

# Intellectual Output 3

## TEACHER'S HANDBOOK





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Digital  
Humanist

## **IO3 - task 1**

# **Teacher's Handbook**

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## 1. INTRODUCTION

The word storytelling pretty much speaks for itself. Stories have always been a way to communicate even before written language emerged. Before people learned how to write, they would tell each other stories. Since the very early ages of human development, since we were in the caves, scratching and struggling for survival, humans have been telling stories that gave us courage and strength to go on and defeat any terror. Storytelling as a practice is as old as the human history itself. Humans have always had the need to leave a trace behind them and mark their territory by any means. Cave drawings and depictions is a characteristic example of this unique desire and as the years went by these depictions developed and turned into verbal expressions that then emerged into myths, legends, stories and tales. The presenters of stories had a really significant and distinctive role in the community since they gave a unique and powerful image and impression to the community. Each presenter gave their personal style to the tale, while playing with their voice and body and facial expressions.

Storytelling has been part of human culture for thousands of years. It is a powerful and an enduring means of communication throughout the world. Signs of storytelling can be found in all primitive and ancient cultures. In the absence of written language, older cultures used animal skins, cave walls, stones, wood and even sand to draw, communicate and preserve their stories with pictures and symbols. Some of the earliest stories focused on epic events as can be found in the early civilizations of Greece and India. (Zatwarnicka-Madura & Robert Nowacki, 2018).

The verbal storytelling has remained essential and vital through the centuries, even after the appearance of writing and the use of written records, mainly for two reasons: First of all, there have always been illiterate members of the society, especially in the medieval ages and secondly due to the strength and power of its personal style and nature. Moreover, we should not forget that in the earlier times, it was the messengers who brought news from different places far away from the communities. They often spread stories about the kings and other noblemen, warriors and their heroic battles, wars and extraordinary events. Thus, storytellers became a vital part in the creation, conservation and spreading of the several tales, legends and myths, that got embedded in the folklore tradition, holding and bearing distinctive traits from each community and geographical region. Stories have also been a crucial part not only in the development of humanity but also in the evolution of an individual's life itself. From our early childhood our parents sat by our sides reading stories and tales, letting us imagine extraordinary things. Thus, our imagination unfolded and our brains became ready to understand and learn. As children we get our first exposure to stories as fables. These early cautionary tales are stories that convey a lesson to young people. They warn about the consequences of adopting certain values (like the greediness of King

Midas) or show by comparison that certain behavior will produce better results than other behavior (as in Aesop's fable of the "Ants and the Grasshopper") (Kendall & Kendall, 2012). The tales and stories gave us a guidance to morality and let us discover the fundamental rules that societies embrace and it can be said that storytelling is the interactive art of using words and actions to reveal the elements and images of a story, while encouraging the listener's imagination.

But what are the reasons to tell stories at the end of the day? First of all, a good story has power. The power to inspire, energize and activate people. A good story has the power to build understanding and sympathy. Another important reason to tell stories is to entertain ourselves and the people around us. We also tell stories to teach and humanize the big picture. But most importantly, good stories have the power to be remembered and this storytelling power is right at our fingertips.

The form of storytelling has evolved and developed radically as technology progressed. The traditional form, as we knew it, started changing and adopted a more interactive form. In the 1950s and '60s, historiography began to turn its attention to formerly neglected non-written sources. As a forerunner, we find the French Annales School of historiography, founded and developed in the first half of the twentieth century and flourishing after the Second World War. Besides "traditional" sources, the Annales School was willing to deal with documents of "everyday" life – bills, journals, letters, etc. – in order to study long-term socio- economical and political questions. The so-called "oral history" was developed in Great Britain at the beginning of the 1970s, which recorded narrations of everyday people and families, first focusing on the background of great historical events, and later on occurrences of everyday life.

Digital storytelling is the practice of using computer-based tools to tell a story. The focus of the story concerns a specific topic and the point of view is particular and personal. It is the modern form of the ancient expression of the storytelling art. (Barrett, 2007). "Digital storytelling combines the art of telling stories with a variety of digital multimedia, such as images, audio, and video. Just about all digital stories bring together some mixture of digital graphics, text, recorded audio narration, video and music to present information on a specific topic." (Robin, 2008). Particularly, it is a short film/clip that contains various digital media tools and gives people the opportunity to share their personal interests, aspects and attitudes. It is a relatively new term and presents the modern and contemporary practice that people use to tell stories. The first digital storytellers were Ken Burns, Dana Atchley, Joe Lambert and Daniel Meadows. Ken Burns used the method rather for documentation, such as his film "The Civil War" in 1990. The highly popular nine-episode series, total ten hours, was made with an enormous amount of personal documents – letters, journals and photos –, based on a new approach never used before, involving the viewers in the interpretation of historical events in a more novel way.

Its utility as a marketing tool to advertise and promote is really significant and has been used a lot by commercial, for-profit and non-profit enterprises. These multimedia presentations, combine a wide variety of several communicative elements and traits within a narrative structure. Fundamentally, digital storytelling is a process of creating a short purposeful movie with various multimedia components in order to create an engaging presentation. An original script, often in the author's own voice, combined with these components is essential part of this process. Topics for digital stories can vary from personal reflections to instructional subjects (Dogan, 2010).

Storytelling is one of the most powerful ways to breathe life into your brand, tourist destination or a cultural heritage asset. It is often called one of the main components of a content marketing approach. By giving the products and services an identity and by capturing and sharing the stories, you can take your target audience on a journey they wish to encounter. In order for consumers to form a personal connection with each brand, feature or asset, stories must be authentic, creative and inspirational. Thus, strong emotions and bonds will emerge.

A new term can be introduced at this point. This is the so-called emotional branding. Emotional branding is a radical marketing strategy that has the ability to lead to revenue and increase customer retention. How a person feels about the brand or feature typically determines whether they buy the product or enjoy the service. A brand is a matter of perception and when you tell a story that embodies human challenges, you create an experience that resonates with the customers.

Digital storytelling can be implemented in branding and successful promotion of a tourist destination and cultural heritage asset in order to make it stand out in this fast paced and changing world. We need to consider those three key points:

- *The potential clients are BUSY*
- *Our environment is NOISY*
- *Our World is VISUAL.*

In a world where “print is dead” the demand of travelers remains really high since people want to see more and more about which attractions to see, where they can eat, what they can buy etc. Past guides were trying to be everything to everyone but storytelling is the tool to make the difference. This is an amazingly efficient and cheap way to promote your tourist product and service. Stories improve the visitor's experience and increase word of mouth recommendations. They engage social media through the several social media and networks and they also boost repeated visitation.

In order to make your story stand out you need to be skillful and comfortable with ICTs. The ability to use the several social media like Facebook, Instagram, Twitter and so on is vital, since people stay connected all day. You need to be imaginative and let your imagination unfold without restrictions.



You must also be knowledgeable of the audience you want to attract and be sure for the service you want to promote. Being an expert at the thing you want to sell is of the utmost importance. Critical ability and evaluation of information is also crucial at this point. The data need to be carefully collected and then evaluated in accordance with the needs of the potential customers. Adaptability couldn't be forgotten since stories must be applicable to the potential customers' experiences in order to engage them more and more.

Consequently, the art of storytelling has been a primitive and fundamental part of human communication and has developed amazingly through the years. It has adapted to every need and purpose and can be considered as a great tool to promote tourism and cultural heritage assets, which is also the main concept of this OER.

## **2. DEFINITION OF DIGITAL STORY TELLING WORKFLOW**

The workflow of this OER has got “storytelling” as its keyword. The word speaks for itself and the workflow which is going to be followed consists of several chapters, clearly segmented. Storytelling is the art of telling stories. These stories create feelings and images that lead people to remember them. This handbook aims to give a clear definition of storytelling and teach the trainees the fundamental steps and tools to create their own authentic stories and scenarios. In the first chapter the keyword of storytelling is defined and a literature review is provided. The review is not only about the traditional form of storytelling but also about the digital one. The learning outcomes will be clearly presented and the audience will be targeted. The storytelling method in this OER refers mainly to its application in tourism and cultural heritage promotion. The main CornerStones and model structures are going to be analytically presented and explained. Another separate chapter of the development of this idea, the script techniques, the characters and the places of the story will be provided and the respective active will give students a hands-on experience of working on their own scenarios. Furthermore, technical issues about Storyboard and the special software to be used are going to be analyzed. In conclusion, the handbook will offer a real case study so the trainees can get the big picture of the art's application in cultural heritage promotion.

The art of storytelling has developed radically through the years in a way that can successfully promote tourism and cultural heritage features. Through an authentic story, the visitor's experience can become real, authentic and emotional, as it gives them intense and unforgettable feelings. The concept of this OER and this very handbook is to cast light on the tool of stories to cultural heritage promotion and teach students the basic steps to create original stories. The concept is concentrated on the application of

storytelling as a promotional tool for tourism and cultural heritage assets. After reading handbook that trainees will understand the definition of this art and get the necessary skills to create a digital story. Moreover, they will realize the benefits of digital storytelling on tourism and cultural heritage promotion. In brief the expected learning results are the following:

- The students will learn the origins of storytelling
- The basic reasons to tell authentic stories will be understood
- The main ingredients of a good story will be analytically presented and acquired by the trainees (models, script techniques, characters, places)
- The students will have a hands-on experience on creating their own scenarios
- Technical issues and tools for digital storytelling will be understood

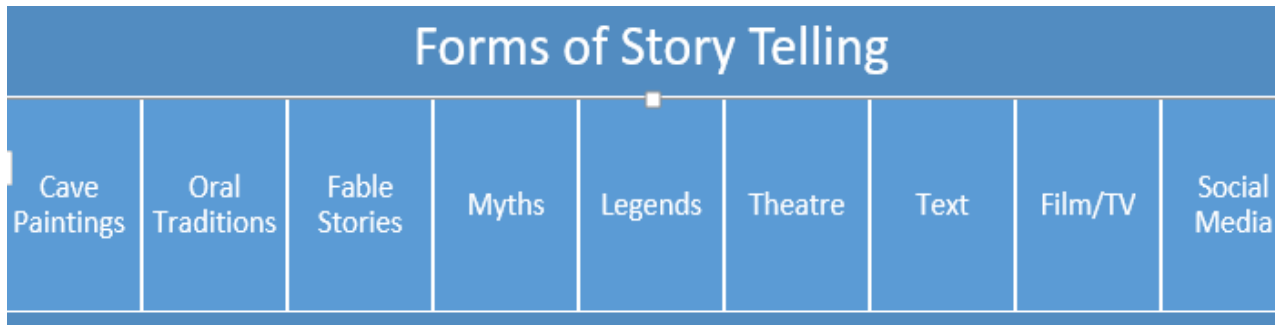
## **2.1. DESCRIPTION OF WHAT YOU WANT TO TELL**

Storytelling is part of our everyday lives, fully imbedded into human nature and it's something that is sought after by everyone, it sparks our interest and also the need to communicate the story, to feel understood and heard. Stories allow us to imagine of scenarios that otherwise we would never have, to see the potential in situations, to learn about characters and possibilities, it is the one thing that encourages children to imagine and fantasize.

Effective storytelling takes place when there is a clear vision of all the variants that the story consists of, it is necessary to realize which industry does the story concern, which place, audience and what is the appropriate result. Setting specific details and goals usually is the factor that determines successful results.



### 2.1.1. Forms



The forms of storytelling mentioned above have a direct relation with culture, different periods of time have distinct styles and means with which stories get expressed. Each culture has a way to express their character with stories and narratives and it is often the image that they have created for themselves that attracts visitors.

It is understandable that nations and cultures have greatly benefited from storytelling, as it builds the character and destination branding for the rest of the world to recognize. The different qualities that each nation can provide, attract different types of tourists which in turn can prove to be profitable in a number of ways for the related culture.

## 2.2. TARGET GROUP DESCRIPTION

Storytelling is a flexible mode for information sharing, this allows for it to be adjusted to suit the listener or the viewer. Some heritage stories may be suited for all audiences, however it is advisable to understand one's target group and cater to them accordingly. In doing so one increases the probability of delivering an impactful and engaging performance. Development of target group description is about identifying who you want to engage with your heritage project, and taking proactive steps to attract and retain their interest, to convert them to first time visitors and loyal customers who co-create value and spread out positive word-of-mouth, thus improving the value proposition and attracting more visitors.

### 2.2.1. Forms

Segmentation gives an understanding of the different groups of people or institutions in the audience of culture and heritage organizations. For ex., tourist agencies (they attract tourists), local businesses,

nonprofit organizations, etc. They can take their guests to cultural sites, organize corporate events to build their corporate culture.

We can split the market into different groups, or segments, that you can target through your marketing. Each group is looking for something different from your business, and you will choose to focus on one or more segments to help your business grow.

Target groups describe a selection of people with more or less similar traits. Target group description is based on qualitative and quantitative data, usually a mixture from primary market research and customer contact, data from direct observations, as well as data from secondary research or a competitor analysis. Target groups define current and/or future users. Depending on the complexity of a cultural heritage product or service, there may be one to five different target groups, which are mainly used in marketing and market research.

To make it easier to understand target groups, we use audience segmentation. It is the process of splitting customers, or potential customers, within a market into different groups, or segments, within which customers have the same, or similar requirements satisfied by a distinct marketing mix.

Segment by	Example
Demographics	Age, gender, social class, education, etc.
Geography	Where people live / work / study
Behaviour	What they do – existing or new visitors; tourists or day trippers
Attitude	What they think – family day out, educational reasons (want to learn), social reasons, looking for familiarity, entertainment reasons

➤ ***Demographic and socio-economic segmentation***

Static demographic segmentation (age, gender, education, class/occupation) becomes less useful for cultural heritage audiences. As a result of the web and social media, people are much more informed and influenced, they have access to greater choice and their smartphones are doing all of this for them wherever they are. Grouping people into segments by geography (resident/local, day tripper, national/international visitors) and assuming they are never changing is not a great way to relate to your online audiences. Family status is still heavily used in heritage segmentation, as it can be a major predictor of behaviour (dependent; pre-family; family at different stages; older marrieds and empty nesters).

➤ ***Psychographic segmentation***

The emphasis is towards the previously less used technique of psychographic segmentation. Psychographics is about classifying people by their attitudes, lifestyle and opinions, interest, actions, passion points, motivation, 'Likes'. Using monitoring tools, it is possible to gain deep insight into user 'sentiment' towards a cultural site or service, whether it is positive, negative or neutral. Segmentation faces the challenge of dynamic audience that has to be engaged by creating communities of common interests. Marketers try to find where existing segments congregate e.g. surfers, bands, mums, health, IT earned engagement.

➤ ***Behavioural segmentation***

New segmentation approaches emerge like user participation: **curators, producers, storytellers and commentators, sharers, watchers, advocates/detractors, Facebook fans, LinkedIn groups, Google+ circles**. Each Social Network Platform turns into a different segment variable. Consumers have the power and they choose how they want to be treated. Visitor studies have gained increasing importance in recent decades, blossoming into an industry of evaluation focused on understanding and improving audience engagements with cultural sites, improving those sites' accountability and staff performance, and tailoring the sites' market offerings to different target groups. These studies are based on conceptual models which entail segmenting audiences into a handful of generic categories in an effort to comprehend typical visitor motivations and experiences, e.g. five classes of visitor: **explorer, facilitator, experience-seeker, professional/hobbyist and recharger**.

A popular research tool for social media behavioral segmentation is 'Social Technographics' segmentation, developed by Forrester Research Inc. It classifies social media users into seven segments depending on their levels of engagement with online activities. Except for the inactives, all other participants can fall into more than one group.

- **Creators:** They are actively involved in creating social content (create blogs and web pages, upload videos on social media platforms such as YouTube, create articles) that can be used by others.
- **Conversationalists:** They share their knowledge, views and opinions (by regularly updating their statuses) with other consumers via social media.
- **Critics:** They respond to content created by others by making reviews on sites, rating brands, commenting on blogs and posts.

- **Collectors:** They organise content (created by others) for themselves or for others by using RSS feeds, adding tags, etc.
- **Joiners:** They just create profiles on social networking sites such as Facebook and Twitter and visit these sites.
- **Spectators:** They are passive consumers of digital content such as blogs, websites, forums and reviews read blogs, forums, reviews, watch videos, listen to podcasts.
- **Inactives:** They do not participate at all in any social media activities.

To begin establishing a deeper understanding of audiences, there are plenty of low-cost options to kick off your research. Use what’s already available, existing databases, concerning visitors of cultural heritage sites, your local tourism office, your local council, colleagues in the museum network, etc. Approach businesses or cultural management students with your research project. Use online survey tools such as Survey Monkey, which has a free basic account, and share through social media and email. Partner with museum or organisation to host informal discussion groups with each other’s visitors. Speak directly to visitors inside and outside cultural organisations.

### 2.2.2. *Template for target group description*

#### CHECKLIST FOR IDENTIFYING TARGET GROUP CHARACTERISTICS

(CONSUMER MARKETS)

	Current customer group	Prospective customer group
<b>DEMOGRAPHICS</b>		
Age		
Gender		
Race/ethnicity		
Income		
Education		
Family Status		
<b>GEOGRAPHY</b>		
Residence location		
Work location		



Place of origin		
Choice of recreation area		
<b>USAGE/BEHAVIOR</b>		
Frequent/Infrequent		
Subscriber/single ticket Plan-ahead/impulse		
Plan to come more, less, the same		
Will/will not renew		
<b>ATTITUDE/BELIEFS/OPINION</b>		
Likes/Dislikes		
Preferences		
Values		

<b>PSYCHOGRAPHICS</b>	<b>Current customer group</b>	<b>Prospective customer group</b>
Interests		
Related Behaviour		
Personal Values		
Psychological Characteristics		
Life Stage		



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**CHECKLIST FOR IDENTIFYING TARGET GROUP CHARACTERISTICS**

(BUSINESS-TO-BUSINESS MARKETS)

	<b>Current customer group</b>	<b>Prospective customer group</b>
<b>COMPANY TYPE</b>		
Industry Company size Decision making unit Purchasing criteria		
<b>GEOGRAPHY</b>		
Locations of operations Locations of business visits Locations of tourist visits		
<b>USAGE/BEHAVIOR</b>		
Usage (light vs heavy user) User status (potential, first time, regular, loyal) Subscriber/single ticket Plan-ahead/impulse Plan to come more, less, the same Will/will not renew		
<b>ATTITUDE/BELIEFS/OPINION</b>		
Likes/Dislikes		



Preferences		
Intentions to buy		
Company culture		

- Choose a target group that might represent new marketing opportunity. Complete separate worksheet for each target group. State the source you use for any collected data.

### TARGET GROUP DESCRIPTION

<b>Target group name:</b> (use descriptive name, example: Parents with young children)			
<b>Needs and benefits:</b> 1. Common traits that make this group different from other customers			
2. Common needs of the group			
3. Specific benefits the group is seeking			
<b>DEMOGRAPHIC INFORMATION</b>			
Age	Gender	Marital status	Occupation
Income range	Educational level	Family composition/Life stage	
<b>Geography</b>			
Residence location		Work location	
Origin		Preferred recreation area	
<b>Usage and behaviour regarding your organization</b>			



Attendance	Frequency
Subscription/membership	Others
<b>PSYCHOGRAPHICS</b>	
<b>Attitude and expectations</b>	
<b>Values in common</b>	
<b>Common psychological characteristics</b>	
<b>SIZE AND MARKETING POTENTIAL</b>	
How large is this target group?	
How easy/difficult will it be to attract these customers?	
<b>Summary of target group description:</b> (up to 25 words)	

### 2.2.3. *Personas*

Market segments are too general taken out of the context of cultural heritage sites. Problematically, such models overwhelmingly ignore the social dynamics of cultural sites, and the group-based nature of most visits to these sites. In an effort to overcome these deficiencies, more complex, visitor profiles, biographies and strategies to understand audience experiences are developed.

The model of the “*persona*” is adopted and extended in cultural segmentation. Personas always describe fictional representations of your ideal customers with their needs and goals in a certain context. They are based on real data about customer demographics and online behavior, along with educated speculation about their personal histories, motivations and concerns. You’ll use the data from your whole

target audience to create a persona, but instead of having a range of demographics, behavioral tendencies and statistics, you'll have one specific person to represent what you know about each of your main audiences. Personas add richness to target audiences. Buyer personas are used to describe the collective avatar of certain types of consumers which gives a direction for creating marketing content with certain tone and style, as well as for dissemination strategies for that content.

Personas are constructed by designers to represent and embody a typical end-user, both as individuals and as members of touring parties, who engage socially with cultural sites before, during and after a visit. Each character within the group has a personality of their own, including goals and technological abilities – all outlined in their persona profile. Personas are also excellent catalysts for communicating and empathising with the desires and goals of target users of cultural heritage offerings.

Developing Personas allow you to walk in your audience's shoes and actively work to help them overcome challenges and achieve goals. They are used to mobilize your supporters by considering their goals and challenges throughout the creation of campaigns. Gear your marketing efforts toward initially engaging, building relationships with and ultimately driving your personas to action.

To outline a persona, use any data you have on the demographics and habits/interests of your supporters combined with your own knowledge of your audience and what its members have in common. You don't want to lose the benefits of speaking to a small, well-known group.

The best personas will supplement your marketing tactics by painting a crystal-clear portrait of the audience you're targeting. These profiles go beyond standard identifiers, like age, education, career and location and dig deeper into what drives, challenges and affects your customers on an everyday basis. Additionally, they often include direct quotes and other forms of open-ended feedback from real-life people that are part of your audience, which helps lend the persona further color.

Avoid generic or assumed statements of what makes your buyers make decisions. Gather clear, non-assuming insights about how your personas make decisions by having actual conversations with them. Interview your current customers for testimonials and talk about their decision making process and what's working.

There's no denying it: collecting all of this data is time consuming. It requires lots of intricate research, which can take place through the collection of data through online forms, surveys or even in-person interviews. But ultimately, opening such an intimate window into the lives of your audience allows you to see exactly how your customers think and behave, making it that much easier to tackle specific pain points as you create content.

Proto personas are similar to personas, however are developed using a quicker research process. Often due to budget or time restrictions, it can be hard to get qualitative insights from direct user contact. Proto personas are developed from qualitative interviews with representatives of user groups within the company. It is best to choose the people that have the closest contact to the users, who can assess and describe them best.

Going Further: Working with multiple target personas. It’s not uncommon for a business to serve multiple needs, but even if your business only does one thing, that one service might mean different things to different people. That’s why it’s beneficial to create multiple personas for your organization. As you define one target persona, you’ll find that some of the clients you want to work with don’t align with the demographic info that you’re using to create your buyer profile.

Bear in mind that target personas may change or shift over time, so it’s essential to keep revisiting the information you’ve developed here to ensure it’s still relevant, and update it if need be.

**2.2.4. Template for persona description**

Develop a stakeholder list to identify all types of audiences who currently engage with your organisation or who might engage in the future. Evaluate for each of them their level of engagement or how hard it is to reach them. Look at the following example:

**STAKEHOLDER LIST**

Visitors	Most engaged (1) .....Hardest to reach (5)
1. Parents with young children	
2. People visiting town	
3. Retired people who are interested in talks	
4. Potential volunteers	
5. Marketing managers	

6. Event organisers	
7. School teachers	
8. Local professional couples	
9. People visiting local businesses	

- From your Stakeholder list, select two audience groups whom you are already reaching and two audience groups whom you want to reach. For each of these groups create one or more personas. A persona is a useful way of capturing some of the key motivations of your users.

#### QUESTIONNAIRE FOR TARGET AUDIENCE PERSONA DEVELOPMENT

Questions	Description
<b>1. Background</b> Where does your persona work? Does he/she have college degree? From where? Is your persona married? Does he/she have kids?	
<b>2. Demographics</b> How old is your persona? What is his/her household income? Where does he/she live? Is it useful to call out ethnicity?	
<b>3. Identifiers</b> What are your personas interest? What kind of supporter is he/she? How did your persona get involved? How you are currently communicating with him/her?	
<b>4. Goals</b> What does your persona want from you?	



<p>Can you name any common goals out of your organization?</p>	
<p><b>5. Technology</b> What kind of digital equipment does he/she use? Does he/she have accounts on social media platforms?</p>	
<p><b>6. Challenges &amp; frustrations</b> What roadblocks does your persona have to achieve his/her goals? What other challenges might he/she have?</p>	
<p><b>7. How you can help?</b> How do you help this persona specifically? How can you help this persona achieve his/her goals? What can you do to surpass any challenges?</p>	
<p><b>8. Common objections (pain points)</b> What objections this persona might have to acting on your call to action or supporting your organization? What objections this persona may have to your brand, your content or the channels that you use?</p>	
<p><b>9. Elevator pitch</b> How would you persuade this persona? What will your marketing message be?</p>	
<p><b>10. Spare time</b> Where does he/she spend his/her spare time (offline and online)?</p>	
<p><b>11. Content</b> What types of digital cultural content does he/she prefer? What channels does he/she use to access the content?</p>	
<p><b>12. Trust points</b> Which types of content and content dissemination channels does he/she find most trustworthy?</p>	

<b>13. Keywords</b> What are the key words that can be associated with your buyer persona?	
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- 1-3 Use online surveys of your target audience
- 4-7 Conduct interviews with target audience to understand goals and challenges in more detail.
- Use informal interviews to explore the feelings and motivations of audience members, paying careful attention to both what they say and what they leave out.
- 8-13 Identify common objections to acting on your story. Establishing your messaging prepares the whole organization to convey the same message.
- Include a real photo from Creative Commons or iStockphoto. It helps everyone envision the same.

**PERSONA PROFILE**

<b>Name</b>	
<b>Picture or draw them</b>	
<b>What would they say?</b>	“.....”
<b>Age</b>	
<b>Gender</b>	
<b>Background</b>	
<b>Occupation</b>	
<b>Language</b>	
<b>Interests &amp; hobbies</b>	

<b>Technology</b>	
<b>Goals for the visit</b>	
<b>Challenges &amp; frustrations</b>	
<b>Individual &amp; social interaction needs</b>	

### 2.3. THE STORYTELLING MODEL AND ITS CORNERSTONES

Storytelling has always been expressed through oral, visual and written communication with the main point of difference in our age being the switch from analog to digital. Stories are constantly shared through social media, platforms like Instagram and Facebook, with the option to broadcast live as well, making the connection with the audience even more intimate.

Some notable facts on storytelling revolve social media and the digitalization of most processes:

- Distribution and awareness raising used to be done with “pull techniques” (Cinema) and has now switched to “push techniques” (Facebook).
- Continuously decreasing attention span of viewers (2-10 Seconds).
- Protagonist role switched from professional actors, to anyone with a camera (YouTube).

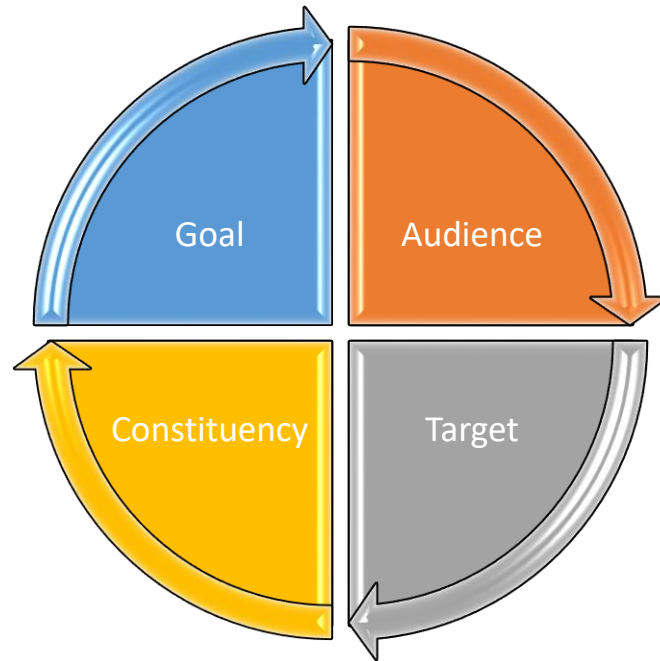
Effective storytelling is based on several principles that will further be developed below, different sets of factors play their role in fully realizing the story structure and methods of developing it. Furthermore, the plan and structure of the story is equally important as reviewing the methods used, for this reason there are several pinpoints that one can refer to in order to make sure that the story is on track with storytelling standards.



To effectively communicate a story, it is important to identify some of the key elements that will be covered:

- ✓ Setting
  - This is where the story is taking place, the place and time within which the story is going to unfold. There could be various types of settings, big or small, one or several, all depending on the story.
- ✓ Conflict: The creation of drama and the base for a story.
  - Extremely important factor for a successful story, this typically revolves around the challenges the characters need to face in order to achieve their individual goals, example would be Protagonist vs Antagonist or Protagonist vs Self.
- ✓ Characters: Who are the people mentioned in the story?
  - Characters are the personalities that are being affected by the conflict, they have individual traits, weaknesses, fears, beliefs and are all well-defined and consistent throughout the story, the audience has to understand the character's traits in order to empathize and understand the character's actions
- ✓ Theme: The important message of the storyteller
  - Defining the essence of the story, the message that the storyteller wants to provide at the end of the story, the one very important thing that will make the listener think.
- ✓ Tone: The mood which exists within the story.
  - Tone can be affected by direct situations such as the character obviously being melancholic, upset, happy etc. but can also be affected by indirect situations such as weather and time
- ✓ Point of View: Typically means first person, second person, third person
  - The point of view affects how the story will unfold and how the audience will perceive it. The most typical story point of view is third person where the story unfolds as the character 'lives their lives'

The cornerstones of storytelling can be further understood by setting 4 very important checkpoints that allow for the storyteller to make sure they have a clear path towards their goal. The cornerstones of storytelling revolve around a framework that is repeated and reviewed for every story; it essentially is a reference point that reminds the storyteller where the essence of the story is focused.



Goal refers to the actual desired ending of the story, the action or the change that the audience needs to make. Audience is the very specific characters of people that the story is aiming to influence. The target is the overall scope of your campaign, the ultimate task that is wished to be complete as a result of all the actions and stories taken before. Constituency is particularly important to our day and age, due to the limitless possibilities to involve the audience and make them play their own role in the story.

- ***Points of intervention***

The direction in which the story will go can be narrowed down by realizing what system is specifically targeted by the storyteller. The stories should connect with the point chosen, and should embrace clear actions to achieve the desired changes.

*Some examples of intervention points include:*

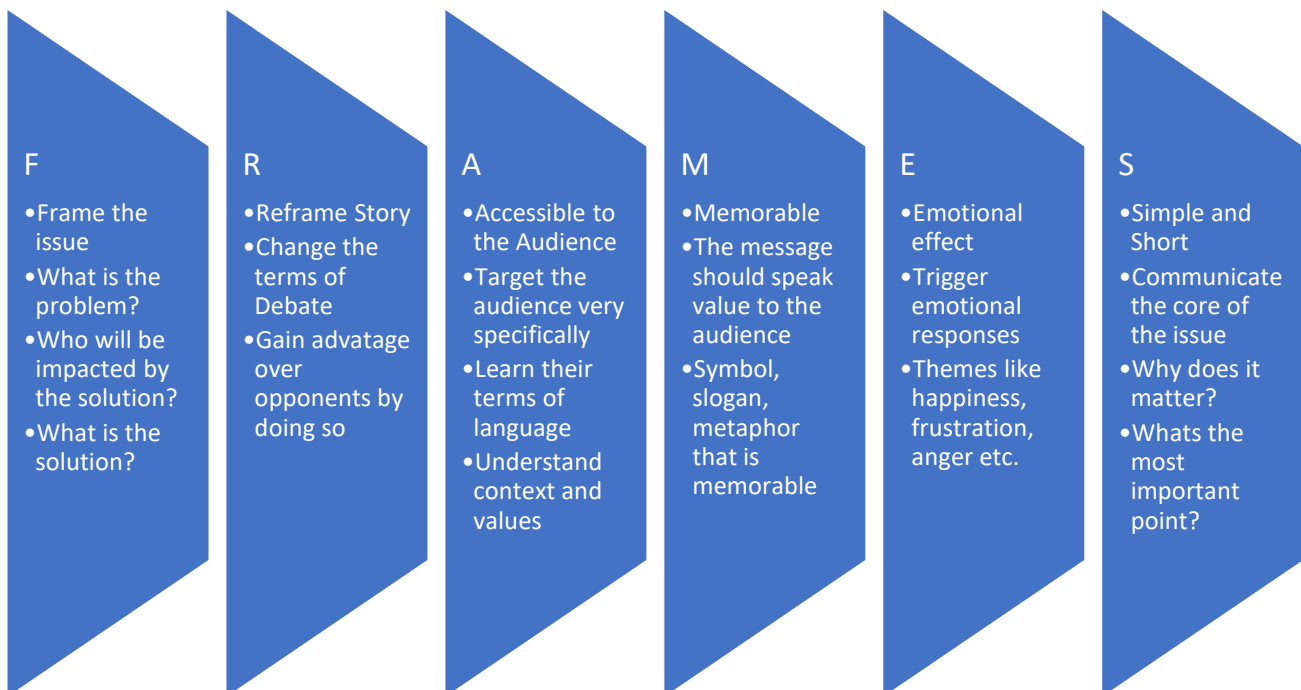
- ✓ ***Point of Production:*** Concerns Factories, crop lands etc. Affects leveraging power of labor or impacting profits.

- ✓ *Point of Consumption*: Concerns people in the role of buyers. Affects marketing campaigns and consumer boycott.
- ✓ *Point of Destruction*: Concerns a place where something is destroyed (mines, dumpsters, jails etc.) Aims to stop the bad.
- ✓ *Point of Decision*: Concerns areas where decision making exists. Interventions regard challenging the assumption of who is a legitimate decision maker.
- ✓ *Point of Assumption*: Challenging underlying beliefs-control mythologies. Also tied to cultural moments.

- **F.R.A.M.E.S.**

Every step of the process of an action is important to be reviewed and bettered with continuous examination of results. The FRAMES framework is an appropriate tool to help the storyteller understand the effectiveness of their story and methods by asking themselves questions for each step of the process.

The appropriate framework to review storytelling is explained below:



The methods that have been developed in this section are meant to assist the storyteller in maintaining a solid structure in their story which is targeted and consciously created to have a specific effect. Moreover, reviewing each step of the story is equally important to make sure that there is flow within it and the listeners are guided to the required result.

#### *Extra tips:*

- ✓ Storytelling is a creative art, but is an outcome of thorough research.
- ✓ Review opposition's storytelling and find gaps or opportunities through their stories.
- ✓ Set the appropriate parameters (tone of voice, theme etc.).
- ✓ Be authentic.
- ✓ Be consistent in your stories.
- ✓ Involve the audience.

## **2.4. DEVELOPMENT OF THE IDEA**

Starting from the *storytelling* concept that we have just mentioned and wanting to apply it to a narrative context whose aim is to develop a story, it is easy to understand that the first phase of creative production is the formulation of the idea.

The concept of idea, bibliographically, is extremely complex, as it assumes, as can be seen from the consultation of any dictionary, a great variety of meanings in relation to different reference contexts. According to the definition 3.a provided by the Vocabolario Treccani, an idea is "**The concept that underlies a speech, a poetic or literary work, the essential meaning of a reasoning, the hidden meaning of a sentence**" (Idea 3.a 2019).

This implies that it must be defined clearly and unequivocally in the mind of the person who formulates it, also in relation to the ultimate goal that is the aim of the idea. In the case of an idea intended as an "idea for a story", it becomes fundamental to ask yourself some questions to delineate its narrative characteristics in a defined way, as well as to answer some questions that are necessary so that it is also consistent with the reasoning that drives the author to write it.

In the first place, it is, therefore, evident that, if the storytelling project is characterized by "other" purposes beyond mere narration, it is very important to ask yourself the reasons why you decided to write that story and what limits this goal places on the creative act. Once the aims and the relative imaginative perimeters within which it is possible to move have been clarified, the writer can then proceed to give

substance to his/her idea, defining, first of all, four fundamental elements of his/her story: theme, plot, characters and places.

The **theme**, or **foreword**, coinciding with the ultimate goal of the story, is what will guide the whole creative process, while the other elements will represent the basis of the narrative itself. Therefore, starting from *storytelling* intended as a communicative act, which can take different forms depending on the content, **theme**, and **medium**, for example cinema, television, publishing or other, we can proceed to the **narrative act** or rather to **the actual writing**.

A very useful scheme for approaching writing is that of Chatman (1981). According to this model, the narrative is divided into **the story plan** and the **discourse plan**. The **story plan** must consist of **events** and **beings**. **Events** can be **actions**, that is, events in which the character has an active, conscious or unconscious role, and **incidents**, that is, events that happen to the character and that he/she undergoes. The **beings** are the **characters** of a story and the **environment** in which this story takes place. It is clear that there are implications between *events* and *beings*.

In the simple narrative phrase "character A has offended character B" we find the enunciation of an event/action, the offense, but also the existence of two characters, A and B with relative indication of the characteristics of A as an offensive person. It, therefore, seems fundamental to ask yourself what are the *events* that will make up your story, how they will influence the characters, how the characters will influence the events and what the conclusion is.

The **discourse plan**, on the other hand, consists of the **structures of narrative transmission**, some common to the different forms of narration and others specific, and the **manifestation of narration in a specific medium**.

The **structures of the narrative transmission**, the "how" the story is narrated, have different levels: the most important concern, first of all, the status of the narrator, the definition of who the narrator is and from which point of view the story is told.

Once the medium has been selected, you can proceed with the drafting of a series of documents that will represent the transposition of the idea into a narrative act: *the plot, the treatment, the programme, the story and the script* (Parmigiani 2004).

The **plot** is a short story, of a maximum length of 2 or 3 pages, which defines the general lines of the plot development. The **treatment**, however, consists of an expanded story in which, unlike the plot, the characters, the environments and the different dynamics of the story will be scrutinised in detail. The **programme** has been defined as the schematic document which, in a synthetic way, organizes the various sequences of the story in order to allow the author to always have a privileged and global point of view on the totality of the events narrated. The **story**, in the case of a literary work, or the **script**, in the case of

an audio-visual or videogame work, will be the ultimate goal of the creative process, and represent the very detailed text that includes all the elements of the story.

Although the drafting of the *treatment* and *the programme* are processes that require a not insignificant amount of time, it is common opinion that their production significantly simplifies the writing phase of the *story* or *screenplay*, allowing the writer to largely recuperate the time dedicated to them.

All these documents find their practical application regardless of what the reference output is, be it an editorial project or relating to the production of an audio-visual product or video game, which makes them valid instruments for any production in the *entertainment* or *edutainment* sector.

In the case of ideas for stories ideas aimed at the promotion and valorisation of cultural heritage or the dissemination of a notion, it will, therefore, be important, first of all, to clearly define what the message is that you want to get to the user.

Starting from that, it will then be necessary to ensure that the characters, the settings, the behaviours, the actions, the keywords found and considered fundamental and the other elements of the story, are in line with what you intend to disseminate, avoiding however, the creation of didactic contents that risk limiting the *entertainment* component of what has been written causing it to lose appeal and thus limiting user *engagement*.

### 2.4.1. Characters

The first activity to be carried out when the idea of story is structured and the plot is outlined is the definition of the characters, better known as *character design* or *character profiling*. In the character creation phase it is always important to ask how they influence the story and above all what their physical, character and emotional characteristics are in order to develop them in a coherent way with respect to the events defined by the narrative sequences. The change of one of the characteristics of a character, due to the succession of events in the story, can act as a powerful tool for narrative purposes to give greater prominence to a particular situation or to reinforce the characteristics of another character.

Regardless of the narrative dynamics and wanting to start from the main schemes used in defining the characters, you can proceed by following the steps illustrated in detail in the book "*Creative Character Design*" (Tillman 2011).

The first of them is the definition of the main characters, that is, the *hero* or *protagonist of the story*, *the anti-hero* or *antagonist of the story*, and any *secondary characters* useful for the purposes of the



narration such as **the hero's helper** or **the object of the desire**, intended either as a character or as a physical object.

It should be borne in mind that, in general, each character will differ according to four criteria:

- ✓ **function**, or rather his/her/its role in the story;
- ✓ **hierarchy**, if it is a main, secondary or background character to the narrative;
- ✓ **characteristics**, or rather his/her/its behaviours, the information we are given about him/her/it and the qualities that characterize him/her/it, such as his/her/its group of social affiliation or physiognomic elements, and **evolution**, where you highlight the status quo of **dynamic** character, which evolves during the story, or **static**, which remains the same throughout the narrative arc.

A very useful framework for *character* design is that of **archetypes** (Vogler 2010) which, starting from the classification of Jung's **temperament models**, defines the fundamental characters of a story, outlining them on the basis of their main characteristics.

The **hero** is the person/thing the story is based on, and generally has a weak point, called **fatal flaw**, often highlighted during the story, and must deal with death also understood in a symbolic way. The hero has the qualities in which the reader or spectator tends to relate and is driven by universal and original drivers.

The **mentor** is the guide who helps, trains and instructs the hero. Often he/she/it has a heroic past and is identified as a moral conscience or code of behaviour that motivates the protagonist and pushes him/her/it in the right direction.

The **guardian of the threshold** is the one who tests the hero by creating difficulties, in order to investigate his/her/its willpower. Apparently he/she/it is an enemy but he/she/it can also be transformed into an ally or a character from whom the protagonist absorbs energy.

The **herald** is the character who communicates the beginning of the adventure and its triggering cause, the change that is about to arrive and the need to start a journey to the hero.

In the structure of the story, treated in the following paragraphs of this *handbook*, the herald will coincide with the **triggering incident**, in fact, it is not important that he/she/it is a character, but it can also be an object or an action that causes the start of the journey .

The **shapeshifter** is that character who changes shape or status, who becomes a friend from an enemy and vice versa. He/she/it often has the function of planting doubts and creating suspense.



The *shadow* is generally the antagonist who must, however, always show characteristics of humanity in order to not be identified as a merely bad stereotype.

It is the conflict or clash between the hero and the *shadow* that serves as the driver of the story.

Finally, the *trickster* is the shoulder of the protagonist who is often the source of light-hearted events. He/she/it creates mishaps and also stimulates negative changes.

Once the definition of the main characters is complete, you should proceed with the drafting of the profile. In this phase, the writer will have to elaborate a document, also in schematic form, which can include in whole or in part the following elements, namely:

- ✓ a brief description of the character and his/her/its main characteristics
- ✓ name
- ✓ age
- ✓ sex
- ✓ race
- ✓ height
- ✓ weight
- ✓ build
- ✓ nationality
- ✓ eye colour
- ✓ hair colour
- ✓ place of birth
- ✓ main character aspects
- ✓ a possible key phrase that distinguishes him/her/it
- ✓ if necessary, other features deemed useful for the purposes of the story such as clothing, habits, hobbies, talents, fears, and numerous others may be added.

For a better understanding of what has just been illustrated, the reader is advised to consult *Annex 1: Archetypes* and *Annex 2: Character Design Sheet*, as well as performing *Exercise 1: Characters*. The

first collects a series of examples of *archetypes*, while the second is a technical tool that can be used as an executive basis to design a character. The exercise proposed will instead be an analysis tool for greater understanding of the user of what is stated in this paragraph.

#### 2.4.2. *Places*

Another important element that must be developed in order to produce a good story is the *setting*. Taking up what is indicated in the *Story* text (McKee 2018), the setting of a story develops around four dimensions: era, duration, location and level of conflict.

The *era* is obviously linked to the "time" of the story, that is to when it is set, thus, representing its temporal location. The time factor is very incisive on the actions that develop the plot as well as on the definition of the characters and can be realistic, if the scriptwriter decides to set the story in the past, in the present or in the future, unrealistic, if it refers to times of pure fantasy, or undeclared, as in those cases where the time of the story is never precisely defined.

The *duration* of the story represents its length and is clarified by the events narrated and by the development of the characters, as the sequence of actions and the way in which they will be described, will define the time span in days, months, years or other time units that will pass from the beginning of the story to its end.

The *location* represents the physical dimension of the story, the spatial location, and can be described on several levels based also on the scriptwriter's desire to outline macro environments, such as a city, or micro environment, such as the room of a building.

Finally, the *level of conflict* is the location of the story in relation to human struggles, the social aspect. The forces of society, whether related to the political, economic, ideological, biological or psychological plan, and whether they are described through a single character or by an institution, will necessarily influence the *setting* of the story and it is, therefore, important, for narrative purposes, to pay close attention to it when writing.

For greater understanding, we recommend reading *Annex 3: Setting* and *Exercise 2: Analysis of the setting*.

#### 2.4.3. *Script techniques*

Bringing together characters and settings gives life to that sequence of scenes that make up the plot of the story. Although there are various theories on how to write a good story or develop a narrative useful for its ultimate purpose, it is common opinion that there are some models or techniques, as explained

previously with respect to *archetypes*, which affirm themselves as the most used and manage to wisely guide the author in defining his/her idea of the story.

The first is that of the **5W** (Badino 2008), a technique widely used in the editing of newspaper articles, which consists of asking five fundamental questions: ***Who, Where, What, When and Why***. On the basis of this, it will be possible to outline:

- ✓ **who** the protagonist is,
- ✓ **where** he/she/it acts,
- ✓ **what** he/she/it does,
- ✓ **when** and why he/she/it does it.

The second is that of the **3Cs** (Engri 2003) relative, in particular, to the definition of the *theme*, where you should ask yourself three main questions:

- ✓ who our ***Character*** is,
- ✓ which ***Conflict*** he/she faces,
- ✓ what ***Conclusion*** the story has.

Once these elements have been defined, it will be possible to start writing the story by developing the documents illustrated in the *Development of the Idea* paragraph of this *handbook* and following the guidelines provided so far.

With regard to the development of the story and the evolution of the characters, the most used models are: ***the structure in three acts***, ***The Hero's Journey*** (Vogler 2010, Campbell 1958) and the ***transformational arc of the character*** (Marks 2007).

According to these models, every story is defined by a ***beginning***, which triggers the action through the motivation of the characters, a ***development*** that enriches events and carries the story forward, and an ***end***, where the protagonist's objectives must reach a solution, that may be positive, negative or open. The condition in which the story begins must always be different from the condition in which it ends, as evidence of the fact that there has been a narrative evolution (McKee 2018).

Starting from this adage, it will, therefore, be possible to define the ***three acts*** of the story which will correspond respectively to **a quarter, two quarters and a quarter** of the entire narrative arc.

In the ***first act***, or ***incipit***, the characters and environments are presented, the readers/spectators begin to empathize with the characters and we begin to glimpse the element of conflict, interior, exterior or relationship, which will guide the development of events. In the ***incipit*** phase, it can be important to create expectations that push the viewer to want to know how the story develops, clearly define characters,

environments and dynamics and provide that element of conflict necessary for there to be a credible development of events.

This conflict, from the narrative point of view, is presented through a series of historical events that can be schematized in this way and concern the *transformational arc of the character* (Marks, 2007):

- the protagonist is presented and his/her/its *fatal flaw* or weak point is clarified, which will be the basis of the conflict;
- a *triggering incident* is presented, which puts the hero in an emergency condition, followed by a *call to action or adventure*, in which the protagonist must intervene and a *decisive moment*, where you reveal the *fatal flaw* of the hero who becomes aware of it, often followed by a *refusal of the call* in which the protagonist does not intend to start the adventure, by meeting the mentor, who often induces him/her/it to change his/her/its mind and to the phase of overcoming the first threshold, which will represent the beginning of his/her/its journey.
- in this phase the *ordinary world*, or *normal world*, is defined. It is the physical and mental condition in which the protagonist lives in peace, which will be upset by the journey to the *extraordinary or unknown world*, in which he/she/it will explore the unknown and his/her/its conflict. Often, in this phase, an enemy materializes, the *shadow*, an antagonist who embodies the cause of the conflict. However, the antagonist is not necessarily an evil person: in psychological or introspective stories, the antagonist can be a weakness of his/her/its character, a dark side of his/her/its ego. This set of events brings the story to the second act.

In the *second act*, conflicts develop and are scrutinised, which generate new events, the explicit or implicit reasons for which the conflicts arose and other characters enter the story, a phase defined as a *road of trials*, some of which help the protagonist, others stand in the way, or the *Trials, Allies and Enemies* phase is clarified. Furthermore, new situations or secondary stories intertwine around the main story, exacerbate the narrative tension, cause new and stronger conflicts which, in turn, throw the protagonist into the most tense phase of the story, the one that culminates at the point where all the conflicts seem to overwhelm him/her/it and lead him/her/it to defeat, *approaching the deepest cave*. The second act, or *act of development*, is the longest and narratively covers about *half of the story as a whole*.

In the middle of this act there will be the *central trial*, in which the protagonist will hit the bottom and will face his/her/its greatest fear, the overcoming of which will make the *hero* acquire a *reward*, a gift, an *elixir*, which will eventually bring him/her/it back to the *ordinary world*. The *central trial* will represent the end of the *resistance* phase, which began in the first act, leading to the *release* phase, which will end together with the resolution of the conflict (Marks, 2007).

At the end of this act, we reach the *climax* of the story: the point of maximum tension, the emotional and dramatic climax, which will coincide with the *second turning point*, a moment that clarifies the outcome of the narrative resulting from the initial conflict.

This point leads us to the *third act*, the *ending*, the epilogue of the story, where all conflicts tend to resolve themselves, in a positive or negative way.

In general, the ending will unfold in some narrative moments that will lead the protagonist to return to the *ordinary world*.

These moments can be summarized in:

- the *road back*, subdivided in turn by Campbell (1958) into *refusal of the return*, *a magical escape*, *help from the outside* and *crossing the return threshold*, in which the protagonist, after a first refusal, understands that the ordinary world represents his/her/its reality and decides to leave the *extraordinary world* behind, escaping those who want to recover what he/she/it has acquired, receiving support from the allies found on his/her/its path and finally arriving at the resolution of his/her/its conflict;
- the *resurrection*, or *master of the two worlds*, is a new trial for the *hero*, which follows the same logic as the *central trial* and serves as a purifying act that demonstrates and confirms the change in the protagonist and his/her/its having arrived at the resolution of the conflict;
- the *resolution* with the *elixir* or the *free to live*, represent the end of the story in which, thanks to what has been acquired in his/her/its journey, the reward, gift or elixir, the main character resolves his/her/its conflict, thus, reaching the end of the story.

Essentially, the *ending* should reflect the atmosphere of the work, its overall evolution. If it is a happy ending, the whole narrative journey must lead to it. Conversely, a tragic ending must be prepared by a text which, as a whole, should lead to a sad and inauspicious ending.

In drafting the finale, which, according to many writers, should be decided upstream also based on the objectives of the story, it will be necessary to:

- untie all the knots of the story through that process which is called *dénouement*; write a *credible ending*. Credibility is obtained only with adequate preparation during the work;
- elaborate an ending that is *coherent with the rest of the work*, adhering to the style and genre followed during the narration;
- define an ending, *open*, with a *happy or negative ending*, which must be in line with the goal set at the beginning of the writing phase.

Although these techniques are universally recognized, it is important to explain that it is possible to make use of even one or some of them, trying to respect the structure in three acts and other macro-

definitions proposed in this handbook and not in a submissive way as illustrated. Finally, you should remember that what propels any narrative drive is its ultimate goal, coinciding with the *theme*, which must always be *in focus* throughout the writing phase.

In order for readers to understand better, we recommend consulting *Annex 4: The Hero's Journey* and carrying out the analysis and writing exercises *Exercise 3: Structure of the story* and *Exercise 4: Practical applications*.

Below you can find a complete template for generating the idea:

**IDEA GENERATION TEMPLATE**

<p><b>GOAL:</b></p> <ul style="list-style-type: none"> <li>a) Valorise a location, a place, a monument, a tradition (also something that people doesn't know)</li> <li>b) Add value to the cultural asset that a CCIs already valorise</li> </ul>	
<p><b>DESK RESEARCH</b></p> <ul style="list-style-type: none"> <li>a) Collect information on history, archaeological assets, etc.</li> <li>b) Collect information on the CCIs, customers</li> </ul>	
<p><b>PRIMARY RESEARCH (with focus group research methodology)</b></p> <ul style="list-style-type: none"> <li>a) Collect information on history, archaeological assets from people that lives in these places</li> </ul> <p>Collect information on the CCIs/their customers making interviews or send emails to clarify information that they found in the desk research (send questions before the interview)</p>	
<p><b>LOGISTICS</b></p> <p>Arrange and organise the shooting days for travelling issues, costs,          Avoid days with a lot of people – check if I have the permissions to shoot in a place I choose          (Use the release for images/videos)</p> <ul style="list-style-type: none"> <li>b)</li> </ul>	
<p><b>THEME</b></p>	





<b>KEYWORDS</b>	
<b>LOCATION</b>	
<b>TIME:</b> Epoch – realistic, unrealistic or indefinite	
<b>5W</b> <ul style="list-style-type: none"> <li>• Who</li> <li>• Where</li> <li>• What</li> <li>• When</li> <li>• Why</li> </ul>	
<b>3C</b> <ul style="list-style-type: none"> <li>• Characters</li> <li>• Conflict</li> <li>• Conclusion</li> </ul>	
<p><b>CHARACTER</b> (repeat for each character that you want to include in your story) Complete the following form to define your characters</p> <ul style="list-style-type: none"> <li>• Name: name, surname and/or nickname</li> <li>• Archetype:</li> <li>• Brief description: provide a brief description of the character that includes physical, character and elements other also in relation to history and its function in it</li> <li>• Function: role within the story</li> <li>• Hierarchy: indicate if he is a main, secondary or background character to the narrative</li> <li>• Features: indicate the information we are given about him and the attributes that characterize him, like his social group of physiognomic elements</li> <li>• Evolution: indicate id he is a static or dynamic character</li> </ul>	





<ul style="list-style-type: none"> <li>• Age</li> <li>• Sex</li> <li>• Race</li> <li>• Height</li> <li>• Weigh:</li> <li>• Body size</li> <li>• Nationality</li> <li>• Eyes colour</li> <li>• Hair colour</li> <li>• Birth place</li> <li>• Key phrase</li> <li>• Additional elements (Ex. clothing, habits, hobbies, talents, fears or other useful for the purpose of narration)</li> </ul> <p>Events: indicate the actions of which it is the protagonist and the way in which they influence the story, the characters or his evolution and the events that influence him and the way in which reacts to them.</p>	
<p><b>SCRIPT (max 500 words)</b> Take into account conflict, resolution, ...</p>	

After completing this template you can go on **Annex 4** and complete the one of digital stories, which can be proven really helpful when creating a digital story, since you have gathered all the information needed. After that you can organise a laboratory for movie education, an activity that will definitely intrigue students, by following the **guidelines** below:

#### GUIDELINES FOR MOVIE EDUCATION LABORATORY

<p>MODEL: Short Movie Laboratory</p> <p>UNIVERSITY:</p> <p>HOURS: 10-20</p>
---



## STUDENTS: 10-15

### PHASES:

- Introduce and explain the Movie Edu Lab to the Students
- Give the students the Goal and the Argument of the course
- Introduce the students the tools and the principles about scripting and film making (Rules and Roles, 5W, 3C, Char. Design, 3 Acts, Arc of Transformation, Archetypes, Editing etc.)
- Organise Students in groups and choose the roles (Scriptwriter, Producer, Video Maker, Actor)
- Talk about themes and keywords (2/4 hours)
- Give students some hours to write the main script and then discuss about it (4/8 hours)
- Manage and follow the students during the Production phase (4/8 hours)

GOAL: Negotiation

ARGUMENT: Intercultural Neg., Mirroring (PNL), Smart talking

THEME: An intercultural negotiation between an Italian company and an English one

KEYWORDS: Smart talking, soft skills, PNL, Culture, BAFTA, ZOPA etc.

ORGANISE THE STUDENTS IN GROUPS: Tab

5W:

- Who: Carlo
- Where: At home in Smart Working
- What: Start a negotiation with an English company
- When: Afternoon
- Why: Because he needs to buy a specific software

3C:

- Characters: Carlo is an Italian 2D artist, John is a surly Account Manager of an English company that loves money
- Conflict: John does not want to sell the product with a discount
- Conclusion: With the Smart Talking and the Empathy created by Carlo using the Liverpool Football Club

SCRIPT: (max. 500 words)

CHARACTER: Complete the following form to define your characters.

Name: name, surname and/ or nickname.

Archetype: any archetype to which it belongs

Brief description: provide a brief description of the character that includes physical, character and elements other also in relation to history and its function in it.

Function: Role within the story.

Hierarchy: Indicate if he is a main, secondary or background character to the narrative.

Features: Indicate the information we are given about him and the attributes that characterize him, like his social group or physiognomic elements.

Evolution: Indicate if he is a static or dynamic character.

Age:

Sex:

Race:

Height:

Weight:

Body Size:

Nationality:

Eyes color:

Hair color:

Birth place:

Key phrase:

Additional elements (e.g. clothing, habits, hobbies, talents, fears or other useful ones for the purpose of the narration):

Events: indicate the actions of which it is the protagonist and the way in which they influence the story, the other characters or his evolution and the elements or the events that influence him and the way in which reacts to them.

LOCATION

Epoch- realistic, unrealistic or indefinite

Duration

Location

Conflict level

A further template for movie education can be found in *Annex 4* after the template of digital stories. The template offered helps developing the storyboard.

### **3. TECHNICAL ISSUES**

The purpose of this section is to tenaciously address the problems inherent in the production of digital storytelling. We will discuss in detail tools for producing multimedia artifacts.

The aim of this section is to discuss about digital tools for producing multimedia artifacts. The creation of multimedia and digital products represents the fundamental point to produce successful Digital Storytelling material. Nowadays multimedia contents are widely used compared to the past, this also due to the strongly expanding technology. There are many tools for producing multimedia content that make the process of creating multimedia content simple and immediate.

However, it is necessary to understand well from a general point of view the meaning of multimedia and its origins. In this section, in addition to reporting the definition and general concepts with respect to

multimedia contents, main features and application fields and digital technologies and methodologies will be illustrated

### **3.1. BACKGROUND**

Multimedia is content that uses a combination of different content forms such as text, audio, images, animations, video and interactive content.

The term is composed of the Latin terms multi- and media (plural of medium = "mean", intended as a device for processing information), it spread in the late eighties and early nineties.

Multimedia can be recorded and played, displayed, interacted with or accessed by information content processing devices, such as computerized and electronic devices, but can also be part of a live performance [3.1].

- ✓ Moving images
- ✓ Static images
- ✓ Music
- ✓ Texts

Due to the expressive-communicative potential, multimedia contents have spread in several sector of culture and society: Education, Games, Documentation Entertainment, etc.

Multimedia involves all forms of communication, even if it is increasingly referenced to web pages and web services, considered multimedia from the beginning and by their very nature. The term multimedia refers to environments that allow the use of other symbolic systems and tools beyond the printed text. The advent of cinema and, subsequently, of television have allowed the creation of real multimedia environments through the use of dynamic images and sounds. The media considered in their historical evolution can be conceived as a "continuous process", in which new technologies become "reproduction environments" for older technologies. Multimedia can be described as a continuous system composed of computer and telematics technologies, distribution networks, off-line products, which reuse old media by digitizing them. The inevitable evolution that is reformulating the concept of multimedia is therefore that of the so-called new media, or rather that set of media that use digital language in information encoding, which offers enormous advantages in terms of modularity, variability, interactivity and automation.

### **3.2. MAIN FEATURES AND APPLICATION FIELDS**

In this section, we report a series of applications and features related to digital tools for the production of multimedia content [3.2] [3.3].

#### **3.2.1. Multimedia objects**

Until a few years ago, multimedia were commonly defined as CD-Roms and/or DVDs in which images, text and sounds, combined, created a single support to be "read" only on a computer. Today, multimedia is much more: Internet and a greater ability to manage multimedia contents have transformed the personal computers into devices capable of transforming into TV, radio, telephone, book, camera etc. Nowadays, therefore, multimedia is no longer meant to be a content linked to a single type of support, but a usable, sharable and modifiable information anywhere and on different devices, from the computer to tablet, smartphone or interactive whiteboard.

#### **3.2.2. Multimedia and interactivity**

Sometimes the term multimedia is confused with interactivity. This is due to the progressive overlap between multimedia and intrinsic interactivity of the new media devices, which are increasingly able to emulate the communicative interaction between individuals.

We could talk properly of interactive multimedia only where there is a system that establishes a relationship with its user similar to a dialogue - as studied by the disciplinary field called HCI, Human Computer Interaction. In any case, despite their diversity, multimedia and interactivity are new and essential components or elements of Internet Network services within the so-called Web 2.0 or the dynamic Web paradigm.

### 3.2.3. *Multimedia and hypertextuality*

Hypertextuality is the characteristic of a document of using the structure of hypertext. A hypertext document does not necessarily have to be read sequentially, but you can jump from one side to the other without following any pre-established order. Sometimes the "hypermedial" or "hypermedia" neologism is used to indicate more precisely the fusion of multimedia contents in a hypertextual structure.

### 3.2.4. *Multimedia, teaching and learning*

There are innumerable advantages that multimedia offers to foster and improve learning: hypermedia systems are able to provide representations of knowledge by exploiting different symbolic systems, allow the identification and development of multiple and diversified job perspectives, facilitate a better self-regulation in learning. The use of multimedia contents generates real transformations in understanding, transmitting and organizing information both in teachers and in learners. Multimedia promotes immersive learning. Young people live in a sound environment, characterized by the media system (TV, radio, smartphone...), therefore they learn very often even unknowingly through the participation and sharing of audio/video content.

## 3.3. *DIGITAL TECHNOLOGIES AND METHODOLOGIES*

There are many methods and applications and tools connected to digital technologies.

Below we will discuss some of the main technologies in the fields of application useful for creating multimedia content:

- Localization of Multimedia and Audiovisual Content
- Digital music notation
- Audio Signal Processing
- Digital Image Processing
- Digital Video Processing

### **3.3.1. Localization of multimedia and audiovisual content**

This term means a set of techniques used to make audiovisual products (films, documentaries, television series, broadcasts) usable to speakers of languages other than the language of origin. The main methods are: Dubbing and Subtitling.

#### **3.3.1.1. Dubbing**

The term dubbing designates the technical procedure by which the original soundtrack is substituted in the audiovisual products.

The dubbing of a multimedia content is always a complex and potentially controversial operation: the difficulty of preserving the meaning, style and nuances of the original version.

Translation techniques aimed at dubbing are no exception, indeed they present certain problematic elements that are different from those encountered, for example, in the translation of a book.

Around the dubbing there are several professional figures who have artistic and technical components, such as:

- The translator-adapter or dialogist;
- The dubbing director;
- The dubber, who is often an actor who can best interpret the character;
- The advertising dubber, a particularly capable dubber and specialized in the techniques of using his own voice in the commercials;
- The dubbing assistant, who coordinates and plans the work;
- The synchronizer, which tries to perfect the synchronism between the lip and the single words spoken by the voice actor;
- The sound engineer, on whom the quality of the engravings depends;
- The mixer's or even phonic mix, which mixes the various audio tracks.

With the advent of modern technology many operations are carried out by sophisticated software called sequencers that are able to record, edit, post produce our voice and mix it with any audio files, add and remove pauses, lengthen or shorten them without altering the sound harmonics etc.



### 3.3.1.2. Subtitling

Subtitling is a technique which consists in making the dialogue texts appear in a different language from the original one, while the product remains unchanged. This technique is used in cinema, television and theater. The subtitling can be inter-linguistic, that is, it includes the translation of the verbal content of an audiovisual content into a different language, or intra-linguistic: subtitling of the audiovisual content in the same language. Although it has some disadvantages in terms of synchrony and possible grammatical errors, subtitling can also be simultaneous or real-time, often applied in noisy environments to make users enjoy multimedia content.

Also, around the subtitling of multimedia contents, various professional figures are brought together with both technical and humanistic abilities such as linguists, communication and long-distance experts with specialized technicians to use particular software that allow the realization of subtitling. The software applications that support the various phases of the subtitling process typically acquire an audiovisual flow, allow the manipulation of the same and the saving of the subtitles in special formats. Such software may be local or available on online platforms

Currently there is no shared standard on the market, there are more than fifty different formats. Universal Subtitle Format which was introduced by CoreCodec and based on eXtensible Markup Language (XML), was introduced with the goal of being the unified subtitling format. It is very flexible, generic and well designed, although very complex in its use and compilation.

The formats currently used are:

- *SSA and ASS*
- *SRT*
- *SUB*

### 3.3.1.3. *Digital music notation*

With the advent of technology, besides the possibility of writing texts in natural language, the possibility of managing the automatic writing of music sheets has also spread.

Digital sheet music is technology for representing and displaying sheet music in a computer-readable format. With the emergence of several technological innovations, sheet music evolved in several stages into what was to be termed digital sheet music. There are two main software categories that manage music sheets:

- ***Music sheet editor***

They are applications that allow the writing of music sheets directly in digital format, such applications have strong analogies with the Word Processors.

- ***Optical Music Recognition (OMR)***

They are applications capable of automatically digitizing a music sheets, these applications have strong analogies with Optical Character Recognition (OCR).

A software for music notation allows:

- ✓ *Writing music sheets*
- ✓ *Automatically extract instrumental parts from music sheets*
- ✓ *Editing of music sheets*
- ✓ *Reproductions of music sheets using the MIDI format*
- ✓ *Export the music sheets to the main audio formats*
- ✓ *Print musical music sheets.*

## 3.4. **AUDIO SIGNAL PROCESSING**

Audio Signal Processing is the technique that describes the process of digital processing of audio signals starting from their analog form and vice versa. In some contexts, it is also interpreted as the process of manipulating them. Audio Signal Processing was introduced with the first Radio Broadcasting systems starting from the 1980s, when digital communication took precedence over analogue communication. By analog audio signal, we mean a continuous (and not discretized) variable signal which is the representation of an acoustic signal which is sound information that propagates by compressing and rarefying air.

In addition to the hardware equipment necessary for processing audio signals, there are a very large number of software that allow and perform audio editing for experienced users or not. Through such software it is possible to intervene on the digital audio by acting on various factors inherent to the editing of the sound, which concerns the modification of the appearance of the waveform:

- ✓ Slip: time synchronization;
- ✓ Splitting: subdivision;
- ✓ Cut, copy, paste: delete, copy, paste;
- ✓ Fade in - out: gradual change in volume;
- ✓ Crossfading: fade-in and consecutive outs.

### 3.5. *DIGITAL IMAGE PROCESSING*

Digital image processing is a discipline that involves the use of algorithms using digital signal processing to modify a digital image. These algorithms, starting from the image pixel values, return a modified image or a numeric or tabular datum representative of a particular characteristic of the input image. These operations can be carried out in a totally automatic way or with a continuous interaction with the user. Many of the digital image processing techniques were developed in 1960 at the Jet Propulsion Laboratory, the Massachusetts Institute of Technology, the Bell Laboratories, the University of Maryland, and other research facilities, for scientific uses. The cost of processing at that time was quite high with the processing equipment. In the 2000s, thanks to the advent of faster computers, digital image processing became the most common form of image processing and, in general, became the most widely used method due to its versatility and low cost [3.4].

The most well-known type of digital image processing is editing or photo retouching, which can be performed using special software. Image editing consists of altering the original image or in an elementary way, for example by making it brighter or by cutting off its margins, either in a deeper way by removing or adding things or people or changing details. Photo editing programs allow a user to change these values manually indicating which operations must be performed in which areas, among the many types of operations that can be performed one of the most frequent is the copying of parts of the image in other areas. Digital image processing has many advantages, and represents a fundamental tool in the implementation of multimedia content.

### 3.6. *DIGITAL VIDEO PROCESSING*

Video processing is a particular case of signal processing, in particular image processing, which often employs video filters and where the input and output signals are video files or video streams. Video processing techniques are used in television sets, VCRs, DVDs, video codecs, video players, video scalars and other devices.

#### 3.6.1. *Non-linear editing system*

Non-linear editing is a form of audio, video, and image editing in which the original content is not modified in the course of editing; instead the edits are specified and modified by specialized software. The non-linear editing method is similar in concept to the cut and paste techniques used in IT. However, with the use of non-linear editing systems, the destructive act of cutting of film negatives is eliminated. A non-linear editing approach represents one of the main digital methodology for creation of any kind of multimedia content. It may be used when all assets are available as files on video servers or hard disks, rather than recordings on reels or tapes.

While linear editing is tied to the need to sequentially view film or hear tape, non-linear editing enables direct access to any video frame in a digital video clip, without having to play or scrub/shuttle through adjacent footage to reach it, as is necessary with video tape linear editing systems.

### 3.7. *FREE TOOLS FOR VIDEO PRODUCTION AND SUGGESTIONS FOR VIDEO PRODUCTION*

#### **Music**

Creative Commons on Youtube

Studio Youtube ([studio.youtube.com](http://studio.youtube.com) - «audio library section» - you should create an account and your personal channel)

Epidemicsound ([epidemicsound.com](http://epidemicsound.com) - you should create an account)

Freesound ([freesound.org](http://freesound.org) - you should create an account)

#### **Images**

Unsplash ([unsplash.com](http://unsplash.com))

piXa bay ([pixabay.com/](http://pixabay.com/))

Wikimedia ([commons.wikimedia.org/](http://commons.wikimedia.org/))

Free pik ([freepik.com/](http://freepik.com/))

Pexels ([pexels.com/](http://pexels.com/))

Edit

Apple- Clips

Android- Youcut video editor  
Blender ([www.blender.org](http://www.blender.org))  
Video suite ([movavi.com/](http://movavi.com/))  
Headliner ([www.headliner.app](http://www.headliner.app))

Further production tools  
Virtual Maps  
Tour Creator  
PTGui (Software to create 360° panoramas)  
Web 3D Repository  
Digital Photogrammetry

### Suggestions and extra tips

- 1) Find a good camera. An 8 megapixel phone camera or better will get the job done well.
- 2) Pick a good location. Find a place with good lighting. Somewhere outside a room with loads of windows, or a room with good lights. Avoid dark rooms or rooms with a single light source
- 3) Get a good angle. You should probably place the camera at or above shoulder height. If you are filming a stationary video, a good shot typically has the character's shoulders near the middle and their waist or knees at the bottom. ALWAYS do a short test video before recording the content. If you want to get fancy add multiple cameras each recording from different sides.
- 4) Speak clearly. If you're speaking about a subject know what your talking about. If it's an actual speech create a script with bullet points. Practice recording to get the hang of being loud and not stuttering. Unless you're a gifted speaker you're going to mess up.
- 5) Be alive! Act like you're talking to someone. Don't read of your script, just hit the main points. Don't stare at the camera, or any individual object. Even if you stay facing the camera, shift your weight, use limited hand gestures, speak with more than monotone, and use your face to reinforce your words. If possible add jokes, even if they are corny.
- 6) Transfer for editing. If it is on a phone, upload it to YouTube. You will need a Google or Gmail account to upload, but it is easy (and free) to sign up. You can make the videos private or public if you want to keep it to yourself or share. If your phone/camera isn't able to, then copy it to your computer and edit it.
- 7) Make short clips. Unless there is unbroken dialogue, or a scene that must be all one piece, chop it up. Change your shot every 1-10 seconds. This may sound extreme but is very important. Use this to cut out any errors or content-lacking spots in your video.



- 8) Use simple transitions. Do not use flipping, rotating, spinning, shattering, melting, zooming, or otherwise obnoxious animations. While they may look cool they will not make your video look cool.
- 9) Add effects and filters. Judge if your video needs to be brighter or dimmer, rotated, stabilized, or have muted audio for certain clips.



### List for useful multimedia tools

Type of tool	Name	Website
keywords search	Google trends	<a href="https://trends.google.com/trends/?geo=US">https://trends.google.com/trends/?geo=US</a>
keywords search	Keyword generator	<a href="https://ahrefs.com/keyword-generator">https://ahrefs.com/keyword-generator</a>
keywords search	Keyword sheeter	<a href="https://keywordsheeter.com/">https://keywordsheeter.com/</a>
keywords search	Keyword Surfer	<a href="https://chrome.google.com/webstore/detail/keyword-surfer/bafijghppfhdpldihckdcadbcobikaca/related?hl=en">https://chrome.google.com/webstore/detail/keyword-surfer/bafijghppfhdpldihckdcadbcobikaca/related?hl=en</a>
social listening tools	Hootsuite	<a href="https://www.hootsuite.com/">https://www.hootsuite.com/</a>
social listening tools	Talk walker	<a href="https://www.talkwalker.com/social-media-analytics-search">https://www.talkwalker.com/social-media-analytics-search</a>
social listening tools	Social media tracker	<a href="https://brandmentions.com/social-media-tracker/">https://brandmentions.com/social-media-tracker/</a>
social listening tools	Google alerts	<a href="https://www.google.com/alerts">https://www.google.com/alerts</a>
social listening tools	Buzzsumo	<a href="https://buzzsumo.com/">https://buzzsumo.com/</a>
text editor	Grammarly	<a href="https://www.grammarly.com/">https://www.grammarly.com/</a>
web traffic	Similar web	<a href="https://www.similarweb.com/">https://www.similarweb.com/</a>
text analysis	Voyant	<a href="https://voyant-tools.org/">https://voyant-tools.org/</a>
text analysis	Orange	<a href="https://orangedatamining.com/">https://orangedatamining.com/</a>
text analysis	Texminer	<a href="https://sourceforge.net/projects/texminer/">https://sourceforge.net/projects/texminer/</a>
text analysis	Textable	<a href="http://textable.io/get-started/">http://textable.io/get-started/</a>
textures	Share textures	<a href="https://www.sharetextures.com/">https://www.sharetextures.com/</a>
textures	SketchUp textures	<a href="https://www.sketchuptextureclub.com/textures/">https://www.sketchuptextureclub.com/textures/</a>
textures	TextureKing	<a href="https://www.textureking.com/category/all-textures/">https://www.textureking.com/category/all-textures/</a>
textures	Flickr Free Textures	<a href="https://www.flickr.com/groups/freetextures/">https://www.flickr.com/groups/freetextures/</a>
textures	Flickr Free Textures	<a href="https://www.flickr.com/photos/kerstinfrank-design/collections/72157623177935629/">https://www.flickr.com/photos/kerstinfrank-design/collections/72157623177935629/</a>
textures	Flickr High Resolution Textures	<a href="https://www.flickr.com/groups/highresolutiontextures/pool/">https://www.flickr.com/groups/highresolutiontextures/pool/</a>
textures	3DXO	<a href="https://www.3dxo.com/textures">https://www.3dxo.com/textures</a>
textures	Texturer	<a href="http://texturer.com/">http://texturer.com/</a>
textures	Environment textures	<a href="https://www.environment-textures.com/">https://www.environment-textures.com/</a>
textures	Textures.com	<a href="https://www.textures.com/">https://www.textures.com/</a>
fonts	Google fonts	<a href="https://fonts.google.com/?subset=cyrillic">https://fonts.google.com/?subset=cyrillic</a>





fonts	Google noto fonts	<a href="https://www.google.com/get/noto/">https://www.google.com/get/noto/</a>
fonts	iFonts	<a href="https://ifonts.xyz/">https://ifonts.xyz/</a>
fonts	daFont	<a href="https://www.dafont.com/">https://www.dafont.com/</a>
fonts	font space	<a href="https://www.fontspace.com/">https://www.fontspace.com/</a>
fonts	fontsqureel	<a href="https://www.fontsqureel.com/">https://www.fontsqureel.com/</a>
fonts	fontstruct	<a href="https://fontstruct.com/">https://fontstruct.com/</a>
fonts	fontspring	<a href="https://www.fontspring.com/">https://www.fontspring.com/</a>
fonts	behace	<a href="https://www.behance.net/search/projects/?search=Free%20font">https://www.behance.net/search/projects/?search=Free%20font</a>
fonts	fontacy	<a href="http://www.fontasy.de/">http://www.fontasy.de/</a>
color schemes	Adobe color	<a href="https://color.adobe.com/create/color-wheel">https://color.adobe.com/create/color-wheel</a>
color schemes	Google color picker	<a href="https://htmlcolors.com/google-color-picker">https://htmlcolors.com/google-color-picker</a>
color schemes	Color scheme designer	<a href="https://colorschemedesigner.com/csd-3.5/">https://colorschemedesigner.com/csd-3.5/</a>
color schemes	Palleton	<a href="https://paletton.com/#uid=1000u0kl1llaFw0g0qFqFg0w0aF">https://paletton.com/#uid=1000u0kl1llaFw0g0qFqFg0w0aF</a>
color schemes	Coolors	<a href="https://coolors.co/">https://coolors.co/</a>
logo maker	Canva	<a href="https://www.canva.com/create/logos/">https://www.canva.com/create/logos/</a>
logo maker	Logaster	<a href="https://www.logaster.com/bg/">https://www.logaster.com/bg/</a>
logo maker	Adobe spark circle logo	<a href="https://spark.adobe.com/make/logo-maker/circle/">https://spark.adobe.com/make/logo-maker/circle/</a>
logo maker	Brand crowd	<a href="https://www.brandcrowd.com/maker/logos/">https://www.brandcrowd.com/maker/logos/</a>
logo maker	Free logo design	<a href="https://www.freelogodesign.org/">https://www.freelogodesign.org/</a>
logo maker	Tailor brands logo maker	<a href="https://www.tailorbrands.com/logo-maker">https://www.tailorbrands.com/logo-maker</a>
logo maker	Hatchful	<a href="https://hatchful.shopify.com/">https://hatchful.shopify.com/</a>
images	Freepik	<a href="https://www.freepik.com/">https://www.freepik.com/</a>
images	Blush	<a href="https://blush.design/">https://blush.design/</a>
images	Unsplash	<a href="https://unsplash.com/">https://unsplash.com/</a>
images	Pexels	<a href="https://www.pexels.com/">https://www.pexels.com/</a>
images	PngEgg	<a href="https://www.pngegg.com/">https://www.pngegg.com/</a>
images	Pixabay	<a href="https://pixabay.com">https://pixabay.com</a>
images	Wikimedia	<a href="https://commons.wikimedia.org/">https://commons.wikimedia.org/</a>
3D objects	Google Poly	<a href="https://poly.google.com/">https://poly.google.com/</a>
3D objects	3D Warehouse	<a href="https://3dwarehouse.sketchup.com/search/?q=free&amp;domain=Animals">https://3dwarehouse.sketchup.com/search/?q=free&amp;domain=Animals</a>
3D objects	3D Export	<a href="https://3dexport.com/free-3d-models">https://3dexport.com/free-3d-models</a>
3D objects	Turbosquid	<a href="https://www.turbosquid.com/Search/Index.cfm?keyword=free">https://www.turbosquid.com/Search/Index.cfm?keyword=free</a>
3D objects	Sketchfab	<a href="https://sketchfab.com/">https://sketchfab.com/</a>
multimedia elements	Envantoelements	<a href="https://elements.envato.com/">https://elements.envato.com/</a>
multimedia elements	Freebie	<a href="https://freebiesupply.com/free-fonts/">https://freebiesupply.com/free-fonts/</a>
mock-ups	Mockup photos	<a href="https://mockup.photos/">https://mockup.photos/</a>
mock-ups	Photo Funia	<a href="https://photofunia.com/">https://photofunia.com/</a>



mock-ups	Smart mock-ups	<a href="https://smartmockups.com/mockups">https://smartmockups.com/mockups</a>
mock-ups	Mockuper	<a href="https://mockuper.net/mockups/desktop">https://mockuper.net/mockups/desktop</a>
mock-ups	Canva	<a href="https://www.canva.com/photos/search/mockup/">https://www.canva.com/photos/search/mockup/</a>
music	Creative Commons on Youtube Studio Youtube	studio.youtube.com
music	Epidemicsound	<a href="https://www.epidemicsound.com/">https://www.epidemicsound.com/</a>
music	Freesound	<a href="https://freesound.org/">https://freesound.org/</a>
storyboard	Canva	<a href="https://www.canva.com/create/storyboards/">https://www.canva.com/create/storyboards/</a>
storyboard	Storyboardthat	<a href="https://www.storyboardthat.com/">https://www.storyboardthat.com/</a>
storyboard	The plot	<a href="https://theplot.io">https://theplot.io</a>
storyboard	Visme	<a href="https://www.visme.co/storyboard-creator/">https://www.visme.co/storyboard-creator/</a>
storyboard	Wideo	<a href="https://wideo.co/storyboard-creator/">https://wideo.co/storyboard-creator/</a>
storyboard	Studiobinder	<a href="https://www.studiobinder.com/shot-list-storyboard/">https://www.studiobinder.com/shot-list-storyboard/</a>
storyboard	Studiobinder templates	<a href="https://www.studiobinder.com/blog/downloads/storyboard-template/">https://www.studiobinder.com/blog/downloads/storyboard-template/</a>
storyboard	Storyboardpro	<a href="https://storyboard-pro.en.softonic.com/?ex=THD-324.4">https://storyboard-pro.en.softonic.com/?ex=THD-324.4</a>
storyboard	Wonder unit	<a href="https://wonderunit.com/storyboarder/">https://wonderunit.com/storyboarder/</a>
storyboard	Make storyboard	<a href="https://makestoryboard.com/">https://makestoryboard.com/</a>
storyboard	Open toons	<a href="https://opentoonz.github.io/e/">https://opentoonz.github.io/e/</a>
video editor	Apple – Clips	mobile
video editor	Android - Youcut video editor	mobile
video editor	Blender	<a href="http://www.blender.org">www.blender.org</a>
video editor	Video suite	<a href="https://www.movavi.com/">https://www.movavi.com/</a>
video editor	Headliner	<a href="https://www.headliner.app/">https://www.headliner.app/</a>
video editor	Canva	<a href="https://www.canva.com/create/videos/">https://www.canva.com/create/videos/</a>
voice over/dubbing	AUDACITY	<a href="https://www.audacityteam.org/">https://www.audacityteam.org/</a>
subtitles	Subtitle Edit	<a href="https://subtitle-edit.it.uptodown.com/windows">https://subtitle-edit.it.uptodown.com/windows</a>
3D modeling software	SketchUp	<a href="https://www.sketchup.com/plans-and-pricing/sketchup-free">https://www.sketchup.com/plans-and-pricing/sketchup-free</a>
gif maker	Giphy	<a href="https://giphy.com/create/gifmaker">https://giphy.com/create/gifmaker</a>
Digital photogrammetry	Alice vision	<a href="https://alicevision.org/">https://alicevision.org/</a>
game maker	Develop	<a href="https://gdevelop-app.com/">https://gdevelop-app.com/</a>
game maker	Adventure Game studio	<a href="https://www.adventuregamestudio.co.uk/">https://www.adventuregamestudio.co.uk/</a>
game maker	Cryengine	<a href="https://www.cryengine.com/">https://www.cryengine.com/</a>
360 panoramas	PTGui	<a href="https://www.ptgui.com/">https://www.ptgui.com/</a>
Tour 360	Street View in Google Maps	<a href="https://support.google.com/maps/answer/3093484?co=GENIE.Platform%3DAndroid&amp;hl=bg">https://support.google.com/maps/answer/3093484?co=GENIE.Platform%3DAndroid&amp;hl=bg</a>
tour creator	Tour Creator	<a href="https://arvr.google.com/tourcreator/">https://arvr.google.com/tourcreator/</a>
virtual maps	MapHub	<a href="https://maphub.net/">https://maphub.net/</a>

## 4. A CASE STUDY

### 4.1. INTRODUCTION

Digital technologies are increasingly applied to the dissemination and valorization of cultural heritage. New techniques and tools are constantly being integrated and used to create innovative digital products based on cultural heritage assets. Among all these solutions, we present below a case study that we have selected using the following criteria:

- Applicability to most cultural heritage assets (archaeological sites and artifacts, monuments and historical buildings and so on).
- Standardization of workflows to help maximize compatibility, interoperability, repeatability, or quality.
- Ease of implementation and deployment.
- Low cost. This is fundamental when working with small institutions, small museums with very limited budget.
- Added-value that these projects give to archaeological sites.

The digital technologies used in the proposed case study are the following:

- Digital Photogrammetry
- Computer Generated Images
- Motion Capture
- Audiovisual editing
- Augmented Reality
- 360 degrees panoramas

### How to use this guide

This case study handbook is not a software or hardware user manual. Its aim is to share with readers some experience on the field and to offer a global vision when designing and creating products to enhance territories using cultural heritage assets and digital technologies. While it is impossible to cover all aspects and variables involved in such projects, it addresses some of the most common aspects and issues that must be taken into account, from the moment we present a project to a client (a public or private institution), to organizational and technical key aspects. The case study is divided into 3 basic sections: a brief introduction to the project and the monument or archaeological site; a description of the workflow followed and finally a section of conclusions. Finally, the case study is illustrated with images from the project and its results.

Please, keep in mind that when it comes to creating immersive and / or interactive products and experiences applied to cultural heritage, there is no one single technology that is better than the rest. Each

has advantages and disadvantages and the choice of one or the other depends on many factors, which must be carefully studied before starting the project and some of which are mentioned in this case study handbook.

## **4.2. AN AUGMENTED REALITY APP TO VISIT A ROMAN VILLA (SANTA POLA, SPAIN)**

### **4.2.1. Brief introduction**

The roman archaeological site *Villa El Palmeral* is located in the ancient Roman city known as *Portus Illicitanus*, a port settlement linked to the neighboring town of Elche (Alicante, Spain), the ancient roman colony of *Ilici Augusta*. It was one of the most important ports on the roman iberian coast and its urban nucleus corresponds to the current town of Santa Pola. This settlement is cited in numerous historical sources.

Within this urban environment, the *Villa El Palmeral* -dated in the 4th century AD - is a magnificent example of late empire roman architecture. A large part of the residential area is preserved, organized around a large central courtyard (*peristylum*) with different rooms opening to it, and with a large *oecus* standing out. The *oecus* was the house's principal hall, a large room occasionally used as a *triclinium* for important banquets. Regarding the decoration, the corridor around the courtyard and the different rooms were paved with mosaics, while the walls were originally plastered and painted with geometric motifs, of which only a few fragments remain.

### **4.2.2. Motivation and objectives. Expected outcomes and outputs**

With an economy traditionally based on recreational tourism and the fishing industry, the town of Santa Pola treasures important archaeological and historical sites as a sign of its importance in history. Mainly in Roman times, when it became an important urban town that grew around its port. So the current strategy undertaken by the City Council aims, on the one hand, to preserve and disseminate the archaeological heritage from Roman time and, on the other hand, diversify and enrich the town's tourism offer, introducing key elements of cultural interest that enhance the town and its surroundings, positioning Santa Pola as a quality tourism landmark. To meet these objectives, the combined use of digital technologies and narratives is essential to attract and disseminate local cultural heritage, in this case the Villa Romana del Palmeral, an archaeological site that has recently undergone an extensive archaeological and preservation campaign.

This project aims to develop a cross-platform (IOS, Android) Augmented Reality app to guide visitors through this archaeological site's architecture and everyday life in the s. IV A.D. using 3D recreations, 360 degrees panoramas and narratives in different languages to describe the roman villa and introducing basic everyday aspects typical in the late roman empire. The following sections describe the standard pipeline in this type of project.

### 4.2.3. Project roadmap

#### 1. Preliminary phase: project proposal, preliminary project, first work meetings

This project started with a collaboration proposal by Santa Pola's local authorities to enhance an archaeological site through the use of digital technologies. So a first, preliminary project was presented and -once it was approved- different meetings were arranged to make strategic decisions. As a result, a contract agreement between the two parts was signed including the following points, which basically are the project main features:

- **General issues:**
  - **Targeted audience:** in this case a non-specialized adult audience without prior knowledge on archeology or history was targeted. In other cases the targeted audience can be based on other criteria, but this was our client's decision based on their own market analysis.
  - **Chronological limits:** the app's graphic content and reconstructive hypotheses focus in the fourth century A.D.
  - **User interface specifications:** preference was given for a simple, clean and minimalist user interface, with a welcome screen, instructions, computer generated contents distributed in three points, three augmented reality stations and audio narrations.
  - **Quality and aesthetic preferences:** four concept designs were presented, each with different 3D art styles (cartoonish, minecraft-like, pixel art and photorealistic). A photorealistic, high detailed style was chosen.
  - **Virtual tour duration:** the virtual tour lasts approximately 10 minutes, mainly due to budget limitations, but also because immersive environments and virtual tours should not be too long. It depends on the project, but generally long periods of time should be avoided, otherwise the risk of visitors losing attention is significant.
  - **Languages included:** the three languages included were the two official languages in this region -Spanish and Valencian- and English.
  - **Deliverables and outcomes:** the University of Alicante committed to deliver a finished and tested Augmented Reality app.
  - **Technical support:** any application must be constantly updated. It is also subject to issues like device renewal, repair or replacement, or policy changes from hardware and software providers. So a second, separated contract agreement was signed between the University of Alicante and the local authorities of Santa Pola to establish the framework in which the technical support will be provided by the university. This agreement is included in the approved budget and is valid for 3 years. After this period, a new agreement will be needed to determine how technical support will be provided.
  - **Logistics:** budget available, delivery times and other technical aspects and requirements.
  - **Intellectual property and copyrights:** it's key to establish the ownership of the content produced: the 3D models and the scientific hypotheses, basically. The owner will have the rights to use and exploit all this data. In this specific case and in the agreement between the University of Alicante



and the Santa Pola City Council, both the intellectual property and copyright's ownership are shared between both parts.

- **Distribution model:** regarding the distribution model, some previous questions need to be discussed with the client before start working on the app:
  - Will the application be available to anybody with a mobile device, or will its use be restricted only to devices provided by the local museum?
  - Will it be free to use, or will users be charged instead?

It is important to highlight that both models have advantages and disadvantages. The first option, a more open strategy resulting in an app available to any visitor and free to download and use, has the potential to reach a wider number of users and probably a more positive response (at least initially). On the contrary, some users may experience problems downloading, installing and using the app. Also, any device that does not meet minimum requirements or is in poor conditions -which happens very often- can lead to a negative user experience.

A more restricted distribution model might fix some of these issues. If the local museum provides the devices, it is easier to ensure that they meet the necessary quality specifications (in terms of size or performance) and that they will be constantly monitored and charged, ensuring that its firmware and software will be constantly updated. Devices also need to be disinfected after each use during exceptional situations like the current one due to global pandemic. So a person responsible for all of these tasks and dealing with users to provide the devices will be needed. And this is not always possible, especially in small museums with limited budgets.

In this case -and after considering both options- a hybrid distribution model was chosen in which people can freely download the app from the Apple and Android app stores using their own devices, while groups of visitors can book a guided tour upon request. If that is the case, a museum specialist trained in the use of the app will lead a tour of the Roman Villa using the iPad, helping visitors with any additional questions that may arise during the visit.

## 2. Project management

A team of 10 specialists in the following areas -led by Professor Jaime Molina from the University of Alicante- has participated in this project:

- Archaeology
- Architecture
- 3D Art
- Computer engineering
- Translation and narrative

Project management specific software has been used during the project, providing the necessary tools to help the team to create tasks and assign personnel and resources to each one of them, defining deadlines

and weekly / daily meetings. All this information is then displayed on a Gantt chart, or similar: a visual, intuitive and fast way to give project managers daily updated feedback on each and every one of the work stages.

### 3. 3D surveying

Traditional 2D graphic documentation (photographs, blueprints, sections) is useful for virtual reconstruction work. However, digital technologies give more accurate results and faster. **3D documentation techniques** allow us to quickly and accurately get **large volumes of data** from any geometry. This may vary depending on the technique used, but it will always be more accurate compared to traditional documentation techniques. The final result is a **virtual replica** of any artifact, monument or even an entire archaeological site like in this case. It is also important to keep in mind that all these techniques do not require **direct contact** with the surface of the object to be documented, which guarantees that there will be no physical damage. There is currently a wide range of hardware and software capable of performing these jobs. In this project, the 3D survey has been carried out using digital photogrammetry, being the most widely used 3D surveying technique when it comes to record archaeological artifacts and structures, following a highly standardized work methodology (Historic England, 2017).

### 4. Existing documentation

All the available written documentation has been collected, organized and analyzed:

- ✓ References in classical authors from the 1st to the 8th century A.D.
- ✓ Archaeological reports from field campaigns carried out to date.

Part of this documentation was available through digitized repositories available on the Internet. Other documents and reports were not digitized, so several visits to the local and regional archive had to be arranged to record mainly archaeological campaigns diaries. It is important to know who, when and how intervened in that archaeological site before. Nowadays there's archaeological field methodology and protocols, but it wasn't always that way. It may happen that the current appearance of an archaeological site is due to an incorrect interpretation of findings or simply bad practice.

### 5. Elaboration of working hypotheses

Based on the 3D model, the written documentation and similar case studies, and inferring analogies from other roman villas in the area and / or sharing the same chronology, the next step has focused on the elaboration of different reconstruction scientific hypotheses, each of which was valued and tested using architectural, engineering and art history criteria. Each of these hypotheses was then sketched in 3D and presented to be discussed.

From our own experience, this stage is critical within the project, since the final result that users and visitors will be able to see in the Augmented Reality app will be based on the decisions made at this point. Due to the complexity of modeling a building of which only a small part has been preserved and also because of the requirement to use strictly scientific criteria to carry out the reconstruction hypothesis, this stage is usually the longest. As a final result we can expect the following outputs:



- CAD blueprints: plans, sections and elevations
- List of assets
- List of original plant and trees species
- List of shaders (materials and textures)
- Lighting strategies based on the analysis of the sun in its geographical position and the shadows it cast over the different parts of the building.

## 6. Ethical aspects

Today, any project that involves cultural heritage and virtual reconstructions, recreations and simulations (depending on the preferred terminology and the type of project developed) must meet specific requirements and follow technical guidelines defined by the scientific community to ensure that the methodology used is guided by ethical criteria and quality standards. The ethical and procedural framework commonly followed in virtual archeology is well defined in the London Charter (Ashgate, 2012), and The Seville Principles (VA, 2011).

In this sense, it is important to highlight that the elaboration of the virtual reconstruction will be carried out on the basis of the scientific hypothesis and its correspondent sources of information: from the data obtained during the archaeological excavation process, the 3D survey, the available graphic and written documentation and the comparative study of analogies, but also including a comprehensive record of the complete virtual reconstruction process through the use of the Extended Matrix tool (Demetrescu, 2018), whose results will be available in the final report, to guarantee both the scientific background of the methodology and sources used and to facilitate consultation.

## 7. Virtual reconstruction

Using the photogrammetry surveying -its resulting 3D model- and the CAD files corresponding to the selected reconstruction hypothesis, the next stage is focused on the virtual reconstruction. This requires working with specific 3D modelling software. Blender, a powerful suite of free and open source modeling, texturing and animation tools, has been used to carry out the following steps:

- CAD and 3D files import, assembly and optimization.
- Modeling of the different construction elements: set, assets and props. “Set” refers to terrain and how you dress it with grass, plants, trees, gravel. While “assets” and “props” refer to any object on the scene, on that set:
  - Architecture: foundations, walls, beams, ceilings, roofs and floors
  - Objects: furniture and tableware
  - Characters and clothing: six characters (the Villa’s owners, a couple of friends and two servants were designed and modeling, each with their own physical characteristics and clothing.
- Shaders (materials and textures): both image-based and procedurals (using a mathematical approach).

- Environment and lightning: basically which atmosphere is needed, but also the amount and the type of light on the scene.
- Motion capture and animation: advanced motion capture gear (Rokoko Smartsuits and smartgloves) was used to capture real actor's movements in a Virtual production environment (using HTC Base Stations and devices to track each actor's relative position). Then these movements were polished, edited and finally transferred to the avatars, the virtual characters.
- Render
- Export to a game engine to develop a real time, augmented reality experience

The nature of the different elements has conditioned the strategy and the tools used to model the objects: from a simpler, faster and more intuitive modeling for the generation of architectural elements and most of the objects, to the use of more complex techniques such as digital sculpture or particle systems to create instances from objects and scatter them throughout the scene. Converting grass, plants or small stones into instances is especially necessary to optimize the resources of our team (sometimes hundreds of thousands of instances from some of these objects were needed).

## 8. Real-time interaction: technical development

### What software has been used?

All the 3D information (set, assets and props) had been integrated into what we know as a game engine, specific software to create scenarios in which simulate physical conditions, mainly gravity and physical limits (walls or floors) and interactions with the different objects in the scene. Due to this ability to easily and quickly generate complete interactive scenarios, game engines are increasingly being integrated into projects related to the dissemination and valorization of cultural heritage.

For this project, Unity has been used due to its ease to integrate content with Vuforia, an Augmented Reality development platform. Currently, Unity and Vuforia are the standard software and the preferred and most widespread alternative when developing Augmented Reality applications applied to cultural heritage. In this type of technology, the correct positioning of a 3D object in the real environment is essential and, to achieve this, there are different tracking systems that allow the size, position and rotation of the virtual model to be appropriately adjusted.

### What is Augmented Reality and how is it different from virtual reality?

Augmented Reality is a technology used to create immersive environments in which the user can visualize CGI (Computer Generated Imagery) content added -as a layer- to the reality that we visualize around us. In other words, through this technology we augment reality with digital content. The main difference with Virtual Reality is that VR generates immersive environments in which everything we perceive is synthetic, is digital. Therefore, in immersive Virtual Reality environments, reality is replaced and the immersion is complete.

## **What are 360 degree images? Is it compatible with Augmented Reality?**

360-degree images are real or computer-generated images in which the user, with the appropriate display device, can view and control an image spanning 360 degrees around the point from which the image was created. We may think of a sphere around us with a texture projected inside. The user is in the center of this sphere and can decide which point to look at. It constitutes an immersive non-three-dimensional environment, since the objects shown have no depth (they are just a flat image projected on a sphere). Therefore, the movements that the user can perform are limited to rotating 360 degrees on himself within the sphere. The user can move to one side or the other, but the projected image will always be the same.

The nature of the generated content (3D environments or 360-degree images) does not define whether or not the generated environment is Augmented Reality. As long as any of these content (2D/3D content or 360 degrees images) overlap with the existing reality and the user can visualize and discern between the two, it is Augmented Reality.

## **How has Augmented Reality and 360 images been implemented within the archaeological site? How does it work and how does the user activate the information?**

Within the tour of this archaeological site, 3 augmented reality points (markers) have been generated, corresponding with 3 existing information points where the visitor usually stops to read information. The moment the camera of our portable device recognizes one of these markers, the application automatically starts. This marker - trigger activates a layer of information that is displayed on the screen. In this case 360-degree images that show the virtual reconstruction mixed on the reality layer that surrounds the visitor, who has at his disposal a side slider with which he can increase or decrease the opacity of the virtual content mixed over the surrounding reality.

From the beginning, the use of low-impact tracking systems in the environment was proposed, such as 3D markerless tracking or GPS tracking, but unfortunately the light conditions of the site and the imprecise mobile GPS technology did not allow the implementation of these systems. Finally, a marker tracking system was chosen that was more stable and, therefore, offered a more satisfactory experience to the visitor. The extended tracking function was incorporated into the tracking system. This allows the content to be viewed without the need to have the marker in front of it. This fact offers the user a more rewarding experience, since it eliminates the constraint of always controlling that the camera always maintains vision with the marker and, in addition, adds the ability not to limit the size of the 3D model only to the area that the camera has (VA, 2017).

It is therefore an Augmented Reality system based on 360 images and therefore not strictly three-dimensional. The main advantage of using 360-degree images is that it allows the visitor to rotate the device in any direction and at any rotation speed. This is an advantage over applications that use 3D models (and not just 360 degrees images) that can be viewed in real time. In the latter case the visitor perceives depth and therefore the level of immersion is higher. However, 3D models are less stable in

Augmented Reality environments, so the range of rotation and the speed at which the device can be moved and rotated should not be too abrupt, as it is easy for the device to be unable to orient itself, failing to correctly display the virtual content on the screen.

## 9. Storytelling, audio content and translation

An audio track accompanies the visitor during their visit to the archaeological site. Despite being an application with a short (10 minutes) and linear route, aspects related to the narrative are essential to avoid the visitor being limited to just viewing a sequence of 3D images. In this sense, it is important to define what you want to tell and in the way to do it. Two options were initially proposed:

- **Descriptive approach**, with audio tracks in a neutral tone that are limited to describing what the visitor is seeing at all times: history, art and architecture.
- **Immersive approach**, with audio tracks that take place in different settings (one for each Augmented Reality point) and that are articulated around a narrated and dramatized story.

Finally, the first option was chosen, a descriptive approach, with audio tracks that accompany the visitor and describe what the visitor is seeing. The decision on which strategy to take (describe or tell a story) should not be taken in vain, both approaches are useful and the choice of one or the other model depends on many factors, but mainly on the budget available and the duration of the tour. Designing and implementing an engaging narrative is always a good choice, but it is a complex and costly process that requires the participation of specialists (in creating, articulating, and telling stories).

In this case, except for an initial moment in which the visitor is asked to hurry to move from one Augmented Reality station to the next because the original Roman owners are waiting for him (see below: “Recording 1”), it was decided to simply accompany the rest of the Augmented Reality points with a descriptive audio track.

The following texts are fragments of the audio files that guide visitors:

### Recording 1

*“Welcome to the Roman house of the Portus Ilicitanus. Right now you are outside the building, facing the back of the most important wing of this home*

*Please, take a walk around the building and go to the entrance. Come on, don't hang about! The owners – the dominus and the domina – known to be gracious, generous hosts. They are sure not to mind welcoming a few more guests. So, take a stroll around the nooks and crannies of one of the area's wealthiest homes and enjoy the delights prepared in the kitchen”.*

### Recording 2

*“You are now in the peristyle, a courtyard in the centre of the house used for decorative and recreational purposes. This is where the family would go to stroll, rest, or welcome their guests. It was also the house’s main place source of natural light and fresh air.*

*This courtyard was renovated at least once. Before the renovation, it did not have a wall around it, and the pillars and columns were placed directly on the ground.*

*There were once fountains in the centre of the peristyle, as well as small ponds, and even statues. During the excavation, archaeologists found traces of marble belong to a fountain similar to the one in this reconstruction”.*

### **Recording 3**

*“You are now in one of the most important rooms in the house, the main dining room.*

*When the dominus and domina wanted to show off their wealth and social position, they would hold parties and banquets in this room. During dinners, it was customary to close deals and wealthy families would form alliances.*

*The diners lay on a kind of semi-circular-shaped couch, the stibadium, located at the curved end of the room. A small circular table stood in front of the couch onto which food was placed, which they would pick up with their fingers. If you look on the floor, you can see the mosaic decoration marks the spot where the stibadium stood.*

*Tables were placed around the rest of the room upon which servants would put food and drinks for the diners. This part of the dining room was also used to hold dance, theatre and musical performances to entertain guests during the banquet.*

*The decoration of the walls is a reconstruction based on the remains of paint discovered during archaeological excavations”*

## **10. User interface**

It must be taken into account that the public to whom the application is directed is very broad, so it is possible that some of the visitors lack previous technological experiences. Therefore, in order to guarantee the accessibility of the guide, a simple and usable design was chosen.

The app’s User Interface consists of two screens, an initial screen where the user can choose the language and start the visit when they are ready, and a second screen, the main one of the application, which reflects the real world and superimposes the virtual reconstruction on the site. From this screen you can point to a marker and, automatically, the 3D reconstruction of the site is displayed while an informative narrative begins about that part of the site.

At the beginning of the application a brief explanatory tutorial has been incorporated. Once the explanation is finished, and the moment the app launches, anytime the user touches the screen, a menu is displayed with the options to go back, view map, remove sound and information from the application.



## 11. Implementation

To implement the application in the archaeological site, a final field work was necessary in order to perform a calibration of the entire app, that is, to adjust the size, rotation and scale of the 3D models to their corresponding in the physical site. To carry out this stage, a field visit was made where the distance between the markers and the structures to which they are related was measured. These data were then imported into Unity. With this last stage the technical development of the first release of the augmented reality guide was completed.

## 12. Maintenance

In every technological project, obsolescence should not be forgotten, and for this reason it is essential to define scheduled updates, including the necessary readjustments of the augmented reality app on the field and taking into account eventual policy changes and/or new technical frameworks by technology (both software and hardware) providers. Apart from that, the contract agreement signed by the University of Alicante (as the service provider) and the Santa Pola City Council (as the customer) includes a warranty of technical support for three years after the official launch of the application.

## 13. Conclusions

Applications that allow visiting an archaeological site through the combined use of Augmented Reality and 360 panoramas constitute a low-cost product, not very complex from a technical point of view and very effective in relation to the level of satisfaction that it offers to users and Visitors. They are open, scalar and modular ecosystems that can be enriched at any time by seamlessly adding new Augmented Reality points in the archaeological site, new contents or more complex narratives. From a scientific point of view, it gives researchers the possibility of replacing the 3D content “on the fly”, in case there’s a new reconstruction hypothesis.

Which of the two options is better, displaying the content in 3D in real time or in 360 degree images? It depends on each project; both technologies have advantages and disadvantages. The main advantages of using 360-degree images are the following:

- ✓ Are easier to implement.
- ✓ Give users more freedom to rotate on themselves (taking the marker - trigger as a reference) and view the content recreated around them, not just those remains that are immediately in front of them.
- ✓ The speed at which the user rotates the device is not a problem, the 360-degree image will be shown even if we make sudden movements. This is especially useful if the user is a child or a person with little knowledge of this type of technology.
- ✓ Since what the user is going to perceive is a render (an image), there is no limitation of polygons or texture size during the previous 3D modeling and texturing phase. For this same reason, the time spent on 3d optimization during the production stage is drastically reduced.

- ✓ Regarding the media and CGI contents, 360-degree images, but also 360-degrees videos and animations can be displayed on the screen.

On the contrary, when displaying 3D models -and since there is depth and not just a projected image- the user can literally move (not just rotate), experiencing a higher sense of immersion. You can literally find out what's behind every object on the scene. The degree of user interaction with the content is much higher and can be done in multiple ways: animations, objects within the scene that the user can manipulate or characters with which the user can interact. And all in real time, being its low stability (compared to 360 degrees images) its weakest point.



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## ANNEXES

### *Annex 1: Archetypes*

In this annex some examples of *archetypes* in relation to different works will be provided.

#### *The hero*

In most narrative works, the *hero* is the protagonist of the story and he/she/it is the one who makes the journey to resolve a conflict.

Some examples can be:

- **Cinema – Hercules** in the well-known Disney cartoon (Clements, Musker 1997), who will resolve his conflict given by the sense of not belonging to a place, the earth, after the journey that will lead him to become a divinity and to access Olympus - even if in this case he will re-evaluate his ideal of hero and understand that what he really wants is a life with his beloved and not the state of being a God with relative acceptance of the *ordinary world* he wants to escape from, the earthly world.
- **Press– Ulysses**, protagonist of the *Odyssey* (Homer VI Century B.C.), who will make his journey back home, the main theme of the work.
- **Videogames-** Link to *The Legend of Zelda* (Nintendo EAD 1986), the protagonist of this and other numerous Nintendo-branded titles who, after passing a series of trials and adversities, will have to save Princess Zelda.

#### *The mentor*

He/she who helps, drills and trains the hero. Some examples can be:

- **Cinema** – in *Star Wars episode V – The empire strikes back* (Kershner1980), Luke Skywalker travels to Dagobah to be trained by the mysterious master Yoda who will instruct him about the ways of the Force. Through the narrative, it will be discovered that Yoda is one of the strongest masters among the Jedi and that he is somewhat afraid of Luke's future as he could make the same mistake as his father, Darth Vader, and let himself be corrupted by the dark side.
- **Press** – In the various books of the *Harry Potter saga*, the young magician will have several mentor figures who will guide him along his tortuous path, such as Professor Lupin and his godfather Sirius Black, even if his principal *mentor* is certainly represented by the school principal, Albus Dumbledore, who will play a central role in his life. He will give Harry a series



of magical gifts, such as the sword of Gryffindor and the Resurrection stone, which will be indispensable to him throughout his journey and stay in Hogwarts, and which will help him to overcome the most difficult tests. Dumbledore will advise Harry, instruct him and guide him until he himself is killed.

- **Videogames** – In the first chapter of the *Assassin's Creed saga* (Ubisoft 2007), Altair, prior of the sect of the assassins, will first be downgraded to a novice due to a mistake made in battle, and then will have the opportunity to redeem himself by killing nine Templar knights, bitter enemies of the killers. The head of the sect, Al Mualim, who will try to downgrade him, will primarily be Altair's *mentor*, giving him the opportunity to redeem himself, and finally *shadow*, as it will be discovered that he is actually in league with the Templars to get his hands on a powerful artefact capable of nullifying the will of the people with whom he intends to dominate the world.

### ***The Guardian of the threshold***

Those who test the *hero* by creating difficulties in order to probe his/her/its will.

Here are some examples:

- **Cinema** – in the film *The Wizard of Oz* (Fleming 1939), an excellent example of *guardians of the threshold* is represented by the sentries of the castle where the evil witch holds Dorothy prisoner. They cannot be faced by the tin man, the lion and the scarecrow, *heroes* of the story at this time, and it is for this reason that the three will have to resort to a technique widely used to overcome a *guardian of the threshold*: assume his/her/its appearance. In fact, the three characters, aware of the impossibility of defeating the enemy, will disguise themselves as sentinels and will queue up, thus managing to enter the castle.
- **Press** – In *Oedipus King of Sophocles* (Vth century B.C.), the *guardian of the threshold* is represented by the Sphinx who, with her enigma, tests the *hero* before allowing him to proceed with his journey
- **Videogames** – In video games, the *guardians of the threshold* are represented by the different *boss fights* that they meet during the journey and that serve as tests to test the skills acquired by the player and his/her digital avatar.

### ***The herald***

This is the person/thing that communicates the beginning of the adventure to the hero, often identified with the *triggering incident*.

Some examples can be:

- **Cinema** – In the film *Notorius* by Alfred Hitchcock (1946) the function of the *herald* is personified by Cary Grant, in the role of a secret agent, who tries to convince the daughter of a Nazi spy, Ingrid Bergman, to go over to the side of the United States. Grant, making her listen to a recording between her and her father in which the woman showed her American patriotism, overcomes Bergman's resistance and causes the *triggering incident* that will start the *heroine's* journey.
- **Press** – In the book *The Fellowship of the Ring* (Tolkien 1967), the first text of the trilogy of *The Lord of the Rings*, Gandalf the Gray, also *mentor* of the story, convinces Frodo Baggins, the *hero*, to abandon the *ordinary world* and begin his journey to prevent Sauron, *the shadow*, from getting hold of the only ring.
- **Videogames** – In the video game *Uncharted: Drake's Fortune* (Naughty Dog 2007), Nathan Drake, protagonist of the story, retrieves the coffin of the explorer and English corsair from the ocean floor, as well as his ancestor, Sir Francis Drake. In the coffin, however, there are not the remains of Sir Francis, but only his diary containing the location of El Dorado. In this case, it is precisely the diary that acts as the herald of the story and begins Nathan's journey.

### ***The shapeshifter***

The *shapeshifter* is that character who changes shape or status, who becomes a friend when previously an enemy and vice versa. Its function is to create doubt in the protagonist and increase suspense.

Some examples of the *shapeshifter* can be:

- **Cinema** – in *Arabesque* (Dohen 1966), Sophia Loren, tells the protagonist a series of stories about her past which will then all prove to be false, thus showing her being a *shapeshifter*. In numerous films, the *shapeshifter* is represented by the *femme fatal* that the *hero* will often ask himself if he can trust and if he has understood her true intentions.
- **Press** – In most of the literary production of ancient Greece, we find several examples of *shapeshifters*, personified by those divinities who, transforming themselves into animals or altering their appearance, manage to help or place the *heroes* of the story in difficulty.
- **Videogames** – In many video games, *transformation* is widely used as a way to elevate your power. This applies as much to *heroes*, as in the case of the video game *Prototype* (Radical Entertainment 2009) in which it is the actual possibility of the protagonist to transform his/her body into weapons to make it powerful, as for the *shadows* and in the case of the different *shapeshifting* enemies that Goku will have to face in the video games inspired by the well-known *Dragon Ball* cartoon series, such as Freeza or Cell.

### ***The shadow***

This is the antagonist of the story whose conflict with the *hero* will be the basis of the whole narrative.

Here are some examples:

- **Cinema** – in almost all films there is always an antagonist. Famous for the construction of the *bad* characters are the Disney animated films whose *shadows* have become as famous as the main characters such as Cruella de Ville of the film ***One hundred and one Dalmatians*** (Reitherman, Luske, Geronimo 1961) or Maleficent of the feature film ***Sleeping Beauty*** (Geronimo, Larson, Reitherman, Clarkche 1959).
- **Press** – Taking into consideration ***I Promessi Sposi*** by Manzoni (1840), the *shadow* is certainly Don Rodrigo who tries in every way to contrast the love between Renzo and Lucia.
- **Videogames** – In the same way as for cinema or press, also for video games it is easy to identify the *shadow* as different productions always have an antagonistic character to defeat as in the case of Bowser, ***Super Mario Bros'*** evil dragon (Nintendo R&D4 1985) who kidnaps the princess, or such as Dr. Cortex in ***Crash Bandicoot*** (Naughty Dog 1996).

### ***The Trickster***

Finally, the trickster is the shoulder of the protagonist who is often the source of light-hearted events.

Some examples can be:

- **Cinema** – in the film ***Despicable Me*** (Coffin, Renaud 2010), the *right hand men* of the super villain Gru, who later turns out to be the *hero* of the story, are represented by the Minions, small, yellow beings who generate most of the funniest events in the story.
- **Press** –there are numerous representations of the trickster in the world of literature. One of the most interesting examples is that of the god Loki in Norse mythology who, according to the stories, sometimes represents the *trickster*, *shapeshifter* or *shadow*, when he acts as an adviser to heroes with the intent of destroying them. At other times he is the *hero*, at others only a trickster when he becomes the right hand man of his brother Thor or his father Odin and gives space to his comic vein.
- **Videogames** – In video games, the tricksters are represented by those characters who help the protagonist to accomplish his/her achievements. In the case of the ***Kingdom Hearts*** saga, for example, they are the characters of Donald and Goofy who help the protagonist Sora in fights and give life to various comic moments.

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## Annex 2: Character Design Sheet

Complete the following data sheet to define your characters.

**Name:** name, surname and/or nickname.

**Archetype:** any archetype he/she/it may belong to.

**Brief description:** provide a brief description of the character that includes physical, character and other elements also in relation to the story and his/her/its function in it.

**Function:** role in the story.

**Hierarchy:** indicate if it is a main, secondary or background character in the story.



**Characteristics:** indicate the information we are given about him/her/it and his/her/its characteristic attributes, such as his/her/its group of social affiliation or physiognomic elements.

**Evolution:** indicate if a static or dynamic character.

*Age:*

*Gender:*

*Race:*

*Height:*

*Weight:*

*Build:*

*Nationality:*

*Eye colour:*

*Hair colour:*

*Place of birth:*

*Key phrase:*

**Additional elements** (E.g.: clothing, habits, hobbies, talents, fears or other useful information for the story):

**Events:** indicate the *actions* where he/she/it is the protagonist and the way in which they influence the story, the other characters or his/her/its evolution, the *events* that have influenced him/her/it and the way he/she/it reacts to them.



➤ ***Exercise 1: the Characters***

Choose a story, whether it be related to a book, a film, a video game or other narrative product and fill out *Annex 2: Character Design sheet* for the different characters.





### Annex 3: Setting

For a better understanding of the setting, here are some examples in relation to different works, analysed according to *era*, *duration*, *location* and *level of conflict*:

- **Era** – in the case of a film such as *The Gladiator* (Scott 2010) the *era* in which it is set is the past, 180 AD, and is realistic as it relates to a historical moment such as in the case of the video games of the *Medal of Honor* series in which the players impersonate soldiers during the world wars or in books such as *Les Misérables* (Hugo 1862), set in France during the *Restoration* period. In other cases, we find films, video games, books or other works, set in real times, such as the present, or in ever realistic future times, such as the lifelike future of *I, Robot* (Proyas 2004), whose story develops in the 2035. Contrarily, there are works whose era is undefined, as in the case of the theatrical piece *The Parrot* by Anton Grigor'evič Rubiņštejn, set in a city of Persia in a time which is not indicated, or in non-existent eras and worlds as in the case of fantasy based stories like *Game of Thrones*.
- **Duration** – The duration of the story represents its length. In the text *I Promessi Sposi* (Manzoni, 1840), for example, the story begins on the evening of 7 November 1628, when Don Abbondio meets the “bravi” (thugs) and ends two years later with the marriage finally celebrated between Renzo and Lucia. In the case of the *Prince of Persia* video game (Brøderbund 1989), the longevity of the game, one hour, coincides with the *duration* of the story. In fact, at the start of the game, the prince is informed that his opponent will kill the princess who he must save within an hour, thus, defining the time the player has to complete the task.
- **Location** – the place of a story can be defined both in a macro and micro way. In the case of the book *Around the world in eighty days* (Verne 1874), for example, the *location* of the story is represented by the different areas of the globe that make up the stages of the journey, as happens in large open world video games such as *The Legend of Zelda: Breath of the Wild* (Nintendo 2017), while in films there are examples like *Sleuth. The unsuspected* (Branagh 2007), the whole story develops in a house as in the story of Edgar Allan Poe *The fall of the house of Usher* (Poe 1939) or like in the video game *Remothered: Tormented Fathers* (Stormind Games 2018).
- **Level of conflict** – the *level of conflict*, finally is the location of the story in relation to human struggles, the social aspect. In the case of *Equilibrium* (Wimmer 2001) for example, the story takes place in the year 2072, in a city-state called Libria that lives under the regime of a mysterious dictator, the Father. After a frightening nuclear conflict that almost wipes out humans from the planet, the few survivors decide to create a new order and eradicate the war by tracing its origin to the ability to experience emotions: the elimination of emotions from the soul of man would also erase aggression and the



instincts connected to it. So every citizen is required by law to take a daily drug, Proziom, which inhibits emotions. Along with feelings, any type of object that can lead man to remember the civilization of the past is eliminated: for their ability to arouse or make people remember emotions - books, music, toys. Anyone who is discovered in possession of these objects or contests the system may face the death penalty. Through the narrative development of the characters and the evolution of events, we discover the whole social, political, economic and ethical context of this imaginary world in which ataraxia-feelings and imprisonment-freedom conflicts are developed.

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➤ ***Exercise 2: Analysis of the environment***

Choose a story, be it related to a book, a film, a video game or any other narrative product and highlight the *era, duration, location and level of the conflict*.



#### ***Annex 4: the Hero's journey***

To make the *structure in three acts, the hero's journey and the arc of transformation of the character* more comprehensible, let's take some examples of stories that have used these models: the film *Matrix* (Wachowski Brothers 1999) and the book *Harry Potter and the philosopher's stone* (Rowling 1998).

##### ➤ **Matrix**

In the *first act* of the film we see the *ordinary world* in which our *hero*, Thomas Anderson, lives. He is a model employee by day while at night he is a hacker dedicated to illegal activities who operates under the name of Neo.

In presenting the character, we are also shown his *fatal flaw*, represented by his desire to escape from reality, also demonstrated by the fact that he has created an *avatar* in the digital world, and wants to seek the truth at all costs.

Neo, shortly after the beginning of the film, receives an emblematic call that represents the *call to adventure* or the *triggering incident* that starts the story and is a call in the literal sense because he receives it through the phone while at the office. Neo refuses, *rejects the call*, and, in fact, is arrested by the agents.

After his arrest he meets Morpheus, the *mentor*, a stage of the *meeting with the mentor*, who explains to him what Matrix is and puts the hero before a choice: if he chooses the blue pill he'll wake up at home in the ordinary world while instead if he chooses the red pill he'll enter the *extraordinary world*. Neo chooses the red pill

With this advent of the *herald*, always identifiable in Morpheus, Neo begins his adventure, *overcoming the first threshold* and enters the second act.

*Trials, Allies and Enemies* are represented respectively by the training and the meeting with the oracle, by all the members of Nebuchadnezzar, apart from Cypher who turns out to be a *shapeshifter* or a good guy who becomes bad and who betrays his allies and delivers Morpheus to the enemy i.e. the agents.

Neo and Trinity, who represents the co-protagonist, therefore, decide to go into the *deepest cave* or the palace where Morpheus is held prisoner.

In this *central trial* they face the agents and their men and get their *reward* or the liberation of the *mentor*. Here the second act ends and the third begins.

Neo, during their escape, *the way back*, faces Agent Smith who is the *shadow* or the antagonist. He is defeated, dies but *resurrects*, thus deciding to *return with the elixir* and transform the *extraordinary world* into the *ordinary world* by showing the truth about the Matrix to humanity.

### ➤ **Harry Potter and the philosopher's stone**

In *Harry Potter and the Philosopher's Stone*, Harry, an orphan, lives with his uncle and aunt and his spoiled cousin Dudley in his *ordinary world*.

His relatives subject him to constant harassment and abuse having never accepted him as a member of the family, also because his aunt and uncle know what Harry still doesn't know, that is, that his parents were magicians while they are Muggles.

Harry is the *hero* of the story, a determined protagonist who never refuses the *call to adventure*. The scar on his forehead testifies his encounter with absolute evil, namely Voldemort, the *shadow*, the one who caused the death of his parents, and who at the same time symbolically represents his psychological fragility, his *fatal flaw*.

The aunt and uncle are absolutely against revealing his true nature to Harry, they have always lied about the fate of his parents and do everything to hinder his *call to adventure*, thus, representing a sort of *guardians of the threshold*, whose function is to block access to the *extraordinary world* of magic.

Harry receives a letter addressed personally to him, *called to the adventure* by the owl as a *herald*, but Uncle Vernon tries every possible way not to let him read it, fearing that it contains that information that he has never given him about his belonging to the world of magicians.

The letter, which will become a flood of letters, prepares for the arrival of the second *herald*, Hagrid who will also be Harry's first *mentor*.

The passage of the *refusal of the recall* is not clearly manifested, and there is no moment in which Harry reveals any sign of goodwill to *refuse the call to adventure*.

This phase can, however, be identified in the fact that, having bought everything for school, Hagrid accompanies Harry back to his uncles' house, and there Harry will have to continue living until the day he has to leave.

Here the decision to leave or not is left to Harry's free will, and until he shows up at the station we are not sure whether he has accepted the *call to adventure*.

After various vicissitudes Harry manages to read the contents of the letter that is delivered to him by Hagrid, the gamekeeper and keeper of the school of magicians, who reveals to the boy that his parents were magicians and that he himself is a wizard and guides him in the discovery of the wizardry world, providing him with all the information he needs to reach the Hogwarts school of magic and witchcraft.

As previously mentioned, the character of Hagrid brings together both the function of *herald* and that of *mentor*, since he will accompany Harry in the *extraordinary world*, the phase of the *encounter with the mentor* of the Hero's journey.

With the *crossing of the first threshold* Hagrid leads Harry to the Magic Cauldron. The tavern is full of wizards and witches and one of the back doors leads to a wall which, if you tap on the right bricks, opens onto Diagon Alley.

Once he enters the wizarding world, Harry receives supernatural help from Hagrid. Hagrid not only gives Harry a wealth of information about his past and the threats going on in the wizarding world, but leads him to Ollivanders, where they can choose a magic wand for Harry. With Harry's entry into the *extraordinary world*, the first act ends and we arrive at the second.

The *approach to the most hidden cave* for Harry consists in launching himself into the wall between two tracks of King's Cross station in search of platform 9 and  $\frac{3}{4}$ ; instead of hitting the wall and hurting himself, the launch – for which Harry has had to demonstrate both confidence and courage - leads him to the Express for Hogwarts.

In this case, the *approach to the cave* is anticipated compared to the knowledge of *Trials, Allies and Enemies*.

Harry will meet his main *allies* on his first train journey to the wizarding school. There, in fact, he meets Hermione Granger and Ron Weasley, who will be his inseparable friends throughout the course of the seven novels. Together, they will form a team that will be able to face and overcome the various tests present in the different books of the saga.

The *extraordinary world* is completely different from the ordinary world in which Harry had lived up to that moment, it is an environment with new rules and laws that the boy will have to face and to which he will have to adapt.

This *setting* will be defined in the *era, duration, location and level of the conflict* throughout the Harry Potter saga.

The tests that Harry will face will be numerous and of all kinds: he will have to face a Troll, he will find himself playing his first game of Quiddich, he will be the victim of various spells and he will meet all sorts of unknown creatures, *enemies*, in addition to the aforementioned Lord Voldemort.

Harry will have other *enemies*, however, the perfidious Draco Malfoy, his direct rival as an antagonist who will give him a hard time to try to surpass him in any situation, as well as numerous *shapeshifters* such as the apparently harmless master of the dark arts, Professor Raptor who instead will prove to be an ally of Voldemort.

Even Piton Snape's character will transform his image several times and until the end he will have an undefined role, positive and negative at the same time, and will almost always appear different from what he really is.

The *central trial* of the story is, instead, represented by the moment when Harry participates in the sorting ceremony of the Talking Hat. Although it may not seem like a great challenge, the result of this event will determine Harry's entire life and will forever sanction his entry into the Gryffindor family. Towards the end of the second act, Harry will face Professor Raptor, an actual *descent into the darkest cave and central trial*, and thus obtain his *reward*, the philosopher's stone, thus going towards the third act of the story.

The *way back* is the Express again, but this time it leaves Hogwarts for London's King's Cross station and its 9¾ platform, where it will leave the students for the summer holidays. Going back through that wall will be Harry's *return to the ordinary world*, but with all the new awareness of himself and his abilities that he discovered during that school year. Harry has, therefore, *resurrected*, he has discovered his magical talents, and despite having to return to live with his uncle and aunt and his odious cousin Dudley, he now knows he has the opportunity to retaliate, and he also knows that that life will last only one summer. His days will no longer be sad and hopeless and this is his *return with the elixir*.

### Video bibliography

- A. Wachowski, L. Wachowski, 1999, *The Matrix*, Warner Bros.

### Bibliography

- J. K. Rowling, 1998, *Harry Potter and the Philosopher's stone*, Salani Editore

#### ➤ *Exercise 3: Structure of the story*

Choose a story, be it related to a book, a film, a video game or other narrative and de-structure the product according to

- **The 5W model** - Who, Where, What, When, Why
- **The 3C Model** - Character, Conflict, Conclusion
- **Three Acts and the Hero's Journey** - *ordinary world; call to adventure; refusal of the call; meeting with the mentor; exceeding the first threshold; trials, allies and enemies; approach to the deepest cave; central trial; reward; way back; resurrection; return with the elixir.*

Also try to identify any **archetypes** of the story and the **transformational arc of the character**.

#### ➤ *Exercise 4: Practical applications*

Write your story defining:

1. **Theme:** objective of the story – to be defined indicating the reference medium identified
2. **Characters:** Use Annex 2 – *Character Design Sheet* describing your characters

3. **Places:** Develop *Exercise 3* applying it to your setting
4. **Apply the 5W Model to the story -Who, Where, What, When, Why**
5. **Apply the 3C to your story – Character, Conflict, Conclusion**
6. **Write the *plot***
7. **Define the Three acts, the hero's journey, and the transformational arc of the character and your story.**
8. **Write the *treatment, the programme* and possibly the story or the *script***



## TEMPLATE FOR DIGITAL STORIES

Site

Date

UNIVERSITY Of

GROUP MEMBERS (specify roles)

- 
- 
- 
- 
- 
- 

Video Maker

A camera operator, is a professional operator of a film or video camera. In filmmaking, the person designing the lighting is the cinematographer or director of photography.

Scriptwriter

A screenplay writer (also called screenwriter for short), scriptwriter or scenarist, is a writer who practices the craft of screenwriting, writing screenplays on which mass media, such as films, television programs and video games, are based.

Producer - Leader

a person responsible for the financial and managerial aspects of the making of a film or broadcast or for staging a play, opera, etc

quality control of the final product

Actors

An **actor** is a person who portrays a character in a performance

Researcher



He/She is a person that undertake the desk or primary research

Game-designer

Editors

A person responsible for the technical development of the digital product

THEME (Please see the IDEA GENERATION TEMPLATE)
KEYWORDS (Please see the IDEA GENERATION TEMPLATE)
TITLE:
Conflict / Change / Location / Behaviour
THE STORY IN SHORT (200 words - I ACT Presentation/Turning point 1 – II ACT Evolution CLIMAX - Turning point 2 - III Resolution)



CHARACTERS 1 – Archetype \_\_\_\_\_

CHARACTERS 2 – Archetype \_\_\_\_\_

CHARACTERS 3 – Archetype \_\_\_\_\_

CHARACTERS 4 – Archetype \_\_\_\_\_

CHARACTERS 5 – Archetype \_\_\_\_\_

CHARACTERS 6 – Archetype \_\_\_\_\_

TECHNOLOGY (Please describe the technology chosen to create your story)





PAGE 1

PICTURE / SCRAP

DIALOGUES

SCENE

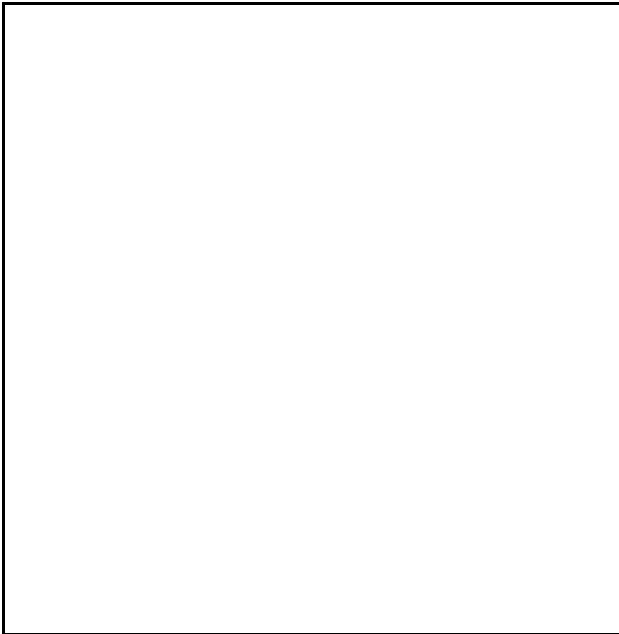
CHARACTERS





PAGE 2

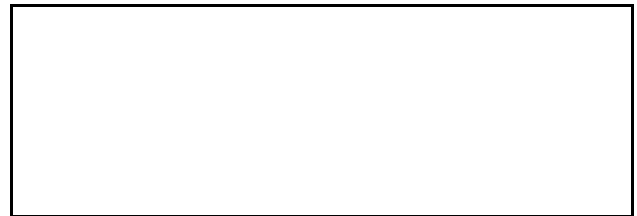
PICTURE / SCRAP



SCENE



CHARACTERS

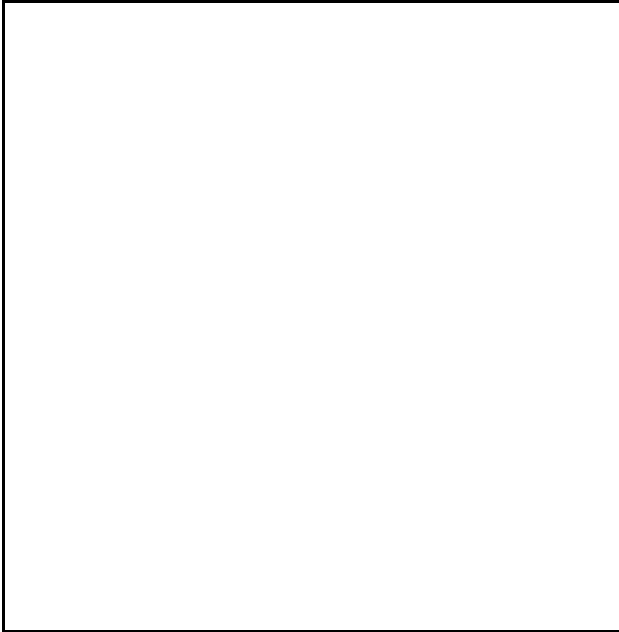


DIALOGUES





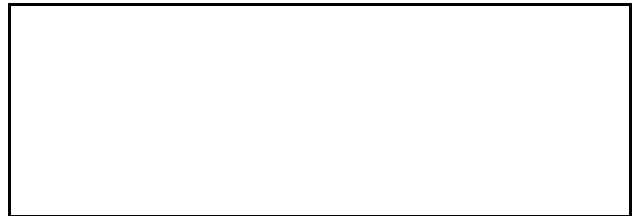
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SCENE



CHARACTERS



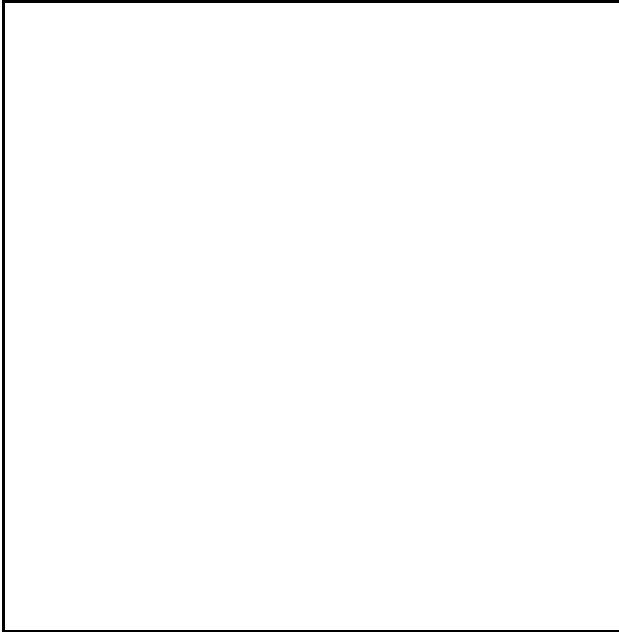
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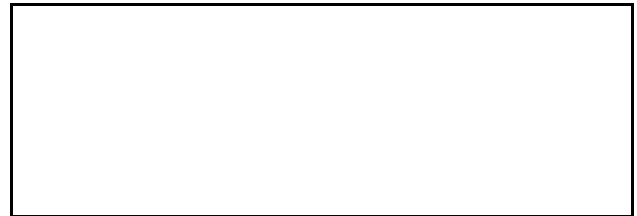
PICTURE / SCRAP



SCENE



CHARACTERS

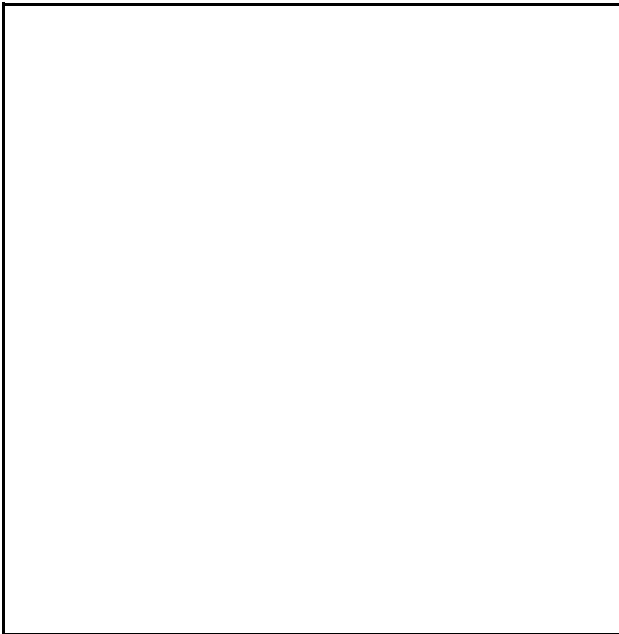


DIALOGUES





PICTURE / SCRAP



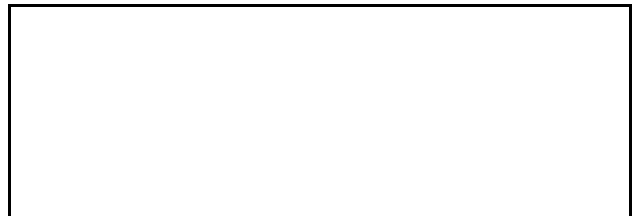
NOTES

DIALOGUES

SCENE



CHARACTERS



## TEMPLATE FOR MOVIE EDUCATION

Site

Date

ORGANIZATION
TITLE OF THE MOVIE
GROUP MEMBERS (specify roles) <ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li><li>•</li></ul>
<p><b>VIDEO MAKER</b></p> <p>A camera operator, is a professional operator of a film or video camera. In filmmaking, the person designing the lighting is the cinematographer or director of photography.</p> <p><b>SCRIPTWRITER</b></p> <p>A screenplay writer (also called screenwriter for short), scriptwriter or scenarist, is a writer who practices the craft of screenwriting, writing screenplays on which mass media, such as films, television programs and video games, are based.</p> <p><b>PRODUCER</b></p> <p>a person responsible for the financial and managerial aspects of the making of a film or broadcast or for staging a play, opera, etc</p> <p><b>ACTORS</b></p> <p>An <b>actor</b> is a person who portrays a <u>character</u> in a performance</p>
THEME (OER: Use the vademecum for story beginning)



KEYWORDS (use the keywords or the highlight words in the videos or further investigation material of the OER)

5W:

- Who: protagonist
- Where: location
- What: the main topic of the story
- When: describe the time
- Why: explain the situation

3C:

- Characters:
- Conflict:
- Conclusion:

CHARACTERS 1 – Role \_\_\_\_\_

CHARACTERS 2 – Role \_\_\_\_\_

CHARACTERS 3 – Role \_\_\_\_\_

CHARACTERS 4 – Role \_\_\_\_\_

CHARACTERS 5 – Role \_\_\_\_\_

CHARACTERS 6 – Role \_\_\_\_\_



PAGE 1

PICTURE / SCRAP

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DIALOGUES

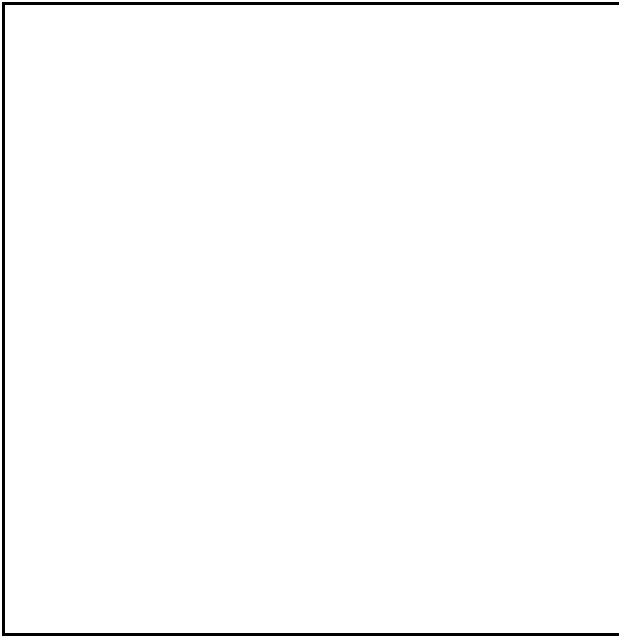
SCENE

CHARACTERS



PAGE 2

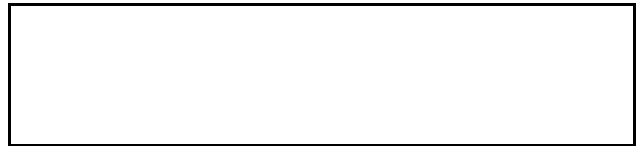
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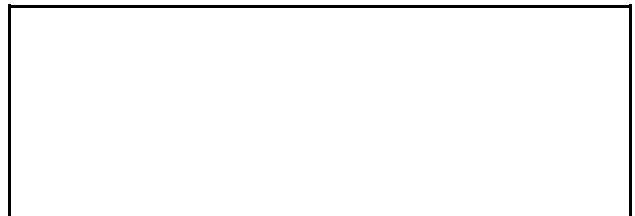
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DIALOGUES

SCENE



CHARACTERS





PAGE 3

PICTURE / SCRAP

NOTES

DIALOGUES

SCENE

CHARACTERS





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PICTURE / SCRAP

NOTES

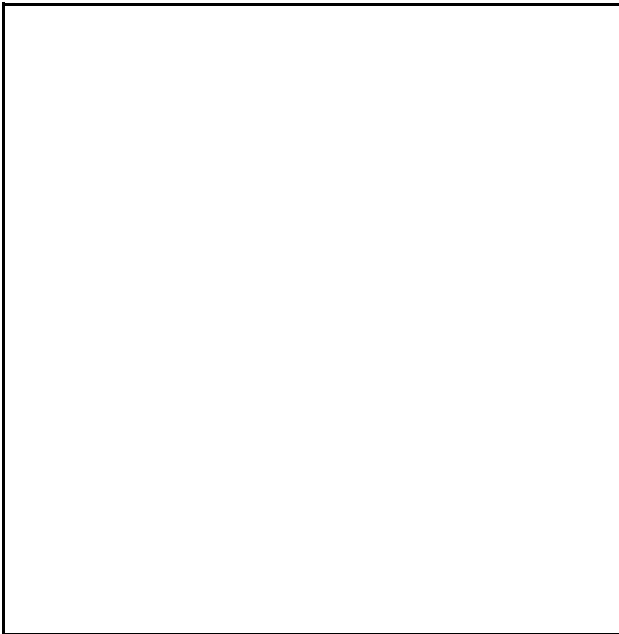
DIALOGUES

SCENE

CHARACTERS



PICTURE / SCRAP



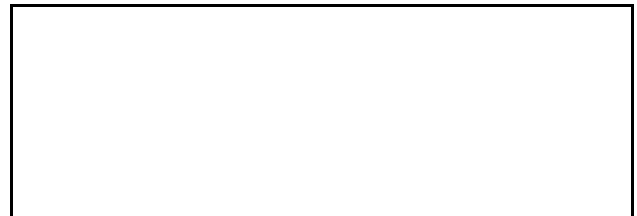
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DIALOGUES

SCENE



CHARACTERS





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