmore

There are many disciplines of animation, including 2D drawn, 3D, CGI, pixilation, land art, mixed media and stop motion

STOP MOTION

Definition of stop motion and how it works.

Stop motion animation is a filmmaking technique that works like this: you take a picture of a puppet or an object, then move it a little bit and take another picture. Then you move it again and take another picture. By repeating this process hundreds of times and playing the individual pictures in sequence, the illusion is created that the puppet or object moves by itself and comes to life. When you want to create a stop motion film you will have to think about a movement and divide the time it takes to show that movement in frames or pictures. Using 12 or 24 frames a second is common.

What you need

- a camera, tablet or smartphone with stop motion software (see handout stop motion apps)
- a tripod or anything to secure and stabilize your camera and keep it straight
- a studio or location where you can film undisturbed (be annoying unless used on purpose)
- light, depending on the location
- a subject to animate, a item or a puppet made from plasticine or other flexible materials, a self-made background

Tips and tricks

- anything you can move and capture frame by frame you can animate

['Orgiastic Hyper-Plastic' trailer \(Paul Bush, Denmark/UK\)](#)



Handout: ANIMATION - LAND ART

LAND ART

Land Art is a stop motion technique in which one uses what's available on the land.

It's filmed outdoors using leaves, petals, pebbles sticks, grass, sand and whatever one can find on the landscape. The animation can be filmed very close on small subjects or filmed wider involving the whole landscape.

What you need

- a camera, tablet or smartphone with stop motion software (see handout stop motion apps)
- a tripod or anything to secure and stabilize your camera and keep it straight
- a location where you can film undisturbed (filming in a public place where people pass by can be annoying unless used on purpose)
- light, depending on the location
- landscape, scenery, a terrain

Tips and tricks

- when one or more persons are involved as animators to move the subjects the person who operates the camera (push the button) doesn't have to run around
- try not to harm nature, there are plenty possibilities to animate the scenery without pulling cutting branches or pulling leaves of trees

[Earthworks In Motion: Animated Land Art Experiments by Paul Johnson || ViralHog](#)



Handout: ANIMATION - PIXILATION

PIXILATION

Pixilation is one of many techniques used in animation. In pixilation the subjects are human

(together with objects) who need to act and are captured frame by frame.

PIXILATION is a technique where human and static objects are brought together on screen using stop motion. This is done by moving the human/actor(s) and object(s) step by step while capturing one frame at the time. When all the frames are played in sequence it shows movement.

Example: [Human skateboard by PES](#)

There are many disciplines of animation, including 2D drawn, 3D, CGI, claymation, stop motion and mixed media.

With stop motion we can control what's around us or create our own special world from whatever materials we please. Pixilation is just like stop motion but instead of objects, people are the subjects too.

[Stop Motion Tutorial: Pixilation](#)



[Un homme de têtes \(or The Four Troublesome Heads\) by Georges Melies, 1898](#)

Stop-motion animation with people is called pixilation. Pixilation has been around since early film, in its earliest forms you can see it in films that date back to the 1910s. Pixilation didn't really take off though until the 1950s with Norman McLaren's, his film *Neighbors* made the technique famous.

[Norman McLaren - Neighbours](#)

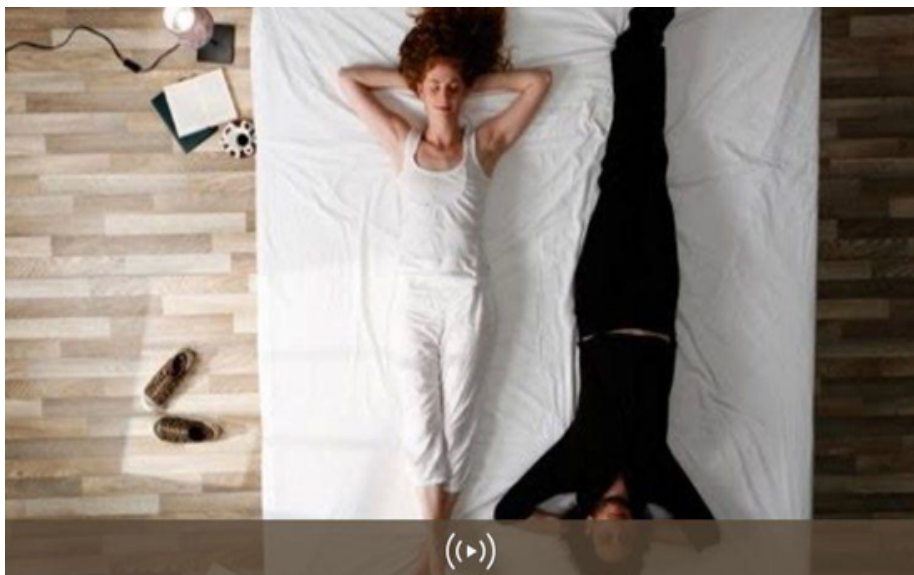
One of the most prominent animators working today with pixilation is the animator PES. His Oscar-nominated short film *Fresh Guacamole* combines pixilation with traditional stop motion in a fun and creative way.

[Fresh Guacamole by PES | Oscar Nominated Short](#)



Pixilation not only has had a big role in the world of independent animation, [Luminaris Juan Pablo Zaramella](#)

[Her Morning Elegance / Oren Lavie](#)



But also in music videos.

One of the most famous examples of pixilation is Peter Gabriel's Sledge Hammer.

[Peter Gabriel - Sledgehammer \(HD version\)](#)

Like PES, it's combining pixilation with traditional stop motion. Even today pixilation is still big in the music video scene.

[The White Stripes' Hardest Button to Button](#)

and [OK Go's End Love](#) all use pixilation and traditional stop motion.

Some examples made within a school environment:

[Zinloze achtervolging](#) die toch plezant was om te maken (this means; Useless pursuit without a name but still fun to realize) (realized by artists aged 15-16 year)

[Hero the Movie](#) (realized by artist aged 15-16 year)

[Kaas](#) (Cheese) (made by children age 8-12year)

What you need

- a camera, tablet or smartphone with stop motion software (see handout stop motion apps)
- a tripod or anything to secure your camera and keep it straight
- a location where you can film undisturbed (filming in a public place where people pass by can be annoying unless used on purpose)
- light, depending on the location
- actor(s) and props
- a camera operator (the one who pushes the button)
- a offscreen helping person to make changes between shots while the actor keeps the pose

- an idea, a story you prepare in advance even when it's very short, making a simple storyboard
and a list of properties before you start is very helpful

Getting started

The person or 'actor' is the subject in the film(or several actors). They will have to pose while taking a frame, then move a little and hold still, minding the right position for the next frame and so on.

Because the aim is to realize a pixilation film, it should be different from a live action film which is filmed continuously. And that includes the actions peculiar to pixilation.

[pixilation animation](#)

- **appear / disappear:** an actor can appear at once, shoot a few frames without the actor before or after

- **object or actor changes in an object or another actor**

f.i. in a movement every 2 or 3 frames change a piece of clothing changes

f.i. while moving every 2 or 3 frames a second actor replaces the first one, then another etc, when using this one should pay attention, the actor stands on the right spot, in the right pose

- **move in an original way:** slide on one or both feet, slide on knees or belly or while being seated on a chair or other object (Human skateboard by PES)

- **flying:** taking a frame while the actor jumps in the air, this needs some co-ordination between the camera operator and the jumping actor to catch the right moment, counting down might help here

- **use tilted angle**, tilt the camera and make the shooting location look like a slope so the actor(s) or subject(s) can slide or fall, the tilting can also be done frame by frame
- **replacing persons or objects by another in different size**
- **filming from the ceiling or height with the camera facing downwards**
example: [Her morning Elegance by oren Lavie](#)

Tips and tricks

Prepare the scene, collect all the props before you start shooting

Use different angles and shots, medium shot, close-up,...

Pause, hold still take a bunch of frames at critical moments otherwise the public doesn't understand the film

Exaggerate

Start testing, watch the result, adjust where necessary, and go on.

Sometimes it's useful to adapt, to slow down or speed up the animation or film from another angle. An object moving from left to right on the screen can be more interesting than moving towards the camera, or not.

Using or reusing sequences reversed can be interesting, moving forward, back, forward...

Just try it out and have fun!

Handout: Stop Motion

ANIMATION

Animation is often defined as the creation of an illusion of movement by assembling a sequence of still images.

Source: [the fundamentals of animation / Paul Wells](#)

- **Animation** is one of the most prominent aspects of popular culture world-wide. It's present in almost every aspect of the visual terrain that surrounds us every day.
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- **Animation** is the art of capturing a series of individual movements whether on film or in digital form and replaying them in rapid succession to give the illusion of movement. It can be achieved using images drawn on a cell, on paper or other medium; with paper or clay figures or puppets; or using computer generated images.
- There are some common skills though, that are common to all animation styles.

[The complete animation course / Chris Patmore](#)

There are many disciplines of animation, including 2D drawn, 3D, CGI, pixilation, land art, mixed media and stop motion

STOP MOTION

Stop motion is a technique used in animation to bring static objects to life on screen. This is done by moving the object step by step while capturing one frame at the time. When all the frames are played in sequence it shows movement. Clay figures, puppets and miniatures are often used in stop motion animation as they can be handled and repositioned easily.

Stop motion animation is almost as old as film itself and can be thought of as just a **series of still photographs**. Objects or puppets are moved and filmed frame by frame to simulate movement. Films like the original King Kong and Star Wars made heavy use of stop motion animation using miniatures and puppets. This was the only way to bring objects that can't move by themselves to life on screen.

Basically, stop motion is a form of animation where objects are physically manipulated and filmed frame-by-frame. Just like the other types of animation, stop motion comes in many forms.

This link [What Is Stop Motion? \(Definition + Examples\) explains a lot](#)

With stop motion we can control what's around us or create our own special world from whatever materials we please. Stop motion requires only a camera, some light and an object.

The rest is up to us.

[Stop Motion Animation / Melvin Ternan](#)

What you need

- a camera, tablet or smartphone with stop motion software
- a tripod or anything to secure your camera and keep it straight
- a location where you can film undisturbed
- light, depending on the location
- an idea, a story you prepare in advance even when it's very short, making a

simple storyboard in advance can be helpful

- a set and characters (the subject)

Getting started

[Basic setups and animation by Michael Parks](#)

Another example how to make stop motion, rather long but just watch:

[Star Wars Visual Effects, from AT-ATs to Tauntauns](#)

Filming stop motion requires using **frame by frame technique**; shoot a frame, move the subject, shoot a frame, ...

It takes 24, 25 or 30 frames a second, depending on the used software, to obtain the illusion of movement. Let's assume you work at 24 frames a second. It is ok to animate 12 frames a second, so every movement will be doubled and used two times. The software does this if you choose the right settings, in stop motion apps it is possible to set 12 frames a second.

Switch the **camera settings** (focus, iris, white balance and shutter speed) to manual, otherwise the camera will reset automatically after every frame you take.

How something moves in an animation is extremely important. Over the years some **principles of animation** have been formed, following these principles helps your animation look better.

[12 Principles of Animation](#)

It's all about **timing**, to become a smooth animation don't use more than 2 times the same frame unless you pause. When the animation of the subject requires a pause, (f.i. the moment a cat prepares before jumping) make sure to

increase the number of frames up to 12 or more depending on the animation. Make sure the moves between shooting a frame are more or less equal to obtain a fluid animation. You'll learn this by experience and testing.

Staging refers to how easy it is to see what is going on in the picture. As an animator you can overview your set from every angle you please. Replace yourself as the audience and look through your camera. It is important to compose your shot and plan ahead so the action will stay in frame. Ask yourself if the pose looks good in silhouette, then it's probably an interesting pose.

Exaggerating can help the movement look better.

Easing in and ease out. Whenever we move we never 'suddenly' start or stop moving, instead we subtly 'ease in' to the movements we make, gradually making the movements larger or smaller to 'ease out'. During animating it's important to observe and adhere to this because it's one of the most fundamental principles for animation.

Anticipation. A common mistake is animating everything continuously, moving every frame the same distance, natural movement is often full of short pauses. Use this in your animation and it will look better: f.i. holding up your hand before smashing it down to catch a fly requires a small pause.

Arcing. Objects in real life are moving not in a perfect straight line but in arcs; jumping, an object rolling down a hill, an animal's tail waving. Using arcing in the movement looks smoother, more natural.

Within stop motion there are many techniques all based on the same principles while animating; claymation, animation with objects, puppet animation,...

Just try it out and have fun!

Glossary

- **Role model** - a person looked to by others as an example to be imitated.
- **Blockbusters film** - are big films that are expensive to make and need to make a lot of money worldwide.
- **Production crew** - people who work on the set of filming a film.
- **Shot** - is the filmed material that starts at the time when you press record on the camera, until you press stop.
- **POV** - Point of view - the perspective from which character in the film the story is told, or in another words, from which characters eyes we are seeing the film.
- **Genres of film** - the genre in which the film belongs. Examples of genres of film: comedy, drama, horror, sci-fi, romantic etc.
- **3 act structure** - it is the structure of a story, divided in three parts: introduction, conflict and resolution.
- **Scheme/light scheme** - the drawn map of the position of the light sources that are needed to light a scene properly.
- **Image rights** - the legal rights of using the images in a specific country.
- **Composition** - Is a photographic technique that is used to set up the elements visible on the picture. It is used to set up the elements of a picture.
- **Angle** - The position of the camera angle where that camera is positioned to film from.

- **High Angle:** The camera is raised above the subject and is tilted down at the subject.
- **Low Angle:** The camera closer to the ground and points up towards the subject.
- **Over the Shoulder:** The camera is behind the subject as he/she is facing another person.
- **Lightning gear** – the gear that is used to light a film scene. Examples of lightning gear include: reflectors, lamps, soft boxes etc.
- **Reflectors** – artificial source of light used to light a film scene.
- **Softbox** - A softbox is a light modifier that confines light from an artificial source into a wire framed box and releases it through a layer of diffusion. Softboxes are commonly used in photography as a soft source of light that minimizes harsh shadows.
- **Linear storytelling** – story told in a linear way of the events.
- **Editing software** – is a computer software that is used to cut and connect the film clips.
- **Kuleshov effect** – is a film theory that suggests that when a person has indifferent face and looks somewhere, what the filmmaker decides to show next is crucial because the audience will make suggestion of the person's emotions based on the subject or object that the one is looking at.
- **Static shot** – a film shot that is filmed static without any movements of the camera. The camera needs to be attached to a tripod so it can't move.

- **Sound effects** – effects that mimic sound and noises. Usually, these effects are added after the film is edited. They can be reproduced by people in a studio or you can find them on the internet as a sound effects library.
- **Soundtrack** – is the originally composed music specifically for the film.
- **1st Camera assistant** - A focus puller or first assistant camera (1st AC) is the person on set who is responsible to keep the captured subject in focus. The tool is called a focus wheel, which can be used either wireless or directly on camera.
- **Digital imaging technician (DIT)** - The DIT is responsible for copying and backing up files recorded on set, the one also does quality control to ensure the best possible imaging result.
- **Producer** - The producer is the person responsible for finding and launching a project, managing financing and hiring the members of the film crew.
- **The “Deadcat”** - The “Deadcat” is a nickname for the cover that goes on a microphone to help eliminate noise from recording in windy situations.
- **Gaffer vs Grip** - Think of it like this: the gaffer is theory, the grip is execution. The gaffer knows where the lights should be placed for a scene to look right and the grip builds the lights to be placed.

Practical tips for working with young people with disabilities

General tips

- Address directly to whom you want to address, not to the facilitator or interpreter.
- Let the young person decide for himself whether he wants help or not. But at the same time make sure there is help available during the activity.
- Be patient. Give the young person the time to speak and do not think for him.
- Focus on the possibilities, not the limitations.
- Ask for clarification to the young person if you don't fully understand something.
- Make sure you adapt the questions and tasks to the participants
- Use easy language, short sentences, and illustrations (in all forms) to make yourself understandable for the participants.
- Use a clear "step-by-step" plan and inform the youngsters about it. Start with the basics and see how far you get.
- Create a safe atmosphere where it's ok to make mistakes, to experience, to try...
- Have fun!
- For some exercises, it can be interesting to work in little groups or in pairs. In case the young person doesn't feel comfortable working in group, help of an accompanying person can be useful too.

Tips for working with people with reduced mobility

- Make sure chairs are available.
- Communicate at eye level.
- Keep a wide passageway to all the objects and places your participants want to reach.
- Place as many objects within reach as possible.
- Always ask permission before you touch any aids (wheelchair, crutches, walking stick,...) this is an extension of the person's body.

Tips for working with visually impaired people

- Introduce yourself with name and function.
- Tell them what you are going to do, especially when you leave. Otherwise, your participant may not talk to anyone else.
- Do you want the attention of a person with a visual impairment? Then state his name if you know it. Otherwise, you can come closer and introduce yourself.
- Don't touch someone's arm until the person responds. That way you don't scare the person.
- Let the young person indicate how he wants to be guided: by following you, by placing a hand on your arm or shoulder, or in another way.
- Give concrete directions.
- Provide good lighting for visually impaired people.

Tips for working with young people with a hearing impairment

- Do you want to say or show something? Then draw attention by waving or gently tapping the arm or shoulder.
- In a conversation, maintain eye contact and sit or stand directly in front of the person. This way he can lip-read better. Even if an interpreter is present, you address to the deaf person or person with hearing loss.
- Speak slowly and articulate clearly. Don't shout. Don't talk with several people at the same time.
- Limit environmental noise as much as possible, because hearing aids amplify ambient sounds.
- Do you want to make sure that the person has understood you correctly? Then repeat the essence of your question or story.
- Provide good lighting.

Tips for working with young people with intellectual disabilities

- Make sure the young person feels comfortable.
- Before starting the activity, let them know who the youth can turn to with questions or concerns.
- Use easy language and form short sentences, but not childish or patronizing.
- Simplify and make abstract information concrete.
- Do you use pictograms or symbols? Then take the time to explain it.
- For some people it is difficult to read or write. Therefore support the information with illustrations.
- Be patient.

Organizations involved

Concordia

www.concordia.fr

France



Concordia is a French national non-governmental and non-profit making organization, founded in 1950 by English, German and French youngsters. Their aim was to enhance the values of tolerance and peace after the 2d world war by organizing international workcamps of young volunteers. Today Concordia still strongly promotes volunteering in France and in other countries.

All our projects have the following objectives:

- Contribute to the social life of communities through bringing together volunteers from different countries/regions and backgrounds
- Facilitate European and international mobility and exchange of ideas, in an atmosphere of mutual understanding and peace. There is a strong emphasis on active citizenship, participation and solidarity.
- Promote an educational project that gives people the will to be active citizens (at the local, national or international scale) for a more democratic and collaborative society.

We have different types of actions, short or long term : trainings, international volunteer workcamps, Civic Service volunteering, European Solidarity Corps, Youth exchanges, etc. Concordia is a member of the Alliance of European voluntary service organizations, of the Coordinating committee for International Voluntary Service (CCIVS – UNESCO), of the National Committee of Youth and Popular Education, and of Cotravaux (Co-ordination of French Voluntary Work organisations). Concordia has the approval of the French Ministry of Youth and Sports.

Concordia has its headquarters in Paris and eleven regional delegations, including the Rhône-Alpes delegation, located in Lyon, which organizes projects in all Rhône-Alpes territory :

- rganisation of international volunteers workcamps during the summertime.
- sending, hosting and coordinating for ESC projects
- working within the framework of the French Civic Service program
- organization of Erasmus+ KA1 and KA2 projects

mu-zee-um

www.mu-zee-um.be

Belgium



mu-zee-um is an arts education organisation promoting and stimulating the exchange between art(ist)s and the public. mu-zee-um realises this by organizing and creating educational projects and sessions on a local, regional, national and international level. For mu-zee-um, art is the best means by which to prompt people of all ages to action, creativity and reflection.

The staff of the organisation includes 2,8 fulltime workers. Additionally, there are several volunteers who work at a variety of levels in the association.

We are a crossroads for regional artistic-educational activities together with cultural actors from Ostend, the province of West-Flanders, the Flemish community and Belgium. We bring together artists, gallery holders, cultural and educational workers and teachers, allowing them to learn from each other. We are a meeting-place for volunteers, concerning art-related education and schooling. We encourage children, youngsters and adults to look and listen creatively to the vast world of arts and culture. We reflect and create both individually as well as in groups. We organize educational workshops and projects for people wanting to set up activities for children, youngsters and adults. We organize training for guides and assistants aiming at a high level of public negotiation.

We develop art-educational projects in fields such as music, image, media, movement, word, literature and theatre for a variety of schools, profit and non-profit organizations and individuals. Through the means of creative projects we want to give a central role to the artist. In this respect, mu-zee-um plays an intermediary role between artists and the public. We set up new and innovative projects with and by youngsters. We school ourselves in the developments and innovations of art education and the role and functioning of centers for art education.

We draw from a large and diverse audience when we set up artistic projects. Our activities aim to bring together different generations and groups of the population. We organize activities that are open for both underprivileged and other interested people. We develop and share our knowledge of working with youngsters on a national level. We function as a sending- and/or host organization for (inter)national art educational projects.

Seiklejate Vennaskond

www.seiklejad.org

Estonia



Seiklejate Vennaskond is a youth and civil society organization, which connects active adventurous people together. We work mainly with young people, but also with youth workers, trainers, teachers and organizations active in the non-formal education field and lifelong learning. Our members have participated and organized different youth exchanges, seminars and training courses concerning equality, fight against racism & xenophobia, human rights, mobility and migration, environment protection, healthy lifestyle, no hate speech movement, refugees and other issues. Our volunteers gather every month to take up new ideas and think how to put them into practice. We sincerely believe that young people today can make a difference and we all work for this purpose.

First activities of the organization date back to the year 2003 when a group of active young people got together to organize a youth exchange. After that there have been many local

regional activities concerning integration, adventure tourism and different interest specific activities. Since 2010 Seiklejate Vennaskond has become from a non-formal youth group to a registered non-profit organization. Throughout the years we have organized and coordinated different types of projects: youth exchanges, training courses, partnership building activities, seminars, European Voluntary Service, strategic partnership and capacity building projects. Currently we are focusing also on European Solidarity Corps widened possibilities on a local level.

Seiklejate Vennaskond has experience in cooperation with programme countries, neighboring regions and partner countries (we have experience in Europe, Asia, Africa and Latin America). Seiklejate Vennaskond works both with young people and youth workers. We have members all over Estonia, and we especially focus on small towns and rural areas. Many of our members are youth with fewer opportunities, so we have long term experience involving youth from less privileged backgrounds in our activities in Estonia and abroad.

Youth Association creACTIVE

www.kreaktiv.mk

North Macedonia



The mission of the Youth Association creACTIVE is to support the creativity and active citizenship of young people by organizing activities in the areas of culture, non-formal education and leisure time activities of young people, as well as through working on raising awareness of youth work and promoting volunteer work in North Macedonia.

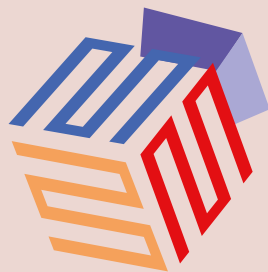
In 2009, creACTIVE established the first open youth center in Kavadarci—one of just a few in the country to this day— which offers youth work services. In 2021, in partnership with another local organization, creACTIVE signed an agreement with the municipality of Kavadarci to

operate the first public youth center in the country. The center supports the personal and social development of young people through various non-formal educational, artistic and structured leisure time activities, with the aim of helping them overcome social obstacles that prevent them from actively participating in society.

Since 2017, creACTIVE has employed film-making and the Kino Kabaret approach to address social issues in their everyday working lives, as well as in non-formal education activities such as camps. The organization has also hosted international training courses for youth workers on how to use film-making in youth work.

creACTIVE is one of the founders of the Union for Youth Work and is actively involved in processes for the recognition, standardization, and professionalization of youth work in North Macedonia. Over the past two years it has implemented a long-term project to establish the first vocational standard for youth work and to pilot the first youth work training in North Macedonia. Key creACTIVE staff were directly involved in preparing the first-ever Standards for Quality of Youth Work in North Macedonia, and the National Portfolio for Youth Workers.

At the international level, creACTIVE implements youth exchanges, training courses and other activities (mainly in the framework of the Erasmus+ Program) aimed at supporting young people and youth workers. It sends and hosts volunteers through the European Solidarity Corps, and has wide experience in supporting volunteers with restricted opportunities. The youth Association creACTIVE is a founding member of the National Youth Council of Macedonia and the National Union for Youth Work.



MAKING MOVIES
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2023