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Introduction

Youth-REC: Youth Recordings for Educational Campaigns is a project that aims to combat low and falling rates of engagement and participation in civic society, and trust in democratic structure, while capitalizing on the promise of creative methods for engaging youth. Thus, the project is developing and using innovative creative methods in storytelling, filmmaking, and graphic design to improve the skills of youth workers and engage and empower disenfranchised European youth.

The objectives of Youth-Rec

Youth Recordings for Educational Campaigns are:

Encourage the transition of youth from disenfranchised frustration to constructive engagement in civically relevant issues.

Connect European youth from 7 countries, encouraging their empathy and solidarity

Bring further attention to the youths' issues, promoting non-discrimination and equality

Launch and promote campaigns that will bring light to issues affecting European youth

The campaigns will increase importance to higher levels of government

Improve the competencies of youth workers and youth organizations

Improve connections between 7 youth organizations in Europe

Improve the quality and innovation of youth work beyond the partner organizations

In Youth-REC project, the **main activities** are a research and collection of best practices, in order to develop a project manual providing guidelines for the use of

the project methods; these methods have the objective to engage and empower youth. At the end of the project, a series of events will be held to exhibit the youth's films and launch and promote their campaigns.

The **main results** of the Youth-REC project are: this manual with research, best practices and a workshop guide for youth workers to use, in order to engage and empower disenfranchised youth. From the workshops, youth will produce films on issues personal to them and/or their communities, and accompanying campaigns, including visual brands to participate in the local and to the international film festival.

Research On Innovative Methods Of Engaging Youth

In this chapter, we will delve into the theoretical foundation that underlies the three methodologies used by the project to engage young people in participation and active citizenship. These methodologies, namely Storytelling, Filmmaking, and Graphic Design, have proven to be effective non-formal tools in youth work. By exploring these methodologies and their connection to civic engagement, participation, active citizenship, young people's sense of initiative, and youth entrepreneurship, we aim to equip youth workers with valuable knowledge and practical tips to implement these methodologies in their work.

Each of the three methodologies will be explored in a dedicated sub-chapter. These sub-chapters will introduce the theme, provide an in-depth description of the methodology as a non-formal tool in youth work, and highlight its relevance to the core themes of civic engagement, participation, active citizenship, young people's sense of initiative, and youth entrepreneurship. Throughout the sub-chapters, you will find insights into the power of storytelling, the art of filmmaking, and the creative realm of graphic design. These methodologies are not only engaging and innovative but also offer unique opportunities for young people to express their ideas, voice their concerns, and actively contribute to their communities. By integrating these methodologies into youth work, we can empower young individuals to become agents of change and foster a sense of ownership in their communities.

As you progress through each sub-chapter, you will encounter practical tips and recommendations specifically tailored for youth workers. These insights will guide you in effectively utilizing the storytelling, filmmaking, and graphic design methodologies in your work with young people. Whether you are an experienced youth worker or new to the field, this chapter will provide you with a solid theoretical foundation and practical guidance to implement these methodologies successfully.

So, let us embark on this journey together as we explore the theoretical framework that supports the Youth-REC Project's three methodologies. By understanding the underlying principles and their connection to key themes, you will gain valuable insights to engage young people in participation and active citizenship, fostering their sense of initiative and youth entrepreneurship. Get ready to unlock the potential of storytelling, filmmaking, and graphic design as powerful tools for positive change and youth empowerment!

Storytelling

Introduction

In this document we are researching the topic of storytelling and its relationship to youngsters and their engagement in society. What exactly is it and how can we use it to instill and promote certain important values in youngsters?

We will gauge how best to go about using storytelling as a bridge to empower youngsters and how fantasy, imagination and creativity can benefit and improve society in general through the actions and motivation of young people. This improvement can take place both internally and externally, in both society and entrepreneurship, in the home and the larger community through things like active citizenship and youth entrepreneurship. With there being a general fall in young people getting into areas like politics and democracy, particularly after the pandemic when many felt isolated and were left behind as the world moved forward, storytelling can be a way to encourage social participation and give a voice back to those who most need it. They not only feel like they are given a voice, but also their capacity to act is expanded by what they hear.

What is Storytelling

Storytelling is the ability to engage young people through the art of telling a story. It is a process by which we use imagination to stimulate a young person's creativity, and also explain different life concepts and values through a fictional story. Also, the characters help to define and put into context a wide variety of emotions or problems that the youth might be experiencing.

The concept of storytelling is to inspire or entertain through the telling of a story, to engage young people's imaginations so they can see a better world or that they can better manage problems in their own lives through creativity and color. It is also important that young people be inspired to be storytellers themselves, and that they are seen through the creative expression of sharing their own opinions and experiences.

The main idea is to use the power of telling a story (often fictional) to empower the youth of today to tell their own stories, to have their own opinions represented and seen as worthy. This is done through the plot of the story, where we get to see the struggles that the main characters go through. Their emotions, actions and hardships teach us values and morals and assure us that we too can become the lead in our own lives and that, essentially, we are all in the same boat and all endure the same types of challenges.

All stories have certain elements to be truly effective in getting through to young people. The following are recognised by authors and in the storytelling world to be vital if their message is to mean something and have a lasting impact.

Believable - Can the story happen in real life, either the plot or the issues dealt with by the characters?

Memorable - Is it something people (youngsters) can remember and inspire long after they have finished the story? This is often something like the hero's journey when the main character is able to find a deep well of courage from within and overcome substantial obstacles that may have been unfair or imposed on them by others.

Entertaining - Are the youngsters entertained by what they hear or read? If they aren't, attention wanes and the moral of the story is lost. Entertainment of course is subjective, but a story with humor or bravery or interesting plots and characters will generally be seen as entertaining.

Relatable - Can young people relate to what is happening in the story, is it something that is happening in their own lives or something they have experience with?

Stories help solidify abstract concepts and simplify complex messages

(Hubspot, 2022)

Storytelling

Stories should be simple and easy to understand. If they are too complex their message is misunderstood or lost, and the story is rendered useless as it fails to reach their target audience.

Each narrative is known to have five different stages. An effective story will touch upon each of these steps and will generally follow the same order.

Exposition: This is where the reader is introduced to the story. It gives details of the main characters, where the story is taking place, and the circumstances or time period of the action.

Rising Action: This is when some sort of conflict begins and puts the story into motion. The reader gets a sense of what your story is all about.

Climax: Here is the part of the story with the highest level of conflict. It encourages the main character(s) to deal with some sort of issue or problem and forces them to face the truth or make a difficult choice.

Falling Action: This is the direct result of the main character's (protagonist's) decision, and conflict gives way to resolution. Loose ends are cleaned up and there is a lessening in tension.

Resolution: This is how the story ends – happy or sad? It's up to the writer!

Once we know how to tell a story, we now must think of our target audience: who is hearing our story and what messages are we trying to convey? If our story is not fit for a particular group of people, its impact will be far less than one that is. With these hints, which can also be applied to the act of writing a story, we can ensure that our efforts at communicating with the younger generation are more fruitful.

Know your Audience – who is hearing your storytelling? Is it fit for the audience so that it will be well received? Having the right story for the right target group will ensure a positive response and a greater potential for the youngsters to take action.

Define your message or moral – what are you trying to communicate to the youngsters? If, for example, they are disadvantaged, perhaps you need to tell stories of characters who,

through determination or bravery, have pulled themselves out of problematic situations and made their lives better. If you're trying to encourage them to use their skills and talents to look after or improve the world around them, then perhaps stories of inspiration or initiative on behalf of the protagonist to make a positive impact on the environment could be told.

What type of story is it? – all stories are different and will elicit different feelings and emotions. Figure out what you want the target audience to feel and what will inspire them to personal greatness. This could be communicated through the values of a story or how it brings communities and groups together under a common banner. For example, if you want to encourage empathy, then a story that focuses on a character that is down on his or her luck, or experiences a sad event, might be told, or if you are looking to inspire the youngsters then a story about a character who shows great tenacity to go beyond their limits and accesses reserves of strength might be chosen.

Establish a 'Call-to-Action' – what is it you want the end result to be of your storytelling? This will inform the type of story you choose to tell the youngsters. As social trust can be low among some youngsters, make these calls safe and easy, at least in the beginning.

Storytelling

Storytelling as a non-formal method in youth work:

In this paragraph, we will discuss the ideal way of conducting a storytelling class/session (setting and reflection), before going into the reasons why it is so beneficial for youngsters and how storytelling can be a creative path into a better life, not just for the youngsters, but also for their communities and futures.

Setting Where the storytelling takes place can be in a relaxed and informal environment. There is no requirement for it to be in a specific setting, such as a classroom or study hall. The location should help to put the youngsters at ease. This is a creative and intimate process (especially if the youngsters themselves become the storytellers) and the setting should reflect this. Some youngsters are embarrassed to tell their stories so a place that offers privacy is welcome also.

Some setting suggestions for the storytelling are,

Using comfortable seating is important as it helps hold the attention of the youngsters. If the chairs are uncomfortable, they are less likely to focus on what is being said and told. The location should be warm and inviting, enabling them to relax and open up to the process.

The seating could be arranged in a circle so as to have everyone on an equal footing, so no one is 'head of the table'. Couches or bean bags may be used to improve comfort and add to the informal atmosphere.

A quiet surrounding is often beneficial as it allows participants to hear and concentrate on the story. If the day is good, having the session outdoors can also inspire a more relaxed and creative mood.

If using more improvisation techniques, where stories are told or 'acted' out on the go, then a more dynamic setting would be more appropriate, where standing, movement and possibly less privacy would be fitting.

Reflection

After a storytelling session, it is good to allow some time at the end for reflection. This can come in the form of questions to each other and to the youth worker, or as an informal discussion about what was told and heard.

Telling some personal anecdotes, particularly if they were in any way traumatic, can leave a youngster feeling vulnerable or confused

and being able to talk these things over before they leave for home can be good at helping them make peace with what has transpired. They may also be looking for solutions to an obstacle in their lives or help to resolve a pressing issue. Setting aside ten or fifteen minutes for discussion after the stories have been told can make all the difference in putting their minds at ease.

Young people also like to inspire each other, and a group discussion where they suggest ways of bettering themselves, solving problems, or helping a person or community in need, could be a great way to ignite their imagination and their capacity to care.

Look into the mirror of other's lives and get a reflection into your own...

Civic engagement

Storytelling cultivates a foundational understanding of an engagement topic, the parameters and criteria for engagement, and sheds inspiration for engagement.

Citizenlab

Storytelling can be a great way to engage young people to become involved in their communities – particularly where there are issues or problems that their communities might have. Through stories, both being heard and being creatively told, we get to see and imagine how our actions (through the leading characters in the storyline) can have a positive effect on the world around us.

Through themes and messages in stories, the young people of today have a collective blueprint for making a difference in their world. By following the examples set down by inspiring and brave fictional characters, they can also aspire to creating change in their own societies. Some benefits of active citizenship include:

- A cleaner environment free of litter and pollution
- Contributing to pressing social issues
- Becoming involved in local politics
- Pressing for important reforms regarding pollution or sustainability

Storytelling

Throughout history, people have used stories to promote cooperation and influence social behaviors. And there is scientific evidence that stories can change our behavior.

Hubspot, 2022

By becoming more involved in the community and improving it for everyone, young people benefit from an increase in satisfaction and a knowledge that they are helping those around them. It is empowering and distracts (or alleviates) from their own issues. They can become a source of good for others and for the environment, just like they heard about in a moving story. Through the mimicking of characters from a beloved story that they've read, told, or listened to, where the characters may have used their powers or skills for the betterment of the locality, youngsters can aspire to similar results and take pride in their achievements. Even hearing about what actions or initiatives friends or classmates have taken to engage in their own community, either by improving it or moving it forward after a disaster such as a fire or flood, can light the flare of participation in the average youngster.

In the end, we all want to be part of something bigger than us, something we can relate to and take pride in our belonging, and this is what stories can give us. They foster that link between personal aspirations and the need to contribute to something we view as special or important.

A story can help the young person to see themselves as the main character – or the hero – of their own lives. It is also good to have diversity of characters and settings in stories that are relayed, as well as the workers who are engaging the youth. Jaylene Chung from Young Storytellers, says, *'We have been very intentionally trying to diversify our mentors because we think it's really important for our students to see themselves reflected in every part of the organization.'* Of course, we can extend this to society in general, not just as part of a company. When a youngster hears about others similar in culture or situation represented and given a voice in a story, it leads to a greater acceptance in society and a reduction of assumption or stereotyping.

It is first by imagining a better world for us and the people around us, that we actively then try and create it.

Participation

If a young person has had a troubled or checkered past – or has felt on the fringes of society and that he or she doesn't fit in, then a story that speaks to them on a raw, visceral level can bring them in from the cold and make them feel like they belong. When a main character in a story goes through the same experiences, it can show a young person that they are not alone and that everyone suffers in some ways.

There are many stories that illustrate how a character feels or how they are isolated from others. This could be due to circumstances outside of their control or due to mental or physical disability. On hearing the story, we get to see how the character resolved their problems. What actions did he or she take to overcome the obstacles in their path and go on with their lives? What did they do to find happiness? A convincing story can reflect similar situations in their own lives and the ways in which youngsters can overcome them. There can be many great lessons to be learned by reading or hearing a story, and those with an uplifting social or community theme can encourage their participation in all areas of their lives, be it socially, in school, or making a difference to their own small part of the world.

Storytelling has always been an effective tool for engagement and participation, going right back to the dark ages. As times change so do the methods of delivery. Nowadays, the styles or ways of communicating these stories (either face-to-face, digitally, or virtually) may be different from times of old but the one thing that remains true is that stories have the ability to motivate and inspire people's fuller participation in the story of their own lives. Stories show that everyone is entitled to happiness and to live a life that is full of joy and beauty, no matter what our race, creed, color or beliefs.

These stories can also be told by the youngsters themselves. By becoming involved in the process of storytelling, rather than just being

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the recipient of a story, they are actively engaging with the characters and in the storyline. This gives them the feel that they are with the protagonist, marching arm in arm with their hearts full towards their destiny and what they can achieve!

Young people's sense of initiative

Most good stories are clear, engaging and emotions led, and in this way can inspire young people who may have been apathetic up until now to take action. This action can be in many different forms, from deciding to participate in some programme that tries to do good for the world, to simply deciding to become more like the characters in a far-reaching story and take more control of their own lives. Either way, this can be a win for society in general. They either benefit from someone taking positive steps to improve things for citizens, or they get a more determined and empowered character who can lead and inspire through inspiration and self-belief.

By hearing about a gutsy, gung-ho character who takes charge of what direction they're lives are headed in, particularly if they were in dire circumstances or facing stern challenges, can have a wonderful effect on a youngsters' resolution to change their own lives. Similarly, by hearing about the challenges of our friends or peer group, and what they did to defeat or figure them out, can lead us into action in our own lives. They can be the proof that nothing is insurmountable, and that no obstacle is ever too big to get over. Their stories can help to provide solutions to our own situations, particularly if they are at similar life stages or situations.

Any one person's story can change the way we think — and in changing the way enough people think, it can change our world.

Bradley, Wired)

Youngsters have the drive and energy and ambition (even if it's temporarily hidden) to succeed in whatever they put their minds to. Sometimes all they need is a little nudge and a heart-rending story – or courageous lead character – can often be that nudge. Stories can inform us of the possible, not just the improbable.

Youth entrepreneurship

Being an entrepreneur takes a lot of confidence and self-belief, both in yourself and in any product or service that you happen to offer. Youngsters often don't feel like they have the right to establish themselves as businessmen or women, thinking that it's reserved for the very educated or very wealthy.

An inspiring story of someone who beats the odds – possibly a school dropout or someone who is from the 'wrong side of the tracks' – and manages to establish themselves in the world of finance or commerce, can lead youngsters with such stirrings to look into their own world and pull-out reserves of grit and determination they didn't know they had.

These stories don't always need to be fictional but can also be anecdotes and real-life accounts about personal triumph. Stories are real and represent what is achievable with hard work and persistence. For instance, take people like J.K Rowling, author of Harry Potter, or Richard Branson, owner of many different enterprises including Virgin Air. Their paths weren't always simple, and they had to struggle and fail to get to where they are today. They make fascinating stories and are inspiring characters', and youngsters can imitate their actions or simply be encouraged to stand out into the light.

In a study by the Department of Psychology and the Department of Islamic Studies in the Universitas Muhammadiyah Surakarta in Indonesia, they found that storytelling was effective in increasing the entrepreneurial intention in students.

Storytelling is essentially a trigger that can prompt listeners to pay attention to the field of entrepreneurship while further interpretation of the stories can provide reinforcement and help individuals develop the determination to become successful entrepreneurs.

They found that entrepreneurship is not an innate talent but a skill that can be acquired through education or training, one of which is storytelling. In another study carried out by the University of Tehran [*The Effect of entrepreneurship education by storytelling on En-*

Storytelling

entrepreneurial Attitude of Primary School students] Arasti, Bagheri & Ghoddosi, 2017, they found that 'entrepreneurship education by storytelling improves entrepreneurial attitude as well as its dimensions including creativity, need for achievement, internal locus of control, and self-esteem in students.'

Stories open and encourage new perspectives, new ways of seeing the world and how it operates. This applies to the business world too, and to the types of products and services people and humanity in general need and are going to need further down the line. By being able to 'see the bigger picture', thanks to the creativity-stoking fictional or non-fictional narrative, youngsters can get their entrepreneurial juices flowing and tap into the needs and desires of society – of their peers, their parents and their communities, if not the entire globe!

What you need to know as a youth worker for using storytelling as a non-formal method for youth work.

Abilities

It is very important for a youth worker to know how to structure a story. If a story isn't structured and ordered in the right way, it will come off as sloppy and won't have the same impact. The goal here is to use storytelling to inspire young people into bettering themselves and bettering their communities and if the worker isn't familiar with how to convey and detail a story then it will fall short of its intended target.

It is also good for the worker to have a keen and fertile imagination. Most stories are filled with creativity and wonder and if the worker can tap into this element, then he or she can make the class (or narrative) come alive. Obviously being able to competently interact with youngsters – and possibly troubled youngsters – is ideal too. Being empathetic with their problems and resolving to trying to help them in the long term is important.

Can the youth worker make a story interesting?

Can he or she convey the intended message? Do they have adequate reading or storytelling skills?

Can they inspire youngsters to share their own stories in a fun, healing and creative way?

Recommendations

The youth worker must be intimate and understand how to tell or create a story. It helps if they have first-hand experience in writing and can then accurately portray the ins and outs of their creation.

Some ways that youth workers can be ready to lead a storytelling class or session are the following:

- Be a writer or a creative/artistic person themselves
- Have plenty of experience so they are able to relay personal anecdotes
- Do a creative writing class so as to be able to teach others
- Read (or have read) plenty of books, especially fictional tales or stories about real life heroes/successes
- Have a good imagination and like passing on the magic of a story and the moral of a fable.

Filmmaking

Introduction

This chapter aims to introduce young people to cinema, so that they know the basic concepts and the process that follows the cinematographic world, pursuing a series of values that involve civic commitment, participation, citizenship, sense of initiative and entrepreneurship; and giving guidelines, skills and tips that are useful to learn in this area.

What is filmmaking?

Phase 1: Development

Before a film can get going, it has to go through the phase of “development”. This phase includes the creation, drafting, organization and planning of a film project. The budget, the casting (auditions), and the location are decided, and several scripts are written. Often, writers and directors create storyboards to attract producers to finance the film.

When it's in development, a film has the potential to be made, but nothing is certain. There are no guarantees that the development period of a film is not prolonged, which often causes the cancellation of the project or an indefinite break. A film studio will have to solve the logistics. They will have to confirm a budget and get the rights of any digital medium adapted to the film. (Stages of Cinematographic Production, 2021).

Phase 2: Pre-production

Once the film or digital medium has left the development phase, still the time has not come to start shooting. Although that day is getting increasingly closer, there must first be a pre-production phase. Although the cameras do not yet roll, pre-production can be as intense as the filming.

During the pre-production period, filmmakers need to know who will participate in the film, what the final budget will be and what changes will have to be made. They need to work with local cities to get the cooperation needed to shoot in different parts of the city, create the sets and costumes, and staff the team with all the required members.

Pre-production can happen in the blink of an eye, and the more prepared the filmma-

ker is, the better he can finish his film. There must also be contingency plans in case things change, such as if a city has an emergency that prevents the running of the project. Once the pre-production has been completed, it is moved to the filming phase of production. (Stages of the Film Production, 2021).

Phase 3: Production

Production is the fastest, and sometimes the shortest, part of producing film and digital media. The time it takes to shoot depends on variables such as the number of locations, the length of the film, and some key members, such as the protagonists and how they are outside the set during filming. A good production depends on good communication. Directors must be clear about their ideas. Cinema is a process of collaboration, and collaboration is most important during the production. Once the first production scene has been shot, the post-production stage can begin, (Stages of Film Production, 2021), being capable to edit that scene in many ways (audio, video, CGI...).

Phase 4: Post-production

Post-production is the time when the footage is edited, effects are added to music and the titles are finalized. So that the footage can become a film or a digital medium, you have to go through a phase of successful post-production. Assembly is one of the most important parts of a film, but it's easy to overlook it. Editors have to create a rhythm for the film. If a film drags or the plot develops at too fast a pace, failure can be blamed on a bad setup. (Stages of Film Production, 2021).

Despite its name, post-production is performed at the same time as the filming. Like editors, effects artists, sound designers and composers do not need to be on call for scenes, as they can dedicate time to perform their duties off camera. They can also help point out the problems in filming that prevent others from doing the best possible job.

Post-production can finally reward the filmmaker's efforts and sacrifices. It is the time when raw footage is refined and it starts to look like a real movie. It's not easy, but may be immensely rewarding. (Stages of Film Production, 2021).

Filmmaking

Phase 5: Distribution

This phase is to get the feature film out into the public sphere. With so many different media, such as cinema, television, home video, digital media and streaming, there are several distribution possibilities. The type of distribution that a movie gets can depend on its quality and the pull of the filmmaker or the studio.

Making a film or a digital medium does not guarantee its distribution, but it is essential for filmmakers, because distribution is necessary so that a film makes a profit. The better a film, the greater its revenue. (Stages of Production Cinematographic, 2021).

Who works in film production? To work in production you need to have specialized training such as audiovisual communication, photography, interpretation, design and so on. Some of the trades we find in this sector are, among others:

- Film director.**
- Assistant to Director.**
- Head of production.**
- Producer.**
- Screenwriter.**
- Director of photography.**
- Assistant director of photography.**
- Director or casting director.**
- Assemblers.**
- Composer.**
- Director or art director.**
- Designers.**
- Distributors.**

There are some key tips when starting in the world of cinema and it is important to know that everything the viewer sees must be arranged within the frame, creating meaningful relationships between subjects, so that a balanced set is achieved, aesthetically pleasing, harmonious and unified. But what is the frame? It is the selection of reality that the photographer or camera operator chooses, which can also be called a 'plane'. Frames are defined by the angle, level, height and distance of the camera from the shot (Kevin, 2021). These concepts are important in the world of cinema, so they require a more precise explanation to understand them properly.

If we start with the first element, it is important to note that every audiovisual image involves a framing angle. Within this, we can differentiate the right or normal angle, where the camera is placed in front of the scene, without any inclination. The chopped angle is where the camera shows the scene from top to bottom (if shot from the top it is called the 'zenith' angle), and the back panel, in which the camera shows the scene from bottom to top (if shot from the bottom it is called the 'nadir').

On the other hand, the level refers to the relationship between the vertical and horizontal elements of a scene in relation to the edges of the frame.

The distance is relevant, because the size of a plane takes as a pattern the human body, thus establishing a classification based on the greater or lesser amount of field occupied by the characters in the frame.

Once these concepts are clear, it is important to consider:

Do not put the subject in the middle. In fact, it is better to put it to one side.

The above shots follow a pattern called the rule of thirds, which tries to say that the compositions are more harmonious if the subject is located at one of the intersections of this grid, having enough space for the head.

Filmmaking

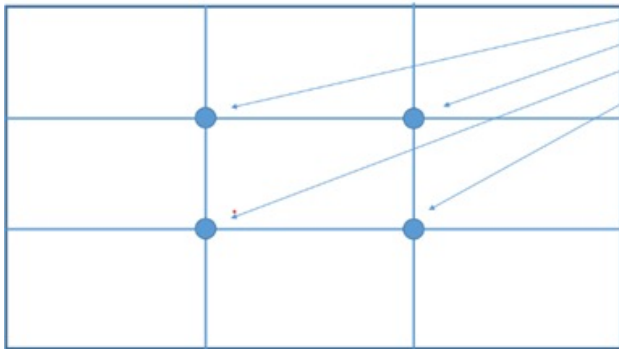


Figure 1
Example of the rule of thirds

- Do not place the subject too low in the frame, because it creates too much space around the head, nor photograph against a wall, as it creates shadows that disharmonize the environment.

- Do not place the subject too high in the frame. You will have very little space for the head as it tends to be too narrow.

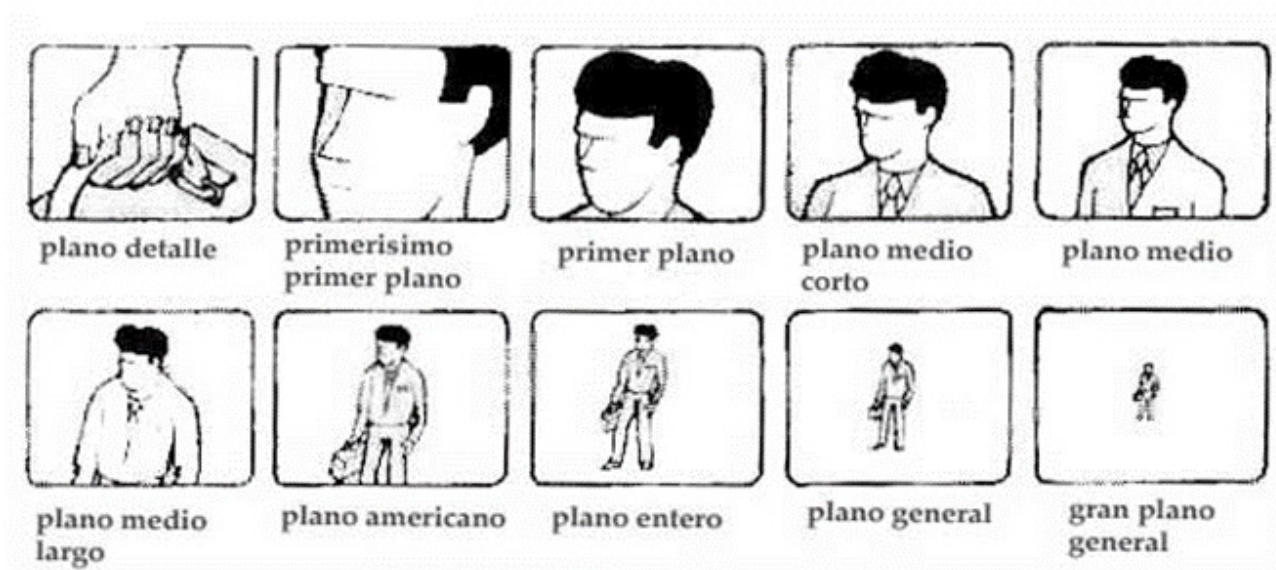


Figure 2
Image of different types of frames

- General shot: It introduces the viewer to the situation, gives an overview and informs him/her about the place and the conditions in which the action takes place. It is usually placed at the beginning of a narrative sequence. A general shot usually includes many elements, so its duration on screen should be longer than, for example, that of a close-up, so that the viewer can orient himself and take in the situation.
- General panoramic shot: It covers very distant elements. In this shot, the characters are less important than the landscape.
- Large general shot: This is a general panorama with closer approach of objects or people. (About 30 meters).
- Short general shot: Covers the entire human figure with space above and below. This shot is purely and exclusively for context. The characters and their actions can be seen, thus gaining importance.
- American Plane (A.P.): Shows people from the knee up. Also called three-quarter plane, half-long plane or cowboy plane, it is regularly used to visualize hand action.
- Medium plane (M.P.): Characters can occupy the screen with one third of their body.
- Close-up: Framing of a human figure of the face and a reduced part of his body. allows an emotional identification of the viewer with the characters. It is much more subjective and direct than the previous ones and shows the psychology of the character.
- Close-up Close-up: Focuses on a reduced part of the character such as the face, hand, eyes, etc.
- Detail shot: Equivalent to Close-Up Close-Up but of an object.

Filmmaking

Beron, K (20 de mayo de 2020). Distintos tipos de encuadres. Kevin Beron. <https://kevinberon.com/distintos-tipos-de-encuadres/>

On the other hand, it is important to know the different types of shots that we can find in the world of cinema, knowing that each one has a different purpose. In an extremely long shot, we can know where people stand, but nothing about them, while a long shot can provide us with context and some detail. Close-ups are to emphasize or show the emotions of the characters.

The general plane introduces the viewer to the situation and gives him an overview; the general panoramic plane includes very distant elements where the characters are less important; the great general plane is a general panorama that implies a greater approach of objects or people within a distance of approximately 30 meters; the short general plane includes the entire human figure with space above and below; the American plane catches people from the knee upwards; in the middle plane, the person can occupy the screen with one third of his body; the foreground plane frames the face and a reduced part of the body; the close-up foreground focuses on a reduced part of the character such as the hand, face, eyes, etc.; and the detail plane is similar to the previous but with objects (Kevin, 2021).

Filmmaking as a non-formal method in youth work

Young people today have grown up with digital technology; they know more about it than adults and that gives them an advantage. They are the first to adopt and adapt to new technologies. The digital revolution that is in the process, is transforming all areas of our life. (Gil & Martí, s. f.) Youth cinema and its creation, through workshops in non-formal contexts, can be a way for young people to recognize the importance of the media. Therefore, understand the media and acquire control over them in order to understand and control them. (Mercader Martínez, Y., (2012). Moreover, this implies civic engagement, as it can foster positive values, positive attitudes and a healthy way to spend leisure time. It can

also create citizen participation and active citizenship because it can encourage young people to mobilize and commit to some social problems such as the climate emergency, feminism, and the fight for the full inclusion of people with disabilities in citizenship. It is very important to not leave the creation of film material only in the hands of adults who, in most cases, are removed from young people, and may not share their values and visions. However, they have the media power to control the stories that young people need to tell themselves. (Gil & Martí, s. f.)

Cinema is culture so it is a human right to access it. It is also a form of art, possibly the most influential form that we have today. It represents great accounts of our history and contemporary life, and is a central element of our common cultural heritage. Cinemas and streaming platforms are a fantastic vehicle for students to discover and explore their repertoire and learn their techniques. It is part of the cultural experience of most young people and is a means by which they can relate and feel comfortable, regardless of their age. This is a great opportunity to use it to achieve memorable and enjoyable learning that fosters personal growth. Cinema can give new initiatives to young people, new forms of creation, and different perspectives. It also encourages the entrepreneurial spirit of young people. (Gil & Martí, s. f.)

Making films can have numerous positive results for students. It helps to develop creativity, teamwork, communication and ICT skills, as well as the skill of cinematography, all potentially valuable for future employability. In addition, learning to make films can enable young people to tell their own stories and become active participants in the creation of culture, not just consuming what others create. Making films has great potential as a simple but useful tool for recording learning and using it for peer assessment and information exchange. (GestorGenios, P. 2019, January 31).

Filmmaking

What do you need to know as a youth worker for using filmmaking as a non-formal method?

According to Alfonso Méndiz Noguero (2008) cinema today is the most powerful means of informal education that exists, contributing strongly to the socialization and legitimization of certain behaviors and perceptions of reality. In fact, it is a very powerful tool to develop a critical and personal attitude, as well as work skills such as reading, emotions, expression and reflection, among others.

Art Connection (2012) agrees that cinema is a good way to create learning communities where participants can develop different skills such as creativity, artistic vision, decision making, leadership, and communication skills, motivation for achievement, understanding of the process, attention to detail, control of emotions, self-esteem, teamwork and critical thinking.

Cinema allows participants to create individually and collectively, explore ideas through actions, imagination and experience, as well as develop story communication through human experiences.

Making participants protagonists in the process allows them to become directors of their own stories. This audiovisual creative process allows them to develop leadership capacity, since the director becomes the creative force and the nexus between production techniques and guidance of creative teams (casting, script, editing, camera, production etc). In addition, it teaches people to convert a script into images and sounds with a meaning and put into practice organizational skills (Art Connection, 2012).

Future societies will be exposed to too much information, and as Bartolomé and Cabra (2003) state, it is a challenge that is in our hands to build an intercultural citizenship where citizens are active and develop and learn certain skills and competences that al-

low them to develop a democratic and participatory commitment. This is where cinema comes in, which can be of great help for the humanization of society and the personal and social development of people.

To achieve these objectives, it is necessary to develop some training for audiovisual reading; because receiving an audiovisual message implies understanding, deciphering and interpreting what someone has expressed. But for this reading, certain knowledge, skills and abilities are necessary that allow us to develop strategies to interpret meaning.

The key is not only to train in cinema, but to train students in cinema, because no cultural medium will be as dominant and accessible in a person's life as cinema. But to understand this medium, people must familiarize themselves with the techniques, styles and different film genres. The best way to do this - to understand and interpret it - is to approach learning and controlling the formal aspects; without forgetting that each message, even the simplest, has gone through the elaboration of the camera and has been reworked during the assembly.

With regard to non-formal education and the involvement of youth leaders in this field, it is important to point out the enormous capacity of cinema to transmit a direct, living, and real knowledge of social events, since it is a tool that connects strongly with people's emotions, generating motivations and facilitating people's commitment to change.

The cinema allows youth animators to know and reflect on reality, to perceive the circumstances that people go through and to motivate people to commit to the object of their educational action.

Cinema and education have a very specific purpose, the change of society, of its mentality, of its attitudes, of its customs and of its behaviors, since it allows us to show the injustices and to make everyone aware that they are deserving of rights; since it has a great socio-cultural, artistic and human power, making any learning transmitted through it easy to assimilate.

Filmmaking

To conclude, it is important to note that there are different film didactic guides that break down the subject to be addressed, the areas, the films that deal with these, as well as the social values involved. For example, within socio-cultural and intercultural animation the areas to work on would be on the one hand “educate for leisure and free time” with films such as “An enchanted April” or “Billy Elliot” dealing with the values of freedom, happiness, life, responsibility, understanding and cooperation; and on the other hand, sustainable and cultural community development with films such as “Today begins everything”, working with values of support, trust, justice, cooperation, responsibility and dialogue (Pereira, 2021).

Graphic Design

Introduction

By definition, and due to its core nature, youth is a transition phase of young people's lives. To accomplish this transformation and find their role in the world, youth experience a process of social and interpersonal negotiation to affirm their autonomy.

Therefore, in this phase it is of vital importance to promote youth empowerment to allow young people to find their identity and self-esteem in a healthy way and to face the challenges of this passage. Taking a broader look on the topic, this positive process brings benefits also to social change, because improving youth's sense of responsibility and engagement drives youth towards a sustainable and participatory transition of the society. In this frame, youth empowerment is an effort to understand their role in making a positive difference in their individuality and, at the same time, to their present and future lives in civic society.

To be civically engaged youths need to feel the power of their voice. In recent years youth empowerment has been an effective strategy for youth workers to increase youth potential at a social level.

In this process of emancipation youth feel empowered through social exchange outside their families and by interacting with peers and adults they start a positive path that brings them to give their contribution at social and civic level.

Not always young people easily undertake this path to their empowerment due to a sense of frustration and mistrust.

Feeling part of a community and being co-responsible for it, has gradually diminished over the years. This disaffection is present in adults but increasingly also in young people, who struggle to find their place in society and to make their voices heard.

In general, young people report to feel distance from the traditional features of citizenship, such as to be a member of a political party, be involved in local governmental and its political issues, and opt for different and more attractive types of engagement. In this framework, social media represents a breeding ground for youth's engagement.

Strongly related with graphic design, social

media is the new frontier for civic engagement, particularly for young people because they are more eager than the rest of the population to engage in online political and civic activities. Their communication and information are internet oriented and avoid the use of classical mass media to get informed as TV, newspapers, or radio. Furthermore, social media enables users to become active and collaborative participants rather than passive spectators.

At the EU level the European Commission fosters the use of unconventional forms of political or civic engagement to facilitate access for young people and enlarge their participation, going far beyond normative acts such as voting.

In this context, graphic design in youth civic engagement is recently demonstrated to be "a promising methodology for intervention: as a way of knowing and inquiring and as engaging activities" (Mouchrek, 2020). Also, a recent study from Sadikin A., Indriyani W., (2020) has proved that graphic design training workshops fosters youth empowerment thanks to its technological attractiveness and thanks to its capacity to effectively respond to their interests and values. Being part of youth's nature being curious, creative and change-driven, design-based activities may be the key element to foster youth's process of empowerment and engagement, supporting them with practical instruments to transform their ideas of change into concrete projects.

To further explore the topic and all the multiple facets of graphic design and how to use it as an engagement tool with youth in non-formal education, we refer to the following paragraphs.

Graphic Design

What is graphic design?

The AIGA, one of the most important international associations regarding the world of graphic design, defines graphic design as "... the art and practice of planning and design ideas and experiences through visual and textual content. The form of this may be physical or virtual and may include images, words, or any graphic element. The experience can take place in an instant or over an extended period of time. The work can be done at any scale: from stamp design to national postal identity system design."

Colors, letters, shapes, and images, push people to think more, and the job of graphic design is therefore to help people understand things better. Graphic design, indeed, often uses visual language to directly address the message in a very engaging, clear and effective way, avoiding misunderstandings.

In fact, "letters" at its core encompasses the whole world of typography, knowledge of typefaces, fonts, font selection and matching, space management, and their harmony. Colors, on the other hand, imply concepts such as color scales, gamut, and color theories and images imply the manipulation and creation of shapes and images by drawing, printing, through computers, and a host of other technical means.

The process of graphic design

Graphic design projects require careful research and methodical work based on well-defined steps that are useful in searching for viable creative cues and developing a concept in line with communication needs. Famed designer Bruno Munari explains design methodology through the example of preparing green rice. According to Munari, this method must be based on "a series of necessary operations, arranged in a logical order dictated by experience," in order to leave nothing to coincidence and improvisation. The creative process requires freedom of expression but always remember to follow some guidelines to avoid misunderstanding with your public. The steps to be followed to carry out a graphic design, optimize time and improve the final result are the following:

1. Production of the brief: at this stage, you will delineate the communicative and visual objectives to be achieved to convey your

message. A good brief should contain at least the following information:

- Communication objectives to be achieved; (What is your main message? What is the reason you want to bring that message out into the world?)
- The values to be emphasized; (What values do you want to transport with that? What values are crucial?)
- The graphic style, color palette, or other visual elements to be used; (What graphic styles do you think reflect your message? Do you have some examples as inspiration?)
- The target audience and its language; (Who do you want to address with your message? How do these people talk? What is their everyday language like?)

- The time frame for delivery. (When do I have to release the creation?)

2. Study of the brief: in this phase you analyze the design brief you produced, identifying any missing or unclear information so that you can correct it.

3. Researching background information: at this point, it is important to find as much material as possible about the specific graphic design (e.g. fonts, colors, styles), but also about the idea to be disseminated and the values to be conveyed.

4. Inspirational research: in creating a graphic design, it is essential to "feed your mind" with images, fonts, colors, and other visual elements. There are plenty of websites that are useful for inspirational research (e.g. Pinterest, Pixabay, Flickr or Unsplash) but remember that cues can also come quite randomly from books or magazines you happen to flip through, or from billboards you see on the street. During this stage, it is important to always keep a notebook and pencil handy, so you can sketch out the cues that come to mind at any time. This step is crucial for developing a range of possible ideas, from which you can choose the best ones later.

5. Choosing the concept: at this stage, you will have to process the results of the research you have done, but also the random ideas you have jotted down on your notepad. You can save all the material in a folder on your PC, or create an idea board on a free platform (Canva, Pinterest, ...) so you can quickly review it and select ideas to develop. You can choose a single concept and decline it into 3

Graphic design as non-formal method in youth work

different graphic versions or, conversely, come up with three completely different proposals. The important thing is to communicate the solutions clearly and distinctly, creating a graphic line for each.

6. Realization of the graphic draft: this is the moment when you move from theory to action, developing your graphic proposals on the computer. Some free online tools to start working are Desygner, Vista Create, Canva, befunky, iDroo. If you have done the previous steps correctly, you will be able to optimise the time it takes to “translate into graphics” the concepts you have chosen. At this first stage, it is important to get your ideas down in draft form, with the goal of seeing if they can work even after you have put them “on paper.”

7. Revising and finalizing the graphic design line: after taking a short break, useful for looking at the project with a more lucid and objective gaze, you can eliminate the proposals that do not convince you and devote yourself to revising the selected concepts. At this stage, it is important to analyze every detail and refine it visually, before exporting the final file.

8. Project presentation: careful preparation of the final presentation to the group or to the youth worker is crucial to the success of any graphic design project because it will help you to present your proposals effectively and persuasively, explaining the reasons for choosing each solution and the differences between one and the other.

Graphic design and its participatory methodologies suit well the empowerment process of youth that turns to adulthood. For example a way to mashup participatory Methodologies and Graphic Design is the AIGA contest “design for democracy”, that since 1998 tries to apply design tools and thinking to increase civic participation. Designers become more vocal citizens and make democracy more sound. Already, since the '70 in the north of Europe participatory design has established itself as a tool for civic engagement and democratization (Ehn, 2008). It rests its foundation on democratic values and joint learning. Over the decades, participatory design evolved and has acquired a more extensive use, up to the most recent frontiers to make participation more accessible and enhance social change and development through innovative approaches.

Because of its interdisciplinary nature and its potential to be a catalyst for change, graphic design is suitable for a range of innovative projects in different fields, including youth work.

In this field graphic design became a valuable tool for youth to understand reality, express their point of view, and convey a message.

Furthermore, practices around Europe demonstrate how in non-formal workshops, collaborative graphics design brings further benefits. Indeed, training activities that use collaborative design methods with young people, encourage them to think out of the box and solve problems by finding new and creative solutions, fostering a sense of joint growth. Collaborative Design activities foster youth empowerment and their engagement in social sustainable change, by motivating from different sides youth to participate, allowing them to take a perspective and start dialectic thinking that places them at the same level of social height as the adults.

A recently popular practice is community-run design education workshops, in which a graphic designer provides young people with his or her knowledge in graphics manipulation skills, web design, photography, or illustration, free of charge. Young people gain from this encounter not only professional skills but more importantly innovative and important tools for expressing their thoughts clearly and incisively.

What do you need to know as a youth worker for using graphic design as a non-formal method?

Another technique in graphic design training is the combination of adult education and participatory methods. The adult education approach is used to guide young people in defining needs and setting goals, the graphic design methodology starts with the creative process and the “brief” path and brings them to solve problems in several fields such as life experience, education, or civic involvement. Solving problems provides young people a sense of belonging to the objective that they want to reach, furthermore, it gives them a suitable tool to face personal and social life challenges and provides them the skill to think systematically.

Participatory training methodology is particularly suitable for youth with a high level of dependency. It is carried out through needs identification, learning contracts, learning process, assessment, and re-diagnose of the community's needs.

Using these adult education techniques, in fact, young people interface with the community that provides them with experience, exchange points of view, and transmits motivation to learn. Through this dialectical exchange, becoming themselves agents of change.

Young people involved in graphic design training that dealt with issues related to their social lives often showed interest, and willingness to participate and get involved by expressing their views and turning their visions and creative solutions into concrete acts.

Among the methodologies used to engage young people toward sustainable social and civic change, graphic design emerges as a valuable tool for youth workers. It, in fact, enables young people to design new and practical lifestyles by encouraging their critical thinking, and personal autonomy in making choices and finding solutions to civic or social problems in their everyday life. This is done through the powerful tool of visual language and collaborative work, based on shared values and empathy.

The process to reproduce the graphic design methodology in non-formal activities starts with the assignment to a small group of young people of different connected tasks that together will bring to the finalized design project. For example, the facilitator asks for the making of a banner, a logo, or a flyer for the whole group as a team. Then the facilitator splits the team into small groups that have to work on a single aspect of the project to complete the assigned task. Young people will need to cooperate and participate to solve problems to finally create innovative and creative graphic design work that is useful and meaningful for their message.

Graphic design education is a powerful tool for young people that faces complex challenges as being a citizen today. This methodology can give them the power to transform into concrete and innovative answers to the abstract feeling of mistrust and frustration that often they feel in respect of their role in civic society and the problems inside it. In other words, it teaches them the cognitive process of problem-solving, enhancing their understanding of the problems that surround them and fostering the development of personal, social, and professional skills strongly related to problem-solving as time management, self-presentation, and active listening.

Below is a list of recommendations for a safe and innovative civic space, addressed to youth workers that would like to use graphic design as a non-formal method to civically engage young people.

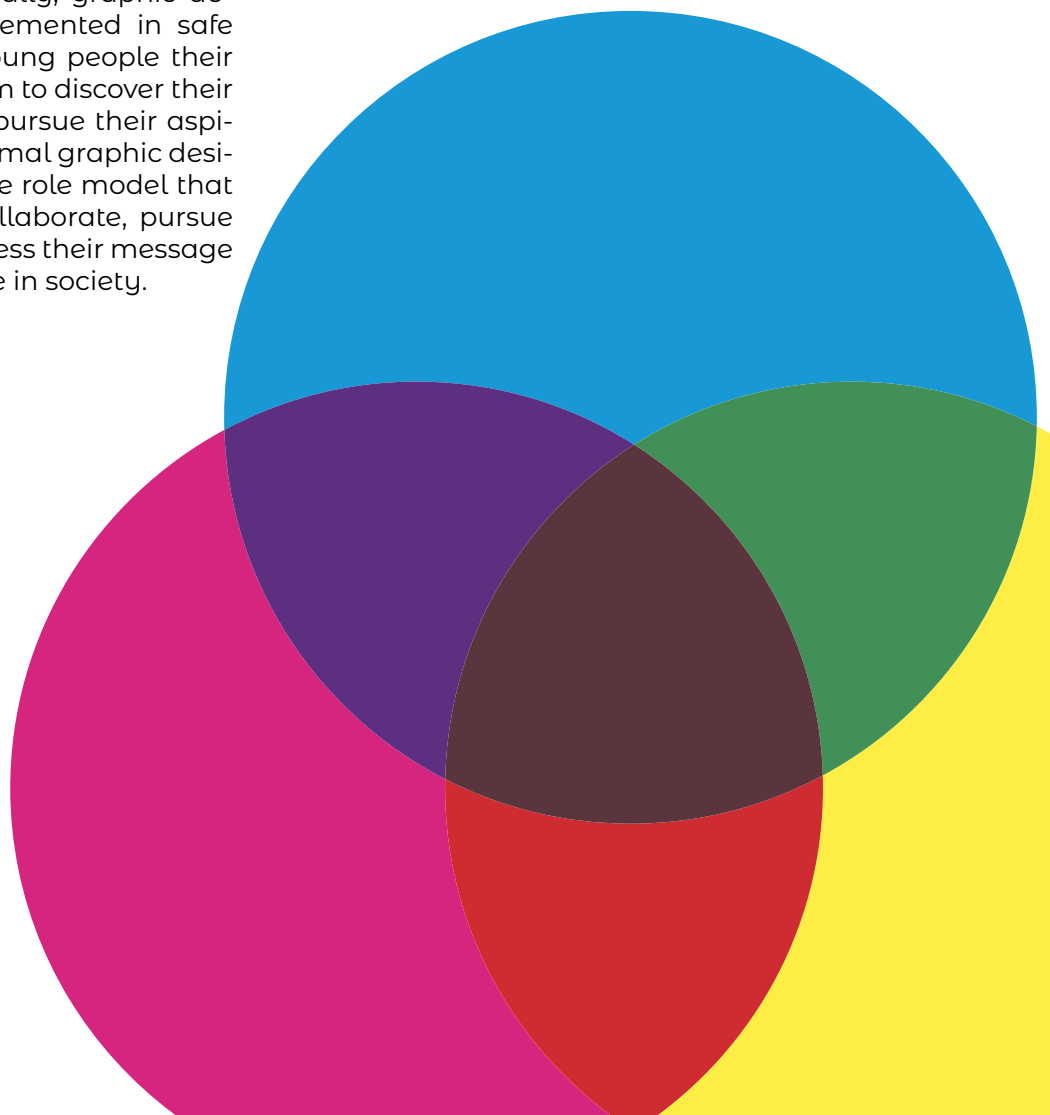
Practical recommendation:

- follow the 8 steps
- leave youth to freely express their ideas
- use young people's channels, as social media, and their language and references
- show them civic information directly related to their life and interests
- use short information and easy to understand
- use catchy pictures and bright colors
- keep an informal space, free of judgment and free to express themselves to enhance the participation of all the youth.
- support their process of acquisition of

leadership among peers and at the social level

- foster a bottom-up strategy, where youth create civic engagement by themselves and cooperate among themselves.
- Give feedback and appreciation for their work
- Proposes visioning scenarios that allow youth to create future pathways
- Create opportunities for them to turn ideals and potentials into concrete projects
- Allow networks and sharing to facilitate their civic engagement and participation as a group.
- Reflecting and discussing with young people about issues and what they are missing within the graphic design world (e.g. advertisements, banners, logos, slogans, illustrations, media...).
- Identifying the “issue” and taking that as a possibility to think about alternatives

Ultimately and more generally, graphic design education, when implemented in safe environments that allow young people their free expression, enables them to discover their most hidden potential and pursue their aspirations. In this sense, non-formal graphic design activities trigger a positive role model that pushes young people to collaborate, pursue their values and clearly express their message to trigger the desired change in society.



Best practices in using storytelling, graphic design and film making in youth

Introduction - how to read and understand the good practices synthesis

All the three methodologies - storytelling, graphic design and film making were used during time as non-formal education methods in youth work, both in the public education field and private one. The way these methods were integrated is different according to the topic of the activity or project, target group and especially according to the aim and objectives the facilitators, trainers, and organizations wanted to achieve.

In this chapter, we synthesized several good practices that had an impact on the target group, producing a change. For each good practice, we analyzed some indicators that can reflect the impact that the project had. These criterias are:

Temporality - the length of the project and the way the activities last over time or were used by the organizations and target group for a long period of time. The reference we took was minimum 1 year

Eco-sustainability - the way the practice/ activity/ project is sustainable in terms of respect of the environment and good practices

Inclusion - the way the practice is inclusive and allows people in vulnerable situations to have access

Outcomes - there are information regarding the outputs of the project/practice and about the impact and indicators achieved

Innovation - the practice has an innovative character, improving the pre-existing situation, bringing original solutions to the context in which it is applied or completely transforming the previous reality.

Replicability - the way the project has the possibility to be replicated as actions in other contexts or places, adhering to the scalability criteria.

Also, in this good practices analysis, can also be found some indicators such as number of people reached in the project or practice, the languages in which the materials or outcomes are available, the country in which was developed and a link in which you can find more useful information. The brief description filed in the table below was done in a way to reflect the main idea of the practice and give a brief but enough context in order to help the reader to decide if you want to read more and if it is suitable for the activity that wants to develop more.

Storytelling good practices

MARE DI LIBRI

Italy

www.maredilibri.it/

Temporality 4

Eco-sustainability 4

Inclusion 5

Outcomes 5

Innovation 4

Replicability 5

Number of people reached **17.000**

In how many languages is it available? **2**

What languages? **Italian- English**

Mare di Libri is the first Italian literary festival for teenage readers. Over fourteen years ago the Festival spurred from a fairly simple idea: a literary festival entirely dedicated to the stories and the art loved by readers from the age of 11 to 18.

The small group of founders wanted to help teenagers find communities of fellow readers, learn to work together, interact with their favourite authors, learn, and generally spread their wings.

This made Mare di Libri it's a unique festival, run by teenagers for teenagers. The many young readers who volunteer at the festival are the ones who decide which authors to invite, which stories to explore. Thanks to the support of a small group of adults, the volunteers coordinate events, support visitors, assist the guests and also cover the communication and promotion of the event.

Over time the festival has brought Italian and foreign writers and artists to Rimini. We have welcomed, among others, Craig Thompson, Aidan Chambers, Patrick Ness, John Boyne, Natasha Pulley, David Almond, Paul Dowsell and many, many others.



Storytelling good practices

TO PICTURE A STORY

Romania

www.britishcouncil.ro/en/events/to-picture-a-story-creative-life-skills-workshops

Temporality 3

Eco-sustainability 4

Inclusion 5

Outcomes 3

Innovation 3

Replicability 5

Number of people reached **135 followers on Instagram account**

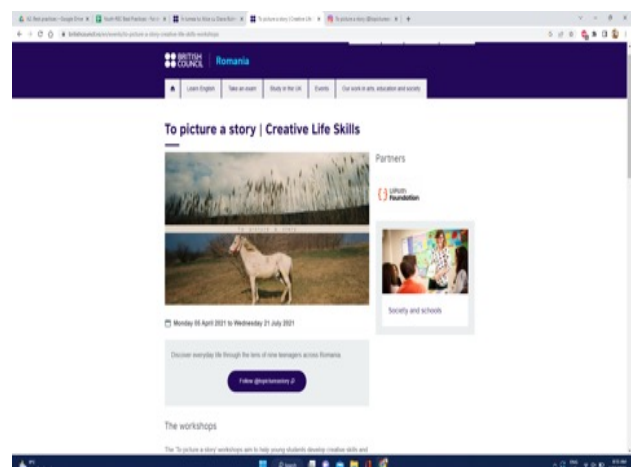
In how many languages is it available? **2**

What languages? **romanian and english**

The 'To picture a story' workshops aim to help young students develop creative skills and English fluency through photography and storytelling, enabling them to capture and share their stories of everyday life in rural or small urban Romania. Over the course of three months, from April to June 2021, nine teenagers in underdeveloped areas across Romania, part of the UiPath Foundation network, learn and practice film photography and storytelling in English, in a series of bi-monthly workshops supported by UiPath Foundation and delivered by British Council teacher David Hughes, artist Wanda Hutira and communications expert Cosmin Anghel.

The programme focuses on developing students' English fluency and creative abilities through two sets of skills:

- Visual storytelling, by gaining a deeper understanding of the techniques of photography and using film cameras provided within the programme to showcase slices of Romanian life from their own local perspective.
- Written storytelling, by learning to develop short stories in Instagram caption formats that further convey their message for each photo, whether it relates to capturing a feeling or mood or providing context; through this, students develop written storytelling skills along with their English fluency.



Storytelling good practices

BREAK THE CHAIN, BE THE CHANGE! (KA1)

Spain

<https://www.youtube.com/watch?v=Ry0b3zVK3B4>

Temporality

Eco-sustainability **5**

Inclusion **3**

Outcomes **3**

Innovation **3**

Replicability **5**

Number of people reached **500 (more or less)**

In how many languages
is it available? **1**

What languages? **English**

Break the chain, be the change! is a video created by participants of the international youth exchange "Record a Hater" from the Erasmus + program.



Storytelling good practices

RADIO THEATER: TALES OF THE QUARANTINE

Spain

<https://radiotheater.infoproject.eu/>

Temporality 5

Eco-sustainability 5

Inclusion 5

Outcomes 5

Innovation 5

Replicability 5

The project aims to provide new tools to youth workers and social educators which will allow them to improve the skills of young people in terms of creativity, public speaking, group work, body expression, artistic expression, time management, self-knowledge, taking advantage of theater and radio as new creative educational tools. The use of tales through radio and the impact this generates in working with young people are the main theme of the project, supported by the organization of learning, teaching and training activities with an itinerary composed of 4 trainings, each one related to the production phase of the radio-theater podcasts. The purpose is to improve the skills of young people by promoting their abilities and values and by fostering the learning and development of key competences through the use of digital tools, which are particularly important in the context of social distancing caused by Covid-19.

Number of people reached In each entity more or less 20 young people participated in the workshops (in total 100 people). If we also consider the people who have heard the different podcast episodes the number of people reached is much higher since the number is continuously updated depending on the daily plays.

In how many languages is it available? 5

What languages? Spanish, English, Romanian, Portuguese and Italian



Storytelling good practices

RADIO INCLUSION (INCLUSIVE PODCAST)

Spain

<https://open.spotify.com/show/2G-7gZKPYc5mxFWBWGGvQlM?si=b-1db77f6e5e6406d&nd=1>

Temporality **5**

Eco-sustainability **5**

Inclusion **5**

Outcomes **3**

Innovation **5**

Replicability **5**

Radio Inclusion is the podcast of ASPAYM CYL Youth in which a voice is given to all those young people and youth associations that want to participate in it. During its three seasons, it has dealt with various topics of social interest, always raising awareness in social and local areas. Disability, rare diseases, the relationship between youth and the elderly in an intergenerational podcast, theatre, and various areas of interest for young people have been the protagonists of this podcast.

Number of people reached **1000 (More or less)**

In how many languages is it available? **1**

What languages? **Spanish**



Storytelling good practices

SNF DIALOGUES

Greece

<https://www.snfdialogues.org/en/>

Through live debates, events, and rich multi-media content, the SNF Dialogues foster the exchange of ideas, emphasizing the need for citizens to express themselves and communicate with each other, always rooted in values of equity and diversity.

Temporality 5

Eco-sustainability 5

Inclusion 5

Outcomes 5

Innovation

Replicability 5

Number of people reached 54 Dialogues, 261 speakers, 20

In how many languages is it available? 1

What languages? Greek

SNF
DIALOGUES



IEN / SNF

STAVROS NIARCHOS FOUNDATION



D}V}e}R}S}E O}P}I}N}I}O}N}S
N}3}W W}A}Y}S OF T}H}I}N}K}I}N}G

Storytelling good practices

LET'S DIGITAL STORYTELL! ROMANIA

Romania

<https://www.stiri.org/ong/educatie/atelier-de-digital-storytelling>

Temporality 3

Eco-sustainability 4

Inclusion 5

Outcomes 4

Innovation 3

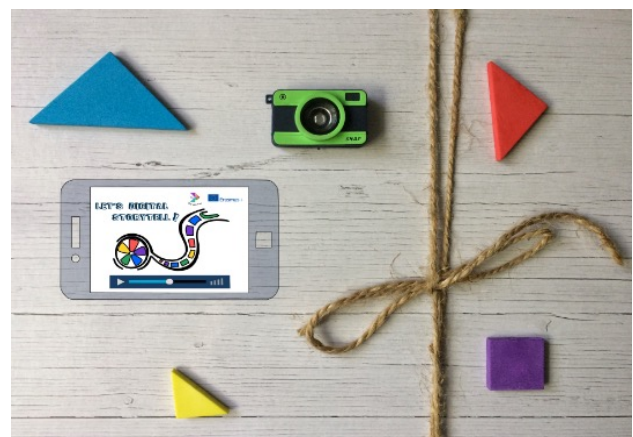
Replicability 5

Number of people reached -

In how many languages is it available? 1

What languages? Romanian

During the course of 10 days, the participants will learn the fundamental principles underlying the creation of a digital story (digital storytelling) and will create six such stories that can be used in everyday activity with students and young people from the communities local. The program also includes an interactive visit and a dissemination workshop at the National Museum of Romanian Literature, as well as a visit to the Mogoșoaia Palace. The 24 participants will represent 6 European countries (Bulgaria, Lithuania, Great Britain, Spain, Portugal and Romania), and during the development of the project, the very specific requirements of the participants were taken into account, two of them being people with hearing impairments for whom the organization the host will provide a sign interpreter.



Storytelling good practices

EUROPE THROUGH YOUNG EYES: EXCHANGE, EXPLORE, EXHIBIT

Austria

<https://europe3e.yes-forum.eu/index.html>

Temporality 5

Eco-sustainability 3

Inclusion 5

Outcomes 5

Innovation 3

Replicability 5

Number of people reached 250

In how many languages is it available? 5

What languages? English, German, French, Dutch, Greek

This project aimed to cultivate meaningful active citizenship, raise political awareness, and deepen social inclusion among youth.

This project's objectives were achieved via the following measures:

- connecting young people's lives with Europe on the personal level

- using the photovoice method (participative photography) to give rise to creative and integrative interaction with "Europe" as a theme

- using a simulation to render Europe more tangible

- participants' research and exploration on Europe's influence at the local and transnational levels

- participants' development of recommendations for EU policy

- development and publication of strategies for disadvantaged young people



Filmmaking good practices

GIFFONI FILM FESTIVAL

Italy

<https://www.giffonifilmfestival.it/en/>

Temporality **5**

Eco-sustainability **3**

Inclusion **5**

Outcomes **5**

Innovation **5**

Replicability **5**

Number of people reached **50.000.000**

In how many languages
is it available? **2**

What languages? **Italian - English**

The Giffoni Festival was born in 1971. The protagonists and jurors of the event are children and young people, from all over Italy and the world. Their task is to see the films in competition and discuss them with directors, authors and performers, and then be asked to choose the winner. The jury is divided by age group and the categories in competition are feature films, short films and documentaries. Topics change year by year but they are always related to active citizenship, social inclusion, equality and climate change. During the festival days, in addition, jurors meet various guests from the film and television world, with whom they engage in a debate, asking them questions. The Festival goes from a little more than a regional event to an international event, which today are joined by personalities from the film, cultural and music world.



Filmmaking good practices

BEARING. ALTERNATIVE EDUCATION WORKSHOP

Romania

<https://atelieredefilmdocumentar.ro/>
<https://www.youtube.com/@asociatiavira9519>

Temporality	5
Eco-sustainability	3
Inclusion	5
Outcomes	5
Innovation	4
Replicability	5

The workshops for high school students introduce young people between the ages of 14 and 18 to the world of documentary film. Through the documentary film workshops for high school students, the young participants develop a complex set of skills related to the analysis and understanding of the universe in the immediate vicinity, as well as the visual representation of a subject from this sphere. Each workshop results in a number of four to seven short documentary films, made entirely by high school students and oriented towards topics inspired by their own life or community. All films are included in a circuit of public screenings, both in cinemas, schools, community and cultural spaces.

Number of people reached	346 subscribers on the youtube channel, over 150 movies made by youngsters
In how many languages is it available?	1
What languages?	Romanian



Filmmaking good practices

SDG FILM FESTIVAL

Spain

<https://sdgfilmfestival.eu/proyecto/>

The “SDG Film Festival” aims to promote understanding and achievement of the SDGs among youth and youth workers in Europe and Latin America.

Temporality **5**

Eco-sustainability **5**

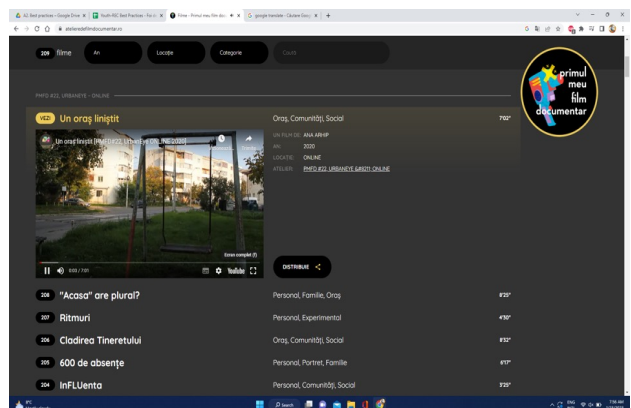
Inclusion **5**

Outcomes **5**

Innovation **5**

Replicability **3**

Number of people reached	-
In how many languages is it available?	2
What languages?	English, Spanish



Filmmaking good practices

THESSALONIKI INTERNATIONAL FILM FESTIVAL

Greece

<https://www.filmfestival.gr/el/>

The Thessaloniki International Film Festival is the leading film festival of South-Eastern Europe, the stage for the presentation of the annual Greek production and the primary and oldest festival in the Balkans for the creations of emerging filmmakers from all over the world.

Temporality **5**

Eco-sustainability

Inclusion

Outcomes **3**

Innovation **5**

Replicability

Number of people reached **112,517**

In how many languages is it available? **2**

What languages? **Greek, English**



Filmmaking good practices

DRAMA INTERNATIONAL SHORT FILMING FESTIVAL

Greece

<https://www.dramafilmfestival.gr/>

Every year at the Drama Short Film Festival, the creations of Greek and foreign filmmakers are presented, aiming to enchant their loyal audience but also to offer new experiences and surprises.

Temporality **5**

Eco-sustainability

Inclusion

Outcomes **3**

Innovation **5**

Replicability

Number of people reached **15335**

In how many languages
is it available? **2**

What languages? **Greek, English**



Filmmaking good practices

FESTIVAL VIDEO & FILM DAYS

Austria

<https://www.wienextra.at/medienzentrum/jugendliche/festival/>

<https://www.videoundfilmtage.at/2022/>

<https://www.facebook.com/videoundfilmtage/>

The Video & Filmtage is the short film festival with a personal connection for filmmakers up to 22.

Video & Filmtage means watching films, getting to know filmmakers, planning new projects,

sweating with hot ears in the cinema seat because your own film is flickering across the screen for the first time, getting feedback from the audience and an expert

jury and maybe even one of the coveted awards.

Temporality **5**

Eco-sustainability **5**

Inclusion **4**

Outcomes **4**

Innovation **5**

Replicability **2**

Number of people reached **at least 600**

In how many languages is it available? **1**

What languages? **German**



Filmmaking good practices

CROSSING EUROPE FILM FESTIVAL

Austria

https://www.crossingeurope.at/en/program/yaaas_youth_program/yaaas_what_is_it

In 2019 CROSSING EUROPE presented a holistic program for film education, acquisition of media competencies, and DIY-video production. Over 900 teenagers attended the first edition of the YAAAS! Youth Program, which is about promoting media competency through practical work with the medium of film and its reception.

Temporality	5
Eco-sustainability	4
Inclusion	3
Outcomes	4
Innovation	3
Replicability	3

Number of people reached	at least 900
In how many languages is it available?	2
What languages?	(German/ English) all kind of languages



Filmmaking good practices

ROMANIAN FILM EVENINGS

Romania

<https://festivalsfr.ro/>

Temporality	5
Eco-sustainability	4
Inclusion	4
Outcomes	5
Innovation	4
Replicability	5

Number of people reached **1700**

In how many languages is it available? **1**

What languages? **Romanian**

SFR (Romanian Film Evenings) is a festival started in 2010, at the initiative of the Association of Student Journalists from Iași. Since 2018, the SFR festival is organized by the ARTIS Association. The festival has a unique profile and manages, over the years, to transform the capital of Moldova into a pole of Romanian cinema. Within the Festival Sections, every year films from different periods of Romanian cinema are presented, as well as new films, debut films or short films. The concept of the festival involves the broadcasting of Romanian productions, inviting actors, directors, screenwriters and film critics to the screening. The dialogue and meeting with the audience means an opening of the cinema.



Graphic design good practices

GRAPHIC DAYS®

Italy

<https://www.graphicdays.it/en/homepage-en/>

Temporality 4

Eco-sustainability 5

Inclusion 5

Outcomes 5

Innovation 5

Replicability 5

Number of people reached **20.000**

In how many languages is it available? **2**

What languages? **Italian - English**

Graphic Days® is an innovative cultural center that takes care of and realizes cultural projects with social repercussions; which deals with visual and social design. Graphic Days® is also an international annual dissemination festival and an observatory on visual and social design thanks to the collaboration with a network of international and local actors. Social design consists in designing and implementing actions on the territory with social repercussions and that stimulate, through concrete actions and collaboration with institutions and bodies in the third sector, the activation of systems and good practices in diversified areas: from urban regeneration to international co-planning, from informal learning to active citizenship projects.



Graphic design good practices

SEMINCI FILM FESTIVAL POSTER COMPETITION

Spain

<https://www.seminci.es/>

Temporality **5**

Eco-sustainability **4**

Inclusion **3**

Outcomes **5**

Innovation **5**

Replicability **3**

Number of people reached **-**

In how many languages
is it available? **1**

What languages? **Spanish**

Contest of ideas for the selection by the Municipal Foundation of Culture of the City of Valladolid / SEMINCI of the posters that will be the image of the sections Official, Meeting Point and Time of History of the festival.



Workshops - step by step

Values to target in the workshops

Youth Civic Engagement and Participation

Civic engagement involves “working to make a difference in the civic life of one’s community and developing the combination of knowledge, skills, values, and motivation to make that difference. It means promoting the quality of life in a community, through both political and non-political processes.” (Erllich, 2000).

Civic engagement has 4 main constructs:

- Civic action or participation in activities such as volunteering or service-learning to help better the community.
- Civic commitment or duty, or the willingness to make positive contributions to society.
- Civic skills, or the ability to be involved in civil society, politics and democracy.
- Social cohesion, or a sense of reciprocity, trust, and bonding to others.

The various environments where individuals live, learn, play, pray and work also affect their community involvements. Family environments, as one might expect, have a profound influence on the civic engagement of children. Parents influence their children’s civic activities by encouraging their children’s involvement, by serving as role models of engagement, by transmitting their values through discussion with their children, and by linking them to community organizations.

Why do we want to develop civic engagement with young people?

Studies show, for example, that children whose families discuss politics in the home are two or three times as likely to follow politics, sign petitions, and volunteer when they became adults, compared to children whose parents didn’t discuss politics. School and neighborhood environments have a similarly profound influence on young people’s civic participation. Children who attend schools that provide opportunities for students to do community service, encourage respect among students and teachers, and offer a wide range of extracurricular activities, are much more likely to become active citizens when they reach adulthood.

Larger social environments, such as the state, province or country in which individuals reside also influence the extent to which they participate in civic activities. Countries that have high levels of materialism, economic inequality, and political systems in which individuals do not wield equal power in influencing government decisions, tend to have citizens that spurn government and participate less in civic life.

Civically involved adults also have greater self-esteem and better personal relationships. Additionally, they have fewer illnesses, lower levels of depression, and they even live longer! Studies have shown, for example, that older individuals who volunteer in their community, compared to those who do not, experience a 40% to 50% reduction in mortality during their senior years.

Civic participation affects not just individuals, but entire societies. Neighborhoods with higher levels of civic participation have a greater sense of community, lower levels of crime, and citizens who are healthier and happier. States and countries with greater proportions of civically engaged citizens have lower rates of disease, mental illness, and suicide. They, too, have lower crime rates, as well as having greater economic prosperity, better-educated children, and more effective governments.

Youth policies and youth work practice must support young people in realizing their full potential as autonomous members of society, enabling them to develop life plans and exercise their democratic citizenship. Participation is an essential element of citizenship in a democratic society and a democratic Europe. Youth participation is not an end in itself, but a means of achieving positive changes in young people’s lives and of building a better society.

Youth participation is the active engagement of young people throughout their own communities. It is often used as a shorthand for youth participation in many forms, including decision-making, sports, schools and any activity where young people are not historically engaged.

The principles underpinning youth participation are:

- Empowerment: young people having greater control over their lives through participation.
- Purposeful engagement: young people taking on valued roles, addressing issues that are relevant to them, and influencing real outcomes.
- Inclusiveness: ensuring that all young people are able to participate.

Some examples of youth participation in practice are:

- young people being consulted about their ideas and opinions.
- young people researching issues that affect their lives.
- young people planning or leading community activities or events.
- young people taking part in youth committees or action groups.
- young people taking part in adult-defined decision-making bodies.

It's important to remember that youth participation is an approach – not a 'thing' that can be ticked off or done as a one-off project (Holdsworth 2001). A youth participation approach supports young people to act, to make their own decisions, and advocate for themselves – rather than seeing them as passive 'clients'.

In youth policy and practice, there are generally three types of 'youth engagement'

- engagement in (usually in education or training)
- engagement at (taking part in an activity)
- engagement with (being connected in some form of partnership or group work with others).

As with youth participation, it's important to reflect on the term 'youth engagement' – if it's to be part of our work, it's necessary to understand and express exactly what it is we mean by it.



Storytelling
Workshops

Brainstorming and Storytelling

General aim & Objectives:

The aim of these workshops is to encourage youth participation and civic engagement through the competences of storytelling and brainstorming. This will help them sculpture ideas and formulate the stories with which to develop and use for their movie scripts. The purpose of these workshops is also to encourage and develop,

- Literary Competence
- Personal, social and learning to learn competence

Participants: 15 young people

Duration: 4 hours

Setting:

In a room with enough tables and chairs to accommodate all participants. The tables may be spaced apart to allow for the formation of groups, or in a semi circle to allow for greater discussion and interaction.

Intro & Icebreaking:

Title: Story Memories

Introduction to the topic:

Exercise Description:

The getting-to-know you exercise we will be using for this workshop is Story Memories. This involves each of the participants describing either their first book or a book they loved and the memory or emotion that it triggers. For instance, Moby Dick could bring you back to a time when you visited or lived beside the sea (or owned a pet whale!) and maybe you loved this particular place because it made you feel at one with yourself or was a time when you had a lot of friends or met your first love. This activity can be broad and doesn't have to be so personal if the participants don't want to share anything too revealing at the start!

Exercises Description

Exercise 1

The Magic of collective Storytelling

Introduction: This exercise is about collaborative storytelling and relies on the imagination of not just one person but a handful of people. Similar to brainstorming, the combined efforts and creative resources are far stronger in a group, and this allows for memorable and sharp stories to be created!

It relies on the premise that more heads are better than one, and where one person may get stuck or stumped about certain details – character development, narrative progression, vocabulary, descriptions and so on – many people can resolve issues and move the story along on a more suitable track and which should also improve the quality of the writing. This is often the way in the movie industry where a movie or series will have a number of different 'writers', so being able to collaborate is essential when making a film. Some of the ideas your group comes up with may provide the fuel for any story idea.

Tasks and Facilitation: Small teams are created (multiple small teams if part of a much larger whole) and they are tasked with coming up with a story together. Each member of the team will suggest ideas and ways to progress the narrative until they have come up with a complete story with a beginning, middle and end which they can read aloud during the session.

Each person in the team contributes to the story, building on what previous people have said. This encourages creativity, imagination, and a continuity of the narrative. It is a building block type of exercise, and the aim is to have blocks that fit each other perfectly.

As the story develops in a free-flowing and natural way, participants may be surprised at how original and effective their efforts may be. Each member should have their suggestions respected and operate as a democratic unit. Should the team decide as a group to rework certain sentences or parts of the story then this is allowed. Obviously picking the best ideas is important, as long as all members feel valued and are given adequate consideration.

The story can be as long or short as deemed necessary. It would be a good way to start a graphic novel, or perhaps the start, middle and end of a short prose. These can then be then adapted for the script of a film or movie.

Exercises Description

Exercise 2

Being a professional storyteller with Storytelling Cards or Steps

Introduction: There is a particular structure that most writers follow when writing a story, be it a book, short story, or feature-length film. This format helps to give the story a rhythm and a style that is both easy to follow for the reader and easy to remember for the budding writer.

If you want people to read or watch your work, then your story must be coherent and must make sense from a storytelling point of view, otherwise confusion will reign and the reader will quit reading. These cards allow the participants to exploit this commonly accepted structure and give them more of a chance of hitting a 'home run' with their creative work.

The participants are taught how to create a story using these cards and will then each of them write a short story that encompasses each of the steps. This process will immediately transform the participant into a far more accomplished writer with only a small bit of practice. It will also help them to be more confident in their writing as they will know (and discover) that they are making the right choices and writing better material.

Tasks and Facilitation: The facilitator/youth worker will explain each of the cards or steps to the participants and give a bit of background or a few examples from famous stories to make his or her point. They will explain what each one corresponds to and how the story develops through the cards. Participants will experience how the story evolves and takes on a life of its own as they go about using the steps (cards) to flesh out their stories. They will see how much it makes sense and should start to feel the standard of their writing improve.

They will be given enough time to get a feel for how a story is constructed using the correct guidelines. For instance, each step may consist of ten lines or half a page. They will write a short story that encompasses all of these steps and will read them aloud in front of the group. This will provide vital feedback and a recognition of where they went right

and what sort of adjustments they need to make to achieve a good synthesis of the different elements of the story.

Steps

each of these can be developed or broken down further

1. Setting

When and where does the story start/happen? Who is the Protagonist and the other characters in the story?

2. Conflict

What is threatening the order of the world? Is it a villain or an external disruption (natural disaster, disease, etc.)? What does the villain look like? What destructive powers does the villain use?

3. Turning Point

Who helps the hero to complete tasks or what gives him/her strength and courage?

Does he meet a sage or discover a secret power? What does the hero discover about herself and the world? What event leads the hero to a resolution?

4. Resolution

What does the end of the journey look like? Does the hero get a prize (princess, jewel, victory etc). What does the world now look like and how has the hero changed?

5. The Moral

What is the universal lesson in the story...what does it teach us?

Exercises Description

Exercise 3

Stories through Improv

Introduction: In this exercise, participants are given a prompt and then have to come up with a story from that prompt. This can be a word, sentence, prop, or idea. The story can be a skit, short story, or scenario for a movie, or it can be a mix of these.

This can help the participants to practise improvisation skills and encourage them to think creatively about storytelling. The more creative a participant can be the better their writing automatically becomes. Thinking outside the box leads to original and fascinating stories.

By relying on a prompt it encourages them to be open to suggestion and to roll with whatever the facilitator decides to give them. They learn to expect the unexpected and like in the world of improvisation, never say no to anything!

Tasks and Facilitation: The facilitator will decide on what prompt to give the participants. It can be a group exercise or a solo one. It is better to keep the responses shorter, rather than being a blown-out story. It is a way of prodding participants into thinking about how to start a particular scenario, scene, or chapter.

There can be a number of different prompts, for example; the facilitator could say a sentence – ‘the lights went dim and she felt a cold terror deep down’, or the facilitator could say write a scenario where there is a ruckus in the school canteen and they must describe what is happening. These allow the participants to use their imagination and create the start of a story. A prompt could even be to carry on an opening sentence in the first chapter or scene – the sky was bright but up ahead he saw something unusual, he wasn’t sure but it looked like a....

Also allowed is a physical item. This could be a toy that the facilitator has and he or she may ask the participants to write about the toy – say, where they got it, what it means to them or how they intend on passing it on to the next generation.

Exercises Description

Exercise 4

Becoming a Robot

Introduction: This exercise will introduce a new way to engage a participant’s creativity through their subconscious mind. Automatic writing in essences shuts down our practical minds and encourages a free-flowing writing that comes from a deeper place. It relies on inspiration rather than practicality and can help to draw out amazing creativity.

Many times, we are limited or bound by our thinking mind, not allowing, or tapping into the part of us where inspiration and magic resides. We actively stop ideas from coming through as we are trying to force or ‘think’ them into existence. Rather, the best writing often stems from surrendering and allowing great words, sentences, and ideas emerge naturally and from an unconscious place that cannot be reached through thought alone.

Tasks and Facilitation: Each participant will have an A4 sheet of paper (bigger is better as it allows plenty of space for flow without interruption by having to change pages). The facilitator will then explain how in order to tap into the unconscious part of your mind, you must first ‘turn off’ the conscious, or practical side of your brain.

The main aim with this exercise is to promote and access a type of inspiration that may not normally be available, particularly if it is held back by emotions such as embarrassment, anger, or shame. It can also be stymied if a participant thinks he or she isn’t good enough or accomplished enough as a writer and therefore doesn’t ‘deserve’ to write fantastic material.

To get into the flow of consciousness and access its rich fertility, the participants must first activate their subconscious mind and reduce the reliance on the conscious part of their brains. To be able to do this more effectively, participants must write continuously after they have begun. It is important that there are no breaks and no stops to ‘think’ about the next move. The aim here isn’t for perfection (of grammar, sense, or continuity of thought), but pure inspiration and tapping of the subconscious mind which in the end will leak into and balance with the conscious mind. This should last at least 10 minutes in order to let participants who aren’t used to this way of operating become comfortable with letting themselves go and allowing what is buried to come out.

Exercises Description

Exercise 5

Emotional Intelligence

Introduction: Writing is a very effective way of dealing with emotions, particularly negative emotions which may have been caused by difficult situations in life. It gives them an outlet to be acknowledged and often resolved. This is because through writing you are 'talking' about them, if even just to yourself, and by expressing yourself and your problems on paper you give them permission to be noticed and healed.

By writing down how you're feeling – often in a diary or journal form – you are consciously (and subconsciously) working with what is affecting you in this current time, rather than suppressing and burying them which will cause them to stew and rot and create further problems in the future. This process lets you make realizations and come up with solutions to your problems.

This exercise is a practice in listing and describing your emotional states. It will help participants to get in touch with their deepest emotions, but also help their descriptive prose when working with emotions in their stories. It also shows them the importance of being able to describe and put into words what they – and their characters – are feeling.

Tasks and Facilitation: Ask the group to create a short diary or journal entry that focuses on a specific emotion, such as joy, anger, or sadness. This can also be connected to your script for the final result. It can be true to life and describe how you as the participant feels or it can be a description of a fictitious character. For example, it can be connected to a civic or political frustration, where you or your movie character experienced some sort of injustice or lack of faith in the political or cultural sphere where you live.

Combine these feelings with the event or situation that made you or your character feel this way. For example, maybe you attended a rally for a worthy cause and the actions of the police were heavy handed and verged on police brutality, which left you feeling disappointed or hurt; or maybe there was something beneficial that was meant to be done or implemented in your community but because of corruption in the local government (how does the character discover this?), this much-needed action was shelved for another day, leaving the people who needed it most upset and at a loss.

As the facilitator you may go over certain phrases or words or ways of saying and describing emotional states. From a writing point of view, it is important to be able to describe a situation (happy, fun, sad, tragic etc) with the emotions that arose from the situation. It draws the reader in and will keep them turning the pages or watching the movie if they can see or feel the characters true and raw emotions. It is good to have the participants read their work out, but if it is a very personal account of their own life or feelings then it is important to give them the choice whether they want the rest of the group to know their 'story'.

Debriefing

Reflection time & Conclusions

Always ask:

What happened?

How do I feel?

What I would like to change for the next time?

Exercise 1

After the participants have completed their collaborative story, then they can read (individually or as a group) it back to the rest of the group. As a part of the feedback process, other teams can make suggestions about what was good about the story, where it could have been improved, or what would have been a better fit for the narrative. Where did it make sense and where did the team lose the tread of the narrative – and why.

The other teams and the facilitator can offer ways to improve, both in the writing style and how to piece parts of the story together.

Exercise 2

What we are trying to achieve in this exercise is a higher quality of writing, so the facilitator should lead the group in giving constructive feedback about how the participants went about crafting their story and the structure it took. Was it loyal to the cards (steps), but also what type of flexibility is allowed because stories are in essence works of creativity and need to be flexible in some respects.

Any major slips in structure should be pointed out to the participant and explained how this can hurt the progression of the story at a later stage.

Exercise 3

Improv is a different form of creativity. It is spontaneous and can sometimes feel alien or uncomfortable as you don't really get the choice in what you decide – at least initially. Some participants will take to this type of 'presented' creation very easily while others will struggle as they feel they are not in control or that the pressure on them to start from a clearly defined point is too great.

A good question to pose to the participants is 'how did you feel doing this exercise'? Was it

easy or did you struggle to be creative due to the fixed parameters? Or did you enjoy and thrive in a situation where there were clear guidelines and where you knew exactly what you needed to do?

Exercise 4

Because most participants wouldn't have done much work with the subconscious mind (unless they had experience with meditation or mindfulness), it is good to be patient and ask them how they feel while doing it. Some may have problems letting go so the facilitator will need to give them guidance and assure them that feelings of discomfort are normal at the start. They need to be reassured that because it's a method of accessing the subconscious, some of what they write may be perceived as embarrassing or 'edgy' as deeply held ideas, thoughts and emotions come to the surface.

This is an exercise where participants do not need to read their material afterwards due to the often-sensitive nature of what comes out on the paper. If they want to, they can, but it is not a requirement.

Exercise 5

Again, because this can be a more personal experience, the choice of reading their work should lie with the participant themselves. It can be good to hear some ways of describing emotions and for participants to make suggestions on how to better themselves as it is an important part of writing. If the emotions match the situation/actions, it can make for much more coherent work.

Or, if the participants prefer, they may write about a character and share their emotions through them so as to absolve the participant from direct expression of their own private feelings.

● **Materials:**

Writing paper
Whiteboard
Pens and pencils and different coloured markers
Large canvas for team story if desired
Physical props if required
Examples or print outs of stories
A4 Sheets of paper

● **Adaptations on specific target groups:**

No real adaptations are needed. The topics presented by the facilitator can differ from participant to participant and age group to age group. It is the facilitator's call to suggest what is relevant for a particular group.

● **Recommendations for facilitators:**

Be open minded and accepting of what participants create/suggest,

Stay patient as developing writing creativity takes time and practice,

Offer feedback that will inspire but also help improve practical skills,

There can be a reluctance to put yourself out there if you are a shy participant, so reading out their story may fill them with anxiety (or fear of judgement for their efforts) so either you can do it or leave it up to the individual participant if they want their story to be heard.

Have a contingency plan for if participants become emotional,

Acceptance of whatever is written down on paper as some of these exercises can bring unexpected results,

Advice on outlets for further improvement on their skills, such as writing groups or groups online/in their neighbourhood.

Bibliography

Bibliography and recommended materials to be read before the workshop

Automatic Writing

<https://www.meldstudios.com.au/thoughts/automatic-writing-exercise-help-efficient-writer#:~:text=Automatic%20writing%20is%20a%2010,for%20the%20report%2C%20presentation%20etc>

Writing about your emotions

<https://psychcentral.com/health/what-is-it-really-like-to-stay-at-a-psychiatric-hospital#recap>

Steps for writing a story

<https://prowritingaid.com/elements-of-fiction#:~:text=There%20are%20seven%20elements%20of,to%20create%20a%20coherent%20story>

ANNEX

Famous stories that follow a step-by-step process as laid out in the cards are the likes of,

- Harry Potter
- Rocky
- Shrek
- Lord of the Rings

(any story that shows the progression of an unwitting or unlikely hero who battles against all the odds and comes out victorious in the end).

This is a look at the Storytelling Cards in their basic form. Other more complete elements can be added if desired. The table also shows how you can build the story but coming from a different angle.

STORYBOARD CARD - BUILDING THE STORY

SETTING 4	CONFLICT 3	TURNING POINT 1	RESOLUTION 1	THE MORAL 5
MEET THE HERO HERO'S DRAMA	HERO'S PROBLEMS	HERO ACTS DIFFERENTLY	HERO REACHES THE GOAL	LESSONS LEARNED

Steps

each of these can be developed or broken down further

1. Setting

When and where does the story start/happen? Who is the Protagonist and the other Characters in the story?

2. Conflict

What is threatening the order of the world? Is it a villain or an external disruption (natural disaster, disease, etc.)? What does a villain look like? What destructive powers does the villain use?

3. Turning Point

Who helps the hero to complete tasks or what gives him strength and courage?

Does he meet a sage or discover a secret power? What does the hero discover about himself and the world? What event leads the hero to a resolution?

4. Resolution

What does the end of the journey look like? Does the hero get a prize (princess, jewel, victory etc). What does the world now look like and how has the hero changed?

5. The Moral

What is the universal lesson in the story...what does it teach us?

Filmmaking
Workshops

Filmmaking introduction

● General aim & Objectives:

The main objective of these workshops is to provide young people with the skills and resources necessary to make a series of videos with the phases involved (pre-production, production and post-production) while learning transversal skills and becoming empowered, which are directly related to SALTO's key competencies such as:

- Personal, social and learning to learn competences.
- Cultural awareness and expression competence.
- Digital competence.

● Participants: From 5 to 25

● Duration: 4 hours

● Setting:

Face-to-face mode, in a room with a projector and enough space for the number of participants.

● Intro & Icebreaking:

Title: Plot twist

Introduction to the topic: Nowadays, we are used to seeing films with flat scripts. We are used to predicting the ending of a film, to knowing in advance the roles of the characters... Now, all that is going to change

The facilitator will have the tables and chairs arranged in a circle facing inwards. The participants will sit in this circle.

First of all, the participants will be told what a plot twist is:

"A plot twist is a change in the chain of events in a plot, whether in literature, theatre or film. It occurs most often near the end of a play, but can also be found towards the middle. These twists dramatically change the purpose of the characters".

After this introduction, each participant will be asked to write down on a piece of paper a film that they like and that all or most of them have seen at some time (a famous film).

Once they have written the name of their film in the middle, they will pass their sheet of paper to the participant on the right. Each participant will write down a possible plot twist for that film (the crazier the better), until they return to their owner, having closed the circle.

The participants will then read each of these plot twists from their film and, while doing so, each person will say which plot twists they have written, as well as their name and a short introduction.

It is important to inform participants beforehand that the crazier or more hilarious the plot twist they are going to write, funnier the exercise will be.

Exercises Description

After the ice-breaker, participants will be asked to take their seats at their tables facing the screen on which the presentation will be projected.

This presentation contains various concepts, techniques and so on related to filmmaking so that any user can have a basic level of understanding of this subject.

The presentation will be projected and the facilitator, with a previous study, will explain the content of the presentation and carry out the activities proposed in it.

Exercise 1

Presentation of basic concepts of camera and video recorder use, as well as recording-related concepts.

In this first exercise, participants will pay attention to the facilitator, who will give a detailed explanation of the most basic concepts related to photography and video.

Facilitators will focus on the understanding of each of the slides, making sure with questions that the participants have understood the content, and emphasising that this knowledge will be useful for the creation of their short films (giving them that motivation based on the command and control that the participants will have).

Once the lesson on the content of the slides has been completed, the facilitator will ask if there are any remaining questions (although this will also have been done cross-sectionally on several slides).

At the same time, the facilitator will have explained from the outset that it is normal for doubts to arise and that the curiosity and originality of each participant will be appreciated.

Exercise 2

Free video

When exercise 1 is finished, the facilitator will explain to the participants that they now have half an hour to record a video of their choice using the different parameters they have learned (ISO, speed and aperture, as well as lighting). Participants will be informed beforehand that they should, as far as possible, replicate some of the techniques used in the previous presentation.

It is important that, during this exercise, it is explained to the participants that, through this

and the following exercises, they will acquire the power to participate in the social sphere, in this case, through the creation of films. They will also be informed that creativity and originality will be valued, as well as the creation of a short story or argument within the video.

The facilitator will encourage the rest of the participants to carry out this exercise, and will help them as much as possible to get the best out of each of the participants.

At the end of the half hour, the necessary time (probably less than 10 minutes) will be allocated to choose, through consensus, the three winning videos. At the same time, positive and creative features will be selected from the other videos that are not on the podium.

Participants must also take 3 photos in the most creative way possible, using the variables previously learned.

After this, the best photograph and the best video will be chosen by consensus.

Exercise 3

Free videoPresentation of basic concepts related to lighting and different light sources.

This part of the presentation will provide knowledge about what lighting is, the different types of lights used and the effect they produce, as well as how to use them correctly when shooting.

It is recommended that, while explaining each of the different types of lighting, the facilitator try to simulate these illumination conditions with the participants in the available space.

As these concepts are quite simple, it is important for the facilitator to make sure that they are understood.

This will be followed by exercise 4.

Exercise 4

Lights and shadows

For this exercise, participants will apply what they have learned in this subject, making videos of no more than one minute in which they demonstrate that they have understood the different concepts. In case there are not enough materials for everyone, they will take turns, appreciating and reinforcing the teamwork and the ideas that are generated. It will be made clear beforehand that at least two of the above types of lighting must be used.

Finally, the video with the best application of lighting will be chosen by consensus.

The use of illumination and creativity will be valued, being able to use voice and sound effects, and also emphasizing the importance of participation in society as the main topic.

Exercise 5

Types of frames

Presentation of the different types of shots and their different applications in video recording. The facilitator is recommended to read, in the "materials" section, the short theory about them in order to be able to explain them correctly.

It is also recommended that participants try to name the films that appear in the examples of the different shots, as this will reinforce learning and visual memorization.

Exercise 6

Framing ourselves

Once we have learned the different types of basic shots that exist, we are going to carry out a joint video in which we will use all the types of shots learned, at least once, connecting them to the main topic of active citizenship and participation.

To do this, we are going to design a small story related to inclusion and promotion of the participation of all young people in society, and we are going to create a video of no more than two minutes.

In this we will use everything we have learned so far to carry it out, valuing teamwork and the use of consensus for the theme of the video and the aspects related to it.

Exercise 7

Framing Angles and emotions

The last part of the presentation is carried out, showing the different angles, making the participants see that these, as well as the shots, can be used to convey emotions to the audience.

Exercise 8

Our first sketch

Once we have learned the different types of basic shots that exist, we are going to make a joint video in which we will use at least three of the shots previously learned, and three angles that transmit an emotion related to the theme they choose.

It is going to be done jointly, and all the knowledge previously learned must be used.

● Debriefing

Reflection time & Conclusions

After each of the activities, the facilitator will ask the participants, in a close and empathetic way, their opinion about each of the activities.

It is important that, at this point, the facilitator starts his or her speech by assuming that this training may have entailed a certain level of difficulty, but that he or she is aware that each of the participants has done the best he or she could.

If there are suggestions for improvement, it is important to listen to them and take note of them in order to improve the dynamization of the workshop on future occasions. If there is destructive criticism or destructive self-criticism from participants, the facilitator should try to focus on the positive aspects of their criticism, or on the positive things that have been done or learnt.

Once this reflection is finished, the facilitator will make a “feelings round”, asking each of the participants to congratulate themselves for something they have done or learned during the workshop.

It is important to note that the criticisms that the workshop may receive, or the things that may have suggestions for improvement, are very important for the future improvement of this workshop, so the facilitator will take note of all of them in order to improve it in the future.

Always ask:

What happened?
How do I feel?
What I would like
to change for the
next time?

● **Materials:**

- Mobile phones, if possible with manual camera settings (you can share a mobile phone between two people).
 - Presentation of Canva, including the necessary skills that will be provided by the facilitator.
 - Paper sheets and pens for the icebreaker “Plot Twist”.
 - If possible, spot lights and tripods to stabilise the camera and to be able to comply with the illumination part.
- Presentation: https://drive.google.com/file/d/1r9-AJw0hqG_7zzYJL5X2fVbUqBmnnrvj/view?usp=sharing

Adaptations on specific target groups:

- Visual disability: the blind person can act as director, actor and other important roles in this field.
- Intellectual disability: Special attention will be paid to their abilities and an attempt will be made, as far as possible, to adapt the lesson and the contents to it.

● **Recommendations for facilitators:**

All those named above.
If there are people with disabilities during the workshop, facilitators are encouraged to adapt, as much as possible, all activities to their level and abilities.

Bibliography

Bibliography and recommended materials to be read before the workshop

Canva presentation:

https://www.canva.com/design/DAFeeDsACRo/tyyGtIsWHjvEGePZgmLPNq/edit?utm_content=DAFeeDsACRo&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton

<https://www.studiobinder.com/blog/ultimate-guide-to-camera-shots/>

ANNEX Presentation

Filmmaking - editing

- **General aim & Objectives:**
 - Participants will achieve the competencies for recording and edit motivational videos
 - Participants will learn how to edit their film
 - Participants will start the editing of their film.
- **Participants:** 15
- **Duration:** 4 hours
- **Setting:**

Face-to-face mode, in a room with a projector and enough space for the number of participants.
- **Intro & Icebreaking:**

Title: The interview

The facilitator is making a round tour in order that each participant to tell how it is from the last workshop until now and how integrated the knowledge gained until now in filmmaking.

The facilitator is proposing a funny game, in which, in pairs, the participants need to invent a secret language, using groups of sounds (ex. Bla-bi-ba, etc). Round by round, each pair will play an interview in their new language and the others need to guess what is the topic of the discussion.

Exercises Description

Exercise 1

Message to the world

The participants are asked to think on 10 things that they would like to change to the world/. After that, they need to delete 5 of them, leaving the most important 5. The next step is to choose 3 from these last 5. At the end of this step, each participant will have 3 things chosen.

The facilitator is splitting the group in 3 working teams of 5 people (or other splitting procedure, according to the number of participants in the group). Each team will discuss and present their chosen things to change in the world. After the discussion, they need to choose one topic on which to continue the work in the workshop. They will choose something that they have in common.

Exercise 2

Motivating the change

After choosing the topic of their group, they will brainstorm for 30 min and draw on a flipchart paper the main ideas related with the topic and the message they want to transmit through the topic they chose. They will present in the big group what they wrote and the facilitator is helping them to refine the message, in order to be clear for them and for the audience they want to tackle.

After the presentation, they will write the script of the video they want to record during the workshop.

Exercise 3

Video recording

The participants will work in the groups or by themselves and they have the task to transform the message they draw on the paper into a short video. The facilitator is giving some tips related with the video recording, using a presentation on this topic (adapted to the participants level of knowledge and skills regarding film editing).

Before starting the video making, the facilitator is establishing with the groups some basic rules of working together:

- defining the space that each group has on disposal
 - defining the equipment and how to use it
 - defining the time - they will have 1 hour for the task
 - defining some teamwork rules to help them manage their interaction during the recording
- In the small groups, there will be defined some tasks and roles and the facilitator is explaining the roles within the team, letting after that the team members to split the roles according to their abilities and skills:

- video director
- camera operator
- characters

During the video recording, the facilitator is helping the participants with the task, using some motivational skills to encourage them to talk, to debate, to be creative, to enter in the flow and connect emotionally with their message.

Exercise 4

Motivational video editing

They will have one hour to edit the video they created, in the working groups. The facilitator will help the participants to split the tasks according to their abilities - one to be responsible for the video edit, another for the sound editing, another with text, another with the conventions of the video.

At the end, each group will present to the other groups their work and the other groups will give constructive feedback about what is working fine and what can be improved.

Debriefing

Reflection time & Conclusions

The debriefing with the participants will be done according to the steps they followed during the workshop:

For exercise 1

Message to the world

- How was it for you to think of something you would transmit to the world?
- How was to let go of some of the messages and to pick the most important ones?
- How clear is now for you what a change in the world would mean for yourself and how you see yourself in this change?
- What was the process of choosing one single topic in the group?
- How did you decide? What were the criteria?
- How do you feel now with the chosen topic?

For exercise 2

Motivating the change

- How was the brainstorming process in your group? How did you feel?
- Do you feel that your imprint is present in the group presentation? If yes, what did you do to imprint your vision in the group? If not, what was the difficulty to imprint your vision in the group work?
- Are you satisfied with the final message?

For exercise 3

Video recording

- How did you chose the roles within the group?
- How did you feel to play that role?
- What did you learn from the role you played?
- How is the video now for you? Do you think and feel that the video is transmitting the message you wanted to transmit?
- What you put special from yourself into the video you recorded with your group? What is your unique imprint in it?

For exercise 4

Video editing

- How do you perceive video editing now? What has changed now compared with what you knew before this workshop?

Final question:

- How satisfied are you now with the work you did with your group?
- What are the resources (external and internal) you discovered about yourself during this process?
- How do you want to use these resources and all what you learnt in your daily life from now on?

Final question::

How satisfied are you now with the work you did with your group?
What are the resources (external and internal) you discovered about yourself during this process?
How do you want to use these resources and all what you learnt in your daily life from now on?

● **Materials:**

A4 papers
Flipchart papers
Pencils and colors/ markers
Video recording equipment: video camera or a smartphone with good camera/ resolution - 1 per group
Laptop with video editing software - 1 per group

● **Adaptations on specific target groups:**

The activities from this workshop can be easily done with all young people; some of the exercises or tasks should be adapted for people with disabilities and it is important that in the construction of the groups to be taken in consideration the needs of people with disabilities and to ensure a balance in the group members, in order to help each other in the tasks achievement.

● **Recommendations for facilitators:**

The facilitator for this workshop should have different skills, mixing interpersonal ones with technical ones (related with video making). Some of the tips:
- to follow the order of the exercises, adapting all the time the tasks explanations to the participants level of understanding (the understanding level should be the lowest needed for the participants in the group)
- to be flexible with time - the average time needed for this workshop is 4 hours, but being a creative process and a practical workshop, some of the exercises can take longer than expected. It is important to be flexible and let the participants finish their task/ creative process.

- make debriefing after each exercise - according to the debriefing questions, but always adapt the questions (number and content) to the flow of the group
- summarize conclusions on a flipchart paper in order to anchor the experience into the participants memory
- make sure that the equipment is working for all participants and that you, as facilitator, know how to use it in order to explain in a simple way to the participants
- take with you a volunteer to help on group dynamic and one volunteer for technical part
- in case that appear questions or technical problems.

● **Bibliography**

Bibliography and recommended materials to be read before the workshop

Roles in video production

<https://www.spinningclock.com/services/video/roles-in-video-production>

Video editing task

<https://resources.workable.com/video-editor-job-description>

Video recording softwares

<https://www.movavi.com/learning-portal/Canva-video-editor>

<https://www.canva.com/video-editor/>

Motivational video making

<https://offeo.com/learn/comprehensive-guide-on-motivational-videos-and-how-to-make-it>

Film finalizing

General aim & Objectives:

- Developing practical skills: Participants gain hands-on experience in film finalization techniques, fostering their ability to actively engage in the creative process.
- Understanding storytelling effectiveness: Participants deepen comprehension of how finalization contributes to impactful storytelling, empowering them to convey meaningful messages.
- Encouraging collaboration and decision-making: Through group collaboration and peer review, participants learn effective communication and informed decision-making, fostering active citizenship.
- Fostering attention to detail: Participants develop an eye for detail, identifying areas for improvement and enhancing the impact of their films.
- Promoting reflection and constructive feedback: Participants reflect on their work and provide constructive feedback, fostering a supportive environment for growth and active participation.
- Encouraging artistic exploration: Participants experiment with different finalization techniques, fostering creativity and innovative approaches to filmmaking.
- Ensuring continuity of work: Participants will be able to work on the finalization of their own films developed during the previous workshops and add the finishing touches to their work.

This workshop will equip participants with skills, knowledge, and a mindset for finalizing films that have a maximum impact, effectively engage audiences, and inspire active citizenship among young people.

Key competences:

- Multilingual competence
- Personal, social and learning to learn competence
- Citizenship competence
- Digital competence

Participants: 15 young people

Duration: 4 hours

Setting:

The ideal working space/room setting for these workshops would be a well-equipped and spacious room with the following features:

1. Sufficient seating and workspace: Ensure that there are enough chairs, tables, and workstations for each participant to comfortably review films, complete tasks, and collaborate with others.
 2. Audiovisual equipment: Provide a large screen or projector and audio speakers to facilitate film screenings and presentations. This will allow participants to view and analyze the films effectively.
 3. Group collaboration areas: Arrange the room to have separate areas or tables where participants can gather in small groups based on their assigned films for discussions and decision-making.
 4. Technical support station: Allocate a space where facilitators can provide technical assistance to participants during the finalization process. This area should have access to editing software, computers, and other necessary equipment.
 5. Comfortable and conducive environment: Ensure that the room is well-lit, properly ventilated, and comfortable to create a conducive learning and creative atmosphere.
 6. Display area: Set up a display area where participants can showcase their finalized films at the end of the workshops. This will allow for a collective viewing and appreciation of the participants' work.
- Remember to arrange the furniture and equipment in a way that encourages interaction,

Intro & Icebreaking:

Title: **Mastering Film Finalization: From Collaboration to Perfection**

Introduction to the topic: (~5 min)

In this workshop, we will explore the crucial stage of film finalization and how it plays a significant role in not only enhancing the impact and effectiveness of storytelling but also fostering active citizenship among young people.

Film finalization is the process of refining and perfecting a film project, encompassing various aspects such as colour grading, sound design, visual effects, and continuity. It is during this phase that a film truly comes to life, captivating audiences and conveying compelling messages.

By delving into the art of film finalization, we aim to equip participants with practical skills and understanding that empower them to actively engage in the creative process. Through hands-on experience and collaborative exercises, participants will develop an eye for detail, learn effective communication and decision-making, and cultivate a supportive environment for growth and constructive feedback. Furthermore, film finalization provides a platform for young people to express their voices, ideas, and perspectives on issues that matter to them. By refining their films with maximum impact, participants can effectively engage audiences, spark discussions, and inspire positive change in their communities.

Ice-breaker: “Film Reflection and Discussion” (~10-15min)

Before diving into the workshop, the facilitator suggests taking a moment to get to know each other and reflect on participants' experiences with films. They encourage the participants to introduce themselves and share a memorable film that had an impact on them, allowing for any genre or theme.

Film Discussion Groups:

Now, small groups of 3-4 participants are formed. In their groups, the participants discuss the films they shared and explore the following questions:

- What made the film memorable or impactful to you?
- How did the film engage you emotionally or intellectually?
- What elements of the film's finalization and production do you think contributed to its effectiveness?

Each group will have the opportunity to share a summary of their discussions with the larger group. Please highlight key insights or aspects of the films that stood out during your conversation.

Facilitator's Wrap-up: “Thank you all for sharing your thoughts and experiences. It's clear that films have the power to touch us on multiple levels and evoke emotions. As we move forward in this workshop, remember that the finalization process plays a crucial role in enhancing a film's impact and engagement with its audience. Let's bring that passion and understanding into our exploration of finalizing films.”

*Other ideas for ice-breaking activities can be found in Annex 1

Exercises Description

Exercise 1

Beyond Editing: Exploring the Art of Film Finalization for Maximum Impact (~1,5 hours)

Introduction: The facilitator welcomes participants to the workshop and explains that this exercise will delve into the essential steps required to complete a film project and emphasize the significance of the attention to detail and collaboration during the finalization phase. By the workshop's conclusion, participants will have acquired practical skills in film finalization and developed a comprehensive comprehension of how this process enhances storytelling effectiveness and encourages civic engagement.

Middle Part:

Step 1: Task Explanation and Film Review

Facilitator: Each participant will receive a partially edited film and a checklist. They will have to take a few moments to review the film and familiarize themselves with the provided checklist (See Annex 2), which highlights key areas to focus on during the finalization process.

Step 2: Individual Review and Feedback

Participants individually watch the film assigned to them and complete the checklist, taking notes on aspects that need improvement or enhancement. Facilitators move around, providing guidance, answering questions, and ensuring participants understand the checklist requirements.

Step 3: Group Collaboration and Decision-making

Participants gather in small groups based on their assigned films. They discuss their individual observations, share feedback, and collectively decide on the necessary changes and enhancements. Facilitators encourage open communication and guide groups to consider different perspectives.

Step 4: Finalization Process

Using the checklist and the group's decisions, participants apply the necessary adjustments to the film. They collaborate to implement changes in areas such as color grading, sound mixing, visual effects, and overall pacing. Facilitators provide technical support, encourage experimentation, and ensure participants stay focused.

Step 5: Peer Review

Once the finalization process is complete, participants exchange their films within their groups for peer review. Each group member

watches another group's film, providing constructive feedback based on the checklist and their own observations. Facilitators emphasize the importance of constructive criticism and respectful communication.

Exercise 2

Perfecting Your Film: The Art of Finalization (~2 hours)

The facilitator welcomes participants to the workshop and explains that this exercise aims to explore the crucial stage of finalizing a film and its significance in crafting impactful and refined cinematic creations. By the end of the workshop, participants will acquire practical skills in film finalization, develop a deeper understanding of the role of finalization in storytelling, and reflect on the importance of meticulousness in effectively conveying a compelling message.

Middle Part:

Step 1: Understanding the Importance of Finalization

The facilitator initiates the workshop by highlighting the importance of film finalization in realizing the intended artistic vision and captivating the audience. They present examples of well-finalized films that exemplify the profound influence of meticulousness and refinement on storytelling. Participants are encouraged to gain insights into the multifaceted elements of finalization that collectively enhance the overall quality of a film.

Step 2: Assessing Key Elements of Finalization

Participants will individually review selected film clips and analyze specific elements related to finalization, such as color grading, sound design, visual effects, and continuity. They will take notes on areas that excel and aspects that require improvement, focusing on the finer details that enhance the film's impact. Facilitators will provide guidance and facilitate discussions to deepen participants' understanding.

Step 3: Applying Finalization Techniques

Participants will work on their own film projects developed earlier, using editing software or tools to apply finalization techniques. They will experiment with color grading, sound mixing, titling, and other relevant aspects to refine the visual and auditory elements of their films. Facilitators will be available to offer technical support, share best

practices, and encourage creative exploration.

Step 4: Peer Review and Feedback

Once participants have finalized their films, they will exchange them with their peers for a thorough review. Each participant will provide constructive feedback on their peers' films, highlighting areas of strength and suggesting improvements. Facilitators will guide the feedback process, emphasizing the importance of thoughtful critique and fostering a supportive environment for growth.

● Debriefing

Reflection time & Conclusions

Exercise 1

Beyond Editing: Exploring the Art of Film Finalization for Maximum Impact

Step 1: The facilitator can present the following reflection questions to the participants to consider and answer:

- What were the key challenges you encountered during the film finalization process?
- How did collaboration within your group contribute to the final outcome?
- Which specific skills did you develop or enhance during this workshop?
- How did the finalization process contribute to the overall impact and effectiveness of the film?
- What lessons have you learned that you can apply to future film projects or creative endeavors?

Step 2 - Group Discussion: Participants share their reflections and insights with the group. The facilitator encourages participants to express their thoughts, listen actively, and engage in a constructive dialogue. Participants can also ask additional questions or seek clarification on specific aspects of the workshop.

Step 3 - Conclusion Facilitator: Through this workshop, we have witnessed the power of attention to detail and collaboration in finalizing a film and enhancing its impact. By working together, you have learned the importance of constructive feedback and decision-making in creating a cohesive and engaging film. These skills are not only valuable in filmmaking but also in various aspects of civic engagement and creative expression.

Exercise 2

Perfecting Your Film: The Art of Finalization

Step 1: The facilitator can present the following reflection questions related to the significance of film finalization in achieving artistic vision and engaging audiences and invite the participants to reflect on them:

- How did the process of finalizing a film contribute to your understanding of storytelling and the audience's experience?
- What were the key challenges you encountered during the film finalization process, and how did you overcome them?

- How did feedback from your peers contribute to improving the final outcome of your film?

- Which specific skills did you develop or enhance during this workshop, and how can you apply them to future film projects?

- How did the finalization process contribute to the overall impact and effectiveness of your film in conveying the intended message?

Step 2 - Group Discussion: Participants share their reflections and insights with the group. The facilitator encourages participants to express their thoughts, actively listen to others' perspectives, and engage in a constructive dialogue. Participants can ask additional questions or seek clarification on specific aspects of the workshop.

Step 3 - Conclusion: Facilitator: "Through this workshop, we have explored the art of film finalization as a vital step in achieving artistic vision and delivering impactful storytelling. By paying attention to the details and refining your films, you have elevated the quality of your work and enhanced its potential to captivate audiences. The skills you have acquired in film finalization can be applied to future projects, allowing you to create compelling cinematic experiences that resonate with your audience and convey your message effectively."

Materials:

Exercise 1

Beyond Editing: Exploring the Art of Film Finalization for Maximum Impact

- Partially edited films for each participant
- Checklists highlighting key areas for finalization process (Annex 2)
- Audiovisual equipment for film screenings and presentations
- Tables, chairs, and workstations for participants
- Editing software and computers for applying adjustments (ex. PowerDirector, OpenShot, VideoPad, Adobe Premiere Elements, Clipchamp, EaseUS Video Editor, MiniTool Movie Maker, Windows Video Editor)
- Technical support equipment

Exercise 2

Perfecting Your Film: The Art of Finalization

- Selected film clips for analysis (proposals in Annex 3)
- Note-taking materials for participants
- Audiovisual equipment for presentations and film screenings
- Tables, chairs, and workstations for participants
- Editing software and computers for finalization techniques
- Technical support equipment

Additionally, it would be beneficial to have a well-equipped and spacious room with sufficient seating, proper lighting, and ventilation to create a conducive learning and creative environment.

Recommendations for facilitators:

- Create a welcoming and inclusive environment to encourage participant engagement.
- Inspire the participants to reflect on the issues of active citizenship, youth participation and engagement in important civic and social matters.
- Clearly explain the objectives, emphasizing attention to detail, collaboration, and the impact of film finalization on storytelling and civic engagement.
- Emphasize constructive feedback during the peer review phase, guiding participants in offering thoughtful critiques for growth and improvement.
- Set a positive and encouraging tone, emphasizing the significance of film finalization in crafting impactful cinematic creations.
- Showcase examples of well-finalized films to inspire participants and discuss elements that enhance film quality.
- Summarize key takeaways, highlighting the role of finalization in realizing artistic vision, conveying compelling messages, and engaging audiences.

ANNEX

ANNEX 1

Other ideas for ice-breaking activities

Movie Title Mashup

Instructions

1. Divide participants into pairs or small groups.
2. Explain that each group will combine the titles of two movies to create a new movie concept.
3. Provide examples to clarify the task. For instance, "Jurassic Park" + "Frozen" = "Jurassic Frozen Adventure."
4. Set a time limit (e.g., 5-7 minutes) for groups to brainstorm and come up with their movie title mashup.
5. Once the time is up, ask each group to share their movie title mashup with the rest of the participants.
6. After sharing, encourage groups to briefly describe their movie concept, providing a short synopsis or highlighting key elements.
7. Facilitate a light-hearted discussion by asking follow-up questions such as, "What genre would this movie be?", "Who would be the target audience?", or "What themes or messages could this movie convey?"

Debriefing

1. How did the icebreaking activity contribute to creating a positive and engaging atmosphere?
 2. Did you notice any elements of collaboration or teamwork during the activity?
 3. How did the process of combining movie titles challenge your creative thinking?
 4. In what ways can creativity and imagination play a role in the finalization process of a film?
 5. How might this icebreaking activity relate to the importance of innovative thinking and storytelling in our project?
- Encourage participants to share their thoughts and connect the icebreaking activity to the workshop's objectives, emphasizing the importance of creativity and collaboration in the film finalization process.

Two Truths and a Lie

Facilitator: Before we dive into the workshop, let's get to know each other a bit better. We'll start with an icebreaking activity called "Two Truths and a Lie." In this activity, each participant will share two true statements and one false statement about themselves. The rest of the group will then try to guess which statement is the lie. This activity will help us connect and create a friendly atmosphere. Who would like to start?

Participant 1: I'll go first. Here are my statements:

1. I have traveled to five different countries.
2. I can play the guitar.
3. I have climbed Mount Everest.

Facilitator: Thank you for sharing! Now, let's go around the group, and everyone can take turns sharing their two truths and a lie. After sharing, we'll take a moment to guess which statement is the lie. Remember, be creative and have fun with your statements!

Once all participants have shared their statements and the group has made their guesses, the facilitator can lead a short discussion by asking questions like:

- What did you learn about your fellow participants through this activity?
- Did you find it challenging to guess the lies? Why or why not?
- How can this activity relate to the process of finalizing a film and collaborating with others?
- What are some commonalities or shared experiences you discovered among the group members?

This icebreaking activity will help create a comfortable and inclusive environment for participants to engage in the subsequent workshop activities.

ANNEX 2

Film Finalization Checklist

1. Visual Elements:
 - o Color grading: Is the color balance consistent and appropriate for the film's mood and tone?
 - o Image quality: Are the visuals clear, sharp, and well-composed?
 - o Visual effects: Are any visual effects seamlessly integrated and enhancing the storytelling?
 - o Transitions: Do the transitions between shots or scenes flow smoothly and enhance the narrative?
2. Audio Elements:
 - o Sound levels: Are the dialogue, music, and sound effects balanced and appropriately mixed?
 - o Background noise: Is the audio clear of any unwanted background noises or disturbances?
 - o Sound design: Are the sound effects synchronized well with the visuals and enhancing the storytelling?
3. Narrative and Pacing:
 - o Story coherence: Does the film's storyline flow logically and make sense?
 - o Pacing: Is the timing and rhythm of the film engaging and appropriate for the content?
 - o Continuity: Are there any continuity errors or inconsistencies in the storytelling or

visuals?

4. Technical Considerations:
 - o Resolution and format: Is the film exported in the desired resolution and suitable file format?
 - o Subtitles and captions: Are subtitles or captions included, if needed?
 - o Credits: Are opening and closing credits included, giving proper credit to the team and contributors?
5. Emotional Impact and Engagement:
 - o Audience connection: Does the film effectively evoke emotions or create a connection with the intended audience?
 - o Message delivery: Is the intended message or call-to-action communicated clearly and effectively?
 - o Overall engagement: Does the film capture and maintain the audience's attention throughout?

Participants should use this checklist as a guide while reviewing their assigned films and provide constructive feedback based on these criteria. This checklist helps ensure that participants consider various aspects of the finalization process, resulting in a cohesive and impactful film.

ANNEX 3

Perfecting Your Film: The Art of Finalization (Example clips)

Here are a few examples of film clips that participants can analyze for the specific techniques used in their finalization:

1. Clip: A dialogue-heavy scene from a character-driven drama

Techniques to analyze: Shot composition and framing for character dynamics, subtle color grading to reflect the mood, dialogue editing for clarity and emotional nuances, background sound design to enhance the atmosphere.
2. Clip: A suspenseful thriller scene

Techniques to analyze: Effective use of lighting, color grading to create tension, sound design to enhance suspense, pacing and editing choices for building suspenseful sequences.
3. Clip: A heartfelt emotional scene

Techniques to analyze: Color grading and cinematography to evoke specific emotions, sound design to enhance the mood, editing choices for pacing and rhythm, effective use of close-ups and facial expressions to convey emotions.
4. Clip: An action-packed sequence

Techniques to analyze: Dynamic camera movement and framing choices, fast-paced editing for intensity, sound design and mixing to amplify the action, visual effects and CGI inte-

gration, color grading to enhance the overall impact.

5. Clip: A visually stunning landscape shot

Techniques to analyze: Composition and framing choices for visual appeal, color grading to enhance the atmosphere, effective use of camera movement, sound design to complement the visuals, and overall aesthetic choices.

6. Clip: A dialogue-driven scene

Techniques to analyze: Effective shot-reverse-shot technique, editing choices to maintain rhythm and flow, use of close-ups and reaction shots to convey emotions, sound design and mixing for clarity, and pacing to support the dialogue dynamics.

These examples cover a range of genres and styles, allowing participants to explore various finalization techniques and their impact on storytelling. Facilitators can provide the selected film clips or recommend popular film scenes that align with the workshop's objectives.

1. Clip: Opening sequence from "The Shawshank Redemption"

Techniques to analyze: Color grading, framing, camera movement, pacing, sound design (background score, ambient sounds), editing transitions.

2. Clip: Action sequence from "Mad Max: Fury Road"

Techniques to analyze: Visual effects, color grading, sound design (sound effects, mixing), editing choices (quick cuts, montage), camera movement, use of practical effects; dynamic camera movement and framing choices, fast-paced editing, sound design and mixing, visual effects and CGI integration, and color grading for impact.

3. Clip: Emotional scene from "Eternal Sunshine of the Spotless Mind"

Techniques to analyze: Color grading (to establish mood), cinematography (composition, lighting), editing choices (flashbacks, non-linear narrative), sound design (dialogue, background music, silence).

4. Clip: Climactic moment from "Inception"

Techniques to analyze: Visual effects, color grading (to differentiate dream layers), sound design (layering of sound effects, music), pacing, editing choices (cross-cutting between different dream levels).

5. Clip: Dialogue-driven scene from "The Social Network"

Techniques to analyze: Editing choices (shot reverse shot, pacing), sound design (dialogue clarity, ambient sounds), color grading, use of close-ups and framing to convey emotions.

6. Clip: A suspenseful thriller scene Movie: "Gone Girl" (2014)

Techniques to analyze: The use of lighting, color grading, sound design, pacing, and editing choices to create tension and suspense.

7. Clip: A visually stunning landscape shot Movie: "The Revenant" (2015)

Techniques to analyze: Composition and framing choices for visual appeal, color grading to enhance the atmosphere, effective use of camera movement, sound design to complement the visuals, and overall aesthetic choices.

8. Clip: A dialogue-driven scene Movie: "Before Sunrise" (1995)

Techniques to analyze: Effective shot-reverse-shot technique, editing choices for rhythm and flow, use of close-ups and reaction shots to convey emotions, sound design and mixing for clarity, and pacing to support dialogue dynamics.

These clips provide diverse examples from different genres and styles of filmmaking, allowing participants to explore various finalization techniques. Facilitators can provide access to these film clips or guide participants to find and analyze them online. Remember, the purpose of analyzing these film clips is to understand how specific techniques contribute to storytelling and audience engagement. Participants should pay attention to the use of visual and auditory elements, noting how they enhance the overall impact and effectiveness of the films.

Graphic Design
Workshops

Introduction to Graphic Design

General aim & Objectives:

- Provide fundamentals of graphic design
- Identify the message young people would like to make heard.
- First steps with graphic design free online tools
- Produce the first draft of the logo of each work group.
- Working on the achievement of 7 of the 8 key competences (Personal, social and learning to learn competence, Citizenship competence, Entrepreneurship competence, Cultural awareness and expression competence, Digital competence, Mathematical competence and competence in science, technology and engineering, Literacy competence).

Participants: 15 young people

Duration: 4 hours

Setting:

Multimedia classroom

Prepare a space with computers and connection to provide to young people the tools to create their final result.

If the organization has not them can adapt the workshop with personal smartphones, being sure to have electric plugs to charge phones and a stable wifi.

Be sure to have a projector, where the youth worker can show the participants the PPTs as well as the usage of the softwares.

Intro & Icebreaking:

Title: Graphic design as an engaging tool for civic participation

Introduction to the topic [5 min]

Explain the aim of the workshop and how graphic design a useful tool of engagement for civic participation could be.

Ice Breaking [10 min]

Ask each participant to open iDroo <https://app.idroo.com/> (or give post-it to each participant) and ask them to write on it a single word, a trait or a drawing that represent their feeling about the civic environment they live.

Once done each participant will present itself saying its name and explaining its trait.

Exercises Description

Exercise 1

Graphic Design Fundamentals [Time: 1h]

- What is graphic design
- graphics design elements (colors, fonts, shapes, and styles)
- graphic design as a tool of civic engagement and participation.

PPT: <https://docs.google.com/presentation/d/1zID7XC EZ Q x J f 1 X e Q z V s u W - 8 0 D b K 1 M Z E o L / e d i t ? u s p = s h a r i n g & o u i d = 1 1 0 3 6 4 5 2 1 3 7 9 5 3 2 6 1 7 8 8 4 & r t p o f = t r u e & s d = t r u e>

BUZZ QUIZ: Divide the participants into 2 groups and provide them with a buzz per group or a virtual one (<https://www.myinstants.com/en/instant/buzzer-89244/>). Show some pictures that use graphic design to share an important message. The first team that squish the buzz has the possibility to reply and answer if the picture is a good practice of effective communication or an epic fail.

Link: <https://view.genial.ly/6435b5ef4f52080019735f2a/interactive-content-shared-graphic-design-buzz-quiz>

Debriefing: Explain the fundamentals for an effective communication related to the topics of active citizenship and participation.

Exercise 2

Make your voice distinctly heard. [Time: 1h]

- Present some cases of innovative or out of the box communication.
- Psychological/emotional aspect of an effective communication
- Your message: the irreplaceability of what you feel and want to say

Spread your message! divide participants in the working group of filmmaking and ask them to find a creative way to share the main message of their film. Each group will present their idea on Prezi <https://prezi.com/> (or on a flipchart) to the plenary room. It could be an acronym, a motto, an advocacy message or

a single word that has a deep meaning for them.

Exercise 3

Design your film's brand identity. [Time: 2h]

- Design thinking steps. (see chapter on Graphic design – youthREC manual)

- First introduction to online free tools (Desygner, Canva, Vista Create, befunky)

PPT: <https://docs.google.com/presentation/d/1zID7XCeZQxJf1XeQzVsuW-80DbK1MZEoL/edit?usp=sharing&ouid=110364521379532617884&rtpof=true&sd=true>

Draft of the logo: Provide to participants access to online free platforms to start working on their first draft of a logo that reflects the aim of their film.

Once created print them to see the final result (it will also be useful for the 2nd workshop on Graphic design).

Debriefing

Reflection time & Conclusions

Always ask:

What happened during the workshop?

How do I felt?

What I would like to change for the next time?

Materials:

- Computers
- PPT
- Buzz quiz
- post-it
- flip chart
- free online graphic design tools
- electric plugs
- projector
- printer
- papers

Recommendations for facilitators:

- Save enough time for questions.
- Make young people reflect on civic topics.
- Give to the participants little break (4 hours session could be intensive)
- Make the room comfortable.
- Provide to participants all the necessary tools.

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● ANNEX

PPT

The buzz quiz.

Graphic Design – Getting Into Practice

General aim & Objectives:

- Getting familiar with Graphic Design Program (Canva?)
- Graphical Implementation of ideas that were developed in Workshop V
- The logo will be finalized and
- Poster gets created
- Developing a dissemination strategy

Participants: 15 young people

Duration: 4 hours

Setting:

Two possibilities - depending on available resources:

Setting A (with computers)

- A space with computers (everyone should have one)
- A projector where the youth worker can show how Canva works
- A printer

Setting B (with mobile phones)

- Everyone should have a mobile phone & internet connection
- The phone advices should be fully charged
- Enough chargers for mobile phones
- A projector where the youth worker can show how Canva works
- A printer

Intro & Icebreaking:

1. Going through the agenda and explaining the goal(s) of the workshop session

2. Start with questions... (via Slido)

After the last training on Graphic Design:

- What does Graphic Design mean for you? What is it for you? Collecting answers via Slido
- What does a bad graphic design involve? Collecting answers via Slido
- What does a good graphic design involve? Collecting answers via Slido

Alternatively:

Writing down the question on three flipcharts and collecting answers on each flipchart – then you can hang it up as a reminder

3. Answering questions, if questions came up

Exercises Description

Exercise 1

Best Practice Gallery-Walk

- Facilitator hangs up different graphic design examples (“out of the box communication”)
- Participants walk around and stop at the example that they like best
- Conversation about what they like about it (and what they maybe don` t like)

Graphic Design “Out Of The Box” Examples: PPT (slides 7-9)

Exercise 2

Logo Gallery-Walk

- Each participant prints out their first draft of their Logo on a paper
- Each participant hangs their first logo drafts on the walls & presents it to the others in 2,3 sentences (if they want to present it)
- Everyone goes around and puts POST ITs on the Logos/Posters with CONSTRUCTIVE Feedback (what they like about, what could be changed, open questions, guessing the main message of the logo)
- When finished, participants go back to their places and read through the feedback and comments they got

Exercise 3

Developing film’s brand identity with Online Tool (Logo & Poster)

- Repeating the basics of the Online Tool together (via projector)
- Optionally: showing picture platforms without Copyright (e.g. Pixabay)
- Finalizing Logo, maybe incorporating feedback & starting to work on Poster for their short film
- Open question round, if something is unclear.
- Facilitator walks around and supports the participants if needed.

Exercise 4

Spreading the message - strategies

- Results get printed out
 - Sitting circle
 - Who wants, presents shortly their film's brand identity & the message, they want to spread
- Developing a dissemination strategy:
- How and where can the posters & logos be spreaded?
 - Developing a dissemination strategy
 - What are the goals of the dissemination?
 - Which target group should be addressed?
 - Where do I find the target group (specific Social Media channels..)?
 - How do I reach them?
 - Clarify, that there is the possibility to support with the organization of the film festival (in case they would be interested, giving them the contact)
 - Next steps

Debriefing:

- What have you learned?
- What are your next steps?
- What is still unclear for you?

Debriefing

Reflection time & Conclusions

Always ask:

What happened during the workshop?

How do I felt?

What I would like to change for the next time?

Materials:

Computers
Projector
Printer
Mobile phone advices (with sufficient battery)
Mobile phone charger
Flipcharts
Pencils
Nice lounge-background music
Sticky notes
Dixo
Free online graphic design tool (which one?)

Adaptations on specific target groups

Choosing between Setting A or Setting B, depending on available equipment.

Recommendations for facilitators

- Save enough time for questions.
- Make young people reflect on civic topics.
- Give to the participants little break (4 hours session could be intensive)
- Make the room comfortable.
- Provide to participants all the necessary tools.

Bibliography or recommended materials to be read before the workshop

Getting familiar with Online Tools beforehand!
Literature depending on which Online Tool

Annex

PPT

Promotion and Campaigning

● General aim & Objectives:

The main objective of these workshops is to guide young people in their efforts to promote their creative work employing the tools and methods that best frame it. Participants will cultivate relevant skills and competences through hands on practice.

Furthermore, each participant or group of participant will create a promotional campaign for their film.

Key competencies: Citizenship competence; Entrepreneurship competence; Digital competence; Literacy competence.

● Participants: 15 persons - Youth

● Duration: 4 hours

● Setting:

In person, indoors facilities[1] [2] , Desks and chairs for participants, chair (desk optional) for instructor, Screen or projector for presentations etc

● Intro & Icebreaking:

Title: Promotion KickStart

Introduction to the topic: The instructor greets, introduces themselves and urges the participants to traditionally introduce themselves. Then proceeds to explain the KickStart Exercise.

Exercise Description: Each participant will choose a favourite popular movie (the English title) e.g. Pretty woman, Jaws, Baywatch. Without disclosing the movie to the rest of the participants, they will be called one by one to mime the movie without talking while the rest try to guess. The only help available will be the category of the movie which will be stated in the beginning e.g. Rom Com, Horror etc. Each participant will have one minute. Afterwards they will reveal the movie if it wasn't already figured out by the rest of the group and explain why they chose it. This way they will communicate some elements about themselves and also about their artistic identity. The activity will relax the group, help them get to know each other better on a personal and professional level while also getting everyone to speak their mind, brainstorm and socialise – warming them up for the workshop.

Exercises Description

Exercise 1

Audience Personas

The facilitator presents (using presentation from annexes) the concept of a target audience and an audience persona and then participants either divided into groups or individually are expected to proceed to create one. They can do so either with software provided in the annexes or with pen and paper.

Personas are filled with critical audience insights. They are essential for audience segmentation

Essentially, an audience persona is the visualization and brief profile of a “person” that represents our ideal audience. While the target audience is a broad group of people (e.g. Youth), the persona is a more refined, specific optimal audience group (e.g. Young rock enthusiasts with deep knowledge on the rock music scene and a taste for all things vintage). Personas have a specified set of behaviors, tastes, ideas and demographics.

Thus, this is one of the first steps when trying to craft a promotion plan/strategy.

After all personas are presented, brief feedback using the mentimeter will follow (as detailed in the debriefing section).

Exercise 2

Impact Squared _ Supporting a cause

Each film's unique plot may or may not highlight a cause or an issue (racial, political, social etc). Getting the film factors (actors, producers, staff) or simply the film's resources (money, network, audience) involved with organizations and institutions that serve this cause, not only clarifies your film's purpose in the public conscience, but also increases awareness around your film and the actual purpose you serve.

If the film revolves around a social injustice issue, getting involved with organizations that work for the betterment of society or participating in already existing social justice campaigns has multiple benefits for your film, your audience and society in general.

Participants, either individually or divided into teams are given international film titles and are expected to organize and present a stra-

tegy of this film getting involved with and shining through a cause. They will then proceed to present their work to the group who will act as an audience. The audience will evaluate the effort and its impact using a mentimeter to create ranking. The ranking will be based on the following items using a Likert scale:
Did the effort feel genuine or a publicity stunt?
Was the cause served clear?
Was the cause served in line with the movie?
Do you feel like this strategy had impact on the cause identified?
Would you be intrigued to be involved in these efforts?

Following each ranking a short free flow feedback session follows.
Brief feedback on the overall activity using the mentimeter will follow (as detailed in the debriefing section).

Exercise 3

Press Press Press

Knowing how to handle Press attention and how to use press tools to your benefit is a key when trying to promote a film. In this exercise participants will explore how to write an effective Press Release, what information to present in a Press Conference and how to attract Press Attention.

Writing a Press Release:

The instructor will present examples of good press releases for movies, while highlighting basic elements all such press releases shall have. (Will use the presentation presented in Annexes)

Participants will then be presented with a popular movie brief and information – everyone will receive the same. They will be expected either individually or in teams to draft a press release of their film that has all the necessary information, catches the eye and has a strong call to action. They will work on this using template worksheets provided as well as examples of good press releases.

Once concluded, the press releases will be presented with the team trying to find strong and weak points in each one, in an effort to keep constructive notes.

Brief feedback on the overall activity using the mentimeter will follow (as detailed in the debriefing section).

Exercise 4

Digital Campaigning

The facilitator will present useful Digital Campaigning tools, platforms, techniques and case studies using the presentation from the Annexes. Participants will learn about impactful posting, hashtags, social networks, digital era promotional techniques and more.

They will then be divided into groups. Participants will be given the tasks of creating the posts, digital contest and schedule of their film.

Once concluded, the outcomes will be presented with the team trying to find strong and weak points in each one, in an effort to keep constructive notes.

Brief feedback on the overall activity using the mentimeter will follow (as detailed in the debriefing section).

Exercise 5

Creative Brainstorming

Now that participants have worked through the most important steps of a good promotion and campaigning plan for a movie they are to seek creative stimuli !

Either individually or divided into teams participants will write down creative promotion ideas for their films, techniques and methodologies either original, or by searching online, by mimicking what other film producers have done etc. Once they have gathered all ideas they will discuss them in a round table, relaxed manner and note down pros and cons of each idea, resources required and which film category/film audience each idea would serve best. They will also produce a schedule of release of all the promotion materials they have produced and that they want to share indicating which channels are to be used using Annex 8, the monthly planner.

This way participants leave with concrete results and notes as well as true awareness of requirements, logistics, capabilities and opportunities out there to best promote their own unique film to their selected target group with their available resources.

Brief feedback on the overall activity using the mentimeter will follow (as detailed in the debriefing section).

● Debriefing

Following the completion of each exercise the Workshop Facilitator will be opening a mentimeter or jumpboard where participants can anonymously answer to feedback questions (see below). The answers will be displayed on big screen and discussed under the lead of the facilitator.

Questions should be in line with:

What happened?
Which was an
AHA moment?
Was there any difficulty I did not overcome?
What will I definitely use in the future?
How do I feel?
What I would like to change for the next time?

Overall, participants should understand that this is a learning curve, a journey, as art its expression and promotion are dynamic and creative processes. There is no teaching or method that is one size fits all. The instructor is simply trying to provide stimuli, methodologies and a basic skillset that the participants are then to use in their own individual ways

to create their unique and personal campaigns. This is not a masterclass with concrete learning outcomes and deliverables – it is a learning opportunity that the participants can make as beneficial and creative as they wish.

● Materials:

Computers for the participants to create personas. If not possible they can use pen and paper or any other means of visualization available e.g. whiteboards.

Big screen or projector and computer for facilitator

Snacks and Water to make participants feel comfortable and aid socialization among them.

Comfortable seating for all participants

Speakers for when the facilitator is presenting

● Adaptations on specific target groups:

The venue of the workshops should be accessible to all will special care to those with mobility difficulties.

Hard of hearing participants can participate as this is a highly visual workshop with the facilitator being urged to make it even more visual if such participants are present e.g. using visual communication, writing etc

● Recommendations for facilitators:

All detailed above and in the annexes

● Annex

Annex 1 – Personas Presentation

Annex 2 – Impact Squared Facilitator Guidelines

Annex 3 – Case Studies Worksheets

Annex 4 – Writing a good press release Guided worksheet

Annex 5 – Examples of Press Releases

Annex 6 – Press Release Presentation

Annex 7 – Presentation on Digital Campaigning

Annex 8 - Monthly Planner

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