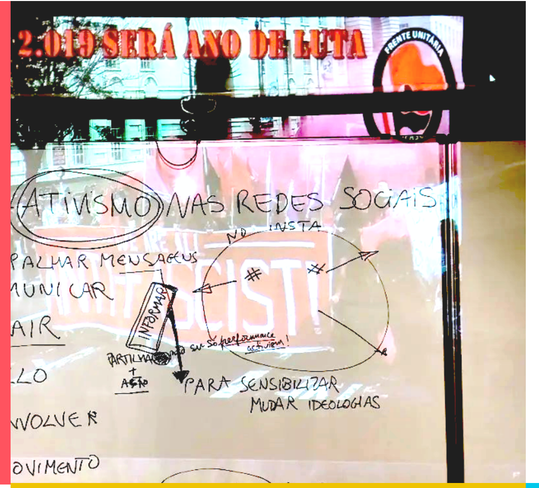
WORKSHOPS

#NARCISSUS MEETSPANDORA

PRIVACY



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CITIZENS PARTICIPATION

1 ACTIVISM ON SOCIAL MEDIA
2 STOP, LOOK & LISTEN

Co-funded by the Erasmus+ Programme of the European Union

POWER OF IMAGES

1. CONTEMPORARY PORTRAIT & SELF REPRESENTATION

DURATION

140′ to 170′

INTRODUCTION
GENERAL DESCRIPTION

In this workshop, participants will discuss portraits, portraits in contemporary art, self-representation and social media. They will be invited to analyse the concepts of identity and self-representation and discuss examples of self-representation in the digital era and in social media. Active participation, critical thinking and imagination will be encouraged. The workshop has two parts:

a) Discussion regarding these issues.
b) Hands-on group activity on identities.

GOALS

- To raise awareness about identity construction and self--representation in life and social media through examples of portraits in contemporary art.
- To raise awareness about the manipulation underlying portraits with the intention of strengthening and empowering the message.
- To cultivate critical thinking regarding identity stereotypes.

PREPARATION

Before the activity:

- Collect portrait images from contemporary art, from the internet. Please inform your participants in respect to images' copyrights.
- Materials to develop the portrait (glue, magazines, colour pencils, painting ink, cardboard, brushes, or other).
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

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 1: basic use of digital tools.

STEP BY STEP

45′ to 50′	The facilitator shares a brief presentation of the workshop. Example: "This workshop has two parts: in the first part we will discuss the relationship between portraits and personal identity. We will also question the manipulation of images on social media. We will explore: › The concepts of identity and self-representation. › We will discuss how self-representation evolves in the digital era and in social media. › We will discuss examples of portraiture in contemporary art. › We will try to understand how, through the portrait, we imply active participation, critical thinking and imagination. › In the creative part, we will do an hands-on activity: "the game of identities" - "Be somebody else" or "Be yourself."
	The facilitator invites participants to the discussion. Examples: "what is a portrait? What is a selfie? What does identity mean? Why do we share our pictures on social media?" Facilitators can add various questions to help students critically approach the issues. Tip: The facilitator can use resources on portraiture. Please see descriptions and reference links.
	The facilitator asks "do you have an instragam account? or any other social media platform? Have you seen manipulated images?" and then invites participants to find examples on social media that are connected with image manipulation. A discussion follows.
30′ to 35′	The facilitator shares examples of contemporary art while engaging participants in a discussion: *Examples:* "Let's try to question why these portraits were created: Who is portrayed? Why was that person portrayed? Who made the portrait? How does the contemporary portrait differ? What has changed?"
45′ to 60′	The facilitator proposes the hands-on activity: Creativity time! "Be Somebody Else" vs "Be Yourself." Participants will be divided in groups of 3 to 5. The facilitator presents two options and asks participants to choose: (a) "Be Somebody Else": to play roles and take photographs of themselves as somebody else (i.e. a portrait from art history such as the Mona Lisa or the portrait of a famous actor/singer etc. or create "personifications" of ideas and/or feelings (i.e. victory, pride, melancholy, happiness) (ideas here), (b) "Be Yourself": to express themselves by creating a self-portrait in various ways. They can be inspired by the contemporary portraits previously presented.
20′ to 25′	The facilitator asks participants to share and comment on the results with the group and, then, promotes a reflection on what happened: "Here are some questions that you could think of" "Carrying out "the game of identities" made me think differently about the initial questions?" "What did I realise through the experience of the game that I had not thought about before?"

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.

Other options
This workshop can be carried out in two sessions, in which the facilitator carries out the first part and then introduces the hands-on activity, which can be done at home. Participants bring their works into the second session to present and discuss together.

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

Description and reference links

Resorces on portraiture:

https://www.tate.org.uk/art/art-terms/p/portrait

https://www.nationalgallery.ie/what-we-do/press-room/press-releases/winners-zurich-portrait-prize-and-zurich-young-portrait-prize

https://www.metmuseum.org/blogs/teen-blog/2016/portraits

https://aestheticamagazine.com/maximum-identity-flux

For a Project Called 'Selfie Harm,' the Photographer John Rankin asked teens to Photoshop their own portraits. What they did was scary:

https://news.artnet.com/art-world/rankin-selfie-harm-1457959

http://www.visualdiet.co.uk/selfie-harm/

2. PHOTO-MASQUERADE

DURATION

90′ to 150′

INTRODUCTION
GENERAL DESCRIPTION

This workshop aims to encourage youth to share their ideas about culture related to beauty standards and to try out to have a voice for a broader audience. Questions the ability and power of people to make choices about portrait image and selfies. Aims to raise awareness about manipulation in digital contexts and visual self-representation on social media. This workshop combines plastic expression techniques with digital photography manipulation technologies.

GOALS

- To help youth to challenge beauty standards.
- To raise awareness about how social media reinforces cultural standards.
- To raise awareness about manipulation in social media.
- To give opportunities to use digital tools to create and edit images.
- To raise awareness about the relation between social media representations and self-identity construction.

PREPARATION

Before the activity:

- Collect portraits images from historical and contemporary references. Don't forgett to include images referenced to different cultural backgrounds and to manipulation. Please inform your participants in respect to images' copyrights.
- Painting ink, cardboard, brushes or other plastic/artistic materials to develop the mask.
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

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 1: basic use of digital tools.

STEP BY STEP

10′ to 15′	The facilitator asks participants to look at the collection of historical portraits and decide which ones are beautiful and wich ones are ugly. After this decision, participants try to ANSWER the following questions: › Do the images of beauty all have something in common? What do they all have in common? › Do the images of ugliness all have something in common? What is it? › What are the differences between beauty and ugliness? Is it a colour? A certain shape? An expression? The choice of props or make-up?
30′ to 45′	The facilitator invites each participant to choose one portrait of beauty or one portrait of ugliness. In a piece of cardboard, participants cut a blank mask, and compose a mask of beauty or a mask of ugliness, based on the portraits they have chosen. If the number os participants is high, they can work in pairs or in a small group of three. Masks can be developed in collaboration and participants may choose to do a combined mask (half beauty and half ugly).
5′ to 15′	Once the participants have composed each mask (paint, draw, collage), they can take a photo of each other wearing the masks, mimicking the pose and posture of the original portraits or taking a body posture reinforcing one of the important elements of the mask.
15′ to 30′	OPTIONAL: Participants can use PS Express or a similar app to make a collage against a background of their choice. OR, they can use PS Express or a similar app to make a collage against another prortrait of their choice, and mix the two as Orlan did in American-Indian Self-hybridizations, 2005-2008.
30′ to 45′	The facilitator asks participants to share their portraits, explaining choices (postures) and analysing them with all the group. Participants can use a private social network platform to share the results.

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

Discussion topic on beauty standards:

https://photoworks.org.uk/the-many-faces-of-self-care-marissa-chen/

A study on "Photographic Representation of Women in the Media":

https://www.ojcmt.net/download/photographic-representation-of-women-in-the-media-a-case-study-of-the-post-5709.pdf

"On Female Representation" by Susan Meiselas:

https://www.magnumphotos.com/theory-and-practice/susan-meiselas-on-female-representation/

Site officiel D'ORLAN:

http://www.orlan.eu/works/photo-2/

3. IMAGINE PHOTO

DURATION

90′ to 180′

INTRODUCTION
GENERAL DESCRIPTION

Images and the information that we see and deal with, on the internet, are only partial or fragments of something. Images and texts are always interpretations that vary according to the person who produces them and the person who receives them. Starting with a text that describes an image, the workshop challenges the participant to reconfigure that image through photography. What was misinterpreted? What is left unsaid? These are the questions we face every day when we communicate with others, but we also have to remember to ask these questions when we receive information and images on-line. This workshop aims to give competences for surviving in the ocean of information on the Internet!

GOALS

- To raise awareness about how messages can carry different meanings to different people.
- To raise awareness about manipulation in social media.
- To give opportunities to use digital tools to create and edit images.

PREPARATION

Before the activity:

- Print descriptions.pdf or share it digitaly with participants.
- Sketch book with pencil or pen.
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).
- Prepare images described at images.pdf.
- For extras, prepare an App related to text and image. Example: "Seeing AI" for Iphone or "Lookoutapp" for Android."

Prepare the space/room:

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

OPTIONAL: image edition apps

DIGITAL SKILLS

LEVEL 2: creative use of digital tools.

STEP BY STEP

15′ to 30′	The facilitator introduces the challenge to young people: "this workshop is like a game; your are the photographer and one of your partners will be portrayed." Next, the facilitator gives a text printed from descriptions.pdf (or share a link to it) to each group of participants and explains to all: "Each text describes a photograph of a person from their figure but also from what surrounds them - their context. You are the photographer and you will have to think how to photograph your friend according to the description of the text. Your photo will have to follow all the indications in the text: › on the positioning and posture of the person. › about the location, size, shape of the elements and relations between them. › other characteristics described."
15′ to 25	The facilitator asks young people to read the text carefully, and try to draw in a piece of paper what is described. "This will help you to organize the elements in the photograph and imagine the picture as a whole. Tips: you can you can sketch a very simple drawing, that you don't need to show anyone, it only serves to help you to imagine the photo you are going to take. You and your partner can work together on this!"
20′ to 30′	The facilitator asks young people to TAKE THE PICTURE. First, they will have to decide where they are going to take the picture. Second, to collect and assemble the materials. Third, to compose a scene, each element in its place. "Observe on the camera screen of your smartphone how the image is being composed and compare it with your sketch." The facilitator adds: "you don't have to use exactly the same objects that are described: as you are in a specific context, you will have to use other objects instead (a folded leaf can be a hat, a bottle can be a building...). However, everything that is described has to be in the photograph. You can also use image editing and manipulation techniques." Finally, to edit the image by adding, subtracting and transforming elements.
30′ to 45′	It's time to share the portraits within the group. For that, the group will use a private social network platform. The facilitator finds the image described by the text in images.pdf, and compares it with the portraits photographs. The facilitator discusses the process and the results with the group. To assist the analyses, going back to the idea of superficiality and to the questions from the introduction: "From the same idea/word/text, do we create different images? Does the context (the elements that surround the person) of the photograph determines the way we characterise the portrayed person? Are images easily manipulated? Did you know that digital images are made by coded information? Did you know that AI can generate images from natural language? Do you know what is Machine Learning and Deep Learning? Did you know that when you tag an image you are teaching computers to describe images? Do you know what is "automatic image annotation" (also called "image tagging")?.
0′ to 30′	EXTRAS: Try Seeing AI app for iPhone or Lookout app for Android, and experiment artificial intelligence seeing photographs. The facilitator can discuss with Young People the results. Also, the facilitator can ask Young People to search for two other AI experiments: in the FIRST one, AI reallistically fills in large missing parts of an image (automatically manipulates); the SECOND, AI generates images through speech. About the use of other's people's images, the facilitator can look for "image rights" in the Educator's Guide Appendix > Learn More > Legal Resources.

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
Artificial Inteligence (AI) can realistically fill out missing parts of an image (or substitute some part for something else):

https://comodgan.azurewebsites.net/en-US/

https://www.ibm.com/cloud/learn/deep-learning

https://machinelearningmastery.com/how-to-caption-photos-with-deep-learning/#:~:text=Describing%20an%20image%20is%20the%20problem%20of%20generating,a%20human%2C%20but%20very%20challenging%20for%20a%20machine.

AI turns free speech into animated drawing:

https://experiments.withgoogle.com/scribbling-speech

Theoretica text on image manipulation:

https://www.researchgate.net/publication/281827307_Image_Manipulation

Discussion topics on Image Manipulation:
- Have images always been manipulated, or only digital images are?
- How do you define the concept image manipulation?
- What media do you think use image manipulation?
- How common do you think that image manipulation is?
- What do you think about image manipulation?
- Can you see if an image is manipulated?

1. PHOTO BOOTHS

DURATION

50′ to 90′

INTRODUCTION
GENERAL DESCRIPTION

This workshop questions the ability and power of people to make choices about their own portrait image (selfies). Thinking about self-representation in different contexts (online and offline) and thinking about privacy issues when publishing portraits. Entering 3 different photo booths, either being the photographer or the photographed, participants are challenged to think about issues of privacy, personal identity, and public image.

GOALS

- To raise awareness about how messages can carry different meanings to different people.
- To stimulate thinking about own and others' privacy.

PREPARATION

Before the activity:

- Gather props or costumes to dress up.
- Different backgrounds (can be used billboards, painted panels, cloths, curtains...).
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

OPTIONAL: a green screen (it can be a curtain or a blanket) and a printer.

Prepare the space/room:

- Create 3 different spots for groups to work (it can be inside a classroom or open air).
- Each spot can have a table with props or costumes and a background.
- 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 2: creative use of digital tools.

STEP BY STEP

	The facilitator shares with the participants the questions of this workshop: "Who am I? What is the message I want to share in this specific context? How do I represent myself?"
10′ to 15′	The facilitator introduces the BOOTH 1: "In this booth, you can ask your friend to make a photograph of yourself that is for personal use only. This picture is personal and only to be shared with a close friend or relative and never online. It can be printed, if you have the chance. Think this will be a portrait of you for your closest friends and family. It can be, for example, a picture you take for a family album that will disappear into your mother's cupboards and will appear again in 10 years!"
10′ to 15′	The facilitator introduces the BOOTH 2: "In this booth, you can ask your friend to make a photograph of yourself that is for personal use, but have a digital output. For example, your next profile picture on Instagram."
10′ to 15′	The facilitator introduces the BOOTH 3: "In this booth, you can ask your friend to make a photograph of yourself that is for both digital and analog output, but for a social / societal use. For example: the image that will be on the cover of tomorrow's (online and print) newspaper, over the whole country. What social issue do you want to point out? TIP: Choose a magazine cover with a portrait of someone representing a social issue you think is relevant. Now, you can photograph yourself as if you were the one representing that issue."
0′ to 15′	EXTRA: Booth 3 can have a green screen so that participants can digitally change the backgound of their photographs. Participants can search for an image on the internet or make a photo that relates to the social issue and use it as the background for their cover. Facilitators can suggest an app like PS Express. With a green screenl in this booth, it will be easy to do the photo-montage.
15′ to 30′	The facilitator asks participants to share their portraits - the ones they picked and the ones they took. Participants can use a private social network platform to share the results. OPTION 1: The facilitator asks participants to explain their choices and analyse them with all the group. For that, the facilitator can go back to the questions from the Introduction and revisit them. Did opinions changed after this exercise? OPTION 2: The facilitator creates a "peer review" dynamics. Each group will analyse the images produced by another group and try to guess to each Booth they belong (booth1, booth2 or booth3). The facilitator ask participants to explain their choices and analyse them with all the group. For that, the facilitator can go back to the questions from the Introduction and revisit them. Did opinions changed after this exercise? The facilitator can also add some discussion topics to the previous ones. Here we share some ideas: › Talk about the difference between a selfie and a self-portrait. › Depending on whether the image is private or public, has your body posture changed? › Did the private use of image had any connection to the image elements? › How is our identity shaped by the people around us? › Do you think that gender matters in self-portraits?

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
A study on self-representation in art, focus on five artists: Rembrandt, Francis Bacon, Robert Mapplethorpe, Cindy Sherman, and Nan Goldin:

https://www.researchgate.net/publication/331126308_The_Artist_the_Image_and_the_Self_Representation_in_Rembrandt_Bacon_Mapplethorpe_Sherman_and_Nan_Goldin

COPPA (Children's Online Privacy Protection Rule) imposes certain requirements on operators of websites or online services directed to children under 13 years of age, and on operators of other websites or online services that have actual knowledge that they are collecting personal information online from a child under 13 years of age.
In the following link you can find information on parental consent, confidentiality and security, safe harbor provisions, etc.:

https://www.ftc.gov/enforcement/rules/rulemaking-regulatory-reform-proceedings/childrens-online-privacy-protection-rule

Before the participants chose how to portray themselves on social media you could discuss with them on privacy concerns:

https://www.reputationdefender.com/blog/privacy/top-five-social-media-privacy-concerns

https://www.researchgate.net/publication/300335107_Security_and_Privacy_Issues_in_Social_Networks

You can find these questions and some answers given to them in this link to the project "Young people's Guide to Self Portraiture":

https://www.npg.org.uk/whatson/self/home/

2. PHOTO PORTRAITS ON DEMAND

DURATION

80′ to 120′

INTRODUCTION
GENERAL DESCRIPTION

To question people's ability and power to make choices about their portrayals of other people. The importance of thinking about who we are going to portray, how and why, before making the photograph. Realizing that the photographic portrait can be more than a copy of what the person looks like and that each one of us have the right to decide about our own image. This workshop establishes commitments between the photographer and the person portrayed.

GOALS

- To raise awareness about own and others' choices.
- To stimulate thinking about own and others' privacy.
- To give opportunities to use digital tools to create and edit images.

PREPARATION

Before the activity:

- Collect photographic portraits and share them digitaly with participants. See some authors at the references.
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

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 2: creative use of digital tools.

STEP BY STEP

30′ to 45′	The facilitator introduces the challenge to young people: "this workshop is like a game; your are the photographer and one of your partners will be portrayed." Next, the participants observe the portraits carefully and, with the orientation of the Facilitator, analyse them (according to the Model for image's analysis on Part 1, point 7 on the Educator's Guide). This will help to understand the relationship between the photographer's strategies and intentions when taking the picture. NOTE: participants can work in pairs and write their observations on a personal note book, to remember them later.
	The facilitator adds another element to make the new portrait: the person to be photographed has a condition for the photographer (the condition can be invented by the person to be photographed or by the facilitator). The photographer will have to agree to shoot according to that condition. The conditions can be very funny for they can be, for example: "I want to be photographed as if I were falling; I want to be photographed with one eye closed and the other open; I don't want my nose to be seen".
20′ to 30′	Participants TAKE PICTURES: The elements of observation (the characteristics of the portrait) will be the basis for the photograph. The photographer will have to THINK HOW TO photograph the other according to the characteristics of the first portrait and with the condition that the portraied imposes on him.
30′ to 45′	Participants share their portraits - the ones you chose in the beginning and the ones you took. Use a private social network platform to share the results. Explain your choices and analyse with all the group. Revisit the workshop's purpose to question about people's capacity and power to make choices about portrait image. Has the answer to the question "What happens before the photograph happens: what are the choices of the photographer?" changed?

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
What makes a portrait? "The most important rule when making a portrait is that there are no rules. You can pose subjects or capture them naturally. You can choose to alter lighting in a studio or use natural lighting. There are no rules, but each decision we make changes how the viewer perceives the photograph. We each took these elements into consideration when making these portraits of friends, family, and strangers.":

https://www.metmuseum.org/blogs/teen-blog/2016/portraits

What is a portrait? "A portrait is an artwork that tells a person's story. The artwork can be made of any material, from painting on canvas to a piece of performance art!":

https://www.nationalgallery.ie/art-and-artists/zurich-young-portrait-prize-2020/what-portrait

"A portrait is a representation of a particular person. A self-portrait is a portrait of the artist by the artist":

https://www.tate.org.uk/art/art-terms/p/portrait

Example of some photographers to search:

Kishin Shinoyama, Richard Avedon, Krzysztof Gieraltowski, Dorothea Lange, Heinz Held, Seydou Keïta, Herbert List, Charlotte March, Jurgen Klauke, Bill Brandt, Margaret Bourke-White, Aïda Muluneh, Helena Almeida, David Goldblatt, Edward Steichen, Alphonse Bertillon, Barbara Morgan, Bragaglia, Cecil Beaton, Colin Jones, Ilse Bing, Julia Cameron, Louise Dahl-Wolf, Lajos Keresztes, Walker Evans, Ed Van der Elsken, Alexander Rodchenko, Annie Leibovitz, Diane Arbus.

3. VIDEO PORTRAITS

DURATION

185′ to 420′

INTRODUCTION
GENERAL DESCRIPTION

The photographic portrait allows us to represent ourselves in public and private contexts in our daily lives. Sometimes the barriers between public and private are blurred, giving rise to uncomfortable situations. In this activity we will create a live portrait, as if an action became frozen. We will go through a set of activities in which visual narration, through photographic images, is combined with sound, through musical fragments and / or ambient sounds. The combination of languages will allow for collective creations around urban landscapes and urban cultures, constructed from the double dimension of individual and collective.

GOALS

- Increase competence in organising digital content.
- To stimulate thinking about own and others' privacy.
- To experiment new digital tools to create and edit images, sounds and videos.

PREPARATION

Before the activity:

- Prepare the links to video examples.
- 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).

DIGITAL SKILLS

LEVEL 3: learning of new digital tool.

STEP BY STEP

50′ to 60′	The facilitator presents the workshop activities, that will be alternated with photographies of the environment, sound editing, image and sound combination, collective creation through collaborative activities, interpretation and re-interpretation. Participants watch examples of video works by Nan Goldin (1) and Robert Wilson (2).
	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.
	Participants search photographic material related to simultaneously private and collective environments of someone (like Nan Goldin's (1) photographs), like groups of friends, etc . Facilitators help presenting and discuss examples and help to analise some of the images (according to the Model for image's analysis on Part I - 7 on the Educators Guide).
0′ to 90′	PHOTOGRAPHY SESSION PREPARATION: Facilitator helps organizing the work of this session and the creation of working groups. Each group, independently, decides who will be photographed and what type of private-collective environment they will photograph, and prepares the photography session. The photographic place, the necessary means, schedules, etc. are planned. TIP: each group can make a table with the topics of the photo plan. PHOTOGRAPHY SESSION: Each group meets for the scheduled photo session. Notice: in alternative, search for images from people gathering in the place you live in, on the internet, magazines, etc. About the use of other's people's images, the facilitator can look for "image rights" in the Educator's Guide Appendix > Learn More > Legal Resources.
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 (4) and shows Robert Wilson video fragments (2) in which the image/sound ratio is especially relevant. 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.
0′ to 90′	SOUND SESSION: The facilitator helps participants learning how to use the Audacity software to create their own samplers - Audacity Manual (3). 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 (4) to be re-edited creating new sounds. Notice: You can SKIP THIS STEP and use sounds from the FreeSound (5) or Improvisa's collection (4) without editing them on Audacity. This sounds can be used to be combined with the images.
45′ to 60′	Participants create with the Improvisa App. First, the facilitators helps them to learn about how to create and share albums with the Improvisa App (6). Groups of participants can create its 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.
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.

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
Examples of artworks comping image and sound:

(1) Nan Goldin:
http://search.freefind.com/find.html?si=61902956&pid=r&n=0&_charset_=UTF-8&bcd=%C3%B7&query=nan+goldin
https://ubu.com/film/goldin_life.html
http://collection.emst.gr/en/projects/Ολομόναχη/

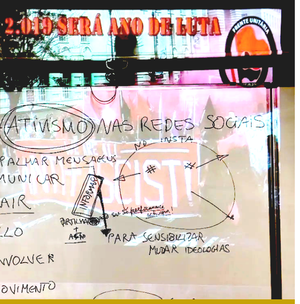
(2) Robert Wilson - Video Portraits:
http://www.robertwilson.com/video-portraits
https://www.youtube.com/watch?v=AROzD3YStGI
https://www.youtube.com/watch?v=lIDq0TIPHwo
https://www.youtube.com/watch?v=PmKrrovneTU
https://www.youtube.com/watch?v=Md-WjgFpB5A
https://www.youtube.com/watch?v=-8yAlNdMT2c

(3) Tutorials - Audacity Manual:
https://www.audacityteam.org/

(4) Improvisa's collection - Urban SOUNDS and MUSIC:
Link to pdf

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

(6) Improvisa App tutorial
Link to pdf



1. ACTIVISM ON SOCIAL MEDIA

DURATION

145′ to 190′

INTRODUCTION
GENERAL DESCRIPTION

This workshop deals with the Activism on the internet and the idea of common good. It aims to establish collaborations and connections between team members and engagement with a local/global community. It reinforces de notion of empathy and tolerance.

GOALS

- Become aware of how social media may allow people to connect towards a collective goal (thus helping to promote tolerance, empathy).
- Increase young people/students' capacity of group collaboration.

PREPARATION

Before the activity:

- Prepare the links to examples.
- A2 or A1 paper (2 big paper sheets per group), sticky notes, dark markers (black, blue), pencil or pen.
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

Prepare the space/room:

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

OPTIONAL: image edition apps

DIGITAL SKILLS

LEVEL 1: basic use of digital tools

STEP BY STEP

45′ to 50′	The facilitator shares a brief presentation of the workshop. Example: "This workshop has two parts: in the first part we will discuss social media and activism. Themes to open a very short introductory discussion: Can you think of ways to raise awareness about a topic? Have you seen any campaign lately regarding a social or political issue? Can you describe it? (You can display an image from a relevant website such as avaaz.org (1)).
	The facilitator asks about examples of activism in physical space, examples of digital activism and examples that combine both. The examples may concern local, national and international issues, for instance, Climate change, Black Lives Matter, Refugees, etc. A discussion follows.
30′ to 35′	The facilitator shares examples of art and activism while engaging participants in a discussion: artists and artworks that are connected to various social or political issues. For example, artworks from the permanent collection of EMST by artists such as Andrea Bowers (2), Kendell Geers (3) and Francis Alÿs (4). Other examples: Video Link (5): Vieja Gloria (2003) by Andrea Bowers. A video documentary about the clash between John Quigley and Los Angeles authorities. Quigley wanted to save "Old-Glory", a 400-year-old oak located in Valencia, California.
20′ to 30′	Creativity time! The facilitator helps organizing in groups of 3 to 5 participants. The facilitator will answer further questions and encourage the youngsters. Participants can also do the creative work independently as a group and, then, present the work on the subject. The purpose of the creative work is to raise and spread awareness of a local social issue connected to a certain community or of a social issue of global interest, for example: an environmental issue. (It can be an artwork, a poster with slogans, a campaign on social media or facebook page, etc). The facilitator explains the challenge: "to think collectively about how to make a poster, we will use a method we will call Convergent/Divergent. Follow the steps below and try to keep to the times indicated - it's important to keep the rhythm and the group dynamic!: 1. please choose a social issue that you feel important within your group. Write the topic in big and capital letters in the paper sheet. 2. In a fast exercise, during 2', write as many words as you can remember that you relate to the social issue that you have chosen. The words may be related to the origins of the issue, to how it manifestates is society, the people that are mostly affected by it and how. The main purpose here is quantity, so don't overthink. Each word should be written in a different paper, you may cut small pieces of paper or use sticky notes for that. 3. For the next 10' discuss and analyse the words that you have written with your group. Organize those words in clusters and name a topic for each cluster. Choose the most significant topic and write it in big and with capital letters in another paper sheet. 4. During 2', write again as many words as you can related to the topic your group chose. Remember, the main purpose here is quantity, so don't overthink. Each word should be written in a different paper, you may cut small pieces of paper or use sticky notes for that. 5. For the next 10' discuss and analyse those words and using some of them you can write some sentences. The purpose is to call for other people's attention related to the issue you have chosen. Select the most significant one(s). "

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) https://secure.avaaz.org

(2) https://collection.emst.gr/en/projects/border-angels/

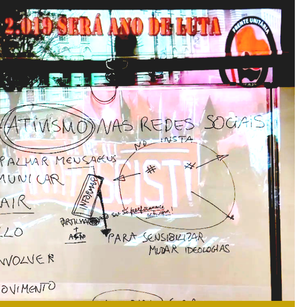
(3) https://collection.emst.gr/en/projects/

(4) https://collection.emst.gr/en/projects/cam-gun-84/

(5) https://vimeo.com/389371585

STEP BY STEP

20′ to **30′**	The facilitator explain the next step of the creative work: “With the sentences that you have selected you have the basis to develop a poster that can be used to drive a campaign. The next stage of this activity is to compose an image that can bring visibility to your sentence. 1. Look around you. Choose an element that relates to your issue and take a photograph. It can be skin, the sky, a leaf, a brick... 2. Choose 1 colour. Pay attention to the fact that colours are usually associated to feelings/ states of mind or actions, for example, red for fire, blood, war, sensuality and danger; blue for calm, stability, deepness, the ocean and the sky, sadness. Use the colour to write the letter of your sentence. 3. Place the photograph and the sentence together, transforming it into a poster. TIPS: if the colour of the letters does not stand out from the background of your image, try placing the phrase within a rectangle in a contrasting colour. Another idea: you can cut out an element of the image using the app PS Express or another similar app; choose a colour for the background of the poster that contrasts well with the colour of the element and the sentence; compose the poster with the element and the words of the sentence in a fun way!”
30′ to **45′**	The facilitator invites participants to share the work, explaining choices and analysing it with all the group. Use a private social network platform to share the results.
	Finally, participants can take a picture of their creative work and start a campaign with group partners, using it as a slogan or a poster for a campaign on social media or facebook page, etc.



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 digitaly 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 analise 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: minimun number of frames in each sequence (example: 12); using timelapse to control the frame capture; others.
50′ to 60′	PHOTOGRAPHYC 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 facilitators 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 APP TUTORIAL
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.

1. MYTHOLOGY AND THE DIGITAL ERA

DURATION

165′ to 255′

INTRODUCTION

GENERAL DESCRIPTION

Starting from the myth of Narcissus and Pandora, this workshop deals with the power of images. When we talk about a "myth", we talk about a fascinating story that can be interpreted in various ways, in different contexts, always in a fresh way that seems to hold a secret regarding contemporary life. The participants will discuss the message of these two myths in a creative and critical way. Then they will get inspired to create their own artwork.

GOALS

- To stimulate thinking about how social media has affected our everyday lives.
- To raise awareness of the positive and negative influences of social media.

PREPARATION

Before the activity:

- Collect portraits images related to Narcissus and Pandora, see link1. Please inform your participants in respect to images' copyrights.
- Prepare the links.
- Art materials to develop the portrait (glue, magazines, colour pencils, painting ink, cardboard, brushes, or other).
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

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 1: basic use of digital tools.

STEP BY STEP

10′	The facilitator orients participants to engage in creative dialogue and critical thinking while getting inspired to create a new artwork. By discussing about the myths of Narcissus and Pandora, it opens the question: "Is there any advice or values coming from the myths for to us today?" In group, the facilitator addresses participants to think about this workshop: "What are we going to do? What is our goal?" The facilitator can select a picture of Narcissus and a picture of Pandora (1) and ask participants: "What do you see? What do you think or imagine? How would you describe Narcissus or Pandora as a person?"
10′ to 20′	The facilitator may narrate the myth of Narcissus by Ovid (2). The facilitator moderates a discussion among students regarding the myths and the issues it arises. The aim is to inspire creative and critical thinking, beginning with some topics (3) to suggest for discussion. The facilitator can select a couple of them or think of another topic that may interest the participants and can be connected to the myths. It is important to talk about the power of images today. For instance, are we absorbed in an image device (a screen/social media) as Narcissus was absorbed by the reflection of himself on the fountain?
10′ to 20′	The facilitator may narrate the myth of Pandora (2), and open the discussion with some topics (4). It is important to talk about the ambivalence of technology. "Fire" was a cutting edge technology that changed the lives of people in several ways. Every new technology can also involve risks. That is the message of Pandora. The internet and social media today has changed our lives in several ways. What is the positive and what is the negative aspect of the spread of digital technology and communication? For instance, the facilitator can ask participants if they heard of "privacy issues" regarding the use of the internet and social media, for example, about Facebook's "social media experiment" (5).
15′ to 25′	The facilitator promotes a debate regarding the ambivalence of technology. Some suggestions on how to organize the debate: First, the participants have to split into two groups. One person will stay neutral out of the groups to conduct the debate as a "mediator". One group will argue that social media has improved our everyday lives in a positive way (for example, they provide a public space for self-expression or discussion on social issues). The other group will argue against social media (for example, they will have privacy concerns). Attention: it does not matter what a person may believe personally. The participant will have to play a role according to the group he/she belongs. Even if the participants is against social media, he/she will have to find arguments to support that using social media is good; or vice versa. Each team will have to work for about 5-10 minutes separately and prepare arguments to represent their ideas. After that, the "mediator" will start a discussion for about 10 minutes and ask each team to present their arguments. The "mediator" can ask further questions. The debate will end by the teams voting who won the debate. Each of the participants will vote out loud if he/she is convinced or not by the arguments of the other team; the team with the most votes will win.
60′ to 90′	Creativity time! The facilitator encourages the participants to have fun and enjoy the creative activity. We will see various artworks depicting Narcissus and Pandora (1), from ancient to contemporary art. The facilitator invites participants to create an artwork as a memorabilia for their participation in the workshop. The facilitator asks participants to form groups and to think of a subject related to the myths that they would like to engage with. The result is a portrait connected to either Narcissus or Pandora, directly or indirectly. Participants can use any medium of expression they wish (painting, photography, video, live performing of a story or a visual poem). For example: take a photograph of tehmselves interpreting an image of Narcissus or Pandora as if they lived know. Participants can even make an artwork with a broader theme regarding contemporary life and social media. The facilitator can show inspiring work by Andreas Angelidakis' "Vessel" (6).
60′ to 90′	The facilitator asks participants to share and comment on the results with the group. Each group will present their work on the topic they have selected (about 15′ each group), discussing it with the facilitator and the participants of the other groups.

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.

Other options
This workshop can be carried out in two sessions, in which the facilitator carries out the first part and then introduces the hands-on activity, which can be done at home. Participants bring their works into the second session to present and discuss together.

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

Description and reference links

(1) Art images of Narcissus and Pandora
Link to pdf

(2) Read / listen to the myth of Narcissus by Ovid and to the Myth of Pandora
Link to pdf

(3) Topics for discussion on Narcissus myth:
Link to pdf

(4) Topics for discussion on Pandora's myth:
Link to pdf

(5) A social media experiment
https://abcnews.go.com/Health/consented-face-books-social-experiment/story?id=24368579

(6) Andreas Angelidakis' "Vessel"
https://www.dropbox.com/s/ddh59t543ffxfpa/VESSEL_AndreasAngelidakis.mov?dl=0#

2. THE PHOTONOVEL

DURATION

230′ to 390′

INTRODUCTION
GENERAL DESCRIPTION

To experiment how photography can represent a common and shared collective identity. The power of images to communicate narratives, using mostly portrait pictures. Using photonovel format to tell meaningful stories for a group or a community.
In this workshop, after analyzing the format of the photonovel, participants will make their own photonovel, but experimenting with the concepts of linear and non-linear, or with themes and concepts not traditionally used in the photonovel format.

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:

- Prepare the LINKS to video examples.
- Install Improvisa App (see Toolkit).
- Prepare a private social media platform to share the participants' photographs (e-portfolio, padlet...).

Prepare the space/room:

- Chairs and tables.
- Internet access.
- Video projector and a computer to project.
- One smartphone 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 objectives the Photonovel format: "to work and experiment around the construction and deconstruction of popular and classic narrative formats such as the photonovel. The photonovel is a traditionally linear format, in which image and text are combined to build stories, generally of love, passion, betrayal, etc., through the narration of daily life events, and with the use of characters with personal and physical characteristics very marked and easily identifiable. Elements such as body posture or clothing are essential to convey the desired emotions and values, and to facilitate the immedisimation, or the distancing of the viewer towards one or another character. The workshop aims: to combine languages for a rich narrative of a multidimensional perception and construction of personal meanings; to discuss about self and collective representation and imaginary; to perform Collective creation as artistic and expressive practice. The activities will be alternated with photography of the environment, sound editing, image and sound combination, collective creation through collaborative activities, interpretation and re-interpretation.
	Install and access the Improvisa App. The facilitator presents the history, functioning and potential of the App, as well as some examples (1). Participants take some time to play with the App.
	The facilitator helps participants to learn about photonovel – the history, the types of images and aesthetics used, the melodrama: Visualization of photographic material of photonovels. Analysis of images, especially from the perspective of aesthetics, artistic and communicative intentions.
50′ to 60′	PHOTOGRAPHY SESSION to create sequences of still images: 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.
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.
0′ to 90′	SOUND SESSION: The facilitator helps participants learning how to use the Audacity software to create their own samplers - Audacity Manual (3). 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 (4) or Improvisa's collection (2) to be re-edited creating new sounds. Notice: You can SKIP THIS STEP and use sounds from the FreeSound (4) or Improvisa's collection (2) without editing them on Audacity. This sounds can be used to be combined with the images.
45′ to 60′	Participants create with the Improvisa App. First, the facilitators helps them how to learn about how to create and share albums with the Improvisa App IMPROVISA APP TUTORIAL (5). Groups of participants can create its 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, 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.

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.

Other options
The facilitator can change the structure of the workshop according to his/her will, imagination and knowledge, skiping or adjust any activity to the group's needs and interests.

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

Description and reference links

(1) Discussion on what is a photo novel:

https://necsus-ejms.org/the-photo-novel-a-minor-medium-by-jan-baetens/

https://elpais.com/cultura/2018/01/08/babelia/1515414579_173485.html

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

(3) Tutorials - Audacity Manual
audacityteam.org

(4) https://freesound.org/ (requires login)

(5) IMPROVISA APP TUTORIAL
Link to pdf

www.narcissusmeetspandora.eu

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