



2. STOP, LOOK & LISTEN

DURATION

230' to 390'

INTRODUCTION

GENERAL DESCRIPTION

This activity aims to encourage youth to look at their surrounding environment and to others' way of living. To be aware about their own culture and what they and others value in their routines: food, places - how much is similar and varying. This workshop promotes group work to create a short video with moving images and sound. It provides youth with digital technologies that will help them to move in the digital world with confidence and responsibility.

GOALS

- › Increase competence in organising digital content.
- › To raise awareness that people belong and identify with several cultures.
- › To raise awareness that culture is fluid and dynamic.
- › To experiment new digital tools to create and edit images.

PREPARATION

Before the activity:

- › Collect photographic portraits and share them digitally with participants. See some authors at the references.
- › Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).
- › Install Improvisa App (see [Toolkit](#) with instructions).

Prepare the space/room:

- › Chairs and tables.
- › Internet access.
- › Video projector and a computer.
- › One smart phone per group of participants (minimum).

OPTIONAL: image edition apps.

DIGITAL SKILLS

LEVEL 3: learning of new digital tool

STEP BY STEP

45' to 60'	The facilitator presents the workshop activities and a brief history of the animated image: "With the emergence of cinema in the early 20th century and the democratisation brought by video in the 1970s, our portraits became animated. When we watch a film, we allow ourselves to be transported into the life that is happening on screen and we project our own feelings onto the characters we see. Just like the images we see in books, magazines and posters, films and videos become the main references of our visual culture. So, in this workshop, we will also use the moving image to make portraits."
	The facilitator explains the working process of this workshop: "to create short sequences of images that capture specific movement in specific contexts (e.g., streets, sports, concerts, school). Be aware about your own culture and what you and others value in your routines: food, places - how much is similar and varying. Once the sequences have been generated, we will decompose and recompose them randomly through the Improvisa application, which thus becomes a sequencer. To the images it will also be possible to add sounds, so that whoever interacts can create an animated movie with a different soundtrack each time, depending on the keys that are being played."
	Install and access the Improvisa App. The facilitator presents the history, functioning and potential of the App, as well as some examples (related to the topic of the workshop). Participants take some time to play with the App.
	The facilitator presents and discusses examples of Muybridge sequences (1) and help to analyse some of the images (according to the Model for image's analysis on Part I, point 7 on the Educators Guide). Participants learn about the first sequences of photography, the basis of animation and cinema.
	The facilitator pays attention to some technical advice for image sequencing: minimum number of frames in each sequence (example: 12); using timelapse to control the frame capture; others.
50' to 60'	PHOTOGRAPHY SESSION to create sequences of movement: The facilitator helps organizing the work of this session and the creation of working groups. Participants must think on what type of sequences they want to carry out and make a workplan (very small Storyboard). This session can be held in different locations, depending on the work plans. For example, groups can capture images in the street or you can make a set in a room. It is important to capture several sequences of movement.
45' to 60'	WORKING WITH SOUND: The sound will be worked as an essential element for a multimedia narration. The facilitator plays different sound materials related to the urban environment, music, ambient sound, etc., from the Improvisa's collection (2). Participants listen to and analyse.
	The facilitator explains some relevant topics on copyright and some of the possibilities of using existing visual and sound material.
	Explore the sound material and use the Improvisa App for a first experimentation with the combination of sound and image. First, the facilitator helps them how to learn about how to create and share albums with the Improvisa App (3).
0' to 90'	SOUND SESSION: The facilitator helps participants learning how to use the Audacity software to create their own samplers - Audacity Manual (4). Participants explore Audacity software and experiment in creating samplers using such software and royalty-free audio material made available to them. Participants can capture sounds or use sounds from FreeSound (5) or Improvisa's collection (2) to be re-edited creating new sounds. Notice: You can SKIP THIS STEP and use sounds from the FreeSound (5) or Improvisa's collection (2) without editing them on Audacity. This sounds can be used to be combined with the images.

Ethics

The participants works can be shared online with the consent of participants or it can be kept offline. For more on privacy and personal data protection, consult [Educator's Guide Part 1, point 4, p. 5.](#)

Assessment

Here the facilitator can find resources to carry out the assessment of the workshop.

Description and reference links

(1) [Muybridge sequence example](#)

(2) Improvisa's collection - Urban SOUNDS and MUSIC
[Link to pdf](#)

(3) IMPROVISA APPTUTORIAL
[Link to pdf](#)

(4) Tutorials - Audacity Manual
<https://www.audacityteam.org/>

(5) <https://freesound.org/> (requires login)



STEP BY STEP

45' to 60'	Participants create with the Improvisa App. Groups of participants can create their own albums in the Improvisa App combining images and sounds. Jointly, groups decide which and how many albums they will publish to be used by others. About the use of other's people's images and creations, the facilitator can look for "image rights" in the Educator's Guide Appendix > Learn More > Legal Resources .
45' to 60'	In group, briefly present the albums created/shared (maximum 3 minutes per group). Each participant can, individually, interact with the albums created by other groups and create their own compositions and audiovisual recordings. The facilitator orients participants to discuss the workshop's process of combining languages for a rich narrative of multidimensional perceptions and construction of personal meanings. Discuss about self and collective representation and imaginary; how each group performed a collective creation as artistic and expressive practice; how people belong and identify with several cultures.