CINE-TRAIN
Film-Making for Educators

TRAINING TEXTBOOK

Four audiovisual workshops by four European partners:

**FRANCE**
KYRNÉA
Passeurs d’images
Paris

**GERMANY**
Movimiento
Berlin

**SPAIN**
A Bao A Qu
Barcelona

**TURKEY**
Katadrom
Istanbul

With the support of GRUNDTVIG

[Logo of Lifelong Learning Programme]
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• What is Grundtvig?

Launched in 2000, Grundtvig is part of the Lifelong Learning Programme of the European Commission (now under the Erasmus + programme). Its goal is to enable people at all stages of their lives to take part in stimulating learning experiences, as well as helping to develop the education and training sector across Europe.

Grundtvig aims to improve the quality of adult education and to strengthen its European dimension through various cooperation activities at the European level. The programme allows the creation of educational partnerships that facilitate cooperation between organisations working in the fields of vocational training and adult education.

It not only covers learners in adult education, but also the teachers, trainers, education staff and facilities that provide these services. These include relevant associations, counselling organisations, information services, policy-making bodies and others involved in lifelong learning and adult education at local, regional and national levels, such as NGOs, enterprises, voluntary groups and research centres.

• Cine-Train, Film-making for educators

Cine-Train is an international audiovisual workshop programme for educators working in all fields of adult education. The principle of educational partnership is to provide adult educators with the necessary knowledge and technical skills in order to develop film education within their work. The wider objective of the project is to improve audiovisual literacy in lifelong learning.

The three-day Ciné-Train study visit’s purpose is to gather lifelong learning professionals from different European countries in order to exchange experiences and discuss methodological issues. The Learning-by-Doing method is used to achieve the intended results.

The training workshops took place in the four partner countries:
May 2014 in France; October 2014 in Turkey; January 2015 in Spain; and May 2015 in Germany.

• Objectives

• To improve the level of audiovisual literacy of adult educators.
• To provide filmmakers with ideas of how to integrate their skills in educational systems and to develop their educational skills
• To elaborate methodologies and teaching materials
• To increase the use of film-making as an innovative, creative, motivating and contemporary tool for teaching any subject
• To find a larger context for implementing audiovisual literacy in lifelong learning and adult education in Europe.
• To develop a broader perspective on cinema as an art.
KYRNÉA is the national coordination body of the network «Passeurs d’images». It gathers 2,000 partner organisations working in the film education field in France. «Passeurs d’images» is a cultural and social organisation promoting Film & Image education as part of the French urban development policy framework. The operation covers all the French regions and overseas territories, and is supported by a number of partnerships concluded with local authorities, cinemas, film and audiovisual associations and social integration organisations in France and Europe.

The network members organise extracurricular projects promoting film and audiovisual cultural initiatives. These projects are aimed primarily at young people who, for social, geographical or cultural reasons, don’t have easy access to films and other audiovisual events and activities.

«Passeurs d’images» is constantly in contact with people from the adult education field, who work in hospitals, prisons, cultural and social centers, non profit organisations, etc.

The film education project’s aim is to screen films and help participants to become acquainted with filmmaking techniques. The overall objective of «Passeurs d’images» is to provide better access to film, to promote film as an educational tool, to raise public awareness of cultural diversity, to fight against discrimination, and to mobilise several partners to work towards an overall strategy.

Moreover, «Passeurs d’images» is experienced in conducting workshops and study groups, and organizes seminars on subjects such as the New Digital Technologies applied to film education.

CONTACT: Elise Vaugeois: europe@passeursdimages.fr
 www.passeursdimages.fr

A Bao A Qu is cultural non-profit organisation founded in 2004 with the aim of promoting and spreading culture and creativity in all areas and social contexts. Bao A Qu has a special focus on communities with poorer cultural access due to geographic or socioeconomic features.

Its members are from a range of different backgrounds including: humanities, cinema, photography and art history. They work closely together with teachers and creators that take part in various projects.

Key directions:
• Conception and development of projects that as sociate artistic creation, culture and education
• Training of teachers and educators.

Among its projects, «Cinema en curs» is a film pedagogy project that started in 2005 taking place in primary and secondary public schools primarily located in socially and economically depressed areas. The project involves working with disabled collectives (young people with learning difficulties, immigrants, deaf people amongst others).

A Bao A Qu also organizes a range of teaching sessions for teachers and educators: «Didactics of cinematographic creation» in 2010-2011, training sessions in UFRJ Rio de Janeiro, seminar for educators working in the INES - National Institute for the Deaf in Rio de Janeiro, others teaching sessions in Educational Resource Centers, Filmoteca de Catalunya and the Galician Center of Image Arts, lectures and classes on pedagogy of cinema in Spain, in Paris, Bremen, Hannover, Rio de Janeiro and Santiago de Chile.

CONTACT: Pep Garrido: pep.garrido@abaoaqu.org
 www.abaoaqu.org
Movimiento is a travelling film festival promoting young European filmmakers while addressing a European audience. MM is connecting different European cultures through the medium of film and supports inter-cultural exchange with its international co-projects.

Movimiento uses the methods of non-formal education to communicate audiovisual and organisational skills to a broad target group of participants, from disadvantaged youth up to young adults and people working in the field of adult education.

MM works together with partner organisations in a broad European network. MM aims to promote the dialogue between different communities and cultures via the medium of film in new ways and make it accessible.

MM also aims to transform public spaces into places for personal encounters and build an international network of cultural initiatives. MM aims to spotlight socially relevant issues by creating international short film programmes on certain topics.

Movimiento follows a unique approach: The travelling film festival takes place in different European cities. In 2003 and 2005 MM has arranged festival tours.

During the tours many cultural events in different European countries have taken place. «Moving Baltic Sea» in 2008, «CineCita Tour» through South America in 2011 with the organisation of audiovisual workshops for young women living in rural areas, with the result of 25 short documentaries screened at a number of festivals and events in Europe right after…).

CONTACT: Julia Schneeweiss: julia@moviemento.org  
www.moviemento.de

«The Katadrom Arts, Culture and Social Politics Association» was initiated as a non-profit organisation by a group of activists, artists, organizers, film makers, designers, translators, photographers, academicians to create and organize national and international projects and events for artistic, cultural and social politics education.

Katadrom organizes national and international cinema events, exhibitions, seminars, alongside with photography, music, radio, handcraft, writing, dancing, dubbing workshops for exchange students and expats in Istanbul.

The organisation aims to stimulate cultural appreciation and integration among the international and Turkish students through the support of artistic and cultural creativity in all its expression and to encourage dialogue among communities.

Some of the past and ongoing projects:

Crime and Punishment Film Festival, Experimental Documentary Project, Turkish Movie Nights, International Changing Perspectives Short Film Festival, The New Cinema Movement Movie Screenings, KATADROM Turkish Language Meetings, Self-Portrait Photography Workshop, Broadcasting Workshop and Competition, CABLE Magazine, STRANGER - Creative Writing and Photography Workshop and Competition, Mixed Art Workshop and Exhibition…

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www.katadromart.com
OPENING SEMINAR:

« New digital practices: key issues in pedagogy and film education »

Benoit Labourdette developed the idea that digital tools surround us everyday. But what kind of objects can be defined as digital tools?

By practical examples, Benoit presented a number of concrete digital tools which could be easily used in workshops and audiovisual projects:

- [http://www.geocaching.com](http://www.geocaching.com)
- Go Pro Camera: [http://gopro.com](http://gopro.com)
- Drones
- Makey Makey tool: [http://makeymakey.com](http://makeymakey.com)
- Arduino technology: [http://www.arduino.cc/](http://www.arduino.cc/)

To go further on digital tools: [http://www.newdigitalage.com/](http://www.newdigitalage.com/)
**MASHUP WORKSHOP**

The principle of this workshop is to create a new film from pre-existing clips and sounds: archives, found footage, Internet videos, family movies, etc. Participants learn how to mix together images and sounds from different sources by using digital tools. Thereby, they will create a storyline and produce a short movie.

Via the MashUp Table, Romuald Beugnon presented the concept of MashUp: editing pre-existing videos and sounds on live. Participants had the opportunity to test this interactive and pedagogical tools.

Next, Romuald developed examples and different technical tools potentially used in MashUp.

One of the main exercises proposed to the participants was to illustrate a text ("Little Miseries of Conjugal Life" by Honoré de Balzac, 1846) using pre-existing videos found on the web: participants had to edit those images and read the text with a voice-over narration.

During the final afternoon, participants had the opportunity to experiment Vjing tools by editing images and sounds on live.

Links about MashUp:

- Romuald Beugnon MashUp table (in French)  
  [mashuptable.fr](http://mashuptable.fr)

- MashUp Film Festival (in french):  
  [www.mashupfilmfestival.fr](http://www.mashupfilmfestival.fr)

- Mash Rome Film Fest:  
  [www.mashrome.org](http://www.mashrome.org)
  - An example of a MashUp: Breakdown The Remix, made up of thousands of public domain samples (2010 Vimeo Awards Remix Winner)  
  [www.mashrome.org](http://www.mashrome.org) › breakdown-the-remix

**WEB DOCUMENTARY WORKSHOP**

Around the theme «Parallel portraits», Tribudom Collective trainers Sacha Wolff and Laura Hennequin invited participants to create a web documentary by making portraits of each other. The aim was to learn how to use the Internet as a way to create content, and to make it available to a wider audience. They were involved throughout all phases from development to completion of the film project. Contents are then published online.

In so doing, participants learnt how to use web-based multimedia technologies (whatever their skill level) and experimented new ways of writing scenarios.

Continuity of the workshop:

- thinking and writing the scenario of each filmed portrait
- shooting the movies according to different forms chosen (classic movie, stop-motion, animation, sound portrait…)
- editing of films
- publishing online of the 7 mini-documentaries on a commun interactive site (You Tube)
  - [https://youtu.be/E2YPdHvGdMg](https://youtu.be/E2YPdHvGdMg)
Links about Web documentary:

▶ All web documentaries and web fictions from ARTE Television channel
  🌐 [www.arte.tv](http://www.arte.tv) › sites › webdocs
  (choose language EN at the top left of the page)

▶ An example of a webdocumentary: Love your neighbour
  An interactive journey through Europe, searching for the best and most funny clichés:
  🌐 [loveyourneighbour.arte.tv](http://loveyourneighbour.arte.tv)

▶ The National Film Board of Canada’s online Screening Room, featuring over 2,000 films in particular interactive works:
  🌐 [www.nfb.ca](http://www.nfb.ca) › interactive

▶ IDFA DocLab is a festival program for new media within the International Documentary Film Festival Amsterdam (IDFA). The mission of IDFA DocLab is to showcase interactive documentaries and other new digital art forms:
  🌐 [www.doclab.org](http://www.doclab.org)

▶ A selection of the 6 most innovative interactive webdocumentaries by The Creators Project:
  🌐 [thecreatorsproject.vice.com](http://thecreatorsproject.vice.com) › blog › the6mostinnovativeinteractivewebdocumentaries
The aim of this workshop is for participants to be able to become acquainted with this new form of audiovisual creation by learning how to film with a mobile phone as well as to edit and to broadcast the images. During this workshop, exchanges between Benoit and participants permit a general reflexion on pocket film issues and possibilities: in situ schemas (using mindmapping).

Pocket Films issues:

What can be learned in this workshop:
Severals results from this workshop can be seen online:

- a collectif movie made with one smartphone from a scenario written by all the group « Talking home »:
  
  Video: [https://youtu.be/KMgfYxA_oNo](https://youtu.be/KMgfYxA_oNo)

- Personal diaries movies

- During the last afternoon: all the participants shoot a collective movie live in front of the audience illustrating the concept and potentialities of Pocket Films with their testimony and workshop feedbacks:
  
  Video: [https://youtu.be/m4XV4UagPOI](https://youtu.be/m4XV4UagPOI)

Links about Pocket Films:

- [Pocket Festival in Paris](https://festivalpocketfilms.fr)

- Some of the films from the workshop « making movies with pocket cameras »
  
  Website: [www.benoitlabourdette.com](http://www.benoitlabourdette.com) » pedagogy » workshop pocket camera » mashup-film-festival-atelier

- Films from the San Francisco Disposable Film Festival:
  
  Website: [disposablefilm.com](http://disposablefilm.com) » watch
Graduated from the FEMIS cinema school, Romuald Beugnon directed several short movies: Béa, Pulsion scopique, Reconstitution, Aspirez and a full-length feature film Vous êtes de la police? (2007). He is the inventor of the MashUp Table. From the term «editing table», the interactive table allows to edit short movies in a fun and instinctive way.

Tribudom is a collective of filmmakers, technicians, artists, photographers and musicians. Since 2002, they have worked in underprivileged areas in the northeast of Paris and surrounding suburbs. Tribudom embraces the cultural diversity of these residential areas and considers them to be sources of potentialities and wealth, rather than focusing on the attached economic or social stigmata. Tribudom is a communal meeting space for artistic and political activities.

WORKSHOP : EXPERIMENTAL FILMMAKING WITH FOUND FOOTAGE MATERIALS

This workshop aims to gather fragments from old films (historical, educational, memory, documentary, commercial or fictional films) and to create experimental films out of them.

Participants chose the footages from web sites containing film archives, scenes or images from cinema history, movies having historical importance, newsreels, cultural footages, clips from family or personal records and make new digitalized films out of them.

By using the images from different periods of time and different genres the participants created cognitively consistent and aesthetically successful experimental films and by showing them accompanied by a background music they had chance to learn basics of the live cinema performances.

found footage

In filmmaking found footage is the use of footage as a found object, appropriated for use in collage films, documentary films, experimental films and other works.
**experimental film**

Experimental film or experimental cinema is a type of cinema. Experimental film is an artistic practice relieving both of visual arts and cinema. Its origins can be found in European avant-garde movements of the twenties.

**avant-garde film**

A term derived from the language of war, in cinematic terms, applying to experimental and unconventional approaches to narrative and technique.

**8 and super 8 mm film**

The narrowest film stock used in the main for amateur and underground filming, and recently superceded by better quality super 8 mm film.
2. Using everything is possible. Objects, texts, shadows, these or those.

Experimental film is a puzzle board. We can use every phenomenon, every image and every theory in the universe.

3. You have to collect pieces.

Sections, moments, memories, newsreels, educational footages, film archives, ephemeral films, documentaries, video clips or tv commercials.

Experimental films always aims to break the existence and try to destroy the cliches.

Enjoy!
SEMINAR: USING THE INTERNET FOR FILMMAKING

Bora Yeter, an internet strategist, presented the opportunities of the Internet towards film making. He addressed the topics of DIY-tactics and helpful online platforms, strategies to promote your film via social media networks and give tips on how to monetize your projects using internet tools.

How can the Internet be used for filmmaking?

Web 2.0 - what it offers
- freedom of expression without institutional borders
- possibility of dialogue and exchange of thoughts and ideas
  overcoming physical and political borders
- opportunity of making personal content known to masses

for Filmmaking
- free or cheap education
- worldwide communication and exchange
- using financial, creative, critical sources from all over the world
- reaching an international target group
- promoting a project without any institutional support

What is eLearning?

what it means: using electronic media and the internet to improve skills
what you can do: improve the skills you want at the time you want with as little cost as possible
what the internet offers: platforms, websites, opinion exchange
Social Media Marketing:

What it means: social media marketing
Where it takes place: facebook, twitter, youtube, instagram, vine etc.
How you can use it: promote your project by directly reaching out to the right people

- founded in 2004 by Mark Zuckerberg
- over 1,32 billion users (monthly active)
- profiles, groups, pages

Marketing on Facebook

- open a page for the project
- receive "likes"
- let people be part of it (sharing, interaction)
Using YouTube for Marketing

- founded in 2005 by Steve Chen, Chad Hurley, Jawed Karim
- used worldwide as a platform to share and comment on videos

- connecting it to your facebook page
- showing content of your project
- interacting with viewers
- connecting with other filmmakers on youtube

Twitter and your film project

- founded in 2006 by Jack Dorsey, Noah Glass, Biz Stone, Evan Williams
- 274 million users
- a platform to share short information and link your content to people and similar topics (Hashtags)

- make your project known
- connect to people and be updated about certain events and projects
SEO: Search Engine Optimization. It analyzes the algorithm of search engines and uses techniques to establish certain content on top. It makes your content seen and not disappear in the labyrinth of the Internet.

**Google displays contents:**
- that have a lot of external links
- that are active and often used
- that have connections from bigger websites

![Google](image)

**To appear on Google:**
- connect your project with websites like: twitter, instagram, facebook
- post regularly and engage your audience with questions etc.
- try to get mentioned on other websites, blogs etc.
- have unique content
- use topics, descriptions, keywords properly

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**Youtube displays contents:**
- that are clicked on often
- whose profiles have a lot of followers

![YouTube](image)

**To appear on top of Youtube:**
- spread your video/film
- upload it with a lot of linked words, good description, keywords
What it means: projects are being financially supported by donations of many individuals
What it offers you: independent sponsoring while getting in direct contact with people who are into your project

How it works:
- registering your project at a crowdfunding website
- declare the financial aim and the time within you want to reach it
- declare gifts that others get when they donate

How you succeed
- create a great representation of your project (video!)
- figure out why it is special and support-worthy
- be accessible for people and give a feeling of closeness (use social media platforms)
- choose your gifts wisely, they shouldn’t be expensive but should be giving the person something
Video monetization:

**what it means:** earning money from ads posted to your videos

**how it works:** with a partnership program of a streaming website you can earn money on videos which you have the full copyright of

**Who does partnership programs?**

- YouTube
- DailyMotion
- Vimeo
- Facebook
Kızıltunç was born in Ankara in 1976. After studying archeology in Istanbul University he had studied photography at Mimar Sinan Fine Arts University and graduated in 2005.

That year he had chosen to the Young Talents in Turkish Photography Exhibition with his project “In Situ” which is organised by Geni Açı Photography Magazine. In 2006 he took part to an international exhibition & book project in Germany, “Last & Lost – Pictures of A Vanishing Europe”. In 2012 he’d selected to a photography project in Latvia called, “Middle Town”. In 2013 he’s shortlisted as a finalist in the Video art section of ARTE LAGUNA PRIZE and exhibited in Arsenale, Venice.

Since 2009 he’s been working as a research assistant in Mimar Sinan Fine Arts University ,Department of Photography. He’s doing photography and video projects and living in Istanbul.

http://www.volkankiziltunc.com

Korhan Bozkurt
FilmMaking in practice workshop

Korhan Bozkurt is a director living in Istanbul. He has begun his career in 2004 by shooting commercials and music videos.

His first feature film is “O Kadın” which he wrote and directed in 2007. Korhan Bozkurt, who is also a musician, is an amateur photographer.

http://www.korhanbozkurt.com

Faruk Odelli
FilmMaking in practice workshop

Faruk Hacihafizoglu (Odelli) was born in Kars, Turkey in 1965. He took his BSc degree in Agricultural Engineering in Akdeniz University in 1991, MA degree in Photo-journalism in University of London in 1998, and BA degree in Contemporary Media Practices in Westminster University in 2002.

He worked as a journalist, photographer, producer and director.

https://www.facebook.com/SnowPirates

Bora Yeter
"Using the internet for FilmMaking" Seminar

Bora Yeter is an internet strategies expert, artist manager and musician. He first started his career as a band manager.

In 2010 he founded his own agency "medyaSOS", that gives consultation to brand managers, celebrities, cinema producers and media company executives in terms of social media strategies.

http://www.borayeter.info
A Bao a Qu developed a workshop on documentary film with the aim of transmitting methodologies to script, plan, shoot and edit documentary pieces, with special attention to the work of sound.

The workshop took place in a singular city location, the Fabra i Coats Creation Factory.

Fabra i Coats is a multidisciplinary space which promotes artistic hybridization, a point of reference in artistic research and in the generation of new quality contents, as well as a meeting point for groups, creators and proposals from different spheres and backgrounds. The building, an icon of Barcelona’s industrial heritage, is part of a larger complex made up of various buildings dating from different moments, the oldest of which goes back to 1890.

The complex is a testimony to the history of Sant Andreu del Palomar before its annexation to Barcelona, and to an exceptional moment in the city’s development and in the process of industrialization Catalonia went through as from the 19th century.

In 2008 it was proposed that it should be converted into the Artistic Creation Factory as part of the programme of Creation Factories driven by the Barcelona Institute of Culture (ICUB).

So, as a space allows a rich and diverse cinematographic approach (whether experimental or narrative). Participants, in groups, created a documentary piece on this space.
INTRODUCTION

We are preparing to develop a workshop on documentary film, and specifically on filming or portraying a space. That’s the main reason why we chose Fabra i Coats, which is a space that allows a rich and diverse cinematographic approach.

The aim of the workshop is to share methodologies to conceive, plan, shoot and edit short documentary pieces, paying special attention to each shot and to the work of sound. These methodologies are not the only ones possible, or, of course, the best. They represent a singular way of working, a certain way of filmmaking that we’ve been exploring during 10 years in the project Cinema en curs, with schools and high schools all over Catalunya and Spain. So we believe that it can be very useful, not only for doing specifically this, but also to start searching other ways of working, to start thinking on how we can work with shots, with sound, with editing, in our everyday realities.

Before going to our concrete workshop, let’s review together, very quickly, which are the powers of cinema.

So, WHY cinema?

PEDAGOGICAL POWERS OF CINEMA

1. Cinema is made with the world

This is one of the main pedagogical powers of cinema, and especially of documentary cinema. The raw material of cinema is the world: the spaces, things and people around us. When we film, we pay special attention to our everyday surroundings, we look the world with different eyes, we (re) discover it.

Our reality and other realities: so the world becomes wider, richer, we learn how to better inhabit our world.

Cinema…
- …motivates participants to discover for themselves lots of values of their world: historical values, patrimonial values, landscape values, urban values, social and cultural values.
- It generates links between participants and the rest of citizens, citizens of any generation, which is quite hard.
- And it involves participants in the social life of our towns and villages and regions.

2. Film-making is teamwork

Everything in the process is thought to include everyone in every moment. Filmmaking is a collective process where everyone has to feel included.

Consensus

Everything (script, locations, every making of decisions…) is made by consensus. We never vote.

So, is slower to reach agreements, but agreements are stronger and include everyone’s opinion. You spend more time, but you have a greater guarantee that you are not loosing anyone along the way. If you voted, most of the participants, the majority, would be strongly agree with the decisions.

But some of them maybe wouldn’t be agree at all, wouldn’t feel included in the group decision: this movie, maybe, wouldn’t be their movie anymore. So with consensus, the final decision is never the best decision individually, but it’s a decision that includes everyone.

Big group, small group and individual work

We promote the combination of the three modes of working, so everyone can participate, feeling comfortable.
For instance, we always make the big decisions about the project in big group, and always shoot and edit in small
group. In the shooting, the roles are rotating. Everyone does everything: sound, camera, direction, assistant, script, still photograph, clapper, cable man, etc. Every role it’s important, so every participant feels (and it’s really) necessary to successfully finish the movie.

3. Cinema requires decision-making, thinking, dialogue.

Closely related to the above:

In this process, each participant must decide, choose, lots of times. So he builds it’s own criterion. This means exploring ideas, arguing, agreeing.

4. Cinema requires many different skills

And, usually, not the skills the participants are used to bring to play. So, all participants can find their place. Everybody discovers that they have capabilities, so self-esteem is strengthened.

And the issue about autonomy and co-responsibility: We, educators and filmmakers, don’t have to do anything by ourselves if participants are able to do it by themselves. We are accompanist, we’re always there, helping and sharing our knowledge, but promoting autonomy and co-responsibility with the process: the participants are the main starring of their own learning process.

5. Cinema requires attention, affection and time

Introduces a more consistent and meaningful way of working in our contexts. Allows time for learning processes. Give time to the participants, the time each one needs. Is usually a different time, a slow and reflexive way of working together.

Cinema also assigns value to the work and the process. The important is always the process, not the final result. It’s also true that usually, if the process has been rich and well done, normally we obtain an excellent result in the end anyway.

6. Cinema allows expressing emotions and is an exceptional way to generate empathy

Allows to express own emotional experiences and situations, memories, reflexions. And allows sharing them with others. Allows people to put themselves in other’s shoes.

7. Cinema allows us to work in an interdisciplinary way

Is a vehicle for learning things from any other field. Is connected with lots of worlds: arts (photography, painting, comic, theatre...), technology, languages, history, science... And generates motivation for writing, dialogue and research.

8. Cinema promote the discovery of the film heritage

This is one of our essential methodological principles, the link between what is seen and the practice, the link between watching cinema and making cinema.

So this works in two directions:
- We are in a creative process of filmmaking, we put ourselves in the place of the filmmaker, so watching cinema inspires us.
- But the fact of being filmmaking makes us also better and critical spectators, so we can analyse and understand better the choices of other filmmakers.

So, this promotes the discovery of cinema of all ages, from the whole History of Cinema, and from all cultures and filmmakers, far beyond the mainstream.
9. Cinema transforms us

Making cinema propitiate many transformations:

- The learners, students, participants…
- In our organizations
- In the professionals involved
- In the family and social environment of the participants
- In the film professionals, the cultural institutions, the organizing team…

Cinema is transformation.

► FILMING SPACES : PRINCIPLES AND METHODOLOGIES OF WORK

So let’s proceed to introduce the phases of work, very schematically. These are not only ‘technical’ advices, but also strong pedagogical choices and opportunities.

1. SCREENING OF EXCERPTS

First, we’ll proceed to screen and comment some documentary film excerpts that will serve as reference and frame to the work we are about to start.

2. DIVISION INTO SMALL GROUPS / WORKING WITH A FILMMAKER

Then, we’ll divide up into three small groups. You can also find your group in the dossier. Each small group will be accompanied by a filmmaker: Àlex García, Nely Reguera and Pablo García.

They three have been part of our team of filmmakers for many years and are very experienced in accompanying creative processes. And they also have teaching experience outside the educative field.

3. THE TOUR AND THE SPACE

At the end of the morning, we’ll have a first tour to the space. Then, after lunch, each small group will explore and decide the place or places which we wish to work about. Then we’ll start the conception and the planning, the shooting script, of our documentary pieces, directly on location.

4. SEMINAR

Tomorrow, early in the morning, the filmmaker Óscar Pérez will share with us his own creation process concerning his movie “Hollywood Talkies” (made the 2011), which probably has some common points with our own processes, but also significant differences. So, it will let us know still another different way of approaching the cinematographic creation.

5. SHOOTING AND SOUND RECORDING

Then, in small group already, we’ll spend the full day filming and recording the shots and the sounds for our short documentary films.
At the beginning, we’ll learn how to use the film equipment. As you’ll see, we’ll record sound and image separately. The reason why is that, although tomorrow we’ll use a quite professional equipment, because of course it has some advantages, pedagogical advantages too, the idea is that this kind of work can be extended to other kind of materials and resources, it can be done with any equipment. Even with a mobile phone. So, this separation between image and sound allows us to get perfect pieces, good cinema, emotional cinema, by any means. And also, before shooting we’ll share the filming protocol (a specific way of doing and saying things just before the shot or the take) and the issue about the filming roles, which are rotating.

6. EDITION

On Wednesday morning we’ll edit our movies. Image, sound and credits.

7. EVALUATION, PRESENTATION, SCREENING

So if we are treating pedagogically the film process, it’s not over with the editing. The screening is a complex and very important phase.

Wednesday, immediately after lunch and before the screening, we’ll meet with our small group and talk about our process: what’s happened, what have we learned, who or what inspired us, how have we worked, which difficulties have we met… And with our conclusions, we’ll prepare the presentation of our documentary piece to share with the rest before the screening.

When some minutes later we’ll screen our movie, we’ll have to introduce it sharing not only the artistic or cinematographic content, but also the conclusions about our own work and our learning outcomes.

So, the screening allows us not only to celebrate our movie, but also to fix and make conscious the learning and emotions we’ve brought into play during the process, and the cinema and filmmakers which have inspired us. We have to work hard to give this final phase its full sense.

8. ANOTHER SCREENINGS

There’s a last thing, essential too, but that’s not exactly happening here: is very important to premiere our movie not only among the participants themselves, but also in our everyday places (so we can involve families, organizations, institutions, neighbours, etc.), and also, of course, for the people that appears in the movie and in the places where the movie have been shot. It all also contributes to fill of sense the whole experience.
Ruins shows a succession of abandoned buildings in several places in Portugal. The film explores the exterior and interior of buildings from different periods, always forgotten, without human presence: houses, theatres, churches, Health resorts... The Voice over is a selection of different kinds of texts: letters, poems, menus, reports...

This is an action for which the filmmaker tries to return to life the memory of those spaces and reflect on the historical memory of his country.

Manuel Mozos explained in an interview, "What interests me, either in the spaces or whether the other materials I use in the film, are things that I think very interesting, but that are diluting, are getting lost. I thought it was important to give some life, don’t let them completely disappear. They are places with a poetic side, they existed and were part of the history of this country."

So it’s a movie about space, about how to film space, but specially, about how we fill those spaces with memories, with their past.

1st excerpt:
We have a strong dispositive here. A sequence of fragments of this empty abandoned space, an old tuberculous hospital, filled with its own History, with its own ghosts. But not in a conventional way: there's a voice that reads old medical reports about the patients. The tone is cold, scientific, full of details. And just because of this tone, it generates a very particular emotion. But it's not explicitly in the excerpt. Is the audience that give their emotional value to these spaces. Is all about us.

And of course, the shots:
- the perfect framing.
- the light, the importance of the light in every shot.
- the order of the shots, starting with interior spaces and ending with these long shots of the whole place.
- the duration of the shots, the rhythm, the time

2nd excerpt
A train station. Here the sound construction is amazing, evocating train sounds, but also building something else. Again the framing, the light. The evolution in the scale of shots, introducing the space at the beginning and ending with the tunnel.

NOSTALGIA DE LA LUZ (Patricio Guzmàn, 2010)

For decades, Patricio Guzman has made films to promote the recovery of the historical memory of his native Chile, especially from little known stories of the oppressed by the dictatorship of Augusto Pinochet. Nostalgia de la luz (Nostalgia for the Light) is the last step in this filmography. Shot in the Atacama desert, in it various stories overlap. First, the story of an old mining which was transformed into a concentration camp during the dictatorship, that Guzman visit in the company of some survivors. Second, the story of a group of women who are looking at this desert the remains of their loved ones, killed and buried by the military. Third, the work of astronomers in one of the places with better visibility in the world. The film is an essay on the collective memory and an archeology of the present moment.
LA VILLE LOUVRE (Nicolas Philibert, 1990)

The film is a portrait of the life, the hidden life, in the Louvre museum. Everything that happens without being seen by the visitors. Phillibert shot during several months, coinciding with the 1988 renovation process of the museum.

SCREENING OF THE END OF THE MOVIE

The filmmaker closes the film with a portrait, first of different empty spaces of the museum, and after that with a succession of portraits of workers, kind of tribute.

What is especially important for us are the shots of the space. Is very significant that Philibert chose to film empty spaces of the museum before closing with that tribute to the workers.

Again, empty spaces are filled with sound. The everyday sounds of the museum: visitors, steps, distant voices… Refering the “public” life of the museum. Playing with the volumes and the different sounds, the filmmaker builds distances, time, space, evocation… And then, the only shot with movement: this lady singing, and how the song is what links the different shots. Moving away, returning, fading with the rest of shots…

And also, again, a precise work of framing, the attention to the light, to the shadows.

Portraits:
- Portraits with context. The worker and its workspace.
- Each shot is different, some are closer, some are longer.
- The portraits are autonomous, but sound is continuos.

And at the end, the credits.
We can also use writing, texts, to enrich our pieces, give another information, or another emotion, or a poetic turn.
TRAI NERS

Nely Reguera
Workshop instructor

Graduated in cinema in ESCAC, where she’s been teaching during the last 5 years. She’s been working as director assistant in cinema and publicity.

After the success of her short film Pablo, she works in her first feature film. She’s been collaborating with A Bao A Qu and its project Cinema en curs for seven years.

Àlex Garcia
Workshop instructor

Graduated in the School of Cinema and Audiovisuals of Catalunya (ESCAC) specialized in photography, Alex is a director and a photographer.

He also works as teacher of Aesthetics and Documentary Photography and collaborates with A Bao A Qu and its project Cinema en curs since 2009.

Pep Garrido
Workshop principles seminar

He received theatrical training and graduated in Audiovisual Communication at the Pompeu Fabra University. Since then, he combines his work writing scripts for television and film with directing and teaching cinema. He collaborates with A Bao A Qu and its project Cinema en curs since the beginning in 2005.

Óscar Pérez
"Filming spaces" seminar

He studied cinema at the London Institute, and works as a documentary teacher at Pompeu Fabra University. He’s directed several films, including Hollywood Talkies and his last movie, El tram final.

Pablo García
Workshop instructor

He studied photography and cinema in the Image Center of Barcelona and de Center of Cinematographic Studies of Catalunya, and has directed several films, including Fuente Álamo, la caricia del tiempo and Bolboreta, Mariposa, Papallona. He collaborates with A Bao A Qu and its project Cinema en curs since the beginning in 2005.
Animation means looking at the world with a new pair of glasses, and see how easily stories can bloom out of everyday objects, different materials or simply changing the perspective.

The participants experimented with different techniques as stop-motion, pixelation or the basics of digital animation. Besides, we went through experiences and methods of running workshops and aim to stimulate an exchange of ideas with the participants.

We had a look at all steps till the final animations. Focussing on the creation, with a glimpse on the pre- and post-production. We discovered different materials, and how the choice of a specific material can influence the animation and lead to unexpected results and solutions.

The participants also learnt the software basics, and how to handle multiple devices (cameras, smartphones, tablets), to be able to capture their animated stories in every context.

▶ A brief history of animation

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**SHADOW THEATER**

SHADOW PUPPETS ANIMATION | far east and southeast asia

Chinese Shadow Play Figures; Two warriors; Qianlong Set; approx. 1780; Deutsches Ledermuseum, Offenbach (Germany)
Photographer: Wikipedia/user:Dr. Meierhofer

FLIPBOOK (originated ~1760)


OPTICAL TOYS (19th century)

Thaumatrope (Greek for "random motion")
WALT DISNEY: STEAMBOAT WILLIE (1928)

NORMAN MCLAREN: NEIGHBOURS (1952)
FIRST PIXILATION MOVIE

SOUTHPART EPISODE 1 INTRO (1997)
Creativity techniques

Where to start from?

Brainstorming

Brainstorming was introduced by Alex Osborn, founder of the Creative Education Foundation and cofounder of the advertising agency BBDO. The term Brainstorming has become a commonly used word in the English language as a generic term for creative thinking. The basis of Brainstorming is a generating ideas in a group situation based on the principle of suspending judgement. A principle which scientific research has proved to be highly productive in individual effort as well as group effort. The generation phase is separate from the judgement phase of thinking.

There are a lot of variations of brainstorming techniques.

Source: http://www.mycoted.com/Brainstorming

The Classical Brainstorming Method:

1. Arrange the meeting for a group of the right size and makeup (typically 4-8 people)
2. Write the initial topic on a flipboard, whiteboard or other system where everyone can see it. The better defined, and more clearly stated the problem, the better the session tends to be.
3. Make sure that everyone understands the problem or issue
4. Review the ground rules
   - Avoid criticising ideas / suspend judgement. All ideas are as valid as each other
   - Lots, Lots & Lots a large number of ideas is the aim, if you limit the number of ideas people will start to judge the ideas and only put in their ‘best’ or more often than not, the least radical and new.
   - Freewheeling. Don’t censor any ideas, keep the meeting flow going.
   - Listen to other ideas, and try to piggy back on them to other ideas.
   - Avoid any discussion of ideas or questions, as these stop the flow of ideas.
5. Have someone facilitating to enforce the rules and write down all the ideas as they occur (the scribe can be a second person)
6. Generate ideas either in an unstructured way (anyone can say an idea at any time) or structure (going round the table, allowing people to pass if they have no new ideas).
7. Clarify and conclude the session. Ideas that are identical can be combined, all others should be kept. It is useful to get a consensus of which ideas should be looked at further or what the next action and timescale is.

Tip for structuring/improving the Brainstorming records:
- “Circle around”
- Mindmaps
- Write the topic somewhere where it is visible
- NO criticising of ideas
- ALL ideas are as valid as each other
- Lots, Lots & Lots - a large number of ideas is the aim
- Listen to the other ideas
- Avoid long discussion of ideas or questions
- Write all ideas on a paper
The 6-3-5 Method

Step 1:
Each participant will receive a preplanned worksheet. The worksheet heading outlines the target question. The worksheet consists of six rows across and three columns down.

Step 2:
Depending on the difficulty, the moderator will set a time limit by which the worksheets are to be completed (for example, 3 to 5 minutes)

Step 3:
Each of the 6 participants will in this time write down 3 ideas, aimed at meeting the target in question.

Step 4:
Once the time is up, the work sheets get passed on to the neighboring participant.

Step 5:
Each participant will now attempt to develop or expand on the 3 new ideas in front of them.

Step 6:
This cycle is continued until all the rows on the worksheet are completed.

The name of this method is a depiction of it can be most effective. The optimum number of participants is six, who each produce three initial ideas and then pass their worksheets round five times. Hence 6-3-5 (6 participants, each 3 ideas, passing 5 times) – but also works with less participants.

(Source: http://www.ideenfindung.de/635method.html)

The Osbourne Checklist

A basic rule of Brainstorming is build onto ideas already suggested. Alex Osborn, the originator of classical brainstorming, first communicated this. A checklist was formulated as a means of transforming an existing idea into a new one. The checklist is designed to have a flexible, trial and error type of approach.

The Checklist:

- Put to other uses? As it is?... If modified?...
- Adapt? Is there anything else like this? What does this tell you? Is the past comparable?
- Modify? Give it a new angle? Alter the colour, sound, odour, meaning, motion, and shape?
- Magnify? Can anything be added, time, frequency, height, length, strength? Can it be duplicated, multiplied or exaggerated?
- Substitute? Different ingredients used? Other material? Other processes? Other place? Other approach? Other tone of voice? Someone else?
- Rearrange? Swap components? Alter the pattern, sequence or layout? Change the pace or schedule? Transpose cause and effect?
- Combine? Combine units, purposes, appeals or ideas? A blend, alloy, or an ensemble?

Source: http://www.mycoted.com/Osborn%27s_Checklisttemplate
MODIFY
What can you change?
Other use / form / color / odor / texture / temperature / movement / meaning / angle / ... ?

MAGNIFY
Make it bigger / stronger / larger / heavier / thicker? Add something?
Value / time / distance / ... ?
Multiply? Exaggerate?
Intensify?

MINIMIZE
Make it smaller / shorter / lower / lighter / thinner / ... ?
Leave out something?
Concentrate? Divide?
Create miniature?

SUBSTITUTE
Substitute component / material / ingredient / method / process / person?
Other places / times?

REARRANGE
Opposite / backward / inverted?
Deconstruct & reconstruct?
Change positive & negative?
Change cause and effect?

COMBINE
What can you combine?
Ideas / units / benefits / purposes / ... ?
Mix / assemble?
Make modular?
Five W’s & one H’ template

The most basic way to explore any idea, problem or other theme is using method known as 5 W’s and 1 H or the Kipling Method, consisting of a list of the fundamental questions:

- What?
- Why?
- Who?
- Where?
- When?
- How?
**Inspiration**

1. Use short stories or poems as source for inspiration
2. Look out of the window
3. Animate a personal object which tells something about you
4. Have a walk with open eyes and animate objects you find on the street
   (inspiration: [https://vimeo.com/72005140](https://vimeo.com/72005140))
5. Have a walk with open eyes and animate a scene you observed (e.g. a tree in the wind, a car/train passing by, a flying bird)
6. Combine an object/character with a characteristic

**The Magic of Stop Motion - Tips and Tricks**

**Frames per Second:**
The human eye needs around 25 frames to see a movement fluently. Less frames per second makes the movement appear more slowly and stagnant.

**Anticipation:**
Preparation for an action. Example: gather momentum before throwing a ball

**Action-Reaction:**
Newton’s Third law of motion states that: “For every action there is always an opposite and equal reaction”
   *Example:
   after kicking a ball, you have to make one step back to keep your body in balance and avoid falling

**Overlapping:**
Makes the movement more realistic and helps to give the impression that characters follow the law of physics.
   *Example:
   A character might have a coat or long ears, and these parts would keep moving once the figure had stopped moving. The ears, or coat, would “follow through” even after the main action had stopped.

**Animation on 1 and 2:**
With an animation on 2 you achieve a smoother movement by overlapping the objects in the animation (using the onion skinning)
Beyond animation

New materials, new technologies
People translated traditional concepts and techniques of animation into nowadays technical possibilities.
- fast prototyping techniques (3d printing / lasercut)
- combining set designs, projections, and real-time interactions, with the use of new devices like ipad, mobile phones, kinect.
Animations, simple ones (loops, gifs), can be embodied into a bigger projects to create stunning experiences.

Animation methodologies. Materials
The material, with its specific characteristics gives limits and offers unplanned solutions. Look closely at the material texture, observe the behaviour under changing light and shadows. Create drafts for the characters, and play with them. Put them in draft scenarios, and shoot still frames to analyze. Reuse the scenario in different perspective shots. Create more footage from existing sets rather than building more and more. Mix the different techniques (stopmotion and live-action) to keep a good level of fun during the production and produce easily more footage.
Build your storyboard while testing, and enrich it with new found ideas for details and fill footage.

Easy Ease

Ease Out:
dynamic movement out of the first keyframe > slowly speeding up to start

Ease In:
dynamic movement into the last keyframe > slowly slowing down to stop

Workshop methodologies
Break theory application in parts.
Create simple tasks, where participants can get creative and achieve something with small efforts, to populate a wider framework.
Show the magic, and motivate the participants to recreate that magic with their own experiences and stories. Create collective stories, and emphasize team-work. Everybody is able to do something, in its own way and time. Make the group feel like a crew, with everybody working for a higher task.
Literature

Cracking Animation
von Peter Lord, Brian Sibley Sprache: Englisch
Broschiert - 192 Seiten - Thames and Hudson I
SBN: 0500281688

Secrets Of Clay animation Revealed
von Marc Spess Sprache: Englisch
90 Seiten – MinuteMan Press
ISBN: 929891016-9
Evtl. ausverkauft - unter www.animateclay.com aber weiterhin als E-Book erhältlich

Craft Skills of Model Animation
von Susannah Shaw Sprache: Englisch
Broschiert - 224 Seiten - Focal Press
ISBN: 0240516591

Acting For Animators
von: Ed Hooks
125 Seiten – Heinemann Sprache: Englisch
ISBN: 0-325-00229-0

The Art of Stop-Motion Animation
Von: Ken Priebe Sprache: Englisch
ISBN-10: 1598632442

Menschliche Anatomie für Künstler
Gebundene Ausgabe: 496 Seiten
Verlag: Ullmann/Tandem (Februar 2006) Sprache: Deutsch
ISBN-10: 3833114320

The Artist's Complete Guide to Facial Expression
Gebundene Ausgabe: 304 Seiten
ISBN-10: 0823016285

The Animator's Survival Kit
Gebundene Ausgabe: 352 Seiten
Verlag: Faber & Faber; Sprache: Englisch
ISBN-10: 0571238335
Benjamin Hohnheiser

Berlin based visual artist Benjamin Hohnheiser was born 1980 in South Germany. He studied Multimedia Arts at Salzburg University of Applied Sciences in Austria and at the University of Monterrey in Mexico. His work includes animation, illustration, stage projections and media installations and deals with the relation between media, space and perception, the combination of analog and digital media, and in particular their intersections.

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Amrei Andrasch

is a German designer and animator based in Berlin. After finishing her Communication Design studies at the University of Applied Science Potsdam in 2011 she worked as a freelance designer for various film and photo projects, building small and big worlds as a Graphic Designer, Stop Motion Animator, Installation Artist & Set Designer. In 2015 she founded the Tangible Graphics Studio ‘Keen On Mars’.

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Alessandro Maggioni

is an Italian visual designer based in Berlin. After several years of collaborating with architecture, design and videography, he began to explore how to combine handmade media and digital technologies. Atelier Perelà is the space where he plays and experiments to create thrilling and charming worlds of adventure for both children and adults.

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