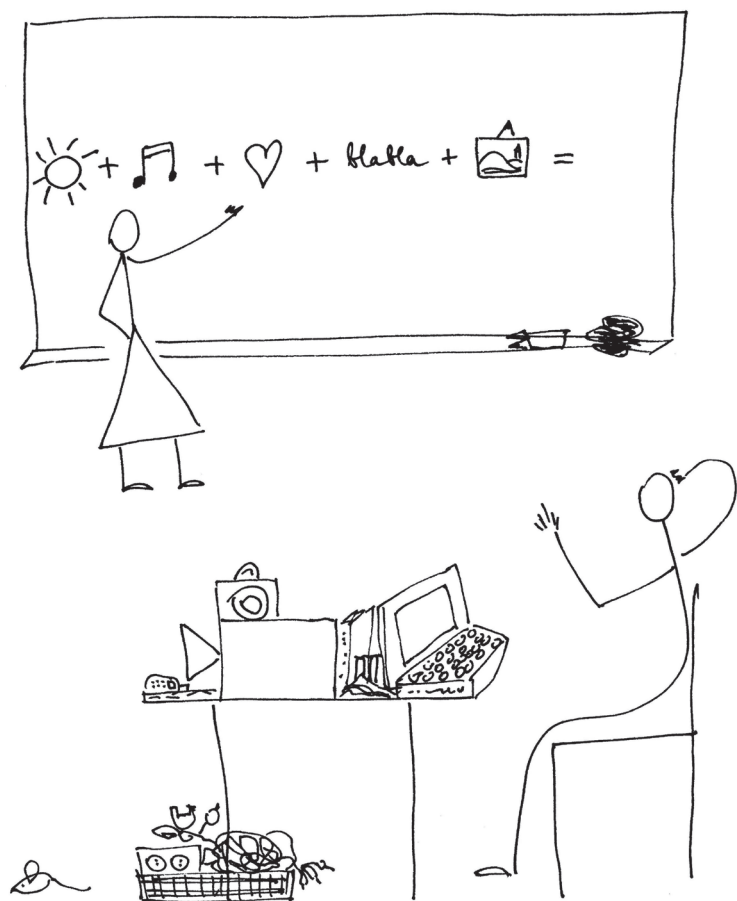


Sažeti vodič kroz medijsku pismenost



Birth of Image

A Concise Guide to Media Literacy

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Foreword

We would like to express our gratitude to all those who have turned the Birth of Image project from a possibility to a reality over the past 18 months.

Firstly, we want to thank all of the participants who have taken part in our training and local activities held across six countries, both for their participation and their willingness to learn alongside us.

We are grateful to all the youth workers and volunteers who've supported us in their free time out of their care and passion for working with youth and media. Some of them have since become trainers themselves and are now organising their own activities and projects. They continue what we began together, making sure that it's always evolving.

We would like to thank and express our appreciation to Sofia, Eva and Andrew. Their stimulating suggestions and encouragement have helped us throughout, and have enabled us to make the most of our work with youth and media.

We are grateful to the Youth in Action Programme for their support in helping us realise our long-held dream of finding a new way to educate about media.

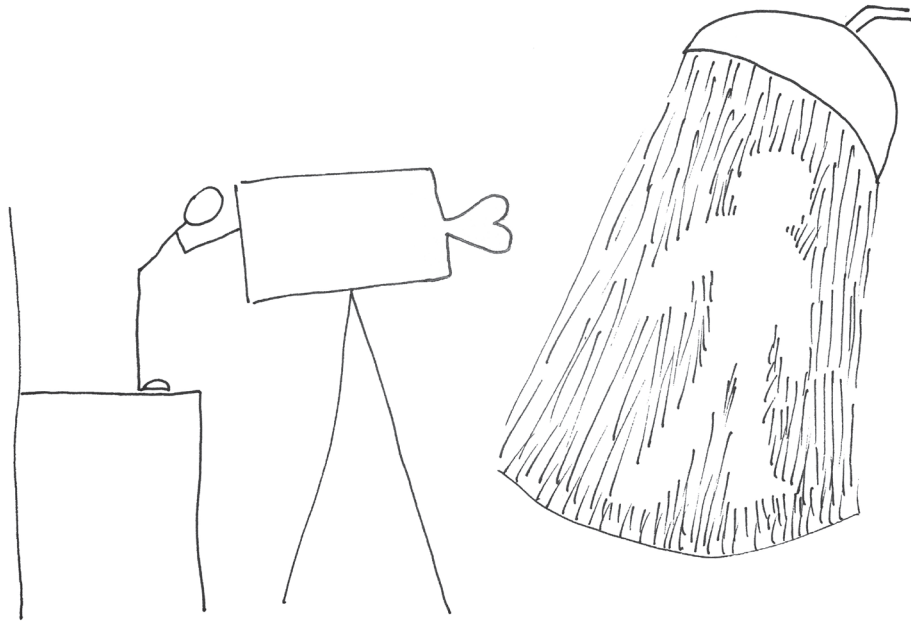
We are deeply indebted to the Council of Europe for funding that has allowed us to put into words and images our collective experiences. Through Birth of Image we hope to inspire and support others who share our passion for working with youth and media.

Doing what works is a great feeling. Doing it with and for others is even better.

Thank you!

Kriszta Zsiday and Miki Ambrózy

media educators and project managers



This collection of articles is the celebration of a unique educational process. The *Birth of Image* project has successfully achieved two goals. First, it combined personal growth and media education for and with young people. Second, it developed a methodology for the instruction of active media literacy, including the latest chapter in the history of media: the social media frenzy.

In Chapter 1 we present an overview of what is happening across the map of youth and digital media, and reveal what the concept of media literacy looks like in reality.

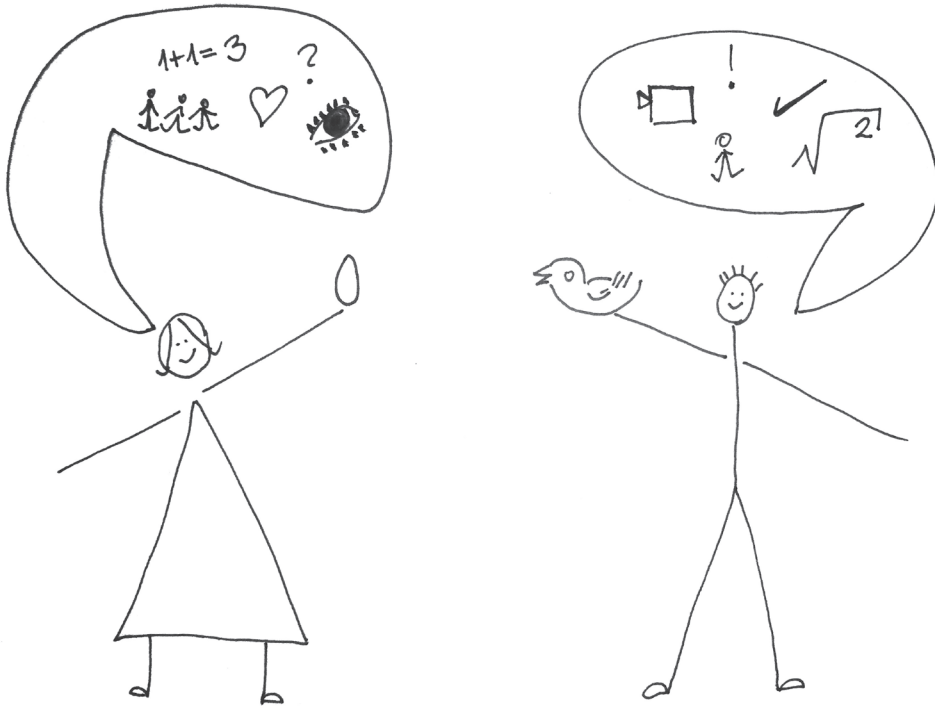
In Chapter 2 we discuss how to go about discovering the world of video making, social media and copyright.

In Chapter 3 we explain our methodology. We touch upon the issue of having “less” opportunity, the process of feedback in our approach, and the potential for user-generated training content.

In Chapter 4 we share what young people have shared with us. We reveal stories of participants who have benefited from the situations described above by taking the initiative simply by being whoever they want to be.

Enjoy, share, contribute!

May 2011

**chapter 1****the picture**

Win-Win | Civil Society vs Digital Youth

What is the potential of media and new media for non-formal education in civil society?

by Miki Ambrózy

When the Birth of Image project was created in a Budapest cafe, we were sincerely curious as to how the actual thing happened: what process preceded the birth of an image?

Marco Vlaming, the coach behind this project (with over 25 years of experience in international youth work) had always told us that he didn't get why social media was so big. Claiming to be a farmer's son, he used to jokingly tell us how he didn't see the point of it at all. A few months after the project's start the most unlikely thing occurred, shocking everyone into disbelief.

Marco Vlaming created a profile on facebook. We stared at the screen in shock. Was it really him?

Marco created not only a new virtual profile that day; he also made the move towards participatory learning because he wanted to understand what it was about new media that young people found so attractive.

The evolution of social media sites such as youtube and facebook* has re-arranged the landscape of marketing and communication. Today anyone can promote a cause, share an idea or upload a photo to the Internet without spending little more than the time it takes to make a sandwich. Do you have a facebook account? Chances are you are already using social media yourself.

If you are one of those who refuse big brands on a moral basis, give up hope. I always remember how my father tried to resist the mobile phone for as long as he could. When it became cheaper than a landline phone, he bought one. In the future facebook may well replace your mobile, enter your bed, manage your fridge and sit with you for a beer.

The new curriculum

The ability to read and write was considered a civilising factor hundreds of years before basic compulsory education was introduced Europe-wide. Today there is a new curriculum. Surprisingly, it is written by the users themselves – that is by all of us. At least this is the mantra of the decade.

It will become clear from this publication that not all young people are media literate. At the same time, most young Europeans would go to great lengths to sport an ipad, iphone or iGirl. Their lifeworld is filled with audiovisual stimuli, most of it originating in the commercial sector.

Attractive, omnipresent

What it boils down to is that nonprofit youth organisations are up against an attractive and omnipresent anti-hero. And it's in the way of looking that the judgment is passed. As long as we perceive digital toys as anti-heroes, they will remain distant and scary.

What benefits could there be for civil society in using new media? What can a young person learn from his smartphone? How can the video camera be useful for an NGO? These questions may well lead to exciting and fruitful discussions, actions and activism, just as the 18-month experience of Birth of Image did.

Ask yourself what audiovisual or digital skills you have. In other words: what are you able to do with digital or online media? A PowerPoint presentation, perhaps? Have you uploaded anything to the Internet this week? An attachment? A photo? Have you downloaded a document today? Do you know where you saved it? Do you have a blog?

New media is full of opportunities for nonprofits. Photography, video and web 2.0 are the most powerful resources of this communications technology. The good news is that funding institutions for educational and cultural projects are well aware of this fact.

Project visibility is easy as checkers for someone who knows the basics of audiovisual communication. The dissemination of results becomes effective only when you know how local electronic media works, who works there and what attracts their attention.

A new literacy?

When a child learns to write in nursery or primary school, her first letter “a” is wobbly, perhaps a little uncertain. Years later she has become able to put expression, colour and meaning into a capital “A”, which is only one letter in an important piece of writing (digital or hand-written, it makes no difference). In the same way, your photographs may not look very arresting or professional at the moment. At least not yet.

Media texts are structured in similar ways to traditional ones. And they are as easily learned. It only takes practice and the willingness to make corrections.

When we baptised our work the Birth of Image, we had in mind a process whereby our entire team would be able to read and write with sound and light. It took us 18 months, a few obstacles and a lot of fun. I sincerely believe that there’s nothing unique about us, we’ve simply kept following the reality of the new communication landscape. And we stayed curious...

;:-)

** I use them as text symbols of social bookmarking and media sharing – regardless of the exact brand.*

The Media Landscape

by Dubravka Obradović

It’s impossible to understand contemporary life as it is led in most parts of the world today without acknowledging the place of media in it.

Imagine a scene: you are driving in the countryside and pass by a huge billboard advertising something for sale. Would you even notice it? Would you find it strange?

Try and remember the last time you didn’t see someone that you really care about for many days. Of course you found the time to speak and play and laugh together on skype or facebook. Did it occur to you that there was something missing in the relationship?

Do you keep up with how the members of your extended family look today through photos on flickr or picasa, or do you get your daily info about topical political subjects through twitter or a forum thread?

Obviously, we have all moved deeply into the media landscape, and though it sometimes feels like we fell into it through a hole after following a white rabbit, it seems not such a bad place to be in, since it offers a vast number of possibilities for information, connection and cooperation.

How can we, youth workers, educators and activists, sketch a map of this ever expanding landscape and use it to understand young people and support their efforts in bringing about significant and positive changes to their daily lives?

First we need to observe the landscape meticulously, as an archaeologist would observe a magnificent ancient culture, and recognise that media has a similar capacity to inform us about the belief systems, values and perceptions of their (not so ancient) producers/makers.

Next, we need to put ourselves on the map and raise awareness to the fact that by developing all sorts of different relationships *through the media*, we are at the same time developing our own relationship *to the*

media in at least two ways: I.) we love, respect, protect, feel weary around, or sometimes hate our equipment and specific channels (software, applications etc.) that provide us with information; II.) we are developing an *image of ourselves* in the new media space, whether we actively participate in it or simply fantasise about it (consciously or not:-).

Therefore, media is not just a part of the external landscape; it is also a part of who we are, and we have a significant (and complex:) relationship with it.

If we sincerely want to support young people to be able to develop media literacy skills and tools to express themselves, and tell their own stories instead of simply being represented by the mass media, we need to actively participate in the landscape and be genuinely interested in the media-facilitated worlds that young people are building (*such as blogs, wiki's, viral messages, tweeter feeds, photo blogs, video clips and diaries and many more*).

From that position, we can focus on developing critical thinking as our primary agenda, by joining young people in informed inquiry and contributing to their production of the new mediascapes.

Birth of Image media trainers participate in the media landscape in order to understand, support, communicate, share and create with young people all over Europe. The map we started to sketch might be incomplete, but you are welcome to browse it in the following pages of our publication and, hopefully, join us there.

What Is Media Literacy? | Reality Scan

by Miki Ambrozy and Dubravka Obradovic

Media literacy is the ability to access, analyse, evaluate and create media in a variety of forms. It's an ability that's absolutely essential for living in a pluralistic, democratic society, as it helps develop an understanding of the role of media in the modern world as well as the important skills of research, critical thinking and self-expression.

As you'll have already realised from browsing the pages in this volume, the concept of media literacy sounds very promising. So, let us ask you this: What is your honest opinion about the above definition? Does it sound too good to be true? In this article we'll examine the reality of youth media literacy today.

In the past decade the mantra of educational policy has been to add a single word to the various evolving terms of mainly computing science. Ever heard of digital literacy, web literacy, media literacy, information literacy?

Welcome to the era of new literacies.

With Europe's youth unemployment figures looking a little bleak, there's much debate about how to match the content delivered by the education system to the actual needs and emerging demands of the labour market. The turning point in technology has seen the dramatic rise of social networking, transforming users into creators of content.

Yet, from the point of view of a youth media trainer, there are several issues that don't fit with the idealistic idea of a digitally literate generation.

More and more young people are spending time in cyberspace, but is media literacy really widespread?

At first glance important questions need to be raised concerning the myth about youth being naturally literate in digital media. Reality shows us that the 'user-who-generates-content' is still in the minority.

Creative media literacy remains the benefit of the few, even if the circle is gradually widening. To join in, you need to be equipped with the basics of general literacy, speak English or another major world language, have a solid Internet connection, a reasonably reliable desktop PC or laptop and be able to afford to maintain your computer system over time. This phenomenon is also known as "the technological-educational gap" and cannot be dismissed if we truly wish to work towards a more open and inclusive world for youth. Moreover our experience tells us that even with access to these basics the majority of young people are still digitally half-literate.

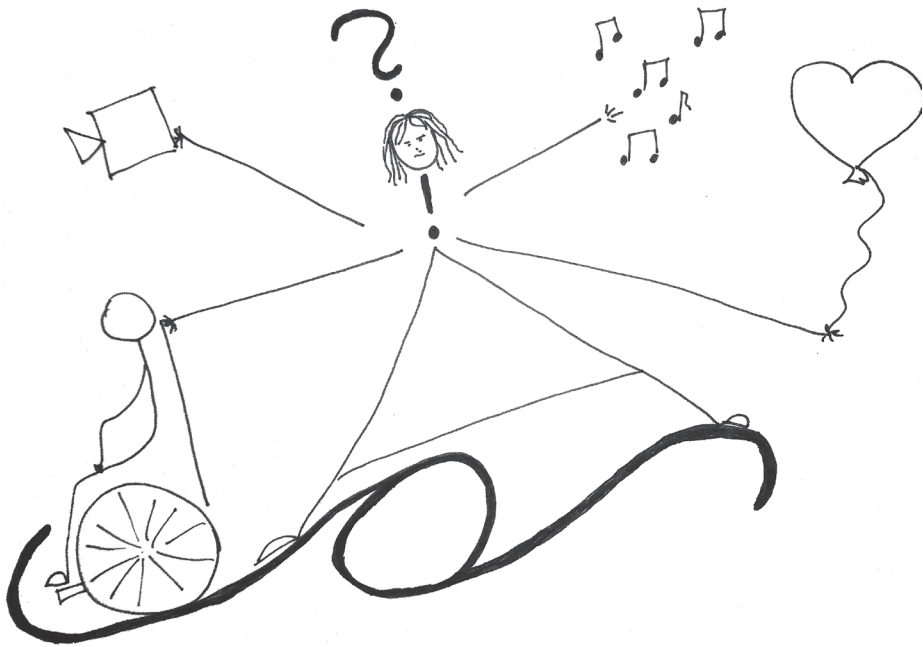
I'm a firm supporter of the empowerment of marginalised social groups through media and digital literacy. I believe that participants' control over content is crucial to successful learning, or for a truthful account of reality in journalism for that matter. One of the areas where gaps of literacy can be most effectively patched up is in informal, extra-curricular education.

I find that using video in team-building, whether as a tool for self-expression or during an outdoor adventure game, can be more effective than a lesson in aspect-ratio, picture composition and video file formats. It's an excellent starting point for career orientation as well.

For us educators, the ultimate question remains: how to exploit the presence of digital media in the life-world of youth in a meaningful way? How to bring a little depth into the world of videos about skateboarding dogs and subtitled cats on YouTube?

Being curious is a fantastic human characteristic. Taking risks in life is a basic survival instinct. If we enable young people to explore and take control of their own digital learning environment, the results will be more connected to their lives, more sincere.

There exists an element of personal growth in the creation of all media. The transformation of digital newcomers to media literates is a wonderful journey, and one definitely worth documenting for the technological annals of human history.



chapter 2 | the "how"

YouChoose | Seven Tips on How to Broadcast Yourself

The basics of audiovisual communication

by Miki Ambrozy

This article will give a concise outline of what I believe personally to be the basics of audiovisual communication. My aim is to offer some of my insights to assist you in learning the language of video, TV and cinema by yourself. I will discuss neither technology nor equipment, since there is a wealth of incredibly effective and useful material on the Internet easily available.

1 | Where to start?

Watch and understand

Hollywood and MTV have taught me many things about audiovisual communication. When considering the basics, I suggest you look at the masters at creating impact: the commercial film and media industry.

The good news is that you already know the language of cinema and audiovisual marketing: if you are reading this publication you probably grew up watching advertisements and movies on TV, in the cinema and on the Internet.

If you're coming from the nonprofit sector, you may well think that the world doesn't need any more propaganda aimed at shopping. But, if what they do works, why not use this knowledge to your advantage?

2 | How to create impact?

Emotion and storytelling

Good storytelling is the most important element. Now how do you achieve that? In terms of video, it can be useful to connect the idea of story with a protagonist who's on a mission, which can be symbolised by a journey with obstacles to overcome, with questions to answer. A story is complete when it has a resolution and an ending.

To create impact, however, you need more than just this classic recipe. You need elements that involve the audience's imagination, allowing them to expand on what they see, to be involved in the act of watching. It can be as simple as a person singing and flirting with the web camera: it's authenticity that matters.

A story will create impact only if there's an emotional connection between the narrative and the audience; if the story develops along a path, causing the protagonist or the audience, or both, to participate in a journey into their imaginations.

3 | Who's talking in the video?

Personal Mission

The first question to ask yourself is what is my relationship to this idea? In other words: why am I doing what I am doing? It's not necessary to have an immediate answer, but it's essential that you keep searching and asking yourself about what you're doing as the project progresses.

For example, I've always wondered if it's possible to be completely invisible while acting as the director and cameraman of a scene in order to make observational films. This question has fundamentally shaped my development as a video maker, although I still haven't found an answer as yet.

4 | What is my message?

A personal and universal vision

Your message only stands a chance if it's authentic, meaning that a personal vision is brought to a universal situation. I recently read an article about the relationship between what we loved doing as 9 to 12 year olds and our professions as adults.* The point was that between the ages of 9 to 12 we simply do things without thinking, just for the joy of creation. If as adults we do something similar for a living, our chances of happiness are much higher.

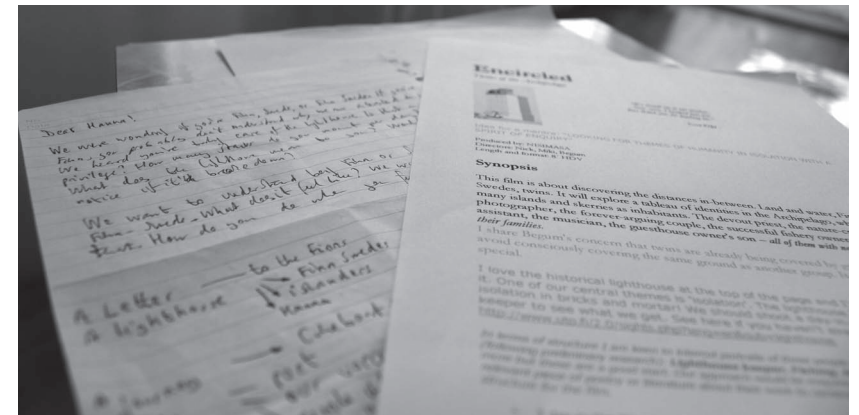
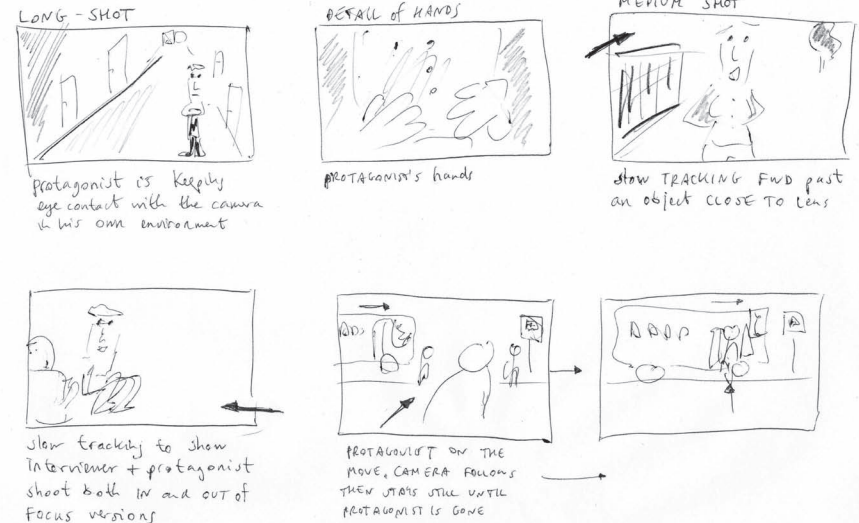
Your personal vision will strongly affect the videos you create. If you let yourself be fully, sincerely and passionately present in the video project you're working on, you will always express authenticity and achieve a universal appeal.

5 | How to put my idea into practice?

From idea to script

It's important early on in a video project to establish your audience. So how do you begin? Start by defining who the audience might be. Who might watch your video? Is it friends and family, or is it intended for a global youth audience?

The answers to these questions may influence the shape and form of your message. Next, the shape and form of your narrative are described by a script or storyboard. Storyboard is a visual record, while script is a written record of your ideas. They both lay out story and emotion. We've put some examples of storyboard and text-based script here.



6 | What's the best way to use the camera?

People make movies, not cameras

There's no recipe for perfect camera use. If you respect the following three principles, chances are your video will work well visually.

First, learn about your tools. Camera manuals are made to be read, so read them. Key concepts in video are not difficult once you are willing to experiment with the settings. Friends who know more about video than you do can be excellent tutors when facing problems such as how do I make a smooth shot of walking? Why is my video too white?

Second, respect tradition. Cinema and video language have their own traditions, rules and innovations. Watch the masters of cinematography, as well as the latest craze on YouTube. If you keep your eyes open, you can learn by watching (and copying). Pay special attention to cuts (where are they?), rhythm (how does the rhythm work?) and sequence (what follows what?). Once you know the tradition, you can get creative and break all the rules.

Thirdly, stay open to the new. If you work automatically or always use the same visual effect, your work will become dull. Stretch yourself by asking the question: is it beautiful the way I composed this shot? Is it attractive to the audience? What else can I do? What would happen if the camera moved (or stayed still)?

7 | What's the role of editing?

Editing and script-writing are the two least discussed stages of video making amongst non-professionals. Participants in our media-training courses often arrive with an awareness that they need practice in editing.

More often than not, the role of editing, especially in home lo-fi video production, is to make you realise how little you know. You will be

confronted with missed opportunities in shooting, with technical problems of workflow, with the need for sound editing and so on.

Editing is a crucial and beautiful part of the production. It is the final drafting of your material. Videos are made three or more times. First in your script, then during shooting and finally in the editing stage.

Show your rough cuts to as many people as possible, and listen to what they have to say. There's only one 'first time' in watching your material, so a fresh eye is invaluable. Even if you disagree with what you hear, take note of the comments your test audience make.

How can I move to a level higher?

Making choices is the only way forward. Find your personal preferences in video making. Which subjects attract you? What is your favourite technique for narration? Do you like to appear in your movies or not? What are you most passionate about: Visuals? Sound? Planning? Script and story writing? Directing? Making choices will focus your process of development.

What it all boils down to is learning to learn from previous mistakes - without taking initial failures too seriously. Your very special first video didn't make any audience impact. So what? Why would you refuse to make a second, and then another? Simply make some corrections and try again. There are plenty of fellow human beings out there who want to share in your story by watching. Perhaps even responding to it with a video of their own.

And so begins a new cycle of video making...

* in Walter Murch: In the Blink of an Eye

The Social Media Revolution

by Dubravka Obradovic

The revolution principle

In order to grasp what the social media revolution means we need to remind ourselves of the dramatic impacts that the original rise of mass media had on society.

The world that existed before mass media was a world in which the distribution of knowledge was a time-consuming and expensive practice, and therefore dominated by elite monarchs and religious orders. They used their control over knowledge and its distribution to control society and the development of its institutions.

Gutenberg's invention of the printing press around 1440 was important because it made possible the mass distribution of information, which eventually led to the establishment of modern European societies founded on humanistic values, science, culture and the institutions of democracy.

The revolution that mass media brought to the world didn't mean that the importance of media in the battle for power and control was any less significant, however. This was because the means of media distribution were still expensive and required the technological knowledge needed to use them; it was therefore a media world still inaccessible to the majority of people. This imbalance strongly divided the producers from the consumers, those who had no way of responding through media channels and were therefore treated as uncreative, passive and easy to manipulate.

After nearly two centuries of traditional mass media, the invention of the Internet brought about deep and complex changes to modern society and introduced new practices of communication to the public arena.

The development of the Internet, also referred to as the introduction of new/social media, provides for many people the possibility of doing what was previously difficult and extremely expensive: to participate in an intensive, fast and inexpensive system of communication with large numbers of people, as well as being able to instantaneously access an almost unlimited variety of information. New media doesn't require technical knowledge or substantial economic investment for its use; it is open and easily accessible by more and more people around the world.

Social media is a revolutionary new media phenomenon - a platform for individual and collective participation, organisation, collaboration and connection.

A new world of knowledge and participation

We now have a new definition of authority, objectivity, truth and knowledge. They are no longer focused in one centre but are rooted in dialogue, discussion and transparency. The key ingredient making this possible is interactivity. Society itself now has control over new media and its content. The notion of communities of knowledge is rooted in the realisation that an individual is always subjective and his knowledge limited, and that authority, truth and wisdom will most likely arise through open discussion.

The possibilities that the free flow of information and connection offer are more than just promising: we are witnessing the continuous production of user-generated material in written, audio and visual forms by communities of people living across the planet.

Collective authorship doesn't necessarily end in cyberspace: more and more people are recognising that this organisational model can have a great impact, providing space for learning and inclusion.

One of the critiques commonly made of the products made by Internet communities is that, since they include people who don't necessarily have any expertise in the subject area they address, the products lack quality in comparison to those produced using traditional cultural

techniques. The most prominent example of this issue is the debate over Wikipedia and the validity and quality of its contents. Research comparing Wikipedia and the Encyclopaedia Britannica, however, concluded that the two different volumes shared a similar number of errors. The primary difference is that if you use Wikipedia you have the option of going to the Discussion page and reading or posting comments regarding the validity of the contents in an article.

http://en.wikipedia.org/wiki/Reliability_of_Wikipedia



The neutrality of this article is disputed. Please see the discussion on the talk page. Please do not remove this message until the dispute is resolved. (January 2011)

The paths before us

The increased opportunities for education and participation that media development offers also raises the problem of the technological and educational gaps that are apparent in different areas of the world; there are still a great many young people with limited access to technological resources (computers, cameras, Internet), which prevents them from participating in the media, from voicing their opinions and from portraying their realities. At the same time there are those who have access to the technologies but often lack the cultural and social skills needed for full involvement in the contemporary media landscape.

It is therefore our task as youth workers and educators to provide training and to develop projects that will make new technologies widely available and accessible to young people. Furthermore, we must emphasise access to the skills and experiences needed to become full participants in society, participants who can articulate their understanding of how

media shapes perceptions and who will become aware of the emerging ethical standards that will influence their practices as media makers and members of online communities.

In order to maximise our results and build a community of educators that will make the possibilities of media engagement more widely available, we must also focus on promoting youth media projects and media literacy education, especially the cooperation between media and the service sector and the education of youth workers to make use of the new technologies in their work. There is an exciting path ahead of us; it will be an immensely more creative and rewarding journey if we set off on it together.

Yes, But No? | Fair Use of Copyrights

by Andrew Hannes

Copyright is an issue that a lot of media makers avoid. Not because they can't handle it, but because rumor has it that it's complicated. With the expansion of the Internet, copyrights are constantly changing; as everyone can Google, copy, keep and use material, the essence and meaning of copyright has shifted radically over the years. Copyrights do still exist, though! They are there, defined and accessible. Young video makers are usually not informed about the various copyrights that exist for each form (video, photography, graphics etc.) and the subject (creative ideas) of media. Copyrights differ per country and type of art. Young people in media exchanges are often confronted for the first time with the idea that they have to consider copyright issues.

One of the most common obstacles that video makers face is the legal use of copyrighted music. You might think that the easiest way to get away with it is to state all the info of the copyright holder, but this is not the case. YouTube, for example, can mute your video or even remove it. This will happen regardless of your intention or the target group you have in mind (friends, school, country etc.). It is highly recommended that you first contact the company or the artist of the music you wish to use. Just don't expect Madonna to reply to your request! If you are an independent video maker the chances of you getting a response are not very high, but the attempt will help you sleep well at night. In the case of an artist replying to you, honesty can be a great tool of approach.

The issue of using copyrighted material is not new or difficult to overcome. There are plenty of Internet sites that offer music, photos and video that is copyright free, and they are as easy to access as your Facebook.

When using copyrighted material during Birth of Image projects, participants are made more aware of the 'Fair Use' of copyrights. Most of them turn to copyright free music or decide not to cover plot holes with music but instead to take better care of the recording of sounds.

The best way to ensure that your videos, photos, collages or music don't infringe on someone else's copyright is to use your imagination, skills and the resources around you to create something original and all yours. Then you never have to worry about copyright issues. Recording natural sound, creating your own music soundtrack or even making friends with musicians can bring freedom and satisfaction.

We shouldn't forget that as much as we want to have our own videos and photos copyrighted, the same goes for production companies and other artists. In the age of social media it is possible to ensure the rights of your creation. The "Creative Commons Copyright Licenses" scheme currently applies to 53 different jurisdictions worldwide and is still growing. These copyrights are simple; they vary according to what you need and they are one of the best choices for individual creators and even companies to secure their creative work.

Links:

1. <http://dig.ccmixer.org/>

This website can help you find music that is licensed under a Creative Commons agreement. The composers have already given permission for their music to be used.

2. <http://freeplaymusic.com/>

I use this database to track down copyright free music according to genre, style or emotion.

3. <http://www.centerforsocialmedia.org/fair-use>

The most detailed, up-to-date and well-structured website on practicing Fair Use. You can find examples, explanation videos and answers to the most important questions concerning Fair Use of Copyrights.

4. <http://creativecommons.org/>

This is the official website of Creative Commons licenses. It includes a very simple explanation on how to choose from a range of protections and freedoms for authors, artists and educators.



chapter 3 | the practice

Fine-Tuning | Media With and For the Socially Underprivileged

by Kriszta Zsiday

Life experiences seem to be immaterial for many people. Yet they have an enormous impact on our lives, especially when we are young. The continuous flow of emotions and experiences stemming from such life events as rites of passage, leaving home, and facing social, economic and personal challenges is significant.

All of these events affect our personal responses: what images we form in our minds; what life strategies we opt for; how we express ourselves and participate in society. While some of these actions and reactions are the result of inherited genes, hormones and the biology of growing up, others are directly connected to cultural, familial and social experiences.

In *Birth of Image* we have worked with young people who have grown up in orphanages, with young immigrants, with hyperactive and deaf young people. Their life stories often encompass personal beliefs, thoughts and issues which are initially unknown to us, the youth workers.

Yet this is the reality we work with. Those colleagues who stay in the profession long enough usually come to the conclusion that our work is about fine-tuning - not about changing the world overnight.

Fine-tuning is the discovery of motivation systems, and how these systems function for young people, within the logic of their life-worlds. Media is a great tool for this. For a start, it has the capacity to synthesise and structure personal stories in an expressive way. What is required for this is the motivation to start playing with the tools of

media. By looking at what's happening on Facebook, Twitter, YouTube and so on, we can be sure that this is already a channel where the fine-tuning of youth can take place.

When it comes to fine-tuning, there is no contradiction between youth with "less opportunity" and youth from more privileged backgrounds. Ideas only make sense with respect to the reality they are conceived in. The notion of troubled youth only makes sense in respect to a society that decides who is a normal person and who is not.

Press Like

We all respond to the environment in which we live. Recent research shows that social acceptance, and the sympathy we receive from others, is one of the main stimuli within motivation systems. Negative experience diminishes motivation systems and raises stress. In his book *The Humanity Principle* (2006), Bauer states that "the best drug for the human being is another human being."

When a young person shares stories with sincerity and out of his own free will it can give him a heightened feeling of being alive and the enjoyment of creating something. This increases his motivation to do something for people he likes, or together with them. When working with youth who come from difficult backgrounds, the need for acceptance and the feeling of being liked by others is a given fact.

It can happen, though, that this need and feeling are expressed differently, on other levels or with varying intensity. By giving these youth a video or digital camera and the opportunity to create, we also give them a chance to move their personal issues from within themselves to an audience on the outside. In the case of video sharing, this audience could be thousands or millions of fellow humans living all across the planet. To receive a "Like" on a picture, video or status message can be a landmark moment, indicating that the individual plays a role in other people's lives.

Following My Interest

Creating media messages works on two levels: technical and emotional. The technical part can be learned through online tutorials, software training or friends. To be willing to open up and share a personal story, however, requires something else.

During one of my training projects a group of young addicts got wasted the previous night and didn't complete their video assignment. Finding a way through the situation was one of my most memorable moments as a trainer. Following a conversation with them the next day, they got drunk again. But they grabbed a camera this time and created a video out of the experience. Later on they showed it to their group. With this video they created their place in the training session. They understood that it was an environment where they could work out their issues, where they could participate instead of resisting.

The fine-tuning of the media training project supported them and enabled them to reflect on what they did, how and why. They did not give up drinking, but made videos about the dark side of addiction. They discussed it with the others. Eventually they decided not to drink for a day, after regular daily consumption for more than ten years.

Creating My Account

The best practice in my eyes is to bring complex target groups, with diverse backgrounds, together. In many cases language, culture and habits will be an obstacle. But once they hold the camera in their hands, the desire to create, to share, will become stronger than the obstacles.

A second good practice is to use a form of visual expression in order to manoeuvre beyond their personal (and often limiting) thoughts. The visual expression of complex messages in a group setting supports mutual understanding. It also offers them the "aha" experience of an insight gained during the process of creation. Visual language is

a universal language – a fact proven by blind participants who have directed movies during Birth of Image projects.

The third key to success in my eyes is the setting up of the activities, including both the environment and human resources. A location and training space where the participants can physically move around will help them release tension through movement exercises and outdoor activities. A small community, like a village, makes it easier to keep the focus within the group, while also having the opportunity to socialise and explore different ways of living.

Last but not least is the creation of a team of educators. It's important to include people with technical competence, as well as trainers with strong people skills, in order to support the emotional and mental processes of participants. This combination is highly important when working with youth from "difficult" life situations.

Youth from difficult backgrounds may not have smartphones or expensive cameras, but they all search for "likes" on Facebook, for viewers and followers, and they definitely have stories to tell. With the media activities of Birth of Image we've been able to give them a sense that their voices have been heard and their experiences have been acknowledged. Who they are has been valued, and this works for all.

Communication is the Response You Get

How to use your audience and peers for feedback on the impact and meaning of (audiovisual) communication?

by Miki Ambrozy

When working with media, we use audio, visual or mixed media to communicate a message. In these cases the impact of our communication is tested by the audience. In other words, the meaning of our communication is the response we get.

The question for the viewer will always be: Do I understand the message or emotion expressed? Am I drawn into this or not? What's in it for me? Am I affected? Whether consciously or unconsciously, these questions will lead the viewer to a choice: Do I keep watching or not?

In Birth of Image we have developed a set of questions that encourage young video makers to move beyond the laughter of their peers and the cosiness of the group. We usually ask for a physical response from the audience to the projected material, such as raising a hand, in order to stimulate a reaction similar to online video watching (clicking the Close or Like buttons). The questions are:

Would you forward the link to this video to your family members and close friends?

Would this video be entertaining for people outside of this group, say to someone watching in Japan?

Does this video connect a local reality to a universal emotion?

If the answers are positive, we can be fairly sure on a cognitive level that our video “works” and that it will attract attention on social media sites. More interestingly, if you observe the audience's body

language and breathing while watching the video, you can gain valuable information about the impact of your communication. Laughter and clapping are obvious signs. Your peers also express and reflect what is happening on the screen by shifting their weight to the edge of a chair (attention is focused towards) or by yawning and shuffling on the chair (attention is focused away).

Following the initial reactions, we ask for compliments and corrections. This will guide the video makers in improving their video and keep what is already working in place. The verbal feedback can add value to your initial idea or approach.

From the side of the video maker, there's a risk in taking everything at face value or too personally. This should be avoided. Feedback serves as an opinion on your work, coloured by emotion, and it's always the choice of the video maker to take it or leave it. One thing we like to remind young people of is that the feedback is on the video, not on them personally.

Finally, feedback is also a tool for creating communities. This is apparent from the advanced use of comments and video responses on social video-sharing sites. It raises the quality of discussion, structures the flow of opinions, and empowers people to listen to each other, while leaving the choice to participate in their hands.

Is it OK? | Ethics for Image Makers

by Kriszta Zsiday

We often say that the events of a summer camp, training course or media workshop stay with the event. Which is not completely true, of course.

Facebook statuses, videos shared online and photos of the event all carry messages. When young people work with media, the question of how and what to share becomes even more significant. As creators, we all want to share our products with the largest possible audience. And with social media it is fast and easy. You will see your party photos and videos on community sites within seconds.

Yet practising freedom of expression is only one side of the coin.

In one of my international youth exchanges a group of young people became interested in exploring the situation of immigrants. They discovered that some of them earned money by begging on streets. They wanted to make a video of their struggle for a decent life and returned with footage of a young mother with a baby pleading for coins on the street. She looked pitiful and dirty in the shots, recorded from a distance, with the cameraperson hidden.

The video makers were very proud of their material and the dramatic universal message of sorrow that it conveyed. When asked what they thought the mother would say or feel upon seeing herself shown in public in this way, they felt suddenly confronted by the question of ethics.

I do not believe the young video makers did anything immoral. What is more, they were devoted and socially active in their work. At the same time I wish to stress that the medium of video can easily result in unethical behaviour. The pressure to keep an audience attracted,

to satisfy the youth workers or trainers and to share something truly outstanding can lead to ethically dubious media products.

How to report truthfully while protecting the subject, especially one in a difficult life situation? The challenge is as old as storytelling. The novelty today lies in the sheer size of the audience, the speed at which information spreads and, in this case, a group of young people with limited opportunities in life suddenly able and ready to make media.

It may sound easy to ignore the possible consequences of your media product on someone's personal life, as this is a common trend in mass entertainment media (just think of Big Brother or celebrity gossip sites).

My understanding of ethics is that you should respect the law and the personal involvement of others, even while pursuing an outstanding story. This requires personal care. You will need to uphold human values in order to create value-based media. This is only possible if you develop an interest in the relationship of media to the reality of facts and the realities of other human beings.

You should avoid falsifying or exaggerating facts, leaking private information in a story and transmitting one-sided information with little or no research. These actions in general degrade media products from source of information to sensationalist reporting.

As a youth worker you may well meet people who face issues such as discrimination, disability, unemployment, poverty or simply different sources of insecurity while growing up. Here are six core values you can refer to when working with media: trustworthiness (service), responsibility (social justice), respect (dignity and worth of the person), integrity (fairness), caring (importance of human relationships) and competence. Below I offer five tricks that will help you to create ethical visual media.

Law and legal rights differ from ethics. Ethics are a system of moral principles. Who is in the picture? What do I tell with it? Where will

I share this image? Is it OK? Media messages and visual images are powerful tools, to which only the creator has full access. With great power comes great responsibility.

It is you who makes a difference each time you decide whether an image is OK or not.

5 Tricks for Ethical Visual Media

- 1 Use images of subjects where the person cannot be recognised (in a crowd, shown from behind, using shapes).
- 2 Ask if you can photograph or record the subject on video. You can also ask people to let you know if they do not want to be shown.
- 3 When showing a photo or video to a wider audience, get a written and signed informed consent document from all subjects who can be recognised. (This would include production title, location, whether their full names will be used, where the product will be shown).
- 4 When making a video, show the final product to the protagonist or central character(s).
- 5 Ask others how they see your final product. This way you can check that you are not damaging the reputation of anyone when producing socially and emotionally challenging messages.

Transformers | Who is in Charge Here?

What is the meaning of participatory culture for media education? The story of how new media challenges the traditional concept of educator and youth worker

by Miki Ambrózy

New audiovisual media is all about doing. What does it take to create new media? It takes creative thinking and visualisation; it takes trial and error during production. It is a series of decisions and choices, made individually and collectively.

New audiovisual media is the perfect tool for holistic education on any given theme or topic. It is a new language for young people's self-expression, while offering enormous potential for developing all aspects of a person's communication skills: written expression, visual language, body talk, drawing, movement and interpersonal communication.

One question is what to express? The educators behind Birth of Image made the decision to give maximum control over content to participants. If you browse through the more than 70 videos on Vimeo produced within the framework of the project, you will find a range of universal themes spanning human experience.

One dominant form of expression is play. Messages are expressed through a playful combination of opinion, experimentation and fun. Indirectly they speak about what young people's concerns are today (e.g. Stay Curious and Advertising Life series). Finding one's voice and challenging one's self are two other recurring universals. The most popular video created in the Birth of Image project is the one directed by a blind participant (Slightly Different). One Polish submission to the online contest concerned teenage worship of women (Women are.... Oh yeah!) while another was a documentary about a homeless entrepreneur (Can Man).

At first sight, these outcomes might not meet the institutional expectations of intercultural dialogue, tolerance and a feeling of being European. Upon a closer look you will find, however, that the people who have participated in these media productions have made important creative choices, cooperated in teams throughout an intensive process, acquired new media skills and exercised their right to the freedom of expression by entering the public domain – all of this without anyone telling them what to do.

A method that works

Any Birth of Image project starts with the educators clearly communicating the philosophy of the event. Our philosophy is a break with the paradigm of education by prescription, whereby the outcome is defined at the outset. We are only present for as long as it's necessary for participants to take matters into their own hands. That can sometimes be as little as one programme day. Programmed sessions are only adhered to if they are serving participants' needs at any given moment.

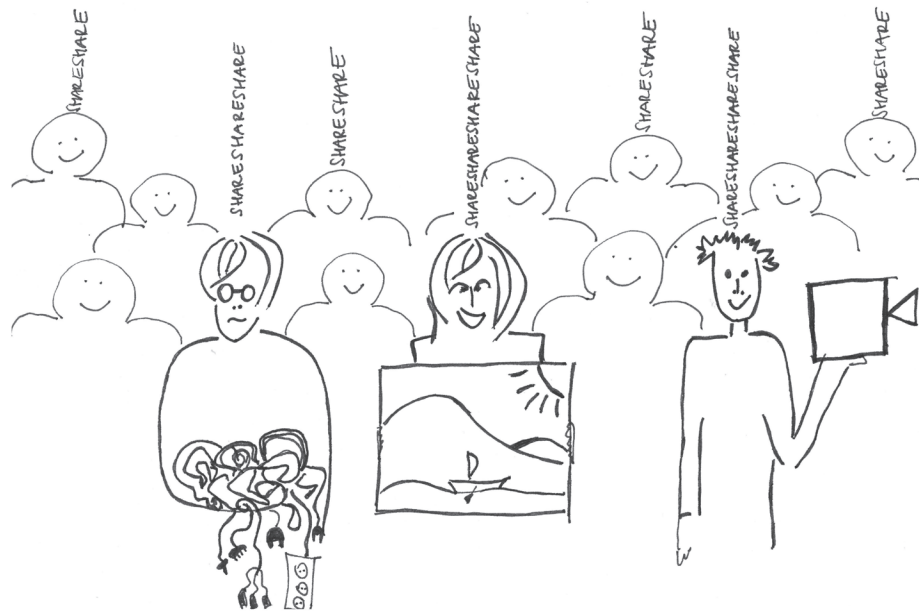
Secondly, we make a group-level agreement on the ground rules, which is a code of conduct. It lays out a playing field where open communication is in practice; where participants share and talk about their experiences in the first person singular, without making assumptions about what others are going through at any given moment; and where basic human needs such as security, variety and connection are respected.

Thirdly, we define our role as resource persons, ready to follow participants by answering their questions and by applying the simple rule of empowerment. This means supporting a person to solve her problems, without actually suggesting a “right” or “correct” solution. The power and the success stay with the participant.

The focus of our method from this point on is to respond to participants' actions and questions. In the first hours of a project the intentions or

goals of each participant are checked and monitored up to the point we believe it's necessary. The team of trainers and assistants is available for leading workshops, giving lectures or peer-to-peer sessions on anything related to nonprofit media production, from scriptwriting to camera technique, from conflict management to personal coaching.

Our method is participatory from the start. It has resulted in training courses where 11 complete media productions were made by only 24 participants in seven days, most of them without previous experience. Birth of Image has produced a wide range of formats from documentary to experimental works and live TV shows, totalling around 70 videos by more than 250 young people who were fully in charge of the outcome.



chapter 4

the outcome

Images of Me, Images of You

How photography makes me grow

by Donalda Sinkute

I live – I see – I am. Pictures are the windows onto my life. They may lie, show a better or worse version of life as it happens, but the fact of an image you have created is obvious - you can't change what you have framed. Mastery is to capture this fact as truthfully as you can. That's the level I am at now. And I am growing. Now I want to make my pictures real.

There are a lot of theories, books and millions of posts on the Internet about photography and how to improve your level of taking and making pictures. I believe in a simple truth: you have to feel the power of the shot you want to take. It's often hard to put the image I see into the picture, so that I can show what I want others to perceive. Yet I adore the moment when my mind captures the shot! Even if my lack of fancy technique and skills don't enhance my work, I admire that wry picture made by me.

I think nowadays the power of technology means there are plenty of possibilities to be the visual narrator of your own life – whereby you “write” with images. Make your pictures speak the words you can't find.

Think Facebook. Someone doesn't have any photos on their profile? What would you think about him or her? How about noticing comments or uploaded links? Does that give reliable information about this person? Then the first image of the person appears. Even if it's a random shot, it has the power to make you believe the other person is something other than an empty profile. It doesn't even matter if the picture is real or fake, or even a photo of someone. Images make you believe what you see.

How does all of this make me grow? I'm always looking for interesting shots that will help me remember a moment, to bring back the feeling, the taste or the smell. I illustrate my trips in the form of a photo diary. I don't read my diary entries as much as I look at my pictures. In sum, taking pictures makes me become more specific. It also makes me feel more interesting, fun, punk, sometimes crazy, fabulous and helps me to inspire others...

It makes me alive!

Connected By Cables

by Gregory Painter

Before my training I had very little experience with media. My first impressions of it were through the Tarzan Online Training, organised by a team of Birth of Image educators, where I had the opportunity to push some personal boundaries with my skills. I wanted to try as much as possible, and on top of this I had a real opportunity to learn through the videos, comments and assignments I received.

The first challenge came when I went to Holland and was surrounded by an international team of people from five different countries, all there with the aim of constructing media. I faced some unexpected challenges communicating through a camera, dancing, learning about my body and senses, as well as about others. It made me realise that making media isn't done alone. With this in mind we started to make projects, small ones at first but leading to bigger productions.

For the second half of the training we were treated like a small company. We had to create a concept and an idea, before promoting it to a set of producers. I wanted to create a large project like a movie or a TV show.

Through a series of proposals and feedback, as well as creating scripts and story boards, we perfected our idea – a TV show. We attempted to make it as professional as we could. We used lighting and as many cameras as we could get our hands on, training a few actors to sit in as the studio audience. We also “employed” sound technicians and cameramen. We tried to have everything we could. I wanted to create a new reality, even if a completely constructed one.

Behind closed doors we built our own reality of a TV show, while other participants were unaware of what we were doing. The scariest thing was the main actor - me. I had to alter myself radically. I became a very loud and outspoken person, not afraid to grin at the camera and

interact with it. This was a complete contrast to my usual self who would normally avoid being in front of the camera, far too shy to speak in front of an audience.

After the training I decided to carry on the development of my idea so that I could gain even more experience. I created a small franchise for the show - it had a fan page, with a weekly episode. It was a lot of fun to make. I think it was a great developmental tool. It helped me learn about what an audience wanted, what worked and what didn't work with camera shots, and it gave me the opportunity to test out new ideas.

One day I would like to create an even bigger set for a movie or a more complicated TV show and help give someone else this opportunity too.

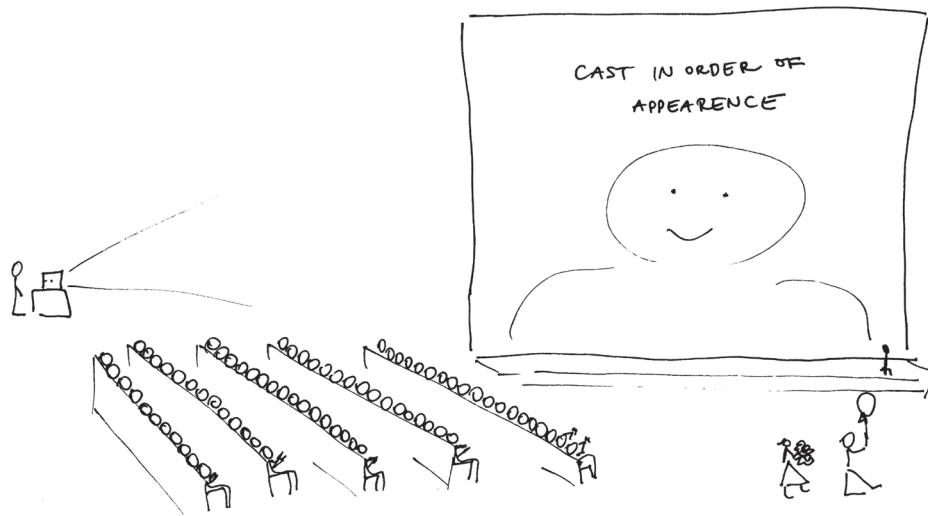
New Perspectives

I am Krisztián Sólyom, 18 years old, final year secondary school student.

I heard about Egyesek from a friend who had participated in a few trainings earlier. He showed me an opportunity I could not miss: a programme called Birth of Image. During those ten days in Greece in May 2010 I learnt more about myself and the world than in my whole life before. I learnt to put things in a new perspective, which is very useful, especially in more difficult times. After this I got the opportunity to go to a conference in Belgium in December 2010. The title was *Young People And Mobility - a Luxury?*

Birth of Image is an 18-month series of programmes focusing on visual media. At the trainings we improve our visual expression and learn how important creating things is. A lot of young people got to know and love these forms of expression due to this project. My favourite genre is the short movie, I continue to make and popularise them among my friends. I also had the chance to practice working in teams, and have learnt many new things that open up exciting domains in filmmaking. I understand the message of films and images more easily now, which is a great experience as well.

The text above is Krisztián's original work, he wrote it out of his own initiative. We decided to publish it without the corrections of a proofreader and the editors.



chapter 5 | appendices

appendix a | About the Authors



Miki Ambrózy is the founder of Global Soma Youth Association. He's a documentarist by passion, and a language teacher and sociologist by education. He currently lives in Thessaloniki, Greece.



Andrew Hannes studied music and percussion in Thessaloniki, Greece. He is a practicing filmmaker and artist. He currently lives in the Netherlands and works as a media trainer in the field of youth work.



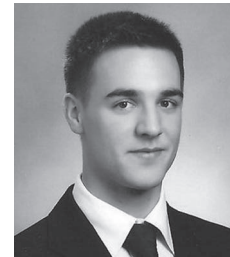
Dubravka Obradović is the president of Vega Youth Centre from Belgrade, Serbia, a nonprofit organisation which specialises in media literacy education and youth production of new media. She is passionate about getting to know people in order to see how they perceive the world and themselves.



Gregory Painter is from the United Kingdom. He currently volunteers at Cantiere Giovanni in Italy. Recently he decided to set up his own group of media volunteers called Media4Every1 in order to satisfy his curiosity by organizing media youth exchanges in England.



Donalda Sinkute is a volunteer youth worker and media educator from Lithuania. She gives workshops for young people from various parts of the country on a voluntary basis.



Krisztián Sólyom is from Hungary. Just finishing secondary school, he makes short films and shares them with his friends. He has participated in a youth media exchange of Birth of Image in May 2010.



Kriszta Zsiday is a trainer active at European youth training, with a Masters degree and ten years of work experience in the field of media. She is devoted to working with youth with less opportunities. She is currently training herself to become an expression therapist.

appendix b | Civil Society Organizations & Contacts

YMCA ParthenopeOnlus (IT)

YMCA Parthenope ONLUS is a non-profit, non-governmental, free and independent association. Our mission is to develop the minds, bodies and spirit of people in order to create a world which works for everybody out of love, care and cooperation. We pursue our goals by creating and participating in local and international projects such as seminars, exchanges, training groups, work-camps, research and creative initiatives.

WEBSITE: www.ymcaparthenope.com
TELEPHONE: +39 340 7821363
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Egyesek Youth Association (HU)

Our activity is focused on the non-formal personal development of young people and professionals of the youth work field in the Hungarian and European context. We organise youth exchanges, volunteer projects, training for youth leaders and peer educators, summer camps and school-based community service programs. We are specialised in media, coaching, dance and working with integrated groups of youth from diverse backgrounds.

WEBSITE: www.egyesek.hu
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VIDEO CHANNEL or other SOCIAL MEDIA: <http://www.facebook.com/egyesek>

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OldeVechte Foundation – YMCA Nederland (NL)

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Marco Vlaming

Head trainer and organiser

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0031 529 451 963

Zeesserweg 12, 7731 BG Ommen, The Netherlands

Global Soma Youth Association (GR)

GLOBAL SOMA is a non-profit organisation active in AUDIOVISUAL and YOUTH training. We create events to empower youth. Global Soma is a creative social space. This space can take the shape or structure of seminars, research, training, events, educational programmes and workshops among others.

WEBSITE: www.globalsoma.com
TELEPHONE + 30 2311 200996 / +30 6907532925
EMAIL: global.soma@gmail.com www.vimeo.com/globalsoma
<http://www.vimeo.com/birthofimage/http://www.facebook.com/pages/Global-Soma-NGO/194982857506>

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Media educator, trainer

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+306907532925
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Skype: sofiamd4

Radvila (LT)

Radvila is a non-governmental organisation which is voluntarily uniting Evangelical Reformed youth and other people actively participating in the activities of the fellowship. The main objectives of Radvila are to inspire youth to grow in the evangelical spirit, to encourage their moral, cultural and physical development and to unify the youth of the Evangelical Reformed church in Lithuania.

Radvilapursues its goals through organising summer camps for children, youth and young families, children's Sunday school, seminars, conferences, lectures, outdoor activities and by actively participating in musical, social and charity projects.

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TELEPHONE: +370 654 04407
EMAIL: radvila@ref.lt

Donalda Sinkutė

Youth leader

+370 654 04407
sinkute@yahoo.com

COFA (LT)

COFA is a group of young people with the common interest of creating opportunities for other young people to actively participate in local and international learning experiences, promote non-formal education and to create a space for young people to express their ideas.

We organise local activities such as audiovisual media workshops, meetings and discussion groups. We also participate in international projects and promote them amongst young people in Lithuania.

WEBSITE: www.cofa.lt
TELEPHONE: +370 618 34435
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<https://www.facebook.com/pages/COFA/100806286626464>

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<http://www.youtube.com/user/vegayc>

Dubravka Obradovic

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appendix c | Stories Online | Sharing is Caring

Below you will find links to two Birth of Image productions which, in our eyes, reveal a clear picture of our methodology. We selected them because they depict how participants react to the process-based approach to creating media and, through that process, how their self-awareness is raised.

What You Give is What You Get | Short Doc

Duration: 00:05:17

Format: HD

Director: Andrew Hannes

View online: <http://www.vimeo.com/globalsoma/what-you-give>

The observational story of Tamas and Stefania, participants in a Birth of Image training in Greece (May 2010). In the documentary they talk about their emotions, insights and personal experiences during that time.

The Geki Show

Duration: 00:04:46

Format: HDV

Concept: Gregory Painter

View online: <http://vimeo.com/21696649birthofimage/geki-show>

View on FB: <http://www.facebook.com/pages/Geki-Show/154941661229222>

The vlog-style story of Gregory, a participant in a Birth of Image training in the Netherlands (February 2011). In this video he talks about his experiences and insights that developed during the process of creating a TV show from scratch. The video also include shots of the live event.

appendix d | Online Resources

Birth of Image Website

What are the basics of media literacy and why should it be part of informal and formal education? How to use a digital video camera and the basics of Video Journalism. Social media & digital literacy collection.

www.birthofimage.com

www.birthofimage.com/blog/online-training-resources

<http://www.birthofimage.com/blog/birth-of-image-social-media-and-online-video-collection/>

Birth of Image Vimeo Channel

Videos created for and with youth during the project, locally and internationally. The thematic field ranges from immigration and social justice, through nature and fun, to local journalism and pure self-expression.

<http://www.vimeo.com/birthofimage/videos>

Videos for Media Education & Literacy

A channel for non-profit educational videos that broaden and challenge the traditional concept of media literacy. The guiding principles are that (a) To make sense of the world, media literacy is essential, and (b) Everyone has story to tell.

<http://vimeo.com/channels/birthofimage>

appendix e | Council of Europe - EYF

The European Youth Foundation (EYF) is a fund established in 1972 by the Council of Europe to provide financial support for European youth activities.

Its purpose is to encourage co-operation amongst young people in Europe by providing financial support to such European youth activities that serve the promotion of peace, understanding and co-operation in a spirit of respect for the Council of Europe's fundamental values of human rights, democracy, tolerance and solidarity.

EYF's category B supports the production of information and documentation on youth issues such as training manuals, production of audiovisual materials, magazines produced by international youth organisations or networks etc.

This publication was funded by Category B as a project applied by Global Soma Youth Association (Thessaloniki), in partnership with Olde Vechte Foundation (Ommen), Reformed Evangelical Youth Fellowship Radvila and the informal group COFA (Vilnius), Egyesek Youth Association (Budapest), YMCA Parthenope Onlus (Naples) and Vega Youth Center (Belgrade).

The purpose of this publication is to introduce the methodology of using media as a tool in youth work as implemented by the Birth of Image project.

appendix f | Youth in Action

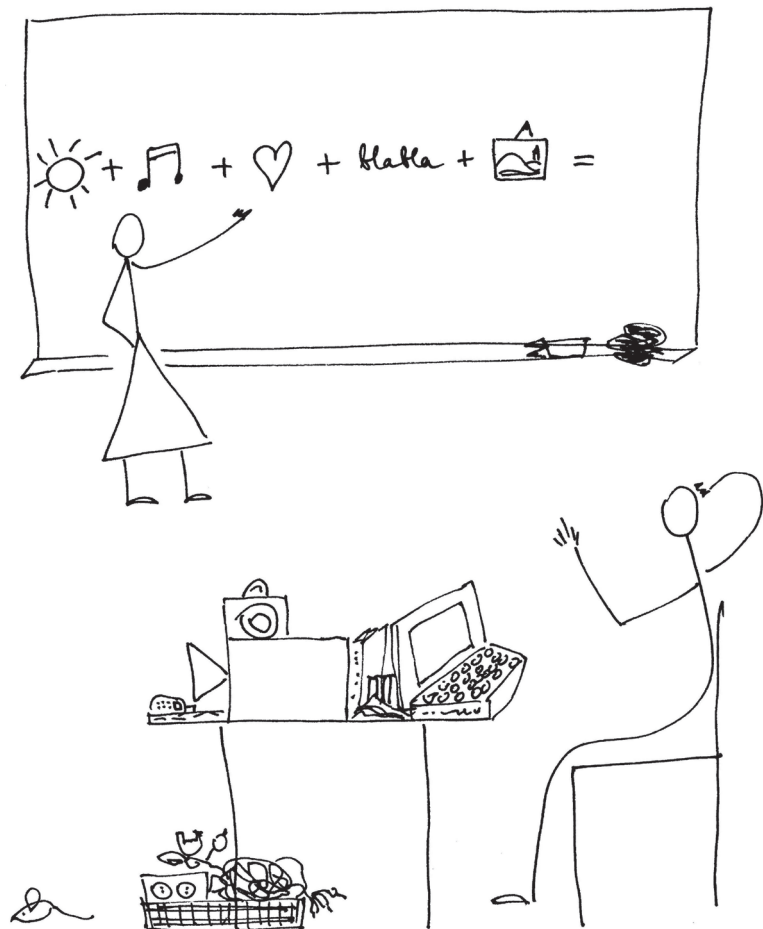
Action 4.4 of the European Commission

Education and Culture DG

The European Commission launched a call for proposals under the title Projects encouraging creativity and innovation in the youth sector – media literacy in 2009.

The Birth of Image project has been submitted by a member organisation of the YMCA Nederland, the Olde Vechte Foundation (Ommen), in partnership with Global Soma Youth Association (Thessaloniki), Radvila Reformed Youth Fellowship – Creative Opportunities for All (Vilnius), Egyesek Youth Association (Budapest), and YMCA Parthenope Onlus (Naples). Vega Youth Center (Belgrade) has joined the partnership on a co-funding basis.

The focus of Birth of Image is to use media literacy as a tool to strengthen the capacity for creativity, so that young people learn to find innovative and original solutions in personal, occupational and social life.



Birth of Image

Sažeti vodič kroz medijsku pismenost

Zahvalnost

Želeli bi smo da se zahvalimo svima koji su pomogli da projekat Birth of Image za 18 meseci, iz mogućnosti preraste u stvarnost.

Najpre bi smo hteli da zahvalimo svim mladim ljudima koji su učestvovali u našim treninzima i lokalnim aktivnostima koje su održane u sedam zemalja, kako za njihovo učešće, tako i za volju da uče zajedno sa nama.

Zahvalni smo svim omladinskim radnicima i volonterima koji su nas u svoje slobodno vreme podržali iz sopstvene brige i strasti za radom sa mladima i medijima. Neki od njih su tokom procesa i sami postali treneri i sada samostalno organizuju svoje aktivnosti i projekte. Oni nastavljaju ono što smo zajedno počeli, obezbeđujući stalni razvoj ideje.

Želeli bi smo da pokažemo zahvalnost Sofiji, Evi i Endrjuu. Njihovi stimulatívni predlozi i podsticaji su nam sve vreme pomagali i omogućili nam da izvučemo najviše iz svog rada sa medijima.

Zahvalni smo Mladi u Akciji programu za njihovu podršku u realizaciji našeg davnog sna o pronalaženju novog načina da edukujemo kroz medije.

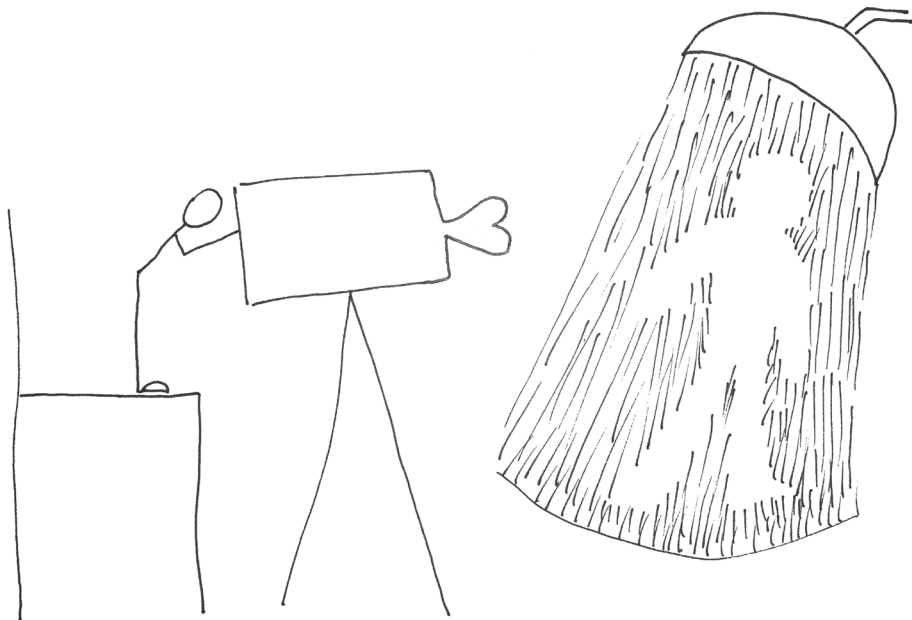
Puno dugujemo Veću Evrope za sredstva koja su omogućila da naše kolektivno iskustvo pretočimo u reči i slike. Nadamo se da ćemo kroz Birth of Image inspirisati i podržati druge koji dele našu strast prema radu sa mladima i medijima.

Raditi ono što funkcioniše je sjajna stvar. Raditi to sa i za druge je još bolje.

Hvala !

Kriszta Zsiday i Miki Ambrózy

koordinatori projekta i medijski edukatori



Uvod

Ova kolekcija članaka je proslava jedinstvenog edukativnog procesa. Projekat Birth of Image je uspešno postigao dva cilja. Najpre, sjedinio je lični razvoj sa medijskom edukacijom za mlade. Zatim, razvio je metodologiju za prenošenje aktivne medijske pismenosti, uključujući poslednje poglavlje u istoriji medija: modu društvenih mreža.

U poglavlju 1 predstavljamo pregled onoga šta se dešava u svetu mladih i digitalnih medija, i otkrivamo kako koncept digitalne pismenosti izgleda u stvarnosti.

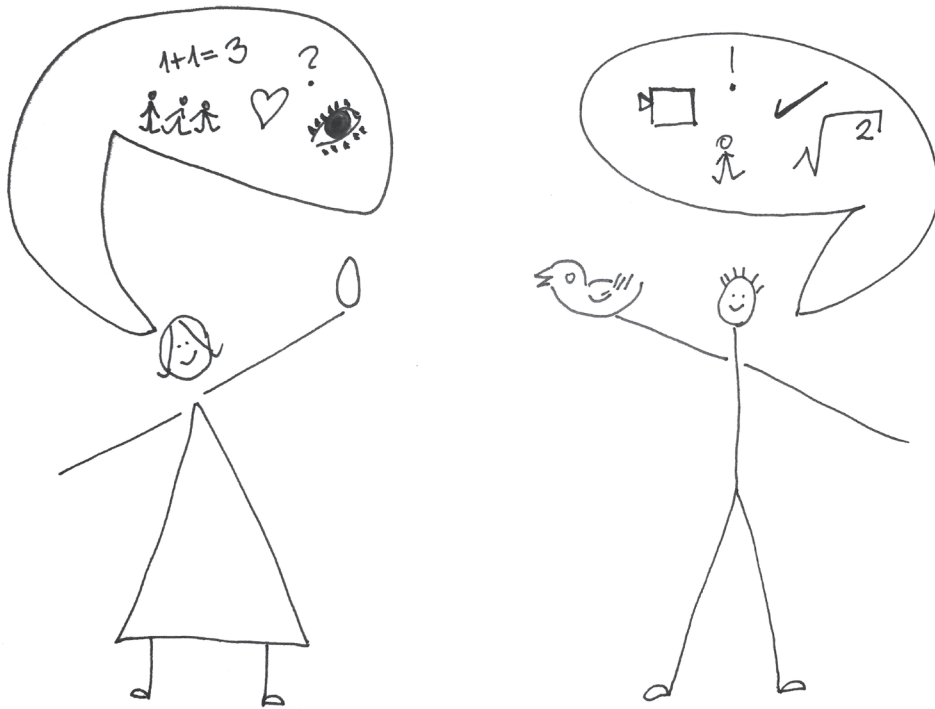
U poglavlju 2 raspravljamo kako pristupiti svetu video produkcije društvenih medija i autorskih prava.

U poglavlju 3 objašnjavamo našu metodologiju. Dodirujemo temu osoba sa “manje” mogućnosti, kroz proces fidbeka u našem pristupu i otkrivanje potencijala korisnički-stvorenog sadržaja.

U poglavlju 4 delimo ono što su mladi ljudi podelili sa nama. Otkrivamo priče učesnika projekta koji su prosperirali u gore opisanim situacijama tako što su preuzeli inicijativu i jednostavno bili ono što su želeli da budu.

Uživajte, delite, doprinosite!

Miki Ambrózy



poglavlje 1 | **slika**

Dupla pobeda: Građansko društvo VS digitalan omladina

Koji je potencijal medija i novih medija za neformalnu edukaciju u građanskom društvu?

Miki Ambrózy

Kada je Birth of Image (rođenje slike) projekat stvoren u kafiću u Budimpešti, bili smo iskreno radoznali o tome kako se ta stvar zaista događa: koji procesi prethode rođenju slike?

Marko Vaming, trener iza ovog projekta (sa preko 25 godina iskustva u međunarodnom omladinskom radu) uvek nam je govorio kako ne razume zašto su društveni mediji tako popularni. Tvrdeći da je farmerov sin, nekada nam je kroz šalu govorio kako ne vidi smisao svega toga. Par meseci pošto je projekat počeo, najneverovatnija stvar se desila ostavljajući sve u neverici.

Marko Vleming napravio je profil na Fejsbuku. Zurili smo u ekran u šoku. Da li je to zaista bio on?

Marko nije samo stvorio novi virtuelni profil tog dana; takođe je napravio pomak ka parcipativnom učenju budući da je želeo da sazna šta je to u vezi novih medija toliko privlačno za mlade ljude.

Evolucija društvenih medija poput Jutjuba i Fejsbuka* promenila je izgled marketinga i komunikacije. Danas bilo ko može da promovise društveni pokret, podeli ideju ili objavi fotografiju na internetu za manje vremena nego što mu je potrebno da napravi sendvič. Da li vi imate profil na fejsbuku? Velika je verovatnoća da i sami već koristite socijalne medije.

Ukoliko ste vi od onih koji pokušavaju da odbace velike brendove na moralnoj osnovi, odbacite svaku nadu. Uvek se setim kako je moj otac pokušao da se odupre mobilnom telefonu što je duže mogao. Kada je

telefoniranje mobilnim postalo jeftinije od korišćenja fiksnog telefona, kupio je jedan. U budućnosti fejsbuk bi mogao da zameni vaš mobilni, uđe u vaš krevet, organizuje vaš frižider ili sedne sa vama na pivo.

Novi program

Veština čitanja i pisanja smatrana je civilizacijskim faktorom stotinama godina pre nego što je obavezno osnovno obrazovanje uvedeno širom Evrope. Danas postoji novi program. Za divno čudo, njega pišu korisnici sami – to jest svi mi. Makar tako kaže mantra naše dekade.

Kroz ovu publikaciju postaće jasno da nisu svi mladi ljudi medijski pismeni. U isto vreme, većina mladih Evropljana bila bi spreman na svašta kako bi dobili ajped, ajfon ili ajgrl. Njihov život je pun audiovizuelnih podsticaja, od kojih većina potiče iz komercijalnog sektora.

Atraktivni, sveprisutni

Sve se svodi na borbu neprofitnih omladinskih organizacija sa atraktivnim i sveprisutnim anti-herojem. A osuda se prenosi načinom posmatranja. Dok god budemo posmatrali digitalne igračke kao anti-heroje, one će ostati daleke i zastrašujuće.

Kakve beneficije može građansko društvo da ima od korišćenja medija? Šta može mlada osoba da nuči iz smartphonea? Kako video kamera može da bude korisna za NVO? Ova pitanja mogu da dovedu do uzbudljivih i plodnih diskusija, akcija i aktivizma, na isti način na koji je do njih dovelo 18-tomesečno iskustvo projekta Birth of Image.

Postavite sebi pitanje koje audiovizuelne ili digitalne veštine imate. Drugim rečima: šta možete da uradite sa digitalnim i onlajn medijima? Umete možda da napravite PowerPoint prezentaciju? Da li ste aploudovali nešto na internet ove nedelje? Atačment? Fotografiju? Da li ste daunlodovali neki dokument danas? Da li znate gde ste ga snimili? Da li imate blog?

Novi mediji nude mnoštvo mogućnosti za neprofitni sector. Fotografija, video i web 2.0 su najmoćniji resursi ove tehnologije komunikacija.

Dobra vest je da su donatorske institucije za edukativne i projekte iz kulture svesne te činjenice.

Vidljivost projekta je jednostavna stavka za onoga ko zna osnove audiovizuelne komunikacije. Diseminacija rezultata postaje efikasna jedino kada znaš kako lokalni elektronski mediji funkcionišu, ko u njima radi i šta privlači njihovu pažnju.

Nova pismenost?

Kada dete nauči da čita u obdaništu ili osnovnoj školi, njegovo prvo slovo “a” je krivo, možda malo nesigurno. Godinama kasnije uspeo je da unese izraz, boju i značenje u veliko slovo “A”, koje je jedno od slova u njegovom važnom (digitalnom ili ručno pisanom, bez razlike) spisu. Na isti način, vaše fotografije možda ne izgledaju zadivljujuće ili profesionalno u ovom trenutku. Makar još ne.

Medijski tekstovi su strukturirani na slične načine kao oni tradicionalni. I podjednako ih je lako naučiti. Jedino je potrebna praksa i spremnost da se naprave korekcije.

Kada smo naš projekat nazvali Birth of image- rođenje slike na pamet nam je pao proces u kojem će čitav tim moći da čita i piše uz pomoć zvuka i svetla. Trebalo nam je 18 meseci, prevazilaženje par prepreka i dosta zabave. Iskreno verujem da nema ničeg posebnog u vezi sa nama, jednostavno smo nastavili da pratimo realnost novog komunikacionog pejisaža. I ostali smo znatizeljni...

;-)

*Koristim ih kao tekstualne simbole socijalnih medija bez obzira na tačne brendove.

Medijski Pejisaž

Dubravka Obradović

Nemoguće je razumeti savremeni život kakav se u najvećem delu sveta odvija, bez priznavanja mesta medija u njemu.

Zamislite scenu: vozite se putem, negde daleko u prirodi i prođete pored ogromnog bilborda kojim se reklamira nešto za prodaju. Da li bi uopšte primetili da je tu nešto čudno?

Pokušajte da se priselite poslednjeg puta kada dugo niste videli nekog do koga vam je zaista stalo. Naravno da ste našli vremena da razgovarate, igrate se i smežete zajedno preko skajpa ili fejsbuka. Da li ste osetili da u vašoj vezi nešto nedostaje?

Da li pratite kako danas izgledaju članovi vaše šire porodice preko fotografija na flickr-u ili pikasi, ili dobijate najnovije informacije o političkim temama putem tvitera ili foruma na omiljenom blogu?

Očigledno, duboko smo zagazili u medijski pejisaž i iako nam se ponekad čini da smo u njega upali kroz rupu prateći belog zeca, izgleda da to i nije tako loše mesto za boravak pošto nudi širok spektar mogućnosti za informisanje, povezivanje i saradnju.

Kako možemo mi, omladinski radnici, edukatori i aktivisti, da nacrtamo mapu ovog stalno rastućeg pejisaža, i da je koristimo kako bi smo razumeli mlade i podržali ih u stremljenju da donesu pozitivne i značajne promene u naš svakodnevni život?

Najpre moramo pažljivo da proučimo pejisaž, kao što bi arheolog posmatrao veličanstvenu drevnu kulturu, i razumemo da mediji imaju sličan potencijal da nas informišu o sistemima verovanja, vrednostima i percepcijama njihovih (ne tako drevnih) producenata/ stvaralaca.

Zatim, treba sami sebe da situiramo na toj mapi kako bi smo razumeli da kroz razvijanje raznovrsnih odnosa kroz medije, istovremeno razvijamo sopstvenu vezu prema medijima na najmanje dva načina : i.) volimo, poštujemo, štitimo, osećamo se neprijatno u vezi sa, ili nekad mrzimo sopstvenu opremu i specifične kanale (softver, aplikacije itd) koji nam obezbeđuju informacije; ii.) razvijamo sopstvenu sliku u prostoru novih medija, bilo kroz praksu aktivnog učešća u njima ili samo razmišljajući (svesno ili ne:-) o njima.

Tako mediji nisu samo deo pejzaža koji naas okružuje; oni su takođe deo nas, i mi imamo značajan (te kompleksan) odnos sa njima.

Ukoliko iskreno želimo da podržimo mlade ljude da razviju veštine razuevanja medija i oruđa putem kojih će moći da se izraze i ispričaju sami svoje priče umesto da dozvole da ih jednostavno predstavljaju popularni mediji, neophodno je da aktivno učestvujemo u medijskom pejzažu i budemo istinski zainteresovani za medijski posredovane svetove koje mladi ljudi grade (kroz blogove, wiki-je, viralne poruke, twitter fidove, foto blogove, video klipove i dnevnik i mnoge druge pojave).

Iz te pozicije, možemo da se fokusiramo na razvijanje kritičkog mišljenja kao našeg primarnog cilja, tako što ćemo se mladima pridružiti u informisanom istraživanju i doprineti njihovoj daljoj produkciji novih medijskih pejzaža.

Medijski treneri projekta Birth of Image učestvovali su u medijskom pejzažu kako bi razumeli, komunicirali, delili i stvarali sa mladim ljudima širom Evrope. Mapa koju smo počeli da ocrtavamo možda je nedovršena, ali vas u svakom slučaju pozivamo da je pogledate na sledećim stranama ove publikacije i, nadamo se, pridružite nam se ovde.

Šta je medijska pismenost ? – Poređenje sa stvarnošću

Miki Ambrozy i Dubravka Obradović

Medijska pismenost je sposobnost pristupa, analize i stvaranja medija na različite načine. To je veština koja je apsolutno neophodna za život u pluralističkom, demokratskom društvu i pomaže da se razvije razumevanje uloge medija u savremenom svetu kao i važne veštine istraživanja, kritičkog razmišljanja i samo-izražavanja.

Kao što ste već razumeli iz listanja ovog izdanja, koncept medijske pismenosti zvuči vrlo obećavajuće. Stoga dozvolite da vam postavimo pitanje: Šta je vaše iskreno mišljenje o gorenavedenoj definiciji? Da li vam ona zvuči previše dobro da bi bila istinita? U ovom članku ispitaćemo realnost medijske pismenosti mladih danas.

U prošloj deceniji mantra edukativne politike sastojala se iz dodavanja jedne reči raznovrsnim novim terminima uglavnom iz kompjuterske nauke. Da li ste ikada čuli o digitalnoj pismenosti, web pismenosti, medijskoj pismenosti, informatičkoj pismenosti?

Dobrodošli u eru novih pismenosti.

Uzev u obzir statistike o nezaposlenosti mladih u Evropi koje izgledaju po malo depresivno, razvila se duga debata o načinima na koje sadržaj koji se predaje putem edukativnog sistema može da se uklopi sa potrebama tržišta rada. Prekretnica u tehnologiji je dovela do dramatične pojave društvenih mreža, transformišući korisnike u stvaraoce sadržaja.

Ipak, sa tačke gledišta omladinskog medijskog trenera, postoji više problema koji se ne uklapaju u idealističku ideju digitalno pismene generacije. Sve više i više mladih provodi vreme u sajberprostoru, ali da li je medijska pismenost zaista rasprostranjena?

Na prvi pogled, važna pitanja treba da se postave u vezi mita o mladima koji su prirodno pismeni u digitalnim medijima. Realnost nam pokazuje da je “korisnik koji stvara sadržaj” još uvek u manjini.

Kreativna medijska pismenost ostaje povlastica manjine, čak iako se krug postepeno širi. Kako bi ste se uključili, potrebno je da već vladate osnovama generalne pismenosti, poznajete engleski ili još neki veliki svetski jezik, imate solidnu internet konekciju, prilično pouzdan kućni računar ili laptop, kao i da budete u finansijskoj mogućnosti da održavate svoj kompjuterski sistem tokom vremena. Ovaj fenomen takođe je poznat kao “tehnološki-edukativni razmak” i ne može da bude zanemaren ukoliko zaista želimo da radimo ka otvorenijem i uključivijem svetu za mlade. Štaviše, naše iskustvo nam govori da je, čak i sa omogućenim pristupom ovim osnovnim preduslovima, većina mladih još uvek digitalno-polu-pismena.

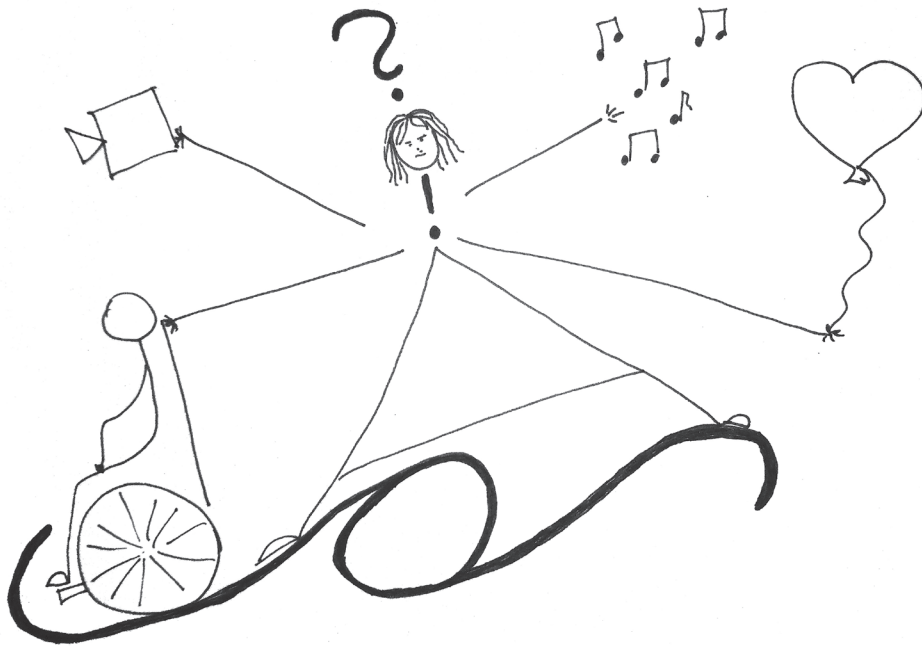
Ja čvrsto verujem u osnaživanje marginalizovanih društvenih grupa kroz medijsku i digitalnu pismenost. Verujem da je kontrola učesnika nad sadržajem od suštinske važnosti za njihovo uspešno učenje ili istinit prikaz stvarnosti u novinarstvu, što se toga tiče. Jedan od načina kroz koje se rupe u pismenosti najefektnije mogu “zakrpiti” je kroz neformalnu vannastavnu edukaciju.

Nalazim da korišćenje videa u osnaživanju grupe, ili kao oruđa za samoizražavanje ili avanturističku simulaciju u prirodi, za mlade može biti efikasnije nego lekcija o kompoziciji slike ili formatima video fajlova. Video produkcija je takođe odlična početna tačka za profesionalno usmeravanje.

Za nas edukatore, ostaje ultimativno pitanje: kako iskoristiti prisutnost digitalnih medija u životima mladih na značajan način? Kako uneti malo dubine u svet video produkcija o psu koji vozi skejt i sinhronizovanoj mački sa YouTube-a?

Radovolost je fantastična ljudska osobina. Preuzimati rizik u životu je osnovni instinkt preživljavanja. Ukoliko omogućimo mladima da istraže i preuzmu kontrolu nad sopstvenim digitalnim edukativnim okruženjem, rezultati će biti povezani sa njihovim životima, iskreniji.

Postoji element ličnog razvoja u stvaranju svih digitalnih medija. Transformacija pridošlica u digitalni svet u medijski pismene je divno putovanje, ono koje definitivno vredi zabeležiti u tehnološkim analizama ljudske istorije.



poglavlje 2

način

Vi birate – Ocam saveta o tome kako da predstavite sebe kroz medije

Osnove vizuelne komunikacije

Miki Ambrózy

Ovaj članak će sažeto prikazati ono što ja lično verujem da su osnove audiovizuelne komunikacije. Moj cilj je da ponudim neke od svojih uvida kako bih vam pomogao u učenju jezika videa, televizije i filma. Neću raspravljati o tehnologiji ni opremi, pošto je na internetu već dostupno obilje neverovatno efikasnog i korisnog materijala na te teme.

1 | Gde početi ?

Gledajte i steknite razumevanje

Holivud i MTV su me naučili mnogim stvarima o audiovizuelnoj komunikaciji. Što se tiče osnova, preporučujem vam da pogledate kako to rade majstori u stvaranju uticaja : komercijalna filmska i medijska industrija.

Dobra stvar je to što vi već znate jezik filma i audiovizuelnog marketinga: ukoliko čitate ovu publikaciju verovatno ste odrasli gledajući reklame i filmove na televiziji, u bioskopu i na internetu.

Ukoliko dolazite iz neprofitnog sektora, verovatno mislite da svetu nije potrebno još propagande kojoj je cilj potrošnja. Ali, ako je ono što oni rade uspešno, zašto ne koristiti to znanje u sopstvenu korist?

2 | Kako stvoriti uticaj?

Emocije i storiteling

Uspešan storiteling je najvažniji element. Sada, kako ga postići? U slučaju video produkcije, korisno je povezati ideju priče sa

protagonistom koji ima misiju, koja može da bude predstavljena kroz putovanje sa preprekama koje valja prevazići, sa pitanjima na koje treba odgovoriti. Priča je kompletna kada ima rasplet i kraj.

Kako bi ste stvorili uticaj, potrebno vam je nešto više od ovog klasičnog recepta. Potrebni su vam elementi koji uključuju maštu publike, dozvoljavajući joj da proširuju ono što vide, da bude uključena u čin gledanja. Proizvod može biti jednostavno osoba koja peva i flertuje sa kamerom svog kompjutera: autentičnost je ono bitno.

Priča će imati uticaj samo ukoliko postoji emocionalna veza između narativa i publike; ukoliko se priča postupno odvija, omogućujući protagonisti ili publici, ili oboma, da učestvuju u putovanju u sopstvene imaginacije.

3 | Ko govori u video snimku?

Lična misija

Prvo pitanje koje sebi treba da postavite je: Koji je moj odnos prema ovoj ideji? Drugim rečima: Zašto ja radim ono što radim? Nije neophodno imati spreman odgovor, ali je od suštinske važnosti da nastavite da istražujete i pitate se o tome šta radite dok se projekat razvija.

Na primer, ja sam se uvek pitao da li je moguće biti potpuno nevidljiv kao režiser ili kameraman neke scene kako bi se napravio opservacioni dokumentarac. Ovo pitanje je suštinski oblikovalo moj razvoj kao filmskog autora, iako još uvek nisam pronašao odgovor.

4 | Koja je moja poruka?

Lična i univerzalna vizija

Vaša poruka imaće šansu jedino ako je autentična, u smislu da je lična vizija dovedena do univerzalne situacije. Nedavno sam pročitao članak o odnosu sa onim što smo voleli da radimo između devete i dvanaeste godine i našim profesijama u odraslom dobu. Poenta je da u uzrastu od 9 do 12 godina jednostavno radimo stvari bez razmišljanja, iz čistog

uživanja u stvaranju. Ukoliko kao odrasli radimo nešto slično u okviru svoje profesije, naše šanse za sreću su mnogo veće.

Vaša lična vizija će snažno uticati na vaše video produkcije. Ukoliko dozvolite sebi da budete potpuno, iskreno i strastveno prisutni u video projektu na kojem radite, uvek ćete delovati autentično i postići univerzalnu privlačnost.

5 | Kako svoju ideju da pretočim u praksu?

Od ideje do scenarija

Važno je da od početka video projekta utvrdite ciljnu publiku. Kako da počnete? Najpre odredite ko bi mogla da bude publika. Ko bi mogao da pogleda vaš video? Da li su to prijatelji i porodica, ili je produkcija namenjena za mlade širom sveta?

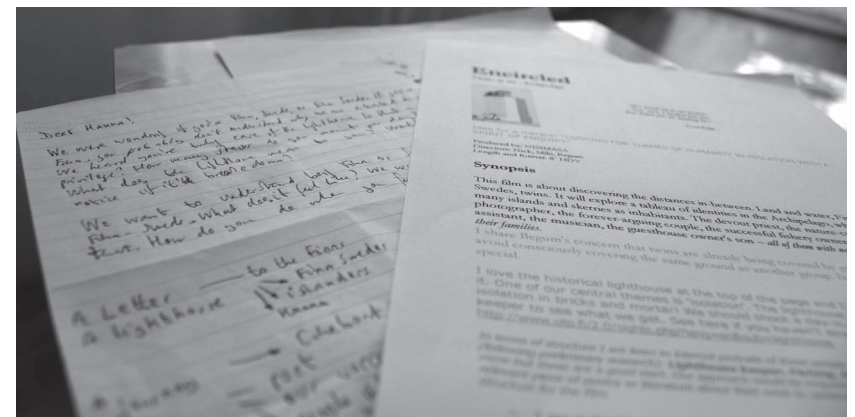
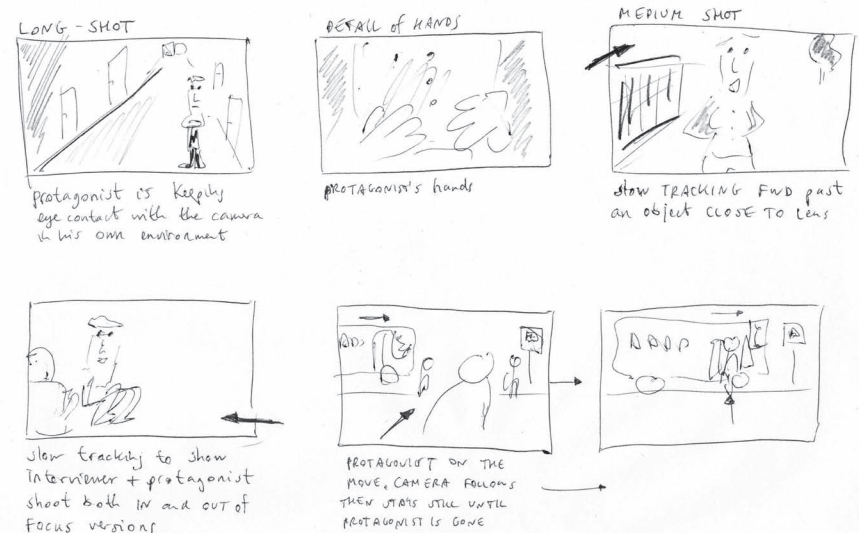
Odgovori na ova pitanja mogu da utiču na oblik i format vaše poruke. Oblik i format vaše priče su takođe određeni kroz scenario ili storibord. Storibord je vizuelna beleška dok je scenario napismena beleška vaših ideja. Oba sadreže prikaz priče i emocije. Neke primere storiborda i scenarija smo ponudili ovde.

6 | Koji je najbolji način da se koristi kamera?

Ljudi pravite filmove, ne kamere

Nema recepta za savršeno korišćenje kamere. Ukoliko patite sledeća tri principa, vaš video će verovatno biti solidno vizuelno sklopljen.

Najpre, upoznajte svoja oruđa. Priručnici za kamere su napisani da bi bili pročitani, stoga ih pročitajte. Ključni koncepti nisu teški ukoliko ste spremni da eksperimentišete sa podešavanjima. Prijatelji koji imaju nešto više iskustva u snimanju od vas mogu biti odlični učitelji ukoliko se suočite sa problemima poput: Kako napraviti stabilan kadar u hodu? Zašto je moj video previše beo?



Drugo, poštujujte tradiciju. Filmski i video jezik imaju sopstvene tradicije, pravila i inovacije. Posmatrajte majstore kinematografije, kao i najnovije trendove na Youtube-u. Ukoliko držite oči otvorene možete mnogo da naučite tako što ćete gledati (i kopirati). Obratite posebnu pažnju na rezove (gde su napravljeni?), ritam (kako ritam funkcioniše?) i sekvencu (šta prati šta?). Jednom kada dobro upoznate tradiciju, možete da budete kreativni i prekršite sva pravila.

Na trećem mestu, ostanite otvoreni za nove stvari. Ukoliko radite automatski ili uvek koristite isti vizuelne efekte, vaš rad će postati dosadan. Razvijajte se postavljajući sebi pitanja: Da li sam napravio lepu kompoziciju? Da li će biti atraktivna za publiku? Šta još mogu da uradim? Šta bi se dogodilo kada bi se kamera pomerila/ ostala mirna?

7 | Koja je uloga montaže?

Montaža i pisanje scenarija su dve etape video produkcije o kojima se najmanje priča među amaterima. Učesnici u našim medijskim treninzima često dolaze svesni sopstvene potrebe za praksom u montaži.

Često je uloga montaže- posebno u kućnim lo-fi video produkcijama, da vam ukaže koliko malo znate. Bićete suočeni sa propuštenim prilikama u toku snimanja, sa tehničkim problemima procesa rada, sa potrebom za montažom zvuka i slično.

Montaža je ključni i divan deo produkcije. To je konačno uobličavanje vašeg materijala. Video produkcije se prave tri ili više puta. Najpre kroz pisanje scenarija, zatim tokom snimanja i na kraju u fazi montaže.

Pokažite svoj grubo montiran material što većem broju ljudi i slušajte ono što oni imaju da vam kažu. Postoji samo jedan “prvi put” da se

pogleda vaš material, tako da je svež pogled od neprocenjive vrednosti. Čak i kada se ne slažete sa onim što čujete, uzmite u obzir komentare vaše probne publike.

Kako mogu da se usavršim?

Pravljenje izbora je jedini put napred. Uspostavite lične preferencije u video produkciji. Koje vas teme privlače? Koja je vaša omiljena tehnika naracije? Da li volite da se pojavljujete u svojim filmovima ili ne? Šta vam je najbitnije: Vizuelni elementi? Zvuk? Planiranje? Scenario i pisanje priče? Režija? Pravljenje izbora će fokusirati process vašeg razvoja.

Sve se na kraju svodi na učenje iz sopstvenih grešaka – bez uzimanja početnih neuspeha previše ozbiljno. Vaš zaista posebni prvi video nije napravio neki uticaj na publiku. Pa šta? Zašto ne bi ste napravili drugi, a zatim još jedan? Jednostavno napravite neke korekcije i pokušajte ponovo. Postoji mnoštvo ljudi negde tamo koji žele da učestvuju u vašoj priči tako što će je pogledati. Možda čak i odgovarajući na nju tako što će napraviti sopstveni video.

I tako počinje novi ciklus video produkcije...

u Walter Murch: In the Blink of an Eye

Revolucija društvenih medija

Princip revolucije

Dubravka Obradović

Kako bi smo razumeli šta znači revolucija društvenih medija, neophodno je da se podsetimo izuzetnih društvenih promena koje je pojava mas-medija donela društvu.

Svet koji je postojao pre popularnih medija, bio je svet u kojem je distribucija znanja bila skupa i dugotrajna praksa, te samim tim pod kontrolom elitnih monarhijskih i religioznih redova. Oni su koristili svoju kontrolu nad znanjem i njegovom distribucijom kako bi kontrolisali društvo i razvoj društvenih institucija.

Značaj Gutenbergovog izuma bio je u tome što je omogućio masovnu distribuciju informacija koja je kasnije dovela do osnivanja modernih evropskih društava zasnovanih na humanističkim vrednostima, nauci, kulturi i demokratskim institucijama.

Revolucija koju su mas-mediji doneli nije značila da je snaga medija u borbi za moć i kontrolu u društvu izgubila na značaju, budući da su načini distribucije medija još uvek bili skupi i zahtevali tehnološko znanje kako bi se koristili; Prema tome, medijski svet bio je još uvek nedostupan većini ljudi. Ova neravnoteža jasno je podelila proizvođače od konzumenata medija, onih koji nisu imali način da odgovore kroz medijske kanale te su bili označeni kao neinventivni, pasivni i laki za manipulaciju.

Posle skoro dva veka dominacije tradicionalnih mas-medija, pronalazak interneta doveo je do dubokih i kompleksnih promena u modernom društvu i uveo nove prakse komunikacije u javnu arenu.

Razvoj interneta, koji se još prepoznaje kao začetak novih/ društvenih medija, za mnoge ljude predstavlja mogućnost da rade ono što je ranije bilo teško i ekstremno skupo: da učestvuju u moćnom, brzom i pristupačnom sistemu komunikacije sa velikim brojem ljudi, koji im istovremeno pruža mogućnost da u trenutku pristupe skoro neograničenom spektru informacija. Novi mediji ne zahtevaju tehničko znanje ili značajne novčane investicije kako bi bili korišćeni – oni su otvoreni i lako im pristupa sve veći broj ljudi širom sveta.

Društveni mediji su revolucionarni medijski fenomen – platforma za individualno i kolektivno učestvovanje, organizaciju, saradnju i povezivanje.

Novi svet znanja i učestvovanja

Danas imamo nove definicije autoriteta, objektivnosti, istine i znanja. One više nisu fokusirane u jednom centru, već su ukorenjene u dijalogu, diskusiji i transparentnosti. Osnovni sastojak koji ovo čini mogućim je interaktivnost. Samo društvo ima kontrolu nad novim medijima i njihovim sadržajem. Pojam zajednica znanja zasnovan je na spoznaji da je pojedinac uvek subjektivan a njegovo znanje je limitirano, tako da će autoritet, istina i znanje najverovatnije proizaći iz otvorene diskusije.

Mogućnosti koje slobodan protok informacija i povezivanja nude su više nego obećavajuće: svedoci smo kontinuirane produkcije korisnički-stvorenog materijala u pisanim, audio i vizuelnim oblicima, napravljenog od strane zajednica ljudi koji žive širom planete.

Kolektivno autorstvo ne mora obavezno da se završi u sajberspejsu: sve više i više ljudi prepoznaje da ovakav organizacioni model može da ima veliki uticaj, te pruži prostor za učenje i uključivanje.

Jedna od čestih kritika produkcija stvorenih od strane internet zajednica je da, budući da uključuju ljude koji ne moraju obavezno

da budu eksperti u oblastima kojima se bave, tako stvoreni proizvodi nemaju kvalitet u poređenju sa onima proizvedenim kroz tradicionalne kulturne institucije. Jedan od najpoznatijih primera koji ilustruje ovu debatu je pitanje validnosti i kvaliteta podataka sa Vikipedije. Međutim, uporedno istraživanje Vikipedije i Enciklopedije Britanike pokazalo je da dva izdanja imaju sličan broj grešaka*. Osnovna razlika je da, ukoliko koristite Vikipediju imate mogućnost da odete na stranu diskusija gde možete da čitate ili postujete komentare u vezi sa verodostojnošću sadržaja članka.

* http://en.wikipedia.org/wiki/Reliability_of_Wikipedia



The neutrality of this article is disputed. Please see the discussion on the talk page. Please do not remove this message until the dispute is resolved. (January 2011)

Staze perdanama

Uvećane mogućnosti za edukaciju i učestvovanje koje nudi razvoj medija takođe postavljaju problem tehnološkog i edukativnog razmaka koji postoji među različitim delovima sveta; Veliki broj mladih ljudi još uvek ima ograničen pristup tehnološkim resursima (kompjuterima, kamerama, internetu), što ih onemogućava da učestvuju u medijima, da iskažu svoje stavove i prikažu svoju stvarnost. U isto vreme oni koji imaju pristup često nemaju kulturne i socijalne veštine neophodne za puno učestvovanje u savremenom medijskom svetu.

Stoga je zadatak nas, kao omladinskih radnika i edukatora, da omogućimo treninge i razvijamo projekte koji će učiniti nove

tehnologije široko dostupnim za mlade ljude. Dalje, moramo da naglasimo značaj posedovanja veština i iskustava neophodnih kako bi mogli da potpuno učestvuju u društvu, tako da mogu da artikuliraju sopstveno razumevanje načina na koji mediji oblikuju mišljenje i postanu svesni novih etičkih standarda koji će uticati na njihove prakse kao medijskih stvaralaca i članova onlajn zajednica.

Kako bi smo maksimalno uvećali naše rezultate i sagradili zajednicu edukatora koji će učiniti mogućnosti medijskog angažmana šire dostupnim, takođe moramo da se fokusiramo na promovisanje omladinskih medijskih projekata i edukacija u cilju sticanja medijske pismenosti, posebno saradnju između medija i nevladinog sektora i edukaciju omladinskih radnika da koriste nove tehnologije u svom poslu. Uzbudljiv put pruža se pred nama; Ukoliko krenemo njime zajedno, putovanje će biti neizmerno kreativnije i uspešnije.

Da, ali ne? Fair use autorski zaštićenih dela

Andrew Hannes

Zaštićena autorska prava su tema koju dosta medijskih stvaralaca izbegava. Ne zato što ne mogu da izađu sa njom na kraj, već zato što postoji trač da je komplikovana. Sa ekspanzijom interneta, autorska prava se stalno menjaju; pošto svako može da gugluje, kopira, zadrži i koristi materijal, suština i značenje autorskih prava su se radikalno promenili kroz godine. Ipak, autorska prava još uvek postoje! Ona su tamo, definisana i pristupačna. Mladi video autori obično nisu informisani o različitim licencama koje postoje za svaki oblik (video, fotografiju, grafiku, itd.) i temu (kreativne ideje) u okviru medija. Autorska prava mogu se razlikovati od zemlje do zemlje i po vrsti umetnosti. Mladi ljudi na medijskim omladinskim razmenama obično su prvi put suočeni sa idejom da moraju u obzir da uzmu autorska prava.

Možda mislite da je najlakši način da sa njima izađete na kraj taj da navedete sve informacije o vlasnicima autorskih prava, ali ovo nije (uvek) slučaj. Youtube, npr., može da izbaciti ton vašeg videa ili čak da ga skine sa interneta. Ovo će se desiti bez obzira na ciljnu grupu koju ste imali u vidu pri produkciji (prijatelji, škola, zemlja itd.) Preporučljivo je da najpre kontaktirate kompaniju ili umetnika koji je stvorio muziku koju želite da koristite. Samo ne očekujte da će Madonna odgovoriti na vaš zahtev! Ukoliko ste nezavisni video stvaralac, šanse da ćete dobiti odgovor nisu vrlo velike, ali će vam pokušaj pomoći da lakše spavate noću. U slučaju da vam umetnik odgovori, iskrenost može da bude najbolji pristup. Problem korišćenja materijala zaštićenog autorskim pravima nije nov ni težak za prevazilaženje. Postoje mnogi internet sajтови sa muzikom, fotografijama i video radovima koji su oslobođeni autorskih prava, i njima je lako pristupiti koliko i vašem Fejsbuk nalogu.

Kada smo koristili materijal sa zaštićenim autorskim pravima tokom projekta Birth of Image , pokušali smo da edukujemo učesnike o “Fair Use” (korektnom korišćenju -prim.prev.) autorskih prava. Većina učesnika okreće se muzici oslobođenoj autorskih prava ili odluči da ne pokriva rupe u zapletu muzikom već da se umesto toga bliže pozabavi snimanjem zvuka u produkciji.

Najbolji način da osigurate da vaši video radovi, fotografije, kolaži ili muzika ne ugrožavaju nečija autorska prava je dakoristite vašu maštu, veštine i resurse koji su oko vas kako bi ste stvorili nešto originalno i potpuno vaše. Snimanje prirodnog zvuka, stvaranje vašeg muzičkog saundtreka ili čak sklapanje prijateljstava sa muzičarima može vam doneti slobodu i zadovoljstvo.

Ne treba da zaboravimo da isto kao što mi želimo da zaštitimo prava na naše video radove ili fotografije, to žele i produkcijske kuće i drugi umetnici. U eri društvenih medija moguće je obezbediti prava vašeg proizvoda. Dozvole “ Creative Commons” šeme trenutno se primenjuju na 53 jurisdikcije širom sveta i stalno se razvijaju. Ova autorska prava su jednostavna; Razlikuju se u odnosu na ono šta vam je potrebno i jedan su od najboljih izbora za individualne stvaraoce, čak i kompanije kako bi osigurali svoj kreativni rad.

Linkovi:

1. <http://dig.ccmixer.org/>

Ovaj sajt može da vam pomogne da pronađete muziku koja je zaštićena Creative Commons ugovorom. Kompozitori su već dali saglasnost da se njihova muzika koristi.

2. <http://freeplaymusic.com/>

Ja koristim ovu bazu podataka da pronađem muziku oslobođenu autorskih prava, sortiranu po žanru, stilu ili emociji.

3. <http://www.centerforsocialmedia.org/fair-use>

Najdetaljniji, ažuriraniji i najbolje strukturiran sajt o praksi Fair Use-a. Možete da pronađete primere, video tutorijale i odgovore na najvažnija pitanja u vezi Fair Use-a autorskih prava.

4. <http://creativecommons.org/>

Ovo je oficijelni sajt Creative Commons licenci. Uključuje izuzetno jednostavno objašnjenje o tome kako izabrati jednu od niza zaštita, sloboda za autore, umetnike i edukatore.

**poglavlje 3****praksa**

Fine-Tuning | Mediji sa i za socijalno nepriviligovane

Kriszta Zsiday

Čini se da su životna iskustva za mnoge ljude nematerijalna. Ipak, ona imaju neverovatno veliki uticaj na naše živote, posebno u toku mladosti. Kontinuirani protok emocija i iskustava koja potiču od događaja u životu koji su nalik obredima prelaza, napuštanje roditeljskog doma, suočavanje sa socijalnim, ekonomskim i ličnim izazovima su jako bitni.

Svi ovi događaji utiču na naše reakcije: Koje predstave kreiramo u svojim umovima; Koje strategije biramo; Kako izražavamo sebe i učestvujemo u društvu. Dok su neke od ovih akcija i reakcija rezultat genetike, hormona i biologije odrastanja, druge su direktno povezane sa kulturnim, porodičnim i društvenim iskustvom.

Kroz projekat Birth of Image radili smo sa mladim ljudima koji su odrastali u domovima za decu bez roditeljskog staranja, sa hiperaktivnim mladim ljudima i ljudima sa oštećenim sluhom. Njihove životne priče često uključuju lična verovanja, razmišljanja i probleme koji su nama, omladinskim radnicima, nominalno nepoznati.

Ipak, to je stvarnost u kojoj radimo. Kolege koje su ostale dovoljno dugo u ovoj profesiji, su došle do zaključka da je naš posao zapravo 'fino podešavanje' (nadalje u tekstu fine-tuning) – a ne menjanje sveta preko noći.

Fine-tuning je otkriće sistema motivacije i kako ovi sistemi funkcionišu za mlade ljude, u okviru logike njihovih života.

Mediji su sjajan alat za ovo. Za početak, imaju kapacitet da sintetišu i strukturiraju lične priče na ekspresivan način. Ono što je potrebno za ovakav pristup je motivacija da se počne igrati sa medijskim alatima. Gledajući na ono što se događa na Facebooku, Twitteru, YouTubeu itd, možemo biti sigurni da su novi mediji već postali kanal gde bi se fine-tuning mladih mogao odvijati.

Kada je u pitanju fine-tuning, ne postoji kontradikcija između mladih sa 'manje mogućnosti' i mladih koji su iz privilegovanijih okruženja.

Ideje su smislene samo u odnosu na realnosti u kojima su začete. Predstava o mladima sa manje mogućnosti je jedino smisljena u odnosu na društvo koje odlučuje o tome ko je normalan a ko ne.

Nalik štampi

Svi reagujemo na sredinu u kojoj živimo. Savremena istraživanja pokazuju da je društveno prihvatanje i naklonost koju dobijamo od drugih, jedan od glavih podsticaja unutar sistema motivacije. Negativna iskustva umanjuju motivacione sisteme i povećavaju stress. U knjizi The Humanity Principle iz 2006. godine, Bauer naglašava da je 'najbolja droga za ljude drugo ljudsko biće'.

Kada mladi ljudi dele sa drugima svoje priče sa iskrenošću i na osnovu vlastite slobodne volje, to im može pojačati osećaj da su živi i uživanje u stvaranju nečega. Ovo im podstiče motivaciju da učine nešto za ljude koji su im dragi ili da učine nešto zajedno sa njima. U radu sa mladima koji dolaze iz problematičnih okruženja, potreba za prihvatanjem i za osećajem da se dopadate drugima je neosporna činjenica. Ove potrebe i osećanja izražavaju se različito, na različitim nivoima i različitim intenzitetom. Dajući mladim ljudima video ili digitalnu kameru, i mogućnost da stvaraju, istovremeno im pružamo mogućnost da probleme koji ih okružuju pomere 'izvan' sebe i ponude drugima/publici. U slučaju redistribucije video radova, ti drugi/publika mogu biti hiljade ili milioni drugih ljudi koji žive širom planete. Kada neko doda 'like' na fotografiju, video ili status to može biti jako bitan momenat koji ukazuje na to da individua igra određenu ulogu u životima drugih ljudi.

Prateći sopstvena interesovanja

Kreiranje medijskih poruka funkcioniše na dva nivoa: tehničkom i emocionalnom. Tehnički deo se može naučiti putem online tutorijala, obukom rada na softveru ili od prijatelja. Da bi se dostigla otvorenost i podelila sa drugima sopstvena priča – potrebno je nešto drugo. Tokom jednog od mojih trening projekata, grupa mladih ovisnika se napila prethodne noći i nisu stigli da završe video zadatak koji su dobili. Pronalaženje rešenja za ovu situaciju bilo je za mene kao trenera jedno od najdragocenijih trenutaka. Nakon razgovora sa grupom sledećeg dana, oni su se ponovo napili ali su ovoga puta uzeli kameru i napravili video od svog iskustva.

Kasnije su video pokazali ostatku grupe. Ovim videom oni su stvorili prostor za sebe na tom treningu. Shvatili su da je to okruženje gde mogu da rade na svojim problemima, gde mogu da učestvuju umesto da pružaju otpor.

Fine-tuning projekata koji sadrže medijske treninge omogućili su im da promišljaju ono što su uradili, kako i zašto. Nisu ostavili alkohol ali su zato napravili video o tamnoj strani zavisnosti. Razgovarali su o tome sa ostalima u grupi. U nekom trenutku su odlučili da ne piju jedan dan, nakon što su više od deset godina pili svakoga dana u kontinuitetu.

Stvaranje sopstvenog izveštaja

Najbolja praksa, po mome mišljenju, je da se dovede kompleksna ciljna grupa mladih, raznolikih po okruženjima iz kojih dolaze. U dosta slučajeva, kultura i navike predstavljaju prepreke. Jednom kada uzmu kameru u ruke, želja za stvaranjem, deljenjem postaje jača od prepreka.

Ono što se takođe pokazalo kao dobra praksa je da se koristi vizuelna ekspresija da bi se manevrisalo izvan prostora njihovih (često ograničavajućih) misli. Vizuelna ekspresija kompleksnih poruka u

grupi omogućava razumevanje među ljudima. Takođe im nudi 'Aha!' iskustvo uvida koje se stiče tokom procesa stvaranja. Vizuelni jezik je univerzalan jezik – činjenica dokazana time što su slabovidni učesnici režirali filmove tokom projekta Birth of Image.

Ključ uspeha po meni je kreiranje aktivnosti, koje uključuju i okruženje i ljudske resurse. Lokacija i prostor u kome se odvija trening gde učesnici mogu da se slobodno kreću može im omogućiti da se oslobode tenzije kroz vežbe koje uključuju kretanje i aktivnosti. U malim zajednicama, kao što je selo, lakše je održati fokusiranost unutar grupe a istovremeno postoji prostor za socijalizaciju i upoznavanje različitih načina života.

Na posletku, ali ne i najmanje važno – sastavljanje tima edukatora. Bitno je uključiti ljude sa tehničkim znanjima, kao i trenere koji dobro komuniciraju sa ljudima, u cilju podrške neophodne za emocionalne i mentalne procese učesnika. Ova kombinacija je od velikog značaja kada se radi sa mladima sa 'rizičnim' životnim okruženjima. Ti mladi možda nemaju smart-telefone ili dobre fotoaparate ali svi priželjkuju nečiji 'like' na Facebooku, i definitivno imaju priče koje treba ispričati. Medijskim aktivnostima unutar projekta Birth of Image bili smo u prilici da im omogućimo osećaj da ih je neko čuo i da je neko svestan njihovih iskustava.

Vrednuje se ono što oni zaista jesu, što je dobro za svakog.

Komunikacija je odgovor koji dobijete

Kako koristiti svoju publiku i vršnjake za dobijanje fidbeka (konstruktivne kritike) o uticaju i značenju (audiovizuelnih) poruka?

Miki Ambrozy

Kada radimo sa medijima, koristimo audio, vizuelne ili kombinovane medije da prenesemo svoju poruku. U ovim slučajevima, uticaj naše komunikacije ogleda se u odgovoru koji dobijemo.

Pitanje za gledaoca će uvek biti: Da li razumem poruku ili emociju koja je izražena? Šta je tu bitno za mene? Da li utiče na mene? Bilo na svesnom ili nesvesnom nivou, ova pitanja će voditi gledaoca do izbora: Da li da nastavim da gledam ili ne?

Kroz projekat Birth of Image razvili smo niz pitanja koji usmeravaju mlade video producente da se pomere izvan lagodnosti grupe i smeha njihovih vršnjaka. Obično tražimo fizički odgovor publike na prikazani materijal, kao što je podizanje ruke, kako bi stimulisali reakciju sličnu onima dok filmove gledamo onlajn (klikćući close ili like dugme). Pitanja su sledeća:

Da li bi prosledili link do ovog videa vašim članovima porodice i bliskim prijateljima?

Da li bi ovaj video bio zabavan ljudima van ove grupe, npr. nekome iz Japana?

Da li ovaj video povezuje lokalnu stvarnost sa univerzalnim emocijama?

Ukoliko su odgovori bili potvrdni, možemo da budemo prilično sigurni da na kognitivnom nivou naš video “funkcioniše” i da će privući pažnju na sajtovim društvenih mreža. Interesantno je da posmatrate telesni odgovor publike i njihovo disanje dok gledaju

video. Tako možete da dobijete vredne informacije o uticaju svoje poruke. Smejanje i tapšanje su očigledni zankovi. Vaši vršnjaci takođe izražavaju ono šta se događa na ekranu tako što se pomeraju ka ivici stolice (pažnja je usmerena napred) ili tako što zevaju i zavaljuju se u stolicu (pažnja je fokusirana od filma).

Posle prvih reakcija, publiku pitamo za komplimente i predloge za korekcije. One će voditi stvaraoce videa ka poboljšanju svoje produkcije te zadržavanja onoga što je dobro. Dobijanje kritike na ovaj način može da doda vrednost vašoj osnovnoj ideji ili pristupu.

Iz tačke posmatranja video producenta, postoji rizik uzimanja svega zdravo za gotovo ili previše lično, što treba izbegavati. Fidbek pruža nečije mišljenje o vašem radu, obojeno emocijama, i uvek je izbor video producenta da ga prihvati ili ne. Jedna stvar na koju stalno treba da podsećamo mlade ljude je da se fidbek odnosi na produkciju, ne na njih lično.

Na kraju, fidbek je takođe sredstvo za stvaranje zajednica. Ovo je očigledno iz razvijene upotrebe komentara i video odgovora na društvenim video sajtovima. Fidbek podiže kvalitet diskusije, struktuirira tok mišljenja i podstiče ljude da slušaju jedni druge, istovremeno im omogućavajući da se uključe.

Da li je to OK? | Etika za stvaraoce slika

Kriszta Zsiday

Često kažemo da se ono što se desilo tokom letnjeg kampa, treninga ili medijske radionice završilo na samom događaju. Što, naravno, nije u potpunosti istina.

Statusi na Fejsbuku, video radovi podeljeni preko interneta i fotografije sa događaja nose poruke. Kada mladi ljudi rade sa medijima, pitanje kako i šta podeliti postaje još važnije nego inače. Kao stvaraoći, svi želimo da podelimo naše produkte sa što većom mogućom publikom. A putem društvenih mreža to je brzo i lako. Videćete vaše fotografije i video klipove sa žurke na društvenim sajtovima za par sekundi. Ipak, praktikovanje slobode izraza je samo jedna strana medalje.

U jednoj od internacionalnih omladinskih razmena koje sam vodila, grupa mladih ljudi postala je zainteresovana za istraživanje situacije imigranata. Otkrili su da neki od imigranata zarađuju novac tako što prose na ulici. Želeli su da naprave video o njihovoj borbi za pristojan život i vratili su se sa snimcima mlade majke sa bebom koja moli za sitniš. Izgledala je jadno i prljavo na snimcima, snimljenim sa daljine, gde je kameraman bio sakriven.

Autori videa su bili izuzetno ponosni na svoj materijal i dramatičnu univerzalnu poruku o bolu koju je sadržao. Kada im je postavljeno pitanje o tome šta misle kako bi se majka osećala ili šta bi rekla ako bi videla sebe prikazanu javno na ovaj način, iznenada su se suočili sa pitanjem etike.

Ne verujem da su mladi video producenti uradili nešto nemoralno. Šta više, oni su bili predani i društveno angažovani tokom svog rada. Istovremeno, želim da naglasim da tokom produkcije videa lako možemo doći do neetikčkog ponašanja. Pritisak da se publika

zabavi, da se zadovolje omladinski radnici i treneri i da se подели nešto zaista izvanredno može da dovede do proizvodnje etički diskutabilnih medijskih produkata.

Kako da iskreno izveštavamo istovremeno štiteći protagoniste, posebno one u teškim životnim okolnostima? Ovaj izazov je star koliko samo pripovedanje. Novost danas predstavlja veličina publike, brzina kojom se informacije šire i u slučaju koji opisujem, grupa mladih ljudi sa manje mogućnosti u životu koja je odjednom sposobna i spremna da stvara medije.

Kao najlakše rešenje može da deluje da prosto ignorirate moguće posledice koje vaš medijski produkt može da ima na nečiji život, pošto je ovo uobičajeni trend u mas-medijima okrenutim zabavi (samo pomislite na Velikog brata ili trač-sajtove o poznatima).

Moje razumevanje etike podrazumeva da treba da poštujemo zakon i privatni život drugih, čak i dok tragamo za izvanrednom pričom. Najpre je potrebno da vam je stalo. Kako bi ste stvorili medije zasnovane na vrednostima, morate da podržavate ljudske vrednosti. Ovo je moguće jedino ako razvijete interesovanje za odnos medija sa činjeničnom stvarnošću i stvarnostima drugih ljudskih bića.

Treba da izbegavate falsifikovanje ili naduvavanje činjenica, ubacivanje ličnih informacija u priču i prenošenje jednostranih informacija uz malo ili nikakvo istraživanje. Ovakvi postupci generalno degradiraju medijske proizvode od izvora informisanja do senzacionalizma.

Kao omladinski radnik možda ćete susresti ljude koji se suočavaju sa problemima kao što su diskriminacija, posebne potrebe, nezaposlenost, siromaštvo ili jednostavno različiti izvori nesigurnosti tokom odrastanja. Predlažem šest osnovnih vrednosti na koje možete da se pozovete kada radite sa medijima: verodostojnost (služba), odgovornost (društvena pravda), poštovanje (dostojanstvo i vrednost osobe), integritet (poštenje), briga (važnost ljudskih odnosa) i kompetencija. Dole ću ponuditi pet trikova koji mogu da vam pomognu da stvorite etički korektnne vizuelne medijske produkte.

Zakon i zakonska prava se razlikuju od etike. Etika je sistem moralnih principa. Ko je na slici? Šta njome govorim? Gde ću distribuirati ovu poruku? Da li je to OK?

Medijske poruke i vizuelne slike su moćna oruđa, do kojih pun pristup ima samo autor. Sa ogromnom moći dolazi i ogromna odgovornost.

Vi sami pravite razliku svaki put kada odlučujete da li je slika OK ili nije.

5 trikova za etičke vizuelne medije

- 1 Koristite slike protagonista u kojima osoba ne može biti prepoznata (u gomili ljudi, sa leđa, koristeći oblike).
- 2 Pitajte da li možete da snimate protagonistu. Takođe možete da pitate ljude da vas obaveste ukoliko ne žele da budu prikazani.
- 3 Ukoliko nameravate da prikazujete sliku ili video široj publici, unapred obezbedite pismeni (potpisani) informisani pristanak svih osoba koje mogu da budu prepoznate. (ovaj formular bi trebao da uključuje ime vašeg dela, lokaciju, da li ćete koristiti puna imena protagonista, gde nameravate da prikazete vaš rad).
- 4 Kada snimate video, prikažite finalni produkt glavnim protagonistima pre prikazivanja.
- 5 Pitajte druge kako vide vaš finalni produkt. Na ovaj način možete da se uverite da nećete ugroziti bilo čiji ugled kada stvarate socijalno i emotivno izazovne poruke.

Transformersi: Ko ovde upravlja?

Šta je značaj participativne kulture za medijsko obrazovanje? Priča o otme kako novi mediji dovode u pitanje tradicionalne predstave edukatora i omladinskog radnika.

Miki Ambrózy

Novi audiovizuelni mediji usko su vezani za praksu. Šta je potrebno da bi se stvorili novi mediji? Potrebno je kreativno razmišljanje i vizuelizacija; potrebno je isprobavanje i pravljenje grešaka tokom produkcije. To je serija odluka i izbora, napravljenih kako individualno, tako i kolektivno.

Novi mediji su savršeno oruđe za holističku edukaciju na bilo koju temu ili iz bilo koje oblasti. To je novi jezik za samoizražavanje mladih, koji ima ogromni potencijal za razvoj svih aspekata komunikacijskih veština: pisanog izraza, vizuelnog jezika, govora tela, crtanja, pokreta i interpersonalne komunikacije.

Jedno od pitanja je: šta izraziti? Edukatori iza projekta Birth of Image odlučili su da kontrolu nad sadržajem maksimalno prepuste učesnicima. Ukoliko pročesljate više od 70 video radova na Vimeu, napravljenih od strane participanata u toku projekta, naći ćete niz univerzalnih tema koje pokrivaju različite oblasti svakodnevnih ljudskih iskustava.

Jedna od dominantnih formi izražavanja je igra. Poruke se prenose putem razigrane kombinacije razmišljanja, eksperimenata i zabave. One indirektno govore o savremenim preokupacijama mladih (npr. Stay Curious i Advertising Life serije). Pronaći sopstveni glas i postaviti sebi izazov su još dve univerzalne teme koje se ponavljaju. Najpopularniji video napravljen tokom projekta je onaj koji je režirao slepi učenik (Slightly Different). Aplikacija za onlajn takmičenje

iz Poljske bavila se tinejdžerskim obožavanjem žena (Women are.... Oh yeah!) dok je druga bio dokumentarac o preduzetniku beskućniku (Can Man).

Na prvi pogled, ovi proizvodi možda ne ostvaruju očekivanja institucija o interkulturalnom dijalogu, toleranciji i osećaju pripadnosti Evropi. Ukoliko ih bolje pogledate, pronaći ćete ipak, da su ljudi koji su učestvovali u ovim medijskim produkcijama napravili važne kreativne izbore, saradivali u timovima kroz intenzivni radni proces, stekli nove medijske veštine i vežbali svoje pravo na slobodu izražavanja ulazeći u javni domen - sve ovo, a da im niko nije rekao šta treba da rade.

Metod koji funkcioniše

Bilo koji Birth of Image projekat počinje uvodom predavača koji jasno predstavljaju filozofiju događaja. Naša filozofija je oštar prekid sa paradigmom edukacije kroz preskripciju, gde je ishod definisan na početku. Mi smo prisutni samo dok učenici ne uzmu stvari u svoje ruke. To nekad može da bude toliko kratko koliko traje jedan dan programa. Pribegavamo programiranim sesijama samo ukoliko služe potrebama učesnika u bilo kom datom trenutku.

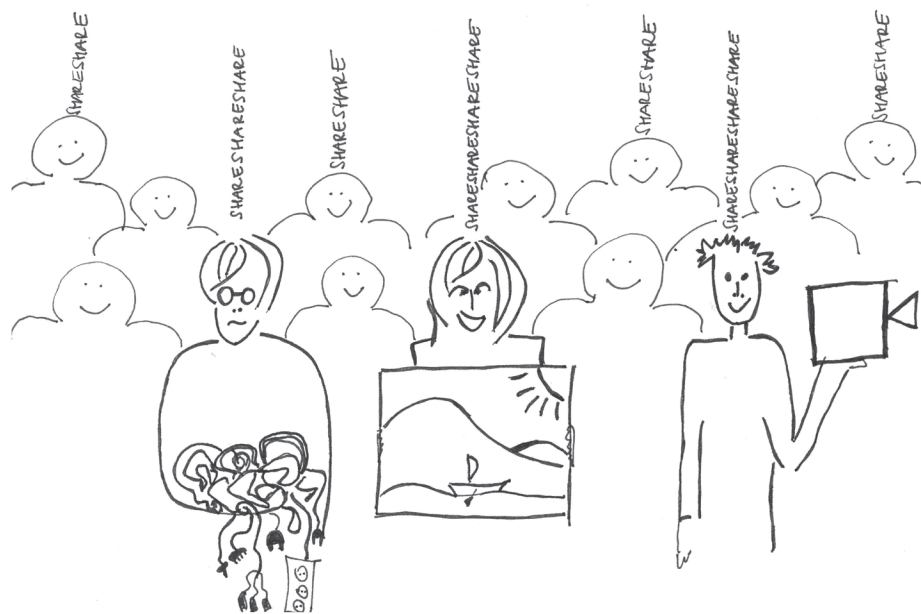
Zatim, uvek napravimo grupni dogovor u vezi osnovnih pravila, koje koristimo kao pravila ponašanja. Ona predstavljaju igralište u kojem se praktikuje otvorena komunikacija; gde učesnici dele i pričaju o svojim iskustvima u prvom licu jednine, bez pretpostavki o tome kroz šta drugi prolaze u bilo kom datom trenutku; i gde se osnovne ljudske potrebe kao što su sigurnost, raznolikost i veze, poštuju.

Na trećem mestu, definišemo svoje uloge kao osobe-resurse, spremne da prate učesnike tako što će odgovarati na njihova pitanja i jednostavno primenjujući pravilo osnaživanja. To znači podržavati osobu da sama reši svoje probleme, bez predlaganja "pravilnog" ili "dobrog" rešenja. Moć i uspeh tako ostaju kod učesnika.

Fokus našeg metoda od ove tačke nadalje je da odgovorimo na radnje i pitanja učesnika. U prvim satima projekta namere ili ciljevi svakog učesnika se konsultuju i prate do trenutka do kojeg smatramo da je

to neophodno. Tim trenera i asistenata je tu da vodi radionice, daje lekcije ili mentorska savetovanja o bilo čemu u vezi neprofitne medijske produkcije, od pisanja scenarija do tehnika snimanja, od prevencije konflikata do psihološkog savetovanja.

Naš metod je participativan od početka. Rezultirao je u treninzima gde je samo 24 učesnika, većinom bez prethodnog iskustva, napravilo 11 kompletnih medijskih produkcija za sedam dana. Birth of Image je proizveo širok spektar formata od dokumentaraca do eksperimentalnih radova i TV emisija uživo, ukupno oko 70 radova koje je napravilo više od 250 mladih ljudi koji su u potpunosti bili odgovorni za produkcije.



poglavlje 4 rezultat

Moje slike, tvoje slike

Kako se razvijam uz pomoć fotografije

Donalda Sinkute

Živim-vidim-jesam. Slike su prozori u moj život. Možda one lažu, pokazuju bolju ili lošiju verziju života od života kakav se zaista odvija, ali činjenica slike koju ste stvorili je očigledna - ne možete da promenite ono što ste jednom snimili. Majstorstvo je zabeležite ovu činjenicu što jasnije možete. To je nivo na kome se sada nalazim. Ja rastem. Sada želim da snimam slike koje će izgledati realno.

Postoji puno teorija, knjiga i milioni postova na internetu o fotografiji i tome kako da unapredite svoje veštine snimanja i pravljenja fotografija. Ja verujem u jednostavnu istinu: morate da osetite snagu snimka koji želite da snimate. Često mi je teško da uhvatim sliku koju vidim na fotografiji, tako da pokažem ono što želim da drugi primete. Ipak, obožavam trenutak kada moj um zabeleži snimak! Čak iako nedostatak fensi tehnika i veština ne doprinose mojem delu, ja se divim domišljatoj slici koju sam sama napravila.

Mislim da moć tehnologije danas znači da postoji mnogo mogućnosti da budete vizuelni narator svog sopstvenog života - "pripovedajući" slikama. Učinite da vaše fotografije pričaju reči koje ne možete da nađete.

Pomislite na Fejbuk. Neko nema fotografija na svom profilu? Šta možete da zaključite o njemu/njoj? Na primer primetite komentare ili aploudovane linkove? Da li to daje verodostojne informacije o toj osobi? Onda se pojavi prva slika te osobe. Čak iako je to usputni snimak, on ima moć da vas natera da poverujete da je ta osoba nešto više nego prazan profil. Nije bitno ni da li je ta slika stvarna ili lažna ili čak da li je nečija fotografija. Slike čine da verujete u ono što vidite.

Kako sve ovo čini da ja rastem? Ja uvek tražim interesantne snimke koji će mi pomoći da upamtim trenutak, da prizovem osećaj, ukus ili miris. Ilustrujem svoja putovanja u obliku foto dnevnika. Ne čitam svoje dnevničke zabeleške onoliko koliko posmatram slike. Ukratko, snimanje fotografija čini me posebnom. Takođe me čini interesantnijom, zabavnom, pank, nekada ludom, divnom i pomaže mi da inspirišem druge...

Čini me živom!

Povezani kablovima

Gregory Painter

Pre treninga imao sam jako malo iskustva sa medijima. Prve utiske o tome stekao sam kroz Tarzan Online trening koji je organizovao tim Birth of Image edukatora, gde sam imao priliku da pomerim sopstvene granice stičići veštine. Hteo sam da isprobam što je više stvari moguće i povrh svega imao sam stvarnu priliku da učim kroz video, komentare i zadatke koje sam dobijao.

Prvi izazov za mene je bio odlazak u Holandiju gde sam bio okružen međunarodnim timom sastavljenim od ljudi iz pet različitih zemalja koji su se okupili da bi stvarali medije. Suočio sam se sa neočekivanim izazovima komunicirajući 'kroz' kameru, ples, učenje o sopstvenom telu i čulima, kao i učeći o drugima. To iskustvo je učinilo da shvatim da je za stvaranje medija potrebno više od jedne osobe. Imajući ovo na umu počeli smo organizovati projekte, najpre male koji su vodili većim produkcijama.

Na drugoj polovini treninga tretirali su nas kao malu produkcijsku kompaniju. Morali smo da stvorimo koncept i ideju svog video rada kako bi smo ih promovisali producentima. Želeo sam da osmislim veći projekat, film ili TV šou.

Kroz mnoštvo predloga i povratnih informacija/komentara, kao i pisanje scenarija i story boarda, usavršili smo našu ideju – TV šou. Nameravali smo da ga napravimo što profesionalnije moguće. Koristili smo rasvetu i što više kamera, trenirali nekoliko glumaca da sede u publici. Takođe smo 'zaposlili' tehničara zvuka i kamermana. Pokušali smo da iskoristimo sve do čega možemo doći. Želeo sam da stvorimo novu stvarnost, čak iako je u potpunosti konstruisana.

Iza zatvorenih vrata izgradili smo našu stvarnost TV šoua, dok drugi učesnici nisu ni bili svesni onoga što smo radili. Najstrašnija stvar je bila

je što sam glavni glavni protagonist bio – ja. Morao sam da radikalno promenim sebe. Postao sam veoma glasna i pričljiva osoba, nisam se bojao da se cerim pred kamerom niti da budem u interakciji sa njom. Ovo je bilo sasvim u suprotnosti sa mojim uobičajenim ponašanjem, obično izbegavam da budem ispred kamere, previše sam stidljiv da bih govorio pred publikom.

Nakon treninga odlučio sam da nastavim da razvijam moju ideju i time steknem još više iskustva. Stvorio sam malu frančizu za šou – ima stranu za obožavaoce, sa jednom epizodom nedeljno - bilo je jako zabavno praviti je. Mislim da je bila dobro sredstvo za lični razvoj, pomoglo mi je da naučim više o tome šta publika želi, šta prolazi a šta ne prolazi sa snimcima, i pružilo mi je priliku da testiram naše nove ideje.

Jednoga dana bih želeo da napravim još veći set za film ili komplikovaniji TV šou i da pružim drugima priliku koju sam ja imao.

Nove perspektive

Krisztián Sólyom

Zovem se Krisztián Sólyom, imam 18 godina, učenik sam četvrte godine srednje škole.

Čuo sam za Egyesek od prijatelja koji je učestvovao na nekoliko ranijih treninga. Ukazao mi je na mogućnost koju nisam mogao da propustim – projekat nazvan Birth of Image. Tokom tih deset dana u Grčkoj, u maju 2010. naučio sam više o sebi i o svetu koji me okružuje nego za celi moj život. Naučio sam da stvari postavim u novu perspektivu, što je veoma korisno, pogotovo u težim vremenima. Nakon ovoga dobio sam priliku da idem na konferenciju u Briselu u decembru 2010. Naziv konferencije bio je Mladi i mobilnost – luksuz?

Birth of Image je osamnaestomesečna serija programa koji se bave vizuelnim medijima. Na treninzima smo unapredili naše tehnike vizuelnog izražavanja i naučili koliko je važno stvaranje. Puno mladih ljudi je upoznalo i zavolelo vizuelne forme izražavanja zahvaljujući projektu. Moja omiljena forma je kratak film, nastavio sam da ih pravim i popularizujem među svojim prijateljima. Takođe, imao sam priliku da radim u timu – tako sam naučio puno novih stvari koje su otvorile nove mogućnosti u pravljenju filmova. Razumem poruke filmova i predstava puno bolje sada, što je takođe sjajno iskustvo.

Tekst je Krisztiánov originalan rad, napisao ga je na sopstvenu inicijativu. Odlučili smo da ga šampamo bez korekcija urednika i lektora.

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