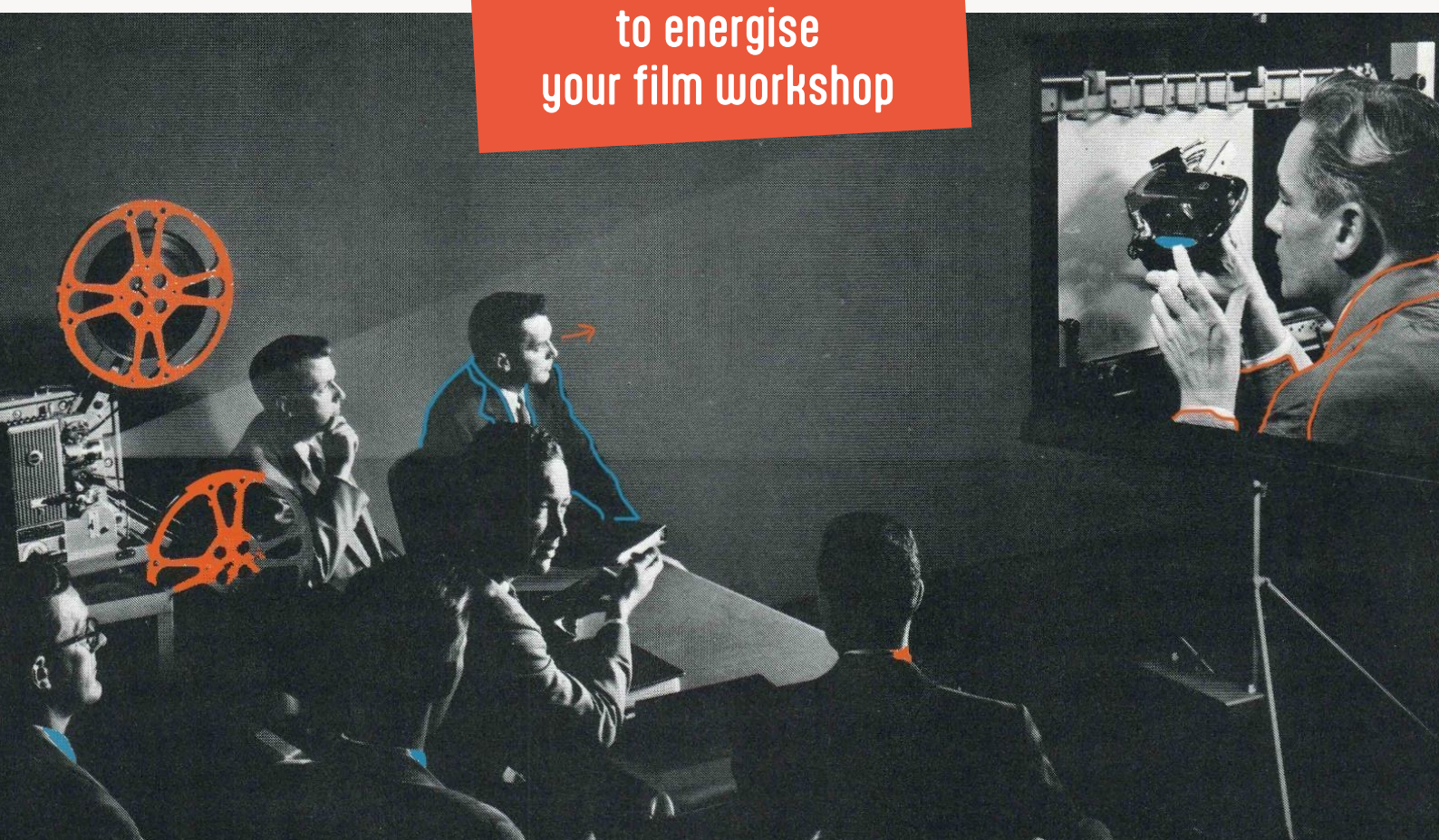




FILM PRODUCTION TOOLKIT *FOR TRAINERS*

Creative activities
to energise
your film workshop



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Let's go from theory to analysis and then to practice!

Before moving into practice, we encourage you to think again about the experience of Module 1, where you saw short films followed by focused questions. Sharing Module 1 this time with your group aims to drive information to another level of experience and thoughts that you never had before will come out of the group.

Watching and discussing films all together is a valuable process which will help the team find common ground and start thinking about video making in a concise way.

Then take the first steps of training with Module 2: organise your group management, equipment, space and of course your motivation for doing a video project and welcome to the film-making world!



m1



m2

Including diversity in my movies, am I ready?

Actually, no! But it's ok. Including diversity and antiracist messages is not easy and we know it. For this reason, we have included the following three activities that will give you some basic steps to combine theory and practice. You will find those activities under the title ***Include your Diversity Message***. The technical advice will offer you a moment to think. As a starting point, you'll be asked to do some writing/filming or recording based on a simple story. Then you will be given some tips on how you can tell your **story and include antiracist and diversity messages**. Between those two steps you will have the time to go back to M1 and once more check questions like:

- Do you have any **real story to be inspired by** and include it in your script?
- Is it possible to **involve your character in a crisis** and turn your script towards another direction challenging some standards?
- In which **artistic direction** are you going to choose to take your new message, fiction, documentary, poetic?
- What is **the final emotion** that you would like to share with your audience?

After all, the technical tips below aim to make you think that it is all about the script! And remind you that with some small changes in even a simple story you can get a great script for your film. So, do not hesitate to start from a simple story and gradually develop a more complex one. It's a bit easier step by step!

Activities

The activities that follow are a great opportunity to be creative with your group. 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 of the exercises or just the ones that best suit your group's needs.

When you are ready to make a movie with your group, be clear about decisions concerning:

- objective
- theme
- genre

But... before you focus on your movie, **experiment with your equipment.**

Most of all enjoy these activities, have fun and connect to each other!

1. STORYTELLING ACTIVITIES

Introduction

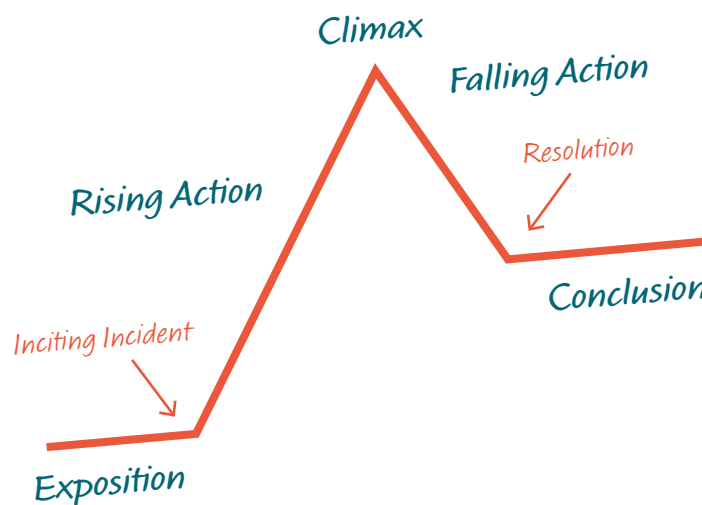
Creative storytelling is not easy. But new ideas for stories come out the more you practise. Let's start!

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

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

- define a starting point - description of the protagonist in 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, it can be applied to storytelling.

Here are a couple of icebreakers to start!

Icebreaker#1

What is the story behind my name?



Category: Icebreaker



Short description: Telling stories can be challenging, especially for those who think this is just an activity for creatives. The truth is that we are all storytellers.

Asking each person to tell the story of their name in a couple of minutes will allow the group to know its elements and each person to use their creativity.



Objectives: Get to know each member of the group and unlock creativity.



Duration: Between 1 to 3 minutes per person (adaptable to the size of the group).



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




Equipment: No equipment needed.

Icebreaker#2


Me in an image

 **Category:** Icebreaker

 **Short description:** Starting from a table full of photos or postcards with landscapes, cities, shapes, animals, people, art, etc. (you can add thematic photos, if the objective is to start talking about a theme) - have 20% more pictures than nr. of participants, to allow choice.


Each participant is invited to choose one image that best represents them.

Use the photo to introduce yourself, explaining why you chose that image.

 **Objectives:** Get to know each member of the group and unlock creativity.

 **Duration:** Between 2 to 3 minutes per person (adaptable to the nr. of participants).

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

 **Equipment:** Postcards or printed images.


1a. Lego Journey


Activities for Storytelling



© 4Change


 **Category:** Storytelling

 **Short description:** This is an activity to stimulate creativity through the creation of an image script based on 4 simple squares, and 4 simple instructions.

 **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'

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

 **Equipment:** One A4 sheet per participant/One pen per participant/Lego 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, coloured paper, glue in stick/blu-tack, scissors (to cut the materials) to decorate and characterise the Lego 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 on one of the paper squares.
- You have one minute to draw on one of the paper squares, the initial environment/the starting point of your story.
- You have one minute to draw on the third paper square the challenge/problem that the protagonist/s will face.
- You have one minute to draw on 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 their partner.
- Based on the feedback given by their 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.

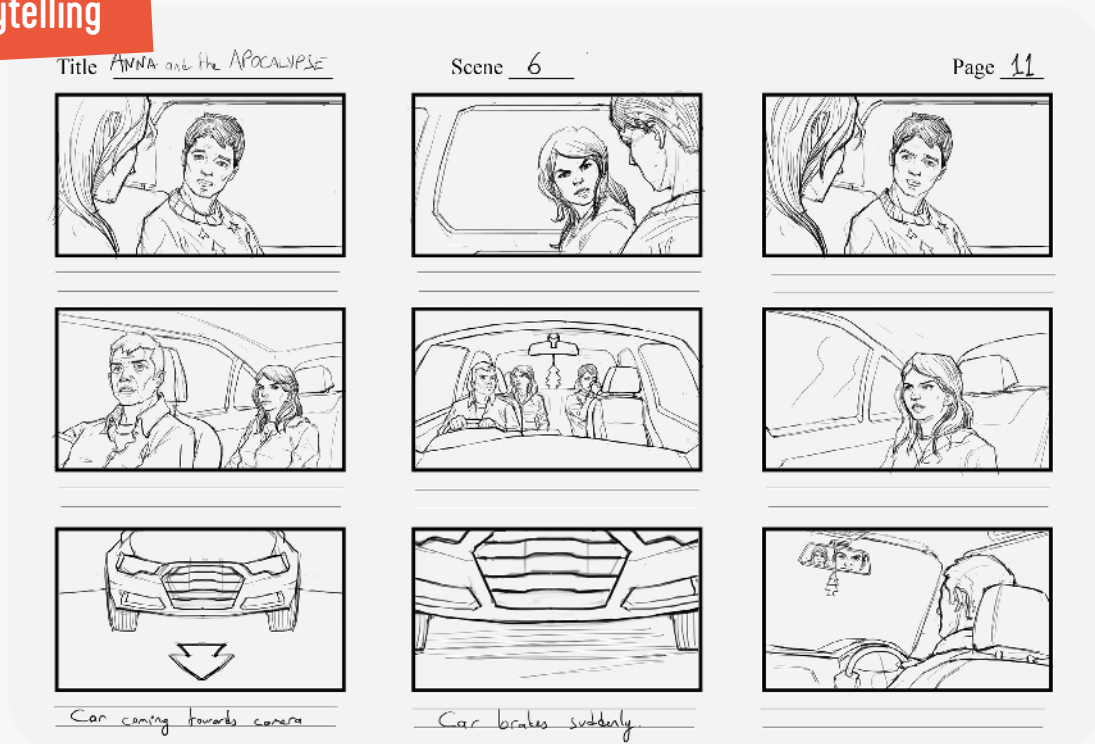
Now, you have a Display of Stories. Invite all groups to visit it and exchange feedback (it is a nice moment to break the ice and start exchanging ideas with the working groups).

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).


1b. Quick Storyboard

Activities for Storytelling



 **Category:** Storytelling

 **Short description:** This is an activity that continues Lego Journey, thinking about the story through images, sketches or drawings.

 **Objectives:** To build a storyboard based on the first exercise (Lego 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'

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

 **Equipment:** 1 storyboard template ([available to download](#)) per group or film/ Post it/Pencils and Markers.

Description step by step

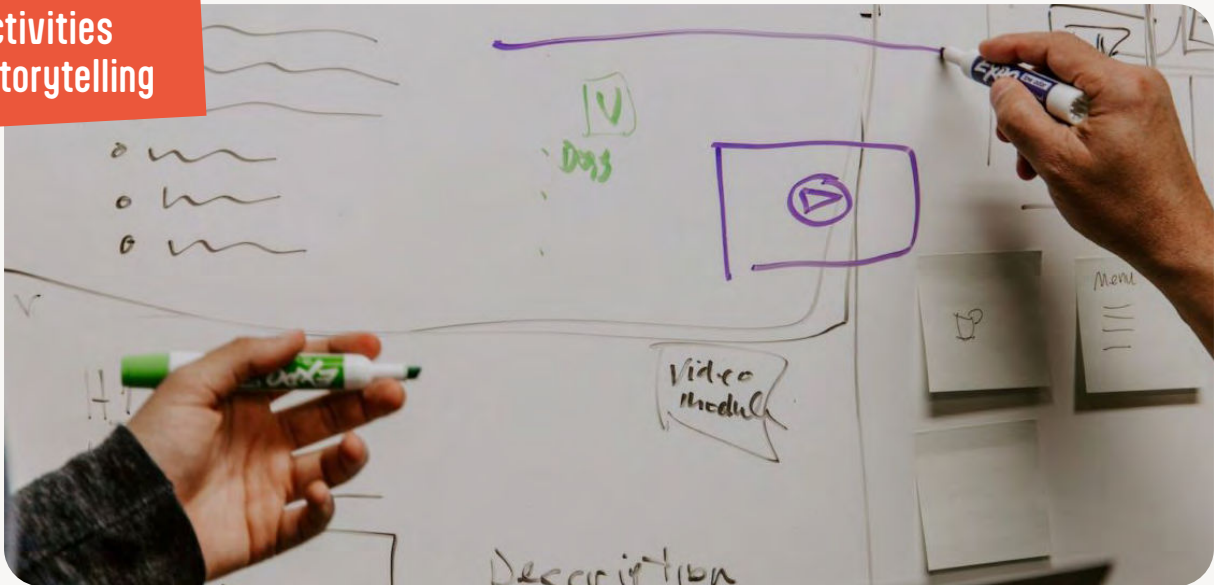
- Print the storyboard template provided.
- Do a brainstorming with your group about the scenes you want to shoot.
- Fill the board and have in mind good details for your description. You can draw, attach images from magazines, etc. - or you can make a “photo board” thanks to smartphone and a printer: useful to connect with the set
- Spend max. 5 min on 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 shot 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 the use of multiple shots (which break the action into ‘pieces’) or one continuous shot (producing a “one shot video”).
- Suggest watching as many short films as possible.

1c. Time to Write


Activities for Storytelling




@Kaleidico (Unsplash)


 **Category:** Storytelling

 **Short description:** This is an activity that allows the collaborative construction of the story you want to tell

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

 **Duration:** 90'-120' (it depends of the number of participants)

 **Number of participants:** 5-20 max. (smaller groups if required for the activity)

 **Equipment:** Printed working sheets for each participant with the titles of each narrative function (you can also choose to do it online with an app like Mirror or Padlet):

- **Find the Who:** *Who* is about the **main character**, the main subject, 'Who' the story should focus on. 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:** *What* is the main character's (the *Who*) **goal**, what their inner motivations are. 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 their 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:** *Why Not* refers to **the challenge** or the out-of-the-box idea to achieve *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 facilitate the main character's objective.

Description step by step

The best way to write with a prompt is to set a time limit and add narrative constraints. There's something quite freeing about writing with a time limit - it doesn't let you figure out every little detail, you just have to keep writing to make it on time. Tell the participants to make it rough and dirty, it is just a brainstorm, jot any idea on the paper.

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 *Enemy and Friends*. If the group has more than 3 participants, also distribute *Find the Why not*. At this stage, you can also introduce narrative constraints to help define the "who," "what," or "enemy" by using methods such as photolanguage or the Dixit card game: you ask each participant to choose one image or one card from a big batch you previously selected/print, telling their view about the narrative function departing from the image they chose (e.g. I see the villain/enemy in this card depicting a confused brain surrounded by clouds, that is the origin of its evil and its actions etc. etc.). These tools inspire and structure storytelling, encouraging creativity and clarity.
- 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 20 min. to contribute. At the end, with the topics written, give the group 30 minutes to find their narrative.

Introduce your diversity message in your storytelling!

At this stage the group will have to define the general idea for the script - as well as the genre of the film, the characters and/or people to be interviewed and the settings/ main events. However, albeit in the context of work on anti-racism and diversity, it may mirror some stereotypes.

Let's be mindful of how we represent certain territories, communities; in fictional productions, what language and background do we attribute to each character; whether we are giving women and/or other gender identities a place in this story and so on; what is the moment of revelation and transformation and whether it converges and enhances the message we want to convey. The following exercise will help us to understand the different perspectives of a story.


1d. Drop the Pen


Activities for Storytelling



©Hanchana Chittikamma (Canva)

 **Category:** Storytelling

 **Short description:** This is an activity that allows you to approach the story from general to specific points of view. Zooming out to a general perspective, having the group reading the entire narrative that had already been thought out and structured - but also zooming in, allowing the group to focus on specific perspectives, clearing up stereotypes, loose ends and the film's message. To stimulate a moment of critical and collective reflection on the themes of diversity and inclusion, readjusting approaches and the concept of the script to new input that may arise – realise a more finalised version of the script.

 **Objectives:** To develop critical thinking skills by integrating critical feedback and new perspectives for the scenario.

 **Duration:** 60'–90'

 **Number of participants:** Adaptable (ideal with groups between 10–30 people).

 **Equipment:** White board, flipchart papers or a collaborative online app (ex.: Padlet/Miro/Jamboard).

Description step by step

- Start by choosing a tool to record the general outline of the story/argument that the group has constructed: a white board, flipchart papers or a collaborative online app
- Draft together the key points of the story:
 - The character/s, its key features, characteristics and background;
 - The main succession of events in a plot line: trigger, no-return point, development, top crisis and resolutions.
- Now let's test the written argument while discussing with the group critically about the events and actions from a culturally sensitive lens, while finding and identifying the presence of possible stereotypes and clichés to be eliminated:
 - Let the group choose the perspective of one character, as a narrator, to tell the story and start drafting the narrative in a short form;
 - In the second round, choose a second character perspective, as a narrator, and draft the narrative again - this can test the change of perspective effect and its effects (example: the journey of a migrant person to find a housing solution in the country of arrival, facing various bureaucratic barriers and prejudice; the journey of the social action technician who accompanies the case and also comes up against the frustration of the lack of agility in the procedures and is unable to support in the best way)
 - The group should look at the narratives and search for the representations, stereotypes and identity traces in both the character and the plot; do a reflection about the intentionality of those representations and its utility for the main goal/feeling/ message of the film.
- In this exercise, the group should be more ready to finalise the script/storyboard to support the production - use a template that best suits the group, or the example given in M2.

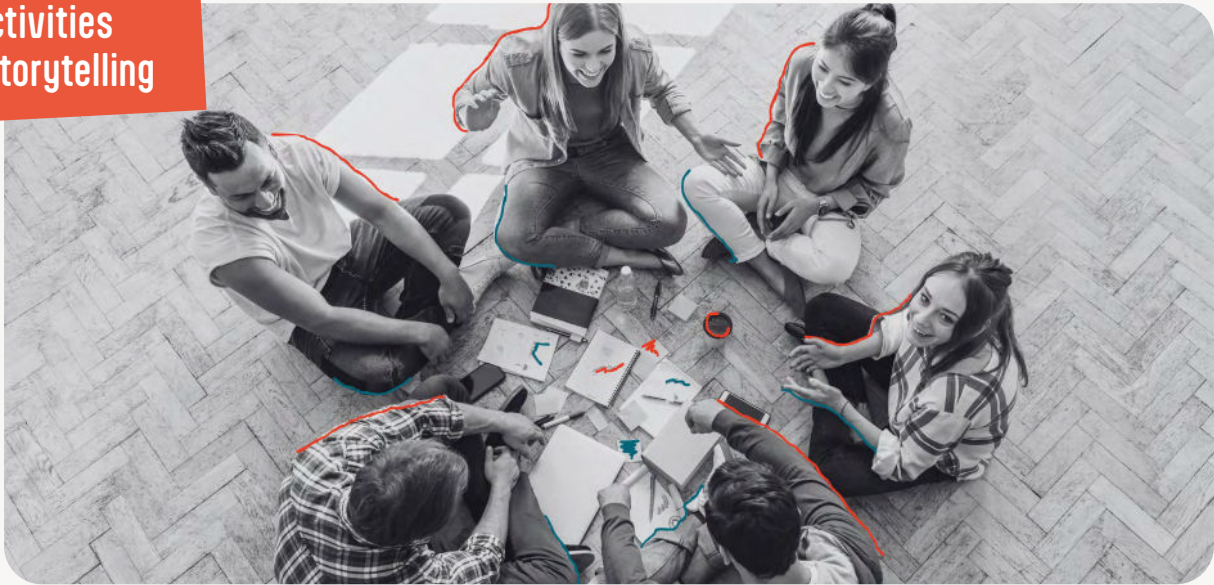
Tips for the trainer

- Regarding the script's resolution, it can be one of the weak points of an AV production: if not convincing, it weakens the whole story impact. A tool from Theory of Change methodology can be very useful for the plot resolution: backwards writing of the story, starting from the final scene the group would like their film to have and thinking "*what needs to happen and what needs to be in place for this to happen?*"
- It is important, in this particular activity, that the contributions of everyone in the group are taken into account. It may be useful to revisit some of the content from online training Module 2 on managing groups in an inclusive way, but supporting the discussion with initial feedback on post-its and anonymously, then moving on to a broader discussion can be a good idea.

Closing Activity


Take Stock


Activities
for Storytelling



©Colero (Betty Images)


 **Category:** Closing Activity

 **Short description:** After these activities or any of the exercises you've chosen, take a couple of minutes with the group for a round of feedback, so that every person can tell how they felt in the process of building the story. You can also ask them how they see themselves or their thematic representation in the final result and what else they would like to see added in the final storyboard to be filmed, so you can enrich the final script with their input.

 **Objectives:** Cool down, connect with the present.

 **Duration:** Between 2 to 5 minutes per person.

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

 **Equipment:** No equipment needed.

2. PHOTO ACTIVITIES

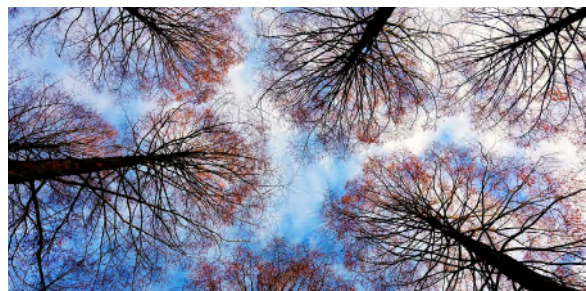
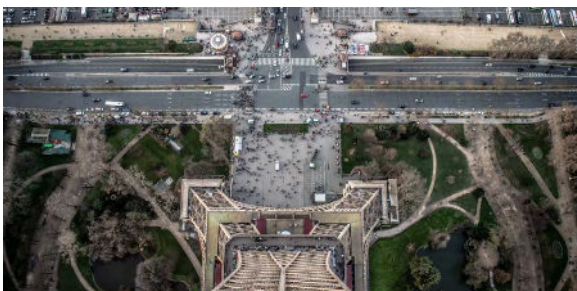
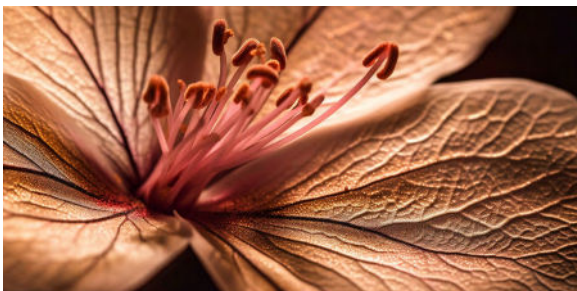
Introduction

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 realise 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.

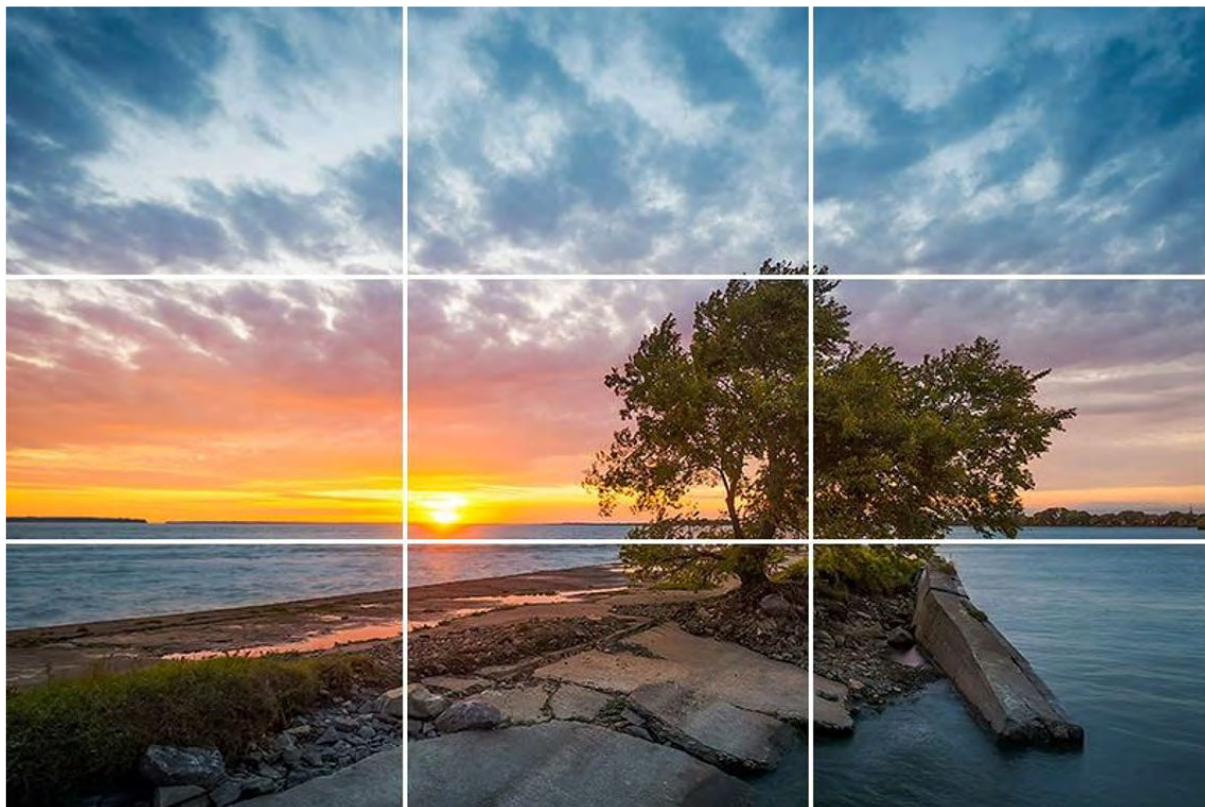
Let's start! We have already spoken about the wide, medium and close up shot at module 2. So it's time for more advanced shots!

- **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.
- **In 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 can climb somewhere high if needed! **Worm's Eye View**, the camera sees our subject from below. You must be ready even to lie down on the floor to catch this shot!
- 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 emptier. 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.




2a. Is It Just an Object?


Activities for Photography




©Harpos


 **Category:** Photography

 **Short description:** Each group chooses a common, everyday object, which they should photograph in three specific and distinct ways, which trigger their fantasy according to the activity script.

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

 **Duration:** 40'

 **Number of participants:** Adaptable. Work in pairs or small groups, depending on the numbers of cameras available.

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

Description step by step

- Divide your group into smaller groups of 3-4 people.
- Each group must choose one object (not too small as a pin, big enough to handle and carry if needed).
- Start shooting the object according to the following instructions:
 - **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.
 - **As a product being advertised.** In this photograph the object should be central and integral 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”.
- Each group must choose one shot for each category.
- Project and discuss the results and the different interpretations.



Tips for the trainer

- Start with a simple object but not very small. For example, a cup. You can use it to drink water, as a hat, as a hole or as the mouth of an imaginary person! Leave your imagination free.
- In case you haven't got access to a projector or a big screen, use your mobile for shooting as well as sharing the images. Remember to set your mobile to horizontal display!


2b. Portray a portrait!


Activities for Photography




@Harpos


 **Category:** Photography

 **Short description:** This activity focuses on creating the portrait of a person or a group in different situations and for different reasons, aiming at a variety of emotions.

 **Objectives:** To be familiarised with approaching people and taking their photographs/To become familiar with capturing emotions and the character of a person or the feelings of 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, analog 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:

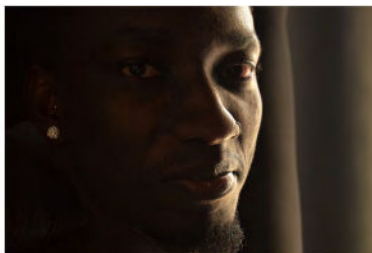
- **Portrait and feelings**

- ▣ 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, using different angles, kinds of shots, poses and faces.



- **Who are you?**

- ▣ 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, using different angles, kinds of shots, poses and faces.



©Harpos

- **Group photography**

- ▣ 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, using different angles, kinds of shots, poses and faces.



©Harpos

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 trustful. This is the best way to make good portraits.
- In case you haven't got access to a projector or a big screen, use your mobile for shooting as well for sharing the images. Remember to set your mobile to horizontal display!


2c. Indoor Photography/ Outdoor Photography of a Landscape


Activities for Photography




©Harpos


 **Category:** Photography

 **Short description:** This activity focuses on photographing an indoor and outdoor location by describing it with a series of images and presenting it as a short exhibition.

 **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, analog camera). USB cables, charged batteries, projector or laptop to screen a/v materials.

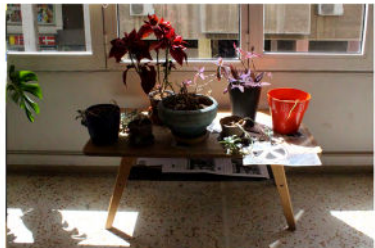
Description step by step

- 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 features of the street. At the end, discuss with your group which is the best order to present the shots on a projection or even once printed, and place them like a small exhibition in order to describe the area you've already shot in the best way.



© Harpos

- Describe a room by shooting two wide, two medium and five close-up shots. Try to describe the space, the atmosphere and some important things inside it. At the end discuss with your group which is the best order to present the shots on a projection, or even print and place them like a small exhibition.



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Tips for the trainer

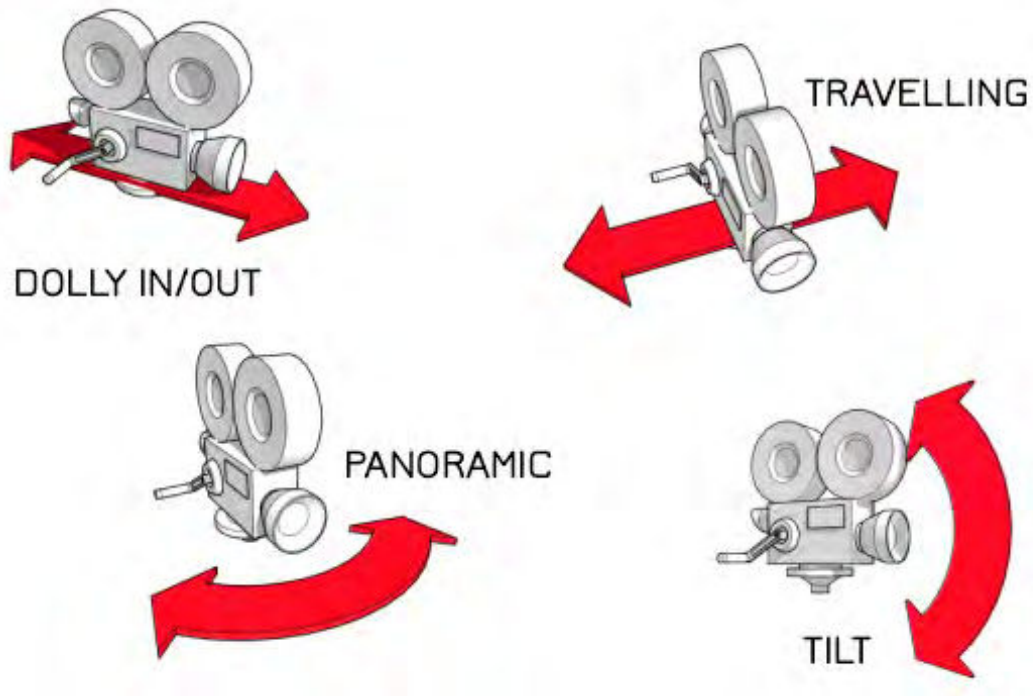
- When you choose your space for the activity, create many photographs using all the shot sizes in order to capture its atmosphere.

3. VIDEO ACTIVITIES

Introduction

This section leads you from still image to moving images. With the following activities, you will be introduced to the world of filmmaking. You will also experiment with camera movement and the use of light.

Basic camera movements



- **In a Panoramic Movement** the camera rotates only within the horizontal axis to the right or left. It can be a 90, 180 or 360 degree turn. A panorama is limited only to the points you set yourself.
- **Tilt up/down** is when the camera moves on the vertical axis (such as to follow someone climbing a tree).
- **Dolly in/out shot:**
 1. At the **dolly in** movement the camera starts from a general frame and starts moving closer to the subject.
 2. At the **dolly 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 try to film some extra seconds before your actual shot and after. That will help you later in the editing stage.

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 your film different color shades (warm/yellow - cold/blue).


3a. Shooting a Landscape


Activities for Video




@Harpos


 **Category:** Video

 **Short description:** In this activity you will create short video shots practising the different movements of the camera which will be very useful for your movies later.

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

 **Duration:** 30'

 **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 available/desired. 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 urban or natural landscape.
- Then shoot it with a panoramic movement for around 20 sec. Repeat it until you are satisfied.
- Then do the tilt shot for around 20 sec.
- Then do the dolly in/out shot for around 20 sec each.
- Watch the shots and discuss the different results. Answer to questions like:
 - In which case would you 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 slow and smooth.


3b. Shooting a Character in Movement

Activities for Video



@Harpos

 **Category:** Video

 **Short description:** In this activity you will create 2 different shots of someone running, testing different techniques of camera movement.

 **Objectives:** To become familiar with movement in filming.

 **Duration:** 25'

 **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 obstacle-free space.
- Find your protagonist 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 they go.
- 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 would you 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 slightly bent knees. This will give you better balance and a smooth shot as well.
- Watch this video on YouTube for more tips [4 Ways to Keep FOCUS While Filming Moving Subjects](#)


3c. Shooting a Dialogue

Activities for Video



 **Category:** Video

 **Short description:** In this activity you will create 3 different shots of dialogue, testing different techniques of camera position and planning different sets of shots.

 **Objectives:** To become familiar with shooting dialogue.

 **Duration:** 25'

 **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 will 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 move in closer or away.
- Shoot the dialogue in “pieces”. Name the actors A and B. Make a different shot every time one of them is speaking.
- Watch the shots and discuss the different results. Answer questions like:
 - In which case would you 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 (like shot and countershot) should be connected to a unified result. Don’t forget to also capture the non-talking person’s reactions. Exactly as we see it in movies and TV shows.
- Watch this video on YouTube for more tips [Top 5 tips for filming dialogue](#).


3d. Shooting with Natural and Artificial Light

Activities
for Video




@Harpos


 **Category:** Video

 **Short description:** In this activity you will create 2 different shots using different sources of light to create a variety of feelings or mood.

 **Objectives:** To become familiar with different sources of light.

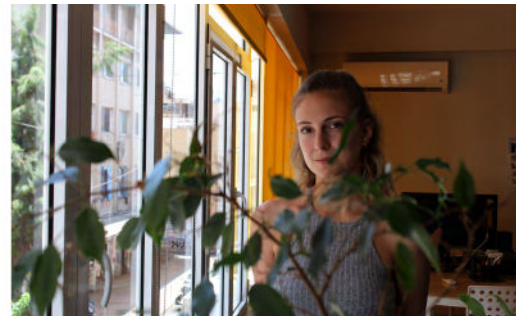
 **Duration:** 20'

 **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 questions like:
 - In which case would you use each scene?
 - Which one do you prefer and why?
 - Do any of them cause any feelings?
 - What doesn't work and why (the backlight, light temperature, shakiness, etc.)
- 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.
- Watch this video on YouTube for more tips [How to film using natural light indoors DIY Cinematic Lighting Setup](#).

Introduce a diversity message into your images!

Now that you have practised a lot using different techniques, you are ready for the next step. The exercise below focuses on making you think about the diversity-equality message of your story. The following video exercise will give you hints about how you can make small changes which can provide your movie with a different message. Our intention is to make you think and come up with ideas about applying diversity in your movies through the simple step of brainstorming!

Remember to be sensitive to the messages you receive from your environment and your group members.


3e. One Scene, Two Interpretations

Activities for Video



@Harpos


 **Category:** Video

 **Short description:** In this activity you will create 2 different versions of a short scenario but with a twist in the second one. This is a chance to practice with different angles, points of view, light, performing and all the tips from M2.



 **Objectives:** To understand the power of images using different audiovisual techniques.

 **Duration:** 60'-120'

 **Number of participants:** Ideal with groups between 10-20 people.

 **Equipment:** Video Camera, tripod if possible, computer, projector if possible.

Description step by step

Create a scene that a lot of people will participate in, for example in a school yard, a restaurant or a park... At the starting point there doesn't seem to be any sign of inequalities or discrimination. In the following exercises we want to focus on HOW the director can introduce this feeling and what could be the actions to imply that.

How to start:

- decide what happens in your scene. Be careful to keep the scenario simple by referring to daily, familiar activities.
- Organise two shooting versions by using the cinematic tools of **1. Your camera position 2. The light 3. How the characters perform and 4. The dialogue.**
 - Shoot the scene in an “objective” way with no sign of any discriminatory tone.
 - Shoot the scene adding small details or alterations that make characters seem better, nicer or on the contrary mean, ugly, impolite, racist. Ask yourself: why and how are some people disadvantaged from the rest, poor or less valued?

Tips for the trainer

- Use a storyboard in order to have a clear image of the development of the scene
- The main action of the actors should be the same in the two scenes, in order to make it clear that it's the approach providing the different meaning
- If you can add sound, use different music styles to heighten your tension
- Watch this video on YouTube as an example of how we can have the same scene with different meanings, [Same Scene Shot in 5 Different Directors' Styles.](#)

Closing Activity


Imagine a Picture

Activities
for Video




© Colero (Getty Images)


 **Category:** Closing Activity

 **Short description:** The whole group sits in a circle with their eyes closed. Following instructions, they mentally place themselves in an image, a landscape or a situation according to how they feel after the activity. As soon as they feel ready, everyone opens their eyes and shares both their experience and the image in their minds. In case there are linguistic barriers, do this activity physically as pantomime. After you close your eyes and take your time or some deep breaths, one by one take the posture that expresses how you feel now.

 **Objectives:** Cool down, connect with the present.

 **Duration:** Between 2 to 5 minutes per person.

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

 **Equipment:** No equipment needed.

Tips for the trainer

→ Be cautious here, you need to hold space for participants' emotions and allow enough time for active listening. This ensures the activity isn't cut short and everyone has an equal opportunity to express themselves.

4. INTRODUCTION TO STOP MOTION ANIMATION


4a. How to Make Stop Motion!

Activities for Photography & Video



@Harpos

 **Category:** Photography & Video

 **Short description:** In this activity, you will create a short movie using stop motion technique, which involves assembling a series of still images. When these frames are played back in sequence, it creates the illusion of movement...

 **Objectives:** To be familiar with the stop motion technique and combine all the audiovisual techniques.

 **Duration:** 60'

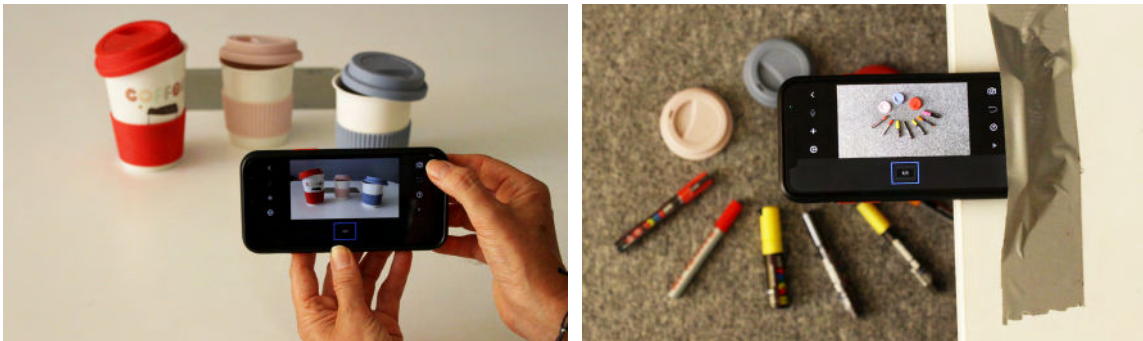
 **Number of participants:** Depends on the setting.

 **Equipment:** Photo camera, tripod, laptop, editing software, object to film.

Description step by step

Stop-motion technique is used to create object animation or even animate a person, (in which case it is called pixilation). This activity describes stop motion in very simple steps in order to understand its basic idea, on which you can then expand.

- Create your story! Choose an object and plan a small route for it. For instance, you could use a pencil case, scissors, a shoe, or any other flexible item that you can animate, moving it from one side of the table to the other.
- Choose your location. As a beginner it is good to start your shooting inside for constant lighting and avoid the natural light. Otherwise you will have light flicker.
- Set up your camera. Place and secure your camera or phone on a tripod. Choose the landscape view and frame your picture. Then lock off your tripod with tapes in order to stay still during the shooting. Do all the camera settings for exposure, shutter speed and white balance.
- Take a picture. Remember to focus on your object. When you are sure everything is ok, take at least 4 frames without making any change.
- Make a small movement. For example, move the glass slightly into the next position. Keep everything consistent from frame to frame.
- One more picture. Always check the focus and take another picture for 4 frames again. From now on you go on the last two steps until your glass reaches its destination. Take 4 frames and move your object, take 4 frames and move your object...
- Then you can use a stop motion app or editing software to edit your photo sequence and your stop motion video is ready!



5. SOUND ACTIVITIES

INTRODUCTION

In our culture, we prioritise images and visual arts. Less attention is paid to the sound of a film.

A film with mediocre images can be enjoyed. On the other hand, a film with poor sound is unwatchable!

Voices can simply have been badly recorded, so the message becomes incomprehensible. The film can also have been poorly mixed with different sounds mashed up together.

Above all, sound is very often forgotten during the scripting of the film. What if you started your creative journey with sound? What if you used sound to inspire images?

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

Logistical note: To work with sound independently of image, there are a variety of easily accessible and inexpensive tools. It's up to the trainer to explore the possibilities and become familiar with a device before starting the workshops:


- **A digital recorder** (Zoom, Tascam): entry-level products (€150-300) function like small dictaphones, with a high-performance built-in microphone. Recording is on SD cards. Most have connections for external microphones. Good “interview” microphones are available for around €50.
- **Smartphones** can be used as digital recorders. There are good “dictaphone” applications, and there are inexpensive Lavalier mics that can be plugged into the smartphone.
- It's also possible to use a **computer** that has a dedicated soundcard as a recorder (with a simple application like Audacity, for example) and fit a microphone that you plug directly into the USB port.



Icebreaker#1

Intense Listening

 **Category:** Sound

 **Short description:** To tune in to the sounds around you, the trainer invites the group to find a cosy place to sit and listen to a field recording. What images come to mind?

 **Objectives:** Sharpen your listening skills, enter the world of sound.

 **Duration:** 15'

 **Number of participants:** : Free

 **Equipment:** A sound system

Description step by step

- The trainer encourages the group to find a comfortable place to sit .
- The trainer suggests different sounds to listen to, without telling the group what they are going to hear, but guiding their listening:
 - *Amazônia* (Arte radio): [Where are we? Which of these sounds are the result of human intervention?](https://www.arteradio.com/son/61662029/amazonia_1_10_aube_en_foret) https://www.arteradio.com/son/61662029/amazonia_1_10_aube_en_foret
 - *Ramadan* (Arte radio): [Where are we? What is this mysterious song?](https://www.arteradio.com/son/8101/ramadan) <https://www.arteradio.com/son/8101/ramadan>
- After a moment of meditation and discussion, ask the group what we can learn from this listening experience. What impact does sound have on us? How can we use the potential of sound in our film?


Tips for the trainer

- During each session, you can propose moments of “intense” listening, to begin or end the activities in a smooth way. The trainer or participants can bring some interesting sounds and suggest the group listens to them.

Icebreaker#2

Free Writing

 **Category:** Sound

 **Short description:** Each member of the group has to end a sentence written on a piece of paper. After learning how to use the digital recorder, each member uses it to record “his/her” sentences.

 **Objectives:** Becoming familiar with the recorder.

 **Duration:** 15’

 **Number of participants:** Free

 **Equipment:** A sound recorder

Description step by step

- Write or copy and paste these sentence starters (or the one that inspires you most) and cut out each strip of paper:
 - In a perfect world I would like to...
 - Every morning I dream about...
 - The biggest issue today is...
 - My worst nightmare is that...
 - ...
- Distribute a strip to each person and allow them time to complete it.
- Enable everyone to discover the recorder, how to position the microphone and set the recording level.
- Each participant is in charge of properly recording the words of another.
- Once the tracks have been saved on the computer, the group listens to the results. The discussion can continue:
 - On how to improve the sound recording for next time.
 - On the recordings. Do they open up creative pathways for the film? Do they inspire images?

Tips for the trainer

- Even if it's a pretext for exchanging ideas while familiarising the participants with the recording devices, this exercise can already be linked to the theme (racism and interculturality).
- Don't delete the sounds in the end! The recordings can be part of the film's soundtrack.


5a. Space and Sound


Activities for Sound




© Piratbay


 **Category:** Sound

 **Short description:** Is your microphone too close or too far from the source? What impact does microphone placement have? This activity helps you exercise your ears, and understand the potential of your sound recording equipment.

 **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 connected to the camera through a long cable, headphones. The activity will also work using the camera's built-in microphone.

Description step by step

- Choose a text dealing with the theme of racism and interculturality (a poem? a carte blanche?). Choose a place for a chair.
- Set up your camera and plan your shot, making sure to include the chair in the frame.
- Ask each person in turn to sit down and read a passage from the text.
- With regard to his or her position in relation to the microphone, the technician, with the headphones on, can identify and point the person whose 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.
- For both sound and image, we decide what we’re going to put in the foreground and what we’re going to put in the background, and then we try to create a dialogue between these different contents.
- 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.

5b. The Noisemaker's Lab

Activities for Sound



©Evgeniy Shkolenko (Getty Images)


 **Category:** Sound

 **Short description:** Groups record quirky sound effects and then challenge each other to guess them in a fun sound quiz session.

 **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). You can also use this file with images instead of words.

Description step by step

- Form sub-groups of 3 or 4 people.
- Ask each sub-group to pick 3 small papers (with words or images, regarding verbal skills of the group).
- Each group has to (secretly) record the sounds described on their 3 pieces of paper.
- Everyone gathers. Each subgroup 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 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.


5c. The Sound of Silence

Activities for Sound




© Uelphoto (Getty Images)

 **Category:** Sound

 **Short description:** Have you ever actively listened to silence? In this activity, participants are encouraged to record moments of silence, exploring how it differs from mere absence of sound and discovering the subtle nuances within it.

 **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 material 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 ear.
- 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.

5d. The Voice on a Walk


Activities for Sound



© Wellphoto (Getty Images)


 **Category:** Sound

 **Short description:** Participants will dive into the technique of recording a person speaking while in motion.

 **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), 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 say.
- You can then try to interview the person “live”, in the place where they live or work. It is livelier and more dynamic... but much more complex.

Introduce your diversity message in your sound!

As you have already explored different techniques of sound making, now you are ready for the next step of creating, adding diversity messages and speaking out about antiracist issues. Sound can really play an important role as it can transfer a message quickly and quite clearly.

Can science fiction scenes be turned into a diversity debate?

Follow step by step the following exercises to discover it!


5e. Re-Sound


Activities for Sound



©From Back to the Future, Robert Zemeckis, 1985


 **Category:** Sound

 **Short description:** Enjoy the exciting challenge of recreating a video sequence's audio track, complete with sound effects, ambient sounds, voices, and music.

 **Objectives:** To learn how to give a new meaning to pre-existing images through sound – To understand the added values of sound to the image – To learn how to play with sounds and assign them a narrative function.

 **Duration:** 120'

 **Number of participants:** Ideal with groups between 5-15 people.

 **Equipment:** Sound recorders and microphones, computers with editing software, the video file with the film clip.

Description step by step

- Reveal to the group the film clips from which the sound has mysteriously disappeared.
- Distribute a sound recorder and a microphone to the different sub-groups.
- Give them the task of watching the extract carefully and taking note of all the sounds that will be needed to reconstruct the soundtrack.
- Propose to rewrite dialogues -why not by imagining that the protagonists are debating issues of racism and interculturality as they battle dinosaurs on this mysterious planet!
- Propose a moment of editing and mixing of the post-synchronised sounds on the images.
- Export and view the result together.

Tips for the trainer

- This exercise can be a good excuse to learn how to use editing software in a fun way, considering only one technical aspect (the sound, not the image).

Closing Activity


Make a Sound

Activities
for Sound




© Colero (Getty Images)


 **Category:** Closing Activity

 **Short description:** Taking turns, each participant makes a sound that represents how she or he is feeling towards the activity.

 **Objectives:** Cool down, reflect on their emotions.

 **Duration:** 15 seconds per person.

 **Number of participants:** Adaptable.

 **Equipment:** No equipment needed.

6. EDITING ACTIVITIES

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.

What is editing? Go back to Module 2!




Logistical note: Access to filming and editing equipment has become widely democratised. With a smartphone or tablet, you can shoot quality footage, and even edit on these machines. You can also go “old school” with a camcorder, tripod and computer editing software. The trick is to get to grips with all the tools, file formats and sound settings to make the job easier.

Icebreaker#1

Count the Shots

 **Category:** Editing

 **Short description:** The activity consists in the viewing of a sequence of a short film and the counting of all the takes that have been shot and then edited.

 **Objectives:** Understanding the link between shooting and editing.

 **Duration:** 15'

 **Number of participants:** : Free

 **Equipment:** Screening equipment and Internet connection.

Description step by step

- The trainer invites the group to watch the excerpt of the film [Drive](#) for the first time.
- After screening, the trainer asks everybody to guess:
 - how many images have been placed end-to-end (how many shots in this sequence?)
 - How many “on-set” shots this sequence consists of: i.e. how many takes were shot and then used in editing?
 - How many camera positions were needed?
- The trainer asks the group to rewatch the extract and count all the shots that were filmed (how many times the camera had to be moved).
- What can we get out of it? What makes one shot flow well (or not) with the previous or next one? What does editing allow?


Tips for the trainer


- Reproducing a film excerpt’s storyboard helps understand how messages and emotional impact are constructed. Finally, it helps us understand how different shots offer varying perspectives. Consider what alternative shots could be used.

Icebreaker#2

Live Editing

 **Category:** Editing

 **Short description:** What if you learned the basics of editing through one of your favorite social networks? Creating a “Reel” on Instagram can often resemble making a short film, built from a sequence of different shots.

 **Objectives:** Give the group confidence in its ability to invent a story/understand the logic of editing.

 **Duration:** 30’

 **Number of participants:** Free

 **Equipment:** Smartphones with Instagram’s Reel mode.

Description step by step

- Collect a Smartphone (with the Instagram app) for 2 participants.
- All in a circle, the participants brainstorm to gather tricks they know for making “reels” on Instagram: visual and color effects, adding titles, transitions, music, etc.
- Every team has to tell a story (in 15 minutes) using 5 different takes. The trainer can find a common theme for all groups.
 - An intro to establish a situation, a place, characters (starting situation)
 - A surprising event that brings chaos to the starting situation (trigger)
 - A journey to solve the problem (development)
 - A resolution of the story, at the end of the suspense (the climax)
 - A final shot showing that everything is back on track (the final situation)
- Each group tells its story using the Instagram application.
- Collective debriefing by viewing everyone’s reels.

Tips for the trainer

- Reproducing a film excerpt's storyboard helps understand how messages and emotional impact are constructed. Finally, it helps us understand how different shots offer varying perspectives. Consider what alternative shots could be used.

Variant

Depending on the Smartphone you have, it may be possible to “pause” during video recording. This allows you to do a real “shot – edit”, to create only one video file, but composed of several shots.


6a. Play it Like Kuleshov


Activities for Editing



©From *The Kuleshov Effect*, by Semyon Raygburt, 1969


 **Category:** Editing

 **Short description:** This activity allows, by filming a few shots, to understand the central issue posed by editing: a shot only takes on meaning for the audience in relation to the shot that follows or precedes it.

 **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

- Kuleshov was a Soviet filmmaker in the 1920s. He created a laboratory for cinematic experimentation. With his famous “Kuleshov effect”, he wanted to assert the power of editing: it is by sequentially 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


6b. Trailer's Recut


Activities for Editing



©Média Animation


 **Category:** Editing

 **Short description:** Editing is a re-creation. With identical material – images and sounds – we can produce different films, with different messages. This activity will allow you to play with this material to change the meaning of the images (in particular through the use of sound).

 **Objectives:** To learn to use editing software in a fun way/To be aware that any image can be manipulated and 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 internet connection. Ideally, use a listening device (speakers or earphones) and screening equipment such as a projector or Chromecast monitor.

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.


6c. VJ-Ing


Activities for Editing



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 **Category:** Editing

 **Short description:** To learn using editing software, it is interesting not to have to burden yourself with a story or a logic to follow. This activity will allow you to learn to exploit the full visual potential of the available footage, and to edit it in relation to the tempo imposed by the music.

 **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 trainer shows the basic editing operations on the software.
- The trainer divides the group into sub-groups: one per available computer.
- In the [Music folder](#), each sub-group chooses the song they like and places it on a soundtrack in the editing software.
- Each sub-group then picks from the [Video Samples folder](#) and edits 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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