



METHODOLOGICAL GUIDE



Reflect
Experiment
Capture

YOUTH AGAINST VIOLENCE

VISUAL AND FINE ARTS
FOR EXPERIMENTAL VIDEO CREATION

FUNDACIÓN

intras



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Youth against Violence

*Visual and Fine Arts
for Experimental Video Creation*

Methodological Guide

2020



REC Methodological Guide

Youth against Violence

Visual and Fine Arts for Experimental Video Creation

Partners in the project:

Fundación INTRAS (www.intras.es)

CESIE (www.cesie.org)

CJD Verbund NRW Süd (www.cjd-bbw-frechen.de)

DEJAVATO Foundation (www.dejavato.or.id)

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PREFACE

This methodological guide has been developed by the REC project team, composed by five organizations located in Spain, Germany, Italy, Indonesia and Kenya. Together, this team established a program for youth workers who are interested in learning and applying an innovative methodology, with the aims to prevent violence and/or to deal with many other topics relevant for youth.

The REC project combines audiovisual education, artistic creation and new technologies to prevent violence. It proposes an inclusive program that is focused on young people. The main objective is to encourage them to create messages that will spread a culture of non-violence.

In April 2019, the REC project team met for the first time in Valladolid (Spain). During this occasion, some important aspects to consider in the design of this manual were defined. The following aspects have been considered during the development of REC methodology:

- » Create a practical guide to implement the methodology, including detailed instructions and hints to support facilitators.
- » Turn the creative process in a core element of the methodology, thus allowing young people be creative and find new ways to express themselves.
- » Design an adaptable and flexible methodology, which might be utilized as basis for further developments and also to deal with different topics.
- » Promote young people's audiovisual literacy and ICT skills.

The REC program was piloted by partner organizations through the implementation of REC labs, which have been documented to provide youth workers with additional guidelines to replicate the model. A documentary film is available on the website and on the YouTube channel of REC project, where the collection of the experimental video created by young participants of REC labs has been uploaded as well.

THE PROJECT

Reflect Experiment Capture — Experimental Filmmaking to Prevent Violence and Empower Disadvantaged Young People is a project co-funded by the European Commission through the Erasmus+ program, whose main aim is to foster active participation of youth in the dissemination of a culture of non-violence.

The REC project has been a two year-experience that provided young people from five different countries the chance to explore the topic of **violence** and the possibility to express their feelings, emotions, thoughts and messages through **audiovisual creations**. Thus, they are able to inspire other young people and their communities to reflect on the impact of violence in our society and promote its eradication.

Around 75 young people from Spain, Italy, Kenya, Germany and Indonesia participated in the **REC program**. REC provided opportunities to learn about how each person's **voice** matters and how we all should value the richness of **diversity**.

Some of the young participants of the REC program, in addition, had the opportunity to become the main actors of the training process through the implementation of the **REPLAY program**, a replication of the model applied through a **peer learning methodology**. Young people were let free to explore new topics of their interests, to move their first steps independently as experimental filmmakers and to engage new participants in the creation of impacting experimental videos.

In addition, two young **volunteers** from Indonesia and one from Kenya had the chance to obtain an **international experience** in Spain, Italy and Germany through the REC project. They received training regarding the methodology, but they also actively supported and contributed to the development of the project. They left a great impact on both host and sending organizations, which always benefit from young people's mobility.

The above-mentioned are just some activities that were promoted by the REC project. Many others have been designed, too, such as **youth exchanges**, **training of youth workers**, **local** and **international festivals** and **contests**, etc. We hope that they could contribute to support young people in the creation of a more inclusive and tolerant world.

Visit the **webpage** of the REC project www.rec-project.eu and our **YouTube channel** **REC - Reflect Experiment Capture** to read more and watch our productions!

VIOLENCE & YOUTH

It's not an easy task to properly define what violence is. When we think about it, maybe the first mental image we have of violence is people who suffer. The best representation of violence can be seen through the impact left on people who experience it. Young people seem to be part of this group, both in the role of victims and/or perpetrators. In an attempt to face this extremely huge and complex phenomenon, we should try to outline it.

"Don't you know that violence is the lowest form of communication?"

It is what Matthew says to his friend in Peoria Babylon, a film of the 90s. Actually, this sentence reveals an important truth: **violence is a way of communication**. By using it, people want to assert their supposed superiority and show their power. Why is it the lowest form of communication? A response can be found in a quote from Susan Sontag, a US writer.

"Nobody can think and hit someone at the same time."

When violence occurs, therefore, other channels of communication are inhibited, which causes a **loss** in terms of **mutual understanding** and **empathy**.

According to the World Health Organization (WHO), violence is a complex phenomenon because what is acceptable in terms of behavior depends on **culture** and **social norms**. The wide variety of existing moral codes makes it difficult to tackle this issue on a global frame. Nevertheless, there is an urgent need to set universal standards of behavior to guarantee and respect human rights.

There are many possible ways to define violence. This is the definition elaborated by WHO:

*"The **intentional use of physical force or power**, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in **injury, death, psychological harm, maldevelopment, or deprivation**."*

According to Jean Marie Domenach, violence is the use of an open or hidden force in order to obtain something that has not been freely consented from an individual or a group of people, resulting in **damage** that can be physical, psychological and emotional.

Although violence affects transversally the whole society, its impact among young people is very concerning. Among all the forms that violence can take, **physical violence** seems to be its most common manifestation, although it is probably just the tip of the iceberg. Generally, it is accompanied by **psychological violence**. In fact, physical violence occurs especially when the



victim resists psychological violence (Hirigoyen, 2006)—when an aggressor assaults a victim, certainly the primary intention is not to give a black eye, but to show who has the authority. In this game of power, victims are the ones who do not manage to assert themselves due to lack of confidence or resources.

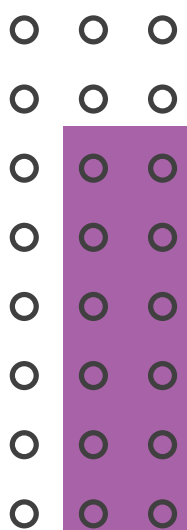
Besides physical violence, young people are affected by many other forms of violence. According to UNICEF'S report in 2016 that included 100.000 young people from 18 different countries, two-thirds of them admitted they had been bullied. Meanwhile, the same percentage was detected back in 2011 by the International French Observatory of Violence.

Bullying is a multifaceted form of mistreatment, mostly seen in the educational institution, but also happens outside of it. It is characterized by the repeated exposure of one person to physical and/or emotional aggression including **teasing, name-calling, mockery, threats, harassment, taunting, hazing, social exclusion**, or **rumors**.

A wide range of bullying prevalence has been documented among students worldwide. The reasons for being bullied were reported most often by students, which included **physical appearance, race/ethnicity, gender, disability, religion** and **sexual orientation**. Apart from the reasons behind it, bullying is extremely damaging to self-esteem of young people. Its occurrence can have serious consequences in their adult life. There is evidence of a significant association between childhood bullying behavior and later psychiatric morbidity, thus **bullying is a major public health problem**.

Bullying can also take place over digital devices. In this case, it is known as **cyberbullying**, which includes **sending, posting** or **sharing negative, harmful, or false contents** about someone else. Social networks are the most common place for cyberbullying, but it also occurs through messaging apps, online forums, e-mail and online gaming communities. Due to their massive use among young people, this violence does no longer ends once a student leaves class. It may become persistent, turning the entire lives of the victims into nightmares.

In addition, the contents are shared online, which will end up creating a **permanent public record** and affect the online reputation both of the victim and the offender. It also has an impact on school admission, employment and other areas of life; thus, it **puts their future in jeopardy**. A research by UNICEF in 2019 showed that more than a third of young people in 30 countries have reported of being cyberbullying victims, with one in five who has reported, had to skip school due to it. Young people as interviewees were also asked who should be responsible for ending cyberbullying. Their opinions were equally divided between governments, internet service providers, and young people themselves.



Young people are also considered particularly impacted by **gender-based violence**. Their young age and relative inexperience with relationships, indeed, can heighten their risks. Gender-based violence has been described by WHO as a global public health problem of epidemic proportions and a fundamental violation of human rights. It can occur in the form of **intimate partner violence**, **physical punishment**, **sexual**, **emotional**, or **psychological violence**. The consequences of such circumstance can be extremely negative on young people physical and mental health.

Gender-based violence affects both women and men, but it disproportionately affects **women** and **girls**, reflecting their subordinate status in many societies. Different groups of women and men, such as those who belong to **sexual minority groups** (their sexual orientation differs from the presumed majority of the population) are also likely to be disproportionately affected by gender-based violence.

However, although the forms of violence like **indifference**, **isolation** and **invisibility** could seem less harmful, their consequences on young people actually are most times incredibly negative, especially in affecting their self-esteem, empowerment and participation in the community. Considering that young people's whole universe revolves around acceptance, friendships and peers support, we can imagine how the impact of **social rejection** and **exclusion** might be devastating for them.

Peer isolation is a subtle form of bullying that is silent and often invisible. It seems that girls are the ones who most often use the exclusion as a form of **emotional bullying**. Youngsters who experience this type of treatment naturally look within themselves to try and figure out why this is happening. As a consequence, they tend to beat themselves up and wallow in self-blame. If it is persistent, social rejection can culminate in antisocial personalities and a loss of empathy towards peers.

Although violence is heterogeneous and anyone can be a potential victim, some factors make certain individuals more likely to suffer certain types of violence than others. As stated above, both sexes can be victims of violence, although they may experience different kinds of violence depending on the specific context. For instance, females are more susceptible to suffer **domestic violence** with their partners as aggressors, while young males are more exposed to **gang** and **youth violence**. Nevertheless, there are many exceptions and it is quite difficult to identify common patterns to face such issue.

Individual factors that increase the risk of violence are important and each case is different, but there is a broad consensus to enlarge the focus and give more attention to the wider social, economic, normative and institutional environment in which young people live. According to many institutions that are involved in the development of strategies to fight against violence, there is a need to find answers



not on an individual level, but to focus on the level of the society and the triggers of violence. Indeed, global evidences suggest that **vulnerability** is enhanced by factors such as **disability, poverty, dysfunctional family background, sexual orientation, ethnicity** and many other situations of **diversity** or **disadvantage**. It seems quite clear that many violent acts are committed by persons, who, for some reasons, are intolerant and constantly need to assert their status. It is essential to look into the roots of this intolerance in order to eradicate it.

Perpetrators of violent acts are people who make use of this low form of communication to assert themselves. On most occasions, they also show neither **empathy** nor **respect**. In case of domestic violence, parents and partners are the most commonly reported perpetrators, according to the available data. While violence perpetrated by peers mostly occurs at school, it also happens on the street. Indeed, in the last years, the concerning phenomenon of **gangs** is taking off. Young people in their teens or twenties —who share situations of marginalization due to **poverty, lack of jobs** and **educational opportunities**— increasingly come together and often become perpetrators of violent actions. Although all types of violence are alarming, this phenomenon should not be underestimated. In such cases, there is also an urgent need to consider the circumstances of the young gang members, who in reality, are likewise victims of a society who marginalize them and forces them to re-build their identity in order to be accepted.

Regardless of who commits it, violence can lead to a range of consequences for individuals (as well as whole societies): from **minor bruises** to **physical disability**, from **disturbing feelings** to serious **mental health issues**, or even **suicidal thoughts**. Victims also tend to have lower educational aspirations and achievement, which can lead to long-term economic consequences in adulthood. They also have an escalating possibility to become drug or alcohol addict, or even grow into violent adults.

Obviously, not all young people that experience violence will have such kind of health, psychological, relational and behavioral problems. Nonetheless, given the seriousness of the possible consequences, it is important to focus on both **prevention** (phrased in positive terms as greater freedom from violence) and **victims' assistance**—to protect and recover young people's physical, mental and social well-being when violence occurs.

Preventing and responding to violence surely has been an important part of UNICEF's work, but an independent evaluation noted fragmentation in UNICEF's work on violence. For instance, although young people often experiment multiple types of violence (the so-called **polyvictimization**), most policies and programs tend to focus only on one form of violence in isolation, thus overlooking important links. These and many other issues have shown the importance to





adopt a **holistic** and **global approach**. For this reason, a new Strategic Plan for 2018-2021 has been developed to tackle this extremely complex phenomenon.

In preventing and responding to violence against young people, it requires addressing risk and protective factors at many levels. All socio-political sectors have an important role to play in **violence prevention** and **mitigation**; including justice, social welfare/social protection, health and education, among others.

Multisector collaboration is essential for creating a protective environment, so young people “could be free from violence and where laws, services, behaviors and practices minimize their vulnerability, address known risk factors and strengthen young people’s own resilience” (WHO, 2015).

The participation of young people in the **programs** and **policy design** has been defined as an essential factor to give them platform to speak out, also to improve the quality of programming and monitoring. It is important to recognize their possibility and potential to create positive social changes in the current society, but also the importance of working on and with them to create a better society of tomorrow.

In this framework, the REC project has been developed to promote **youth participation** to prevent violence and contribute to creating a more tolerant society. Through the use of experimental video making, young people will be encouraged to raise their **voice**, using their creativity to promote **diversity** and praise its value. At the end of the day, it is the element that makes the world an interesting place.

REC METHODOLOGY

The REC methodology combines **visual** and **plastic arts** with the use of **new technologies** to finally create **audiovisual contents**. The program addresses young people with the purpose to provide them with new ways to express themselves and to promote diversity within visual culture. **Experimental video creation** has been chosen as the main genre to use for the audiovisual production, specifically because it does not put any barrier to the creative process. Therefore, it offers unlimited opportunities to think out of the box and to learn to respect diversity.

The REC program invites young people to reflect on a topic which unfortunately seems to affect all of them: **violence**. Through artistic and audiovisual creation, they can encounter new ways to express what they feel about this topic and open new dialogue channels within their communities to finally have their voices heard.

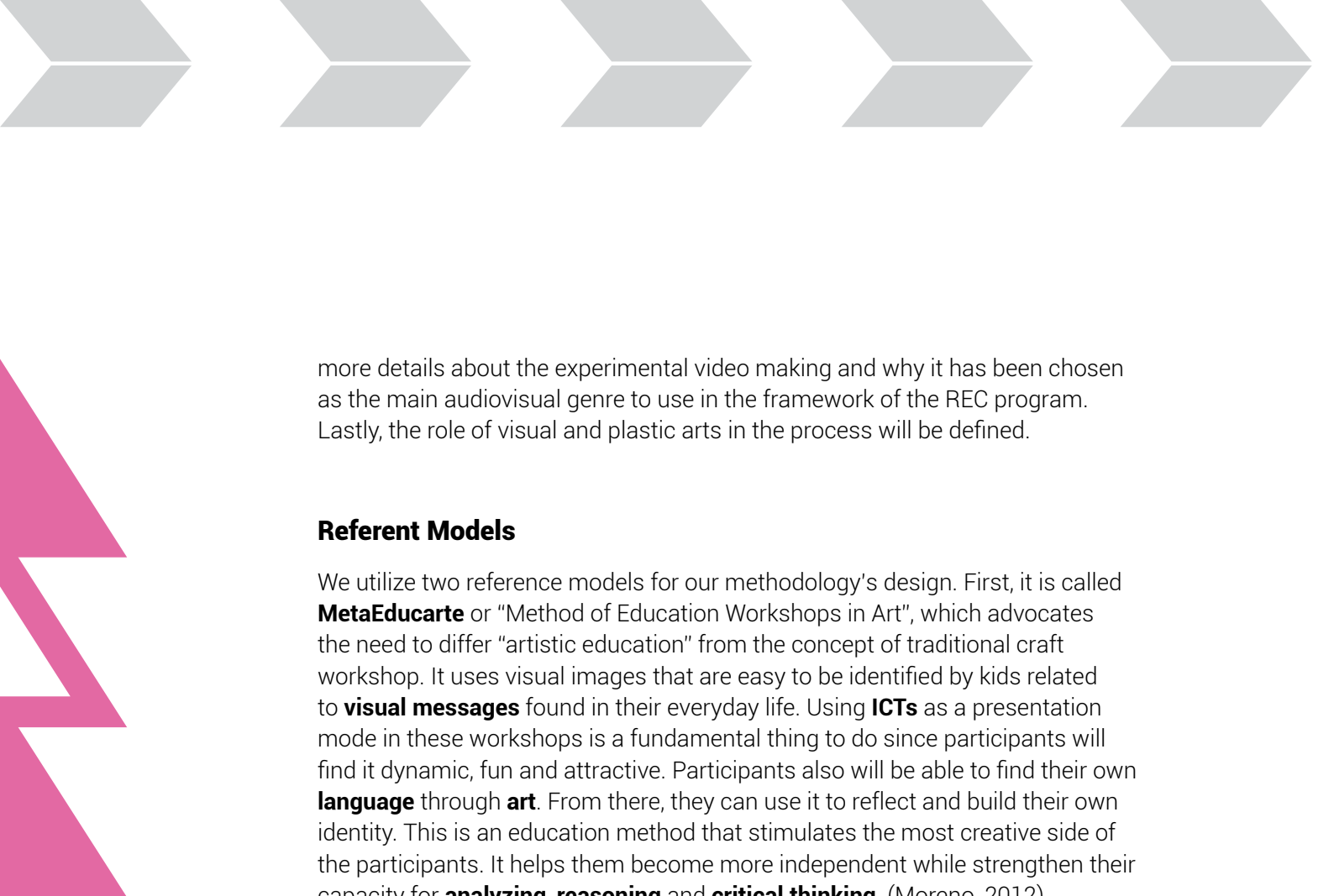
The REC methodology explores thoroughly five violence-related topics:

1. **Physical violence: torment and being tormented**
2. **Bullying and power imbalance**
3. **Cyber-bullying: hostility without physical borders**
4. **Gender-based violence: control and inattention**
5. **Indifference, invisibility and isolation**

While reflecting on them, the REC methodology supports young people in the development of **social, communication, creative** and **ICT skills**; fosters young people's **self-esteem** and **empowerment**; promotes a **divergent thinking**; boosts **teamwork** and **participation**; promotes positive groups dynamics which create a **sense of belonging** to a group, a beneficial sharing of feelings and **peer support**.

This methodological guide is the result of **strategic collaboration** of five partner organizations of REC project, which are actively involved in providing opportunities for youth, especially for young people with fewer opportunities. They all contributed to the development of the methodology, sharing their knowledge and experience. Each partner created one module of this methodological guide, covering one of the above-mentioned topics and exploring a specific artistic technique. Afterwards, the five modules have been piloted by all partners through the implementation of the **REC labs**. From the first application of this innovative methodology, they have provided meaningful insights in order to finally revise and improve it.

In order to explain how all the elements of this model are combined, the following paragraphs will explore them. First of all, there are some motivations regarding the use of **audiovisual production** as a tool to support the **expression** of young people and foster the **prevention of violence**. Afterwards, there are



more details about the experimental video making and why it has been chosen as the main audiovisual genre to use in the framework of the REC program. Lastly, the role of visual and plastic arts in the process will be defined.

Referent Models

We utilize two reference models for our methodology's design. First, it is called **MetaEducarte** or "Method of Education Workshops in Art", which advocates the need to differ "artistic education" from the concept of traditional craft workshop. It uses visual images that are easy to be identified by kids related to **visual messages** found in their everyday life. Using **ICTs** as a presentation mode in these workshops is a fundamental thing to do since participants will find it dynamic, fun and attractive. Participants also will be able to find their own **language** through **art**. From there, they can use it to reflect and build their own identity. This is an education method that stimulates the most creative side of the participants. It helps them become more independent while strengthen their capacity for **analyzing, reasoning** and **critical thinking**. (Moreno, 2012)

The second reference model is **MUPAI method** (Pedagogical Museum of Child Art). In this case, the main objective is to understand the images around us in order to be able to reproduce them. Since the workshops will focus on **representation** and **interpretation**, teenagers will learn the difference between our real life and the life that someone has built for us. The facilitators will support teenagers to develop new visions while exploring the proposed contents and techniques. (MUPAI, 2016)

Following the above-mentioned references, the REC methodology, aims to provide a **transformative non-formal educational experience**. In addition, this will transform into an interdisciplinary experience due to the combination of **audiovisual education, artistic education** and **new technologies**.

Through this guide, youth workers will find the necessary guidelines to carry out workshops that take aim at reflecting upon violence and their consequences. It will lead them to the **creative process** that is committed at promoting the expression and critical thinking of the participants. The final products of the workshop are **experimental videos**, which will be shared within the community in order to transmit young people's messages and create an **impact**.

Audiovisual Creation as A Way of Expression against Violence

Although we might not be completely aware of it, violence is a part of our daily life. We are surrounded by TV shows, movies, video games, music videos, or other form of contents that distribute **violent scenes** and **messages**.

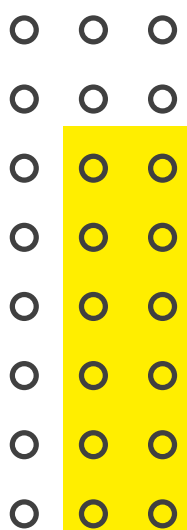
A few years ago, we did not have access to many contents. People used to get a television, which served firstly to share information and began little by little to provide entertainment. When the **Internet era** started, it brought an immense range of online contents. Then violence finds its way to enter our home through these new channels, till eventually became a normal thing.

It is often pointed out that immense exposure to **violence** is very harmful, especially for young people since it negatively influences their behavior. Parents can prevent it in various ways to limit their children to access violent contents. However, at some points, young people start to have more control and decide which contents they want to access independently. It is highly improbable that young people do not watch **violent contents** in any moment of their adolescence.

Youth is a very important period in personal and interpersonal evolution since it is a moment of **cultural** and **human development** of our identity. In this stage, **external role models** are seen on mass media. Television contents are usually very influential and they have an **impact** on the understanding of the world that young people develop. Therefore, we cannot ignore the negative effects of being surrounded by those violent messages through these channels.

Being exposed to certain images can provoke many youngsters in developing **aggressive thoughts, emotions, feelings** and **behaviors**. For this reason, learn about the correct use of new technologies and obtain the **audiovisual literacy** are both really crucial to protect their well-being. We believe that creating non-violence messages to be delivered through social networks —and other online channels— could be very substantial to address the problem. Involving young people in the creation of contents could raise their awareness of the **responsibility** in spreading the messages.

Nowadays, some technologies are very accessible and the possibility to share contents is open for almost anyone. This means that we can utilize the privilege to share our messages to the rest of the world with just one click. On the other



hand, the **accessibility** to extremely various contents we watch might lead us to encounter contents that spread hate and violence. Through the audiovisual literacy, young people shall develop critical thinking, which will appropriately guide them as **audiovisual consumers**. The aim of the REC project is also to contribute to build the awareness of the youngsters that will have the chance to promote a new reality through new technologies that exclude violence. We just need to use them in the right way.

Experimental Video Making

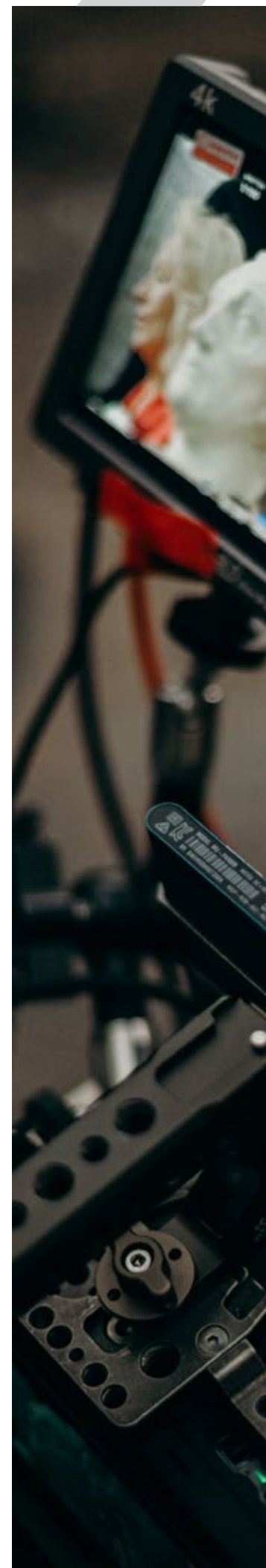
The REC methodology proposes a specific audiovisual genre to work with: **experimental film making**. Many reasons lie behind this choice. First of all, it could be relevant to show young people this unconventional way to produce audiovisual contents and make them understand its **uniqueness**. Although visual culture is so broad, most of the audience generally access only mainstream contents. As a consequence, they lose the possibility to appreciate other kinds of productions –which many times for budgets reasons are not very widespread, but whose artistic value is recognizable.

By doing experimental film making, young people can get the opportunity to **experiment** and make their first steps in the audiovisual production without thinking about the **limitation** of traditional narrative film making. The creative process will be free, which allows participants to express themselves in the way they prefer.

To better understand the potential of experimental film making, a brief overview of its **origins** and **characteristics** will be elaborated.

Experimental cinema, also known as Avant-guard cinema, is difficult to define mainly because it is such a **wide-ranging genre**. Defining it almost defeats the purpose of the genre itself. Nevertheless, it is possible to define it as a cinema which defies the convention of traditional narrative and documentary cinema. Indeed, it does not have to tell a story, have characters, or convey a message. It can be **visceral** or **mundane, engaging**, or a complete **bore**. It can be literally anything.

The world of experimental cinema has a history just as rich as narrative films. It is usually associated with European filmmakers, although America has its own rich tradition of experimental film makers. Experimental cinema emerged when some artists begun to point out how **artificial** the imitations of narrative cinema were, as well as challenge the idea that there was one unique way to make films (Morrow, 2013).





Motion picture technology was invented in the late 19th century. By the early 1920s, film production was flourishing in America, Europe and Australia. Technological advancements allowed filmmakers to release increasingly ambitious films. But the people who are involved in these audio-visual productions were considered as **entertainers** more than **artists**. Then, arguments began to emerge that a film should be considered as a **modern art**. Independent-minded filmmaker began using motion picture technology with different visions. As the decades progressed, Hollywood has escalated the standards of how films were made. Some avant-garde artists and filmmakers reacted against these conventions by starting creating audio-visual contents to —among other things— break the **illusion of reality** and jar viewers into awareness of **film's artifice** (MoMA Learning, n.d.).

The 1960s were a particularly important decade for experimental film making, primarily because of Andy Warhol, whose popularity throughout the decade brought visibility to experimental films as a whole. In addition, the rise of a **leftist counter-culture** during the decade and the increased distribution of nonmainstream films led to an exponential increase in the number of artists who made **avant-garde films** during this period (Film Reference, n.d.).

The counter-culture of the 1960s, an anti-establishment cultural phenomenon that developed throughout much of the Western world between the mid-1960s and the mid-1970s, was the perfect background for the rising of **new** and **unconventional forms of expression**.

During this period, some of the most important **experimental filmmakers** were Luis Bunuel, Maya Deren and Andy Warhol, Kenneth Anger, Chris Marker, Stan Brakhage and Jan Svankmajer. Some famous examples of experimental films are: Luis Bunuel's "An Andalusian Dog" (1929), a surreal mix of images that purposely designed not to have any rational explanation, which is probably the most famous and discussed of all experimental films; Brakhage's "Dog Star Man" (1961), which consists of fast-moving layers of colors, shapes, and splotches that create a **disorienting** and **unique experience**; Warhol's "Eat" (1963), which consists of a nearly 40-minute-high contrast representation of a man slowly eating, which transcends the **expectations** of what a film should be.

According to many critics, the experimental film world went through a period of diminished creativity during the 1980s. By the 1990s, however, it was clear that the movement had undergone a resurgence. A **new generation of artists** and aesthetic trends emerged.

As stated before, due to its own nature, it is not possible to define a set of rules to follow in order to create an experimental film. Anyway, some important remarks should be done in order to understand the **potentialities** of this genre.

First, this type of film making allows great **creative freedom**. Traditional film making, although providing the opportunity to always create new stories, is all about restraint in anything that is possible to show and how it should be done. Images and sounds are fundamental in the story. Meanwhile, these restraints do not exist in the experimental film making. What could be unacceptable in the world of narrative film is perfectly acceptable in the world of **experimental film**.

Having no creative restrictions allows experimental filmmakers to try new things and **explore**. In the production phase, camera can be used in various ways, while in the post-production phase, the video can be manipulated until it gets unexpected results. Through this exercise, filmmakers have the opportunity to master the techniques that they can also incorporate in the narrative and documentary films. It means that **experimenting** is a **good way to learn** in the area of audiovisual production. In addition, this creative freedom gives filmmakers the possibility to escape from the convention and avoid the conformity. Experimenting filmmakers can create their own **style** (Hardy, 2013).

Spontaneity is another key element of experimental film making. For instance, when producing a narrative film, the decisions (made in the pre-production phase) are properly followed during the production phase. Meanwhile, in experimental film making, creative decisions are usually taken during the shooting session, which transform into a spontaneous act of expression (Hardy, 2013).

Experimental film is an **aesthetic form**. Although all films utilize artistic resources such as photography, music, painting, etc., narrative and documentary films do not necessarily use them to their full potential because they are not focused on creating pure aesthetic art, but more on creating a narrative reality. However, in **experimental films**, the measure of mixing and manipulating artistic elements to evoke emotion is **limitless**. The main purpose of experimental filmmaking is **expression**, not technical perfection. For this reason, in the scope of experimental filmmaking, it becomes difficult or literally impossible to define a border between what is good and what is not (Hardy, 2013).

Experimental cinema is very often associated with **social expression**. Many narrative films have cultural, social, political, or even religious undertones that are implicitly stated through narrative conventions. Anyway, these kinds of productions are generally created for large audiences and their creation depends on substantial budgets, which are provided by investors who do not to



want their films to be political, articulate religious statements and/or alienate the audience. Experimental production generally does not strive for commercial success, so this lets experimental cinema producers be free to decide if they want to transmit their messages even though they could be rejected by a large part of the audience (Hardy, 2013).

Experimental cinema is not born as a product for a large audience. Some people may spend their entire life without ever catching a glimpse of an experimental film. Most will never sit through one. This type of film proposes something different, which probably does not meet the **expectation of the viewers**, causes **confusion**, or even provokes **annoyance** and **disappointment**. However, the measure of manipulating elements to portray emotion or deliver certain messages is limitless. As a result, experimental film making is a really **powerful artistic medium**. The experimental film scene is considered as a subculture that largely takes place outside the regular cinemas. Experimental films are more likely showed in the museums, galleries, cinema clubs and festivals. It also has its own distribution channels. Although this form of cinema does not usually reach a wide audience, it is nevertheless an essential niche and it has always formed the **vanguard** that determines the mainstream.

There are different ways of producing an experimental film. For example, many artists create found-footage films and basically re-contextualize existing audiovisual materials. Of course, using the existing materials is not the only way to experiment. Filmmakers can liberate their imagination and find their own unique ways to produce the contents of their experimental works. It is clear that experimental video making breaks the conventional **cinematographic language**, which promotes **free exploration** of audiovisual tools and grammar. It breaks the rules and standards of cinema, leaving behind the narrative format that dominates the film industry.

The experimental audiovisual language mostly comes from the cultivated cinematographic vanguards that were started in the 1920s: **abstract**, **impressionist**, **futuristic** and **surrealist cinema**. The experimental video generally has a concept, which is developed through increasingly complex levels of meaning. It breaks some or all the elements of conventional fiction: plot, mimesis, space, time and sound. Thus, it provokes an **aesthetic experience**. Experimental films are sensory impacting and stimulating for the viewers.

Even though there are no rules to create an experimental film, there are some characteristics that help to recognize it. Experimental products generally **lack of a linear narrative**; apply **visual metaphors**; replace continuity of perspective by **juxtaposed images**; look for **abstraction** through different techniques (distortions, loops bright spots on the screens, etc.).



Visual and Plastic Arts Techniques

Producing an experimental video may seem very complicated because it entails an unconventional use of the techniques normally used to produce audiovisual contents. Someone could say that before breaking the norm it could be necessary to deeply know it and, as it is possible to observe in the annex "Audiovisual Production Process", see that audio-visual production is a complex process involving many rules to consider.

To make the creation of the experimental video easier, in the framework of the REC project it was decided to introduce some **visual** and **plastic arts techniques** with the intention to use them for the creation of the video contents and find through them innovative, unconventional ways to convey messages. The **experimentation**, therefore, will be fostered especially through the use of these techniques.

Each of the five REC labs has been designed to use a specific visual and plastic art technique to generate contents and narratives. These techniques will encourage participants to **manipulate materials, experiment** and find new ways to express themselves. Behind this decision, lie the assumption that when dealing with complicated topics like violence, plastic and visual arts can help people, especially the most vulnerable, to find meaningful non-verbal ways to communicate what they feel. This aspect is very important because one of the main priorities of the REC project is to provide young people, especially the most vulnerable, with new channels to talk about such an impacting phenomenon like violence.

Visual arts refer to the aesthetic and artistic construction of one- and two-dimensional forms, such as drawing, painting, serigraph and printing, photography, digital art and applied arts. While **plastic arts** focus on the artistic and aesthetic creation of the three-dimensional forms such as sculpture, crafts, ceramics and architecture (Esaak, 2020).

They are part of arts education and most of the people get in touch with these disciplines in some moments of their education path. Unfortunately, the value of these subjects sometimes is underestimated although arts education contributes to the **integral development** of people. It enriches and makes a great **cognitive contribution** to the development of skills and abilities. Through arts, we can interpret and reformulate the elements acquired through experience. Arts help people to connect with their own individual and cultural identity, allowing them to position themselves critically in relation to their own reality and to project themselves into the future in a more integrated way. Arts encourage the **expression of feelings, emotions, sensations** and **experiences**, while providing an educational opportunity for the personal and social

development through the fostering of critical thinking, creativity, cooperation, solidarity and tolerance.

Involving young people in art project is very relevant to provide facilitators, teachers, parents as well as decision-makers, policy-makers and the community in general, with the opportunity to access **young people's world** and understand what they feel and think. It is a way to reduce the distance between young people and the rest of the community and highlight that young people's issues are as relevant as adults' ones. Solving young people's problems, especially those about violence, means to improve our future society.

For the implementation of the REC program, five different visual and plastic arts technique have been chosen, although they could be also replaced by different ones, depending on the decision of the facilitator. The chosen techniques are **photo experimentation, elaboration of masks, land art, textile collage** and **shadow theatre**. They will be explored in details while introducing each workshop of the REC program.

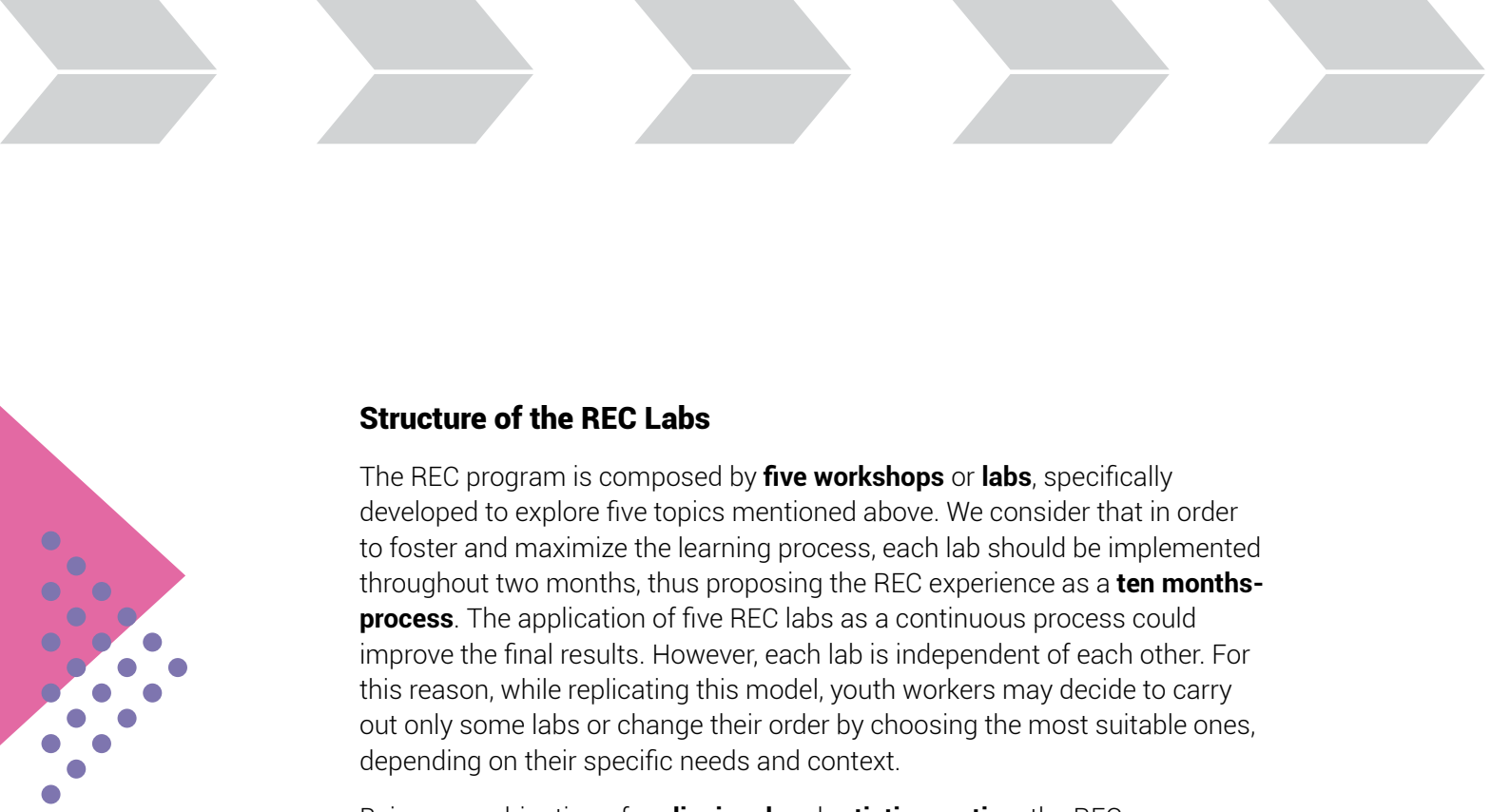
New Technologies

New technologies will provide the final piece of the REC puzzle. For instance, the contents created using visual and plastic technique will be converted into **digital resources**, thus becoming essential parts of the final experimental video. The use of new technologies also functions to capture the artworks that are done by doing experimental photo, textile collage and land art. They will record the act of young people wearing the masks created by themselves or capture their performances practicing the shadow theater technique.

In order to carry out the REC program, indeed, it is necessary to have at least one **video recording device**, preferably full equipped with **tripod, microphone** and **flash**. The first practice of REC program has been performed through the use of tablets, since they are highly manageable. However, using tablets actually gives an additional advantage: a **video editing software** can be installed directly on them. Therefore, there is no need to export the recorded videos to other devices in order to do the editing.

A video editing software is also crucial to do the necessary adjustments and finally create the final products of the labs. Here, it is recommended to buy a premium version in order to get more available **editing options**, which will allow young participants of REC labs to freely discover them through experiment. Using these devices and software for video editing will allow young people to develop new **ICT skills** that are very useful for their future.





Structure of the REC Labs

The REC program is composed by **five workshops** or **labs**, specifically developed to explore five topics mentioned above. We consider that in order to foster and maximize the learning process, each lab should be implemented throughout two months, thus proposing the REC experience as a **ten months-process**. The application of five REC labs as a continuous process could improve the final results. However, each lab is independent of each other. For this reason, while replicating this model, youth workers may decide to carry out only some labs or change their order by choosing the most suitable ones, depending on their specific needs and context.

Being a combination of **audiovisual** and **artistic creation**, the REC program foresees the use of different visual and plastic arts techniques to create the experimental video contents. A different technique is applied as the main creative process in each of five REC labs, resulting in the following combinations:

REC Lab 1

Topic: Physical Violence (Torment and being Tormented)
Artistic Technique: Experimental Photo

REC Lab 2

Topic: Bullying and Power Imbalance
Artistic Technique: Elaboration of Masks for the Creation of Characters

REC Lab 3

Topic: Cyberbullying (Hostility without Physical Borders)
Artistic Technique: Land Art and the Use of Natural Elements

REC Lab 4

Topic: Gender-based Violence (Control and Inattention)
Artistic Technique: Textile Collage

REC Lab 5

Topic: Indifference, Invisibility and Isolation
Artistic Technique: Shadow Theatre

Each lab consists of **eight sessions** of **2 hours**, although its duration might be adapted to the specific needs of each group's participants. Youth workers will need further time to prepare the sessions, especially to deeply explore the topics and the techniques. Therefore, we consider that the overall practice of each lab will be approximately **32 hours** long: 16 hours for preparation and 16 hours to deliver the sessions.

At least one—but preferably two **youth workers** should lead the implementation of the labs, whose ideal number of participants would be from **10-15 youngsters**.

The eight sessions of each lab are strictly related to each other. In order to understand the process behind each of them and their interconnection, please observe the following image:

Session 1	Session 2	Session 3	Session 4
» Introduction of the project and the methodology » Creation of the bond	» Group discussion about the topic » Construction of ideas and concept » Introduction to the artistic technique	» Introduction to the narrative techniques » Exploration of artistic resources	» Exploration of narrative resources » Creation of the story
Session 5	Session 6	Session 7	Session 8
» Exploration of audiovisual narrative » Application of the artistic technique	» Artistic production » Audiovisual production	» Finalization of the shooting sessions » Editing and post-production	» Post-production » Final reflections and closure

As you can see, some sessions are highlighted in the same color: **sessions 1 and 2 in yellow, sessions 3, 4 and 5 in blue; sessions 6, 7 and 8 in pink**. Each color represents the different process that is undertaken in each phase of the lab. These three blocks will be explained in the following paragraphs.

Finally, all the sessions are framed in a **grey area**, which refers to the use of **new technologies**. There will be their constant application during the entire REC experience, thus assuring the development of ICT competences and skills.

The REC program proposes an innovative and heterogeneous model. It is not only aimed at the audiovisual production workshops nor a simple transmission of knowledge. It proposes a path of reflection until the production, which is done through the **experimentation**. Each partner organization leads the development of one of five REC labs, which presents a great variety of **resources** and **dynamics**. Those also will lead to individual and group identity formation while fostering the creative process.



Showing the structure of the labs can be useful not only to replicate the model, but also to use the methodology in dealing with other topics. The methodology is surely **flexible** enough to adapt to different purposes.

The first block of each lab is formed by **session 1** and **2**, which is dedicated to the introduction and the creation of group bond. These sessions focus on the importance of building the **identity of the group**, which you are going to work with. It is important that the objectives and the methodology are clear from the start.

In addition, these sessions aim to create bonds not only among participants, but also between participants and facilitators. The topic of violence is not so easy to deal with; therefore, it is extremely important to create a **safe space** where all participants feel comfortable. The success of these first sessions could facilitate the overall implementation of the labs: participants will start to trust each other and actively participate. Besides, the creation of a bond, also the development of a sense of identity and belonging might cultivate **empowerment**, **self-esteem** and **peer support**. Those will ease participants in doing the further creative process. Anyway, during these first sessions, there will be space to start promoting and exploring individual and group expression through creative and artistic process.

During the overall practice of the labs, it could be relevant to be aware of the role of facilitators and participants. Pay attention to the **attitude** that a facilitator should have and the attitude that should be promoted to the participants. Nevertheless, since we consider the success of the first phase is fundamental to assure good participation and results, there will be further explanation of several aspects to consider about the facilitator, the participants and the exploration/creation space.

Session 3, 4 and **5** —they are marked in blue— are dedicated to the introduction of visual and plastic art techniques, as well as to the creation of a story. They focus their attention on the transmission of knowledge regarding two fundamental themes for the construction of our final creations: **narrative** and **production techniques**. Narrative techniques refer to the necessary basic elements to convey a story. For example, cinema is nothing but stories. What we see are always variations of representation, discourse and resource.

Through creative writing exercises, these sessions encourage creativity that finally aim to collectively create a story. At the same time, special attention is given to theoretical contents and visual references regarding the main artistic technique that is used in each lab. The objective is to explore and analyze visual culture, find **inspiration** and encourage participants to find their own ways to express themselves.



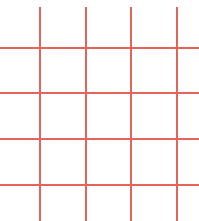
Sessions 6, 7 and 8 —they are marked in pink— focus on the audiovisual process. In these sessions, there are more creative and procedural tasks in implementing **audiovisual production**. The “Audiovisual Production Process” annex is a very useful tool to support these sessions and guide you to achieve good results. The facilitators in these sessions must take care of the participants' technical and procedural needs, and sometimes also guide them in their creative process.

The Role of the Facilitator

The facilitator's expertise in artistic/audiovisual production is relevant, but more importantly, we consider his/her ability to generate and activate dynamics of **participation, reflection** and **integration**.

Since the project addresses sensitive issues, the facilitator should be very careful and attentive to what participants want to share during the sessions. He/she should motivate them to share their feelings and experiences without forcing them. The facilitator should work on the entire group, fostering the creation of a circle of trust, thus promoting **collaboration** and **sharing** among participants.

Active contribution of young people is essential for the project to achieve positive results. For this reason, the facilitator will engage young people through exercises, which cultivate their participation. Young participants of REC activities won't be passive listeners. They will be encouraged to actively take part in the process. The facilitator will propose relevant group dynamics to stimulate **team building** and **peer support**. The capability of each group member will be promoted; maximize their **strengths** and minimize their **weaknesses**.





To gain success in implementing the workshops, the facilitators should:

- » Be **open minded** and ready to develop new abilities.
- » Respect others' opinions and not limit the **creativity** and **expression**; not imposing their ideas.
- » Be able to build a **circle of trust** among participants.
- » Stimulate group discussion and guarantee **equal participation** of all members.
- » Drive the discussion to **positive solutions**.
- » Stimulate **reflection** and **critical thinking**.
- » Provide **technical assistance**.
- » **Trust** people and their ability.
- » Have a **democratic** and **participative attitude**.
- » Encourage the group to set its own **goals** and make their own **decisions**.

In addition, the facilitator should take into account that the **space** where the workshop takes place is also essential. According to Gibb (1996), in order to properly develop a learning workshop, the physical environment should be large enough to carry out **experience-based activities** and small enough to promote the high level of **participation** and minimum level of intimidation. The atmosphere should be informal, but any distraction should be avoided. On the other hand, the aspects such as heating, lighting and ventilation also need to consider, as well as the availability of tables so the members can write.

It is advisable to establish procedures for **conflict resolution**. Keep in mind that many communication barriers are coming from emotional and interpersonal aspects. Therefore, it is recommended to avoid group tension. If it occurs, solving the issue is necessary, thus allowing each participant to feel free and comfortable to communicate within the group.



REC LAB 1

Construct Images to
Demolish Violence

LAB OVERVIEW

Topic	Physical violence: torment and be tormented
Plastic/visual technique	Experimental photo
Sessions designed by	Fundación INTRAS
Overall duration (including preparation)	32 hours
Learning objectives	» Reflect on physical violence, the reasons behind it, the consequences and the way to prevent its occurrence. » Explore and practice the experimental photo technique. » Acquire ICT competences about video recording and editing. » Improve communication skills and the ability to convey meaningful messages. » Improve creativity and divergent thinking. » Appreciate the richness of diversity.
Session 1	1.1 Welcome to the REC Lab 1! 1.2 Ice breaking activities 1.3 Exploring the recording equipment 1.4 Ideas, emotions and experiences about the topic 1.5 <i>Physical Violence: torment and be tormented</i> 1.6 Closure
Session 2	2.1 Introduction 2.2 Transforming the brainstorm 2.3 Presentation of the artistic technique: experimental photo 2.4 Closure
Session 3	3.1 Introduction 3.2 Experimental photo practice 3.3 Closure
Session 4	4.1 Introduction 4.2 Exploration of the resources 4.3 Narrative creation 4.4 Closure
Session 5	5.1 Introduction 5.2 Finalization of the story and preparation of the production phase 5.3 Closure
Session 6	6.1 Introduction 6.2 Production of the story contents through experimental photo 6.3 Creating the recording roadmap 6.4 Closure
Session 7	7.1 Introduction 7.2 Audiovisual production: shooting time! 7.3 Video editing phase 7.4 Closure
Session 8	8.1 Introduction 8.2 Video editing and finalization 8.3 Closure

Physical Violence

Torment and Being Tormented

Physical abuse basically involves a person using physical force against another, which potentially causes harm to the other person. It can take many forms: **scratching, biting, pushing, shoving, slapping, kicking, choking, strangling, throwing things, poisoning, shaking, force feeding or denying food, using weapons** or objects that could hurt, **physical restraining** and other acts that can hurt or threaten.

Physical abuse evidences include bruises, broken or fractured bones, burns or scalds, bite marks and others. This type of violence can also provoke other **injuries** and **health problems**, such as scarring, the effects of poisoning (like vomiting, drowsiness, or seizures), breathing problems from drowning, suffocation, or poisoning (NSPCC, n.d.).

Physical abuse can have long lasting effects on children and young people. It can lead to **poor physical** or **mental health** later in life, including **anxiety, behavioral issues, criminal behavior, depression, drug and alcohol problems, eating disorders, issues at school, obesity, risky sexual behavior**, also **suicidal thoughts** and/or **attempts** (NSPCC, n.d.).

Physical abuse happens in many different contexts. When it happens in the family context, it seems connected to several factors, which make it difficult for parents to provide their children a safe and loving home, such as: **poverty, poor housing**, issues with **drugs and alcohol, mental health issues, relationship problems, domestic abuse, isolation** or a **lack of support**, the effects of **childhood abuse**, or **negligence**. In addition, young people with disabilities have a higher risk of suffering physical abuse, especially those who are unable to identify and report the occurrence of a physical abuse (NSPCC, n.d.).

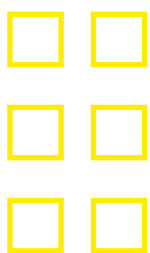
There are various causes of violence. They include **frustration, violence at home** or **neighborhood** and a tendency to see other people's actions as hostile even when they're not. The exposure from **violent media** also can be a trigger. Certain situations also increase the risk of aggression, such as drinking and using drugs, insults, also other **provocations** and **environmental factors** like heat, water scarcity, and/or and overcrowding (Kazdin, 2000).

Among all the forms that violence can take, **physical violence** seems to be its most common manifestation, although it is probably just the tip of the iceberg. Generally, it is accompanied by psychological violence. In fact, physical violence occurs especially when the victim resists **psychological violence** (Hirigoyen, 2006). When an aggressor assaults a victim, the primary intention is not to give a black eye, but to show who has the authority. In this game of **power**, victims are the ones who do not manage to assert themselves due to lack of confidence or resources.





Artistic Technique: Experimental Photography



This first REC lab proposes experimental photo as the main technique for the production of the contents of the experimental video. The References of this technique are attached on the Annex II.

In the beginning, **photography** was exclusively focused on the reproduction and **representation of reality**. Artists such as Alexander Rodtschenko, Raul Haussman, Man Ray and Lzlo Moholy-Nagy took the first steps to use **photographic experimentation** as an artistic expression. They were influenced by artistic movements like Dadaism, Constructivism and Surrealism. However, they led them to the necessity to break the traditional form, which was very close to painting and drawing; also to understand the relation between photography and art.

The field of photographic experimentation is very huge. Many artists proposed different technique in order to utilize photography in an unconventional way. For the purpose of the REC labs, some photographic processes are suggested, although this list is not exhaustive and the facilitator is free to decide to propose other techniques.



Photo Montage

A **photo montage** is a collage constructed from photographs. The first photo montage was made by combining different photographic negatives, creating a unique picture. With the new technologies, the photo montage became very recurrent in the audiovisual world, especially in fashion and advertising. During the 20th century, photo montage took a radical turn to one of the main features of photography: the **illusion of reality**, as it builds fictitious scenes made from the reality. Photo montage makes it evident how photography can be altered to manipulate reality.

The principle of photo montage and collage is similar: the **superposition** or the **linking** of several pictures within the same plan. However, collage uses elements that are extracted from engraving books and real objects, then they are added to the work. On the other side, photo montage is a manipulation of the reality through the photography.

Working with photo montage allows to show the reality from a **symbolic** and **metaphorical perspective**. Artistic movements such as Dadaism, Constructivism, Surrealism, Pop Art—among others, resorted to the use of photo montage as a mean of expression, often as a mean to express dissent.

Classic photo montage allows the trace of the cut to be visible, which enriches the final product with a sort of **experimental "wounds"**. Such variation makes it unique and gives it a particular texture. On the other hand, digital photo montage tries to hide the manipulation process. The cuts are invisible and the final effect can seem so real and suggestive, which can even lead to the creation of **new visual worlds**.



Intervened Photography

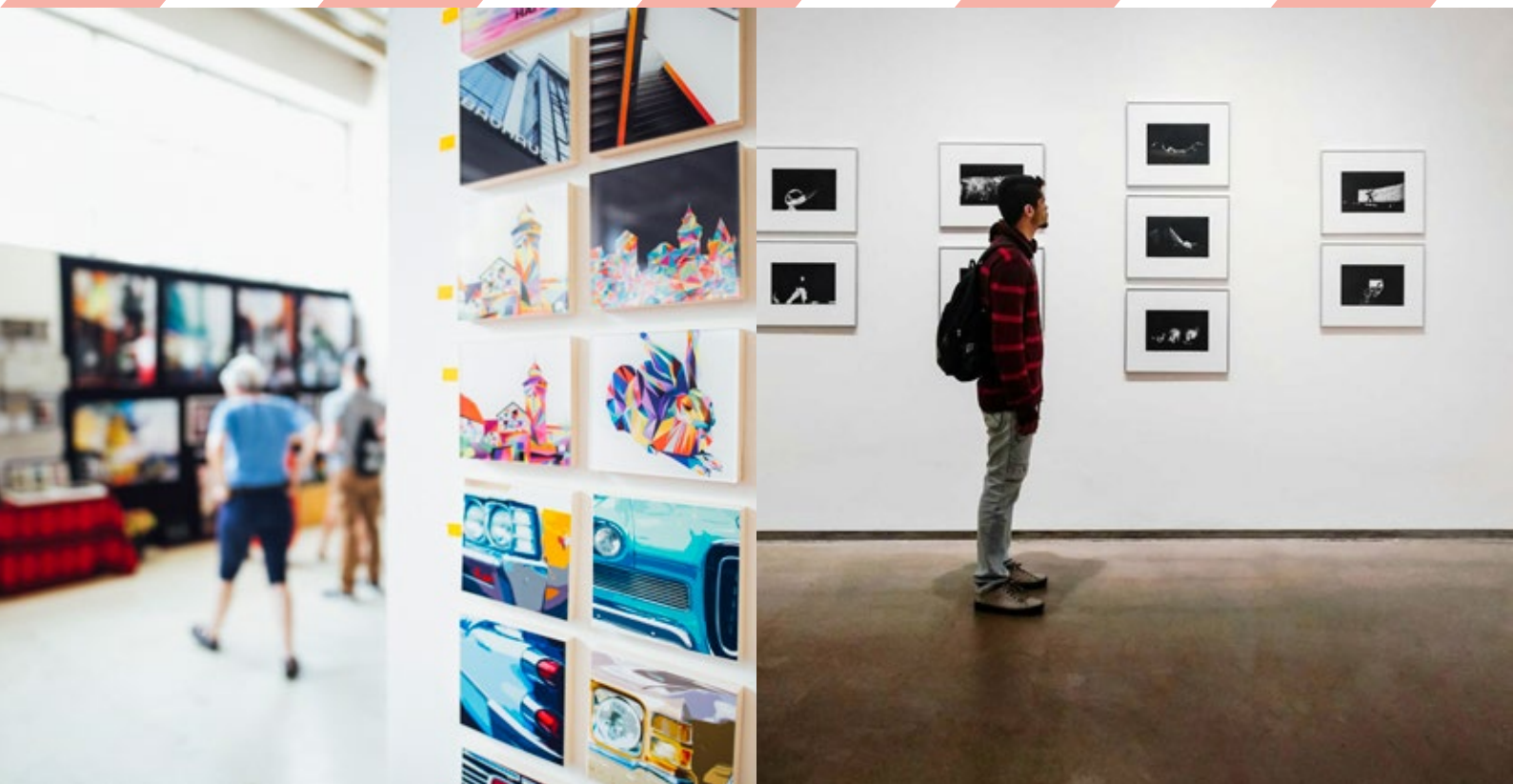
Intervened photography is another photographic process in which the picture is totally or partially **altered**, which changes or highlights its original meaning in order to alter the story. It is totally or partially **altered**, which changes or highlights its original meaning in order to alter the story. Its process is very close to photo montage, but in the case of intervened photography, it seeks to adhere elements. It is often juxtaposed while **decomposing** the picture to give it a new meaning.

The use of this technique opens an infinite door to explore the following materials: adding objects; physically **marking** the pictures (scratching it, burning it, erasing it, painting it, etc.); using **photographic lenses**, **chromaticism**, or **color**. These are part of the available tools to alter a photographic element. Similar to photo montage, it allows working with analog and digital photographic processes.



Projection of Pictures or Video Installations

Video installation consists of the **projection** of photographic pictures that are adapted to the different forms or features of the space where they are projected, which are interfering with them. Through this technique, it is possible to create a relation between a projected two-dimensional electronic picture and three-dimensional elements of the installation where the picture is displayed. This contemporary art form combines **video technology** with **installation art**. One of the main strategies used by video-installation artists is the incorporation of the space as a key element in the narrative structure. The main effect of video installation is the creation of an immersive ambient where the viewers play an active role. Sometimes, for instance, the video is displayed in certain way that the viewer becomes a part of the plot or as a character in a film.



Photographic Installation

Artistic installation is part of the contemporary art. The artist uses the medium itself (such as walls, floor, lights and installations) as part of the **composition**, as well as diverse objects. In many occasions, the chosen materials fill more or less the space. The viewer is also invited to move around the work or interact with the piece of art. The heart of installation art is **immersion**, because the **viewer** is **not only considered as audience**, but also **as the participant** in the art work. This form of art allows the use of diverse materials, so here photography is also utilized as additional element within this technique. Through the installation, photographs can acquire new **dimension**, which their arrangement in the space can alter it. Therefore, the viewer can immerse in a **three-dimensional artwork**.



Narrative Photography

Narrative photography refers to the idea that an image or a series of images can tell a story or create a narrative. Photography can be a tool of **visual storytelling**; its components such as composition, light, color, contrast, focus, relative size of objects within a frame, lines and layering are able to consciously craft an image that tells the story we want to tell (Martinique, 2016).

Messages can be transmitted both through a single picture and through a sequence of pictures. Various literature elements can also come into play, such as scripts or title, which conceptualize the message. An example of narrative photography is the **photo novel** or **photo comic**.

The photo novel is a form of sequential storytelling that uses photographs rather than illustrations for the images. It uses the usual comic conventions of narrative text and word balloons that contain dialogue. Meanwhile, photo novel is less common than illustrated comic. It has been mainly used to adapt popular film and television works into print.



Stopmotion or Frame-by-frame Animation

Stop motion animation is a film making technique where objects are physically moved in small increments. When they are —numerous frames of photograph— put together in a **sequence**, they can simulate the **sensation of movement**. It is included among the experimental photography techniques because to produce a stop motion, these movements need to be captured. Therefore, photographs are utilized in an experimental way in order to produce the **illusion of animation**. Stop motion includes manipulating objects, clay, people, cut-outs, puppets, etc. Jan Svankmajer is a great producer of stop motion who experiments with all kind of materials. It takes a long time to execute this technique. For instance, to create the impression of movement, an average of 12 frames is needed for one second of video. On the other hand, it is really simple and allows less-experienced people to create interesting audio-visual contents (Maio, 2019).

While producing a stop motion animation, it is crucial that the exposure and focus of the camera should not be changed. In addition, it is recommended to shoot an entire scene during one session, take photos more than you might need and to do the photoshoot indoors so weather elements will not ruin the scene (Hohl, 2017).

Instruction

SESSION 1	
Duration	2 hours
Objectives	» Meet the participants and start creating a bond. » Introduce the REC project. » Explore the video recording equipment and start becoming familiar with it. » Discover the aim of the workshop and define a common project to work on.
Tools	» Computer » Projector » Speaker » Video recording equipment (tablet, camera, tripod, microphone, etc.) » Flipchart » Colored pens and markers » Sheets of papers
WORK ROUTE	
1.1	Welcome to the REC lab 1! The first contact with the group of participants is very important. The facilitator should present the contents of the lab in an attractive way, thus encouraging them to undertake the REC adventure. It is important to briefly talk about the main objective of the project and the reasons why experimental film making has been chosen as the main technique to work with. Young people should understand why the project proposes a combination of film making and violence prevention, but it is also fundamental not to exaggerate with the information provided at this point; there will be time to do it. At this stage, the facilitator should prepare a concise presentation to show how this first workshop will carry out; describing the process they will undertake and explaining the expected final product. The facilitator should avoid only reading slides; he/she should grab participants' attention, ask them question and stimulate curiosity. After this brief presentation, the facilitator will show what we intend for experimental video to the participants. On YouTube, there are several good examples of experimental video. The facilitator could choose some videos made by the artists mentioned in the paragraph about experimental video making. It is suggested to show maximum three short videos, then ask participants about their first impressions on those videos. Duration: 20 minutes

1.2	Ice breaking activities Dynamic description: <i>Meet your team</i> » The group will randomly be divided into smaller ones, depending on the total number of participants. » Participants will tell their names and something that they want to share with the rest of the group. » The facilitator can suggest them to share with the group about something that define themselves or something that they like. » Each group have to choose its name as a team. Dynamic description: <i>Who am I and who are we?</i> » The activity will be a video exchange presentation. » Each group will get the tablets (or any other recording device) and they need to make a short video, introducing themselves both individually and as a team. » Once they finish the video, they show it to the other team, so they can get to know each other through the information in the video. After this activity, it is recommended to make a brief sharing to repeat names and things they found to have in common. Duration: 30 minutes
1.3	Exploring the video recording equipment This space is designed for participants to explore the video recording equipment. The REC labs have been designed to work with tablets, but any other recording device may be used, such as digital cameras, or even smartphone, depending on the available resources. Obviously, this choice will have an impact on the quality of the final results. During this session, participants will explore the device and facilitator will show how to assemble the equipment: the tripod, the microphone, etc. It is important for facilitators to talk to the participants about the importance of caring for the equipment, since without it they would not be able to carry out the workshop. Duration: 20 minutes

1.4	Ideas, emotions and experiences about physical violence It is time to introduce the topic of this first REC lab: Physical violence: torment and being tormented The facilitator should be adequately prepared to elaborate this topic to the group. Some information about it are provided in this guide. The facilitator will introduce the topic, then participants will get an opportunity to brainstorm about it. Some reflections will be proposed by the facilitator to generate a discussion. This could be done by writing some key words related to the topic on a flipchart. It could be interesting to orient this session to the exploration of participants' direct or indirect experiences regarding physical violence, but the facilitator must never force them to do it. Depending on the group, it could be premature to deal with such intimate personal issues at this stage. When participants become more familiar and comfortable with the group, they can share their personal experience, encouraging the entire group to be respectful. When encounter some difficult aspects of the topic are or participants need to talk, it is recommended to give them space to do it, also encourage other participants to be attentive and respectful. Nevertheless, it is possible to generate the discussion in general terms. The words on the flipchart will be very inspiring for participants, especially in encouraging them to elaborate ideas for the audiovisual content. The facilitator will take a picture of them in order to have them available in the following sessions. Once the brainstorm ends, the facilitator will make a brief recap of the session. Duration: 40 minutes
1.5	Closure The closing session is important since participants will discuss and express emotions related to violence in the first session. For this reason, at least during the first session, the facilitator must make sure that at the end of the workshop, participants are able to disconnect and are not stuck in painful past memories or negative thoughts. The session, therefore, should be closed with a cheerful activity. Duration: 10 minutes

SESSION 2	
Duration	2 hours
Objectives	» Keep discussing about physical violence, its reasons and consequences. » Generate ideas, concepts and reflections on the topics. » Present the artistic technique which will be used during this lab.
Tools	» Computer » Projector » Flipchart » Post-its » Sheets of papers » Colored pens and markers
WORK ROUTE	
2.1	Introduction
	This session will start with a recap of the brainstorm held during the previous meeting. To make this activity more dynamic, the facilitator will ask participants some questions, such as: » <i>Have you thought about physical violence during the week?</i> » <i>Have you directly or indirectly experienced physical violence during the week? (Also, through television, Social Media, etc.)</i> » <i>How did you feel about those thoughts and emotions which arose during our last session?</i> The facilitator can use the flipchart to add ideas to the brainstorm that was initiated in the previous session.
	Duration: 15 minutes
2.2	Transforming the brainstorm
	Participants will be invited to take inspiration from the words written on the flipchart to carry out a creative writing activity. They will work in groups, which finally aims to propose a short story plot. The facilitator will write down the words from the brainstorming session on post-it notes and stick them on the flipchart. Each word will be written in one post-it. The facilitator will add some extra post-it with new words that express positive occurrence and feelings too, thus participants can find further inspiration for their stories. Each group will pick the same amount of post-its from the board and will create a story plot. They will get the inspiration from the post-its they have. Once they finish, the groups will exchange their post-its and they have to write another story from the new ones. At the end, each team will create two different stories, which will be shared with the entire group.
	Duration: 50 minutes

2.3	Presentation of the artistic technique: Photo experimentation
	Any type of visual presentation is needed to support the facilitators to run this session. The facilitator will provide information and visual references to the participants regarding the technique they will work with. The following photographic process should be shown in the presentation: » Photo montage » Intervened photography » Photography and artistic installation » Projection of pictures or video installations » Narrative photography » Stop motion or frame-by-frame animation » Any other process which the facilitator would like to propose Information and references about these processes are presented above in this guide. Participants can work in group and use the available devices to search for examples of application of the artistic process.
	Duration: 40 minutes
2.4	Closure
	The facilitator will close the session by giving a brief recap and an anticipation about the next session. This aims to keep participants engaged and cultivate their curiosity. Sitting in a circle, participants will be invited to share about their impressions on the session, such as what they like and do not like.
	Duration: 15 minutes

SESSION 3	
Duration	2 hours
Objectives	» Activate creative processes through artistic practice. » Use new technologies to experiment new ways of representing a story.
Tools	» Computer » Projector » Different types of magazines, postcards, photographs, documents, or books with images and illustrations » Scissors » Glue » Colored markers and pens » Sheets of paper » Video recording equipment

WORK ROUTE	
3.1	Introduction
	The workshop will start with a recap of the previous sessions in order to make participants aware of their learning process and their achievements as individuals and as a team. This session will serve to find a way to connect the reflections about the topic with the application of the artistic technique. The facilitator may show again the presentation of the experimental photo technique and focus on photo montage, which is the technique to use in the following phases of the session.
	Time: 15 minutes
3.2	Experimental photo practice
	During this session, participants will have the opportunity to be creative and work together in producing their first pieces of art by using the experimental photo technique. The group should be divided into smaller ones, depending on the number of participants. This will let all of them getting the chance to actively participate in the creation process. Each group will represent one of the stories that was created in the previous session through photo montage. If necessary, the facilitator will recap them. Each group will represent the characters and/or the scenario of the story by gathering images from any available resources (magazines, books, postcards, etc.) and creating a montage. When the photo montage is ready, each group needs to organize its conversion in an audiovisual content. They can animate their work through stop motion (making several pictures of the photo montage, then create a sequence); they can insert the voice of a narrator, add sound effects, etc. The facilitator will provide suggestions and technical assistance to carry out this activity. Participants have the freedom to experiment and find their personal way to produce their first audiovisual content. This also includes finding a common agreement with their teammates. In the previous sessions, different stories have been created. At this stage, the group can decide to work together on a common audiovisual project or carry out different projects. It will depend on the number of participants and the available video recording equipment.
	Time: 90 minutes
3.3	Closure
	At the end of the session, each group will show their project to the other groups and explain the concepts behind them. If the group decides to work on a unique project, the facilitator will take advantage of this moment to acknowledge achievements and solve doubts that may arise regarding the process.
	Duration: 15 minutes

SESSION 4	
Duration	2 hours
Objectives	» Explore the topic and get inspiration. » Start to create the story for the final experimental video.
Tools	» Various newspapers and magazines » Scissors » Colored pens and markers » Sheets of paper
WORK ROUTE	
4.1	Introduction
	In the previous session, participants have started to create audiovisual contents. At this stage, they need to create messages and concepts that are more elaborated. The facilitator will encourage them to come up with more creative ideas. A brief summary will introduce this session by telling what has been worked so far. The facilitator will ask the opinion of the participants in order to receive feedback.
	Duration: 10 minutes
4.2	Explore the resources and get inspiration
	The group will be divided into smaller ones. It is recommended to encourage them to create new groups. During this session, participants will analyze the contents of the magazines, newspapers and other available resources. This practice will serve to find inspiration and foster the process to create a fiction story from reading and consulting from the resources, which talk about real life occurrence. Each group will review the available resources, looking for contents related to the topic of the lab. They will underline words, cut images and/or small paragraphs/sentences. Once they have collected all the contents, they will share them with the rest of the group, so each participant could have an idea of how can they present a topic differently.
	Duration: 50 minutes

4.3	Narrative creation
	Participants are still divided in teams. At this stage, they have to create a new story with the words and pictures that they have cut down from the newspapers and other resources. This time, participants should pay more attention to create a coherent and clear story. The facilitator will support them, relying on the “<i>Audiovisual Production Guide</i>” annex. In this guide, the facilitator will find a section that elaborates the basic structure of a narrative creation (introduction, development and ending) and will also find some templates that can be useful for the story creation. Considering that the goal is to promote non-violence culture, participants will be asked not to use explicitly violent contents while creating the story. They can use symbolism and visual metaphors instead. Once the stories have been created, they will share them with the whole group. The facilitator can suggest a couple of things to stimulate creativity, such as: » <i>What would happen if everything changed in the end?</i> » <i>What would happen if characters end up showing that they are very different from what we expect them to be?</i> (A good example to make is the lion in <i>The Wizard of Oz</i>, although being a figure that looks strong, it is actually a coward).
	Duration: 50 minutes
4.4	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 5	
Duration	2 hours
Objectives	» Finalize the story and create the storyboard. » Explore and define the audiovisual narrative form to use.
Tools	» Sheets of papers » Colored pens and markers » Magazines, newspapers, book and brochures with illustrations » The stories created in the previous session » Set of templates to outline the story and create an audiovisual product (annex)

WORK ROUTE	
5.1	Introduction The session will begin by doing a recap of the previous meeting. It is advisable to show again the artistic technique, which also has been done during session 2. Participants will be asked to apply this technique again. This time, they need to represent the new story they have created. Participants can choose to use one or some of the proposed techniques. Through them, they will create characters and/or scenarios to use for the following audiovisual production. In a later phase, when creating the final experimental video, participants can combine these artistic productions with real images or use them solely. The facilitator should support participants both in choosing the technique and combining them. It is also important to always provide technical support.
	Time: 30 minutes
5.2	Finalize the story and get prepared for the production phase Once the participants have drafted the story, the next step is working on the outline of the characters, the setting, the plot synopsis and creating a storyboard. This will let them have a better overview. The facilitator will encounter some templates in the annex of this guide. At this stage, it is possible to start thinking on deciding the final of the video and defining an action plan to implement the project. Since technological and economic resources may be limited in the framework of REC labs, the facilitator will encourage participants to think out of the box, also to discover alternative and creative ways to represent their messages by using the available resources. The facilitator should also know that there are many free resources (pictures, music and sound effects) on the Internet to use, which could improve the quality of the video. The facilitator should listen to the creative proposal of the group, propose and invite them to find out solutions to apply them. In the storyboard, participant will define the technique they will use in all scenes. In this way, the facilitator may be able to adequately prepare for the next session, gathering all the resources that they will need in the production stage. Once they have finished, it is convenient to create a sharing session to receive feedback. This also gives participants the opportunity not only to provide suggestions and comments to their peers, but also to look their work from a different perspective.
	Duration: 80 minutes
5.3	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 6	
Duration	2 hours
Objective	» Finalize the pre-production phase. » Start the production of the story content by using the experimental photo technique. » Prepare for the audiovisual production phase.
Tools	» Templates filled in the previous session to outline the story » New template to facilitate the audiovisual production process » Sheets of paper » Colored pens and markers
WORK ROUTE	
6.1	Introduction
	At this stage, the story should be outlined and all participant should have a clear overview of it. To start this session, it is recommended to collectively recap the story and the techniques to use to represent it, before thinking about its transformation in audiovisual content. Duration: 5 minutes
6.2	Production of the story contents through experimental photo
	Together with the participants, the facilitator will define an action plan to implement the creative production. All participants should have clear their tasks at any time. Indeed, tasks will be distributed among them, depending on their interests and attitudes. It will be very important to make them aware that, even if working on smaller groups, they are working to produce a unique product. Therefore, the facilitator should guide them to have an aesthetic cohesion (for instance, use the same palette of colors). Despite this, in the framework of the experimental video making, unconventionality is welcome and participants are able to overcome judgements and weaken the barriers between what is aesthetically acceptable or not. Once all these premises are done, participants will start to create the scenarios and/or characters of their story through the experimental photo technique. Duration: 80 minutes
6.3	Creating the recording roadmap
	At this stage, their pieces of arts will be ready. Now, participants should start analyzing in depth the storyboard again in order to plan how to carry out the video production phase. There are templates provided as annex at the end of this guide in order to facilitate this process. To analyze the script and the storyboard, participants will need to fill in the breakdown template, the step outline template and the shooting schedule template. In this way, it will be possible to clearly define the necessary elements for the video recording of each scene: object, decoration, costumes, make-ups, etc. Duration: 30 minutes

6.4	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 5 minutes

SESSION 7	
Duration	2 hours
Objectives	» Carry out the audiovisual production. » Start the editing phase.
Tools	» Video recording equipment » Templates filled in the previous sessions » Material which should appear in each scene » Tablet (or other devices) with video editing software installed. It would be necessary to have a premium version to access enough editing options
WORK ROUTE	
7.1	Introduction
	It is finally time to produce the video as planned during the previous sessions. Participants should be familiar with the script and the sequence of scenes. This session might be opened by an energy game, aimed at creating a good atmosphere to carry out the last phase of the workshop. Duration: 5 minutes
7.2	Audiovisual production: shooting time!
	All participants have their role assigned. It is recommended to let all of them manage the video recording equipment in turn. At the beginning of the session, they should assemble the equipment as learned in the previous sessions. The facilitator will provide technical support at anytime, including the preparation and the shooting phase. This session could be particularly tiring since there could be many scenes to shoot but they only have limited time. One of the participants can have the task to monitor the session and assure that all scenes are recorded. Both the facilitator and participants may use the "Audiovisual Production Process" guide to support this production process. There, they will find interesting tips about how to make frames and camera movements. Duration: 80 minutes

7.3	Video editing phase
	After the recording session, the participants continue to the editing phase. They will work in group, depending on the number of available devices. A video editing software should have been installed previously by the facilitator in all the available devices. The facilitator will show the editing options offered by the software by using a projector. Next, participants have the freedom to explore them and edit the recorded video. The copy of the original recordings will be saved in order not to lose any of the results of the previous stage (also works as a back up). The facilitator should be attentive to any needs of the participants. If there are some participants who can manage video editing, it would be great to encourage peer-to-peer learning. At this stage, the facilitator should not expect to get the final version of the video. During this phase, participants are allowed to experiment and explore all the editing options offered by the software. This exploration will give new ideas and inspiration to create the final version of the video. The facilitator will assist group discussion and exchange about all the possibility they have to create a great video. At this stage, different groups can work separately and explore all the editing options provided by the video editing software.
	Duration: 30 minutes
7.4	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 5 minutes

SESSION 8	
Duration	2 hours
Objectives	» Finalize the editing process. » View the final experimental video and share feedback about it. » Finish the REC lab 1.
Tools	» Tablet (or other devices) with video editing software installed » Projector

WORK ROUTE	
8.1	Introduction
	The last session of the lab will be entirely dedicated to the editing of the video. Since participants will mainly work using the devices, it would be recommended to start the session with an energizing game. Duration: 5 minutes
8.2	Video editing and finalization
	Participants will work in group, each of them obtains one of the available devices with the video editing software installed. Each group will get assignment to edit some scenes. Then, they will be put together on a particular device to conclude the editing and create the final experimental video. To assure that all participants are able to see the entire process, when all the scenes are ready, the facilitator can show their final assembly of the video by using a projector. Participants can execute the final editing collectively by working on one particular device while sharing the screen with the rest of the team. Once all participants agree with the final result of the editing, the video will be finalized and saved. Participants have to find a title for their video and write a short announcement to identify the message they want to deliver through it. Participants are going to talk about where they want to share the video, including if they want to create a social media channel. Since the final experimental video is a collective creation, authorization from each participant is important to get in order to share the video. Opening a channel could be very interesting since it can stimulate the bond among the participants of the lab; if they agree to have a common project. Duration: 100 minutes
8.3	Closure
	Since this will be the closure of an entire lab, the facilitator should invite participant to sit in a circle, so they can share their impression and feedback about the work they have done. It is important to ask participants about how they felt during the overall practice of the lab, whether they felt comfortable or not, would they want it to be different, or which session they liked the most. It is recommended to explain them once again about the importance to raise the voice and deliver messages through all the available means in order to eradicate violence and create a more inclusive society. They also need to reflect on how their messages can do/change something to improve their communities. Duration: 15 minutes





REC LAB 2

Making Masks
to Reveal Bullying



LAB OVERVIEW

Topic	Bullying and power imbalance
Plastic/visual technique	Elaboration of masks for the creation of characters
Sessions designed by	CJD
Overall duration (including preparation)	32 hours
Learning objectives	» Reflect on bullying, the reasons behind it, the consequences and ways to prevent its occurrence. » Explore and practice the elaboration of masks technique. » Acquire ICT competences about video recording and editing. » Improve communication skills through the creation of a story aimed at conveying meaningful messages. » Improve creativity and divergent thinking.
Session 1	1.1 Welcome to the REC lab 2! 1.2 Ideas, emotions and experiences about bullying and power imbalance 1.3 Closure
Session 2	2.1 Introduction 2.2 Transforming the brainstorm 2.3 Presentation of the artistic technique: Elaboration of masks 2.4 Closure
Session 3	3.1 Introduction 3.2 Elaboration of masks practice 3.3 Closure
Session 4	4.1 Introduction 4.2 Explore the resources and get inspiration 4.3 Narrative creation 4.4 Closure
Session 5	5.1 Introduction 5.2 Finalize the story and get prepared for the production phase 5.3 Closure
Session 6	6.1 Introduction 6.2 Creation of the recording roadmap 6.3 Closure
Session 7	7.1 Introduction 7.2 Audiovisual production: shooting time! 7.3 Video editing phase 7.4 Closure
Session 8	8.1 Introduction 8.2 Video editing and finalization 8.3 Closure

Bullying and Power Imbalance

Bullying defines a deliberate misuse of power in relationship through repeated verbal, physical and/or social behavior that intends to cause **physical, social** and/or **psychological harm**. Both individual and group can exploit their power over one or more people. When we talk about bullying, we do not talk about single episodes of social rejection or dislike, single episode acts of nastiness or spite, random acts of aggression or intimidation or mutual arguments, disagreements or fights. Bullying involves an **ongoing misuse of power** over people who feel unable to stop it from happening (National Centre against Bullying, n.d.).

It can be experienced by **children, young people** and also by **adults** in different social contexts. Some forms of bullying are obvious to spot while others can be subtler. Generally, it is possible to identify at least four type of bullying: physical, verbal, social, and sexual bullying.

Physical bullying includes **kicking, tripping, pinching, hitting, pushing, or damaging property**. It causes both short-term and long-term damages. **Verbal bullying**, on the other hand, includes **name calling, insults, teasing, intimidation, or verbal abuse**. It can start being harmless, but it can rapidly escalate to levels which start psychologically affecting the victim. **Social bullying**, instead, is intended to harm someone's **social reputation**. It happens very often behind the bullied person's back. This make it harder to recognize, although it can cause humiliation and many other negative feelings in the victim. It includes lying and spreading **rumors**, playing nasty jokes to **embarrass** and **humiliate, mimicking unkindly**, encouraging others to **social exclude** someone and also damaging someone's social **reputation** or social **acceptance** (National Centre against Bullying, n.d.).

Another form that bullying can take is **sexual bullying**. It consists of repeated, harmful actions that target a person sexually. Examples include sexual name-calling, vulgar gestures, uninvited touching and sexual propositioning, among others. A bully might make a crude comment about a peer's **appearance, attractiveness, sexual development** or **sexual activity**, which can be very humiliating, and in extreme cases, can open the door to **sexual assault** (Morin, 2019).

Lastly, since many times bullying is based on prejudices that young people have toward their peers of different **racess, religions** or **sexual orientation**, another category is **prejudicial bullying**, which can encompass all the other types of bullying and occurs when people misuse their power to harm people who are different from them (Morin, 2019).



Bullies have different styles, personalities, goals and behaviors. Their motivations for and methods of bullying are all different. For this reason, categories can be identified:

- » **Bully-victims** are those who have been bullied in the past and try to regain a sense of power by bullying other people weaker than them. Other times, the **bully-victim** comes from a home with domestic violence, so bullying, in this case, is a learned behavior. Many times, they are loners or fall at the bottom of the social ladder at school, thus feeling frustration and a sense of powerlessness which make their behavior worse (Morin, 2019).
- » **Popular bullies** are confident; they usually have a group of followers and may feel like they rule the school. They have a high position in the social ladder of the school and they are able to do whatever not to lose their position, including bullying their peers (Morin, 2019).
- » **Group bullies** act like having a pack mentality when they are together. They tend to bully as a group, but behave much differently when they are alone. The sense of belonging to a group make them feel powerful and less responsible for their actions since they share the guilt (Morin, 2019).
- » Finally, **indifferent bullies** are those who are unable to feel **empathy** or remorse for what they do to others. Unlike bully-victims or popular bullies, they are bullying for the sheer enjoyment of seeing another person suffer. They are often vicious and have deep psychological problems that need to be addressed by a professional (Morin, 2019).

Bullying can cause a variety of short-term effects both on the victims and on the bullies. The victims can experience **social isolation, sleep disturbance, low self-esteem, anxiety, depression**, higher **risk of illness, psychosomatic symptoms** and **poor school performance**. Meanwhile, bullies can experience **poor school performance, increased truancy risk**, difficulties in maintaining social relationships and **increased risk of substance abuse**. Nevertheless, bullying can also cause a wide range of long-term effects, such as **chronic depression, increased risk of suicidal thoughts**, plans and attempts, **anxiety disorders, post-traumatic stress disorder, poor general health, substance abuse** and difficulty in establishing trusting and relationships for the victims; risk of **spousal or child abuse**, risk of **antisocial behavior**, substance abuse, and difficulties in establishing trusting and relationships) and for the bullies (risk of spousal or child abuse, risk of antisocial behavior, substance abuse, less likely to be employed) (Hurley, 2018).



Artistic Technique: Elaboration of Masks

This second REC lab proposes the elaboration of masks as the main technique for the production of the contents of the experimental video. The References of this technique are attached on the Annex II.

Masks have been used since the dawn of time. They have been one of the most **sacred objects** for many civilizations throughout history and have acquired different purposes to man, being used in thousands of different ways. For the ancient cultures of the world, masks were used as fundamental resources for symbolic representation. They were used for protection, disguise, **entertainment** or **ritual practices** and were made from various materials. Many different influences affected how masks were made and used.

Nowadays, masks keep being created and used in a variety of contexts. People wear them not to be recognized, to take the appearance of another or practice some performing activities and rituals. As happened in the past, the creation of masks is a **functional art** form because the artwork serves a purpose. In the case of the REC labs, masks will be elaborated to create the characters of the experimental film.

Masks can be created with a variety of different materials: **cardboard**, **fabric**, **leather**, etc. The creation of masks is an artistic process which allows working with **metaphors** and **symbolism**, as through the manipulation of materials, some meaningful features can be assigned at the masks.

Masking techniques could be classified into two main groups:



- » **Dry techniques** include the creation of masks made of paper or cardboard. Creating this kind of mask is quite easy and cheap.
- » **Wet techniques** involve the use of papier-mâché, clay, mud, cement. The creation of this kind of masks require more time and effort.

Besides the technique, it will be necessary to choose also which type of mask to create. Masks can be **neutral**, **static** or **expressive**, while another valid alternative could be the use of makeup.

A neutral mask has been designed as “the one we really are”, the one that allows us to take off all the other masks. It is also called universal mask and was originally developed by Jacques Lecoq as a learning tool to allow actors who wear it to get in touch with their core being, their most authentic or intuitive self. Body movement and other elements such as the voice become essential when wearing this mask (Henderson, n.d.).

Fixed or **static masks** are those which only have one expression. They are usually used only for decoration and the use of material for its production is wide because it is possible to experiment with almost any type of material.

Expressive masks are capable of having somewhat-to-hyper realistic mouth movement and facial expressions. For this reason, they are used to easily differentiate characters. As the fixed masks, these can be made of almost any type of material. Their realization can be more complex.



When the technique and the type of masks to create will be chosen, there are some sessions of the REC labs dedicated to this creative process. When the masks will be ready, they will be used as a scenographic resource. They will be brought to life becoming the characters of the story. Their use will improve **communication fluency** and will help the shyest REC participants to act, thus fostering **empowerment** and **participation**.

Mask making and working with masks can also help unlock playfulness and sense of **creative adventure** through the process of remembering moments and revisiting the feelings that accompany such **memories** (Mitchel, 2013). This process may be very effective to support young people in the exploration of the topic of the workshops. They will be encouraged to think about violence, remembering what they directly and indirectly experienced and molding their **feelings** in the masks.

Instruction

SESSION 1	
Duration	2 hours
Objectives	» Meet the participants and keep creating a bond. » Discover the aim of REC lab 2 and define a common project to work on.
Tools	» Computer » Projector » Flipchart » Colored pens and markers » Sheets of paper
WORK ROUTE	
1.1	Welcome to the REC lab 2! The five REC labs have been developed as a unique journey towards reflection on five different violence-related topics. Ideally, all the labs should be implemented with the same group of young people, which allow them to keep improving their ICT skills while facing the relevant topics addressed by the REC project. Obviously, new participants are always welcome. The facilitator should take in consideration this aspect while preparing the dynamics to open this second lab. If there are new members in the group, it is recommended to propose some dynamics to generate their engagement in the group. If the group is the same as in the previous lab, a bond has already been created, therefore the dynamics proposed should focus on its reinforcement. Lastly, if the group is totally new, the facilitator should follow the instructions detailed in the session 1.1 and 1.2 of the previous lab. The proposed dynamics will foresee the use of the video recording equipment, since at this stage of the REC program, it is important to give participants the chance to familiarize with it. As done during the REC lab 1, participants may be divided into smaller groups and record a brief presentation of their teams. The team created in the REC lab 1 can be changed or maintained. The important thing is to encourage participants to create a presentation, which differs from the previous one. They could also record a brief recap of what they did in the previous lab. In this way, they will have a clearer vision of their achievements up to the moment and will allow possible new members to catch up.

	To guide this activity, the facilitator can propose some questions that they should answers as team through a video: » <i>Could you introduce your team? Are there new members?</i> » <i>What did you produce during the previous REC lab?</i> » <i>What do you expect from the REC lab 2?</i> The following activities should be slightly adapted if the facilitator is working with a new group. Duration: 30 minutes
1.2	Ideas, emotions and experiences about bullying and power imbalance It is time to introduce the topic of the second REC lab: Bullying and power imbalance The facilitator should be adequately ready to share this topic with the group. Some information about it are provided in this guide. The facilitator will introduce the topic, then participants will get an opportunity to brainstorm about it. Some reflections will be proposed by the facilitator to generate a discussion. This could be done by showing participants some visual resources related to bullying. Many free contents are available on Internet, for example, comics or video which carry out this topic. It could be interesting to orient this session to the exploration of participants' direct or indirect experiences regarding bullying, but the facilitator must never force them to do it. Depending on the group, it could be premature to deal with such intimate personal issues at this stage. When participants become more familiar and comfortable with the group, they can share their personal experience, encouraging the entire group to be respectful. When encounter some difficult aspects of the topic are or participants need to talk, it is recommended to give them space to do it, also encourage other participants to be attentive and respectful. Nevertheless, it is possible to generate the discussion in general terms. The words on the board will be very inspiring for participants, especially in encouraging them to elaborate ideas for the audiovisual content. Facilitator will take a picture of them in order to have them available in the following sessions. Once the brainstorm ends, the facilitator does a brief recap. Duration: 60 minutes

1.3	Closure
	The closing session is important since participants will discuss and express emotions related to violence in the first session. For this reason, at least during the first three session, the facilitator must make sure that at the end of the workshop, participants are able to disconnect and are not stuck in painful past memories or negative thoughts. The session, therefore, should be closed with a cheerful activity like dancing or singing.
	Duration: 10 minutes

SESSION 2	
Duration	2 hours
Objectives	» Keep discussing about bullying, its reasons and consequences. » Generate ideas, concepts and reflections on the topics discussed. » Present the artistic technique which will be used during this lab.
Tools	» Computer » Projector » Flipchart » Colored pens and markers » Sheets of papers
WORK ROUTE	
2.1	Introduction
	For the introduction of this session, participants will be involved in a circle of conversation. The facilitator will give an overview of the last session and the reflection they had during it. To keep fostering the reflection, the facilitator will ask participants some questions, such as: » <i>What have you thought about bullying during the week?</i> » <i>Have you directly or indirectly experienced bullying during the week?</i> » <i>How did you feel about the thoughts and emotions who came out during our last sessions?</i> The facilitator will gently force the participation of all group members. It is recommended that whenever a difficult aspect of the topic arises or some participants need to talk, let the participants understand that they are in safe environment and they are free to share their thoughts and problems within the group, without being judged.
	Duration: 15 minutes

2.2	Transforming the brainstorm Participants will be invited to take inspiration from the key words written down on the flipchart during the brainstorm to create a story plot. The facilitator will write down on post-it notes the words from the brainstorming session and will stick them on the board. Each word will be written in one post-it. The facilitator will add some extra post-its with new words that are expressing positive occurrence and feelings. Each group will pick from the board with the same amount of post-its and will create a story plot taking inspiration from the post-its they have. Once they do it, the groups will exchange their post-its and will have to create another story from the new ones. At the end, each team will have created two different stories, which will be shared with the entire group. Duration: 50 minutes
2.3	Presentation of the artistic technique: Elaboration of masks Any type of visual presentation is needed in order to support the facilitator to run this session. The facilitator will provide information and visual references to the participants regarding the technique they will work with. The presentation will show: » The different existing types of masks: neutral, expressive and static. » The different technique to create masks: wet and dry techniques. » Possible alternatives: the use of makeup. Information and references about these processes are presented in this guide. Participants can be asked to work in group and use the available devices to search example of application of these artistic processes. Duration: 50
2.4	Closure The facilitator will close the session by giving a brief recap and an anticipation about the next session. This aims to keep participants engaged and cultivate their curiosity. Sitting in a circle, participants will be invited to share about their impressions on the session, such as what they like and do not like. Duration: 10 minutes

SESSION 3	
Duration	2 hours
Objectives	» Activate creative process through artistic practice. » Use new technologies to experiment new ways of representing a story.
Tools	» Computer » Projector » Various materials to create the masks (felt, cardboard, ribbons, buttons, laces, scissor, hot glue gun and glue and so on) » Video recording equipment
WORK ROUTE	
3.1	Introduction In the previous session, participants have the opportunity to observe some masks and masks making techniques proposed as visual references. During this session, they will experiment directly the technique. To prepare them to do so, the facilitator will make a brief recap of the previous session and will ask participants to share with the rest of the group if they have some experience in creating masks or not.
	Duration: 15 minutes
3.2	Elaboration of masks practice During this session, participants will have the possibility to be creative and work together to produce their first pieces of art by using the proposed technique. The group should be divided into smaller ones, depending on the number of participants, to let them have the chance to actively participate in the creation process. Each group will create a mask to represent the characters typically involved in stories about bullying: the victim, the popular bully, the bully-victim, the serial bully, etc. A presentation will be projected to show many different kinds of masks, so participants could take inspiration. Participants should have access to many materials in order to create high quality masks: felt, ribbons, buttons, fabrics, laces, cardboard, etc. When the masks are ready, each group will have to define how to use them to create an audiovisual content. They can wear masks and record a video where they act or they can put a mask on an inanimate object and add a voice over, for example. As in the previous lab, participants' creativity should be let run free, allowing them to think out of the box and create something unique. The facilitator will provide suggestions and technical assistance to carry out this activity. Participants have the freedom to experiment and find their personal way to produce their first audiovisual content. This also includes finding a common agreement with their teammates.
	Duration: 90 minutes

3.4	Closure
	At the end of the session, each team will show their products to the rest of the group and explaining the concepts behind them. The facilitator will take advantage of this moment to acknowledge achievements and solve doubts that may come up regarding the process.
	Duration: 15 minutes

SESSION 4	
Duration	2 hours
Objectives	» Explore the topic and get inspiration. » Start creating the story for the final experimental video.
Tools	» Computer » Projector » At least three selected video clips about bullying » Sheets of papers » Pens
WORK ROUTE	
4.1	Introduction
	In the previous session, participants start to create some contents about bullying. At this stage, they need to create messages and concepts that are more elaborated. The facilitator will encourage them to come up with more creative ideas. This session will be introduced by a brief summary of what has been worked so far. Duration: 10 minutes
4.2	Explore the resources and get inspiration
	During this session, participants will analyze the content of some video clips about bullying previously selected by the facilitator. This practice will serve to find inspiration and to foster the process of creation of a story. The facilitator should find video which represent different kind of bullying, from the subtle to the most violent forms it can take. This will make participants more aware of how many forms bullying can take and also detect if they have experienced it at any time of their life, both as victims or wrongdoer. Many videos also show the consequences of bullying that many times are hidden. YouTube offers a great variety of video about bullying; the facilitator should choose at least two of them adequate for the group. The group will be divided into smaller ones. It would be recommended to encourage them to create different groups from the previous sessions. They will watch the video clips and they will write down everything that catches their attention or provoke them some thoughts and feelings.

	After watching the video clips, participants will be divided into groups and will share their notes, thoughts and impressions.
	Duration: 50 minutes
4.3	Narrative creation Participants are still divided in teams. At this stage, they need to create a new story, starting from the reflection undertaken in the previous phase. This time, participants should pay more attention to create a coherent and clear story. The facilitator will support them, relying on the "Audiovisual Production Process" annex. In this guide, the facilitator will find a section that details the basic structure of a narrative creation, along with some templates which can be useful for the story creation. Considering that the goal is to promote non-violence culture, participants will be asked not to use explicitly violent contents while creating the story. They can use symbolism and visual metaphors instead. Once the stories have been created, they will share them with the whole group. The facilitator can suggest a couple of things to stimulate creativity, such as: » <i>What would happen if everything changed in the end?</i> » <i>What would happen if we tell the story from a different perspective?</i>
	Duration: 50 minutes
4.4	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 5	
Duration	2 hours
Objectives	» Finalize the story and create the storyboard. » Explore and define the audiovisual narrative form to use.
Tools	» Sheets of papers » Colored pens and markers » The stories created in the previous session » Masks created in the previous sessions » Set of templates to outline the story and create an audiovisual product (annex)
WORK ROUTE	
5.1	Introduction
	The session will begin by doing a recap of the previous meeting dedicated to the creation of the masks and the story. Participants need to integrate the characters created in session 3 with the story developed in session 4 for the creation of the final experimental video. Time: 10 minutes
5.2	Finalize the story and get prepared for the production phase
	Once the participants have drafted the story, the next step is working on the outline of the characters, the setting, the plot synopsis and creating a storyboard. This will let them have a better overview. The facilitator will encounter some templates in the annex of this guide. Meanwhile, participants should decide how to integrate the characters created in session 3 through the elaboration of masks within the story developed in session 4. At this stage, it is possible to start thinking how the final video will be and define an action plan to implement the project. Since technological and economic resources may be limited in the framework of REC labs, the facilitator will encourage participants to think out of the box, also to discover alternative and creative ways to represent their messages by using the available resources. The facilitator should also know that there are many free resources (pictures, music and sound effects) on the Internet to use, which could improve the quality of the video. The facilitator should listen to the creative proposal of the group, propose and invite them to find out solutions to apply them. Participants will create the storyboard and choose the technique they will use in all scenes. In this way, the facilitator may be able to adequately prepare for the next session. Basically, they should define how they want to audio-visually represent all the scenes (acting, animating a sequence of pictures, etc.).

	Once they have finished, it is convenient to create a sharing session to receive feedback. This also gives participants the opportunity not only to provide suggestions and comments to their peers, but also to look their work from a different perspective.
	Duration: 90 minutes
5.3	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session. Duration: 10 minutes

SESSION 6	
Duration	2 hours
Objectives	» Finalize the pre-production phase. » Prepare for the audiovisual production phase.
Tools	» Templates filled in the previous session to outline the story » New template to facilitate the audiovisual production process » Sheets of paper » Colored pens and markers
WORK ROUTE	
6.1	Introduction At this stage, the story should be outlined and all participant should have a clear overview of it. To start this session, it is recommended to collectively recap the story and the techniques which will be used to represent it, before thinking about its transformation in audiovisual content. Duration: 10 minutes
6.2	Creation of the recording roadmap At this point, the group need to organize the creative production process of the audiovisual product based upon the storyboard developed before. Other templates may be used to facilitate this process (breakdown template, step outline template, shooting schedule template). After dividing the tasks among the participants, the roadmap for the production of the audiovisual product will be ready. Participants need to distribute the tasks autonomously, considering also their experience in the previous lab. They may want to have different tasks or not. The facilitator will assure that new participants understand the process and participate actively. Duration: 1 hour 40 minutes

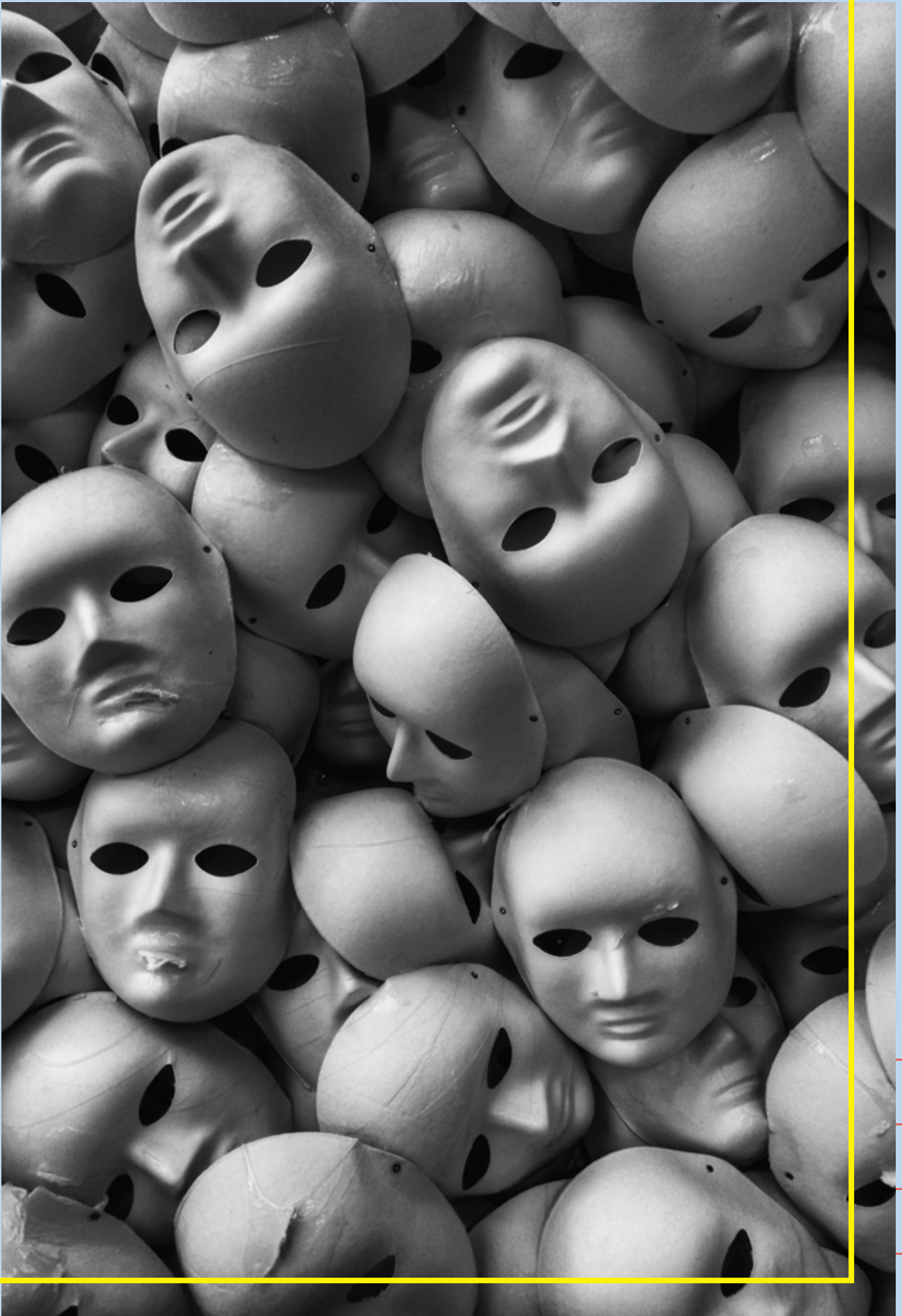
6.3	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 7	
Duration	2 hours
Objectives	» Carry out the audiovisual production. » Start the editing phase.
Tools	» Video recording equipment » Templates filled in the previous sessions » Materials which should appear in each scene » Tablets (or other devices) with video editing software installed. It would be necessary to have a premium version to access enough editing options
WORK ROUTE	
7.1	Introduction
	It is finally time to produce the video as planned during the previous sessions. Participants should be familiar with the script and the sequence of scenes. This session might be opened by an energy game, which aims to create a good atmosphere to carry out the last phase of the workshop.
	Duration: 10 minutes
7.2	Audiovisual production: Shooting time!
	In this session, the participants will record all the scene of the story by following the storyboard. It is important for all team members to participate in the entire process, from handling the tablets to the arrangement of the images to be recorded. The facilitators can guide the teams in role-sharing and will assure that different participants use the technical equipment. The <i>"Audiovisual Production Process"</i> annex will be very useful for this practice. Participants can find ideas and recommendations on how to make the frames and camera movements.
	Duration: 1 hour 20 minutes

7.3	Video editing phase
	At the end of the recordings, participants will move on to the editing stage. Here, it is necessary that the teams are in a comfortable place, giving the possibility to all team members to see the images and have access to the tablet. Although some participants might already have experience in editing, it is important that every team member gets a chance to be involved in the editing process. It also would be great to encourage peer-to-peer learning to some participants who can manage video editing.
	The facilitator should be attentive to any needs of the participants. At this stage, the facilitator should not expect to get the final version of the video.
	During this phase, participants are allowed to experiment and explore all the editing options offered by the software. This exploration will give new ideas and inspiration to create the final version of the video. The facilitator will assist group discussion and exchange about all the possibility they have to create a great video.
7.4	At this stage, different groups can work separately and explore all the editing options provided by the video editing software.
	Duration: 20 minutes
	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 8	
Duration	2 hours
Objectives	» Finalize the editing process. » View the final experimental video and share feedback about it. » Close the REC lab 2.
Tools	» Tablet (or other devices) with video editing software installed » Projector
WORK ROUTE	
8.1	Introduction
	The last session of the lab will be entirely dedicated to the editing of the video. Since participants will mainly work using the devices, it would be recommended to start the session with an energetic game
	Duration: 10 minutes

8.2	Video editing and finalization During this last phase of the workshop, participants will finalize the editing process started in the previous session. Each group will get assignment to edit some scenes. Then, they will be put together on a particular device to conclude the editing and create the final experimental video. To assure that all participants are able to see the entire process, when all the scenes are ready, the facilitator can show their final assembly of the video by using a projector. Participants can execute the final editing collectively by working on one particular device while sharing the screen with the rest of the team. Once all participants agree with the final result of the editing, the video will be finalized and saved. Participants have to find a title for their video and write a short announcement to identify the message they want to deliver through it. Duration: 1 hour 40 minutes
8.4	Closure Since this will be the closure of an entire lab, the facilitator should invite participant to sit in a circle, so they can share their impression and feedback about the work they have done. It is important to ask participants about how they felt during the overall practice of the lab, whether they felt comfortable or not, would they want it to be different, or which session they liked the most. It is recommended to explain them once again about the importance to raise the voice and deliver messages through all the available means in order to eradicate violence and create a more inclusive society. They also need to reflect on how their messages can do/change something to improve their communities. Also, it could be relevant to ask participants to give their opinion about the workshop in front of the camera, with the intention of having a visual record, which may be watched at the end of the entire REC program. Duration:10 minutes





REC LAB 3

Behind the Screen: Land Art
to Explore Cyberbullying

LAB OVERVIEW

Topic	Cyberbullying: hostility without physical borders
Plastic/visual technique	Land art
Sessions designed by	CESIE
Overall duration (including preparation)	32 hours
Learning objectives	» Reflect on cyberbullying, the reasons behind it, the consequences and the way to prevent its occurrence. » Explore and practice the land art technique. » Acquire ICT competences of video recording and editing. » Improve communication skills and the ability to convey meaningful messages. » Improve creativity and divergent thinking. » Appreciate the richness of diversity.
Session 1	1.1 Welcome to the REC Lab 3! 1.2 Ideas, emotions and experiences about cyberbullying 1.3 Closure
Session 2	2.1 Introduction 2.2 Cyberbullying prevention 2.3 Conflict resolution 2.4 Closure
Session 3	3.1 Introduction 3.2 Exploration through metaphors associated with cyberbullying 3.3 Closure
Session 4	4.1 Introduction 4.2 Explore the resources and get inspiration 4.3 Closure
Session 5	5.1 Introduction 5.2 Planning and defining roles for the creative process 5.3 Outline the story 5.4 Closure
Session 6	6.1 Introduction 6.2 Creation of the recording roadmap 6.3 Closure
Session 7	7.1 Introduction 7.2 Audiovisual production: shooting time! 7.3 Video editing phase 7.4 Closure
Session 8	8.1 Introduction 8.2 Video editing and finalization 8.3 Discussion 8.4 Closure

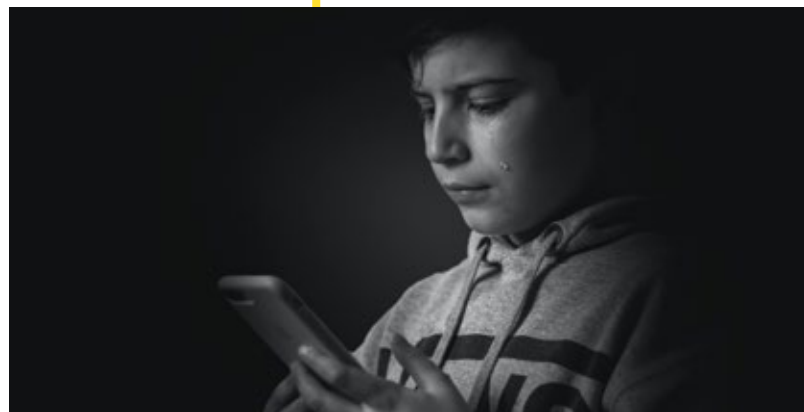
Cyberbullying

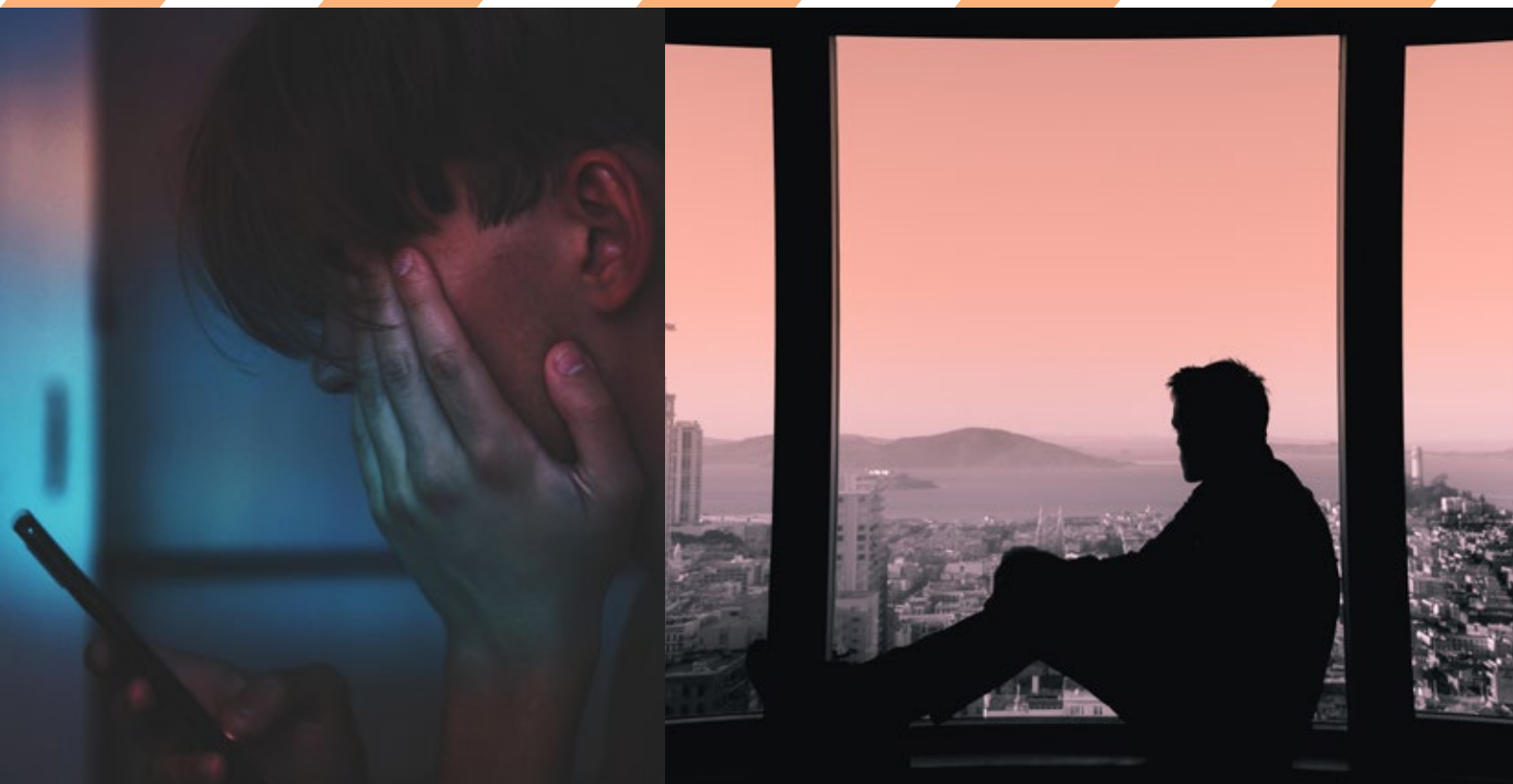
Hostility without Physical Borders

Cyberbullying is a special kind of bullying perpetrated by **sending** or **posting harmful** or **cruel material**, or engaging in other forms of social aggression by using the **Internet** or other **digital technologies** (Willard, 2007).

Social networks are the most common place for cyberbullying, but it also occurs through **messaging apps**, **online forums**, **email** and **online gaming communities**. Due to their massive use among young people, this violence does no longer end once a student leaves class. It literally has no borders. Therefore, it may be **persistent**, which turns the entire life of the victims into nightmares. The contents shared online end up creating a **permanent public record**, which will affect the online reputation both of the victim and the offender. It also has an impact on school admission, employment and other areas of life, thus compromising their future.

Some types of cyberbullying include: **flaming**, it means that someone sends angry, rude, or vulgar messages to a person or persons by private or through an online group; **harassment**, defined by repeatedly sending offensive messages to a person; **cyberstalking**, which includes threats of harm or serious intimidation; **denigration**, which sends or posts harmful, untrue, or cruel statements about a person to other people; **masquerade**, pretends to be someone else in sending or posting material that makes that person look bad or puts that person in potential danger; **outing** and **trickery**, which sends or posts material about a person that contains sensitive, private, or embarrassing information, including forwarding private messages or images, engaging in tricks to solicit embarrassing information that is then made public; and **exclusion**, when a person is specifically and intentionally excluded from an online group.





Cyberbullying victim can experience different emotions and feelings. They can feel powerless and humiliated. Digital technology allows information to spread very fast. These can cause serious damage to the **reputation** of cyberbullying victims. The situation can be overwhelming and impossible to handle. Victims can also feel worthless and really unsatisfied with themselves. They may respond to these feelings by harming themselves in some ways. They might feel hopeless and meaningless. They lose interest in things they once enjoyed and spend less time in interacting with family and friends. Such negative feelings can open the door to **depression** and **thoughts of suicide**. The pressure that comes from cyberbullying can also cause **stress-related conditions** like headaches, stomachaches, stomach ulcers and skin conditions (Forman, 2019).

Unlike traditional bullying, cyberbullying can be completely **anonymous**, which potentially makes the victims feel more helpless. Meanwhile, cyberbullies feel less guilty since they cannot see the reactions of their victims. Before a victim finds out the identity of the bully, the information could have spread to a **worldwide audience** (Berry, 2020).

Because of the nature of this phenomenon, it seems to be more destructive than offline bullying and more likely to spread along with the improvement of technological area through new platforms.



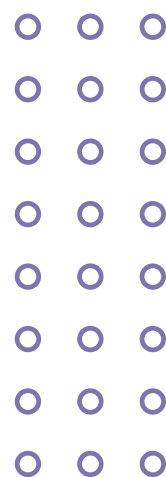
Artistic Technique: Land art and the Use of Natural Elements

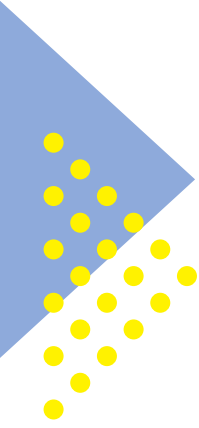
This third REC lab proposes **land art** as the main technique for the production of the contents of the experimental video. The References of this technique are attached on the Annex II.

Land art is an artistic movement that combines, in an original way, the **landscape** and **human artistic creation**. It emerged in America in 1968, shortly after the publication of Robert Smithson's essay "The Sedimentation of the Mind: Earth Projects", which aimed at raising awareness about the relationship among **people** and **nature**. Nowadays, many land art artists focus their work on issues regarding sustainability and climate change.

Land art might let REC participants to investigate their environment while exploring the creative and artistic opportunities that natural materials and elements can provide for the content production for the experimental videos.

The main aim of land art is to alter landscape or create **installation** with natural elements in order to produce certain effects, sensation and provoke emotions of the viewer. Land works are created in nature with unprocessed materials,

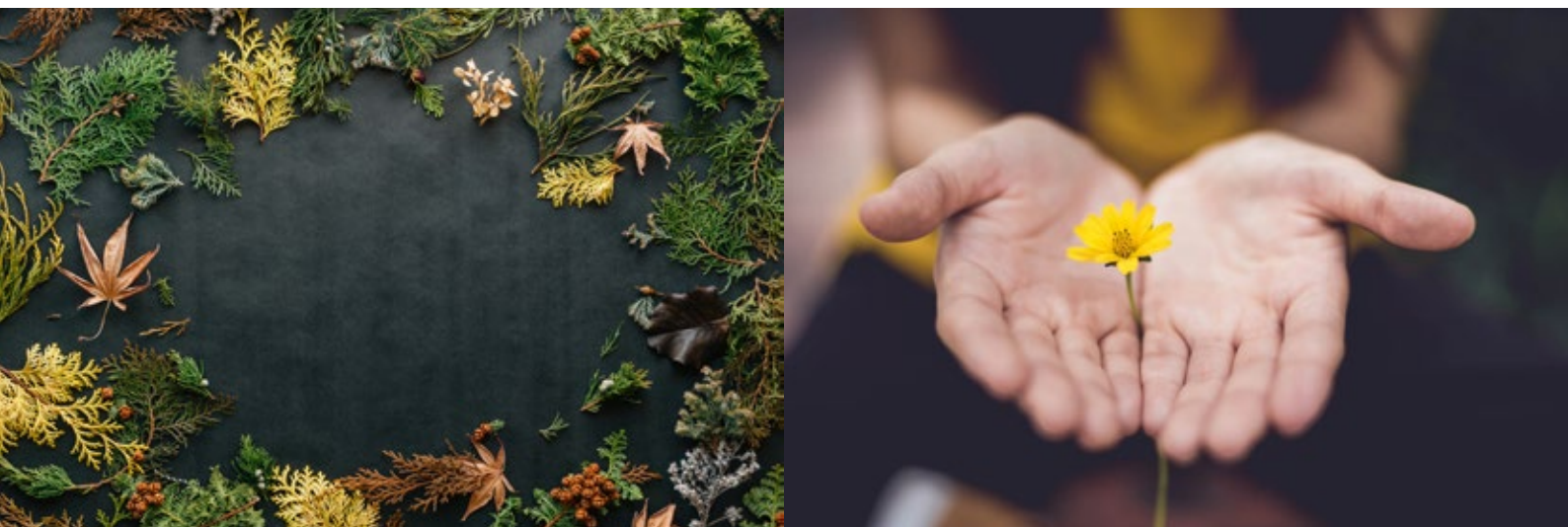




so they are **ephemeral** and will remain in the art history with the help of the recordings and photos. In the case of the REC project, we are going to keep the created land work because it will become part of experimental video.

Since this technique involves the use of natural elements, its use may be very affordable. It is recommended to make participants aware that we can create art from anything. This can inspire them and make them understand that putting efforts in a project is sometimes more important than having all the needed resources to implement it. The use of common elements such as **stones, land** and **dry leaves** will stimulate participants to create innovative and creative ways to express their messages.

The application of this technique will take place preferably outdoor. **Senses** and **perceptions** will be highly stimulated by working in an open and natural environment. Although there could be space for individual reflection, the activities will mainly be a collaborative work. Working in close contact with nature also contributes to the construction of the identity of the place and the community. With their interventions, young people can claim their relations to the place and experience the environment as something vital, something they participate of. Through this way, participants could understand the importance of their action. A **respectful approach to nature** is encouraged, also the respect for other members of the community. We should care of what surrounds us, both nature and other human being, since we are all part of the same world.



Instruction

SESSION 1	
Duration	2 hours
Objectives	» Meet the participants and keep creating a bond. » Discover the aim of the REC lab 3 and define a common project to work on.
Tools	» Computer » Projector » Flipchart » Sheets of paper » Colored pens and markers
WORK ROUTE	
1.1	Welcome to the REC lab 3! In this session, the facilitator will introduce an ice-breaking activity to reinforce the bond of the group. The activity will create room to welcome new participants (if needed), create a safe space and environment in order to allow freedom of expression and speech concerning primary subjects of discussion. Dynamic description: Past, present and future » Hand each person 3 sheets of A4 paper and a pen. » Get them to write "past" at the top of the first sheet past, "present" at the top of the second sheet and "future" at the top of the third one. » Invite them to write or draw something significant in each page, considering that they will have to share it with the rest of the group (i.e. under past, they might write something like: 'travelling, London and university'). » Ask participants to sit in an inward facing circle. Taking turns, each person will give a brief explanation of their 3 sheets of paper and give everyone else in the group a sense of who they are. New participants will get acquainted with the participants from the previous lab. After the icebreaking activity, the group will watch again the final experimental video that has been created during the REC lab 2. A recap of the previous workshop will create room to introduce the new one and also assimilate positive points gathered from the first lab. It will also help new participants to get a touch of what has been done in the previous lab, especially to prepare their minds for the forthcoming workshop. It is essential that all participants begin this journey together and avoid the situation where some participants feel that they do not belong to the team. Then, the facilitator will introduce the workshop by having a quick rundown of REC Lab 3. This is just to prepare the minds of the participants on what to expect. Duration: 30 minutes

It is time to introduce the topic of the third REC lab:

Cyberbullying: hostility without physical borders

Dynamic description: *Forum theatre*

- » Participants will be asked to create two groups; each of them will do the role play of the following scenarios:
 - *Eva was shocked when she logged on Facebook: Marko posted photos of her on his timeline and tagged her. She had no idea she was being photographed and she would never allow her photos to be shared online. Before she could do anything about it, Iva had already received many comments, some of them were inappropriate. In Marko's opinion, the photographs were cool and he completely ignored Iva's requests to delete them.*
 - *Maria has always been shy and found it hard to make friends. After relocating to a new school, she was initially warmly welcomed by a group of girls. She thought she finally made some new friends, but later on she started receiving inappropriate e-mails. The person who sent the e-mails obviously knew a lot about her. A few days later, she found out who had been bullying her after reading the comments on one of her new friends' Facebook timeline.*
- » The facilitator will require both groups to gather round to discuss the feelings they have during and after the role play.

This activity will lead to a deeper reflection on the topic. The facilitator is required to have thorough research on the topic in order to guide the participants through their group discussions. The recommendation is provided in the instruction of the previous lab. In discussing these complex issues with young people, it is important for the facilitator to keep being relevant.

The groups later will choose one person to present their findings from the previous activity. The facilitator will write the common words found in all the groups on the flipchart. With these, the participants will be able to come up with their own definitions of cyberbullying, with help from the facilitator. To complete the definition of cyberbullying, the facilitator will present participants how many forms it can take.

	To conclude the activity, participants will be divided into small teams of 3 to ensure every team member is involved in the discussion. Each group will seat on the floor in a circle and write down their ideas on flipcharts. The discussions will be guided by the following points: » <i>What are the benefits of the internet and social media used by young people?</i> » <i>What are the risks?</i> » <i>What platforms do young people use on the internet that can be used for cyberbullying?</i> » <i>Have you been a victim of Cyberbullying?</i> » <i>Has any of your friends/family been victims of Cyberbullying?</i> » <i>What do you think is the main cause of Cyberbullying?</i> » <i>What kind of psychological harm can this inflict?</i> » (Suggestions for answers: low self-esteem, school- work failure, anger, anxiety, depression, school or work avoidance, violence) » <i>What are some of the ways which Cyberbullying can be prevented?</i> » <i>What are some of the actions that one should take after he/she has been a victim of cyberbullying?</i> The teams will then present their ideas to the rest of the group. Facilitator will compile the ideas, so participants can use them to create metaphoric comparisons with natural elements in creating land art in a later session. Duration: 80 minutes
1.3	Closure The closing session is important since in the first session participants will discuss and express emotions related to cyberbullying. For this reason, at least during the first session, the facilitator must make sure that at the end of the workshop, participants are able to disconnect and are not stuck in painful past memories or negative thoughts. The session, therefore, should be closed with a cheerful activity. For instance, match closing activity: » Give each participant a match. » Ask participants to make a circle, the facilitator will participate too. » Each person will have to say something they enjoyed of the session before the match goes off. Duration: 10 minutes

SESSION 2	
Duration	2 hours
Objectives	» Keep discussing about cyberbullying, its reasons and consequences. » Generate ideas, concepts and reflections on the topics discussed.
Tools	» Computer » Projector » Flipchart » Sheets of paper » Colored pens and markers
WORK ROUTE	
2.1	Introduction
	This session will start with a brief recap of the brainstorm held during the previous meeting and do an energizer activity.
	Duration: 10 minutes
2.2	Cyberbullying prevention
	Participants will bring out the flipcharts regarding the ideas they had during their previous team discussions. Each team of three will present their analysis and ideas to the rest of the group. These thoughts and words will later be used when creating our stories. The participants will have to assimilate the ideas when coming up with stories for creation. The facilitator will bring the whole group together throughout this process of presentations. Key words and phrases arising from the discussions will be utilized when combining cyberbullying as a type of violence and land art. With the help from the facilitator, participants are able to discuss what can be done to curb or prevent cyberbullying, for example: » Exercise caution before posting any sort of content online. » Never retaliate or reply. » Block bullies and adjust social network security settings. » Report bullying to appropriate online service providers. » Collect all evidence- do not delete text messages, emails and social network conversations. » Talk to an adult you trust, a family member, a friend, or a teacher. The session will be closed with a video about cyberbullying in order to incorporate audiovisual media to the topic.
	Duration: 40 minutes

2.3

Conflict resolution

After the discussion about how to prevent cyberbullying, the facilitator will introduce some techniques to understand how to resolve a conflict in relation to the topic.

Dynamic description: *One pencil, two persons*

- » Participants pair up. Each pair is given a sheet of paper and a felt tip pen. Their task is to draw a picture holding a pen together.
- » It is important they draw in complete silence, without agreeing on what to draw.
- » After doing the first part of the task, tell them that they should now draw a picture each, again in silence without a previous agreement, holding a pen together.
- » After they finish, ask them to show you both pictures.

After concluding the activity, each pair will explain how they felt while they were drawing the first and the second picture. These questions can facilitate the discussion:

- » *Was there any conflict?*
- » *Did they manage to agree (without being allowed to talk)*
- » *Did anyone impose their ideas?*
- » *How did you handle conflict / stress (if present)?*

Participants are invited to look at the final drawing and reflect on their own behavior while doing the activity. This activity will serve as a link to introduce the next one, which aims to present different conflict resolution styles, such as competing, accommodating, avoiding, compromising and cooperating.

The aim is to learn about problem-solving and communication and to learn the basics of conflict resolution applied to cyberbullying.

Dynamic description: *And now what?*

- » Tell participants that today they will resolve problems and conflicts together.
- » Ask them who their role model is when it comes to conflict resolution and why.
- » Talk about the different ways and most common approaches people use when they are working on a problem or resolving conflict.
- » Mention the five conflict resolution styles and ask them what they think each of them entails.
- » Show them a model of five conflict resolution styles, including examples phrases and ask them whether they recognize themselves in some or in all of them and which style they like the most.
- » Write all the ideas that come up on a flipchart.
- » Tell participants that they need to simulate a conflict situation, the reaction and a solution according to one conflict resolution style. Assign one style to each pair. Participants will do role play in small groups. Afterwards, each group will prepare a short presentation.
- » The facilitator will make sure that all participants understand each style clearly.

	The conflict situation is: <i>You're on a school/university trip with two friends, Alex and Sam. You are sharing room with them. While chatting that night, Alex tells you both that he/she thinks he/she is gay. In the morning, before Alex lands down for breakfast, Sam sends a text and a mocking picture to everyone you know (including you) saying that Alex admitted last night to being gay. Alex comes down for breakfast, everyone is laughing at him and Sam not talking to him...</i> After the presentations, participants will sit in circle and the facilitator will encourage them to further discuss about the conflict-resolution styles, through these questions: » <i>What type of violence did the situation represent? Cyberbullying.</i> » <i>Which style is the easiest to represent and which one is the most difficult and why?</i> » <i>What makes each style positive and negative?</i> » <i>Do you know someone who is good at cooperating? If yes, what kind of person is he/she?</i> » <i>Do you recognize their styles in people you know?</i> » <i>Do you recognize a style in yourself? Does it depend on the situation? Does it depend on personality traits?</i> » <i>Do you think that different styles could be applied best to different situations?</i> If short on time, participants will comment on a chosen situation and then go through five conflict resolution styles, imagine a reaction in each style and what kind of solution it would provide. The session will finish with a similar discussion as above. Duration: 60 minutes
2.4	Closure The facilitator will close the session by giving a brief recap and an anticipation about the next session. This aims to keep participants engaged and cultivate their curiosity. Sitting in a circle, participants will be invited to share about their impressions on the session, such as what they like and do not like. Duration: 10 minutes

SESSION 3	
Duration	2 hours
Objectives	» Introduce the artistic technique: land art. » Start connecting the violence topic with the new artistic resource.
Tools	» Computer » Projector » Natural elements (stones, leaves, flowers) » Red/blue/green/black paint » Sheets of paper » Colored pens and markers
WORK ROUTE	
3.1	Introduction to land art
	The introduction to land art will be done with the presentation of different natural materials to the group. Example of materials to be used: stones, leaves, branches, sticks, feathers, flowers and sand. The facilitator will ask the following questions: » <i>What do you think this is?</i> » <i>What do you think this is for?</i> A brief presentation or discussion on land art will take place and be done by the facilitator together with participants. The facilitator will use the information provided in this guide to explain participants what land art is, also to provide participants with visual references. Participants can use the tablet or their smartphone to look for example of land art.
	Duration: 45 minutes
3.2	Exploration through metaphors associated with cyberbullying
	Flipcharts with the brainstorming from previous session are needed. In this session, participants should gather in groups of three and start thinking on what metaphoric elements they could use to translate emotions and feelings related to cyberbullying into art using colors, paint and natural elements for their stories and the video production. This activity will enable participants to initiate the creative process.
	Duration: 45 minutes
3.3	Closure
	To close the session, participants will make big graffiti by using their creations and reflections regarding cyberbullying, so they will see what everyone's contribution can create. The instruction of the graffiti wall: » Put some papers on a wall. » Ask participants to write their thoughts on what came up from the last activity on the wall. It is often helpful to start by writing some. Invite them to be creative and use various colors in order to represent their thoughts, feelings and emotions through symbols and metaphors.
	Duration: 30 minutes

SESSION 4	
Duration	2 hours
Objectives	» Activate creative processes through artistic practice. » Get inspiration and start creating.
Tools	» Block notes » Colored pens and markers » Tote bags
WORK ROUTE	
4.1	Introduction In this session, the whole group will assemble outside the training room to have a feel and first intercourse with natural land elements. On the way to the place chosen by the facilitator for this activity, the sessions will be introduced. Duration: 10 minutes
4.2	Explore the resources and get inspiration It is time for participants to start using natural elements to begin developing their idea for the experimental video. Participants will gather natural elements as many as they can and bring them back to the group. They will engage in a discussion regarding how they could use natural elements to represent cyberbullying; two very contrasting concepts. Participants will have to translate emotions into something tangible and have a first approach to natural elements. If they wish so, participants can already start filming or taking pictures of their creations to be used in the video later on. Participants present and explain their creations and obtain feedback in relation to composition, different techniques used, natural elements incorporated, message depicted, etc. Here are some tips to combine the topic and the proposed artistic technique: » <i>The exercise will involve a metaphoric journey by showcasing the harm when there is negative exposure to the Internet.</i> » <i>The good and healthy plants, stones and flowers could be a metaphor to symbolize a healthy human mind. Meanwhile, the withered flowers, plants and dry stones could be a metaphor to symbolize a tortured mind.</i> » <i>The pebble stones could create a sort of Wi-Fi symbol to show connection.</i> » <i>Some stones can be painted red to symbolize blood, pain and suffering, while other stones can embody different exuberant colors, such as blue, purple, white, etc. as a symbol of a good healthy mind.</i> » <i>The healthy plants could be fairly exposed to the sun; the withered plants will be hidden from the sun to symbolize poor exposure.</i> » <i>The natural elements incorporated into this activity can be used to form different symbols or patterns. For example, symbols of phones, faces, human bodies etc.</i> Duration: 90 minutes

4.3	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may arise and ask participants to give their feedback about the session. Participants will share their ideas and creation, also will take the chance to gather as many natural elements as possible to use for the following session.
	Duration: 20 minutes

SESSION 5	
Duration	2 hours
Objectives	» Get inspiration from the results of the previous session and outline the story.
Tools	» Sheets of papers » Colored pens and markers » The stories created in the previous session » Masks created in the previous sessions » Set of templates to outline the story and create an audiovisual product (annex)
WORK ROUTE	
5.1	Introduction
	During this session, participant will go through the reflections undertaken in the previous sessions and will start planning the following creative process. To do this, the facilitator will briefly recap the brainstorm they had in the first sessions and the proposed artistic technique. Participants also have to collaborate to create together the final experimental film. Therefore, it is recommended to introduce this session with a team building dynamic.
	Duration: 10 minutes
5.2	Planning and defining roles for the creative process
	The facilitator should ensure that the participants understand the different film roles. They also get to rotate the different roles, so everyone can contribute to the project and get to learn what has been taught during the trainings. The facilitator will support participant by using the "Audiovisual Production Process" guide.
	Duration: 10 minutes

5.3	Outline the story The participants are required to create the storyboard. They also need to outline the characters, settings and story synopsis by using the attached templates. We shall refer back to the flipcharts made during the brainstorm and also the metaphoric analysis done regarding Cyberbullying and Land art created in the previous sessions for guidance during the planning. Facilitators can guide participants in this creation part by using the following stages as reference: » INSPIRATION: the idea of inspiration can come from the word cyberbullying, feeling, emotions and thought, which emerge by reflecting on it. » PERCOLATION: The participants will give room for the idea to sink in, ensuring every team member is at par with the idea. » PREPERATION: The participants will now prepare their ideas by creating storyboards which is efficient and a very paramount process in the production stage. » REFLECTION: The participants will reflect on their idea before beginning the creation. Guided by the facilitator, they shall view the idea in the eyes of the audience and measure the creativity scale of the plan. The facilitator has to make sure that participants are constantly aware of the set crew filming roles to ensure everyone is included. Duration: 80 minutes
5.4	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may arise regarding the process. The facilitator also asks participants to give their feedback about the session. Participants will support the facilitator in making arrangement for the next sessions of the project. At this time of the REC program, they should be encouraged to be more independent from the facilitator. They shall organize their tools in regard to the plan sketched out, ensuring that the facilitator makes arrangements to provide what is required and the participants can bring any additions they would prefer. The facilitator may involve participants in scouting appropriate locations for the creation process. Duration: 20 minutes

SESSION 6	
Duration	2 hours
Objectives	» Finalize the pre-production phase. » Start the production of the story contents, applying the experimental photo technique. » Prepare for the audiovisual production phase.
Tools	» Templates filled in the previous session to outline the story » New template to facilitate the audiovisual production process » Sheets of paper » Colored pens and markers
WORK ROUTE	
6.1	Introduction
	At this stage, the story should be outlined and all participants should have a clear overview of it. To start this session, it is recommended to collectively recap the story and the techniques to use to represent it before thinking about its transformation in audiovisual content. The facilitator can choose to begin the session as he/she sees fit, but it is requested that they lead the participants directly to the creation. It is also very important that the remarks below are keenly observed. The facilitator should kindly request the participants to: » <i>Ensure every team member gets a chance to participate in the project and no one feels left out. It is highly requested that participants divide the roles as discussed in the first REC Lab before on different film roles on set.</i> » <i>Practice all things they have learnt during the training and also be in a position to help each other remember the content learnt.</i> » <i>Bring in more ideas, as diversity equals in creativity.</i> » <i>Inhabit a strong sense of belonging.</i>
	Duration: 10 minutes
6.2	Creation of the recording roadmap
	At this point, the group needs to organize the creative production process of the audiovisual product based on the developed storyboard. They may use other templates to facilitate this process (scene breakdown template, step outline template and shooting schedule template). After dividing the tasks among the participants, the roadmap for the production of the audiovisual product will be ready. Participants need to distribute the tasks autonomously, considering also their experience in the previous lab. They may want to have different tasks or not. The facilitator will assure that new participants understand the processes and participate actively.
	Duration: 1 hour 40 minutes

6.3	Closure
	The facilitator can use this session to discuss with the participants some of the challenges being faced during the creation. This activity will lighten the moment by creating laughter and helpful reflections for the remaining sessions of creation.
	Duration: 10 minutes

SESSION 7	
Duration	2 hours
Objectives	» Carry out the audiovisual production. » Start the editing phase.
Tools	» Video recording equipment » Templates filled in the previous sessions » Material which should appear in each scene » Tablet (or other devices) with video editing software installed. It would be necessary to have a premium version to access enough editing options
WORK ROUTE	
7.1	Introduction
	It is finally time to produce the video as planned during the previous sessions. Participants should be familiar with the script and the sequence of scenes. This session might be opened by an energy game, which aims to create a good atmosphere in executing the last phase of the workshop. Duration: 10 minutes
7.2	Audiovisual production: shooting time!
	In this session, the participants will record all scenes of the story, following the storyboard. It is important for all team members to participate in the entire process, from handling the tablets to the arrangement of the images to be recorded. The facilitators can guide the teams in role-sharing and will assure that different participants use the technical equipment. The “<i>Audiovisual Production Process</i>” annex will be very useful for this practice, as participants will find ideas and recommendations on how to make the frames and camera movements in it. Even though some participants will already have experience with editing, it is fundamental that every team member gets a chance to be involved in the editing process. Duration: 1 hour 20 minutes

7.3	Video editing phase At the end of the recordings, participants will move on to the editing stage. Here, it is necessary that the teams are in a comfortable place, giving the possibility to all team members to see the images and have access to the tablet. Even though some participants might already have experience in editing, it is important that every team member gets a chance to be involved in the editing process. The facilitator also should be attentive to any needs of the participants. Some of the participants with knowledge on editing can assist on peer learning in a way that does not come off as intimidating. At this stage, the facilitator should not expect to get the final version of the video. During this phase, participants have the freedom to experiment and explore all the editing options offered by the software. This exploration will give new ideas and inspiration to create the final version of the video. The facilitator will stimulate group discussion and exchange about all the possibility they have to create a great video. At this point, different groups can work separately and explore all the editing options provided by the video editing software. Duration: 20 minutes
7.4	Closure To close the session, ask the participants to thank someone else in the group (except the facilitator) in order to understand that learning is a complex process that may come through different sources. One may thank another if one has helped him/her to understand an aspect better, or his/her questions and comment have given them more insight about an issue. One may just say, "Thank you!" and the answer should be a simple, "You're welcome!" Duration: 10 minutes

SESSION 8	
Duration	2 hours
Objectives	» Finalize the editing process. » View the final experimental video and share feedback about it. » Close the REC lab 3.
Tools	» Tablet (or other devices) with video editing software installed » Projector
WORK ROUTE	
8.1	Introduction
	The last session of the lab will be entirely dedicated to the editing of the video. Since participants will mainly work using the devices, it is recommended to start the session by doing an energetic game.
	Duration: 10 minutes
8.2	Video editing and finalization
	During this last phase of the workshop, participants will finalize the editing process that has started in the previous session. Each group will get assignment to edit some scenes. Then, they will be put together on a particular device to conclude the editing and create the final experimental video. To assure that all participants are able to see the entire process, when all the scenes are ready, the facilitator can show their final assembly of the video by using a projector. Participants can execute the final editing collectively by working on one particular device while sharing the screen with the rest of the team. Once all participants agree with the final result of the editing, the video will be finalized and saved. Participants have to find a title for their video and write a short announcement to identify the message they want to deliver through it.
	Duration: 80 minutes
8.3	Discussion
	Participants will watch the video together. A platform will be created to form discussions on the entire REC Lab. They will share their thoughts regarding the workshop and their journey throughout from the start to the final stage of creation. They will discuss their emotions throughout the project and also ways in which their perception on cyberbullying was changed. They will also touch on ways in which they can contribute to the community in means of "Cyber Bullying" prevention. Finally, participants will also discuss various challenges they dealt with during the entire workshop, favorite highlights and also bad encounters.
	Duration: 20 minutes

8.4

Closure

The workshop will be finished by the following dynamic:

Dynamic description: *A Message on your back*

- » Each participant should stick a sheet of paper on their backs.
- » All participants should move around the room and write a positive message and/or something they have learnt from the others for each person.
- » At the end, all participants read the messages their mates have written for them to close the workshop in a positive note.

Duration: 10 minutes





REC LAB 4

Explore Gender-based Violence
through Textile Collage

LAB OVERVIEW

Topic	Gender-based violence
Plastic/visual technique	Textile collage
Sessions designed by	Dejavato Foundation
Overall duration (including preparation)	32 hours
Learning objectives	» Reflect on gender-based violence, the reasons behind it, the consequences and the way to prevent its occurrence. » Explore and practice the textile collage technique. » Acquire ICT competences of video recording and editing. » Improve communication skills and the ability to convey meaningful messages. » Improve creativity and divergent thinking. » Appreciate the richness of diversity.
Session 1	1.1 Welcome to the REC Lab 4! 1.2 Ideas, emotion and experience about gender-based violence 1.3 Group discussion 1.4 Closure
Session 2	2.1 Introduction 2.2 Gender-based violence prevention 2.3 Mind mapping the gender-based violence 2.4 Closure
Session 3	3.1 Introduction 3.2 Introduction of textile collage 3.3 Textile symbols as representation of gender-based violence 3.4 Closure
Session 4	4.1 Introduction 4.2 Textile collage practice 4.3 Closure
Session 5	5.1 Introduction 5.2 Planning and defining roles for the creative process 5.3 Outline the story 5.4 Closure
Session 6	6.1 Introduction 6.2 Creation of the recording roadmap 6.3 Closure
Session 7	7.1 Introduction 7.2 Audiovisual production: shooting time! 7.3 Video editing phase 7.4 Closure
Session 8	8.1 Introduction 8.2 Video editing and finalization 8.3 Discussion 8.4 Closure

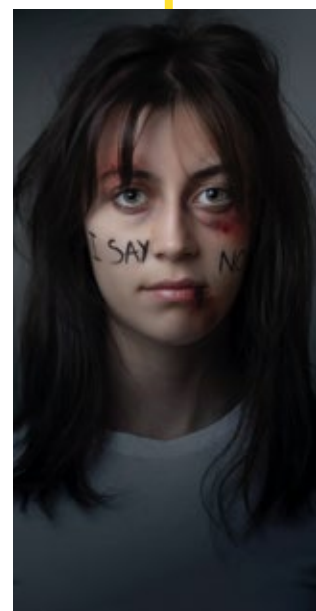
Gender-based Violence

Gender-based violence is violence directed against a person because of their gender. Both women and men experience gender-based violence, but the majority of victims are women and girls. Indeed, gender-based violence and violence against women are terms that are often used interchangeably. Different groups of **women** and **men**, such as those belonging to **sexual minority groups** (those whose sexual orientation differs from the presumed majority of the population) are also likely to be disproportionately affected by gender-based violence (European Institute for Gender Equality, n.d.).

Besides domestic violence, which includes **intimate partner violence** (abusive behaviors used by one partner to maintain power and control over another partner in an intimate relationship) and **family violence** (abusive behavior that occurs between members of a family or household who are not involved in a romantic relationship), gender-based violence can also take the form of **sexual violence, stalking** and **human trafficking**.

Gender-based violence is a phenomenon deeply rooted in gender inequality. It continues to be one of the most notable human rights violations within all societies. It can take many different forms: **physical violence**—in the form of serious or minor assault, which causes physical harm; **sexual violence**—sexual act performed on an individual without consent; **psychological violence**—it can take the form of coercion, defamation, verbal insult, or harassment; **economic violence**—such as property damage, restricting access to financial resources, education or the labor market (Ott, 2017).

Women are usually the immediate victims of gender violence, although the consequences of this type of violence extend beyond the victim to the society as a whole. For this reason, over the last few decades, gender-based violence has been recognized and discussed as a **public problem** rather than a private one. Gender violence threatens **family structures**. Children, on one hand, suffer emotional damage when they watch their mothers and sisters become victims. Later, they may come to accept violence as an alternative means of conflict resolution and communication. These are example of ways that violence is reproduced and perpetuated. Many families may break up, leaving the female as the breadwinner of the household. At the same time, she has to struggle against increased poverty and negative **social repercussions**. Psychological scars also often impede the establishment of new healthy relationships in the future.



All forms of gender-based violence are developed in the practice of **gender discrimination**. It also has taken root in our society. Various factors such as individual, family, community and social aspects are often interrelated, which potentially raise the occurrence of violence. Meanwhile, there are some contributing factors that are generally associated with gender-based violence occurrence: **alcohol and drug abuse, poverty, conflict, lack of police protection, impunity, loss of male power and role** in the family, also in the community. It is also crucial to address the root and solution of this issue through preventive activities. However, this might require long term action in order to eradicate abuse of power, gender inequality and lack of belief in equality of human rights.





Artistic Technique: Textile Collage



This fourth REC lab proposes **textile collage** as the main technique for the production of the contents of the experimental video. The References of this technique are attached on the Annex II.

The collage is a technique which consists of **assembling** structured or unstructured elements to make real or abstract artistic creations. The word collage comes from the French verb *coller*, which means "glue". The technique consists of the plastic works construction through the **combination** of pieces that are cut from different origins, which aims to give them a tone of unification. It is an approach of assembling a work with small pieces selected from other sources. The combination of materials offers infinite possibilities for experimenting and exploring various **composition**. The collage is often done with paper.

A collage is a visual representation made from an assembly of different forms to create a new whole. The purpose of using collages in the design process is to bring together visual elements in order to explore their commonalities and their interaction that builds messages. Collage helps in **structuring, developing,**

A top-down view of a craft workspace. A large piece of white fabric is draped across the center. To the left, a pink paper bag with a small tag is visible. A ruler, scissors, a glue gun, and a bouquet of white roses are also present. The background is a wooden surface.

Instruction

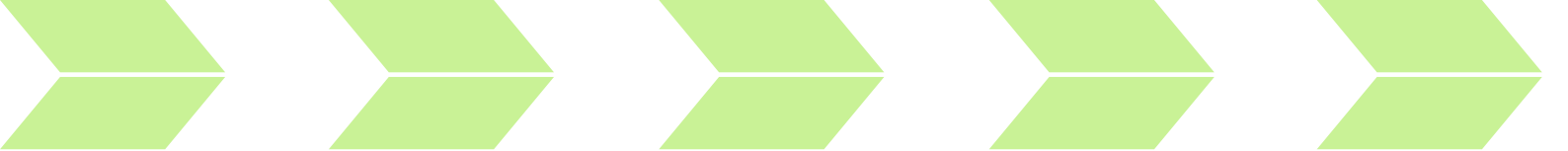
SESSION 1	
Duration	2 hours
Objectives	» Meet the participants and keep creating a bond. » Discover the aim of the fourth REC lab and define a common project to work on.
Tools	» Computer » Projector » Sheets of papers » Colored pens and markers
WORK ROUTE	
1.1	Welcome to the REC lab 4! In this session, the facilitator will introduce an icebreaking activity to reinforce the bond of the group. The activity will create room to welcome new participants (if needed), create a safe space and environment to allow freedom of expression and speech concerning primary subjects of discussion. Dynamic description: Get to know me » To set up the game, pass out a paper and a pen for each participant. » Ask each person to write down something interesting they have done, i.e. <i>I went to Japan</i>, etc. » Try to instruct them to write a fact that most people don't already know. » Collect all the cards (separate them into two piles if two teams are playing). Shuffle the cards and then pass them back out. Each person takes turns to read aloud their card and then the reader must guess whose fact he/she read. » After he/she guesses, the guessed person simply says "yes" or "no". If the person guesses correctly, the guessed person can briefly explain what they wrote the guessing continues until all cards are exhausted. Everyone reveals who wrote which card at the end. Dynamic description: Bingo check » The facilitator prepares papers for all participants that are filled by 9 check boxes with some sentences as follows for examples: - o <i>I am a university student.</i> - o <i>I have ever gone abroad.</i> - o <i>I like spicy food.</i> - o <i>I have ever watched movie at the cinema alone.</i> - o <i>I have ever baked a cake by myself.</i> - o <i>I like to collecting books</i> - o <i>I am a vegetarian/vegan.</i> - o <i>I like water sports.</i> - o <i>I am a creative person</i>

	» Then, the participants have one paper each person. » One person should ask another person with one question following the sentence on the paper. If they have similarity, they have to check the check box and go to another person and asking another question. » One question only for one person and when they get check horizontally or vertically so they get "BINGO!" » After the game the participants will be have conversation naturally to get to know each other. After these icebreaking activities, the group will watch again the final experimental video created during the third workshop. A recap of the previous workshop will create room to introduce the new one and also assimilate positive points gathered from the first lab. It will also help new participants to get a touch of what has been done in the previous lab, especially to prepare their minds for the forthcoming workshop. It is essential that all participants begin this journey together and avoid the situation where some participants feel that they do not belong to the team. Then, the facilitator will introduce the workshop by having a quick rundown of REC Lab 3. This is just to prepare the minds of the participants on what to expect.
	Duration: 20 minutes
1.2	Ideas, emotion and experience about gender-based violence It is time to introduce the topic of the fourth REC lab: Gender-based violence The topic will be introduced by a dynamic that involves poetry. There are poems about almost anything. Anyway, the facilitator can also decide to create a poem or customizes it for the specific needs of this activity. When using poems, take it a step further and create pair or group of participants, then give each group a different poem on the same topic. This is relatively easy to do when they can find a book of poems on the same topic by a specific author. Then, compare information from each poem. It's also an easy way to sneak in some extra fluency practice. Dynamic description: <i>Delivering a poem</i> » The participants will divide randomly in two groups. » Both groups will get a poem like those propose below » The two groups will deliver the poem:

Abused Man

(A poem by Robert Mackerill)

Someone asked me once
What's it like being a man and being beaten and controlled?
Well first guilt sets in
As if it's your fault
Then comes the pain and tears
Then comes the utter shame
And complete loss and understanding
Next you question yourself
Then you start keeping secrets
Just little ones to start with
Just to keep the peace
As things get worse the secrets get bigger
Each day becomes a dread
Not sure what or how to get out of this
Then you convince yourself she is only doing it cos she loves you
Then you start to think this is wrong
But you're scared to mention it to anyone
Their gunna laugh at me call me a joke
Women don't beat men that's what their will say
You're weak, pathetic
The one day you get the guts to speak out
Your surprised most people knew but couldn't do anything till you was
ready
Their give you an escape route
Those first few months afterwards are hell
You blame yourself
You constantly ask why but knowing no answer
Admitting it never gets easier
Just able to cope and accept it



	Gender-based Violence (A poem by John Sensele) <i>Gender bias and paternalistic culture pigeon-hole women negatively, Emasculates society, Numbs reason into submission, Drives misogyny forward, Expendes brutal energy on hapless, helpless, hopeless victims, Regresses progress in families, communities and societies.</i> <i>Brutal force in conflict with civilized intercourse, Affirms on women-friendly policies, processes, procedures and systems is essential, Societal practices in need of systemic changes, Enablers needed, Denial of women rights is inimical to progress of humankind.</i> <i>Violation of economic, emotional, financial, conjugal rights of women, Iniquities with asymmetrical biases, Overt and covert oppression, Latent ill-treatment of women, Exaggerated machismo needs excision, Negative perception of women's role, Crucifixion of victims unnecessary, Eradication of bad policies and practices is critical in curbing gender-based violence.</i> After delivering the poem, the facilitator will require groups to gather round and discuss the feelings. The facilitator will ask participant to analyze the poem through questions such as: » <i>What do you think 'this act of disdain' means?</i> (about the first poem proposed) In order to help participants to understand the poems, the facilitator will go through it line by line and help participant to really dive deep into its meaning. The facilitator can also read the poems to the participant, use a suspenseful tone to convey the meaning and then engage participants in a discussion. The facilitator can even have participants create illustrations to go with the lines of the poem to help them visualize and understand. Duration: 50 minutes
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1.3	Group discussion The groups will discuss the topic of violence. Then, they choose one person to present their findings from the previous activity. Participants will share their words to all of the groups. Through brainstorming, they will come up with a definition of gender-based violence. Different form of gender-based violence will be presented as well. The discussion will be initiated by the facilitator through questions like the following: » <i>Who are your role models? What behaviors do these role models demonstrate when it comes to relationships? What message do their words and actions send about men and women?</i> » <i>How do boys and girls, men and women show respect for one another?</i> » <i>What can men and boys do to help end violence against women and girls?</i> » <i>What is sexual harassment? Can you describe an occasion where you've witnessed or experienced harassment? How did you react? Was there something you could have done differently?</i> » <i>Does sexual harassment occur in your school? In the community? Is this behavior seen as acceptable?</i> » <i>What is misogyny? Have you seen examples of misogyny in the media or in your life?</i> » <i>How can young people challenge sexist attitudes and promote equality between the sexes at school and in the community?</i> » <i>Have television, movies, music, magazines and the Internet shaped your view of men, women, boys, girls and yourself? How?</i> » <i>Why do victims of gender-based violence often remain silent about the abuse they have experienced? What can be done to help victims feel more comfortable speaking out?</i> » <i>Are young people equipped to deal with gender-based violence and sexual harassment? Do they have access to enough support and/or tools?</i> » <i>What do you think about violence against transgender?</i> » <i>What do you think if your close relative or close friend is transgender?</i> » <i>What will you do if you find the transgender in your surrounding?</i> Duration: 50 minutes
1.4	Closure The closing session is important since in the first session participants will discuss and express emotions related to gender-based violence. For this reason, at least during the first session, the facilitator must make sure that at the end of the workshop, participants are able to disconnect and are not stuck in painful past memories or negative thoughts. The session, therefore, should be closed with a cheerful activity. Duration 10 minutes

SESSION 2	
Duration	2 hours
Objectives	» Keep discussing about physical violence, its reasons and consequences. » Generate ideas, concepts and reflections on the topics discussed.
Tools	» Computer » Projector » Sheets of paper » Colored pens and markers
WORK ROUTE	
2.1	Introduction
	This session will start with a brief recap of the brainstorm held during the previous meeting and an energizer activity.
	Duration: 10 minutes
2.2	Gender-based violence prevention
	In this section, the participants will bring out the paper regarding the ideas they had during their previous team discussions. Each team will present their analysis in front of the other group.
	The facilitator will bring the whole group together throughout this process of presentations. The results from the discussion will be used when combining gender-based as a type of violence and textile collage, the artistic technique which will be used to create the experimental video of this lab.
	With the help from the facilitator, participants are able to discuss what can be done to curb or prevent gender-based violence, for example: » <i>Sexual health, empowerment and economic strengthening interventions, added with vocational training or financial literacy.</i> » <i>Self-defense interventions for girls together with gender equality training for boys. These interventions taught girls self-defense, de-escalation techniques and how to identify safe spaces in their communities. Boys learn about gender equality and how to de-escalate and intervene if they saw a girl gets attacked.</i> The session will be closed with a video on gender-based violence in order to incorporate audiovisual media to the topic.
	Duration: 50 minutes

2.3	Mind mapping the gender-based violence Mind mapping is a visual information management tool that helps to structure, organize, memorize, arrange, brainstorm and learn information in a highly specialized way. These studies have highlighted that our capacity to think effectively and quickly is very closely tied to our imagination and our ability to create associations between various information chunks. Here are several quick guidelines which the facilitator will consider to support participants in creating a mind map about gender-based violence: » Take out a large sheet of paper and place it horizontally. » Draw a memorable central image with reasonable size and color that represents the topic, which will be mapped. Alternatively, draw a circle and write some words inside the circle to represent that image. » Draw at least four thick organic looking branches that radiate outwards from the central image. Using a different color for each branch is helpful. » Write keywords (headings) along these branches that represent the central image and the topic. » Draw additional branches that extend from the main branches. The words on these branches are sub-topics of the words you wrote on the main branches. » Keep expanding the mind map outwards with additional sub-topics or keywords and branches. » Using codes, images, hierarchy of lines, word-hierarchies, or shapes can also be very helpful. When participants have created a mind map about gender-based violence, they will have a clearer overview of this complex phenomenon, including the reasons behind its occurrence and the possibility to prevent it. Duration: 50 minutes
2.4	Closure The facilitator will close the session by giving a brief recap and an anticipation about the next session. This aims to keep participants engaged and cultivate their curiosity. Sitting in a circle, participants will be invited to share about their impressions on the session, such as what they like and do not like. Duration 10 minutes

SESSION 3	
Duration	2 hours
Objectives	» Introduce the artistic technique: textile collage. » Start connecting the violence topic with the new artistic resource.
Tools	» Computer » Projector » Different type of fabrics » Sheets of paper » Colored pens and markers
WORK ROUTE	
3.1	Introduction
	The session will be briefly introduced with a game to stimulate participant's creativity. Dynamic description: Round table story » Begin with a short story introduction such as: <i>"Once upon a time, two friends were wandering in the forest and find out an abandoned camping tent made up by several different colorful pieces of fabric..."</i> » Then, each participant should add a small sentence to the story. This is a fun and creative way to use imagination.
	Duration: 10 minutes
3.2	Introduction of textile collage
	The introduction of the textile collage will be done with presentation by the facilitator, who can ask the following questions to engage participant in the discussion: » <i>Do you know what textile collage is?</i> » <i>What do you think about textile collage?</i> » <i>What do you think textile collage is for?</i> A brief presentation or discussion on textile collage will take place and be done by the facilitator together with the participants. The facilitator will use the information provided in this guide to explain participants what textile collage and also to provide participants with visual references. Participants can use the tablet or their smartphone to look for example of textile collage.
	Duration: 60 minutes

3.3	Textile symbols as representation of gender-based violence By using the paper with the brainstorming for the previous session, participants should gather in their group and start to thinking on what symbol they could use to represent emotions and feelings related to gender-based violence. Here are some tips to combine the topic and the proposed artistic technique: » <i>Black and white squared fabric (Indonesian people called it "Saput Poleng") is normally found in front of Balinese house, statues, temples, or on trees' trunks. According to Balinese culture, the black and white fabric is a symbol of "Rwa Bhineda" that refers to the differences that set the balance of the universe. The black color of fabric has a meaning of dark and the white color has a meaning of light. Basically, it means there is always the right and wrong, happy and sad, clean and dirty side. Then, in order to live in harmony, these contrasting dualities need to balance by humans.</i> » <i>White sutra/silk fabric is a symbol of tenderness of Indonesian women who should always obey the husband. Like in Jawa, they use sutra in their "kebaya". "Kebaya" is a symbol of women tenderness and humility.</i> » <i>Red fabric describes anger, emotion and arrogance.</i> This activity will enable participants to initiate the creative process. Duration: 40 minutes
3.4	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session. Participants will share their ideas and creation, also will take the chance to gather as many natural elements as possible to use for the following session. Duration 10 minutes

SESSION 4	
Duration	2 hours
Objectives	» Explore the topic and get inspiration. » Start creating the story for the final experimental video.
Tools	» Computer » Projector » Sheets of papers » Colored pens and markers » Different kind of fabrics » Cardboard » Scissors » Hot glue gun and glue » Buttons and any other decorative elements
WORK ROUTE	
4.1	Introduction During this session, participants will have the chance to practice the textile collage technique. The facilitator will open the workshop by briefly resuming the previous session, where the technique has been presented, as well as some reflection of the symbolism behind textiles which may be used to connect the technique with the topic of the lab.
	Duration: 10 minutes
4.2	Textile collage practice During this session, participants will have the opportunity to be creative and work together in producing their first pieces of art by using the textile collage technique. The group should be divided into smaller ones, depending on the number of participants. This will let them all have the chance to actively participate in the creation process. Each group will represent their reflections about gender-based violence through textile collage. When the photo montage is ready, each group will have to organize its conversion in an audiovisual content. They can animate their work through stop motion (capturing several pictures of the collage and then create a sequence). They can insert the voice of a narrator, add sound effects or something else. The facilitator will provide suggestions and technical assistance to carry out this activity. Participants have the freedom to experiment and find their personal way to produce their first audiovisual content. This also includes finding a common agreement with their teammates. When they have created their collages, they will brainstorm and define the first draft of the story of the final experimental video.
	Duration: 90 minutes

4.3	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session.
	Duration 20 minutes

SESSION 5	
Duration	2 hours
Objectives	» Get inspiration from the results of the previous session and outline the story.
Tools	» Sheets of papers » Colored pens and markers » The stories created in the previous session » Masks created in the previous sessions » Set of templates to outline the story and create an audiovisual product (annex)
WORK ROUTE	
5.1	Introduction
	During this session, participant will go through the reflections undertaken in the previous sessions and will start planning the following creative process. To do this, the facilitator will briefly recap the brainstorm they had in the first sessions and the proposed artistic technique. Participants also have to collaborate to create together the final experimental film. Therefore, it is recommended to introduce this session with a team building dynamic. Dynamic description: <i>Turning over a new leaf</i> » Take few blankets/sheets or something similar in size and flexibility. » Number people off into groups of four or five. » Lay the blankets flat and have each team stand on top of their blanket like it is a tiny island. The goal of this exercise is to figure out how to flip the blanket over without letting anyone on the team touch the floor. It's a great problem-solving exercise that typically involves a lot of laughter and rolling around on the floor.
	Duration: 10 minutes

5.2	Planning and defining roles for the creative process
	The facilitator should ensure that the participants understand the different film roles. They also get to rotate the different roles, so everyone can contribute to the project and get to learn what has been taught during the trainings. The facilitator will support participant by using the "Audiovisual Production Process" guide. Duration: 10 minutes
5.3	Outline the story
	The participants are required to create the storyboard. They also need to outline the characters, settings and story synopsis by using the attached templates. We shall refer back to the flipcharts made during the brainstorming and also the metaphoric analysis done regarding gender-based violence and textile collage created in the previous sessions for guidance during the planning. Duration: 80 minutes
5.4	Closure
	At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session. Participants will support the facilitator in making arrangement for the next sessions of the project. At this time of the REC program, they should be encouraged to be more independent from the facilitator. They shall organize their tools in regard to the plan sketched out, ensuring that the facilitator makes arrangements to provide what is required and the participants can bring any additions they would prefer. Duration 10 minutes

SESSION 6	
Duration	2 hours
Objectives	» Finalize the pre-production phase. » Start the production of the story contents, using the experimental photo technique. » Prepare for the audiovisual production phase.
Tools	» Templates filled in the previous session to outline the story » New template to facilitate the audiovisual production process » Sheets of paper » Colored pens and markers

WORK ROUTE	
6.1	Introduction
	At this stage, the story should be outlined and all participant should have a clear overview of it. To start this session, it is recommended to collectively recapitulate the story and the techniques which will be used to represent it, before thinking about its transformation in audiovisual content.
	Duration: 10 minutes
6.2	Creation of the recording roadmap
	At this stage, the story should be outlined and all participants should have a clear overview of it. To start this session, it is recommended to collectively recap the story and the techniques to use to represent it before thinking about its transformation in audiovisual content.
	After dividing the tasks among the participants, the roadmap for the production of the audiovisual product will be ready. Participants need to distribute the tasks autonomously, considering also their experience in the previous lab. They may want to have different tasks or not. The facilitator will assure that new participants understand the processes and participate actively.
	Duration: 1 hour 40 minutes
6.3	Closure
	The facilitator can use this session to discuss with the participants some of the challenges being faced during the creation. This activity will lighten the moment by creating laughter and helpful reflections for the remaining sessions of creation.
	Duration 10 minutes

SESSION 7	
Duration	2 hours
Objectives	» Carry out the audiovisual production. » Start the editing phase.
Tools	» Video recording equipment » Templates filled in the previous sessions » Material which should appear in each scene » Tablet (or other devices) with video editing software installed. It would be necessary to have a premium version to access enough editing options

WORK ROUTE	
7.1	Introduction
	It is finally time to produce the video as planned during the previous sessions. Participants should be familiar with the script and the sequence of scenes. This session might be opened by an energy game, which aims to create a good atmosphere in executing the last phase of the workshop. Duration: 10 minutes
7.2	Audiovisual production: shooting time!
	In this session, the participants will record all scenes of the story, following the storyboard. It is important for all team members to participate in the entire process, from handling the tablets to the arrangement of the images to be recorded. The facilitators can guide the teams in role-sharing and will assure that different participants use the technical equipment. The “<i>Audiovisual Production Process</i>” annex will be very useful for this practice, as participants will find ideas and recommendations on how to make the frames and camera movements in it. Even though some participants will already have experience with editing, it is fundamental that every team member gets a chance to be involved in the editing process. Duration: 1 hour 20 minutes
7.3	Video editing phase
	At the end of the recordings, participants will move on to the editing stage. The facilitator will encourage participants to try new effects and be more accurate. At this stage of the REC program, participants should be familiar with the video editing software, but they will be invited not to accommodate with what they learned, but to keep experimenting and finding out new ways to represent their story. Duration: 20 minutes
7.4	Closure
	Feedback Mingle is a great closing group activity to generate positive energy in the group. At the end of the session, participants are invited to give feedback to every other member of the group via post-it notes. Prompt questions can be proposed by the facilitator, such as: » <i>What I appreciate the most about you...</i> » <i>My challenge to you going forward is...</i> After they finish writing a post-it notes to everyone else in the group, invite them to mingle and deliver the feedback to each other. The feedback should always happen one-on-one and it is shared verbally. Duration 10 minutes

SESSION 8	
Duration	2 hours
Objectives	» Finalize the editing process. » View the final experimental video and share feedback about it. » Close the REC lab 4.
Tools	» Tablet (or other devices) with video editing software installed » Projector
WORK ROUTE	
8.1	Introduction
	The last session of the lab will be entirely dedicated to the editing of the video. Since participants will mainly work using the devices, it would be recommended to start the session with an energetic game. Duration: 10 minutes
8.2	Video editing and finalization
	During this last phase of the workshop, participants will finalize the editing process that has started in the previous session. Each group will get assignment to edit some scenes. Then, they will be put together on a particular device to conclude the editing and create the final experimental video. To assure that all participants are able to see the entire process, when all the scenes are ready, the facilitator can show their final assembly of the video by using a projector. Participants can execute the final editing collectively by working on one particular device while sharing the screen with the rest of the team. Once all participants agree with the final result of the editing, the video will be finalized and saved. Everyone will watch the video together. Then, participants have to find a title for their video and write a short announcement to identify the message they want to deliver through it. Duration: 80 minutes
8.3	Discussion
	Participants are invited to share their thoughts regarding the workshop and their journey throughout from the start to the final stage of creation. They will discuss their emotions throughout the project and find out if their perception on gender-based violence has changed. They will also touch on ways where they can contribute to the community in preventing gender-based violence. Duration: 20 minutes
8.4	Closure
	The workshop will be closed by the following dynamic: Dynamic description: Walking Interviews » Participants will go around and interview their mates. Some prompts: ○ What did you learn from this workshop? ○ What takeaways will be important to know three years from now? Why? Duration: 10 minutes





REC LAB 5

Indifference, Isolation and
Invisibility on the Stage
through Shadow Theatre

LAB OVERVIEW

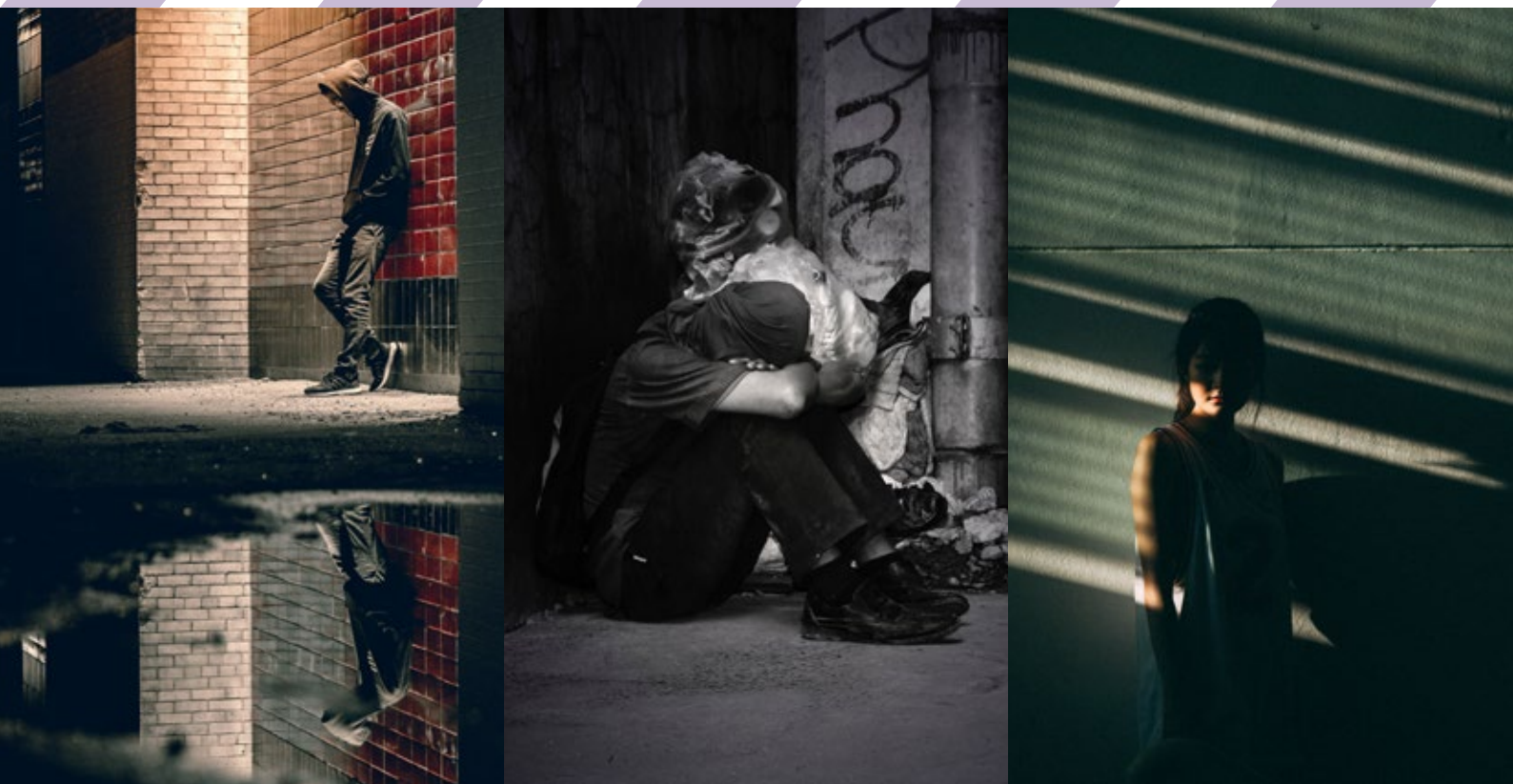
Topic	Indifference, invisibility and isolation
Plastic/visual technique	Shadow theatre
Sessions designed by	International Transformation Foundation
Overall duration (including preparation)	32 hours
Learning objectives	» Reflect on indifference, invisibility and isolation, the reasons behind it, the consequences and the way to prevent its occurrence. » Explore and practice the shadow theatre technique. » Acquire ICT competences of video recording and editing. » Improve communication skills and the ability to convey meaningful messages. » Improve creativity and divergent thinking. » Appreciate the richness of diversity.
Session 1	1.1 Welcome to the REC Lab 5! 1.2 Introduction of the topic 1.3 Ideas, emotions and reflection about indifference, invisibility and isolation 1.4 Closure
Session 2	2.1 Introduction 2.2 Presentation of the artistic technique: shadow theatre 2.3 Closure
Session 3	3.1 Introduction 3.2 Deepen the topic 3.3 Transforming the brainstorm 3.4 Shadow theatre practice 3.5 Closure
Session 4	4.1 Introduction 4.2 Narrative creation 4.3 Closure
Session 5	5.1 Introduction 5.2 Planning and defining roles for the creative process 5.3 Outline the story 5.4 Closure
Session 6	6.1 Introduction 6.2 Integrate the artistic technique 6.3 Closure
Session 7	7.1 Introduction 7.2 Audiovisual production: shooting time! 7.3 Video editing phase 7.4 Closure
Session 8	8.1 Introduction 8.2 Video editing and finalization 8.3 Closure of the REC Labs

Indifference, isolation, and Invisibility

Although **indifference**, **isolation** and **invisibility** could seem less harmful forms of violence, their consequences on young people could be incredibly negative in terms of **self-esteem**, empowerment and **participation** in the community. Considering that young people's whole universe revolves around **acceptance**, friendships and the need for support from peers, we can imagine how the impact of **social rejection** and **exclusion** might be devastating for them. Peer isolation is a subtle form of bullying that is silent and often invisible.

It seems that girls are the ones who most often use exclusion as a form of **emotional bullying**. Youngsters who experience this type of treatment naturally look within themselves to try and figure out why this is happening, so they tend to beat themselves up and wallow in self-blame. When it is persistent, social rejection can result in **antisocial personalities** and a **loss of empathy** towards peers. Social exclusion can occur at any stage of life and in different settings, adversely affecting people's emotions and psychological needs (Westlund, n.d.).





Indifference is defined as the lack of care, concern, or interest for something or someone. It is a condition caused by a number of environmental factors, including family and community problems.

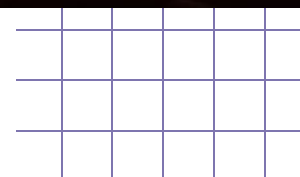
Invisibility refers to the subjective experience of being unseen by others in a given environment. This happens mostly to those who are marginalized for being different, like homeless people. These groups of people often feel neglected or invisible in the society. Invisible people often experience a sense of **disconnectedness** from the surrounding environment.

Isolation is defined as a state of complete or near-complete lack of contact between an individual and the community. It can cause an individual to stay home for long periods of time, have no communication with family, acquaintances or friends and/or willfully avoid any contact with other people when those opportunities do arise.

Those three terms can be independent conditions and one may suffer from one condition and never experience the others. However, all the conditions are linked to victims who are looking or behaving differently than others and feeling a sense of not belonging. Individuals that experience these psychological issues often depict sign of being **lonely, anxious** and **depressed**. In extreme cases, victims are mentally unstable leading to events such as **suicide**. Therefore, although social rejection may seem to be a less harmful form of violence, its effect may be as destructive as other form of violence. Understanding the **psychological impact** of social rejection, exclusion and ostracism is a crucial issue for the health and wellbeing of the entire society.



Artistic Technique: Shadow Theatre

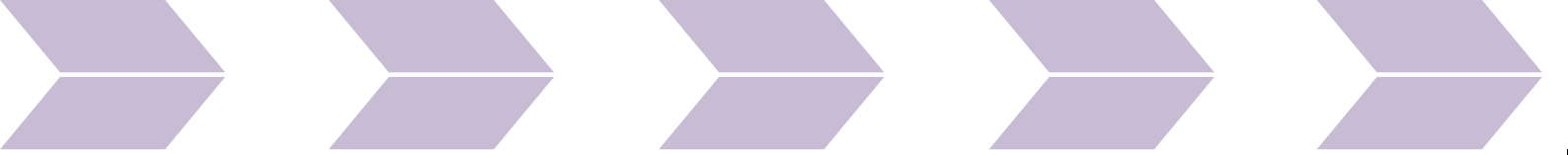


This fifth REC lab proposes **shadow theatre** as the main technique for the production of the contents of the experimental video. The References of this technique are attached on the Annex II.

The shadow theatre, also known as shadow puppetry, is an ancient artistic technique that originated in Asia (in China, India and Indonesia), which continues to the present. It was introduced into Europe in the 17th century and extended its use with communicative, narrative and entertainment purposes. Contemporary shadow theatre has major centers in Europe, North America, Japan and Australia. It takes three forms: using **figures** and **objects**, **bare hands** and shadows of **performers' bodies** (Foley and Reusch, 2010).

Shadow theatre is an art that collapses the world from three dimensions toward two. With its lack of materiality and its ephemeral nature, shadow theatre adapts well to tell stories posed between dream and reality.

This technique is chosen to be part of the compilation of proposed techniques, which is useful to create contents for an experimental video. The reason is



because it provides many interesting and unconventional narrative possibilities. Shadow theatre will be used to create the contents of the experimental video. Through this technique, young REC participants will experiment with **darkness, light, shadows**, but also with **staging, narrative, scenic techniques, sound** and **music setting**.

The shadow theatre is built by the projection of different figures and characters through a screen that has a light source. The human body is widely used as figure. Through its **projection**, many interesting concepts can be explored, such as identity and self-recognition. In the case of the REC program, it could be highly relevant to invite young people to be the performers, they will use their bodies to apply the shadow theatre technique. Indeed, it seems to be very useful to work with young people in a situation of marginalization or exclusion. Shadow theatre is perfect for **experimentation**, since it offers a space where mistakes, fear and shame are highly reduced. Nevertheless, it is recommended that the first approach to the technique is done through the projection of objects or **silhouettes**.

When participants are ready, they will be invited to perform shadow theatre using their own bodies. First of all, their corporal awareness about **movements** and **gestures** will increase, as well as their critical observation and attention for details. They will also understand how particular music and sound effects can help convey specific messages to the viewer in provoking different emotions and feelings.

Collective performances will be preferred, since they will allow participants to reinforce their sense of belonging to a group.

The creative process will start with a **conceptualization** of the idea and the message. Characters should be developed and the setting should be outlined. Another important decision is regarding the sound effects and music. Since the technique will be used to create the contents of what will be an audio-visual production, these elements could also be added during the editing phase.

Once these decisions have been made, it will be necessary to experiment with the projection of shadows through the body and silhouettes of objects, and then combine both in order to determine which elements adapt better to the story. The place where the technique will be applied, of course, may be as dark as possible, in order to allow the creation of defined shadows.



Black silhouettes offer a complete shadow. They are generally created with **paper**, **cardboard**, or a **rigid bracket**, depending on their dimension.

Silhouettes with holes are more difficult to create. Figures need to be accurately perforated if we want to get a good result when projecting their shadows. If used well, this technique allows obtaining great **expressiveness**. It is also possible to create layers and play with **light intensity**.

Transparent silhouettes are translucent figures made with a **rigid plastic** (acetate). You can draw directly on the plastic or prepare a draft of your drawing on the paper first. These silhouettes create peculiar types of shadows.

Moving silhouettes are the ones that allow greater expressiveness because of the possibility of their movements. These figures are made with some kinds of **articulations**, which make their creation process more complicated.

Lastly, the **human body** can be used as a silhouette. It would be necessary to have a much larger screen. Generally, this technique is used in combination with some of the previous ones, which may be used to create the setting in which the performance take place.

Instruction

SESSION 1	
Duration	2 hours
Objectives	» Meet the participants and keep creating a bond » Discover the aim of the REC lab 5 and define a common project to work on.
Tools	» Computer » Projector » Sheets of paper » Colored pens and markers
WORK ROUTE	
1.1	Welcome to the REC Lab 5! <i>Premise: At the time of developing this module of the REC guide, we were globally facing the consequences of the COVID-19 breakout. For this reason, some of the activities of the REC lab 5 propose tips to be implemented online and propose to consider the pandemic while exploring the topic of workshop.</i> The facilitator will introduce the session with some ice-breaking activities to reinforce the bond of the group. The activity will create room to welcome new participants (if needed), create a safe space and environment to allow freedom of expression and speech concerning primary subjects of discussion. Dynamic description: Silent but not deadly » The facilitator will write down numbers from 1 to the total number of participants on small pieces of paper. » Each participant will then be secretly given a number and they have to arrange themselves without speaking in numerical order by holding up fingers or making up their own sign language. » For Round Two, have people arrange themselves in order of birth or in calendar months. Dynamic description: Art collector » The facilitator will provide every participant with a piece of paper and a pen. » In 5 minutes, each must draw a picture that conveys who he or she is without writing any words or numbers. » At the end of five minutes, the facilitator will collect the pictures. » Then, he/she will show them to the group one at a time and have them try to guess who drew it. » The person who guesses the most correctly gets to be the „Master Art Collector“. Duration: 20 minutes

1.2	Introduction of the topic It is time to introduce the topic of the fifth REC lab: Indifference, invisibility and isolation This session will enable participants to clearly understand these different concepts and the relationship between them. This activity will lead to a deeper reflection on the topic. The facilitator is required to have thorough research on the topic in order to guide the participants through their group discussions. The recommendation is provided in the instruction of the previous lab. In discussing these complex issues with young people, it is important for the facilitator to keep being relevant. Duration: 50 minutes
1.3	Ideas, emotions and reflection about indifference, invisibility and isolation This session will provide the participants with the opportunity to reflect on indifference, invisibility and isolation. The facilitator will divide participants into groups. This activity can be implemented virtually by creating different groups (using instant messaging Apps) for each group of participants and discuss their ideas there. The facilitator should be added in both groups in order to guide the discussion and intervene if necessary. Each group will focus its discussions around the indifference, invisibility and isolation topic, also clearly identify cases of each concept, effects to victims and how the situations can be prevented or dealt with to minimize the risks surrounding the conditions. The facilitator can use the following questions to guide the discussion: » Can you identify marginalized groups of people in the society with a higher risk of experiencing indifference, invisibility and isolation? » Have you or a person close to you experienced indifference, invisibility, or isolation? » What was the experience like while dealing with the condition? » How do you identify a person dealing with indifference, invisibility and isolation? » How do you convince an indifference, invisibility and isolation victim in denial to seek psychological help without upsetting them?

	» What can we do to create a favorable interaction environment for everyone and avoid cases of invisibility and isolation? » What role does the internet play in promoting and/or preventing cases of indifference and isolation? » What is the role of young people in preventing cases of indifference and isolation? » How did isolation experienced during the worldwide lockdowns due to Covid-19 affected your mental health?
	Duration: 50 minutes
1.5	Closure The closing session is important since in the first session participants will discuss and express emotions related to indifference, invisibility and isolation. For this reason, at least during the first session, the facilitator must make sure that at the end of the workshop, participants are able to disconnect and are not stuck in painful past memories or negative thoughts. The session, therefore, should be closed with a cheerful activity.
	Duration: 10 minutes

SESSION 2	
Duration	2 hours
Objectives	» Introduce the artistic technique: shadow theatre. » Present the artistic technique which will be used during this lab,
Tools	» Computer » Projector » Flipchart » Colored pens and markers » Sheets of papers
WORK ROUTE	
2.1	Introduction The shadow theatre technique is wide and involves many interesting elements to explore. The entire session aims to introduce the different types and the elements required in the creation of shadow theater. The facilitator will present to participants how to use this technique. Before starting the session, the facilitator will propose an energized dynamic.
	Duration: 10 minutes

2.2	Presentation of the artistic technique: shadow theatre The facilitator will present the artistic technique to the group. More information and visual references can be found in this guide. The facilitator will split the group into smaller ones and select a different type of shadow theater technique for each group. They will have time to use the available resources (i.e. tablets or smartphones) to keep exploring the technique. Afterwards, the facilitator will ask participants to create a story based on the type of shadow theatre technique they have been assigned. Each story will talk about indifference, invisibility, or isolation. The facilitator will suggest participants to introduce in their stories contemporary issues (i.e. Covid-19 breakout, the Black Lives Matter protest, etc.). Once the stories will be ready, each team will present them to the whole group. The group will discuss and chose the one that most highlights the topic of the lab. Once the decision is made, it will be used as example to recap how to write a story synopsis, how to outline characters and setting, etc. Participants will ask participants to reflect on how shadow theatre technique can be used to represent their story. Duration: 1 hour 40 minutes
2.3	Closure The facilitator will close the session by giving a brief recap and an anticipation about the next session. This aims to keep participants engaged and cultivate their curiosity. Sitting in a circle, participants will be invited to share about their impressions on the session, such as what they like and do not like. Duration: 10 minutes

SESSION 3	
Duration	2 hours
Objectives	» Keep discussing about indifference, isolation and invisibility, its reasons and consequences. » Start connecting the violence topic with the new artistic resource.
Tools	» Computer » Projector » Red/blue/green/black paint » Sheets of paper » Colored pens and markers » Regular cardboard » Thin cardboard » Tape » Scissors and/or cutter » Hook-and-loop fastener (known as Velcro)
WORK ROUTE	
3.1	Introduction
	The session will be open by a brief recapitulation of the previous ones.
	Duration: 5 minutes
3.2	Deepen the topic
	The participants will form groups to brainstorm ideas on invisibility and isolation. Then, their reflection will be written down and discussed within each group. Then, facilitator will ask the groups additional dialogue questions, such as: » <i>What have you thought of about indifference, invisibility and isolation during the week?</i> » <i>Have you directly or indirectly experienced them during the week?</i> » <i>How did you feel about the thoughts and emotions who came out during our last sessions?</i>
	Duration: 50 minutes
3.3	Transforming the brainstorm
	In this session, the facilitator will gather the groups together to share the results of the brainstorming session about how invisibility, isolation and indifference affect young people. In order to start the creative process that will lead to produce the contents of the experimental video, participants will be invited to think about how shadow theatre can be used to represent their ideas and reflection about invisibility, isolation and indifference. They are encouraged to use the tablets or other devices to get inspiration about the topic and technique. When participants will have come with some ideas, the facilitator will invite them to prepare for the following creative session.
	Duration: 30 minutes

3.4

Shadow theatre practice

To begin the shadow theatre practice, it is time to create the shadow masks as the property of this activity. It is a dynamic element and unique to projected shadow theatre.

The masks are two opposite facing faces, they are attached to the participant's head at forty-five-degree angles. When look at the screen, they can see their mask in profile, which is in front of them on the screen. These masks don't work with the traditional method since it is difficult for participants to press their faces against a screen.

Dynamic description: *Creating shadow masks*

- » This is an instruction to create shadow masks. Facilitator is encouraged to learn the steps in advanced so they can help participants in implementing this activity.
- » Make sure participants have the necessary tools to create the masks.
- » For each group, they can decide how many masks they want to create based on the necessity of their ideas.
- » First, make a headband for each participant by cutting a 7.5 cm strip of thin cardboard. It needs to be slightly longer than the width of participant's head. In other words, measure from his/her forehead around the back of the head.
- » Attach one side with clear packing tape and attach a tab of hook-and-loop fastener (to make easy to remember, we can call it Velcro) on the other.
- » Make sure everyone has the corresponding Velcro tab on the taped side since the taped side is the outside of the headband. Velcro will adjust to the head from the inside.
- » After deciding on a character, draw a profile with eye, mouth, nose and details of wrinkles, warts, scratches, etc. on a sheet of cardboard. This profile must be slightly longer than the profile of the participant, so their features can be concealed. Namely, draw the forehead, top and back of the character's head larger than the participant's head.
- » Cut out the character's head and adjust it to the shape of the participant's head.
- » This is just one side of the mask. We are going to need more than one mask. Draw and cut out an extra copy for the other side.
- » Place the headband on participant's crown, then add one profile on top of that at an angle which should rest on one of your actor's cheeks. Tape this side on the headband.
- » Place the other profile on the other cheek, but cut its end to meet the first profile. After that, tape this end on to it and tape the remaining bit following the line of the second profile.
- » When the masks are completed, everyone should have an „X“ when viewed from above.
- » The participants can watch the screen and show just one profile at a time. If an actor changes angles, he/she can reveal the other side of the mask.

To help the process of making the shadow masks, the corresponding step-by-step illustration will be attached in the Annex II, *“Visual References”*.

Duration: 40 minutes

3.5	Closure
	At the end of the session, each team will show their products to the rest of the group and explaining the concepts behind them. The facilitator will take advantage of this moment to acknowledge achievements and solve doubts that may arise regarding the processes.
	Duration: 10 minutes

SESSION 4	
Duration	2 hours
Objectives	» Outline the story. » Explore and define the audiovisual narrative form to use.
Tools	» Sheets of papers » Colored pens and markers » The stories created in the previous session » Masks created in the previous sessions » Set of templates to outline the story and create an audiovisual product (annex)
WORK ROUTE	
4.1	Introduction
	Once participants themselves observe that it is not so complicated for them to create a story, they need to define the messages they want to spread through them. The session will be introduced by a brief summary of what has been done so far.
	Duration: 15 minutes
4.2	Narrative creation
	Some video clips will be showed to participants so they can see some inspiration about indifference, invisibility and isolation. Then, the facilitator will ask participants to make a brief analysis of their content with the aim to explore them and get inspiration for their own video.
	Afterwards, participants have to create a first draft of the story, considering the input from the previous activity as well as the brainstorm and conversations had in the previous sessions.
	At this stage, the facilitator can ask participants to work in small groups to create different story or ask them to create one story all together. In this second case, the facilitator will assure that all of them are included in the process.

	The facilitator will support them by referring to the “Audiovisual Production Process” annex. In this guide, the facilitator will find a section that details the basic structure of a narrative creation, along with some templates which can be useful for the story creation. When the story are outlined, participants may start thinking about how they would like to represent it through an audiovisual content and production. Duration: 1 hour 40 minutes
4.3	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may come up, also ask participants to give their feedback about the session. Duration: 10 minutes

SESSION 5	
Duration	2 hours
Objectives	» Perform shadow theatre. » Define how to use the technique to produce the audiovisual contents.
Tools	» Computer » Projector » Video recording equipment » Material to create furthers masks and silhouettes
WORK ROUTE	
5.1	Introduction To begin the session, make a brief summary of what has been done so far and ask participants for their feedback. Duration: 10 minutes
5.2	Integrate the artistic technique In this session, the facilitator will encourage participants to find a way to integrate to represent their stories using the shadow theatre technique and the masks previously created. Before defining out the final experimental video will look like, participants will implement the shadow theatre technique to represent their story. Through this exercise, they will get a better vision of how they want to use the technique to create an audiovisual content.

	This will be the time for experimentation and exploration. Participants have to create and use silhouettes or their bodies to represent the stories. Making some videos of these sessions will help participant to decide which technique they want to use in the production phase for each scene of the story.
	Duration: 1 hour 40 minutes
5.3	Closure At the end of the session, the facilitator will acknowledge achievements and solve doubts that may arise, also ask participants to give their feedback about the session.
	Duration: 10 minutes

SESSION 6	
Duration	2 hours
Objectives	» Finalize the pre-production phase. » Start the production of the story contents, using the photo experimentation technique. » Prepare for the audiovisual production phase.
Tools	» Templates filled in the previous session to outline the story » New template to facilitate the audiovisual production process » Sheets of paper » Colored pens and markers
WORK ROUTE	
6.1	Introduction At this stage, the story should be outlined and all participant should have a clear overview of it. To start this session, it is recommended to collectively recapitulate the story and the techniques which will be used to represent it, before thinking about its transformation in audiovisual content. The facilitator can choose to begin the session as he/she sees fit, but it is requested that they lead the participants directly to creation.
	Duration: 10 minutes
6.2	Creation of the recording roadmap At this point, the group need to organize the creative production process of the audiovisual product based upon the storyboard developed before. Other templates may be used to facilitate this process (scene breakdown template, step outline template and shooting schedule template).

	After dividing the tasks among the participants, the roadmap for the production of the audiovisual product will be ready. Participants have to distribute the tasks autonomously, considering also their experience in the previous lab. They may want to have different tasks or not. The facilitator will assure that new participants understand the processes and participate actively.
	Duration: 1 hour 40 minutes
6.3	Closure The facilitator can use this session to discuss with the participants some of the challenges they have encountered during the creation. This activity will lighten the moment by creating laughter and helpful reflections for the remaining sessions of creation.
	Duration: 10 minutes

SESSION 7	
Duration	2 hours
Objectives	» Carry out the audiovisual production. » Start the editing phase.
Tools	» Video recording equipment » Templates filled in the previous sessions » Materials which should appear in each scene » Tablets (or other devices) with video editing software installed. It would be necessary to have a premium version to access enough editing options
WORK ROUTE	
7.1	Introduction It is finally time to produce the video as planned during the previous sessions. Participants should be familiar with the script and the sequence of scenes. This session might be opened by an energy game, which aim to create a good atmosphere to carry out the last phase of the workshop.
	Duration: 10 minutes
7.2	Audiovisual production: shooting time! In this session, the participants will record all the scene of the story by following the storyboard. It is important for all team members to participate in the entire process, from handling the tablets to the arrangement of the images to be recorded. The facilitators can guide the teams in role-sharing and will assure that different participants use the technical equipment. "The Audiovisual Production Process" annex will be very useful for this practice. Participants will find ideas and recommendations on how to make the frames and camera movements.

	Even though some participants will already have experience with editing, it is paramount that every team member gets a chance to be involved in the editing process. Duration: 1 hour 20 minutes
7.3	Video editing phase At the end of the recordings, participants will move on to the editing stage. Here, it is necessary that the teams are in a comfortable place, giving the possibility to all team members to see the images and have access to the tablet. Even though some participants might already have experience in editing, it is important that every team member gets a chance to be involved in the editing process. The facilitator also should be attentive to any needs of the participants. Some of the participants with knowledge on editing can assist on peer learning in a way that does not come off as intimidating. At this stage, the facilitator should not expect to get the final version of the video. During this phase, participants have the freedom to experiment and explore all the editing options offered by the software. This exploration will give new ideas and inspiration to create the final version of the video. The facilitator will stimulate group discussion and exchange about all the possibility they have to create a great video. At this point, different groups can work separately and explore all the editing options provided by the video editing software. Duration: 20 minutes
7.4	Closure The facilitators will close the session by gathering participants' feedback about the practices and the training in general. Participant may reflect about their personal contribution and their work as a team. Duration: 10 minutes

SESSION 8	
Duration	2 hours
Objectives	» Finalize the editing process. » View the final experimental video and share feedback about it. » Close the REC lab 4 and the entire REC program.
Tools	» Tablet (or other devices) with video editing software installed » Projector
WORK ROUTE	
8.1	Introduction The last session of the lab will be entirely dedicated to the editing of the video. Since participants will mainly work using the devices, it is recommended to start the session by doing an energetic game. Duration: 10 minutes

8.2	Video editing and finalization During this last phase of the workshop, participants will finalize the editing process that has started in the previous session. Each group gets assignment to edit some scenes. Then, they will be put together on a particular device to conclude the editing and create the final experimental video. To assure that all participants are able to see the entire process, when all the scenes are ready, the facilitator can show their final assembly of the video by using a projector. Participants can execute the final editing collectively by working on one particular device while sharing the screen with the rest of the team. Once all participants agree with the final result of the editing, the video will be finalized and saved. Everyone will watch the video together. Then, participants have to find a title for their video and write a short announcement to identify the message they want to deliver through it. Duration: 70 minutes
8.3	Closure of the REC labs As this will be the last session and the last Lab, feedbacks are not only for the Lab 5, but also for the REC program in general. All participants will be asked to give feedbacks. They will be invited to talk about how they felt during the overall practice of the program, what they enjoyed the most, the funniest moments and the most challenging ones. The session will be closed by a dynamic, which uses the metaphor of connection to make participants aware of the importance of their contribution and their work as a team. This activity should reinforce a sense of belonging, which could encourage participants to support each other's in the future. Dynamic description: <i>Connections</i> » Gather everyone in a circle. » Hand a ball of yarn to someone in the circle and have them hold one end of the yarn. » They should then choose someone else somewhere in the circle and say something positive that they learned about that person, either a skill or characteristic that they have or something that they did during the labs. » They should then toss the ball of yarn to that person while still holding the one end. » The next person does the same. » When everyone is holding a piece of yarn, the facilitator can talk about how they have become connected in new ways during the sessions. » He/she can then cut through the center of the yarn, leaving everyone holding a piece that they can take back as a reminder of the REC experience. Duration: 40 minutes





ANNEX I

Audiovisual Production Process
(with Templates)





This first annex of REC methodological guide has been developed to provide necessary supports for youth workers —especially for those who have only limited experience in the audiovisual production— to implement the REC program and guide young people toward the creation of meaningful **experimental videos**.

First, the experimental video builds its own language through the deconstruction of elementary bases of **audiovisual language** and **narrative**. In order to break the conventional rules of audiovisual products that are commonly built, it is essential to understand how audiovisual messages are generally constructed through those rules. Therefore, the aim of this guide is to identify the basic elements of an **audiovisual production** and to reveal the process that leads to composing and conceptualizing an audiovisual piece. Once they grasp the concept, youth workers will be able to encourage REC participants to include an experiment in the process, so they can create innovative audiovisual products.

Audiovisual product can be influential in spreading the messages. For that reason, audiovisual content is chosen for the REC project in order to allow young people disseminating on a non-violent culture. Through this brief guide, some instructions will be proposed to support the overall audiovisual production process. It includes **pre-production**, **production** and **post-production phases**. Before exploring these phases, it would be relevant to have a brief overview of the audiovisual production process and the key roles that are involved in it.

Overview of the audiovisual production process

The main objective of the audiovisual production process is to **communicate**. Audiovisual language refers to the way of communication through **sounds** and **images**. It involves a multisensory communication system (audio and visual) which happens through a unified experience. This means that its elements only have a meaning if they are together. The audiovisual construction resembles a puzzle in the union of several pieces that create a definite result.

The prime elements of the audiovisual language have been built throughout the history of **cinema**. In our days, these rules are a universal language that makes the construction of audiovisual products becomes possible. Therefore, understanding the rules is fundamental to accomplish the goals of our project.



The audiovisual process works by the phases of creation, which is better known as **pre-production**, **production** and **post-production** (MasterClass, 2020).

The **pre-production phase** is generally constructed in the **development stage**, where all the initial details of the film are plotted before entering pre-production. The **pre-production** of a cinematography project is a planning stage, which sets the overall vision of the project. During this phase, various roles are involved in the production process, especially the **producer** and the **director**. They make decisions about the message to transmit, the way to carry out the project and the purpose of the audiovisual project. Meanwhile, the team and the job roles are already established. Pre-production also involves finalizing the **shooting script**, finding **shoot locations**, figuring out the production **budget**, establishing the **shooting schedule** and determining the required **equipment** and the **cast**.

The **production phase** is the moment where the idea and concept become real. In other word, the shooting starts at this stage. The shooting schedule helps to organize and have a better overview of the production process. The length of this phase depends on the type of film that is going to be produced.

The **post-production phase** is the final process in which audio and visual materials are edited, cut and put together to create a film. The **editing process** can involve correction, condensation, organization and many other modifications. This stage is executed with an intention of producing a correct, consistent, accurate and complete work. At the end of this stage, the video will be ready to be distributed and finally reach the audience.

All these three phases will be explored in the framework of the **REC program**. REC labs participants will be involved in the stages of development, pre-production, production and post-production. During the first phase, they will be invited to reflect on the topics addressed by the project and create the story they desire to represent on the screen. Afterward, they have to create the content and go through the shooting phase. Lastly, they will edit the audio and visual material they have for the project. They are also going to finalize and distribute their film. Since the main goal is to produce an experimental film, **experiment** is the fundamental element of all these phases.

ROLES IN VIDEO PRODUCTION

The positions that are involved in a filmmaking process vary, depending on the scale of the project. For instance, in a small-scale video-production, the following roles are involved: **directors, producers, scriptwriters, researchers, lighting specialists, storyboard artists** (graphic artists), **talent** (actors and actresses), **sound recorders, makeup artists, camera operators, props and costume suppliers** and **editors**.

Directors have the final artistic decisions over a film, but the producers have most likely been involved in a project for a longer time. Producers organize every aspect of the project, manage the budget and assemble the production team among other things. On the other hand, directors guide the talent and manage the technical details. The directors have the creative mindset behind all of the film's shooting.

Meanwhile, another key role is the **editor's** one. Historically, their job was much simpler since they just cut and stick back together shots captured on film to get the right narrative flow. As technology has progressed, this process has become very complex and the editors must be very specialized to balance the expectations of the clients (Vossen, 2018).

Many other roles are involved in the production of an audiovisual content, although we consider this brief explanation is enough to give an overview of the process for REC program participants and make them understand that although on a small-scale, they are able to participate enthusiastically in the project. Furthermore, their **active participation** is essential to achieve the best results.

In the framework of the REC program, as far as possible, young filmmakers' **talents** will be explored and valued. If some of them show a particular attitude to cover some specific roles, they should be considered and encouraged. Some participants might be more interested in the editing phase than in the creation of the story, other ones could be more interested in preparing the setting than acting, for example.

Individual **attitudes** and **interests** should be considered, even though all participants of the REC program still need to pay attention to the whole audiovisual production process. Participants will work as a team with a common goal: spreading a specific message. To achieve this purpose, the facilitators will guide them through pre-production, production and post-production stages; from the reflection on the topic, the elaboration of the message, until the finalization of the experimental film.

PRE-PRODUCTION PHASE

This is the initial phase of an audiovisual production. It consists of different stages, which the main aim is the creation of the story and the preparation for the production.

STEP 1: get the inspiration

The creation of a story begins with interest in a particular subject. In the case of the REC program, the topic is about violence, although as stated in another part of this guide, the methodology also could be adapted to deal with other topics.

The first sessions of the five developed REC labs are dedicated to stimulate young people's **reflection** on violence-related topics. Through the dynamics of group discussion, participants will find inspiration to define the **message** they want to spread. Together with the facilitators, they will start to answer three fundamental questions as the basis of the entire audiovisual production:

Which is the message that we want to transmit to the audience?

Which is the aim of our audiovisual product? What kind of emotions and feelings we want to provoke?

Which form will shape our story?

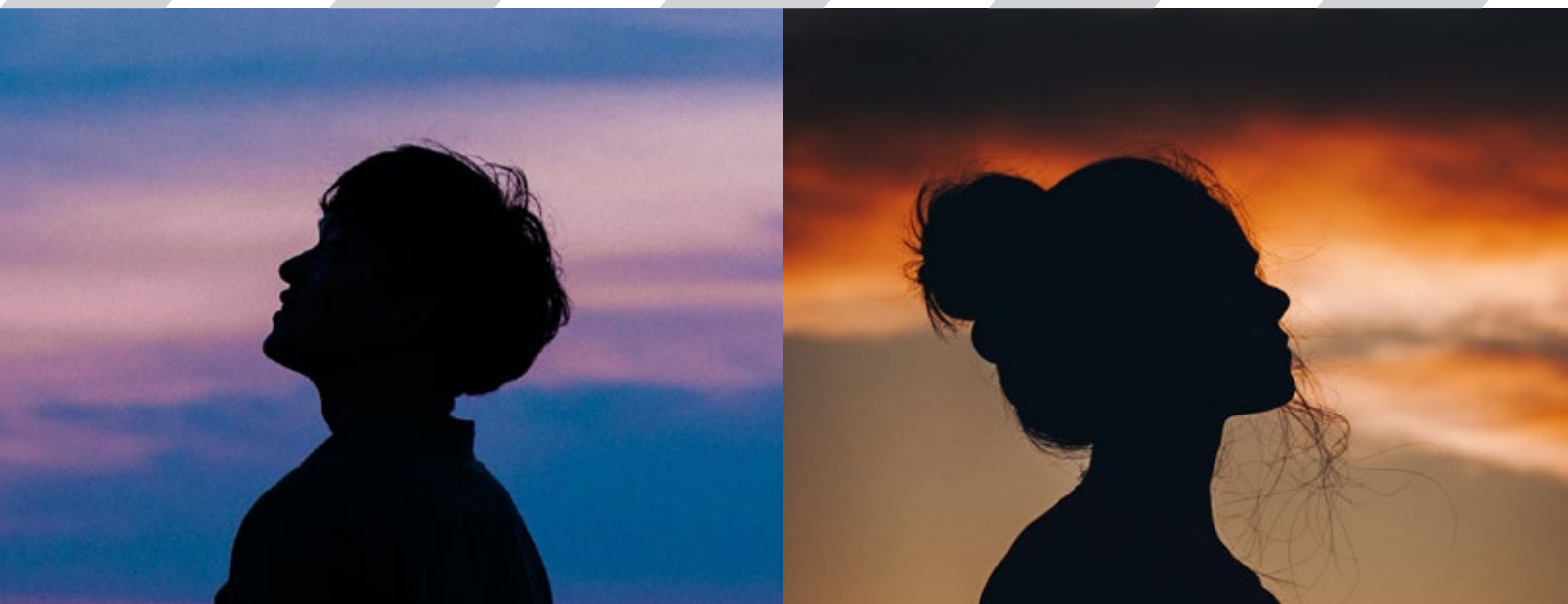
When they have the answers to those questions, the group will have a clearer vision of their audiovisual project. This stage can be developed by **brainstorming** and using **mind maps**. The participants need to actively engage in these activities in order to exchange experiences, feelings, emotions, perspectives. As the result, this process will end up with finding meaningful messages to transmit.

STEP 2: draft the story

After exploring in-depth the topic, young people will come up with a **message** that they would like to spread through their audiovisual content. Participants will start drafting the **story** they want to tell. The story begins with an initial situation, which a series of events will start occurring. The sequence of events will reach the **climax** when an unexpected event gives a twist to the story, creating a certain conflict that should be solved. The sequence can also have the form of a series of challenges that protagonists experience of trying to get what they want, while the climax sees them either succeed or fail to reach their goal.

The recommended duration of the experimental video produced in the framework of REC labs is between **2 and 8 minutes**, so keep in mind that the sequence of events should be kept simple.





STEP 3: outline the characters

Although in the framework of the REC labs, the aim is the production of short audiovisual products, it will be very relevant to make some efforts to construct the **characters** of the story. Their design should include a psychological profile in which the **attitudes, abilities, values** and **defects** of the characters, as well as their **tastes** and **lifestyle** are defined in details.

While creating a character, there are many elements that should be considered: basic statistics (name, age, nationality, socioeconomic level, etc.); **physical characteristics** (also including distinguishing features, health, style, etc.); **intellectual/mental/personality attributes** and **attitudes** (educational background, learning experiences, etc.); **emotional characteristics** (introvert or extrovert, rational or irrational, etc.). Finally, it is also crucial to define how each character is involved in the story (Writerswrite, n.d.).

The facilitator will ask participants to utilize their creativity to describe the characters of the story. Since the story has been drafted in the previous phase, participants might have already created a vision of their characters. Anyway, to stimulate this process, the facilitators can propose some questions to reflect on or create a template including the elements presented above.

Participants also need to take **inspiration** from the existing **literature**, since it provides an immense source of inspiration for the creation of the characters. Nevertheless, stereotypes should be avoided since they often reinforce negative impression. An interesting practice to do with the group in order to create interesting characters is to **subvert stereotypes**. To do so, facilitators can ask participants to be more creative and think about the unconventional combination of traits (for example, a bodybuilder with a passion for arranging flowers).



STEP 4: outline the setting

The setting of a story is the context that describes the elements in which it takes place, including **time**, **place** and **environment**. Each component in a story setting helps to build the narrative's mood, plot and character development. The story setting is important to connect all the elements of the story and improve the story's flow.

In order to support participants to describe the setting, these questions can be asked:

When does the story take place?

Where does the story take place?

What is the social climate?

At this stage, the group of young filmmakers should not think about the technique to represent the setting. The elements such as **perspective**, **level**, **camera angle**, **lighting**, etc., should be considered later. Nevertheless, they could be encouraged to think about how the available spaces might be decorated or modified to achieve the expected results.

STEP 5: outline the story

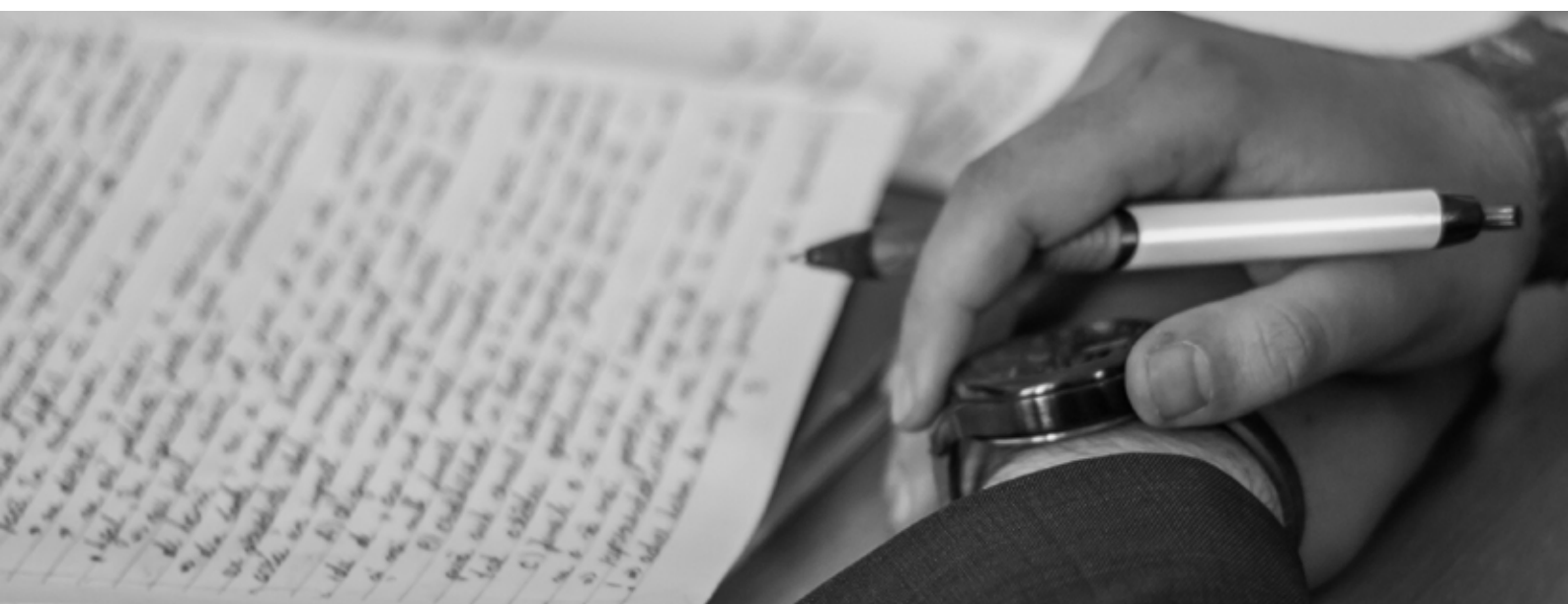
Once the main elements of the story have been determined, now it is time to develop the **storyline** or **plot**.

Plots can vary from simple to complex interwoven structures. Nowadays, screenwriters generally create three-act structures formed by the **set-up**, the **confrontation** and the **resolution**. Acts are connected by two turning points, the first one is connecting **Act I** to **Act II**, meanwhile the second is connecting **Act II** to **Act III**.

In order to develop the following production process, the group should create a good plot synopsis, keeping in mind the following points (Sánchez, s.d.):

1. Although the **length** of a plot synopsis may vary, such a summary should not extend beyond one or two pages (approximately 500 or 1000 words).
2. A plot synopsis is written merely for **information purposes**: using third-person point of view, using present verbs and exposing the facts in chronological order as much as possible.
3. It is a simple **summary** of the story. It should not include descriptions or dialogues and it should not refer to narrative techniques or concepts (narrator, point of view, approach, conflict, climax, outcome, etc.).
4. In a plot synopsis, only describe the events and actions relevant for the **progress** of the plot.
5. In the event that the story is composed of several **lines of action**, it should be indicated how the action progresses in each of them.
6. The way in which **characters** are referred, in general, it should always be the same; their first name, last name, nickname, occupation and others. For example, if we already refer to a character by the first name, he/she should be referred by the first name in the entire plot synopsis.
7. In a plot synopsis, the whole story has to be told, including the **outcome** or the **conclusion**.

After the production of the plot synopsis, the group will be asked to create the **step outline**. This is the scene-by-scene account of what happens in the story; it is a complete report of the story that describes every plot event (Beemgee,



n.d.). A **scene** is generally thought of as the action in a single location and continuous time. This process facilitates to understand how the individual events relate to each other in a chain of cause and effect. The step outline may thus be read as the author's construction plan of the narrative.

In summary, the step outline allows to divide the story into scenes and collect all the details of each scene that is going to be recorded. This will help to have a better organization of the **shooting sessions** and to have more clarity about the time it will take to create the film.

Some of the aspects that should be included in the step outline are: **number of the scenes, slug line, end point of the scene, characters of the scene, point of the scene, conflict, ending/central question** and **scene description**.

Once the step outline is ready, it is very important to create the **technical script** in order to specify the techniques to be used, such as **camera movements, ambient sound, lighting**, etc. In the framework of the REC labs, experimental video technique allows improvisation or flexibility in technical directions. Therefore, the creation of a technical script can be skipped in order to let participants feel free to do various experiment by trying different techniques during the shooting process.

Nevertheless, the step outline considers the artistic techniques that will be used in each REC labs. **Visual** and **plastic art techniques** also will be utilized as main resources to represent the content.



STEP 6: create the scene breakdown

While the groups have been creating the story, the ideas of how to turn it into an audiovisual content might have emerged. During the overall REC labs, young people will have the chance to improve their **artistic expression** and find new ways to represent their messages. These creative processes will lead to the production of piece of arts, which will be the part of the final audiovisual creation. These artistic resources may be combined with human and technical resources in different ways through **experimentation**.

The **scene breakdown** is essential to determine the shooting requirements of every scene and also to inform the budget. A scene breakdown element is an object, person, or process that is identified when creating a scene breakdown (StudioBinder, 2019), such as:

1. **Cast** (Speaking and non-speaking)
2. **Extras** (Background and atmosphere)
3. **Props** (Objects that characters interact with)
4. **Costumes** (Characters' wardrobe)
5. **Makeup** (Blood, wound, prosthetics, etc.)
6. **Vehicles** (On-screen cars, boats, trains, etc.)
7. **Stunts** (Action that requires stunt expertise)
8. **Special effects** (Explosions, rain, wind, etc.)
9. **Livestock** (Large animals like cows, horse, etc.)
10. **Wrangler** (Someone employed to handle animals professionally)

STEP 7: determine the shooting schedule

The **shooting schedule** is the project plan of each day's shooting for a film production. It represents a **timeline** that states where and when production resources are used.

A shooting schedule include **dates, locations, synopsis of the scene, characters, props, special requirements** and **technical details** about the video recording equipment (StudioBinder, 2018).

At this point, the pre-production can be considered complete. The story has been outlined in a detailed way, as well as the way in which each scene will be represented.

PRODUCTION PHASE

Production is the moment where all the visual and sound elements are filmed and recorded until the entire script is covered. The duration varies according to the format of the project. Since this section deals with more technical and visual composition issues, it is important to provide facilitators with some basic elements of **photography composition**.

Through many times, we create a **storyboard** in order to get a clearer idea of the shots we want to produce. The storyboard is the graphic or **visual representation** (drawings) of the step outline.

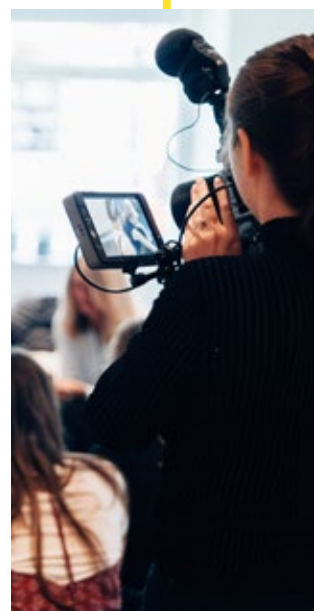
Filmmakers must acknowledge the classic types of shots based on attributes like **shot size**, **shot framing**, or **camera movement**. Indeed, the camera shots are an essential aspect of video productions, because by combining different types of shots, angle movements, etc., it is possible to emphasize specific emotions.

Before we start shooting, it is fundamental to learn how to compose shots.

By **camera shot framing**, we refer to the art of placing subjects in the shots. It is mainly about composition. Rather than just pointing the camera at the subject, we need to compose an image (or in other words, visual representation) while shooting. Visually arranging the elements in the frame can be used to drive the audience's attention and to create **balance** or **movement** in a scene (StudioBinder, 2020).

The first impulse may be to put the subject in the middle of the frame, but the recommendation is to use the "**rule of thirds**" instead. This is a way of organizing an image by dividing the frame into three horizontals and three vertical sections. Subjects are placed along these lines or their intersections, then it will naturally draw the audience's attention. This rule is just a starting point, because based on the framework of this project, the groups are free to do any experiment. The rule of thirds grid can also be applied to draw attention to a specific depth or to group objects in the shot by their distance from the camera (Dunham, 2020).

While composing the image, it is also important to give people the correct amount of **headroom** in the shot. This will allow them to look comfortable in the frame. Too much headroom, indeed, gives the impression that the subject is sinking below the frame, meanwhile too little headroom makes the subjects seem stuck in the ceiling (Prandini, 2008).





There are many different types of **shot framing**. It depends on the number of characters captured in the frame (**single shot, 2-shot, 3-shot**); the perspective by which the subject is captured (**over-the-shoulder shot, over-the-hip shot**); or by the point of view that is shown, which can be one of a specific character. For example, a shot showing the viewer exactly what that character sees; known as **point of view (POV) shot** or **first-person shot** (StudioBinder, 2020).

Camera shot size can make characters seem small or big in their location. There are different types of camera shot sizes, such as **extreme wide shot, long shot, full shot, medium-long shot, cowboy shot, medium shot, medium close-up, close-up, extreme close-up** and **establishing shot**. It may seem very technical, but the effect of different shot sizes on the viewer perceptions can sensibly change.

For example, an extreme long shot can make the subject be perceived as distant and unfamiliar. It also can emphasize isolation. A medium shot accentuates the character while keeping the background still visible. On the other hand, a close-up is perfect for a particularly important moment, since it is possible to capture tiny emotions through this shot (SC Lannom, 2020).

Camera movement is a powerful filmmaking tool to modify the relationship between the subject and the camera frame, with the goal of altering viewer's perspective of space and time for a more impactful story telling.

The **zoom movement**, for example, gives the impression to move closer or further away from the subject. It is used to focus on a specific point in the frame. A quick zoom can seem a bit unnatural, while a good one can add a sense of drama to the scene.

Panning indicates a movement in which a camera moves horizontally from one side to other on a central axis. Through this movement we can follow moving characters. When this movement happens vertically, it is called **tilting**. Movements upwards make subjects seem bigger and can transmit that they are more significant, while the opposite movements is used to obtain the opposite effect. When these vertical movements occur without modifying the angle of the camera, the effect is called **pedestal** (Mc Guinness, n.d.).

This list is not exhaustive and there would be many more effects to take into consideration while making a video: **camera angles, camera shot focus, or camera mechanism**. Nevertheless, due to the purpose of the REC program, the proposed contents should be enough to allow participants to do the experiment and create good quality audiovisual contents. Depending on the competencies of the group, the facilitators may decide to deepen these techniques through various free resources that are available online.

POST-PRODUCTION PHASE

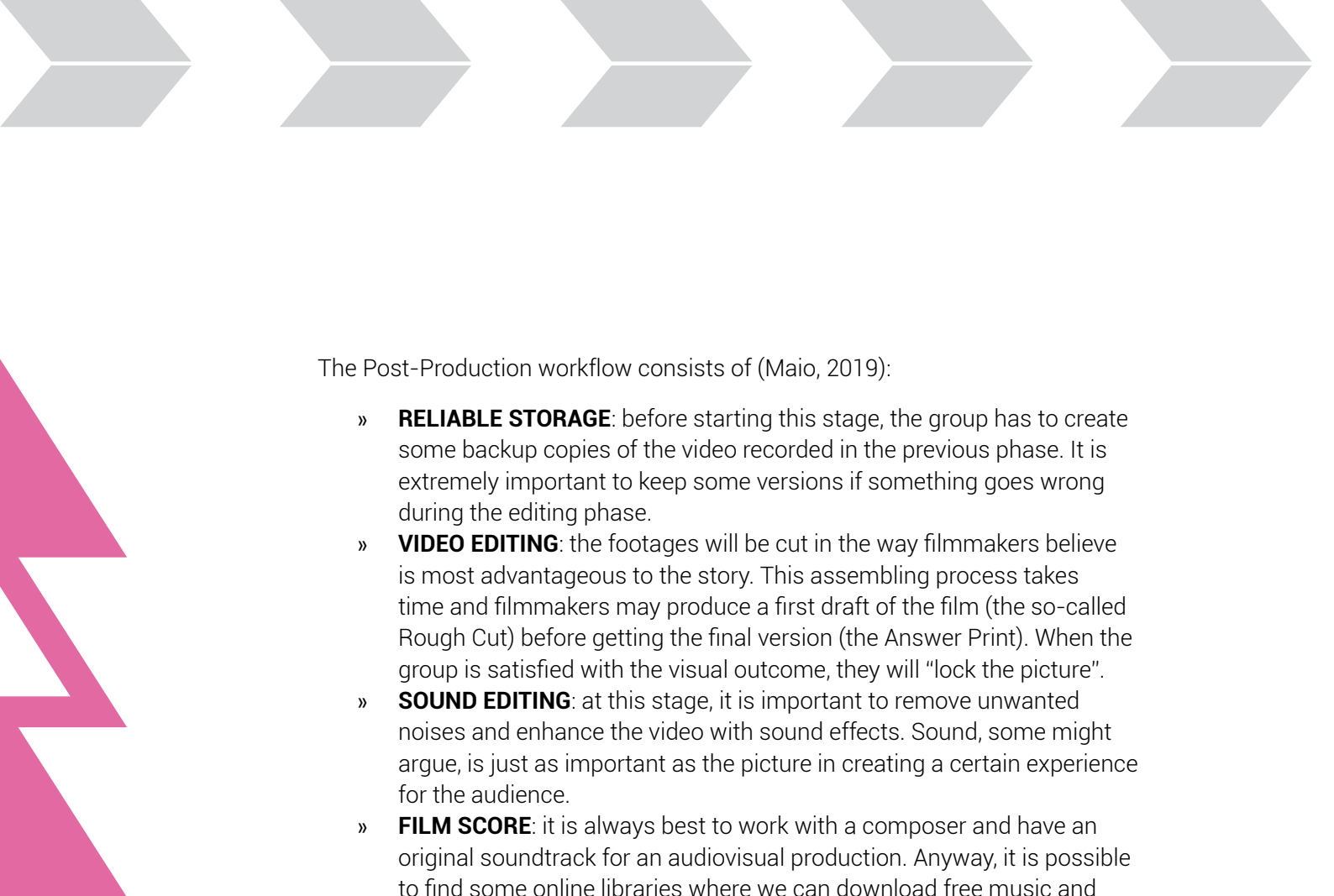
Post-production is the last step in an audiovisual production, although during the overall implementation of the process, some decisions are also made for this phase. During this stage, the filming is wrapped and the **editing** of the visual and audio materials begins. It is a highly collaborative process: professional post-production stage entails the collaboration of many different professionals such as **editors, sound engineers, artists, colorists**, etc. (Maio, 2019).

Depending on the size of the project, it may vary significantly. In the case of the REC program, this phase is extremely important because young filmmakers need to be as creative as possible. They also need to do any experiment with all the available editing options until they get a final product that could deliver great impression.

In a professional audiovisual production, when arriving to this last stage, the filmmakers have an extremely clear idea of how they want the final product to look like; in the REC labs, young filmmakers need to maintain the focus of the **message** they want to deliver, yet they have the freedom of experimenting with the editing software to explore the unexpected results.

Before proceeding to the montage of the scene, it is necessary to review all the recorded materials and do the necessary selection. Finally, filmmakers will make the **montage** of the scene and they can add **music** and/or **sound effects**. This last stage will be supported by the use of a **video editing software**.





The Post-Production workflow consists of (Maio, 2019):

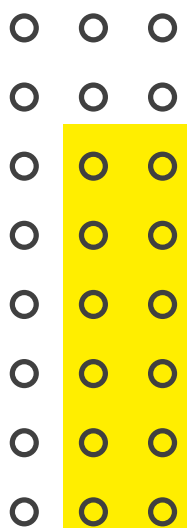
- » **RELIABLE STORAGE:** before starting this stage, the group has to create some backup copies of the video recorded in the previous phase. It is extremely important to keep some versions if something goes wrong during the editing phase.
- » **VIDEO EDITING:** the footages will be cut in the way filmmakers believe is most advantageous to the story. This assembling process takes time and filmmakers may produce a first draft of the film (the so-called Rough Cut) before getting the final version (the Answer Print). When the group is satisfied with the visual outcome, they will “lock the picture”.
- » **SOUND EDITING:** at this stage, it is important to remove unwanted noises and enhance the video with sound effects. Sound, some might argue, is just as important as the picture in creating a certain experience for the audience.
- » **FILM SCORE:** it is always best to work with a composer and have an original soundtrack for an audiovisual production. Anyway, it is possible to find some online libraries where we can download free music and sound effects for the film.
- » **SOUND MIXING:** when music, sound effects and dialogues are ready, the team will make some efforts in mixing them in a harmonious way, layering each track on top of each other.
- » **VISUAL EFFECTS:** they are computer-generated images which can be added or not, depending on the final effect filmmakers want to obtain.
- » **COLOR CORRECTION:** every shot should be digitally adjusted and refined in order to create continuity and strike a mood.

Once the audiovisual process ends, the film is ready to be distributed. It is necessary to do the promotional marketing in order to advertise the film. Also, depending on the **distribution deal**, the film could be released into theaters, on DVD, or any alternative digital media platforms.

Meanwhile, some **audiovisual editing techniques** are presented below (Trinh, 2016):

- » **CUT:** A transition where one shot is instantly followed by another shot.
- » **CONTINUITY EDITING:** Visual editing where shots are cut together in a clear and linear flow of uninterrupted action. This type of cutting seeks to maintain a continuous sense of time and space.
- » **CONTINUITY ERROR:** When the action or elements of a scene do not match across shots. For example, when a character breaks a glass window, but in a later shot the window is shown undamaged.

- » **CROSS-CUTTING:** Technique used to give the illusion that two storylines of action are happening at the same time by rapidly cutting back and forth between them.
- » **CUTAWAY:** The interruption of a continuously filmed action with a shot that is peripherally related to the principal action.
- » **DISSOLVE:** When the end of one shot overlaps the start of the next one to create a gradual scene transition.
- » **EDITING:** The process of taking raw footage to select and combine shots to create a complete motion picture.
- » **EYELINE MATCH:** A technique based on the idea that viewers want to see what on-screen characters are seeing. For example, if a character is looking intently at an off-screen object, the following shot will be on that object.
- » **FADE:** A visual effect used to indicate a change in place and time. This involves a gradual brightening as a shot opens or a gradual darkening as the shot goes black or another color. Sound also fades in and out to convey the change.
- » **IRIS:** A wipe that takes the shape of a shrinking or growing circle, depending on if the scene is opening or ending. It is rarely used nowadays, but it is very common during the silent era.
- » **J CUTS:** An editing technique that allows the audience to first hear audio from a shot and then see it.
- » **JUMP CUT:** An abrupt cut that creates a lack of continuity between shots by leaving out parts of the action.
- » **L CUT:** An editing changeover between one shot and another in film, where the visual and audio shift at different times. It is also called a split edit.
- » **MATCHED CUT:** A cut joining two shots with matching compositional elements. This helps to establish strong continuity of action.
- » **MONTAGE:** A sequence of shots assembled in juxtaposition of one another to create an emotional impact, condense a story, or convey an idea. A famous example is the shower scene from the movie „Psycho“ (1960).
- » **ROLL:** Graphics or text that moves up or down the screen. This technique is typically used for credits by having the text moving from bottom to top.
- » **ROUGH CUT:** The first editing pass done for a film. A rough cut receives further polishing and editing before making its way out to the audience.
- » **SEQUENCE SHOT:** A long take composed of one shot that extends for an entire scene or sequence. It usually requires complex camera movements and action.
- » **SHOT REVERSE SHOT:** The alternating of over-the-shoulder-shots, it is usually used during a conversation between two characters.



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- » **SWEETENING:** The process of adding sound effects and music and/or enhancing the existing audio with effects.
 - » **WIPE:** The transition from one shot to another with a visible pattern or element. No longer used in today's films, but it is very common in the early cinema.

Once the film is finalized, it is important to know the proper way to **export** for the web. The goal when exporting a video is to create the highest possible quality without ending up with a huge file size. There are three main factors that determine how large the finished video will be (Ward, 2016):

- » **CODEC:** a codec is the type of file format that the video will be saved as. The more compressed the codec, the smaller the video's size will be. However, smaller file sizes tend to be lower in quality.
- » **RESOLUTION:** resolution is how many pixels the video has. For example, a 4K video has 4 times the resolution of HD video.
- » **BIT RATE:** bit rate is the amount of data dedicated to a second of the video. A higher bit rate will result in higher-quality video and larger files. Some programs allow you to set a minimum and maximum bit rate. Frame Rate the film standard is 24fps. If the video is exported in 48fps or 60fps, the file size will likely double.

Anyway, online distributors recommend some export settings to assure that videos are the **highest possible quality**. After exporting the video, it will be ready to distribute. Promotional marketing is going to advertise the film. Lastly, depending on the distribution deal, it can be released into theaters, on DVD, or any alternative digital media platforms.

TOOLS

In order to facilitate the audiovisual production process, some **templates** will be presented below:

- » Character outline template
 - » Setting outline template
 - » Plot synopsis template
 - » Scene breakdown template
 - » Step outline template
 - » Storyboard template
 - » Camera shot list template
 - » Shooting schedule template
- 

CHARACTER OUTLINE TEMPLATE

CHARACTER TYPE	PERSONALITY	
☐ PROTAGONIST ☐ ANTAGONIST ☐ STOCK CHARACTER ☐ SUPPORTING CHARACTER ☐ OTHER _____	PERSONALITY TRAIT	CHARACTER'S GOAL
	INTEREST	CHARACTER'S MOTIVATION
	HOBBY	CHARACTER'S HOPE
	GOOD HABIT	CHARACTER'S FEAR
	BAD HABIT	CHARACTER'S OBSTACLE
BASIC INFORMATION	RELATIONSHIP	SPEECH AND COMMUNICATION
NAME	RELATIONSHIP STATUS	MANNER OF SPEECH
BIRTHDAY & AGE	FAMILY	STYLE OF SPEECH
NATIONALITY	SIBLING	ACCENT
OCCUPATION	FRIENDSHIP	POSTURE
FINANCIAL SITUATION	ENEMY	GESTURE
PHYSICAL CHARACTERISTIC	CHARACTER'S GROWTH	OTHER INFORMATION
EYES	BEGINNING	
HAIR COLOR & STYLE	MIDDLE	
HEIGHT & WEIGHT	END	
DISTINGUISHING FEATURES		
FASHION STYLE		
HEALTH CHARACTERISTIC	ADDITIONAL BACKGROUND	
PHYSICAL AILMENT	EDUCATIONAL BACKGROUND	
MENTAL HEALTH ISSUE	LEARNING EXPERIENCE	
DIET TYPE	PAST EXPERIENCE	



SETTING OUTLINE TEMPLATE

FILM TITLE		PAGE #
SCRIPT LOCATION	ADDRESS	☐ INTERIOR ☐ EXTERIOR
ACTUAL LOCATION		
SCENE #		☐ NIGHT ☐ DAY
SHOT #		
INTERIORS	EXTERIORS	NOTE
LIGHT SOURCES	LIGHT SOURCES	
AMBIENCE	AMBIENCE	
PROPERTIES	PROPERTIES	
PROBLEMS/LIMITATIONS	ACCESS	PERMISSION REQUIRED
SET DRESSING		☐ YES ☐ NO
DATE/TIMES REQUIRED		



This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



SCENE BREAKDOWN TEMPLATE

FILM TITLE		BREAKDOWN SHEET #	
SCENE #	INT/EXT	DAY/NIGHT	
LOCATION			
DESCRIPTION			
CAST		EXTRA	
STUNTS		SPECIAL EFFECTS	
COSTUMES		MAKEUP	
PROPS		NOTES	



STEP OUTLINE TEMPLATE (EXTENDED)

FILM TITLE

SCENE #		PAGE #
SLUGLINE		
ENDPOINT OF LAST SCENE		
CHARACTERS IN THE SCENE		
POINT OF SCENE		
CONFLICT		
ENDING/CENTRAL QUESTIONS		

SCENE DESCRIPTION (WITHOUT DIALOGUE)

FOCUSING ON KEY MICRO ASPECTS (MISE-EN-SCÈNE, CAMERA, SOUND, EDITING, PERFORMANCE)



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STORYBOARD TEMPLATE

FILM TITLE	PAGE #
------------	--------

SCENE:	SHOT:

SCENE:	SHOT:

SCENE:	SHOT:

SCENE:	SHOT:

SCENE:	SHOT:

SCENE:	SHOT:



CAMERA SHOTLIST TEMPLATE

FILM TITLE		PAGE #
DIRECTOR:		DATE:
LOCATION:		SCENE:

SHOT #	INT/ EXT	SHOT TYPE	CAMERA ANGLE	CAMERA MOVE	AUDIO	SUBJECT	DESCRIPTION OF SHOT



SHOOTING SCHEDULE TEMPLATE

FILM TITLE		PAGE #
DIRECTOR:	PRODUCER:	
DATE:		

TIME	SCENE #	SHOT #	DAY/ NIGHT	INT/ EXT	LOCATION NAME ONE LINE DESCRIPTION	CAST



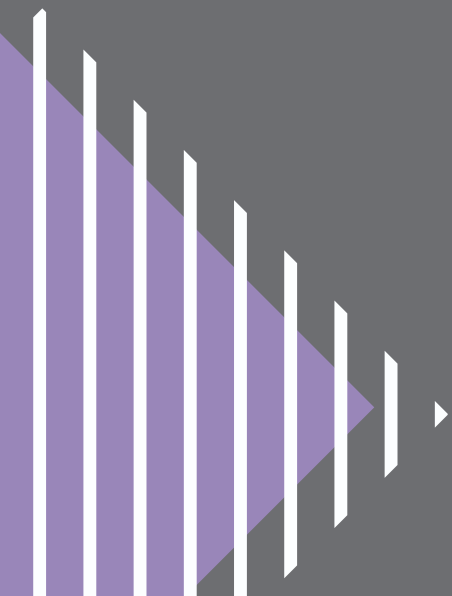
Co-funded by the
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of the European Union

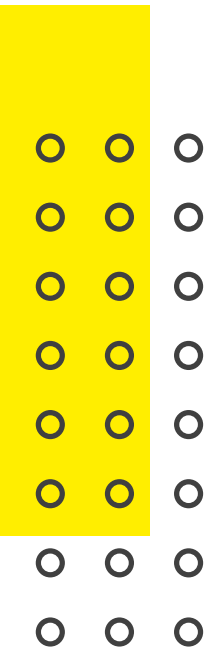




ANNEX II

Visual References





This annex aims to provide visual references about the main concepts of the REC program. Here are the links of every reference and illustration that might help facilitators and participants in understanding the whole concept of this project.

Compilation of Experimental Video/Short-Film:

- » [Train Landscape](#) – Jules Engel, 1974
- » [L'Art et l'Abstait](#) - Nicolas Schöffer, 1959
- » [Comunicazione sintetica](#) – Christian Brogi, 2008
- » [Soliloquio](#) – Niebla Producciones, 2009
- » [Crunch](#) – EKISDE, 2015
- » [Chatarsis](#) – Robert Machado, 2018
- » [Angst](#) – Dennis D, 2013
- » [Deadline](#) – Dhenty Febrina S., 2016
- » [Overthinking](#) – Lugo, 2018
- » [Isolation](#) – Brook Minich, 2020

Experimental Photography:

- » [Video 1](#)
- » [Video 2](#)
- » [Video 3](#)
- » [Video 4](#)
- » [Video 5](#)

Land Art:

- » [Video 1](#)
- » [Video 2](#)
- » [Video 3](#)
- » [Video 4](#)
- » [Video 5](#)

Creation of Masks:

- » [Video 1](#)
- » [Video 2](#)
- » [Video 3](#)
- » [Video 4](#)
- » [Video 5](#)

Textile Collage:

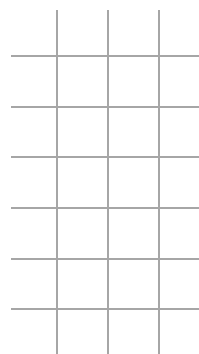
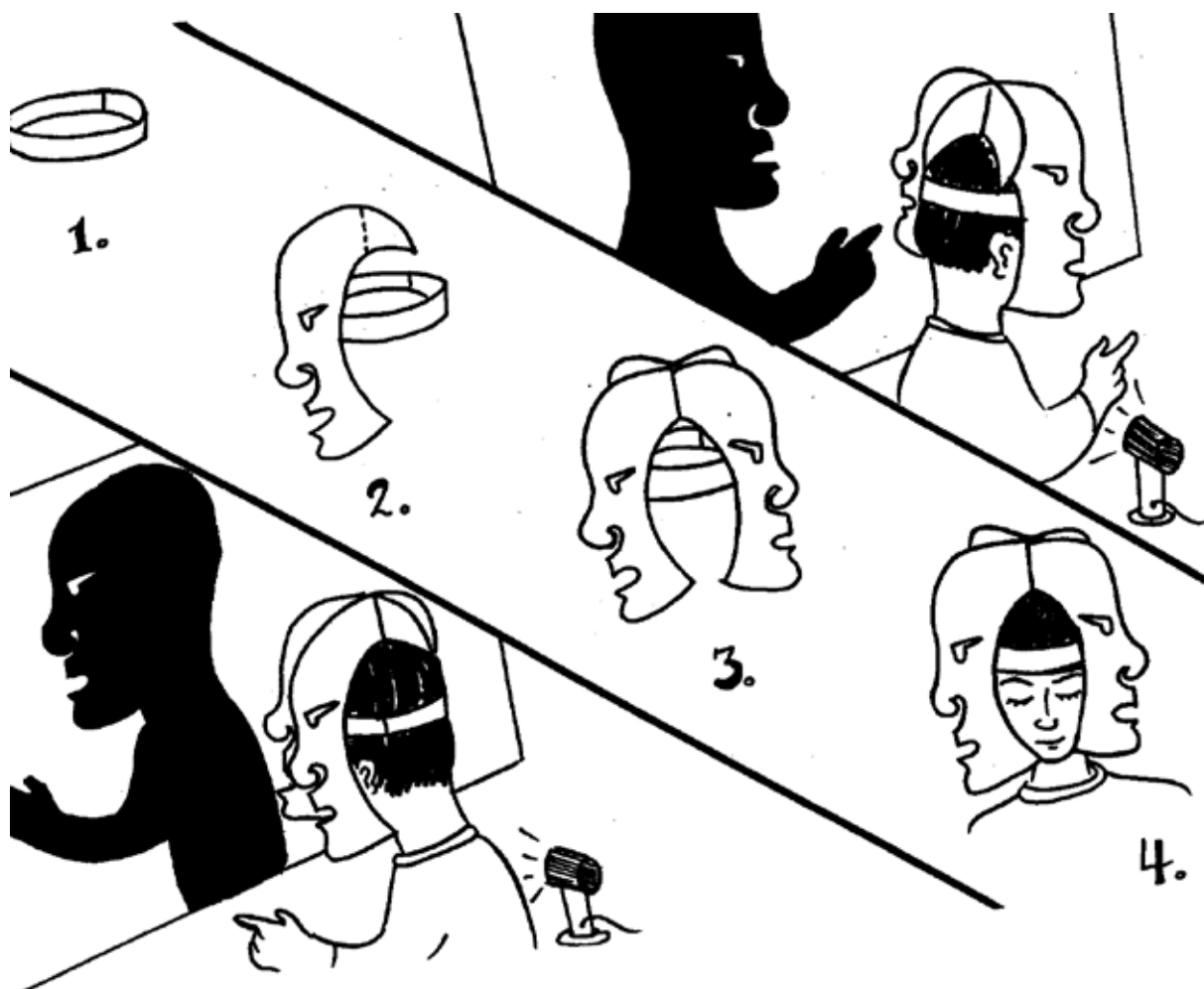
- » [Video 1](#)
- » [Video 2](#)
- » [Video 3](#)
- » [Video 4](#)
- » [Video 5](#)

Shadow Theatre:

- » [Video 1](#)
- » [Video 2](#)
- » [Video 3](#)
- » [Video 4](#)
- » [Video 5](#)

**Illustration:
Making the shadow masks**

[\(Source\)](#)



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