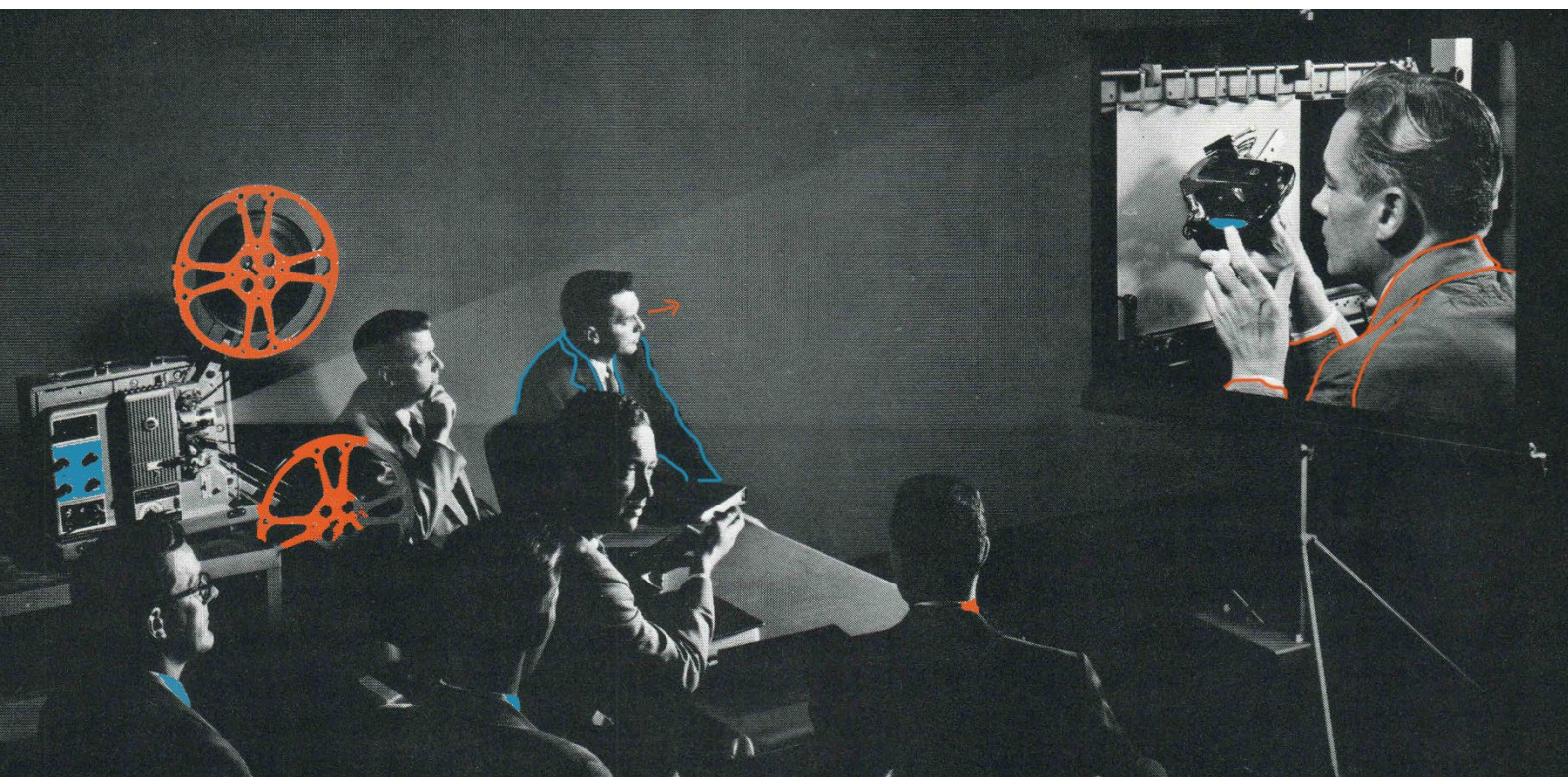




Collective Learning Through Antiracist production

FILM PRODUCTION TOOLKIT FOR TRAINERS



17 CREATIVE ACTIVITIES
TO ENERGIZE YOUR FILM WORKSHOP



média
ANIMATION



Let us go from theory to practice!

Following the first steps of the training, you should already be organized about your group management, the equipment, the space and of course your motivation for doing a video project.

The activities that follow are a great opportunity to be creative with your group.

In this section you will find a variety of activities focused on Photography, Video, Storytelling, Editing and Sound. Depending on your objective and time, you can choose to do all exercises or just the ones that have the best results for the group.

Take into account that when you are ready to do a movie with your group it is really important to be clear and make decisions about the objective, the theme and genre. Before you focus on your own movie, you and your group, try to experiment with the equipment as well.

But most of all enjoy the activities, have fun and get connected to each other!



ACTIVITIES ABOUT STORYTELLING: INTRODUCTION

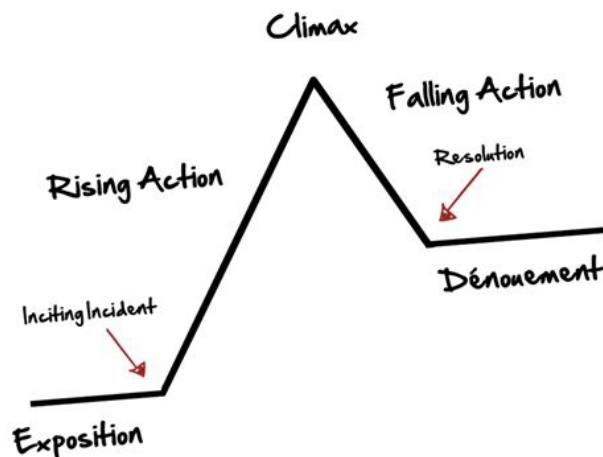
Creative storytelling is not easy. But for sure new ideas for stories come out the more you practice. Let's start!

What makes a good story, and what gives it transformative power?

In the exercise of storytelling, it is important to understand the structure for a narrative:

- define a starting point - description of the protagonist of his/her/their initial context, etc.
- define the challenge the protagonist will face-the moment of no return -
- define the moment of revelation and transformation - the solution to the imposed challenge.

This is the traditional dramatic "plot outline":



In addition, elements such as empathy, the emergence of other characters such as helpers and mentors, who support the protagonist on his/her/their journey to the transformation phase, can make the difference in capturing the attention of your audience.

That's the power of good storytelling.

Note: Before starting the storytelling exercise, let's think deeper about your characters, the conflicts and moments of transformation (which often reproduce cultural and gender stereotypes):

- When considering your main theme, what main challenges do you consider most important ?
- Think of your characters, are they convincing? Do they feel "real"?



- *What could be the possible achievements of your main characters?*
- *Sometimes it is hard to conclude, to find good story solutions that do not appear fake or simplistic - when drafting your story, you can reverse the narrative: start at how you want it to end and make the reverse process: 'what has to happen for this to be real and significant' - it is also, very adequately, the guiding principle of the Theory of Change methodology: a reverse narrative that builds backwards the road to achieve change and transformation within a project, a community. Here, can be applied to the storytelling.*



LEGO'S JOURNEY



Category: Storytelling

Objectives: To be familiar with basic rules and steps of building a narrative and a storyboard: protagonist/s, starting point, challenge/the moment of no return, moment of transformation

Duration: 40 minutes

Number of participants: Adaptable (ideal with groups between 10-30 people)

Equipment: One A4 sheet per participant / One pen per participant / Lego's blocks and/or minifigures (adaptable quantity in order to allow each person in the group to create a model of their story) / Post-its, stickers, colored paper, glue in stick/blu-tack, scissors (to cut the materials) to decorate and characterize the Lego's blocks / Timer or stopwatch / Projector (to project the timer)

Description step by step

Our brain has a curious way of solving problems, to help you - let's draw instead of writing; and let's do it quickly.

- Fold an A4 sheet into 4 squares - cut them out.
- You have one minute to draw the protagonist/s of your story in one of the paper squares
- You have one minute to draw in one of the paper square, the initial environment/the starting point of your story
- You have one minute to draw at the third paper square the challenge/problem that the protagonist/s will face
- You have one minute to draw at the fourth square the transformation moment of the problem/challenge you imagined
- You have two min. to take a breath and to put together your story
- The group divides into pairs and has 4 minutes for both to tell their story based on the 4 squares drawn and receive feedback from the partner
- Based on the feedback given by the partner, each person has 10 minutes to create the physical model of their story with legos and photograph each phase
 - the protagonist
 - the starting point
 - the challenge/the moment of no return
 - the moment of transformation.



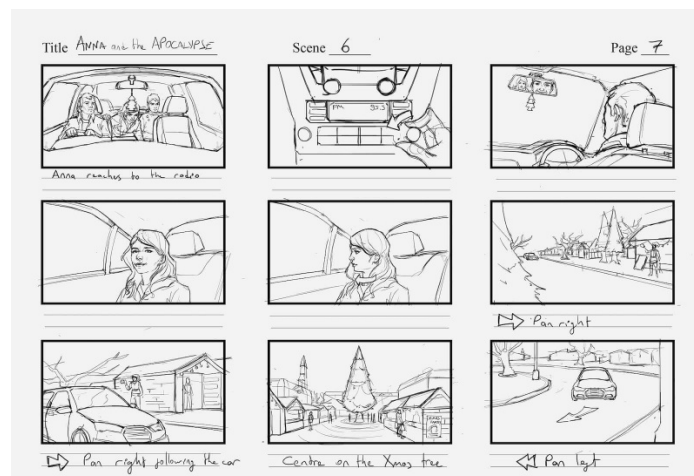
Now, you have a Display of Stories. Invite all groups to visit it and exchange feedback (it is a nice moment to break the ice and start to exchange ideas to the working groups).

Tips for the trainer

Use a timer/stopwatch to count the time as much as possible, or ideally have a time counter visible to the whole group (e.g. time projected on a screen).



QUICK STORYBOARD



Category: Storytelling

Objectives: To build a storyboard based on the first exercise (Lego's Journey) / To decide about the position of the camera in each shot as well as the size of shots (wide, medium close up).

Duration: 90 minutes

Number of participants: Adaptable (ideal with groups between 10-30 people)

Equipment: 1 storyboard template (available to download) per group or film / Post it / Pensils and Markers.

Description step by step

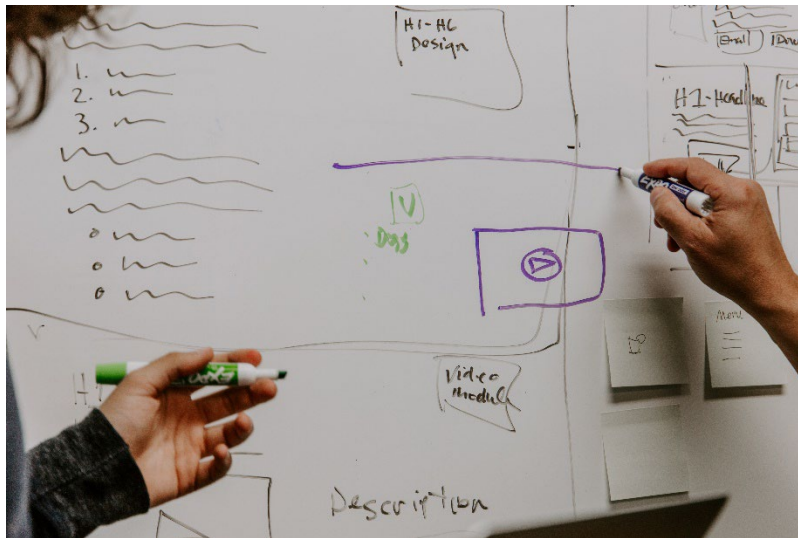
- Print the storyboard template provided.
- Do a brainstorming with your group about the scenes you want to shoot.
- Fill the board and have in mind good details for your description. You can draw, stick images from magazines, etc. - or you can make a "photoboard" thanks to smartphone and a printer : useful to connect with the set
- Spend max. 5 min at each frame.

Tips for the trainer

- ✓ Suggest the use of the "emotionality rule" when picking a camera angle: imagine you have a character in front of you. The closer you are, the more intimate the shooting becomes. The further away, the less emotion you feel for the character. There's more emotion if the character is right in front of the camera and looking straight at it - less emotion if the character looks to the side or stands with his back to you.
- ✓ Suggest to consider the use of multiple shots (which break the action in 'pieces') or with one continuous shot (producing a "one shot video").
- ✓ Suggest watching as many short films as possible.



TIME TO WRITE



Category: Storytelling

Objectives: To write stories in collaborative way / To listen and consider different options from others / To use writing prompt to write a story

Duration: 60' - 90' (it depends of the number of participants)

Number of participants: 5-20 max. (do smaller group if needed for the activity)

Equipment: Printed working sheets for each participant with the title (you can also choose to do it online with an app as Mirror or Padlet):

- **Find the Who:** *Who* is about 'Who' the story should be. It could be anything – a person, a magical creature, an object, an animal. Look around for some inspiration. Do you see a picture on the wall, a thing, an animal? You can create a story about any of them by combining a Who with a What and a Why Not
- **Find the What:** A *What* is what the main character (the Who) wants. Every plot starts with someone wanting something. WHAT would your WHO want? It could be doing something, being something/someone, or overcoming an obstacle. Your character can achieve the goal realistically or fantastically, seriously or playfully. The deconstruction of stereotypes and prejudices does not always have to be addressed formally.
- **Find the Why Not:** the challenge or the out-of-the-box idea to get What the Who wants
- **Find the Enemy,** enemy or adverse situation that will make it difficult to reach the main character's objective
- **Find the Friends,** the allies or context that facilitates the main character's objective



Description step by step

The best way to write with a prompt is to set a time limit. There's something quite freeing about writing with a time limit - it doesn't let you guess every little detail, you just have to keep writing to make it on time.

All set? Let's start!

- Distribute 1 sheet per person in the group. The first 3 to be distributed are Find the *Who*, the *What* and the *Why not*. If the group has more than 3 participants, also distribute Find the *Enemy* and the *Friends*.
- Each person has 10min to write about the ideas that came up addressed to the topic.
- Then, one person must pass the worksheet to the colleague who is on his right and receive the sheet from the colleague who is on the left.
- Read what the colleague wrote and complete it. Every 10 minutes, they change the sheets. They should always read and complete something else.
- In the end, the group works 30 more minutes on the story with the elements they have collected so they discuss and reach an agreement on the 5 topics (who, what, why not, etc.), taking advantage of those they like best and discarding those that do not fit.
- Tell the story! - make a 3' final pitch to the group - or to all groups

Tips for the trainer

- ✓ Control the time with the stopwatch and warn "Change" every time people have to change sheets.
- ✓ If you have less time available and all participants have access to computers/tablets or mobile phones, prepare the prompts in an application such as Mirror or Padlet. Write the prompts (each group has its own set of topics) and give the group 20mn to contribute. At the end, with the topics written, give the group 30 minutes to find their narrative.



ACTIVITIES ABOUT PHOTOGRAPHY: INTRODUCTION

In this section you will learn the basics of Photography and you will be introduced to the main shot sizes.

The following activities help you realize the variety of possibilities and practice how to portray objects, people and spaces. Finally, you will experience the role of the audience (the viewers of your work) and feedback in audiovisual communication.

Let's start! We have already spoken about the wide, medium and close up shot at module 2. So it's time for more advanced shots!

- **In an Extreme Wide Shot** the character occupies only a small part of the image and the wider space dominates. This can happen when taking photographs far away from your subject or using a wide angle lens.
- **On the Extreme Close-up** the character fills the whole image. The frame shows the detail of a part of our subject and gives the impression of great closeness. This can happen when you photograph from a very short distance or using a zoom lens.
- **Bird's Eye View**, the camera sees our subject from above. You must be ready even to lie down on the floor to catch this shot!
- **Worm's Eye View**, the camera sees our subject from below. You can climb somewhere high if needed!
- A general rule:
- **Rule of Thirds**. You can use it to compose an attractive and harmonious image following certain aesthetic rules. The main concept is that the image is divided into 3/3 both horizontally and vertically. In this grid place your subject in the left or right third of the image, leaving the other two thirds more empty. The points of interest of your subject are placed at the intersections of lines or along a line. This technique is used in both photography and film.



IS IT JUST AN OBJECT?



Category: Photography

Objectives: To learn about the various interpretations which result from photographing the same object in different contexts / To realize the significance of background details in a picture.

Duration: 40'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Any camera (mobile phone camera, tablet camera, Dslr camera, analogical camera) for each group. USB cables, charged batteries, projector or laptop to screen a/v materials.

Description step by step

The group is divided into smaller groups, each of which chooses a common, everyday object that they will have to photograph in three different ways.

- **In its actual use.** At this point, topics worth discussing with each group are how they usually see this object, what this object means to the majority of people. Then try to picture those results discussed.
- **As a product being advertised.** In this photograph the object should be the protagonist belonging to the reality of the advertising universe.
- **The object as we would never see it.** Try to create a non-realistic image of an object giving it a completely different meaning. Although it can be entertaining, it cannot be related to any sense of “reality” and “truth”.
Project and discuss the results and the different interpretations.

Tips for the trainer

Start with a simple object. For example a cup. You can use it to drink water, as a hat, as a hole or as a mouth to an imaginary person! Leave your imagination free.



PORTRAY A PORTRAIT!



Category: Photography

Objectives: To familiarize with approaching and taking photographs of people / To be familiar of capturing emotions and the character of a person or the feelings among a group.

Duration: 60'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Any camera (mobile phone camera, tablet camera, DSLR camera, analogical camera). USB cables, charged batteries, projector or laptop to screen a/v materials.

Description step by step

Make three different exercises or combine those you want:

- **Portrait and feelings.**
 - Break the group into pairs.
 - Do a short brainstorming of the possible feelings that could cause the different use of angles and framing.
 - Make 3 different portraits of your partner to show three different emotions e.g. happiness, sadness, anger.
- **Who are you?**
 - Break the group into pairs
 - Make a photographic portrait of your partner that shows his/her character. You have to do it in 3 different shot sizes.
- **Group photography.**
 - Choose a picture of a group portrait from a magazine
 - Try to make an identical photograph as much as possible.
 - Then make a couple of shots from different angles and distances and see; What happens, What are we expecting? Then make a couple of shots from different angles and distances and discuss with your group if the meaning and the feeling you get of the three images is different between them.



Tips for the trainer

Spend a little more time to get to know the people you are going to photograph and make them feel comfortable and trust you. This is the best way to make good portraits.



INDOOR PHOTOGRAPHY / OUTDOOR PHOTOGRAPHY OF A LANDSCAPE



Category: Photography

Objectives: To elaborate on the visual description of a place, indoor or outdoor.

Duration: 40'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Any camera (mobile phone camera, tablet camera, DSLR camera, analogical camera). USB cables, charged batteries, projector or laptop to screen a/v materials.

Description step by step

- Describe a specific public area by photographing two wide, two medium and five close-up shots. Try to show the space, the orientation, and the characteristic points of the street. At the end discuss with your group which is the best order to present the shots on a projection or even printed and place them like a small exhibition in order to describe in the best way the area you've already shot.
- Describe a room by shooting two wide, two medium and five close-up shots. Try to describe the space, the atmosphere and some important stuff inside it. At the end discuss with your group, which is the best order to present the shots on a projection, or even printed and place them like a small exhibition.

Tips for the trainer

When you choose your space for the activity, create many photographs using all the shot sizes in order to capture the atmosphere.



ACTIVITIES ABOUT VIDEO: INTRODUCTION

This section leads you from still image to filmmaking. You will be introduced to camera movement and the use of light. With the following activities, you will gain more confidence about controlling the camera movement in relation to the action.

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Basic camera movements:

- In a **Panoramic Movement** the camera moves horizontally on its axis and parallel to the ground.
- **Tilt up/ down** is when the camera moves on the vertical axis, (such as to follow someone climbing on a tree).
- **Tracking shot:** a) At the **track in** movement the camera starts from a general frame and starts moving closer to the subject. b) At the **track out** movement the camera moves back and away from the object. We usually start from a close-up frame and gradually include elements from the surrounding area that were not visible before.
- A **travelling shot** is when the camera moves along and parallel with its subject.

Tips:

- ✓ **Shoot with a tripod** when you want stable images and when you want to control the frame.
- ✓ **Hand-held camera.** Film with your camera in your hands, when you want to add emotion or you want to move freely, such as when you follow your character. Be aware that all the resulting vibrations are also recorded!
- ✓ Do not mix track in/out with zoom in/out. The difference is that at tracking shots you move the camera without changing the camera's lens. In zoom, you change the lens from wide to zoom.
- ✓ Always film some seconds extra before your actual shot and after. That will help you later at the montage.

Working with light:

- **Natural light.** When you shoot in natural light, you have to place your subject according to the available light source in order to serve your vision (e.g a window, the sun etc). Be careful: natural light changes fast and you have to be prepared for this.
- Using **artificial light** helps you control the result for longer periods of time. Be aware that different light sources may give you different color shades to your film (warm/yellow- or cold /blue)



SHOOTING A LANDSCAPE



Category: Video

Objectives: To become familiar with camera movements while shooting something still, such as a landscape.

Duration: 20'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Video camera. You can use a tripod if you have/ want. Any kind of computer you can download the audiovisual material and watch it. You can use a projector as well.

Description step by step

- Choose an outdoor urban or natural landscape.
- Then shoot it with a panoramic movement for around 20 sec. Repeat it until you are satisfied.
- Then do the vertical shot for around 20 sec.
- Then do the track in/out shot for around 20 sec each.
- Watch the shots and discuss the different results. Answer to questions like:
 - In which case you would use each scene?
 - Which one do you prefer and why?
 - Do any of them cause any feelings?

Tips for the trainer

- The quality of the tripod will affect the smoothness of your shot.
- Remind the participants: the starting and finishing point of a pan or a tilt are important for editing, so try to make them slowly and smoothly.



SHOOTING A CHARACTER IN MOVEMENT



Category: Video

Objectives: To be familiar with movement in filming

Duration: 15'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Video camera. Any kind of computer you can download the AV material and watch it. You can use a projector as well.

Description step by step

- Choose an open, safe and free of obstacles space.
- Find your protagonist who is going to do a short walk for the shooting activity.
- When you are ready, start shooting the walking person by walking parallel with him/her.
- Try as much as possible to keep the camera stable.
- Your concern should always be to follow your protagonist wherever he/she goes.
- Do one shot very close to your subject.
- Then do one shot further away.
- Watch the shots and discuss the different results. Answer to questions like:
 - In which case you would use each scene?
 - Which one do you prefer and why?
 - Do any of them cause any feelings?

Tips for the trainer

Suggest to the participants: Walk slowly and parallel to your subject with a little bit bent knees. This will give you better balance and a smooth shot as well.



SHOOTING A DIALOGUE



Category: Video

Objectives: To be familiar with shooting a dialogue

Duration: 15'

Number of participants: No limit. Work in pairs or small groups. Depending on the cameras you have.

Equipment: video camera, tripod

Description step by step

- Choose the setting (the background) and who are going to be the actors in this dialogue scene. The dialogue should be something simple and short, max 2min. For example, speaking about the weather or introducing themselves to each other.
- Shoot the dialogue with a tripod in a single scene where both actors are in the frame.
- Shoot the scene with the camera handheld and be free to change angle or even to go closer or far.
- Shoot the dialogue in “pieces”. Name the actors A and B. Make a different shot every time each of them is talking.
- Watch the shots and discuss the different results. Answer to questions like:
 - In which case you would use each scene?
 - Which one do you prefer and why?
- Do any of them cause any emotions?

Tips for the trainer

Explain to the participants: The shooting “in pieces” introduces you to the need for editing, where the different shots for A and B actors should be connected to a unified result. Exactly as we see it in movies and TV shows.



SHOOTING WITH NATURAL AND ARTIFICIAL LIGHT



Category: Video

Objectives: To become familiar with different sources of light

Duration: 15'

Number of participants: Adaptable. Work in pairs or small groups. Depending on the cameras you have.

Equipment: Video camera, tripod, table light optionally. Any kind of computer you can download the AV material and watch it. You can use a projector as well.

Description step by step

- Find an indoor spot by a window with natural light and film someone sitting nearby for one min while for example reading a book.
- Then do the same but add an artificial light, ex. turn on the room light or a table light.
- Watch the shots and discuss the different results. Answer to questions like:
 - In which case you would use each scene?
 - Which one do you prefer and why?
 - Do any of them cause any feelings?
- Do you notice any differences of shade in your shots?

Tips for the trainer

Remind the participants: Be careful when you film with your camera in auto setting and you are moving from indoor to outdoor or the opposite. You will notice that there will be some very dark or very bright parts in your shots. This happens because the camera is trying to give you the best result in different light situations.



ACTIVITIES ABOUT SOUND: INTRODUCTION

In our culture, we give priority to the image and visual arts. Less attention is given to the sound of a film. Now, a film with mediocre images can be enjoyed. Nevertheless, a film with a poor sound is unwatchable!

Voices can simply be badly recorded, and the message becomes incomprehensible. The film can also be poorly mixed and the different sounds are mashed up together.

Above all, sound is very often forgotten during the scripting of the film. We can think about writing dialogues, or about a song we like for the final credits... But we don't spontaneously think about the other creative opportunities that sound offers.

These activities will allow the group to identify the sound material that they can use to convey emotions, in dialogue with images.



SPACE AND SOUND



Category: Sound

Objectives: To identify the role that sound plays in the perception of space / To learn to create disconnection between image and sound to surprise the audience.

Duration: 20'

Number of participants: Adaptable. Depends on the equipment.

Equipment: A camera on a tripod, a microphone on a stand, a long cable to connect it to the camera, headphones. The activity will also work using the camera's built-in microphone.

Description step by step

- Put the camera on a tripod. Create a nice wide shot showing (for example) a large meadow or a schoolyard.
- Place the microphone on its stand, clearly visible in the middle of the scene you have chosen to film.
- Disperse the group members in the frame (all are visible). Some very close, others very far from the microphone.
- Ask each person to speak up or sing something.
- With regard to his or her position in relation to the microphone, the technician, with the headphones on, can identify and point the person who's voice is:
 - a "close-up sound": we hear it as if the person was speaking directly in our ears.
 - a "foreground sound": we hear it as if the person was next to us
 - a "background sound" : we hear it as if the person was further, taking part in the scene but at a distance from the action

The person wearing the headset can then be changed so that everyone understands the effect of sound through the microphone. If you have an external microphone, it can also be moved to create shifts between sound and image, between near and far.



Tips for the trainer

- ✓ Remind participants: We often place the microphone too far away from the source of the sound, and the audience has to make an effort to understand what is being said. The microphone is usually placed as close as possible to the source of the sound: this creates an intimacy between the speaker and the listener. A voice that we want to be clear should be in the close-up or foreground.
- ✓ A lapel / lavalier microphone offers a great narrative opportunity: even if the person appears in the background, their voice can be heard as a close-up sound.



THE NOISEMAKER'S LAB



Category: Sound

Objectives: Sharpening the ear / Learning how to manipulate sounds

Duration: 45'

Number of participants: Adaptable. Depends on the equipment.

Equipment: Sound recorders, microphones and headphones, listening equipment, [this file printed and cut into small pieces of paper](#) (each with one sound description).

Description step by step

- Form sub-groups of 3 or 4 people.
- Ask each sub-group to choose 5 small papers at random.
- Each group has to (secretly) record the sounds described on their 5 pieces of paper
- Everyone gathers. Each sub-group has to make the others guess what the sounds are supposed to be.

Tips for the trainer

- ✓ In this fun activity, it is interesting to show participants how easy it is to fool the audience with sound. A sound can easily be used for something else: the crumpled paper for the crackling of the fire, for example.
- ✓ This activity will be particularly useful if the group ventures into stop-motion creation, for which the entire soundtrack will have to be produced.



THE SOUND OF SILENCE



Category: Sound

Objectives: Developing curiosity during listening / Being aware that it is difficult to find places that are free of sound / Identify the richness of our soundscapes.

Duration: 30'

Number of participants: No limit, but ideally two or three people per recorder (larger groups make the collective listening activity longer)

Equipment: Sound recorders, microphones and headphones, listening device.

Description step by step

- Form sub-groups and distribute a recorder to each.
- Give each group the task of finding a place where they can record a minute of silence.
- Bring the group together, and listen to the collected sounds.
- Collectively notice all that one hears when one listens carefully: the matter which composes this soundscape.

Tips for the trainer

- ✓ Encourage collective listening to a sound, a podcast, a piece of music: everything is good to sharpen the ears.
- ✓ It is very useful to record a few minutes of "silence" at each shooting location. When editing, these pieces of sound could be useful to connect shots with each other and cover for discontinuities in sound recording.



THE VOICE ON A WALK



Category: Sound

Objectives: To master direct sound recording / Identify the optimal use of the available microphone(s) / Identify the imperatives of sound, when the recording is combined with the shooting of images / Getting to know the members of the group and the place where the creative workshop takes place.

Duration: 30'

Number of participants: 4 - 12

Equipment: Sound recorders, microphones and headphones, listening equipment, a camera

Description step by step

- Form groups of 2 people.
- Distribute a recorder, microphone and headphones to each group
- Test the possibilities offered by the microphone: does it have to be placed right in front of the mouth to catch a decent sound? Or is it a “boom” microphone that should be placed at a distance, directed towards the source of sound?
- Suggest that each person prepares 2-3 questions in order to get to know the other person better.
- The instruction is to conduct the interview “on the move”, in one take.
- Gather the group and listen to the sound recordings. Discuss the difficulties encountered, the listening problems they cause.
- Carry out the same exercise collectively, but add video recording as well - and gather again to see and hear the recordings. Is it still possible to record the voice correctly without the microphone being in the frame of the image?
- List collectively the elements that will allow optimal use of the available microphone(s), and with or without taking images.



Tips for the trainer

- ✓ Remind the participants: For a documentary project, it can be useful to first do a static interview in a quiet place. This ensures that you have a “clean” sound version of what the person has to tell.
- ✓ You can then try to interview the person “live”, in the place where they live or work. It is more lively and dynamic... but much more complex.



ACTIVITIES ABOUT EDITING: INTRODUCTION

Still or moving images, sound effects, music and ambient sounds, narrative voice or special effects: editing is the stage where each piece of the puzzle must find its right place. All these varied media will eventually become one: the film of your dreams.

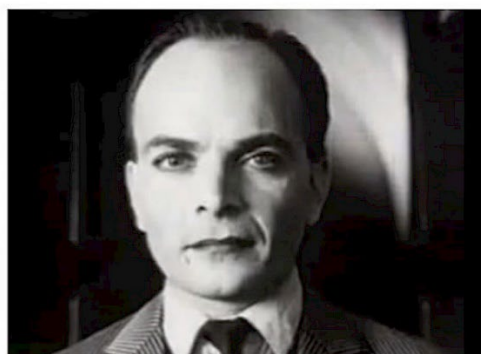
But editing can be frightening: computers and their bugs get involved, and you have to learn specific software. Moreover, editing does not always fit into collective work. It is difficult to get 15 people together in front of a screen and make choices. But editing is very important and determines how the final video will look like, dealing with power dynamics in any group.

However, like writing the script or shooting the film, the editing stage is a creative moment, and the film is reinvented right up to the last moment. Playing with images, manipulating them or twisting them allows a critical reflection on the media: they are only a construction at the service of the message that their author wishes to send to the public.

These few activities will enable the group to understand the editing workflow and take an active part in this aspect of filmmaking.



PLAY IT LIKE KOULECHOV



Category: Editing

Objectives: To understand the central issue of editing: a shot only makes sense to the audience in relation to the shot that follows or precedes it.

Duration: 30'

Number of participants: up to 15

Equipment: A camera and tripod, a computer with simple editing software (check CapCut – and Kinemaster, which are freeware).

Description step by step

- The group must first shoot four still shots without sound, each 5 seconds long:
 1. A pastry or sweet, placed on a table
 2. A frame with someone's picture
 3. A half-open door to a dark room
 4. A human face with a neutral expression
- These four shots are imported into the computer and then into the editing software.
- Chain shot 1 with shot 4, then shot 2 with shot 4, then shot 3 with shot 4. Screen the result to the group.

How does the group understand shot 4 in relation to the shot before? What are the feelings of the person when confronted with these three different things?

Tips for the trainer

- ✓ Koulechov was a Soviet filmmaker in the 1920s. He created a laboratory for cinematic experimentation. With his famous "Koulechov effect", he wanted to assert the power of editing: it is by arranging shots that we give them meaning.
- ✓ [Watch Alfred Hitchcock explaining the effect.](#)
- ✓ This activity can also be carried out with printed photos, which the participants combine two by two to give them a new meaning.



TRAILER'S RECUT



Category: Editing

Objectives: To learn to use editing software in a fun way / To be aware that any image can be manipulated and be associated with a new meaning / To become aware of the impact of sound and music on the perception of images.

Duration: 120'

Number of participants: up to 10

Equipment: Computer(s) with editing software and listening system, internet connection, possibly a projector.

Description step by step

- Before the workshop, import the [Paddington Trailer file](#) onto each computer available for the activity. You should also learn how to use the editing software (in particular, slow motion and fast motion effects, visual effects on the images, and possibly sound effects).
- Show the group the [Scary Mary](#) trailer video. Compare it to [the original film trailer](#).
- Facing the screen, you demonstrate the basic editing operations on the software to your participants.
- Then allocate the group members to each available computer.
- Each sub-group has the task of transforming the Paddington film trailer into a horror film trailer. They can add titles, visual effects, or sounds.
- Help each group that encounters a technical problem, and help them to find media on the Internet that they would like to integrate (music, sound effects, etc.)
- Once the exercise is over, each group exports its trailer and the screening can begin. Which one will be the most terrifying?

Tips for the trainer

[This document](#) lists many sites where free media can be found.



VJ-ING



Category: Editing

Objectives: To learn to use editing software in a fun way / To “sharpen your eye” and your sensitivity to images.

Duration: 120’

Number of participants: up to 10

Equipment: Computer(s) with editing software and sound system, possibly a projector, [all the files needed](#), previously downloaded on every computer.

Description step by step

- Before the workshop you should import the [VJing Activity folder](#) on each computer available for the activity. Then learn how to use the editing software (including cropping, slow motion and fast motion effects, color effects on the images, etc.).
- Facing the screen, the facilitator shows the basic editing operations on the software.
- The facilitator divides the group into sub-groups: one per available computer.
- In the Music folder, each subgroup chooses the song they like and places it on a soundtrack in the editing software.
- Each subgroup then picks from the Video Samples folder and edit the images with the chosen music.
- Help each group that has a technical problem or cannot do what they want with the images.
- Once the set-up is complete, the lights are turned off, the sound is turned up, the creations are projected and the party begins.

Tips for the trainer

- ✓ About VJ-ing meaning: The DJ is a “Disk Jockey”: he mixes music. In the same way, a VJ is a “Video Jockey”: he mixes images to music in a nightclub.



- ✓ If possible, place the computers in different rooms to allow comfortable editing for each group.
- ✓ Every video file has a different format... and it is important to show the participants how to resize all images to fit the film's export format.





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