LIVING LEGENDS

MEMORY IN MOTION

Tell us a story, that somebody
told you, that you would tell
your grandchildren.

MANUAL

Living Legends manual.
All rights reserved ©.

Written by
La Cinta Corta: Julia Silva, Emmanuel Blanchard, Carla Garcia, Carolina Carlini.
Moviemiento: Julia Schneeweiss, Nadja Bülow, Christian Söder, Raphael Riese, Matthias Laminski.
Kinbuss: Kaili Lehtemaa, Kristiina Martinson, Mikk Rand.
Casa B & Altiplano: Jose Camilo Rodriguez, Handrey Correa, Mario Barrero, Diego Barajas,
Dario Sendoya.

Editorial production
Altiplano G.P.S.

ISBN

Design & layout
Eduardo Tapias Duque.

Illustration
Kristiina Martinson.

Photography
Nadja Bülow.
Handrey Correa.
Diego Barajas.

Style correction
Martin Higgins.

This manual uses QR codes to complement the information provided.
You can scan the codes with any smartpone or tablet.

MEMORY IN MOTION

CONTEXT OF THE PROJECT

Living Legends - Memory in Motion is an international and intergenerational project where oral culture interacts with digital culture. The first edition was held between January and July 2017, with the aim of creating a space for preserving oral tradition and at the same time to strengthen literacy in audiovisual media.

During the Living Legends tour through Ecuador, Colombia, Estonia and Germany an international team of trainers and cultural managers travelled and worked together. Each country team selected three different communities, where animation workshops were held for young people with the aim of gathering and illustrating oral tradition. Working mainly with the stop motion animation technique, more than 40 short films were produced in 12 communities.

Another objective of the project was to create a manual of our methodology in which all of our experiences are captured. It allows tutors from different parts of the world to replicate the workshops and thus continue with the development of the project's intention.

One of the most important outputs of the project is the Living Legends website, in which we have created a virtual map that gathers all the stories collected throughout the tour. In the future we hope to complete a video oral tradition archive as more workshops are completed.

TABLE OF CONTENTS

ORAL STORY

The Tiger and the Totumo (Story from Sarrapia, Orinoquia - Colombia)

In the beginning, the tiger was like a grandfather to the howler monkeys and he owned the Totumo (a local instrument with the tiger's roar). But the monkeys were searching for a way to steal his instrument. One day, they had a conversation with the tiger and asked him to compare who had the strongest instrument.

Monkey: "Let's try it out now! First I want to try yours."

Tiger: "Ok take it, try it!"

The monkey went up the tree, and when he shouted the whole jungle shook.

Monkey: "Now try with my voice to see if it sounds better"

The Tiger tried, but it only came out like air.

Tiger: "Well it's ok, but now give me mine back, grandson!!!"

Monkey: "No grandfather! I won't give the Totumo back to you because now it belongs to me."

Tiger: "Well, when you come down to drink water I will wait for you and eat you!"

Monkey: "No I will not come down, I will drink up here. There is enough to drink from the coconuts."

Tiger: "Then I will send the humans after you to hunt you!"

Monkey: "OK, but I will only die by the hands of the humans. Come as it comes, but I will live up here in the tree forever."

And from then on the monkeys have inhabited the top of the trees and have the Totumo.

TO WATCH THE FILM WITH THIS LEGEND:
https://vimeo.com/213236200

A

Introduction

This manual represents the experience of 21 international trainers who created and tested a methodology together, overcoming language, climate, social and cultural realities.

The aim of this manual is to create a tool, which enables anybody to use audiovisual language in a creative way. In this case focusing on oral tradition as inspiration for the filmmaking process.

Rather than presenting a closed methodology, it is our intention that this manual will act more as a guide for future trainers that can expand the importance of maintaining oral tradition. They also can select the exercises, time frame and also number of participants according to their needs.

The Living Legends workshops were designed for young people, mainly between 12 and 25 years old. The methodology was created to be a fast learning tool that could open a whole new world of filmmaking and animation to the participants. Our workshops lasted five days of 4-6 hours plus one day of editing. We created the following working modules, special exercises and methods for that timeframe and age.

B

General Information

B.1 Workshop instructors

The workshop can be led by tutors with different levels of film knowledge and from different professional backgrounds such as filmmaking, education, anthropology or animation. Depending on the different individual skills in film production, the choice of the technical equipment and the general exercises of the workshop should be made by the team of tutors.

For example, if the aspiring tutors come more from a purely pedagogical background and do not have any previous experience in using audiovisual tools or

film editing, we recommend using a low-threshold technology such as smartphones with a stop-motion application. Additionally it would be better to do the editing phase with a simple editing software which can be handled easily by watching a short online tutorial.

For tutors with an audiovisual background, we recommend doing the exercises with a low-threshold technology, but more importantly, using professional equipment for the actual film production as the quality of the results will be higher. You should have a basic understanding of image composition as well of how to use a Digital Single-Lens Reflex (DSLR) camera. Finally, an understanding of a professional editing software is also important.

The choice of the technical equipment always depends on the conditions the workshop will be held in, as well as on the objectives that the workshop instructors are following. For example, you may want to focus more on the process of filmmaking itself and the creativity behind it, or you may want to ensure that the participants will be able to keep on making films with their own technical means later on. You consider the quality of the short films paramount because you want to broadcast the films to audiences later on. The context of the workshop and the participants' access to equipment and technology are very important when making a final decision on these objectives. For example, if you are working with film students the use of low-threshold equipment would probably not be appropriate as they are more likely to be inspired by the use of professional filmmaking technology and so would be more likely to appreciate the experience.

B.2 Participants

The total number of workshop participants depends on the number of tutors that are available. Teamwork is essential to the successful production of a film. As such, we recommend working in teams of three to eight participants per film. We recommend that each group be supervised by a tutor, although this depends on the number of participants and the editing knowledge of the tutors. During the production design and animation process you can split tasks between participants, so that a part of the group is animating while the other part is already preparing the next set/scenario. If the teams are made up of more than four participants then the tutor should consider the division of tasks so that everybody is always involved in the process. These roles should be switched at stages during the production process so that everybody has the chance to do everything at some point.

The workshop can also be adjusted for different target groups of participants. Depending on which age group you are working with, you should choose appropriate exercises or ice breakers. We have defined three main target groups:

GROUP 1
KIDS

Age

7-13
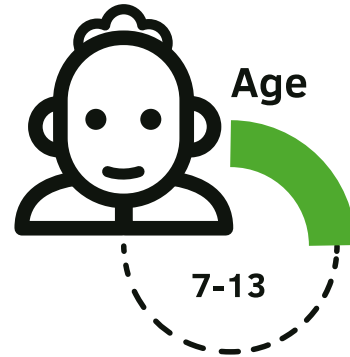
For primary school kids you should try to implement as minor theoretical teaching and classroom presentation situations as possible. You should try to use as many practical or "learning by doing" methods as possible in order to keep them interested and to not lose their concentration. Something really important when you are starting to choose the stories, is to produce them short and simple.

GROUP 2
TEENAGERS

Age

14-25
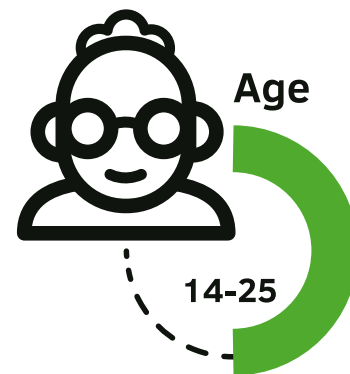
For teenagers and young adults, it is recommended to give a short introduction into the history of film making and explaining the principles of animation in a more theoretical way. You should show professional examples of different animation techniques in order to inspire them on making their own films. It is important always trying to support each student's skills and interests and give them the equivalent role in the animation team.

GROUP 3
TEACHERS

Age

25+
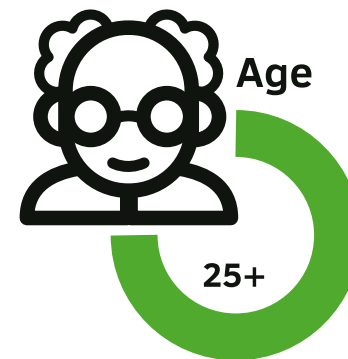
If you are instructing teachers or multipliers you should get an overview of the skills that the participants bring with them as well as of their objective to implement the workshop themselves afterwards. According to their needs you should choose the theoretical material in advance and print it out to them, so they can study basic things at their own but during the workshop in the first place go through the process of the film making itself.

important throughout the filmmaking process. Ultimately, you should be able to produce a final cut of the movie with levelled sound, controlled speed and a title, as well credits of all the people who participated in the creation and production of the film.

The premiere is not only about showing the movies but also about the recognition of the participants. In past workshops we have usually invited all the groups to the stage to express what they felt during the whole process and to talk about the movie to the audience. At this stage the tutors present the participants with their certificates of participation as well as a copy of their films on a USB stick.

B.3 Recognition of participants

One of the most important stages of the workshop is the public presentation of the animation films. The first screening or "premiere" for family members, the community and friends of the participants is a very special moment for those involved. It is always one of the most emotional parts of the workshop and it gives recognition to the participants for the hard work they have completed. It is then that they understand the meaning of what they are doing and they also get the special feeling of the importance of broadcasting their own movie. In order to present them at this stage, the short films must be completely finished as they must leave a positive impression on the participants of what they have accomplished. Time management is also very
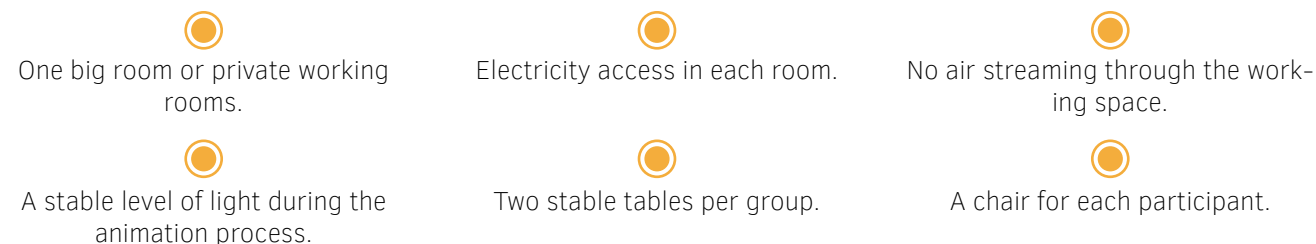
C

Creating a workshop

C.1 Location

The location where you want to carry out your workshop should be chosen very carefully. Make sure that you have enough space to be able to split up into working groups so that each group has enough space to work. This could mean using one big room or several small rooms. If you have one big room you need to be aware of the level of noise that will occur. With children, it is recommended that you split up in different rooms so the groups do not get disturbed by each other.

○ One big room or private working rooms.

○ Electricity access in each room.

○ No air streaming through the working space.

○ A stable level of light during the animation process.

○ Two stable tables per group.

○ A chair for each participant.

Once you start animating you need to be aware that you need to finish a scene before you stop working each day as you will probably not be able to recreate the exact same light conditions another day. We recommend that if you must do the animation process over a number of days that you try to keep the set and lightning the same, without changing its position. As such, you will need to make sure no one else is using the room(s) during these days.

C.2 Time management

The workshop plan can be adjusted to different time schemes, depending on the time availability within the group. A minimum of five whole workshop days (4-6 hours) is recommended. The more days the process has, the more detailed your film can be. It ultimately depends on the time and availability of the participants. For example, instead of 5 complete days you could also split the program into 10 or more afternoons.

Depending on the characteristics of the participants, you should decide on how much time you want to contribute to each module and each exercise.
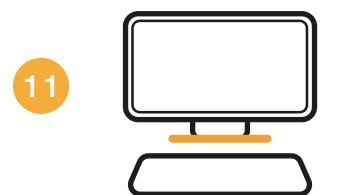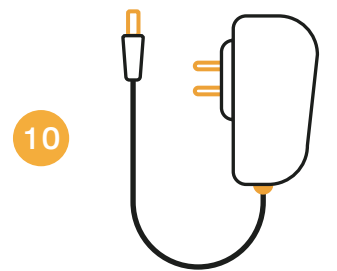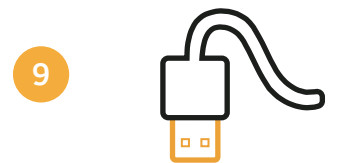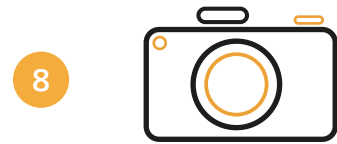
During the animation process, we created more or less 2 scenes per day depending on the previous preparation of the set and the complexity of the scene. Our experience was to dedicate two working days (each of 4-6 hours) to the animation process. In order to have enough time, we tried to break our stories down into four animated scenes. This must have already been decided beforehand when the team develops the storyboard.

C.3 Technical equipment

General   **Low-threshold (per group)**

1. Projector
2. Screen or a wall
3. Speakers
4. Computer for presentation
5. Whiteboard
6. Whiteboard markers
7. Power cables (5-10 meters per group)
8. Powerstrip/multiplug (one with five sockets per group)
9. Smartphone with a good camera, recording application and free memory space (minimum 16GB)
10. Smartphone tripod mount
11. Tripod or table tripod
12. Stop motion application

FREE APP
Stop motion studio

Advanced (per group)

1
2
3

FREE APP
Stop motion studio

4
5

7
8
9
10
11
12 Premiere Pro
    Dragonframe
13
14

SD

1. Smartphone with good camera and free memory space (minimum 16GB)
2. Smartphone tripod mount
3. Table tripod
4. Stop motion application
5. Sound recording device (e.g. Tascam DR-05-V2)
6. Windshield for sound recording device
7. Tripod with possibility for low-angle shooting (i.e. with the ability to turn head upside down)
8. Digital SLR cameras supported by your animation software
9. USB cable (to connect camera to computer)
10. AC adapter for camera
11. Computer
12. Animation software (e.g. Dragonframe) - Editing software (e.g. Premiere)
13. 2-3 fluorescent tube lights (LED)
14. Memory card for sound recording device - Memory card for camera
15. Card reader

C.4 Materials

You can use any kind of material you want. We suggest that participants work with natural materials or those they can bring from home. However, here is a list of some materials you can work with:

- Office paper, colored markers, pencils, scissors, glue, transparent tape, patafix (sticky removable tape), pieces of clothing, cotton, recycled trash, sewing kit, utility knives, etc.

C.5 Workshop plan example

This is our work plan for the Living Legends tour.
In each location we conducted a seven days workshop.

DAY 4			

Full time: 4-6 hours.		**Objective:** Animation	

PART 1 - STARTING TO ANIMATE			
Activity	**Method**	**Content**	**Materials**
4.1. Big Group	5 min	- Presenting the plan of the day		
4.2. Small Group	110 min	- Finishing/create first (or more) scene of the movie and start animating.		- Camera, computer, tripod, cables, lights, table, chair.

BREAK 10 min.

PART 2 - ANIMATING AND CLOSING THE DAY			
Activity	**Method**	**Content**	**Materials**
4.3. Small Group / Animating	30 min	- Shooting - Animating		- Technical equipment.
4.4. Small Group / Animating	90 min	- Animating		- Technical equipment.

* This is just an example of how we organice the content of each day.

D

Workshop content

D.1 Icebreakers

Icebreakers are games that we used primarily so that trainers and learners can get to know each other and build confidence. They are also useful to introduce the different stages of the workshop to gain an initial understanding. We will discuss some examples of icebreakers you can use later in the manual (F. Methods and exercises. Page 43.).

These examples can be used in any order you want, and you can take them or others and modify them to suit the age and number of participants that you have. The younger the participants the more it is recommended to ease up your workshop with some physical activities in between topics so that you do not overload them.

D.2 Oral tradition

Oral tradition has been one of the mechanisms used to transmit knowledge from one generation to another in all cultures of the world, including gestures, movements and feelings. In recent decades this ancient form of preserving cultural identity and collective memory has been marginalized, and only recently after a long struggle has it been included by UNESCO as an intangible cultural heritage of humanity.

Those who pass on oral tradition are generally the elder members of a community. Today, due to increasing digitization of everyday life, young people are no longer exposed to this tradition and adults are forgetting to tell their stories in an analogue way, meaning important cultural knowledge is lost. Living Legends creates a link between oral and digital tradition as it enables younger generations to revive them using modern communication tools in creative and expressive ways.

Within the oral tradition you can find legends, myths, fairy tales, traditional knowledge, stories and fables. There are endless possibilities; they can be long or short, have many characters or just one, they can talk about a place, a mythical person, or even food. The objective is for young people to begin researching these issues with adults in their community.

D.3 Collecting stories

The story is undoubtedly the essence of the film and in order to start creating one, the participants need to find a really good one. They should choose the most suitable story carefully in terms of length and complexity and with the guidance of the tutors. Secondly, as mentioned above one of the aims of the methodology is to help two generations interact, so it would be

better if the story is presented by a local person who has the chance to tell it in front of a camera or an audio recorder.

The interview with the storyteller, who in most cases is a community elder, is a key stage in our workshop design. This is when the participants' interest in traditional knowledge is awakened, whilst presenting the opportunity to understand why the tradition is endangered and why we need to preserve these traditions through the use of technology.

How to find a story:

Finding a story can be a very difficult task. Every community is different and it often depends on the participants' motivation. In the Living Legends workshop we use three ways of finding a suitable story. Ideally, the first of these produces a positive result. However, if it does not, the second may be used. The third should only be used as a backup in case the first two fail. It is important to spend some time explaining the homework, as well as to try and give some examples of what the story could be like. We recommend using the following questions to encourage the participants to think about what would be interesting for them to know about their community.

Questions you can ask to find a good story:

◉
Do you know a legend/fairy tale about the place you live?

◉
Is there a place that is important for people? Where does its name come from?

◉
Do you know what the lake/forest/mountain/historical building… is named after?

◉
Is there a special kind of music or instrument played in the community? Why is it played?

◉
Are you familiar with a person of the community who was or is thought of as a God or a hero or a fantastic creature?

◉
Are there people that make special types of artisanal goods? Are there stories about why they make these?

1. Homework:
The tutors asks the participants to bring a story the next day. The participants ask their parents, relatives or other persons if they know of a suitable story for their film. If they do have one they should tell them the story, write it down and bring it to the workshop the next day.

In our experience this is by far the best solution in finding a story. If most of the participants of the workshop bring a story, they can review them, choose the one they like best and then go ahead and record it directly with the tutors.

2. Walk around:
The participants and the tutor go out and walk around the village and ask the people of the community about legends, myths or stories.

In our experience this method takes more time and is less effective.

3. Invite a person:
Invite one or more persons to the workshop to tell a story and record it.

In our experience it is always a good idea to carry out some work beforehand to find a person or persons who could tell stories. This should be the final option and only be used if the previous ways did not work. Make sure that you check the stories beforehand and always try to have more than one story so that the participants can choose the one they like best.

Choosing a story:

Once a number of stories have been found, it is a essential that the group chooses the right story that is most suitable to animate. It could have a narrative with a beginning, a middle and an end, but this is not the only way of doing it. Indeed, oral tradition varies and there is no formula or correct way of telling something. Be creative and respectful.

You should also take into consideration the length of the story, as the time it takes to animate is a crucial part of the agenda. Once you have a suitable story (or many to choose from) it is important to consider the different scenes of the story so you can see if you can animate it in the time available in the workshop.

Decisions to choose a story:

◉

Decide about the content, time and length.

◉

If you have three animation days then it should not have more than four animation sets.

If a story is too long or has too many animation sets:

◉

Try to summarize different parts to shorten it without losing the content of the story.

◉

Use the narration to plug the holes in the story. You don't have to animate everything the storyteller says.

◉

If necessary, simplify the story.

When the group is analyzing the story, they should be able to answer the following questions:

Where is it happening?

Who are the characters?

When did it happen?

What happened in the story?

D.4 Audiovisual language

As any other language, there are many ways to teach audiovisual language. However, it is only when you put it into practice that you can start understanding how it works. It is not only about remembering the different names of shots and angles; it is also about the experience of how you make the right decisions on framing and understanding the frames order process. This could affect the entire meaning of your film composition. Once you become aware of that, this manual tries to offer some exercises where you can not only explain the basics of it but at the same time put it into practice.

Shot sizes:

Shot sizes are an essential part of the audiovisual language. They fulfill the function of selecting a portion of the reality that we want to show:

Very long shot (VLS)

The very long shot gives the audience the sense of "geography" and is used to describe where the characters are.

Long shot (LS)

The long shot shows a whole person or a group of people. It does not show as much background as the VLS but it does show enough to recognize the location.

Medium shot (MS)

The medium shot shows a character cut at the waist. It is a good opportunity to introduce characters to the audience as you get a good picture of a person.

Close-up shot (CU)

The close-up shot shows the facial expressions in detail and can be used to demonstrate the thoughts or personality of the character.

Extreme Close-up (ECU)

You can concentrate on the detail of the face of a character. For example just on one eye.

More: http://www.urbanfox.tv/creative/shotsizes.html

D.5 Storyboard

The storyboard helps you understand what you need to create your animation. It is an essential element in the planning process of your film and it gives you the first idea of what your film will look like. This part will flow easily if you have explained the audiovisual language to the participants successfully. Before the participants start creating their storyboards you need to do some exercises to clarify their thoughts. We have offered some practical exercises to shape a useful storyboard in a short period of time later on in the manual (in methods and exercises). A storyboard for the kind of film we are looking for does not need to be professional, so do not be concerned about the level of your participants' drawing skills.
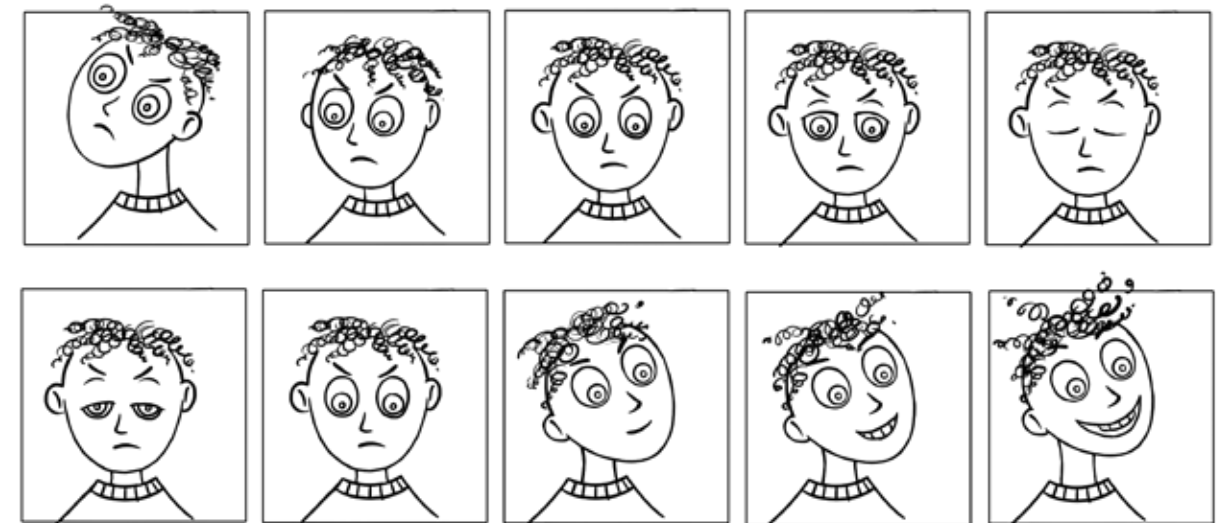
E

Start animating

E.1 Introduction to animation

Animation is the art of creating the illusion of movement. It is considered the art of the impossible, because it can show scenes different from the real world, give life to inanimate objects, demonstrate states of consciousness, feelings, dreams, as well as create fantastic worlds.

Animated film generally works in the same way as regular film. It is a series of still images that create an illusion of motion when shown on a screen. This optical illusion causes the audience to perceive continuous motion between separate objects viewed rapidly in succession. Essentially, it is a series of photos of one or more objects that appear to be moving.

Mathematics of animation:

A sequence of eight images shown in one second is already enough to create a more or less fluent movement but will still make a flickering sensation on the screen, as in old black and white movies. This is why cinema works with 24 images per second - usually referred to as **FRAMES** - to create a very fluid and flicker-free motion.

In the Living Legends workshops we decided to work with a reduced number of frames - 12 frames per second - which creates a level of fluency in the movement of the animation while reducing the overall time needed to complete it.

Animation has different techniques and 12 basic principles which are used in all techniques and styles and serve to create real and credible movement.

Animation techniques:

In the Living Legends tour we used a mixture of animation techniques that are the result of the creativity of the participants that we worked with in the different locations.

STOP MOTION TECHNIQUE:

Stop motion is the technique used in all of our Living Legends films. It is a technique that manipulates an object physically so that it appears to move on its own. The object is moved in small steps between individually photographed frames, creating the illusion of movement when the series of frames are played in a fast sequence. You can use stop motion for both 2D or 3D animation films.

DRAWING ANIMATION:

Drawing animation or traditional animation is two dimensional. The background and the characters are flat and can be filmed from only one side. Traditional drawing animation is done in a non-chronological way, developing first the main action, and filling it up with background images later on. After completing the artwork (pictures), they are placed under a zenithal camera (lense direction from up to down).

CUT-OUT ANIMATION:

Cut-out animation is a type of stop-motion animation produced by moving two-dimensional pieces of material, paper or cloth. The background has to be fixed to the table and everything on the background (i.e. what you do not want to move) has to be glued on to the paper background.

Cut-out animation is done with the stop motion technique and is therefore made chronologically shooting frame by frame and movement by movement, in very small steps. You cannot shoot frames in between a shot to improve the movements already made as it is impossible to set the actual position of a scene as set before.

If the animation or the movement of a character is not satisfying to the group, you will have to redo the whole scene.

THREE DIMENSIONAL PUPPET ANIMATION (working with depth):

The camera is positioned in a horizontal position so that the setting has depth and is three dimensional. If you gather different styles of artworks and techniques in one film, it becomes more complex and takes more effort and time, but it will usually be more attractive visually.

Three dimensional stop-motion animation is used to describe animation created by physically manipulating real-world objects and photographing them one frame at a time. In our project the techniques of puppet and clay animation were often used together with natural materials.

PIXELATION:

Pixelation involves the use of real persons as stop motion characters. This allows a number of surreal effects, including the disappearance and reappearance of objects or characters, as well as allowing people to appear to slide across the ground and other effects.

We have used pixelation in the animation exercises of most of our previous workshops in order to help the participants understand the animation process.

Principles of animation

To make your animation look good and realistic there are a number of principles you should keep in mind when you animate:

1-STAGING:

Staging is one of the most important animation principles. The objective is to show your idea in a clear way. It can be an action, an expression, a personality or a mood. These can be accomplished by the position of a character, the light, shadows as well as the position of the camera. The essence of this principle is to guide the attention to what is important in your frame, avoiding unnecessary details.

2-TIMING:

We have to understand the physics of the object's movement and the character's actions according to the story. We can look at real life movements (people, animals, things of the nature) to understand how can we transform them into animation. We can then plan how many photos we need to shoot in order to create a perfect movement. The speed of an action can define how well the idea will be seen by an audience. It will sometimes define the understanding of an action itself. For example, if too much time is spent doing something, then the viewer's attention may be lost, and if too little time is spent then the viewer may not notice it or in the end will not understand the action at all. (Check Figure 1)
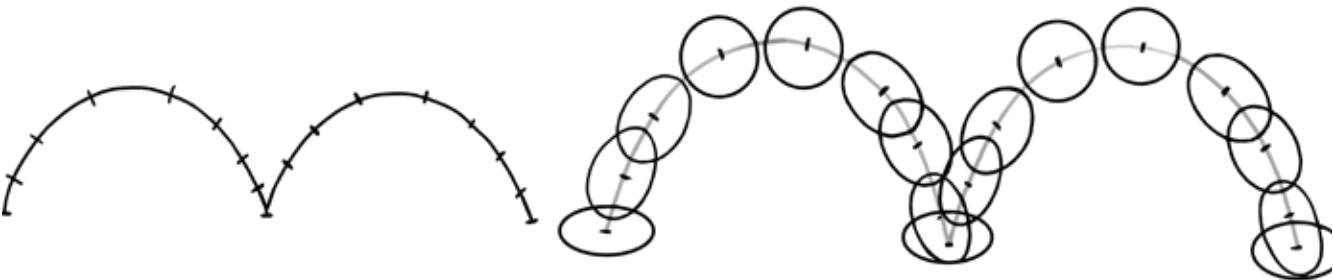
Figure 1.

3-STRAIGHT AHEAD ACTION:

Straight ahead or continuous action, the animator creates the first frame of the animation, then the second, and so on until the desired animation sequence is complete. (Check figure 2)
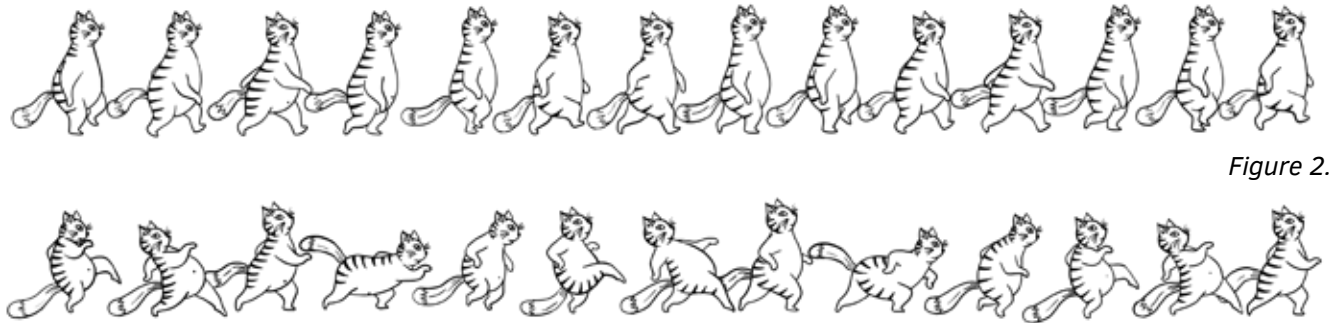
Figure 2.

4-SLOW-IN & SLOW-OUT:

To attain a more realistic movement we must consider this principle. Firstly, to generate a smoother feeling of movement to the viewer you have to take more photos at the beginning and the end of the action in a frame. This generates a sense of acceleration to the observer and deceleration in the action. In between the beginning and the end you have to take fewer photos. In other words, this means you have to move the character or the object less at the beginning and the end of the movement. (Check figure 3)
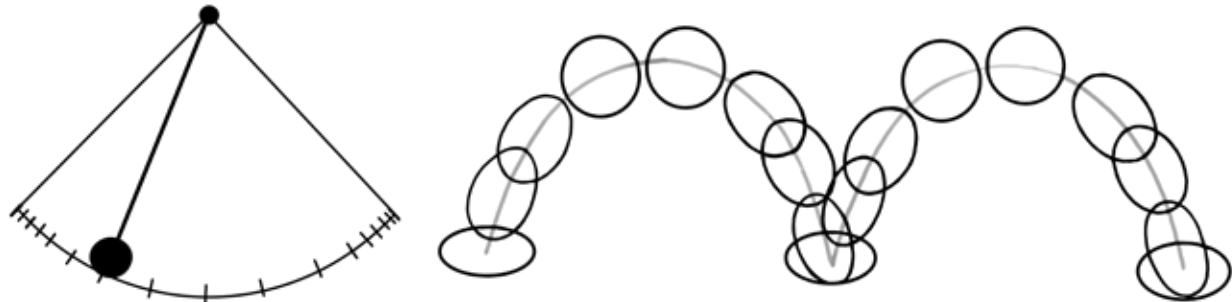

Figure 3.

5-EXAGERATION:

This principle serves to accentuate an action in order to get a feeling of what a director wants to express in an animation frame. It often helps to dramatize a scene to the observer and usually helps to make the action more believable. (Check figure 4)

6-PRE-MOVEMENT:

Sometimes preparing, makes you understand better, right? This principle is based on taking a minute to prepare the object or person to make a big move in order to be realistic and give more strength to a movement. The most famous example is the preparation to run in animation movies or programs. (Check figure 4-5)

7-ARCS:

Most natural actions move in arc trajectory. In animation the movements are designed along arcs. Without arcs the animation would look stiff and mechanical. (Check figure 4-5)

8-OVERLAPPING ACTION:

The rule stands for loose or dynamic parts of a body (e.g. hair, dress, hats, scarfs) that should continue moving after the character has stop moving. The same rule works with objects (grass, flag, trees, plants) in the frame such as water or wind. (Check figure 4-5)
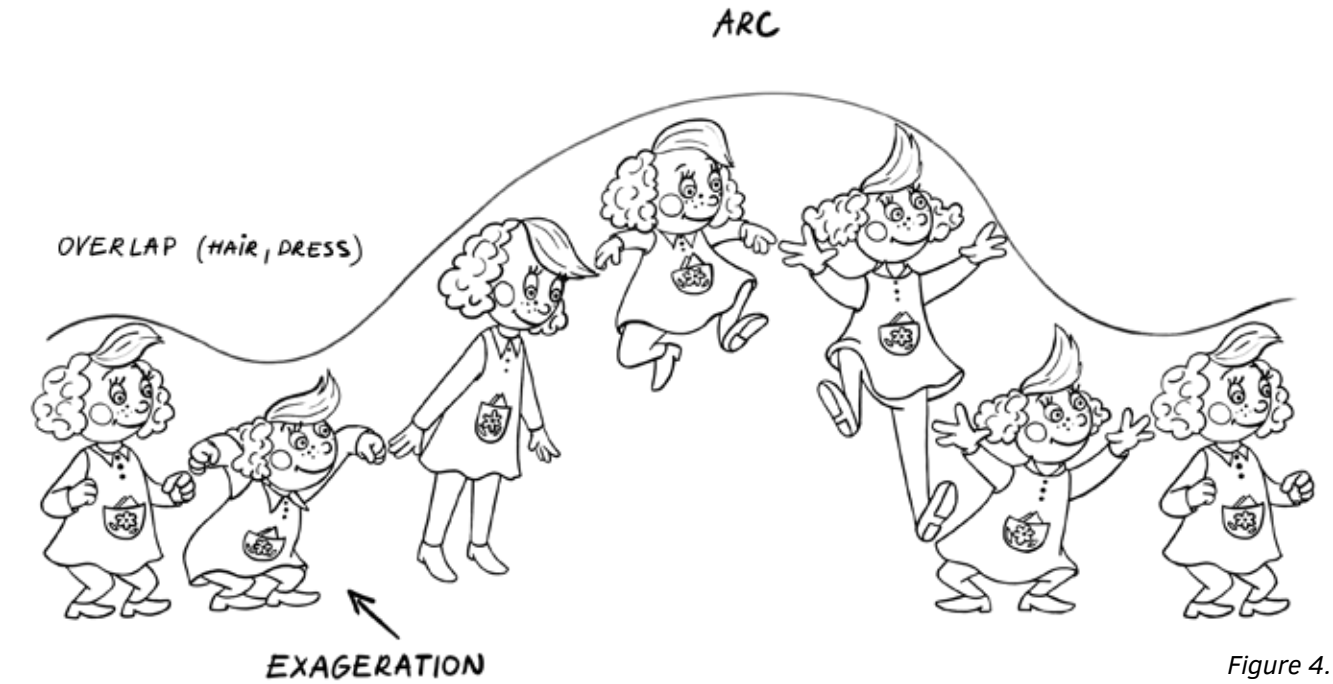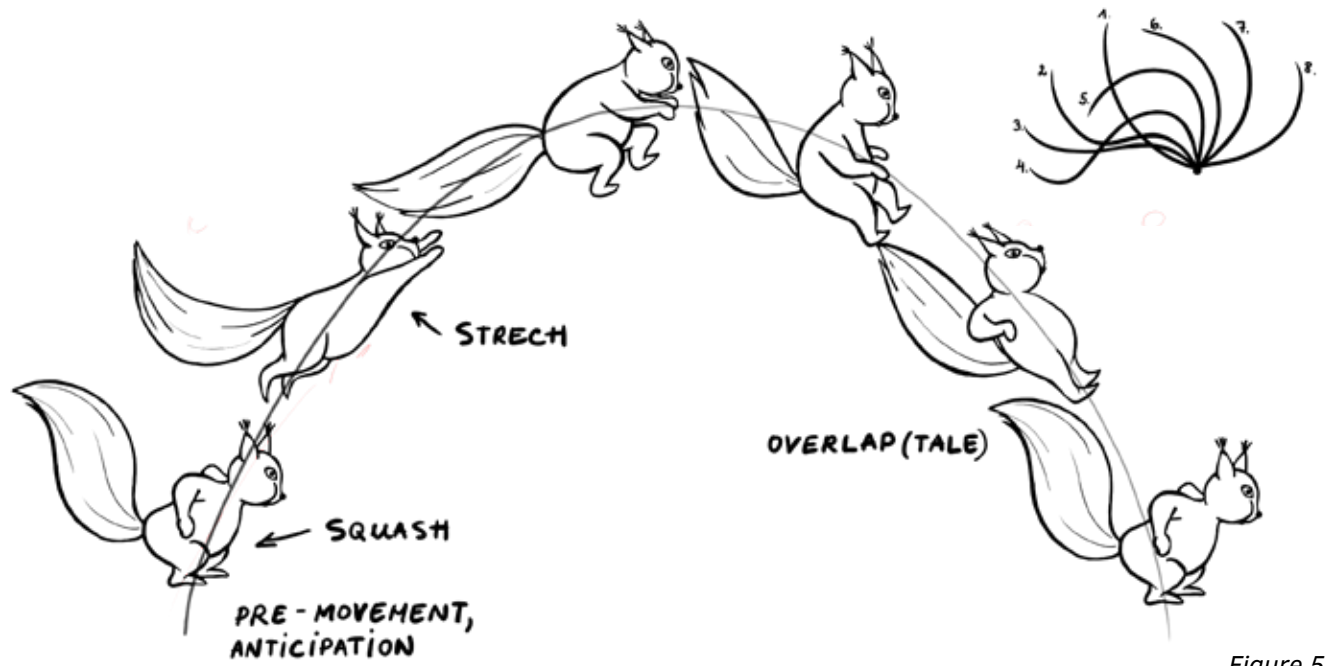

Figure 4.

Figure 5.

E.2 Production design

This is where you bring your story to life and decide what the world you will be creating looks like. To activate the imagination of your participants it is good to give some examples. Show the pictures from this manual or select some different film examples from our website that you think would fit your story.

Create your own style
The choice of style and materials depends on different parameters:

⊙
The story

Encourage your participants to imagine the world their story is placed in. What colours would they use? What overall atmosphere does it have?

⊙
The skills and interests of the participants

Find out what the participants are good at and choose the materials according to their skills and interests to avoid frustration.

⊙
The timeframe of the workshop

For a seven day workshop try to limit the animation to three to four different scenes that need to be built. Using more than four scenes will be very difficult to finish within this timeframe. By building fewer scenes and you can concentrate more on the details and the animation itself.

⊙
The animation technique

A lot of movement and a large amount of elements can be hard to create in 3D/Puppet animation, so choose the animation technique that fits the story you want to tell. The easier the animation technique for the participants, the better the result will be, and also the more fun they will have.

Measure your frame
The view through the camera is always different. It is very hard to imagine what the elements you are creating will look like in your film, especially when you are new to animated filmmaking. Moreover, the proportions of all your materials have to fit to each other, which is why we highly recommend marking the size of your frame with tape on the table or where ever you plan to animate before starting with the materials. In doing so, the participants will know the total size of the backgrounds and so can size the characters and other materials accordingly.

Choose your materials
In previous workshops we have encouraged the participants to use as much natural materials as possible. Going outside to look for materials is fun and they might end up finding something completely different that works even better than that which they had planned. It also makes it easier for participants with little drawing skills to create beautiful scenes. Do not limit the participants on their possible choices; mixing different materials is also a good idea. Be creative: Blue post-it note could portray an ocean and leaves could be used to create a lizard.

Build your elements
We have divided the elements in three parts:

ANIMATION SETS/BACKGROUNDS

After finishing the storyboard you should already know how many different backgrounds or sets you will need. The background does not usually move during the animation.

Imagine it like the painted background of a theatre set. Start by deciding on materials with the participants and collect them. Experiment with the materials: Put them together and look at them through the camera and the animation software to get an idea of what it will look like. When you are satisfied, glue or fix all elements as firmly as possible. If you work in 2D keep in mind that other elements need to move on the background. Divide tasks once you created the first background together. For example, you could have one group start animating and another create the missing elements.

MOVABLE BACKGROUND ELEMENTS

To make the animation more realistic, make some aspects of the background move that normally would do so in reality such as clouds, the sun or the moon.

PUPPETS OR CHARACTERS

The main characters are the most complex to create and to animate. Choose the complexity according to the skills and patience of your participants. It is generally easier to create movements in 2D. You can make the joints of your puppets movable by stitching them together or by using materials such as Patafix and Play-doh that are stick but still movable. In 3D you can build skeletons from wire and use different materials like Play-doh and fabric to create your puppets. Keep in mind that the puppets need to be able to stand up stably because they will be moved around during the animation. When you prepare the puppets keep in mind that you will have to move every part of your puppet in every frame and you need at least 12 frames per second! As such, a regular puppet could easily require 10 or more moving elements.

Take good care of your elements: find a safe spot to store them such as a box or a table where you are not animating or working. It is important to keep the workshop place free from visitors who may interfere with your backgrounds and characters.

Prepare the animation

Before you start to animate, test all your materials by putting them in front of the camera and considering the following points:

- Are all the important elements in the frame?
- Are the proportions of the background, the objects and characters correct?
- Test your scene by moving elements with your hands.
- Try to imagine how long the movements need to be.
- Calculate the number of frames you will need for the scene.
- Conduct a small animation test, especially if you are using puppets.
- Check the recording to see if you are satisfied with the movement.

E.3 Animation process

After the participants have finished the production design phase, decided upon the animation techniques which will be used, and the first backgrounds and characters are created, it is time to finally start animating. The most important thing in this part is to be patient.

Preparation

As mentioned above, choosing the workspace is very important. You will need:

- Sufficient space - two large tables per group
- Electricity - five power outlets per group. Make sure you plan enough powerstrips/multiplugs and extension cables.
- The possibility to cover up as much natural light as possible - if the light outside changes too much this will result in a flickering image.

Technical Setup

There are almost an infinite number of ways to arrange your animation set. In this section we will only show the two main solutions we have used in our workshops in the past, but if you look online there are a million other ideas.

SMARTPHONE SETUP

DSLR/LAPTOP SETUP

E.4 Sound

Sound is a crucial part of every movie. Even the original silent films were not entirely silent.
If you analyze films there is always some music playing along that supports the images on screen. This is because sound gives life to the characters, spaces and situations.

A film is composed of several sounds, which complete a final sound scene. For example, if you have images of a character walking through a forest, you have to construct a complete sound-scape to accompany these images. This means that you need to record the sound of a small river, birds singing, leaves moving with the air, the steps of the character, and so on.

These sounds can be recorded by the participants themselves from natural sources, by playing with their voices, or through creating sounds with different objects. The important thing is to encourage participants to be creative in the use of sound.

Ambient sounds
This background or ambient sounds are the first part that must be created for each scene. You should consider where the scene takes place and recognize that every environment has its own sound. There are differences between night and day, changes in weather. Ultimately, this ambient sound helps to define the general atmosphere in a scene.

Action sounds
In addition to the ambient sounds of your scene, there will also be action taking place which has its own sounds too. For instance, imagine a man coming out of his house. There are two important sounds: his footsteps and the door opening and closing. The important decisions here would be the surface on which the man is walking and what the door is made of. Each material has its own unique sound and this will add more realism to your movie if you choose the sound carefully.

Voices
There are also different kinds of voices:

MOUTH MOVEMENT: Making characters talk in animation is very hard work. You have to carefully arrange the timing and the movement of the lips. In addition, you will need a clean recording of the voices. Many stories can be told without any dialogue, so this is also an option.

VOICE OFF: You can also use the voice of a character or narrator who is off screen. Sometimes the narrator is introduced at the beginning of the movie and not shown again. The function of such a narrator is to support the images and make the story easier to understand. You can also use the narrator's voice to explain parts of your story that are too complex to animate.

Music
Music can be very useful in create the atmosphere of a scene by making it amusing, sad or tense. We would always recommend creating all sounds – including the music – yourself. Ask the participants if anyone plays an instrument. It does not have to be perfect and you do not need

a Hollywood style composition. Sometimes a few notes on a piano are perfectly good enough to add the atmosphere you need.

Legal information
Do not download any music for your movie if you do not have the rights to use it. Youtube will automatically delete your movie and you might get sued for using it. There are free music archives online. On Youtube or other websites. If you do use downloaded music always check that it is free to use.

Creative Commons music is usually free to use, but there are many different licenses that some-times conflict with one another and cannot be used in the same movie. If you plan on using Creative Commons content, see www.creativecommons.org for information on how to credit the content you have used.

Creating a sound database
If you plan on doing a series of workshops you should create a database of free sounds and music for your participants to use. Sometimes finding the right sound or music can take a lot of time.

Working with sound
Encourage your group to think about the sound of their movie from the beginning of the work-shop. Perhaps you can add the sounds that you already know you want when creating the sto-ryboard.

You do not necessarily need expensive equipment for recording sound. Even a cell phone recording can be useful if you are close to the source and there is no wind or background noise. Working with sound recorders such as Zoom or a Tascam have been easy for the participants and have produced good results in past workshops. Once you have started the animation and sound recording process it is important for the participants to see their results to enable them to really appreciate the meaning and importance of sound. Try to record and match at least some of the sounds to the images in the scenes you have animated by the end of a workshop day so the participants can see what they have done and also get more ideas on what to record next.

E.4 Editing

In this process you will put together all your scenes and add all kinds of sounds and music in order to construct your final movie. For an animated movie you will have planned ahead through your storyboard.

The complexity of the editing process depends on your level of knowledge of filmmaking - especially the editing software. You could just record some sounds in a stop motion app on your cellphone, or you could develop some more sophisticated editing and sound mixing using more professional editing software. As there is a large number of amateur, semi-professional and professional editing software and applications, and because of the complexity of editing, in this manual we will present only those previously used by the Living Legends Project and our past experiences with these.

Choosing the software

Choose a professional animation software gives you as many editing capabilities as possible. Using AnimaShooter or DragonFrame enables you to shoot with DSLR Cameras and export sequences of images using the original resolution of the camera. This gives you the advantage of resizing and reframing images in the editing process without losing any image quality.

In the past we have chosen Premiere Pro for editing because the Living Legends team was already familiar with it.

Choose your software according to you and your participants' level of knowledge. You can generally produce an animated movie with nothing more than a cellphone, but the editing possibilities of most applications are limited. Most applications usually have their own tutorials that explain how to use them and most young participants will learn how to use them in no time. However, if you are a beginner and want to get familiar with any editing software there are plenty of good video tutorials online.
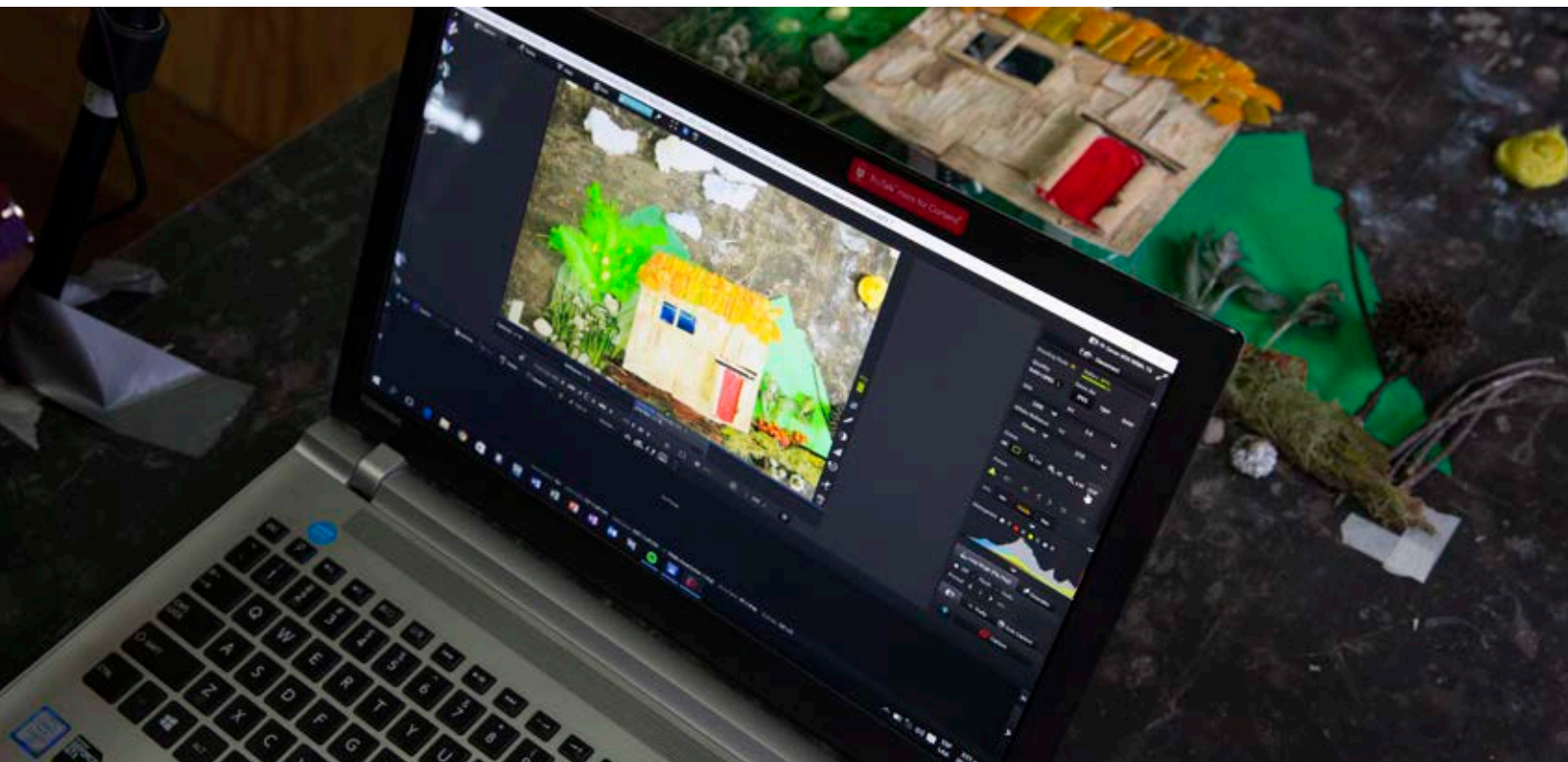
General information about editing software

It is very important to know that editing programs will only work with links of your footage and work non-destructive. Everything that you do with your footage within the application is not saved to the original files. However, if you delete or move the original files on your computer you will also lose them in your editing program.

Preparing the material

The first step should always be to create a main folder with your film name and subfolders to organize the various files of unedited material (i.e. sounds, music, narration, image sequences, etc.). You should copy all of the files you have created to that folder, and only then import them to your editing program.

Editing process in the workshop

For our workshops we decided not to do the entire editing process together with the participants. You can not really teach editing to total beginners as it would require another full workshop. Including them in the whole process and making them aware what can be done in editing would already be too time consuming.

The following exercises will help you to understand what happens in editing. Go to the methods and exercises chapter if you want to go further with this topic (F9. Page 79.).

Editing process in Living Legends

- Watch all created scenes together;
- Listen to all recorded audio;
- Put all images in the right order;
- Add the narrator's voice;
- Add the main musical theme and main sounds;
- Conduct any fine-tuning (final sound mixing, color correction, etc).

The tutors mostly did this without the participants, however if the participants are really interested and have sufficient knowledge, let them be the directors.

Credits

Encourage your participants to create the movie title and credits during the animation. If you plan some time for it they will put in the same effort as in the movie. If you do not manage to do it there is always the possibility to overlay both title and credits later on during the editing process. Remember to thank everyone who supported you and credit all creative commons content.

Subtitles

If you want a broader audience to see your film or if you have different languages or dialects in your film you can use subtitles if necessary. You can create the subtitles in your editing program but Youtube also offers the possibility of automatically generating subtitles. These will need some correction but it is the faster option.

Output format

Most editing programs come with built-in presets for most online video platforms such as Youtube or Vimeo. We have always exported an HD .mp4 file with H.264 encoding and a constant bit rate of 16Mbit/s. A file like this is good for uploading but can also be shown on a large screen. For security reasons make a backup or export a Quicktime (.mov) file in HD without compression.

F

Methods and exercises

F.1 Icebreakers

Exercises

Clock of questions

Objective: Getting to know each other.
Group size: Whole group.

10 min

The participants make a big circle and you assign each student with number one or two. **1**

The participants with number two create an inner circle facing participants with the number ones in an outer circle. **2**

You ask a question such as What is your favourite film? or Do you play an instrument? **3**

The participants facing each other say their name and number ones ask the question to number twos. **4**

The number two participants move to the left and repeat the process with a new participant. **5**

You then give another question which number one asks number two once again. **6**

Repeat steps 3-5 asking different questions. **7**

Materials: Short questions about an interests related to the project or filmmaking skills.

Recommendations: This works very well when the participants and teacher do not already know each other.

Wheel of interests

Objective: Getting to know the participants.
Group size: Whole group.

10 min

The participants make a circle and you give them yes/no questions about their preferences and interests related to the project such as Who likes to draw? or Who plays an instrument? **1**

Those who answer yes step forward while those answering no stay still. The participants who took step forward return to the original position before the next question. **2**

Another version of this can be used whereby two sides of a room represent the yes or no space and participants have to move to the respective side depending on their answer.

Materials: Short yes/no questions about an interests related to the project or filmmaking skills.

Recommendations: This activity can be used to get a good idea of the interests and abilities that the participants have related to filmmaking.

Half lemon

Objective: To increase the energy levels of the group or recapture their attention.
Group size: Whole group.

10 min

The participants make a circle and you give them consecutive numbers. **1**

To start the game everyone claps their hands or clicks their fingers to a rhythm, while someone start to sing or chant the line: one lemon, half lemon, two lemons, half lemon. **2**

The participant who has number two (i.e. the second number of lemons that they chant) has to continue with the song. They continue with the chant and change the second number to a new participant. For example, chanting two lemons, half lemon, 14 lemons, half lemons would mean the participant with number 14 would continue with the chant. That participant then changes the number again to designate a different participant, and so on. Mistakes are very common so this fun game requires concentration. **3**

Materials: None

Recommendations: This is a fun game because people often make mistakes so do not be too strict. Increase the speed of the singing to capture the attention of your group.

Penguins & Storks

Objective: To increase the energy levels of the group
Group size: Whole group.

10 min

The participants have to walk like penguins while you move like a stork waving your arms and lifting your legs in a slow way. **1**

You try to catch the penguins. If you catch any they will convert into a stork too and try to catch other penguins. **2**

By the end all penguins will have been converted into storks. You can change the characters and use zombies vs one-legged humans. If you use the zombies version, young people may be more familiar with how zombies move, meaning they may be more engaged with the game.

3

Materials: None

Recommendations: This game is useful when participants are very shy or when they are feeling tired and need to increase their energy or attention levels.

Storm

Objective: To create mixed groups in a fun way.
Group size: Whole group.

5 min

The participants spread out and move around the room.

1

You tell them that when you indicate that the "storm" starts they have to move faster. You can change the intensity of the storm between light rain and harder storm, with the latter requiring faster movement.

2

You suddenly tells participants to make groups of four or any required number. Those without a group lose the game. You can repeat these exercises many times to continue creating different groups until you are happy with them.

3

Materials: None

Recommendations: Creating groups where the participants are already close friends can sometimes mean they get easily distracted, so forming different groups can help mitigate against this.

Puzzle

Objective: To create workshop groups effectively
Group size: Whole group.

5 min

You hand out pieces of different puzzles to all the participants. Each participant gets one puzzle piece.

1

The participants have to complete the puzzles with other people. These finished puzzles create random groups.

2

Materials: Different images/photos cut in pieces. Each image will form one group

Recommendations: This activity is very effective if you want diverse groups.

Hidden Coin/Flag

Objective: To increase the energy levels of the group and to encourage teamwork.
Group size: 2 teams.

10 min

The participants divide themselves in two teams.

1

You define the "playground". Each team goes to different sides of the playground.

2

One of the teams has of a coin or a flag and they have to designate a bearer to carry it to the opposite side of the playground without been discovered, caught and noticed by the opposite team.

3

The flag or coin bearer and their team succeed if they accomplish the mission, showing the coin or deploying the flag at the opposite side of the playground. If they get caught or noticed, the opposite team wins the game.

4

Materials: A coin or a colored flag.

Recommendations: This game works very well with young participants who have lost their attention or enthusiasm.

Complementing a pose

Objective: To develop creativity and think about how stories are formed.
Group size: Whole group.

15 min

You give a word to a participant. **1**

This is a mimic based game. Each participant has to strike a pose to demonstrate this word. They must remain in that pose for the whole game. **2**

Another participant has to add to that pose with a new one, generating some form of meaning. **3**

The third participant takes into account the previous poses and creates a new one to complement it. Working together participants will create different scenes or unexpected fun situations. **4**

Materials: None.

Recommendations: This activity is helpful if you want to activate the imagination of the group. You can push the group, to have some ideas and they may start to imagine some new poses to strike.

Lost in translation

Objective: To understand different forms of narration.
Group size: Groups of five.

15 min

Five participants stand in a row facing in opposite directions. **1**

The first one receives a sentence that they have to explain to the next participant using only body language. The participant explaining the sentence cannot use words, point at things, and they can only show it once. **2**

The participant guessing will not say anything and will try to explain everything they understood to the third person and so on until the last person says the sentence out loud and explains how they understood it. Examples for sentences: The angry cat got a red Ferrari for its birthday. An elephant goes into the store and buys bananas but doesn't have money. **3**

Materials: Pre-prepared sentences.

Exercises

Oral tradition meets animation

30 min

Objective: To explain how oral tradition works with animation.
Group size: Whole group.

You explain to participants what oral tradition is and what kind of short stories work better with animation, using examples. **1**

You show examples of how an oral short story becomes an animation through the Living Legends video library. **2**

Materials: Living Legends video library (webpage).

Recommendations: Given that oral tradition has many forms, we recommend focusing on folktales that are strongly connected to the participants' cultural identity to transform it to animations. We always include some information about who made the videos to emphasize that young people like themselves have created them, in order to inspire and encourage them to create films.

Living oral tradition

30 min

Objective: To understand how oral tradition is related to identity.
Group size: Whole group.

You sit in a circle with the participants, similar to being around a campfire. **1**

You tell an oral tradition story from their country, region or culture. **2**

You ask the participants if they know of a story similar to that. **3**

Materials: Good stories.

Recommendations: Use this exercise to give your participants an overview of what oral tradition is but also the kind of stories that are possible to animate. For example, participants sometimes tell very long stories that would be impossible to use in the kind of animations this project aims to produce. When asking them if they know a similar story, in the past we have asked them to tell us a story that their grandparents could tell them but that they could also pass on to their grandchildren.

Broken telephone or Chinese whispers

20 min

Objective: To understand the dynamics of oral tradition.
Group size: Whole group.

Ask whole group to sit in a circle and ask if someone knows a short story, joke or anecdote. **1**

The storyteller whispers this to the closest participant in the circle, who then repeats what they understood to the next, and so on until the last person in the circle. **2**

When the story has reached the last participant, this participant says out loud to the group the message they understood. At this stage everyone can hear how the message has changed. **3**

You then ask participants for conclusions about what happened. **4**

Materials: None.

Recommendations: The story will change during the process. You can tell them that it always happens with oral tradition. Explain to them that there is always risk that these stories will disappear completely, because the chain can sometimes be broken.

Question game

20 min

Objective: To understand how a story is structured before recording it.
Group size: Groups of 3-8 participants.

You write the words 1) Who?; 2) Where?; 3) When?; and 4) What? on separate pieces of paper and place it upside down on the table. **1**

Each participant chooses one card. **2**

The participant who chose the question "Who?" draws a character; the one who chose "Where" draws a place; "When" draws a season or time of year; and "what" draws an action. **3**

Ask the participants to explainwhat the action of the story is, who the character(s) are, wherethe location is, and when it is happening. **4**

Now ask every participant to tell a different story with the same elements. **5**

Materials: Paper and pencil.

Recommendations: If there are more than four participants in the group include more Who? questions. This way the story will have more characters and perhaps even conflicts between them.

Interview exercise

50 min

Objective: To show participants how to do an interview and what equipment they should you use.
Group size: Groups of 3-8 participants.

You give the following roles to each participant in a group: interviewer; interviewee; camera operator; sound recorder.

1

Explain in a simple way how to use a camera and sound recorder. You should explain the importance of clapping before starting a recording, as well as having a person who checks everything before starting by using the phrases "Camera? Sound? Ready? Action!".

2

Check the sound recording. Demonstrate to the participants that you need a quiet environment for recording a story and that if you have disturbing sounds in the background they will also appear in the film. You answers any of participants' questions.

3

You asks participants the following questions:
- Should the person sit or stand?
- What should the background look like?
- In what way should the camera be pointed? (Explain the different frame sizes and their effects)
- What happens if you see only the face?
- What is importance of the background?

4

Conduct the interview. Make sure the interview is relaxed and in a familiar place so as not to stress the person being interviewed.

5

After the interview, you play the recording back to the participants who close their eyes. Ask what sounds apart from the voice of the interviewee they heard. The participants describe the environment and you explain that other sounds distract and confuse the story when they are not related to the images in the animation. For example, if a dog is barking or someone is giggling during the interview and this is not related to the scene, you would not want that to be part of your film.

6

Materials: Sound recorder, microphone, cellphone, headphone, camera, tripod.

Recommendations: If you have used a camera you can also analyze the frame size, set, etc. with the group. This is a good way that the participants can learn about camera, sound, frame size, and other aspects of filmmaking in a practical way. They can ask questions and it is less time consuming as if you do it during the real interviewing and the participants are more concentrated for the real interview.

Choosing the story
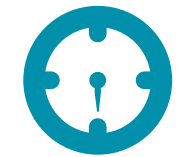
Objective: To understand how a story is structured before recording it.
Group size: Groups of 3-8 participants.

30-60 min

This takes place after the participants have been given the homework of trying to find a suitable story to animate. If the homework was successful your participants will have more than one story. The group now needs to decide which one to animate. You only guide the participants to the story that is possible to animate and should not try to push them towards a story you like better.

1

Sit in a circle and all the participants tell the stories they discovered to each other. You should take notes as you listen to them.

2

The group discusses the stories and you ask which one is their favourite.

3

Break down the story using the five "W" questions: Who?, Where?, When?, What? Why? And ask whether it has a real storyline.

4

You ask the participants the following question: Is it possible to tell the story in four scenes? If so, this would make it possible to animate in the time you have for the workshop.

5

Begin the animation process.

6

Materials: Pen, paper or whiteboard.

Recommendations: Sometimes the participants want to do a very complex story. Do not convince them to do another one unless you really think it is not possible. Try to find a way to enable them to do the story they want by using the narrator and only animating the most important parts of the story. Extract the main storyline and leave out the side stories.

Human Camera

Objective: Understand audiovisual language through a body game.
Group size: Pair / whole group.

20 min

One person is the director and the other a human camera whereby their eyes are the camera lens. The hand of the human camera is the button which turns it on. By pressing it the director starts "recording" (i.e. the human camera opens their eyes). The human camera has to have their eyes closed while the director leads them from one scene to another.

Give one person in each group the role of director, one the "human camera"; and give the others the role of actors. **1**

The actors decide on a "scene" they want to "record". **2**

The director leads the human camera to the first shot and presses their hand (i.e. the "on button") to start recording. **3**

The human camera opens the eyes and tries to remember what it saw as the director leads it from one scene to another. The director should vary the distance of the camera to the actors. (close ups, wide shots etc.) **4**

The camera person tells to the group the story it "recorded" using the images they saw. **5**

Recommendations: You can help the director to choose different angles and positions to his camera.

Analyze a movie

Objective: Analyze the language used in a movie in a selected sequence.
Group size: Whole group.
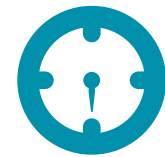
20-30 min

Choose a film sequence and show it on a screen. It should be short so you can watch it many times. The scene needs to have a self contained meaning so you can analyze it without watching the whole movie. You could use a sequence that has various interesting elements such as rhythm, framing, or genre. You could also usa sequence for every topic you want to talk about.

1

Ask the following questions:
- How do you know it is a horror movie/romance/comedy?
- What do you see?
- What do you hear?
- What do you understand?
- How can you recognize this?
You could use these more complex questions depending on the group:
- What meaning does it have?
- What kind of shots and angles is it using?
- What kind of rhythm does it have?
- What is the moral of the sequence?

2

Materials: A movie, a screen, speakers, computer or DVD player, overhead projector, cables.

Recommendations: Even though this is a quite academic exercise it is sometimes good to watch something as it encourages the participants to create a film themselves. It will help you to recognize those who have a greater interest in language and aspects of filmmaking. Be careful about not to bore your participants with overly complex ideas or films.

Collage film

Objective: Awake the participants' creativity and understand audiovisual language.
Group size: Groups of 3-8 participants.

30 min

The participants select images and cut them out from newspapers, magazines or archives and put them in order to tell a story. A limit of five to ten images keeps it simple and short. They could think about a story first and then find the right images for it, or they could pick random images and later create a story using these.

1

The participants tell the story to the rest of the group from their cut-up images.

2

Materials: Newspapers or magazines, scissors.

Recommendations: This exercise is very useful in explaining the selection process and how you are doing constantly this when you are planning, shooting or editing your own film. You can explain how the order affects the story you want to tell and that editing is a very creative process. Some people want to spend a lot of time on the selection process while others just cut whatever images they find. It is very common that stories are not very coherent or cohesive, but do not worry too much about this. At the end of the exercise you can suggest changes to every story to show them how it could be more coherent and cohesive or only that there are many possibilities.

Drawing collage

Objective: Draw and understand frame sizes, getting closer to the storyboard process.
Group size: Whole group.

15-25 min

You ask the participants to draw various items on paper cards. They can draw characters, scenery, elements or whatever they want to. They should not draw sounds or write any dialogue or text. Every participants can do from one to five cards. Do not tell them at the beginning that the elements they draw will form a story later.

1

You ask groups to create a story using these cards by putting them in order.

2

Analyze the different elements that form the story, including the characters, scenes and action. You can explain to participants how a storyboard works in a similar way, dividing the story into different shots.

3

Materials: A4 paper, color pen or pencils.

Recommendations: The participants often tend to draw wide shots instead of elements that suggest actions. When we did this exercise we also drew elements such as flames, hammers, or items that that could be used to portray actions. Also, at the beginning the participants were shy about storytelling, but if you start to help them with the creative process they will do better and will soon take the control of their story. This is a really good exercise to complete before the storyboard process.

Frame sizes

Objective: To understand frame sizes and shot angles.
Group size: Whole group.

20-30 min

Show a movie with framing references to explain the kind of shots that are most common and what function they have. There are many films on the internet that show a simple story and explain different frames with their respective names in the video. In the link list at the end of the manual you will find some suggestions.

1

Explain the following frame sizes to the participants: a panoramic shot shows where the story happens; the medium shot presents characters; close-up shots show emotions and details; wide angle shots are used to show actions. Pause the video while you explain the information in each shot.

2

Materials: A projector, computer, movie.

Recommendations: If you start with the four or five basic shots this will be enough to give them the tools to create a film. We have complemented this exercise in several workshops with a drawing collage exercise, asking the participants to draw places, characters, emotions, and actions on cards and play with them and create more coherent and cohesive stories using the framing techniques.

Discover the drawing

Objective: To understand frame sizes and their function by telling a story.
Group size: Whole group.

⏱ 15-25 min

You draw a frame with an image inside on the board. This will later be part of a larger frame, and that an even larger frame and so on. In each frame you draw a different part of the story such as an object or character that adds to the previous drawing. All of the frames together create a story.

◉ 1

Ask the participants what they see in the frame and what story it could be.

◉ 2

Repeat the steps of drawing a frame, asking participants the questions what kind of story it is/what happens in the story. You reveal the real story at the end. For example, the first drawing could be a frame with a knife on it. The second is a man with a surprised face. You ask the participants what they see and what the story is about using only these two frames. You then draw another knife and another man in other frames and repeats the same questions. Then draw the body of the two men and connects the knives to the hands of the two men in another frame. You ask once again what they see on the pictures. You then draw two plants next to the knife and a frame around the whole scene and ask once again what is happening in the story up until now. While at the beginning the participants might think it is a fight between two men, by the end it there are two men cooking food in a kitchen.

◉ 3

Materials: Sketches, board and markers.

Recommendations: With this exercise you can teach not only frame sizes, but how to manage information in order to create suspense or rhythm. Each frame gives different information to help build a story. It is also an exercise about selecting what to show and at what time. Keep in mind that for this exercise you need to be able draw well to be effective. We like this exercise because the participants are engaged with the storyline while learning about frame sizes. It is more interesting if you create false clues that can lead them to different conclusions about the story.

Drawing battle

Objective: Drawing and start to think in graphic way.
Group size: Groups of 3 - 8 participants.

⏱ 5-10 min

Everyone draws a simple sketch on a piece of paper, one after the other. Each sketch has to be somehow related to the previous drawing. It should be a graphic and could use a complementary or contrasting idea or just an analogy. For example, if you draw an egg, the first student could draw a chick, a fox, some breakfast or perhaps a ball.

◉ 1

After several rounds you can stop and analyze the sketches, creating different stories from them. Let your participants propose as much as they want. Start with a story using three chosen images, then four or more, and define an order for the stories. For example, the images have to be next to each other or you could take away an image.

◉ 2

Materials: Paper and pencils.

Recommendations: Keep it simple and let it flow. We have found that after using this exercise participants' storyboards were usually more creative and they were able to create them faster. It also gave them confidence in their drawing skills.

Analyzing stories

Objective: To analyze the elements of a story before storyboarding.
Group size: Groups of 3-8 participants.

10-15 min

You guide a discussion where the participants have to evaluate and analyze different elements of a story such as characters, places, objects, time, etc. **1**

Write all these elements on the board as the participants are analyzing them. **2**

Write down a structured list of all elements. **3**

Materials: Whiteboard and markers.

Recommendations: We recommend not choosing a very long story, but if you do then keep in mind that this exercise can help you to summarize it.

Drawing the story

Objective: To draw the storyboard and resolve any narrative challenges.
Group size: Groups of 3-8 participants.

20-30 min

You give four to six cards to the participants and ask them to each draw one part of the story only using these cards. Each participant has to work separately. **1**

You guide the participants to arrange every card into the whole story, finding common ideas and creative solutions for their narrative challenges. Once they have chosen the best cards and ordered them, you help them to arrange the cards so they can be viewed easily by everyone. From this storyboard the number of scenes needed can be decided and a checklist of elements made. **2**

Materials: Six cards and pencil per participant. Tape and space to stick and organize cards.

Recommendations: You need to limit how many scenes are created and help participants simplify things depending on how much time there is for animation.

Storyboarding

Objective: To visualize a story and quickly create a storyboard while listening to a story.
Group size: Groups of 3-8 participants.

20 min

Someone in the group tells a story while others listen to it. While listening, the others draw what they hear into frames. **1**

At the end of the story everyone compares their frames to see how they visualized the story differently in their minds and how they distributed it differently on a storyboard. **2**

Materials: Paper and pencil.

Wide shot storyboarding

Objective: To create a storyboard of the first wide shots.
Group size: Whole group.

20 min

Each participant draws one part of the story in a wide shot. **1**

They post it on the wall and talk about the various actions happening in this wide shot. **2**

After analyzing the whole picture, everyone has to decide where the story needs different framing. This means analyzing the story from different perspectives, such as with the use of a close-up or showing an action from a different camera angle. **3**

Materials: Paper and pens.

Recommendations: Participants normally do not understand or remember how to use a close-up with a camera. The workshops tutors should always give examples of how you could emphasize certain detail in a film or story with a close-up.
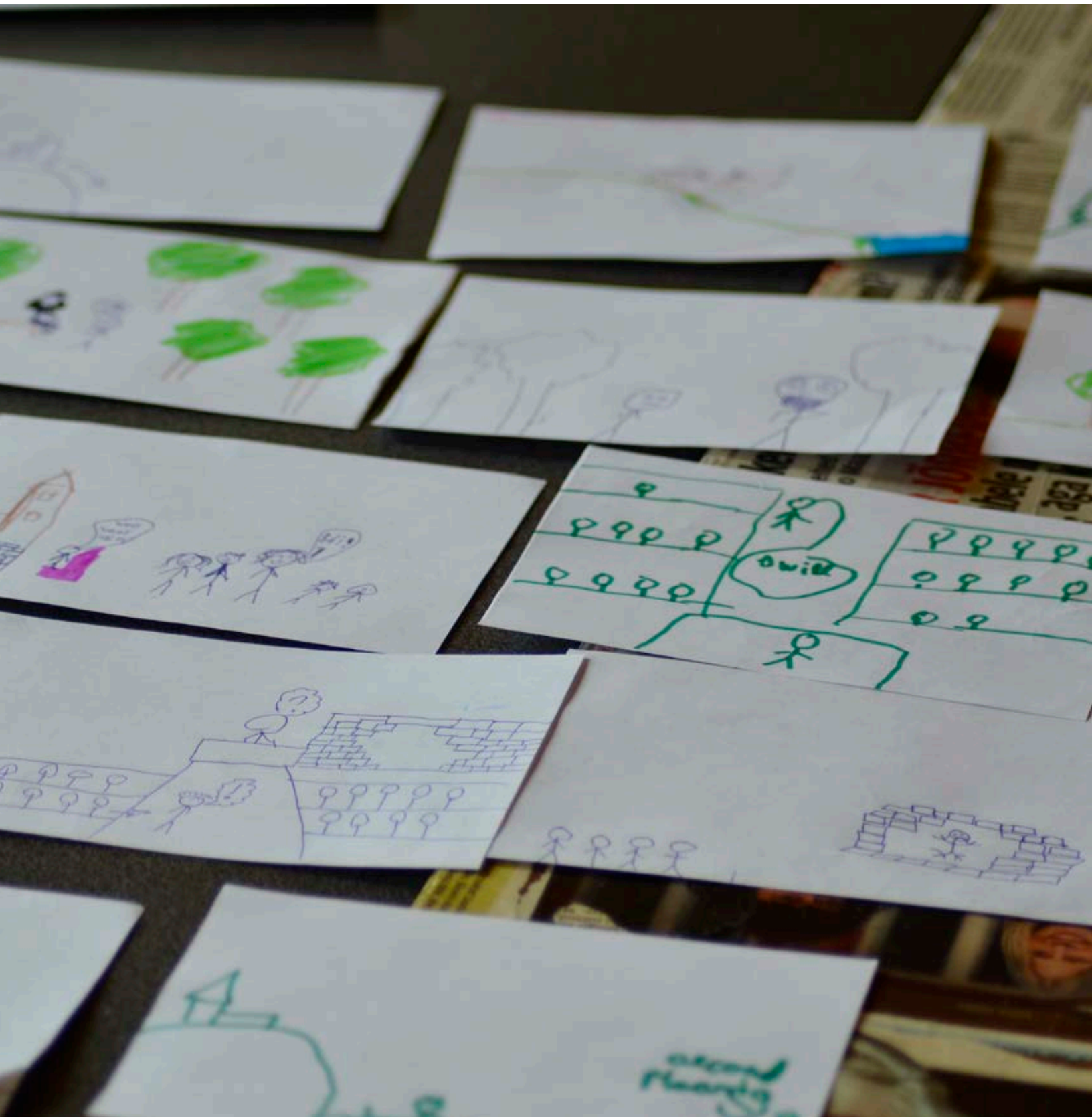
Exercises

Examples of flip books

Objective: To understanding the illusion of movement.
Group size: Whole group.

5-10 min

Show some flip books to the participants. ◉ 1

Explain how sequential images create movement. ◉ 2

Materials: Three different flip books per four participants.

Shortest animation in the world

Objective: To understanding the illusion of movement.
Group size: Whole group.

5 min

Take half a sheet of A4 paper and fold it in the middle. The folded paper should lie in front of you with the open side to the right and the folded edge on the left. ◉ 1

Draw, for example, a smiley face with open eyes on the top side of the paper and the same smiley face with closed eyes underneath. The smiley faces must be directly on top of each other. ◉ 2

Roll the top side of the sheet of paper around a pencil. As you roll the pencil with the paper back and forth you see the smiley face is opening and closing its eyes. ◉ 3

Materials: Paper and pens.

Make a flip book

Objective: To understand the illusion of movement.
Group size: Whole group.
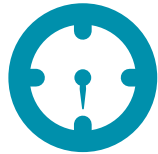
Think of an object and a simple action that this object could do. For example, a flower growing. **1**

All participants have to draw six to ten drawings, each on a different sheet of a notebook but all in the same position on the page. They have to draw from the back to the front of the notebook. **2**
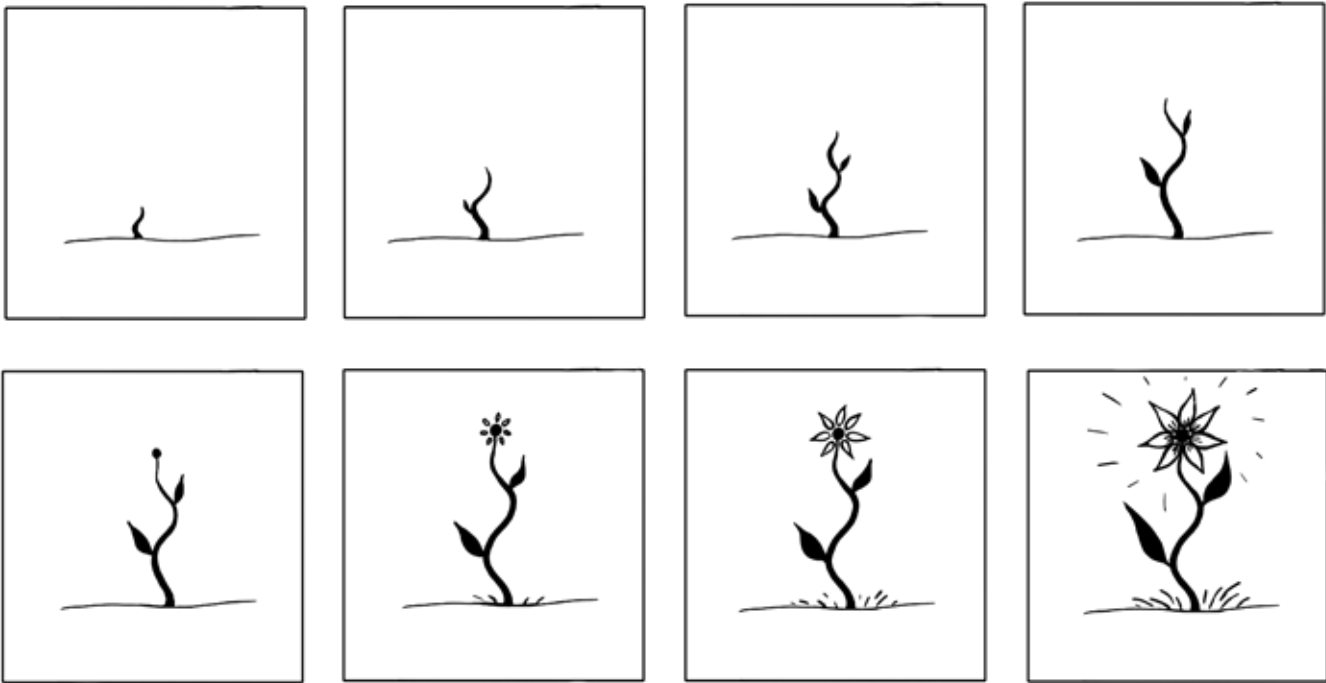
Flip the notebook in order to see the illusion of movement. **3**

Materials: Notebooks or Post-it notes, pens.

Recommendations: Draw only one or two objects in every frame in a very simple way.

Animation Techniques

Objective: To activate participants' creative animation skills.
Group size: Whole group.
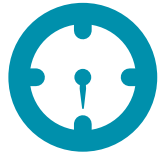
Show examples of different animation styles and techniques. The idea is that participants can analyze the creative possibilities and the challenges they are going to face working with different materials and animation techniques. **1**

Make a summary of the content and explain quickly what animation is. **2**

Materials: Computer, projector, sound, video examples (see link examples), example of 12 animation principles.

Examples: Visit de H chapter (Link list), to see different animation techniques.

Animation Exercises

Objective: Introduce participants to stop motion animation techniques, principles, basic equipment, movement and free app options.
Group size: Groups of 3-8 participants.

Introduce the basic equipment that they will use when making the film to the participants. These include a smartphone, tripod, smartphone tripod adaptor, and a animation software application. **1**

Choose a place and frame in order to explain the pixelation technique. **2**

Choose who will be be the director, camera operator and people in front of the camera. **3**

The director has to decide actions of one or two seconds that the participants in front of the camera have to do. **④ 4**

Make an animation video with the participants. **⑤ 5**

Materials: Smartphone, tripod, mobile tripod adapter, software, link to Stop Motion Studio.

Recommendations: We recommend using some animation principles such as the anticipation, pose to pose and timing - see the 12 principles of animation link - (Visit chapter E.1 Introduction to animation) We also recommend doing another exercise using objects like stones or leaves. Make things disappear, things grow or transform, people slide without walking, mix objects with people, make people fly, play with fantastic or unrealistic movements.

Examples: Visit de H chapter (Link list), to see different animation techniques.

Stop motion studio App https:// stop-mo- tion-studio. uptodown.com/ android

F.7 Animation process
Exercises

Setting up

Objective: To prepare the place, stage and settings.
Group size: Groups of 3-8 participants.
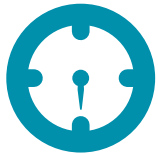
30 min

Choose a suitable workspace. The table you use has to be stable and large enough. The place has to be large enough for participants to be able to walk around the table to animate and move the objects. Be careful when putting the working tables near a window. It is important that the natural light does not change during the animation because this can affect the final film. **① 1**

Set up the camera, tripod, lights and computer. The computer has to be in a place where the animators can see what they are doing on screen. Fix the equipment after arranging the camera, tripod, lights and cables with tape. For stop motion 2D: put the camera lens facing down. For stop motion 3D: put the camera lens facing forward position. **② 2**

Manage the settings. The camera has to be in "manual" mode, otherwise it will change aperture, focus etc. and can not be controlled via the animation software. Create a new project and save it in a location where you will save all other files for the film (create a folder). Define the image settings. Your final film will have an aspect ratio of 16:9, but most animation programs record in the native resolution of the camera which could have an aspect ratio other than 16:9. The images will later be cropped (cut off) when you export or in the editing process. To not animate parts of the image that will be cut later, animation programs offer the option of putting black bars in these areas. Always turn that option on. Put the playback option to 12 frames per second (FPS) and set the light; define the lenses options, aperture, ISO, shutter speed, and white balance. Turn on the onion skinning option. **③ 3**

Learn how to delete and duplicate a photo and how to export a sequence, depending on your software. Make sure you focus the camera in your frame.

Prepare your scene. Set up the background, objects and characters and fix everything that does not move with tape and/or Patafix. Conduct a test before you start shooting the first scene. Test the lights, backgrounds, characters, software settings, camera settings. Take ten photos, export and watch it. **4**

Materials: Table, chairs, tripod, camera, computer, cables, lights, tape, patafix, background, objects and characters ready.

Examples:
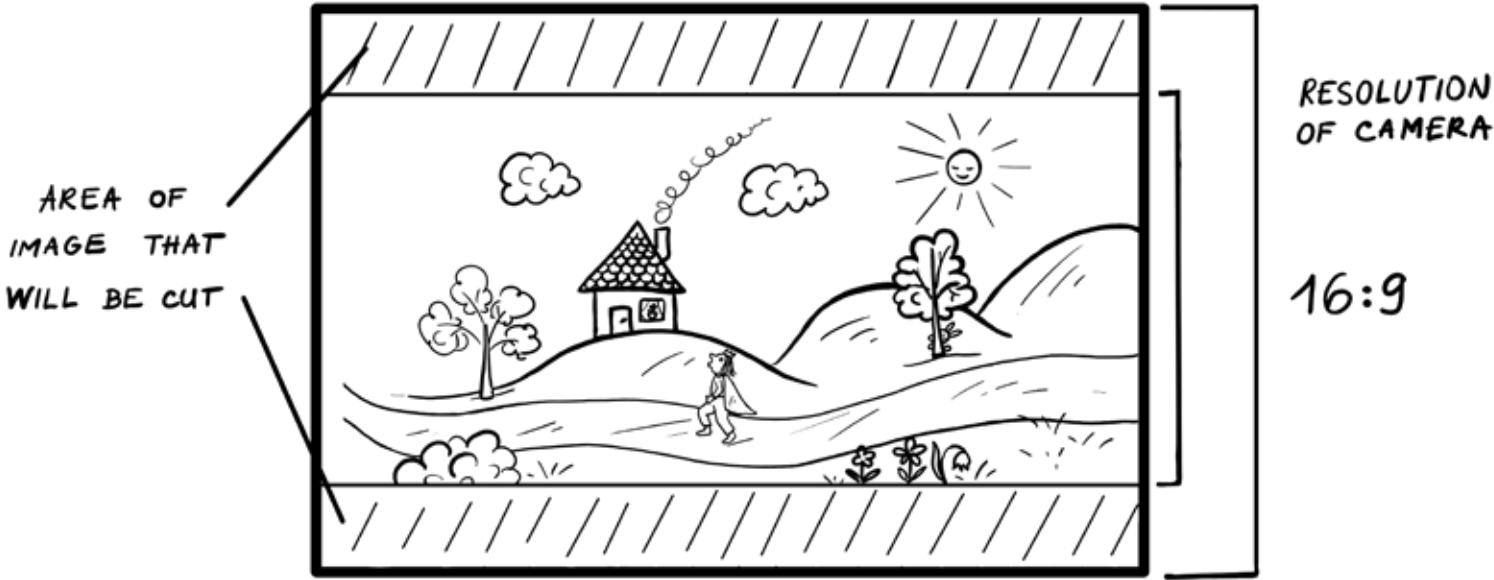
Animation Team

Objective: Define the team that will be responsible for the animation.
Group size: Groups of 3-8 participants.

5 min

Assign the following tasks to participants: camera operator; animators; set creators; and sound recordists. The camera operator will capture the images and is responsible for checking if all elements have moved and if the movements are too fast/slow. They need to lead the animation process and announce every time when a picture is taken, so that all animators can remove their hands from the set. The animators create the movement of the objects. We recommend that every animator takes care of one object. It is less confusing and better to remember which objects have moved in the current frame. No more than three people usually fit around the set, so the number of animators is limited by the space. The set creators will continue to create the missing elements for the next scenes. The sound recordists will go out with the recording devices and collect the sounds and music you need for movie. **1**

Recommendation: At the beginning of the workshop all of your team will be busy animating and creating the elements. Once all elements are created, start with the sound recording. We recommend switching tasks after one scene is ready so all of your team will have the possibility to animate/take pictures and record sounds. It is important that all participants have their tasks so everyone is always doing something so that they do not get bored or frustrated. Another possibility besides having parts of the group recording sounds is to set up a second animation set, for example one to create the title and credits. That set can also be a smaller one with a smartphone.

Animating

Objective: Animating the short film.
Group size: Groups of 3-8 participants.

5 min

Start the animation leaving one to two seconds (so around 24 pictures) motionless, so that the viewers understand the context where the action is taking place before starting to animate the primary action. Only animate a few secondary background objects such as clouds or birds. Take into account the principles of animation that we talked about in Chapter E Start animating (page 25).

1

Export the scene for editing.

2

Materials: The stage setting, backgrounds, characters and objects.

Recommendation: You can get different shots/frame sizes from one background. Zoom in, Zoom out, to focus on one part of the animation frame with the camera. The backgrounds take lots of time to build so make sure they are really well made and that you can use them maybe for other scenes too.

The export format depends on the way you will edit later: The easiest way is to export a high resolution Quicktime movie. Choose 1920x1080 as the resolution, 12FPS as the frame rate, and uncompressed as compression. For more editing capabilities, export an image (JPEG) sequence in the original resolution of the camera. For example, Adobe Premiere can import these sequences. Given the high resolution, you can change the framing/zoom of your images during the editing.

Principles of animation

F.8 Sound

Exercises

Introduction to sound

Objective: To learn to listen in order to understand how sound recording works.
Group size: Groups of 3-8 participants.

10 min

Everyone walks around outside quietly with closed eyes. They first listen and focus on one sound, then another, then another one; up to five in total.

1

Everyone then says how far away these sounds are and which of them they like or dislike. They consider which of these sounds could tell you whether you are in a city, forest, jungle, countryside, farm, school, playground, etc.

2

Materials: None.

Recommendations: This is a very good exercise as an introduction to the whole topic of sound. It is good to make participants aware of the fact that every place and every action has its own sound. It works best in smaller groups of a maximum five people.

Introduction to sound

Objective: To learn to listen in order to understand how sound recording works.
Group size: Groups of 3-8 participants.

15 min

Give every group one scene: e.g. in the forest, at a train station, on the street, in a restaurant, on a playground etc.

1

Give them five minutes to prepare sounds which they produce with their mouth or bodies to create that scene. Only sounds and no words or speaking. ⊚ **2**

Bring all the groups together and each group presents their scene without talking or watching the presentation! The others have to guess using only their ears what they are listening to. ⊚ **3**

Materials: Pre-prepared list of scenarios.

Recommendations: This exercise works better when the participants are young, but could also be an icebreaker to start the workshop day.

Movie Sound Experience

Objective: To understand the importance of sound in movies.
Group size: Whole group.

15 min

Watch a short animation film or an extract of a long animation movie without sound. ⊚ **1**

Watch it again with sound and compare the two experiences. ⊚ **2**

Play another animation, and this time everyone closes their eyes while it is screened. ⊚ **3**

Afterwards you talk about the sounds they heard in the movie and get them to think about what happened in the scene using the following questions: Where do you think you are? How many different sounds you hear? What is happening? You can also replay the scene several times and have the participants focus on different aspects (e.g. place, action, atmosphere). ⊚ **4**

Watch the movie again, this time with eyes open. ⊚ **5**

Compare the first thoughts and the movie. ⊚ **6**

Materials: Computer or DVD player, projector, screen, speakers, Examples.

Recommendations: We recommend choosing a very short scene, possibly with special sound design or music. For example, where every sound is produced by a musical instrument; everything is done with voices; or an action movie where you hear a lot of voices or screams. Once, we chose a movie with a lot of jungle sound and the participants imagined a lot of things they would see and would happen in the movie after listening with closed eyes. The movie itself contained just a simple gecko made of real leaves, on a black screen, moving around. This is a very good example of how sound can create a whole scene without actually showing it.

Homework: Imagine what sounds you could need for your project.

Sound Equipment

Objective: To learn how to use the sound equipment on the field.
Group size: Groups of 3 - 8 participant.

20 min

Explain how to use the audio recorder function in the application. ⊚ **1**

Watch the film that the participants made with the stop motion application and decide what sound effects are needed. ⊚ **2**

Record these sound effects. ⊚ **3**

Mix the sound effects with images of the film. ⊚ **4**

Watch the film with audio. ⊚ **5**

Materials: Stop motion application; smartphone.

Recommendations: Participants have to be creative to make the sound effects. For example: they could use their voice, body, objects or instruments. It does not have to be realistic.

Creating Sequences

Objective: To create sense from a sequence of images.
Group size: Groups of 3-8 participants.

20 min

Give each group a number of images or photos. The participants have to put them in order and tell a story with it.

1

Have them put the images in a different order and let them tell a different story. Alternatively you could change the order and the participants try to tell the same story again but with a different beginning and end as the order is different.

2

Materials: Photo printouts of A4 for every group.

Recommendations: Depending on how far the participants are in understanding the process in this exercise you can already introduce the different shot types and their function. In our experience, most participants choose the right shots according to their function e.g. the long shot for telling something about the place or the close-up to show the personality of a character.

Creating an animatic

Objective: Understanding the process of editing, getting a feeling for timing.
Group size: Groups of 3-8 participants.

20 min

After the storyboarding process, take pictures of each of the scenes.

1

Load them into your editing program and add the narration, if you have one. ◉ **2**

Watch it together with your group and discuss if you need to change something and define the timing for your animation. ◉ **3**

Materials: Smartphone, laptop with editing software.

Recommendations: Participants get a better idea of what they will be creating during animation. They also can determine how long their scenes have to be. This exercise is also useful as a quick introduction to the editing software.

G

DISTRIBUTION

Once you have finished your short film you have to start thinking about the next steps for it to be seen by an audience. Firstly, you have to think who is going to be interested in watching your film. When you are trying to identify your audience you have also to consider how you are going to connect with them as well what kind of platforms are you going to use to reach them. It is not an easy question; you have to be very creative when answering it.

Perhaps you may consider larger platforms as a first step, but for us the very first part is always your closest circle, your community, friends and family. Our advice is to organize a screening in a comfortable place for you and your community. It is important to do this screening because they are the people who are naturally interested in watching your film and they are the ones who will connect easily with it. It will give you the opportunity of planning and finding allies and stakeholders.

It is then really important to find the right platforms for your film. There are many options available and most of them cost money, but there are also some free options such as Youtube or Vimeo where you can connect with a worldwide audience. For us at Living Legends, creating a community and developing a point of connection with all the people interested in oral tradition is one of the key points. The Living Legends website is a place of gathering but also a center point of interaction between different festivals, associations, schools, and production and distribution companies that would be interested in the methodology and the results from it. The goal is to communicate and learn from each other through the knowledge generated by our Living Legends family.

www.livinglegendsproject.org is our project website where you can find everything related with the Living Legends community. We invite you to go and take a look. Perhaps you might find something interesting to share with your friends or a wonderful place that you want to visit!

G.1 Distribution methods

We now come to a point where we speak about sharing your films and your ideas on different platforms:

"In film business we call it distribution in life we call it sharing,
and sharing is all about caring."

1. Film premiere

For us the premiere event is not only an opportunity to show the results of the workshop to the community but also to recognize the effort of the participants and to animate them to continue doing it. In addition, it is important to acknowledge the storytellers of oral tradition in the communities since it is not only about the text of the stories but also to recognize why it exists and the history behind it. When you exhibit your film you are also making a statement about the difference between consuming films and making them by yourself.

2. Video Social Networks

Secondly, you will need to upload your film onto a common sharing audiovisual platform such as Vimeo or Youtube (OR A PAID ONE). These two platforms seem to be the biggest audiovisual platforms to share our movies in this moment. Youtube is the best option because of its massive audience and reach. Vimeo, on the other hand, is a more professional audiovisual platform that could give you the possibility of entering and engaging with other film communities. Uploading to those platforms needs a special film format. We will speak about these formats a later on in the chapter.

3. Website

The third step is to spread your movies and ideas to a wider community. The Living Legends website (livinglegendsproject.org) is a network created to gather and exhibit short films from all over the world. We advise that you credit the Living Legends project to enable us to build a network of oral tradition media.

4. Social media

Do not forget to take advantage of social media to spread your work. It is important to understand the power of networking outside of your closed circle. It is not only about your film but also about sharing others' work and sharing the Living Legends Project.

5. Paid Media (Alliances)

Normally, when you are making a project about local oral tradition with technology, cultural media will be interested in what you are doing. You could share what the project is about with local media such as newspapers, local TV news, cultural and educational magazines, government media agencies, and everyone that could help you spread the word about the project. Ultimately, this is what will help you promulgate the different activities we have mentioned in the last points.

6. Alliances

The world is all about alliances. From the beginning of the project you should start approaching people that you think would be interested in what you are doing. It is not only about people inside the film industry, but also within different fields that care about oral tradition and education. For example, you could get in touch with cultural houses, museums, libraries, local cultural foundations, anthropologists, schools and universities. These institutions would usually be interested in a good quality film and perhaps even in this manual the and Living Legends project as a whole.

7. Film festivals

You could also share your film with different film festivals. They could be local, national or international film festivals. People all around the globe want to see new stories, based on the old oral tradition heritage. You will have the Living Legends credits for using the methodology and through that you will find soulmates and collaborators, who also care about oral traditions and storytelling.

G.2 Formats and technical advice

For exhibition in a cinema the best idea is to use the best quality your equipment can play. This means looking for these kind of settings:

- For the film is best to use uncompressed .MOV format.
- Aspect ratio is 16:9, Width 1920 x Height 1080.
- Use field order "progressive".
- Use aspect "square pixels".

For uploading to Youtube or VIMEO:

- Use H.264 format.
- Aspect ratio is 16:9, Width 1920 x Height 1080.
- Use field order "progressive". Use aspect "square pixels"
- Bitrate setting can be CBR, and the targeted bitrate should be at least 16 Mbps.

Finally, there are different formats that we do not mention in this manual. It is not possible to write them all in here. If you know technical specifications, please choose what you think is best for your film.

* It is very important to make a backup of your film in the best quality you have. It has to be equal to the quality you the edited the film in. This means we usually use the uncompressed format.

H
LINK LIST

A. Introduction

-http://www.livinglegendsproject.org

-https://www.facebook.com/livinglegends2017/

B. General information

-https://www.youtube.com/channel/UCrlb6HO7vvgOFG9BdkpYekg

C.3 Technical equipment

-http://vision.wettintv.de/?page_id=250

F.1 Oral tradition

-https://en.wikipedia.org/wiki/Oral_tradition

F.4 Audiovisual language

-https://en.wikipedia.org/wiki/Film_genre

-https://youtu.be/laU2MI6X48I

F.5 Storyboard

-https://templatelab.com/storyboard-templates/#

-https://www.wikihow.com/Create-a-Storyboard

-https://sheldonschoolmredwards.wordpress.com/final-script/storyboards-and-shot-lists/

F6. Introduction to animation

-http://www.animwork.dk/twa/

F6. Animation techniques

-Plastiline: https://vimeo.com/234685760

-Cut-out: https://vimeo.com/234704718

-Cartoon: https://www.youtube.com/watch?v=vOGhAV-84iI

-Stop motion 3D: https://vimeo.com/220637227

-Collage: https://vimeo.com/203325772

-Pixelation: https://vimeo.com/224287155 (minute 2:02)

-Chalk stop motion: https://vimeo.com/211673585

-12 principles of animation: https://www.youtube.com/watch?v=a6Ts93tsTZU

Plastiline Cut-out
Cartoon SM 3D
Collage Pixel
Chalk 12

F8. Sound

1. All sounds made with voices/mouth: https://vimeo.com/206355161

2. Effects created with only voices: https://vimeo.com/220623498

3. Different times of day, athmospheres: https://vimeo.com/205411001

4. Scary, tension: https://vimeo.com/220623498

1 2
3 4
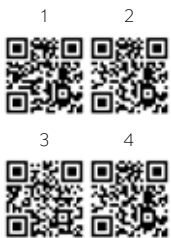
- One scene, different musics:

1. https://youtu.be/mndDbN60Eiw
2. https://youtu.be/ecYgqLml89c
3. https://youtu.be/orPTbSIrtTM

- Scene without music, or sound design:

4. https://youtu.be/kRqxyqjpOHs

- Sound effects and music:

5. https://www.zapsplat.com/
6. https://freesound.org/
7. http://www.freemusicarchive.org/
8. https://www.youtube.com/audiolibrary/music

Legal info in creativ commons:

9. https://creativecommons.org/use-remix/

1 2

3 4

5 6

7 8

9

F.9 Editing

- Free editing software:

1. Windows movie maker:
https://www.topwin-movie-maker.com/es/download.html
2. iMovie: https://www.apple.com/imovie/
3. Semi professional: https://shotcut.org
4-5. Professional:
-https://www.lwks.com
-https://www.blackmagicdesign.com/products/davinciresolve/

- Paid editing software:

6-7-8. Semi professional:
-https://www.adobe.com/products/premiere/free-trial-download.html
-https://www.apple.com/lae/imovie/
-https://www.iskysoft.com/filmora-video-editor-windows.html
9-10-11. Professional:
-https://www.adobe.com/products/premiere/free-trial-download.html
-http://www.avid.de/media-composer
-https://www.apple.com/la/final-cut-pro/

Examples for animated credits and titles:

12. https://vimeo.com/214839853
13. https://vimeo.com/213242345
14. https://vimeo.com/220637227
15. https://vimeo.com/213238051
16. https://vimeo.com/211530389

1 2

3 4

5 6

7 8

9 10

11 12

13 14

15 16

G Distribution

1. About different formats: https://en.wikipedia.org/wiki/Image_sensor_format

2. About film distribution definitions: https://en.wikipedia.org/wiki/Film_distribution

3. About festivals in international level: https://en.wikipedia.org/wiki/List_of_short_film_festivals

4. About aspect ratio of film:
http://www.rtings.com/tv/learn/what-is-the-aspect-ratio-4-3-16-9-21-9

1 2

3 4

LIVING LEGENDS

MEMORY IN MOTION