



IO2: Embedded-teaching & Research-based Learning Basic Skills Resources

The Trainer's Handbook



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Introduction to the Trainer's Handbook

Given the extensive presence of Digital Media within all areas of life, the inadequacy of the knowledge that marginalized young adults have on the topic requires an immediate response from the Adult Education field. GODigiArt recognizes that Digital Media & Art are to be an integral part of adult education and learning, and tries to bring them into the field, fixing a gap that can no longer be ignored. GODigiART's main aim is to enhance skills development & competences of marginalized young adults, reinforcing creativity, thus contributing to their engagement in new educational environments and settings of Digital media & Art. Within this project, educators are offered a great variety of all-encompassing educational environments and attracting and engaging tools that are user friendly and can be accessed by all, independently from their level of digital literacy.

This Trainer's Handbook comprises:

- A Pedagogic Strategy
- Guidelines for adult educators to implement the ACT Resources

The purpose of the **ACT** resources, which explores the **A**ministrative, **C**reative and **T**echnical roles involved in film-making, is to provide adult educators with a step-by-step roadmap to *"support innovation in education for marginalised young adult learners by harnessing the potential of ubiquitous media platforms to develop key transversal competences of the target group, whilst also supporting their re-integration to formal education and their personal progression and continued engagement as valued members of European society"*.

About the Resources

When using the ACT resources, we recommend using appropriate tutoring styles that can incrementally build the skills, competencies, and knowledge of young adults, providing them with an opportunity to validate their learning experiences along the way through a series of interactive and practical hands-on training sessions.

Pedagogic Strategy



<https://www.pexels.com/photo/photo-of-people-near-wooden-table-3184431/>

Creating an informal and effective environment for learning

The building of trust and credible relationships between marginalised young adults and the adult educators who work with them is the fundamental objective that has informed the design of the GODigiArt implementation process. The proposed implementation of the resources is designed to ensure that opportunities for experiential learning are prioritised; that a strong team-work ethic encourages the development of inter-personal relationships; that there is an emphasis on project-based work in non-classroom settings. Ultimately, the GODigiArt implementation process will afford participants the opportunity to showcase their newly developed skills and talents on a European stage. In this section, guidance, advice, hints and tips are provided ensuring the consistent implementation of GODigiArt across a range of pilot locations: Key elements of the GODigiArt pedagogic strategy are broken down as follows:

- Building positive relationships
- Making learning more engaging and memorable
- Providing young adults with positive discipline

Building positive relationships

Learning is inseparable from its social and cultural context. Marginalised young adults, who may have previously had a negative experience with formal education, learn best when they feel accepted, when they enjoy positive relationships with their fellow crew members and tutors, and when they are able to be active, visible members of the learning community. Good relationships are the key to making the GODigiArt learning experience positive and effective.

Introduce the crew concept: Break away from the traditional tutor: learner; teacher: student; dichotomies. Focus instead on teams and groups and especially the concept of 'crew' as it is used and associated with digital media production.

Know your crew: Spend some time in the beginning of the GODigiArt training getting to know the young adults who will work together as crew members. Use "icebreakers" or discuss TV programmes, games, food, music, etc. as you learn about the young adults' background, interests, likes and dislikes, find ways to connect them to media-based assignments. And remember to let the young adults know who you are.

Let go of assumptions: We bring prejudice and bias to every relationship. Be aware of how you judge "marginalised", "low-competence", or "low achiever". As much as possible let your assumptions go. Let young adults be who they are, be supportive and treat all crew members as unique individuals.

Set high expectations: It is important to hold high expectations for all crew members, regardless of your preconceptions about their previous experiences or backgrounds. Research shows that tutor expectations are a great predictor of success.

Be a good listener: Use eye-to-eye contact and avoid standing in front of the group in a "sage-on-the-stage" position, rather engage the young adults at equal level and sit side by side when working together. Ask questions and learn about their thinking and problem solving techniques.

Be honest: If you are unsure of an answer, admit it and work it out together showing that it is okay to make a mistake and not always be right.

Give positive reinforcement: Give specific praise and provide positive feedback often.

Providing sufficient opportunities to learn: young adults learn most effectively when they have time and opportunity to engage with, practise, and transfer new learning. This means that they need to encounter new learning several times and in a variety of different tasks or contexts.



<https://www.pexels.com/photo/photo-of-men-doing-fist-bump-3184302/>

Making learning more engaging and memorable

The aim of the GODigiArt training is to make learning more engaging and memorable using embedded and enquiry-based techniques. All the activities contained within the ACT resources utilise these techniques. As an adult educator working within the framework of the GODigiArt project, you have a unique opportunity to adapt group activities and lessons to suit individual needs. As you think about how to plan and implement these learning activities, consider the following perspectives on teaching and

Accessing young adult’s prior knowledge: People learn more effectively when new learning is connected to, and builds upon or is related to, familiar skills and ideas. The more you get to know your participants, their academic strengths, and interests as well as their personal strengths and interests, the more you can tailor your activities to suit them as learners.

Every learner is unique: The way you learn best might not be the same way that young adults learn best. Try different strategies until you find one (or a few) that seems to work for each individual and the group.

Be creative: When learning is fun, young adults are motivated to actively participate and are more likely to remember what they have learned.

Create a discussion atmosphere: This allows young adults to contribute to, and take an active part in, the planning, execution, and delivery of the GODigiArt activities, creating a sense of ownership and involvement in the learning process.

Help the Crew complete assignments independently: Be a resource for the crew while allowing them space to find their own answers. Guide them through the steps so that they could address a similar problem or answer a similar question without help. When the crew first ask for help, try to determine ways in which you can encourage them to help themselves.

Focus on strengths and give positive feedback: It is likely that many of your group members have had a negative prior educational experience. Counteract those feelings of discomfort with praise and by focussing on skills and assets.



<https://www.pexels.com/photo/multi-cultural-people-3184634/>

Providing Learners with Positive Discipline

It is important to remember that most discipline problems occur when young adults are not getting their needs met in some way. You can help young adults succeed in learning and education by teaching them how to get their needs met in appropriate ways. To do this, you will need to set guidelines for behaviour – this is covered in the activities described below – Establishing a Group Contract.

Supporting young adults to take an active role in changing their behaviour helps them learn how to solve problems and to react in ways that will help them get their needs met. Here are some steps you can take to help your learners manage their behaviour:

Set expectations: Give clear directions for what you want to accomplish and describe the behaviour you expect from your learners throughout the

implementation of the GODigiArt activities. Use a professional, "no-nonsense" tone when communicating and leading the training sessions.

Expect respect: Participation in GODigiArt is an exciting opportunity for young adults to build their digital media skills and should be considered a privilege. Each crew member should respect you, their fellow crew members, and the equipment they are using.

Provide structure: A well planned routine with set activities and goals provides fewer opportunities for restlessness.

Be consistent: If you set a limit or a consequence, then follow through. Use eye contact. Direct eye contact lets the young adult know you are paying attention to their behaviour and that you expect them to focus on the task at hand.

Ignore low-level distractions: Proceed as though what you are doing is far more important than a crew member's off-task behaviour.

Listen: Find out why the young adult is acting out or having trouble focusing. Ask in a non-prying way if something happened that day and if they want to talk about it. Don't let the conversation get too long. The young adult may need someone who will listen to them, before they can move on and get to work.

Display a sense of humour: Not to be confused with ridicule, use a laugh or a smile to break the tension or make light of a potential power struggle.

Be positive and enthusiastic: If you want your crew members to set the bar high in terms of outputs and achievements make sure that you provide the positivity and enthusiasm to drive them towards their ambitions.

Guidelines for using ACT Resources

The ACT resources are broken down into core activities with measurable learning outcomes, requirements for using the resources, resources, lesson plans and intended results. The methods used within the ACT resources are based on the needs of young adults considering their age, level of motivation, attention span, competence, and level of experience.

The Process of Adult Learning

The structure and content of the ACT resources has been designed to support the adult learning process. This takes account of the adult learning cycle (Kolb, 1984)¹ as follows:



It is important to remember that the focus of using these resources is on supporting adult educators to be leaders of innovation in education for marginalised young adults by harnessing the potential of ubiquitous media

¹Kolb, D.A. (1984). *Experiential Learning*. Englewood Cliffs, NJ: Prentice-Hall

platforms to develop key transversal competences of the target group, whilst also supporting their re-integration to formal education and their personal progression and continued engagement as valued members of European society.

Bearing this in mind, adult educators may wish to add additional resources and learning outcomes to the resources, and this is to be welcomed.

The ACT resources have adopted a progressive pedagogical approach, incrementally building on the knowledge, skills and competences of young adults, and validating their learning experiences along the way through a series of interactive and practical hands- on training sessions. It is essential that adult educators work through the ACT resources in order to ensure that the knowledge, skills and attitudes of young adults grow and develop as the GODigiArt programme unfolds.

Engaged as trainee film crews, the young adults involved, particularly those who have had a negative experience of mainstream education, will be trained in the key competences of social and civic competence, and cultural awareness and expression through the use of embedded learning techniques: and in literacy, numeracy and critical thinking through the use of enquiry-based learning techniques.

In the following sections we will begin describing how the ACT resources can be used to develop these key competences and aptitudes of marginalised adult learners.

Using the ACT Resources with Adult Learners

<p>Embedded-teaching: Embedded teaching combines the development of basic skills with vocational or other skills, by integrating basic skills within another learning programme.</p>	
Competences	Examples of Activities
<p>Social and civic competence</p> <p>Cultural awareness and expression</p>	<ul style="list-style-type: none"> Completing the Film-based projects and activities Exploring topics through the activities such as: <ul style="list-style-type: none"> Breakfast in...(pick your country) My country has given the world Our MEP and their work How I became (one of 18 ACT roles) My hero Young people in the 21st century Europe and I My Voice, my community, my world Open topics to be discussed and agreed with the film crew
<p>Research-based Learning: Research-based learning is a student-centered approach to 'learning through doing' encouraging participants to draw on prior knowledge and experience and relate it to the demands of their own contexts and commitments.</p>	
Competence	Examples of Activities
<p>Numeracy</p>	<ul style="list-style-type: none"> Completing a budget for the video project Scheduling filming activities Logging film footage

Literacy	<ul style="list-style-type: none"> • Preparing legal forms, disclaimers and permission documents • Creating an original storyboard and script • Writing press releases and newsletter articles
Critical thinking	<ul style="list-style-type: none"> • Researching interview candidates and topics for documentary • Negotiating and managing safety on set • Trouble-shooting on set
Digital skills	<ul style="list-style-type: none"> • Using smartphones to capture video footage • Editing video footage on a smartphone • Conducting online research to prepare interviews, documentary topics, etc.

Within GODigiArt, key crew roles can be broken down into three areas of competence – Administrative, Creative and Technical (ACT) namely:

Administrative Roles	Creative Roles	Technical Roles
Producer Assistant director Researcher Publicist	Director Actor (Narrator/Presenter) Writer Hair and Make-up Artist Costume and Set Design	Smartphone Operator Continuity Person Sound Editor Editor

A full detailed description of each role can be found in the appendices of this Trainer’s Handbook.

Activity: Establishing your film crew – working in a team

Expected Result

On completion of this activity, the young adults will understand that effective teamwork requires crew members to behave in certain ways. The young adult will also appreciate how the strengths, skills and experiences of every individual contribute to the work of the crew as a team. The practiced skills during this activity includes: teamwork, communication, negotiation skills, and cultural awareness and understanding.

Time

3 hours.

Resources

Sign-in sheets, flip chart and markers, ID cards for Crew Members, markers.

Aim

The aim of this activity is for the young adult to understand how they contribute to the team i.e. film crew, by participating in team tasks considering their own effectiveness and contribution as a crew member.

Since very few people work in complete isolation in school, college and the workplace, it is essential that young adults are able to work effectively with others in a team or group setting. To be considered as an effective film crew the teams will have to demonstrate good cooperation between team members and also how the skills of all crew members are being harnessed. This activity will help develop an understanding of the key behaviours and attitudes required in order to communicate and cooperate with others in a team.

Teamwork is a fundamental skill that is central to all activities within the GoDigiArt ACT resources, and it is important to establish a safe, engaging and fun learning environment built on mutual respect, equal space and a sense of ownership of the video projects.

Activity 1: Establish the Group Contract

The best way to create ground rules establishing how the film crew will operate, throughout the GODigiArt project, is to create a group contract. Ideally this group contract should be developed by the young adults themselves with the support of the adult educator. They must take ownership of, and responsibility for, the rules they set, and if possible, once the group contract has been created it should be signed by all members of the film crew.

This can be achieved through a brain-storming session with the film crew using flipchart and markers. Where possible, the signed group contract should be displayed in the room or location where all activities are taking place as a reminder to all participants of the commitments they have made to the group.

Tips for successful group contracts:

- Create ownership of the ground rules
- Foster a culture of honesty
- Affirm collective responsibility; our film crew, our work!
- Highlight the importance of developing and practicing listening skills: equal space for all voices and opinions
- Everyone needs to take a fair share of the group work
- Working to strengths can benefit the film crew, but we are also trying to develop new skills and talents, so building skills in an area of inexperience should be encouraged

Activity 2: Agree a Plan of Action

Once the adult educator has supported the film crew to brainstorm, agree and establish the ground rules for the group, the next step is to introduce the roles within the ACT resources (outlined in the appendices of this Handbook) and agree an action plan for producing the GoDigiArt video projects i.e. time, days, location etc. The adult educator should use this opportunity to answer questions and secure buy-in and commitment from the young adults.

Activity 3: Talk about Interests, Hobbies and Talents

Having explained the aims and objectives of the GODigiArt project and outlined the activities that young adults will be taking on in their various ACT roles, adult

educators should next work with young adults to acknowledge and validate the existing skills and talents that are already present within the film crew.

One of the aims of GODigiArt is to tap into the skills, talents and interests of young adults via digital media production and to harness this potential to develop key competences and skills in the young adults. This activity can be completed in a whole-group setting, in smaller groups or individually depending on the preferences of the group. Based on the roles and attributes set out in the ACT resources, young adults will be able to identify which skills they have, which skills they would like to learn and which areas they would like to work in least.

Activity: Introducing the digital media equipment

Expected Result

At the end of this activity, young people will be familiar how smartphones can be used to capture and edit videos on their smartphones. The benefit of using the GODigiArt resources is that adult educators can engage young adult learners through digital media without the need to purchase or acquire expensive equipment – everything can be done using smartphones. Additional Skills that will be practiced during this activity includes: teamwork, communication, digital competences, technical and ICT skills, enquiry and investigation.

Time

3 hours.

Resources

Sign-in sheets, flip chart and markers, Smartphones and/or Cameras, Tripod, Microphone Apps, Selfie Sticks, Headphones, Notebooks and pens.

Aim

The aim of this activity is to introduce young adults to how their smartphones can be used to capture footage, record sound using a microphone app and selfie-stick as a boom, edit video on their smartphones, etc.

Activity 1: Using Smartphones in Production

For this activity, young adult learners should be divided into three small groups. Each group should take it in turns to practice recording snippets of video using their smartphones. After 2-3 minutes of recording, the young adults should share their video with the other group members. Working together, they should each evaluate what is good and bad about the quality of the different snippets of video. Then, working together, the groups should use one smartphone for lighting, one for sound (using a self-stick) as a boom and one as the camera. After 5-10 minutes, the group should stop recording and save their short video and audio recordings. They will learn how to use editing apps on their smartphone in the next activity to produce one video.

Activity 2: Getting to Grips with the Equipment – Post-production:

In this next activity, young adults will be taught how to use video and audio editing apps on their smartphones to produce their first group video project.

Once all small groups have finished their post-production and have a completed first video project, they are invited to share their video project with the whole group. Each will have their turn to present their video and to say which part of the video production process they preferred most. This will further support young adults to decide which ACT roles they would prefer to take on when working on later video projects.

Style

The term "vox-pop" comes from the Latin phrase vox populi, meaning "voice of the people". The vox-pop is a tool used in many forms of media to provide a snapshot of public opinion. For video vox-pops, the interviewer approaches people "in the street" and asks simple questions about a topic. Questions should be short, open-ended and concise to elicit public opinion and comments. It is important that the interviewer puts people at ease as they may be new to interviews and could be nervous, shy, self-conscious and/or excited about participating in a vox-pop.

Aim

The aim of this activity is to develop a practical understanding of the “vox-pop” style and develop basic skills and techniques necessary to produce audio and video work to a good standard. In order to achieve this aim, young adults will develop professional work practices in areas such as creative process, interview skills, time-keeping and deadlines, professional etiquette, personal organisation, administration, care of equipment and health and safety whilst gaining confidence in a new role, working independently or with others to formulate their vox-pop.

Topics

To conduct a successful vox-pop, questions should relate to current affair topics of interest to the young adults and members of the public. It is important to ask a question to which people in the street will be able to give an opinion on. Questions must be open-ended, in order to avoid yes – no answers, and encourage strong engagement, feedback and opportunities for getting good quotations – essential for the editing and post production stage. Keep the questions simple!

Activity 1: Plan and record a vox-pop

Pre-production meeting

In facilitating this planning session, the adult educator should:

1. Support learners to assign ACT roles for this activity
2. Brain-storm with the crew to identify a number of open-ended questions that could be the subject of the vox-pop
3. Facilitate a small and informal workshop to determine which question the crew should ask on each individual topic.
4. Also at this point the crew should start scheduling the filming of the vox-pop by asking questions such as where do you want to film? When? And who should be asked? If this project is being delivered in a training institution it might be a good starting point for crew members to approach other learners in the institution to contribute to the vox pop, rather than approaching members of the public who may be less willing to participate in the activity.
5. One of the main questions the crew will have to consider is how do they ensure that they ask a representative sample of people to ensure the credibility of the process?
6. Once all of these steps have been completed, the crew may consider holding mock vox-pops through role-play to give interviewers experience of dealing with the different types of people they will come up against when recording the vox pop.

Guidelines for Production

1. During the production phase, the crew should go to the location they will be shooting at and determine the right exact location and sound settings for filming.
2. Following this, they should start filming their vox-pop by approaching people and asking their questions.
3. The producer should ensure that a release form is signed after every interview, and this should be kept safe for filing later on.
4. As well as filming the interview, the crew will also need to film some footage of the surrounding area, which will be used in editing to add context to the interviews.

Guidelines for Post-production

The steps involved in post-production include picture editing, sound editing, music editing, adding visual special effects (if necessary), adding audio sound effects, sound mixing, colour grading and potentially adding text and graphics. The film crew will work with the editing app on their smartphones to add these features to their vox pop videos.

As well as choosing scenes and adding music and external voices to the vox-pop, the crew may also decide to create an introduction to the subject which can be presented in text at the start of the video, or by a crew member introducing the topic of the vox pop to camera.

Activity: Practical project to conduct a simple interview

Expected Result

At the end of this activity, the young adult will understand how to formulate open questions, paraphrase information, agree and assess results. They will have developed interpersonal, negotiation and interview skills and an understanding of how to investigate, generate, analyse and select information. And finally they will have developed literacy and technical competences in terms of documenting, executing and capturing the process.

As a result of the interview conducted, the film crew should produce a 5-10 minute interview.

Time Required

5 to 7 hours.

Resources

Sign-in sheets, Flipchart & Stickers, Markers, Smartphones, Selfie Sticks, Disclaimers, Notebooks and pens.

Style

An interview is a simple exchange or dialogue between two or more people. It is usually conducted with an individual to elicit views and/or opinions, debate particular topics or gain an insight into a person's life, experience or point of view. For video interviews, the interviewer is an important role as he or she puts people at ease as they may be new to interviews and could be nervous, shy, self-conscious and/or excited about participating in an interview.

Aim

The aim of this activity is to develop a practical understanding of the "interview" style and develop basic skills and techniques necessary to produce audio and video work to a good standard. In order to achieve this aim, crew members will develop professional work practices in areas such as creative process, interview skills, time-keeping and deadlines, professional etiquette, personal organisation, administration, care of equipment and health and safety whilst gaining confidence in a new role, working independently or with others to formulate their interview.

Topics

This style within the GODigiArt project lends itself to develop the social and civic competences and/or cultural awareness and expression of young adults; by asking them to identify an interviewee from their local community or education institution who addresses these ideas in their work or their daily lives. It could be an educator who teaches courses in cultural awareness and tolerance, a local community group member who works with older people, a member of a migrant community, etc.

Whoever the interviewee, the film crews can use this video project to further their knowledge in relation to these two competence areas.

Activity 1: Planning and recording a simple interview

Pre-production meeting

In facilitating this planning session, the adult educator should:

1. Support young adults to assign ACT roles for this activity
2. Identify a suitable candidate for the interview and arrange to availability of the
3. Interviewee
4. Assist film crew members in planning the interview – crew members will need to conduct research into the person they will be interviewing
5. Support young adults to prepare a series of appropriate interview questions and test them in small groups (role play)
6. Assist learners in planning the location for the interview, checking to ensure that there is appropriate lighting and enough privacy to ensure good quality sound can be captured on smartphones.
7. Support learners to arrange for any staging and/or props for the interview setting

In an interview setting it is crucial that all crew members, and in particular the interviewer, are well prepared and are familiar with the questions they will be asking. Depending on how well the crew members know the interviewee, they may need to spend an additional 1-2 hours researching the interviewee, contacting the interviewee, etc. Also, if the initial interviewee cannot be planned in a. Realistic timeframe for the training, the film crew should have a short-list of other available interviewees who could be contacted for this short project. Considering these different activities, the duration for this project may vary from group to group.

To prepare themselves for the task at hand the crew should conduct mock interviews in a small group setting. In these mock interviews, crew members should also role-play scenarios where the interviewee is difficult; gives yes-no answers and needs coaxing, etc. This will also be an opportunity to test the picture, lighting and sound quality.

Guidelines for Production

1. During the production stage, the crew will put their skills and preparation to the test as they conduct their short interview with a local interviewee.
2. Young adults will work together to ensure that the picture, lighting and sound quality required for an interview is achieved.

Guidelines for Post-production

1. Steps involved in post-production includes: picture editing, sound editing, music editing, adding visual special effects (if necessary), adding audio sound effects, sound mixing, colour grading, titles design, etc.
2. At this stage, the young adults may choose to introduce the interviewee using either text, a voice-over or with the interviewee or other willing crew member introducing the interviewee directly to camera.
3. The crew will work together throughout this process to edit their interview to produce their final output.

Activity: Practical project to produce a short documentary

Expected Result

At the end of this activity, the young adult will have a greater appreciation of democracy and the ability to express opinions, with respect for different cultures and understanding contemporary and historical cultural issues. In addition, the young person will have developed literacy, research, and technical competences in terms of documenting, executing and capturing the process.

As a result of this project, film crews should produce a 10-15 minute documentary. The film crew should also create a factsheet to accompany the documentary, explaining why the topic was chosen, and why and how the documentary was made.

In producing this documentary, young adults are encouraged to address one of the themes/topics provided below; or they are invited to think of and research another topic for the documentary that promotes cultural awareness, understanding and tolerance or that develops an appreciation of social issues affecting Europe today, for example. This aim of this project is to support learners to develop their competence in the areas of cultural awareness and expression and social and civic competence

Time

5 hours.

Resources

Sign-in Sheets, Storyboards, Smartphones, Selfie Sticks.

Style

A documentary is any video or film that informs viewers about a topic or issue, generally in a factual way. Many documentary films provide us with educational information. Others just describe certain people. Many people think making a documentary is relatively easy. However, making a documentary is not as easy as it seems.

Some documentaries are historical and rely on old photographs and footage. Some are educational and use lots of interviews and graphic illustrations. Even reality TV shows are a type of modern-day documentary. Typically, a documentary will have a

narrator that tells the story over the images, pictures and between interviews. It is important that the narrator approach the subject with enthusiasm and interest to engage the interest of the audience.

Aim

The practical aim is to produce a video digital that provides the viewer with an unbiased insight into a factual subject. The experience should also provide the opportunity for the crew to enhance their literacy, research, and problem-solving skills.

Topics

To successfully film a documentary, the crew should pick a topic which they are interested in. However, their choice of topic also needs to be realistic in relation to the materials and resources they have access to locally. The following are some suggested topics around which young adults could develop the idea for their documentary:

- What we eat for breakfast.
- Who our MEP is.
- What our National sport is.

Activity 1: Plan for producing a documentary

Pre-production meeting

1. The crew should plan the subject they wish to focus on in their documentary through group discussion.
2. The crew need to understand their goals for their documentary. Is their purpose to shed light on something important to them, or is it to produce an entertaining product? It may be a good idea for the crew to watch and review some documentaries that have been filmed on smartphones to get an idea of how what is possible given their limited resources.
3. Following the group brainstorming session, the crew should use the storyboard templates to develop and plan the documentary. Once they have agreed the subject of their documentary, the crew should agree the location, setting and timeline for shooting their short documentary.

4. Once they know what they will be filming, the crew can create a production schedule. In the planning stages, they need to start thinking about who the audience is for the documentary, and how they might reach them. These considerations can really influence the tone of the documentary.

Guidelines for Production

Once the documentary has been planned and the schedule agreed, before they can start filming, the crew members should work together to complete the camera shot list template in the toolbox. This will help them to plan and organise the shots they need to get and the sequence for capturing these shots. Then it is time to start filming!

For most documentaries, the crew will want to shoot some video interviews and lots of b-roll and action footage. Here, the adult educator can provide guidance to the young adults to ensure that they use proper video recording techniques; and if they need support setting up shots or ensuring stable videoing when they are filming action scenes.

It is important to remember that instead of following a script that's already been written, the crew are finding a story in the things people say. For this purpose, it may be helpful to transcribe any interviews so that they can easily see what was said and when.

The crew should be encouraged to try to avoid having too many "talking heads," and instead find creative ways to get video footage to illustrate the story. Animated photos and stock footage are two simple ways to make documentaries more engaging.

Guidelines for Post-production

1. Steps involved in post-production includes: picture editing, sound editing, music editing, adding visual special effects (if necessary), adding audio sound effects, sound mixing, colour grading, titles design, etc.

2. When editing a documentary which has multiple interviews, and a lot of b-roll and animated or action footage, it is important that the crew keep all of their footage well organised and labelled so as not to lose any critical scenes.

3. One of the crew members working in an administrative role should then draft a factsheet to accompany the documentary, explaining why the topic was chosen, and why and how the documentary was made.

Evaluating GODigiArt in Action

It is essential that the GODigiArt project consortium determine and validate the appropriateness and effectiveness of the ACT resources in building the key competences and skills of young adult learners. It is recommended that the evaluation chart, called Re-ACT, is used upon completion of each activity and in some case, upon completion of each stage of the activity. The main reasons for this are that Re-ACT supports adult educators to:

- determine the effectiveness of the resource design
- assess how the resources were received by young adults
- ascertain how young adults fared in the assessment of their own learning
- determine what instructional and pedagogic strategies work best in terms of: presentation mode, presentation methods, learning activities, desired level of learning.
- aid programme improvement

The Re-ACT Chart, which is available in the appendices of this Tutor Handbook, is underpinned by the approach known as Kirkpatrick’s Four Level Model as follows:

Level	Purpose	Format
1	Reaction Evaluation is how the young adult felt about the training or learning experience.	Group discussion Re-ACT chart as a post-activity survey
2	Learning Evaluation is the measure of the increase in knowledge before and after the activity	Group discussion or observation by the adult educator Re-ACT chart
3	Behaviour Evaluation is the extent of applied learning in subsequent activities	Observation and individual interviews with the young adults throughout the GODigiArt implementation phase to assess change, relevance of change, and sustainability
4	Results Evaluation is the effect that the young adult has had in contributing to the work of the film crew	Completion of the Skills Statement on a one-to-one basis between the adult educator and the individual learners upon completion of the GODigiArt training

The function of the Re-ACT Chart is to identify and validate the key competences developed by the young adults as a result of the learning and training.

The key evaluation questions which are integral to the Re-ACT Chart are split into 3 distinct aspects, as follows:

1) Personal Aspect:

- In the young adult's role within the crew, what elements did they enjoy most and enjoy least?
- What skills does the young adult think they might have learned?
- Does the young adult think the crew worked well and how would they rate its performance?
- What would the young adult do differently for the next activity and how would they apply the learning?

2) Team Aspect:

- Here young adults are asked to reflect on and discuss how their individual performance contributed to the overall performance of the film crew
- Next, they are asked to outline ways in which the crew as a whole performed effectively
- And then to outline areas in which the team could improve its teamwork skills

3) Educator Aspect:

- Planning of the production of the activity in terms of numeracy, literacy and critical thinking
- Execution of activities in terms of teamwork, communications skills etc
- Role of individual crew members • Effectiveness of the crew
- Reflect and document emerging skills and strengths within the crew

Appendices

Description of ACT Roles

The purpose of the ACT resources, which explore the Administrative, Creative and Technical roles involved in filmmaking, is to provide adult educators with a step-by-step roadmap to completing film-based, digital media projects with young adults to help to build their key civic and social competences, and their appreciation of culture and cultural expression; as well as developing their core skills in the areas of literacy, numeracy, critical thinking and digital competence.

Under each of the activities described above, we have created different roles for young adults to try out and to swap around to find out where their skills and interests lie within the digital media sector. The roles identified are as follows:

Administrative	Creative	Technical
Producer Researcher Publicist	Director Actor (Narrator/Presenter) Writer Hair and Makeup Artist Costume and Set Design	Smartphone Operator Continuity Person Sound Editor Editor Lighting Technician



In the following pages you will find an overview of all ACT roles, and a detailed description of what each role entails. This list should be given to crew members to help them to decide which area – Administrative, Creative or Technical – they would like to try first.

PRODUCER ▼

The Producer constitutes one of the most important if not the most important “player” in the film crew. The person that holds this position is at many times actively involved all the way through every key phase of the filmmaking process and oversees each project from conception to completion and occasionally is also involved in the marketing as well as the distribution of the final product. Producers arrange funding for each project and are responsible for keeping the production within the allocated budget. In addition, a producer is responsible for hiring the team that will produce the film as well as for the development of ideas. Producers work closely with directors and other production staff on the shoot. Increasingly, they need to have ‘directing skills’ themselves, as the producer may also be the director and may take care of all project operations. In short, most of the time, it’s the Producer who does the work to make a film happen.

RESEARCHER ▼

The Researcher is the person that conducts research in relation to a given project. Researchers gather, validate, and organise information for film and television productions. This could involve anything from historical research to ensure that a film set in a bygone age is depicted accurately (i.e., period costumes, architecture etc.), or the examination of the archives, videos and photographic material utilised in documentaries up to finding out who owns a location so that permission can be sought to film there. Researchers work across all genres of television production, including news, sport, current affairs, documentaries and factual programs, light entertainment, children's, situation comedies, soaps or serial dramas, and one-off dramas. They originate or develop program ideas, drawing on their knowledge and understanding of industry requirements, and present their findings to decision makers. They must understand, and work within, relevant legislation and regulations. They may be employed by broadcasters, or work on a freelance basis.

PUBLICIST ▼

The publicist is the person that serves as the channel of communication between the producer, cast, crew, and the media for the duration of the film making. He/she promotes films through press releases, publicity events, contacts with bloggers, influencers, critics and newspapers, distribution of publicity stills, and so on. At some stage of the filming process a digital press pack (DPP) is produced. This pack

consists of photographs taken on set, biographies of the cast and the director, posters, logos, and other press material. The engagement of the publicist with the film can begin from a very early phase, for instance he/she can send out press releases even before the start of the actual filming process, in order to trigger interest in the project. The aim of the publicist is to attract as much media attention as possible in the media and online.

DIRECTOR ▼

The Director is the driving creative force in a film project, and acts as the crucial link between the production, technical and creative teams. This is the person responsible

for the artistic interpretation of the script into images and sounds, and he/she is also responsible for envisioning and identifying the style and structure of the project.

Often the director has big influence on the script, sometimes he is the co-author. The concept must be closely coordinated with the authors, the producer and, if necessary, with the editorial department of involved broadcasters. During the production the director develops the roles with the actors and discusses how to interpret the characters. He/she is also responsible for editing, post-processing, and finishing. In some cases, Directors assume multiple roles such as director/producer or director/writer. Directors are ultimately responsible for a film's artistic and commercial success or failure.

ACTOR (NARRATOR/PRESENTER) ▼

Actors and actresses are the embodiment of any film or theatre production - theirs is the public face, which represents many others' work and efforts: they present a visual interpretation of the script. They embody the people with their story with all emotions: happiness, sadness, anger, love, pain. They are happy or cry, are scheming or good-natured, gentle or disgusting. They make the life story, the social and personal habits visible through speech, body language and movement. Narrators and presenters address directly to the viewer, highlighting key aspects of the footage being shown, speaking the script directly and acting as the 'public face' of the film, documentary or interview.

WRITER ▼

"In the beginning was the word" – it is also true for the audio-visual media: Whether it is for a series or an advertising spot, a movie or a radio play – every production

starts with an idea and written words. The range of writing professions expands from an author of a film script to a member of an editorial team for a TV series. Title script- or screenwriters are responsible for researching the story, developing the narrative, writing the screenplay, and delivering it, in the required format. Screenwriters therefore have great influence over the creative direction and emotional impact of the screenplay and, arguably, of the finished film.

HAIR AND MAKE-UP ARTIST ▼

In many productions the roles of hair and make-up artist are usually separated, however, in micro-budget film projects, the two roles are performed by the same person. Generally, these two professionals work in order to prepare the actors for camera – whether this is making actors look primed and perfect or injured, bruised or even like zombies – depending on the nature of the film. Hair and make-up are two crucial elements in the general design of film and TV productions, creating a distinctive appearance for the characters based on the social class, age, period as well as other necessary elements in order to produce the desired illusion.

COSTUME AND SET DESIGNER ▼

As with hair and make-up, these roles are usually separate but, in micro-budget films these roles can be performed by the same person. Costume designers usually create and construct clothing and footwear, choosing materials for them, etc. In film making it can involve simply ensuring that the style and colours work well on film or it can entail finding certain uniforms or clothes suitable to a time in history or a specific country. Set designers usually format interior sets and create scenic effects. It can involve recreating a location such as a court room or jail to look authentic or it may involve using props and décor to create a mood to tie in with the director's vision for the film.

SMARTPHONE/CAMERA OPERATOR ▼

The work of camera operator includes the control of video camera and other video equipment – in our case, the GoDigiArt Operator will oversee the capturing the footage on a smartphone. The seamless ease with which the camera moves is key to the narrative flow of films and is the Camera Operators' responsibility. They support the Director who is the person in charge for giving instructions in terms of shot composition and development, by accurately carrying out their instructions regarding shot composition and development. The camera operator is usually the head

technical person on set with the sound and lighting people deferring to them. Camera Operators usually begin work at the end of pre-production.

CONTINUITY OR SCRIPT SUPERVISORS ▼

Continuity or Script Supervisors ensure that, even though films are shot entirely out of script sequence, they eventually make continuous verbal and visual sense. The Continuity Person is responsible for ensuring the consistency of the scenes, either in films, interviews, documentaries, or TV programmes. For instance, if a scene is shot before dinner and then continued after dinner, the continuity person should ensure that nothing has been moved on the set and that the actors are wearing the same clothes, have exactly the same style of hair and the same make up when shooting resumes.

Script Supervisors closely observe every shot filmed, and take extremely precise and detailed notes, in order to provide an authoritative reference point should any doubt arise about how a previous take or scene was filmed. These reports provide an invaluable resource for Directors and Editors enabling them to assess the coverage, including how many shot options there are for each scene of the script, and exactly how each shot was filmed. Script Supervisors are involved during pre-production and principal photography. In delivering the GoDigiArt film projects, it is a good idea for the Continuity Person to get into the practice of taking a photograph on their smartphone of each scene at the beginning and end of filming; this will give a visual reference for each scene when the Editors get to work during post-production.

SOUND TECHNICIAN ▼

This person has the responsibility of capturing clear audio throughout the shooting process. In GoDigiArt, the sound technician will be responsible for using the microphone app to record the audio, and to use the selfie-stick as a boom arm to ensure that the microphone app records good audio. In general, sound technicians identify the sound requirements for a given task or situation and perform the appropriate actions to produce this sound. Sound technicians of different types are required in a range of industries including film, broadcasting (radio or television), live performance (theatre, music, dance), advertising and audio recordings. Sound technician roles can be split into two categories:

- Production: the recording of all sound on set or on location
- Post-production: the balancing, mixing, editing, and enhancing of pre-recorded audio

EDITOR ▼

The way a story unfolds and grabs the attention of the audience is one of the most important elements in filmmaking. The main responsibility of the editor is to ensure that the story flows effortlessly from beginning to end, each shot is carefully chosen and edited into a series of scenes, which are in turn assembled to create the finished film. Because scenes are shot and edited out of sequence, Editors may work on scenes from the end of the film before those at the beginning and must, therefore, be able to maintain a good sense of how the story is unfolding. Usually the editor creates and edits the contents of the media production by using computer software to compile the finished film; in the GoDigiArt project, the editor will work with editing apps on a smartphone to edit the film together with support from the Director, Producer, Lighting and Sound Technicians and the Continuity Supervisor, if needed. This can be seen as a creative role also, because of the editor's role in determining the style and presentation of the final film output.

LIGHTING TECHNICIAN ▼

Lighting Technicians help to provide the relevant lighting and power supply for a film, either on a studio set, or on location. The lighting technician use lamps to make available light on studio set or on location as well as may use reflectors to redirect existing light. On a very small production there may be only one Lighting Technician working with the Camera Operator.

Re-ACT Charts and Templates

Re-ACT Charts and Templates

This is the RE-ACT - Role Evaluation - Administrative, Creative, Technical evaluation technique. It acts as a bespoke learning evaluation and guidance tool to be used with young adults completing the GODigiArt training. This tool is a resource for educators to be used with each young adult who completes the GODigiArt digital media training programme after their training is complete.

Instructions for Use

The young adult should fill in the worksheet 'Learner Self-Assessment Form 1', beginning with his or her name, and then the worksheet 'Learner Self-Assessment Form 2'. These worksheets compare the learner's enjoyment of the different 'A.C.T.' roles with their perceived competence in each one. The educator should then fill in the worksheet

'Educator Assessment Form'. All three worksheets are then entered into the Summary Sheet. The role where the learner scored the highest shows the roles where learners had the most enjoyment, best developed the necessary skills and where the educator rated them as having the most competence.

Evaluation

- If the learner has enjoyed a role, feels that they are good at it and the educator feels that they have competence then the young adult is likely to be suited to this type of role.
- If the learner has enjoyed a role, the educator feels that they have demonstrated competence, but the learner does not recognize that competence then confidence building may be required.
- If the learner has enjoyed a role, feels that they are good at it but the educator does not feel that they have demonstrated sufficient competence then further training may be required.
- In the case where the learner and/or educator identifies a competence, but the learner does not enjoy the role this may provide an opportunity for validation, confidence and self-esteem building.

Learner Self-Assessment Form 1

RE-ACT (Role Evaluation - Administrative, Creative Technical) for Young Adult Participant		
Participant's Name:		
Answer 1 to 5, with '1' meaning 'I strongly disagree' and '5' meaning 'I strongly agree'. If not applicable leave blank.		
	Act Role	I enjoyed it
ADMINISTRATIVE	Producer	
	Researcher	
	Publicist	
CREATIVE	Director	
	Actor/Narrator/Presenter	
	Writer	
	Hair and Make-up	
	Costume and Set Design	
TECHNICAL	Smartphone/Camera Operator	
	Sound Technician	
	Continuity Supervisor	
	Lighting Technician	
	Editor	

Learner Self-Assessment Form 2

RE-ACT (Role Evaluation – Administrative, Creative Technical) for Young Adult Participant		
Participant's Name:		
Answer 1 to 5, with '1' meaning 'I strongly disagree' and '5' meaning 'I strongly agree'. If not applicable leave blank.		
	Act Role	I was good at it
ADMINISTRATIVE	Producer	
	Researcher	
	Publicist	
CREATIVE	Director	
	Actor/Narrator/Presenter	
	Writer	
	Hair and Make-up	
	Costume and Set Design	
TECHNICAL	Smartphone/Camera Operator	
	Sound Technician	
	Continuity Supervisor	
	Lighting Technician	
	Editor	

Educator Assessment form

RE-ACT (Role Evaluation - Administrative, Creative Technical) for Young Adult Participant		
Participant's Name:		
Answer 1 to 5, with '1' meaning 'I strongly disagree' and '5' meaning 'I strongly agree'. If not applicable leave blank.		
	Act Role	Learner is competent in this role
ADMINISTRATIVE	Producer	
	Researcher	
	Publicist	
CREATIVE	Director	
	Actor/Narrator/Presenter	
	Writer	
	Hair and Make-up	
	Costume and Set Design	
TECHNICAL	Smartphone/Camera Operator	
	Sound Technician	
	Continuity Supervisor	
	Lighting Technician	
	Editor	

Assessment Summary Sheet

RE-ACT (Role Evaluation - Administrative, Creative Technical) for Young Adult Participant					
Participant's Name:					
Answer 1 to 5, with '1' meaning 'I strongly disagree' and '5' meaning 'I strongly agree'. If not applicable leave blank.					
	Act Role	Learner enjoyed the role	Learner feels good at the role	Learner is competent in this role	Total Score
ADMINISTRATIVE	Producer				
	Researcher				
	Publicist				
CREATIVE	Director				
	Actor/Narrator/Presenter				
	Writer				
	Hair and Make-up				
TECHNICAL	Costume and Set Design				
	Smartphone/Camera Operator				
	Sound Technician				
	Continuity Supervisor				
	Lighting Technician				
	Editor				



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



FILMWORKS

Project number: 2020-1-RO01-KA227-ADU-095779

This project has been funded with support from the European Commission.

This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein