PROJECT MANUAL

DIGITALIZATION OF ART

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ABOUT TRAIN2SUSTAIN

What is Train2Sustain?

The Erasmus+ project Train2Sustain is a Strategic Partnership in the field of Youth whose main goal is to respond to the effects of Covid-19. The main target group are young people active in the field of cultural and creative industries and artists. On a secondary level, as they are connected with the main target groups, there are youth workers and trainers, as well as CCI and culture and creative professionals. Five partner organisations from Austria, Slovenia, Serbia and Greece collaborate for 24 months in order to develop the skills and include their target groups through creativity and the arts. They do so by evaluating and disseminating innovative digital approaches and supporting participants to develop their skills and key competences in culture, arts, digitalization, networking and innovation.

Why do we need it?

Covid-19 affects all stakeholders in culture and creativity, both on the production and the distribution side. According to the UNESCO (2020), 60% of activities during regular work days in arts and culture organizations have changed because of Covid-19. Both organisations and creatives are struggling to make ends meet and continue their work under the new regulations. About 95% of the estimated 60,000 museums worldwide were closed due to the pandemic. Artists find it hard to find locations and settings where they can network, exhibit and train. People interested in art and culture find their opportunities limited, as few events are taking place. At the same time, online visits have become more attractive as an answer to lockdowns and social distancing. However, in order to take part in this new world of culture and art, culture and art creators, promoters and consumers need better skills, knowledge and resources.

What does it offer?

Train2Sustain offers its participants opportunities for upskilling in terms of digital readiness and empowerment for a better handling of digital tools and innovative practices in the cultural sector, as well as opportunities for personal and professional development. Additionally, it creates further opportunities for an active collaboration and digital alternatives to analogue cultural life. For the participating organisations, Train2Sustain improves the competences in distance learning and exchange of know-how, while increasing the digital competences in digitizing arts and creativity. All staff and stakeholders become more responsive and sensitive to the social, emotional, and intellectual needs of the target groups, while youth workers/ cultural managers from the CCI sector become more confident in their networking, promotion and e-mentoring skills.

How does Train2Sustain achieve its goals?

Firstly, for Train2Sustain to meet the needs of its target group more precisely, it creates a sur-

vey among 200 young creatives and artists, CCI and cultural organisations. Secondly, the project partners analyse current digital practices on digitizing art and creativity, apply them and evaluate their efficiency and dissemination potential. Based on these findings, a manual is created. Thirdly, findings from both these outputs are used to create a webspace which brings together all this information and bundles it into one responsive webspace adapted to the target group. Train2Sustain manages to include marginalized CCI, creative professionals, young artists and youth workers who can participate online irrespective of their location or financial background. In addition, Train2Sustain provides 3 learning mobilities dedicated to 3 different target groups, which support and develop their skills in creativity, digitization and culture creation. In order for these processes to be widely visible and efficient, the project partners have devised management, dissemination, reporting and sustainability tools and measures.

Which impact will the results of Train2Sustain have?
Train2Sustain helps to create added value and improve the resilience of our target groups, but it also raises awareness of the challenges of preserving diverse cultural offers in times of COVID-19. Train2Sustain illustrates the opportunities that lie in the digital era: increased European awareness, accessibility to cultural offers for a broader audience, common values, diversity and participation. The participants benefit from our learning and exchange offers, while the organisations involved benefit from improved skills, processes and results, which will help them optimise their available resources to create new opportunities/events. We connect relevant stakeholders and create synergies for Digital Skills enhancement, thus building resilience for the cultural/ creative sector. Moreover, the visibility of EU-funding programmes is improved, while on an international level, it improves the understanding of cultural diversity and cultural awareness of the social necessity for culture and art. Individual learning and further educational/professional opportunities are promoted.

PROJECT PARTNERS

Art Mine is a young multicultural NGO based in Austria serving the public interest and common good. We promote art, culture, cultural diversity, interculturality and intercultural dialogue. Since its founding in 2014 Art Mine has frequently organised activities in the field of culture. For one of its main art projects called "See the Big Picture" it asked artists and photographers from all around the globe, both professionals and hobbyists, to share their view on the world and create pictures that depict their unique perspective. Apart from art exhibitions Art Mine also established a very successful music series called "Tower of Songs" that hosts national and international artists from different genres.

In 2019, Art Mine started another cultural project with a particular focus on regional development by revitalizing the old grain mill 'Simon Mühle'. Putting the historic building back to use – providing cultural treats like readings, exhibitions and

concerts – the place soon became one of the most vivid emblems of the city. The mill does not only function as a workplace for the team but also provides an important space for the local community. In addition to its cultural activities Art Mine has hosted and participated in a variety of Erasmus+ mobilities in Key Action 1, such as Youth Exchanges, and has had five participants from European Solidarity Corps so far.

The organization was founded in July, 2000. Continuous activities of the **Association Mink Tolmin** include representing cultural, informative, creative, educational and international cooperation practice in the field of music, art, creative industries, and film. The general aim and vision of Association Mink is the empowerment and optimization of cultural and social capital within the context of a region characterized by poor

mobility infrastructure due to the geographic location. We counteract this infrastructure by inviting international artists to the region. We try to counteract population decrease & conservative social beliefs by bringing a "stream of difference" into the region focusing on a strong educational purpose for all inhabitants especially youth. All our projects foster networking and alternative ways to develop and promote the region by combining contemporary arts, education, and digitalisation.

The association "**gain&sustain:europe**" was founded in 2009 in Graz, Austria. The organisation aims to support social, economic and ecological sustainability in Europe and developing countries all over the world.
We develop our services with heart and mind

and are competent partners in funding consulting, project development and implementation as well as mediation and youth work. Our services are open to all people and offered in a networked context. In doing so, we value methodology and interdisciplinary thinking and acting. The active participation of representatives and partners from different stakeholder groups and perspectives enables a multidisciplinary approach and sustainable, win-win effective strategies for all involved.

In the centre of our activity stands the desegregation of politics, society and economy. We work with youngsters in global context and step into open dialogue and generate valuable common strategies for the present and the future. As our major task we see the interlinking and consultation of youngsters in connection with international, multicultural events and EU projects to promote a raise of awareness in the direction of tolerance, EU citizenship and cultural diversity with the generation of tomorrow. The main objective of the association is the interlinking of single organisations and individuals, above all youngsters, around subjects like sustainability and social entrepreneurship in order to give space to innovation & creativity and to allow a cultural exchange.

In CHEER YOU @P, Gain&Sustain is the leader organisation. The COVID 19 pandemic and the upcoming financial crisis make it difficult for young women to find jobs. Initiating our own project was a good option instead of "waiting for the dream job". We base our work on honesty, mutual responsibility and maximum access to information, as pillars of social and economic accountability to our partners, collaborators, donors, beneficiaries and to society in general.

"Monopatia Allileggis" or "**Solidarity tracks**" is a non-profit social enterprise which was created in 2007, and which works on three main sectors: Educational mobility, European and international cooperation and local development in social, economic and environmental topics. "Monopatia Allileggis" is focused on popular education that promotes knowledge, skills and attitudes, justice and equality in an intercultural society and in an interdependent world. Our approach is based on the pillars of education, our methods on non-formal education, active learning and learning by doing.

Our goals are to:
- Put into practice and promote non-formal and interactive education methods enabling local citizens, especially
- youngsters, to be resilient, to become responsible citizens, to adapt to changes, to identify and solve problems, to meet and respect other cultures and to build a peaceful and sustainable society.
- Promote lifelong education where everything can be an opportunity to learn and develop talents.
- Encourage educational mobility which is essential to develop key and professional skills and competences, empower, access to employment, and which affects the social life of young people from an early age and throughout life.
- Promote transversality and horizontality in learning using this logic: The group is an asset for the individual and for the learning to be decompartmentalized. Everyone can learn from each other and each learning can be transferred to another area.

Linking what is good for you, for others and for the environment is into our approach what sustainable development is.

Our target audience:
- We mainly work with and for youth as well as adults, including those with fewer opportunities, to develop their skills, empowerment and active citizenship, and engage them to act in promoting local and sustainable development at social, cultural, economic and environmental levels.
- We are also working to develop the professional skills of youth workers and young leaders in order to optimize their role and their interventions.

Our geographic dimension:
"Monopatia Allileggiis" is a laboratory: we think, we test, we invent with a constant in our work that is to:
- Make innovations that are being developed in the 4 corners of Europe as well as in various countries of the world, accessible and useful at local level.
- Create with European and non-European partners new responses to local needs, related to environment, inclusion, employment, seniors, youth, fight against dropping out of school, migrants and all themes connected to the European dimension and cultural dialogue. This through educational mobility, vol-

unteering, professional internships and the creation of innovative educational tools.

Zrenjanin National Museum is complex type museum with a regional character. Its research covers Central Banat District. More than 33,000 museum objects are classified as collections of five departments, some of the collections being: collection of firearms and cold weapons, collection of gilt hats, collection of paintings especially from the 18th and the 19th century, collection of pre-historic and Middle Age jewellery, bird collection.

The museum also has its pedagogical-informative service, documentation centre, restoration and conservation workshops, photography department, carpenters' studio, as well as its own library with over 5,000 vocational titles.

$1200m^2$ of the museum space is designated as area for permanent exhibition. On the first floor the visitors are invited to visit the artistic part of our permanent exhibition, comprised of two segments – visual arts and applied arts. On the first floor there is also sports' room while on the

second floor another part of the permanent exhibition is on display, comprised of collections organized by: natural-history, archaeology, history and ethnology departments. The collections are presented either as part of the permanent exhibition or through various theme exhibitions.

Due to its great number of visitors – more than 85,000, 34 theme exhibitions and renovation of the permanent exhibition, Zrenjanin National Museum was awarded as the best Serbian Museum for the year 2006.

art mine

VIRTUAL 360 DEGREE
EXHIBITION

Due to the Corona pandemic and another lockdown, exhibition spaces and galleries were not allowed to open to the public. As an alternative to a traditional exhibition, the organizer Art Mine moved the exhibit by Karl Klucsarits to a virtual space and made it accessible online. In this way, visitors can enjoy the three-dimensional exhibition experience from the comfort of their own homes. As shown in the images below, one can move through the room using arrows and also rotate 360° at each node. For a detailed view of the artworks, one only has to click on the camera-icon and the painting is presented in large format with subtitles. The virtual exhibition room enjoyed a high number of visitors and a lot of positive feedback.
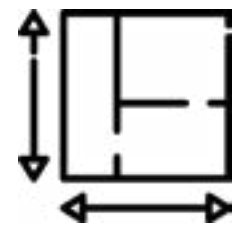
https://www.train2sustain.net/360-degree-exhibition-karl-klucsarits

MAIN FACTS

Art Form
Visual arts

Spatial Requirements
Exhibition room with sufficient lighting

Personnel expenditure
H from HHH

Financial expenditure
€ from €€€

Target group
People interested in art, landlords of exhibition spaces and galleries, artists

Equipment
360-degree camera, mobile phone camera, computer, internet connection

Software
WordPress, Plugin iPanorma 360

Equipment

On the part of the organisers, all that is required is easily obtainable equipment. A 3D camera is needed to capture the three-dimensional space and a high-quality mobile phone camera or digital camera to take detailed photos of the images. Good illumination of the artworks is an advantage, as this can increase the quality of the photos. A 3D camera of sufficient quality can be bought for as little as 200-300 € or it is also possible to borrow one for the duration of the recordings. To create the virtual space, the organisers need a PC with an internet connection and access to the programme "Word Press". Visitors can access the virtual space via PC or smartphone with an average internet connection quality and "click" through the exhibition.

Skills

Basic computer skills are required to create the virtual exhibition. The project can be carried out by one person. After the artworks have been hung in a suitable exhibition space with good lighting conditions, they only need to be systematically photographed with a suitable camera and good lighting. To achieve the de-sired spatial effect, the use of a 3D camera is required. The condition of the 3D camera varies from model to model, but can be learned relatively quickly. To create the virtual room, the free CMS platform "WordPress" was used. It provides many plugins for free, with the help of which a user already has numerous design options. No in-depth programming knowledge is required and the operation of the platform can be learned intuitively in just a few hours. Since it is a frequently used and popular platform, there are also numerous tutorials on platforms such as "YouTube", which can assist in learning the applied tools.

Software

As already mentioned, the virtual room was designed with the program "WordPress". The plugin used for this is called "iPanorama 360", which is available for free. The room was then created using the "drag and drop" principle by adding the photos to the room step by step.
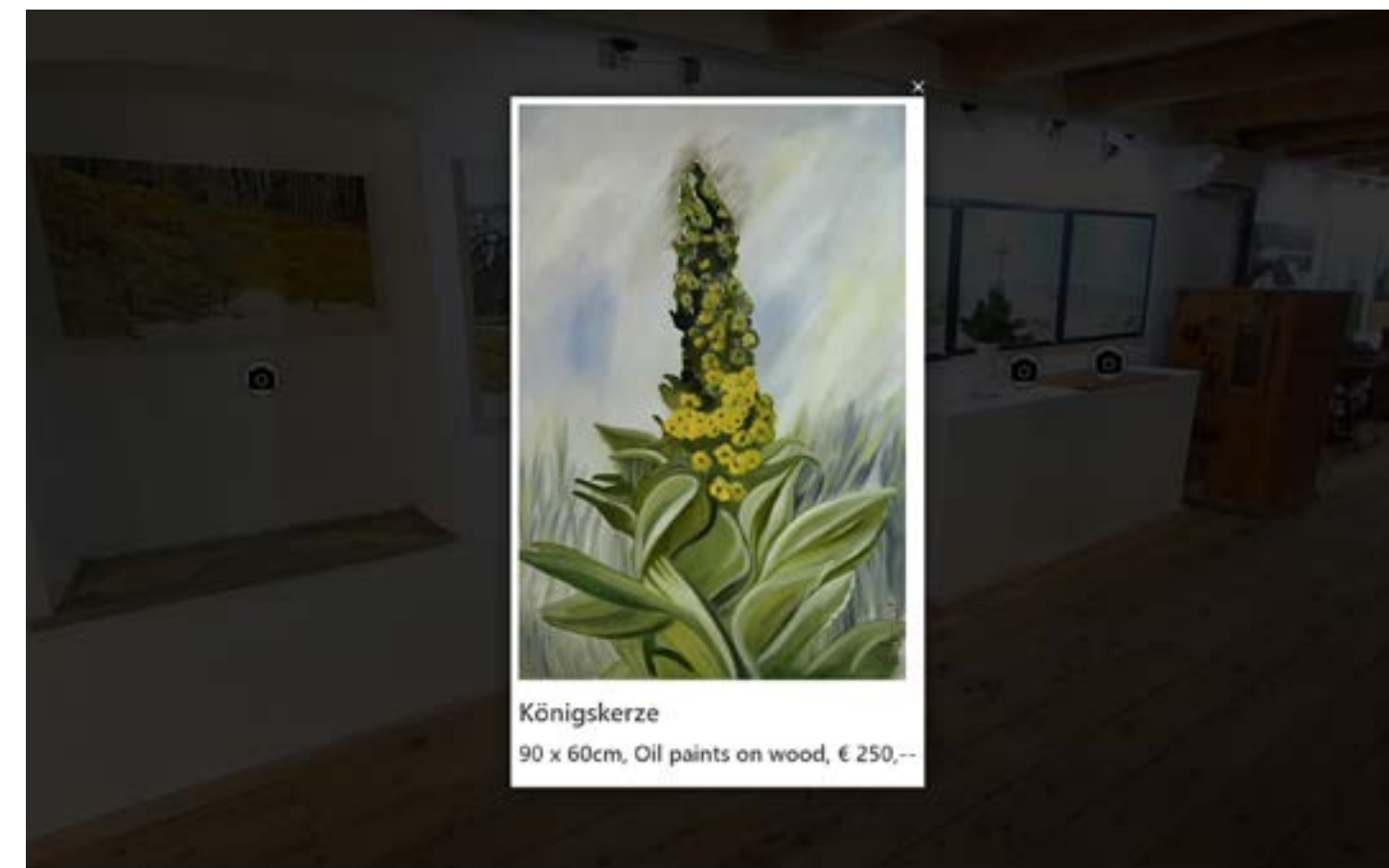
DISADVANTAGES

A significant advantage of the virtual exhibition is the greater accessibility to a wide range of visitor groups. Since there are no restrictions in terms of location or time and the virtual space can be visited at any time, this offer is also taken up more often than e.g. a fixed location with opening hours. Online availability can bring this type of art form closer to the consumers, especially younger generations, as they are more familiar with digital media and more amenable to a digital version of cultural exchange.

The advantage for galleries and exhibition spaces is that personnel and operating costs (maintaining exhibition spaces, heating costs, insurance, ...) are reduced, which makes a virtual exhibition a cost-effective alternative compared to on-site exhibitions. For artists, this digital exhibition offers the possibility to rent exhibition spaces purely for the purpose of creating a 3D tour (about 2 days), which can greatly reduce the rental costs incurred.

Furthermore, spatial independence enables capturing international audiences, thereby increasing the visibility of the project and the artist. This can expand the possible market and internationalize the customer spectrum.

Another advantage is the extended time frame: while an exhibition is open for a certain period of time, a digital exhibition can be visited online for any length of time. This can be advantageous in the areas of advertising and financial utilisation. It is possible to then combine this type of exhibition with an online store.

One disadvantage is the lack of a social component. No exchange among visitors or artists about the paintings takes place, which makes the online visit a rather passive experience. Even if interaction and communication is made possible online, for example in the form of a forum, this social component cannot be provided on an equal footing. It must also be remembered that a communication platform must be moderated, which takes time and can therefore incur personnel costs. Also, the on-site ambience cannot be sufficiently conveyed via the computer, even in the form of a digital 3D tour. Another disadvantage for the organizers is the loss of income generated during a cultural event, e.g., a vernissage (e.g., free donations). If cultural contents are conveyed online, visitors often assume that they are being provided free of charge and are often not really willing to pay for them.

Another disadvantage is the loss of revenue for owners of cultural spaces and exhibition spaces, as the duration of the rental of the space can be very short.

PITFALLS

- From a legal point of view, before creating the digital exhibition, make sure that you have a declaration of consent from the artist confirming that the images may be displayed free of charge on the Internet.
- When photographing, optimal lighting conditions should prevail and ideally be set in advance to avoid unnecessary additional work (e.g.: if one realizes during the upload of the images that they are out of focus or too dark).
- When creating the virtual space via "Word-Press" one should approach the best result by trying out different plugins
- If you decide to rent a gallery or exhibition space for a short period of time, it is advisable to try out and practice using the 3D camera beforehand.
- Visitors to the exhibition must have a stable internet connection, otherwise the images will not load quickly, which will negatively affect the experience.

CHECKLIST

PREPARATORY WORK

☑ Organization of an exhibition room

☑ Renting the exhibition space (about 2 days)

☑ Hanging the pictures under optimal lighting conditions

☑ Organization of a 360 degree camera (purchase or rent) and a mobile phone camera/digital camera

☑ Work computer and stable internet connection

☑ Obtaining a letter of agreement from the artist

☑ Creation of the 3D exhibition with the help of the 2 cameras

☑ Insert logos of supporters, sponsors, funding agencies

☑ Obtain information about the artists (vita, websites, etc.)

WORK DURING THE EVENT

☑ Sufficient advertising via different channels (newspapers, social media,...)

☑ Collect/accept feedback from visitors and adapt possible suggestions for changes

WORK AFTER THE EVENT

☑ Obtain feedback from visitors

☑ Conduct analysis of results (evaluation of visitor numbers, etc.)

☑ Removal of the paintings in the exhibition space (can also be done after the virtual space has been created)

☑ Plan follow-up projects (e.g. expand the exhibition with new pictures, create an online store, etc)

art mine

LIVE RECORDING
HIP-HOP CONCERT

For this digital event, a live recording of a hip-hop concert was made at our venue. The recording devices were a static digital camera (DSLR) in the back of the concert hall and mobile phone recordings from four guests who were asked to film the event with their mobile phone cameras from the audience area. Immediately after the concert, the various recordings were transferred on site from the devices to an external storage medium and a montage was created from the material. The soundtrack was recorded separately and, after some post-production, superimposed on the original soundtrack of the video. The finished video was put on our YouTube channel and shared on our website. The first-person perspective of the mobile phone recordings from the audience room was intended to give the viewers a subjective feeling of the concert experience - as if they had been there themselves.
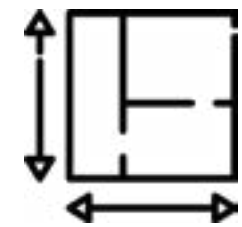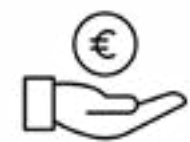
train2sustain.net/live-recording-hip-hop-concert

MAIN FACTS

Art Form
Music

Spatial Requirements
Concert room with stage

Personnel expenditure
H from HHH

Financial expenditure
€ from €€€

Target group
People interested in music

Equipment
Mobile phones, music system (sound system, mixing console, microphones), digital camera, lighting system, laptop/computer

Software
Logic Pro (music programme from Apple), Adobe Premiere Pro (video editing programme), DMX Control (stage lighting control)

Equipment

To stage the concert, you need a concert hall with good acoustics, a music system with speakers, a mixing console, microphones and a lighting system. For the recording, a fixed camera is set up at the back of the concert hall and then records the concert in the wide shot setting. A digital camera was used for this, but it also works with a good mobile phone camera. The fixed camera should serve as a "central theme" for the editing and give a feeling for the concert space.

Once the sound and lighting settings have been made and the fixed camera has been placed, the event can begin. The guests are now asked to film the live concert from a first-person perspective with their mobile phones. After the concert, the collected image and sound material is further processed with the software programmes mentioned below.

Skills

Little to no previous experience is necessary for the video recordings. The music settings (sound settings, volume sound recording via mixing console) are ideally done by the musicians themselves. Only one person should have basic knowledge of stage lighting and setting up the fixed camera. The mobile phone recordings are done by volunteers who are usually very familiar with the video capabilities of their mobile phones. For video editing, some basic knowledge is certainly an advantage. However, the necessary skills can also be learned through various tutorials available on "You Tube".

Software

For the original sound recording (via the mixing console), the music programme "Logic" from Apple was used. The lighting was controlled via "DMX Control". The editing programme "Premiere Pro" from Adobe was used for the video editing. The programmes Logic and Premiere Pro need to be purchased, DMX Control is available as freeware. Alternatively, there are also free sound recording and video editing programmes, which, however, usually have certain functional limitations compared to the purchasable programmes.

DISADVANTAGES

One of the advantages of live recording from different perspectives is that people watching the video have the feeling of subjective participation in the event. Recording with mobile phones from a first-person perspective is a good way to convey the mood of a live event and create a varied cut from different perspectives. A similar recording from different angles with a professional camera team would be many times more time-consuming and would also cause high costs. Most people are now very familiar with their mobile phone cameras and can thus produce very good recordings. This considerably reduces the costs when compared to a professional camera team. In addition, many smartphones nowadays already deliver very respectable video quality with high resolutions and functions such as image stabilisation.

The disadvantage is clearly the social component. Although the aim of recording from a first-person perspective is to convey a feeling of subjective participation, this cannot be compared to physical participation on site, as the atmosphere can never be fully captured digitally. Problems can also arise regarding the recording itself. You get the videos from the mobile phone cameras in very different qualities (different colour tones, brightness, resolution, sound; e.g. picture quality: 4K to HD) and it can then be quite tedious in post-production to get the desired results.

PITFALLS

- From a legal point of view, before uploading the live concert, one must make sure that a declaration of consent from the musicians is given, confirming that the concert may be broadcast on the internet free of charge.
- The mobile phone recordings should be collected on site and copied onto a data carrier, otherwise it may happen that the recordings have to be painstakingly requested from the people.
- It is best to agree in advance which mobile phone settings are to be used on the different devices so that the sound and picture quality do not differ too much.

CHECKLIST

PREPARATORY WORK

☑ Organisation of a concert room with sufficient lighting

☑ Organisation of a PA system, if not provided by the musicians

☑ Organisation of a digital camera

☑ Organisation of a few (in our case four) volunteers to film the concert with their mobile phone cameras

☑ Declaration of consent from the musicians

WORK DURING THE EVENT

☑ Sufficient publicity through various channels

☑ Obtain feedback from visitors and adapt possible suggestions for changes

WORK AFTER THE EVENT

☑ Obtain feedback from visitors

☑ Analyse results (evaluate how many people watched the video, etc.)

DIGITAL
ADVENT CALENDAR

The event was an online Advent calendar that could be accessed via the "art mine" homepage, a link on social media and a QR code on flyers. Every day from 01.12.2021 to 24.12.2021 a new window was opened, with a musical or literary contribution by local artists. The contributions lasted on average 3-5 minutes. In total, there were 24 videos by 18 different artists that could be viewed by visitors.

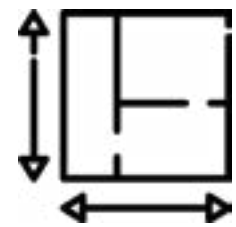https://www.train2sustain.net/culture-advent-calender/

MAIN FACTS

Art Form
Music and storytelling

Spatial Requirements
Recording location

Personnel expenditure
HHH from HHH

Financial expenditure
€€ from €€€

Target group
People > 20 years interested in music

Equipment
Camera, microphone, computer

Software
Adobe Premiere Pro, Word Press

Equipment

A room with good acoustics and lighting, a camera and microphones must be available for the recordings. Some artists have sent in self-recorded contributions. They usually just used their mobile phones. For those who could not/would not record their videos themselves, we offered to record the videos on site in our cultural centre with our own equipment. The videos can be made with simple equipment (even with a mobile phone camera), but it is advisable to record the sound separately to ensure better quality. It turned out that the sound quality is very poor with a simple mobile phone recording. Furthermore, a computer with an internet connection is needed for the transmission of the contributions, for further editing and finally for the creation of the Advent calendar on the homepage as well as for uploading the videos.

Skills

The core of the project is made up of the contributions of the musicians and storytellers, i.e. their artistic skills, which make the whole thing a wonderful cultural experience. Furthermore, good organisational skills are necessary to coordinate the receipt of finished video contributions as

well as the recording of the videos on site and the further processing in a timely manner. The recording and further compilation of the digital Advent calendar on the homepage can be done by one person. Certain previous knowledge is necessary, such as the correct handling of a camera, sound recording equipment (microphone) and the software programmes for editing the videos and implementing them on the homepage.

Software

The software "Adobe Premiere Pro" was used to post-process the videos submitted by the artists. The programme Adobe Premiere Pro must be purchased, but there are free alternatives. The website was created using the CMS platform "Word Press", which is available for free. Basic HTML programming skills are necessary to integrate the videos via the individual setting "I-Frame". In order to upload the videos, it is advisable to create your own YouTube channel instead of uploading the videos directly onto your own homepage. The reason for this is that if the online Advent calendar is accessed many times at the same time, the bandwidth of your own homepage may not be sufficient to cope with

the high traffic, which in the worst case could lead to a crash of the server or in any case considerably increase the loading time of the videos.

DISADVANTAGES

A major advantage of the digital Advent calendar, as with all digital media and as already mentioned regarding virtual exhibitions, is that it is very accessible to a wide range of visitor groups and is not tied to a specific time or place. Furthermore, the digital Advent calendar promotes the awareness of regional artists. Since the videos are short and each video is a surprise, visitors are also confronted with musical directions that they might have normally not paid much attention to. This can arouse interest in exploring other musical directions as well. The large number of videos (24 windows can be opened) also makes it possible to present a great musical/narrative variety. Due to the regular visits to the homepage (as a new window was opened every day), the visitors were also constantly informed about the current activities of the cultural association.

A disadvantage of digital music/literature contributions is that the ambience, the atmosphere and the social exchange are missing compared to live performances. Furthermore, one is dependent on the contributions and the timely commitment of the videos by the artists, and the transmitted videos often have a very different quality (also with insufficient picture and sound quality), which needs to be adjusted and can therefore lead to long post-processing times. Moreover, advertising this form of digital art conveyance is quite costly if you wish to reach a high number of visitors. Often people do not think to rewatch the videos in the next few days if they are not reminded (e.g. if the contact details are available through reminder emails or via social media).

PITFALLS

- Timely organisation of the premises, the equipment and the artists' contributions (this is particularly important so that the videos sent can still be checked in time regarding picture and sound quality and possible new recordings or changes can be made).
- It is advisable to send artists who want to record themselves written instructions beforehand, concerning the minimum requirements for video recording (picture/sound quality, video format (e.g. hold mobile phone landscape!)). This can save a lot of post-production time .
- The videos should not be uploaded via one's own server, as this often exceeds one's own server capacity (therefore linking with "You-Tube").
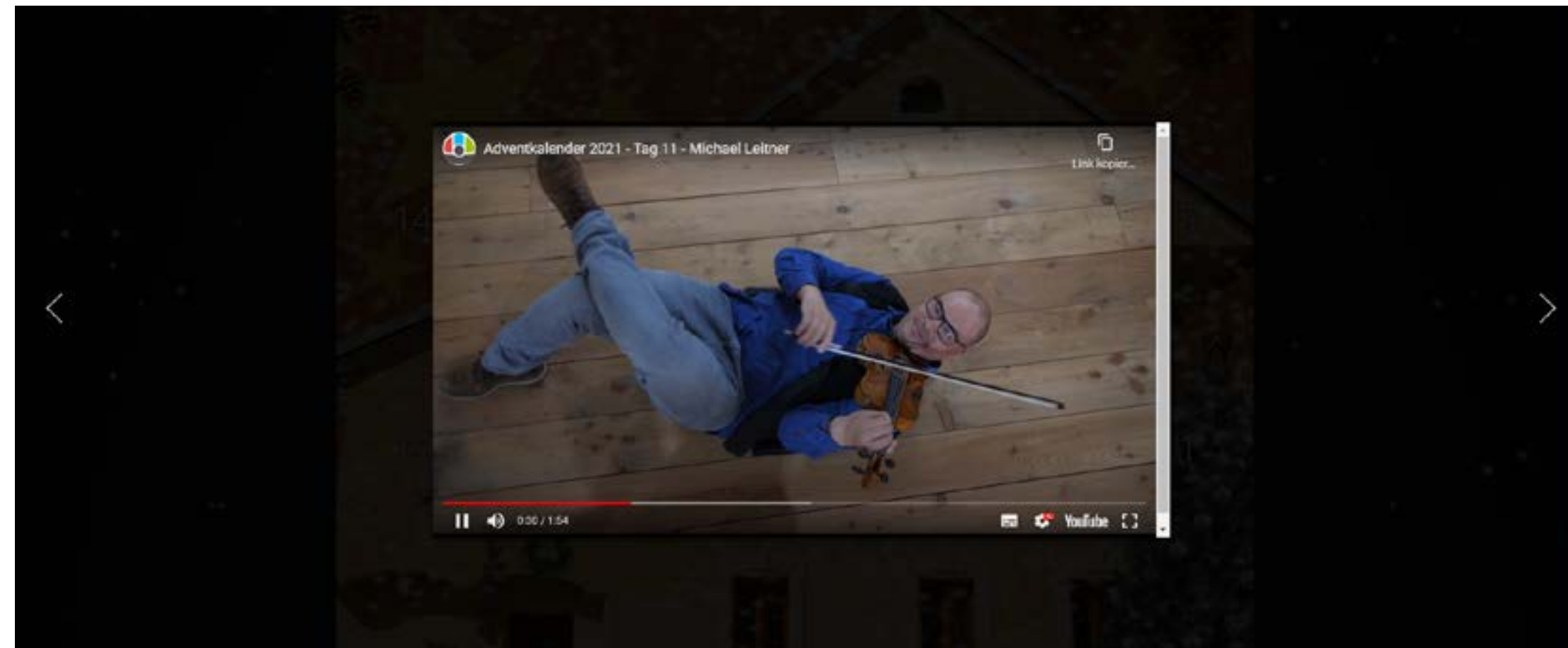
CHECKLIST

PREPARATORY WORK

☑ Selection of a suitable recording location (good acoustics)

☑ Organisation of camera (or mobile phone camera) and micro-phones

☑ Working computer and stable internet connection

☑ Acquiring contributors or musicians/storytellers who agree to make a video contribution

WORK DURING THE EVENT

☑ Sufficient promotion via various channels (reminder email, social media)

☑ Obtain feedback from visitors and implement possible requests

WORK AFTER THE EVENT

☑ Obtain feedback from visitors

☑ Analyse results (evaluation of visitor numbers, etc.)

☑ Feedback to artists regarding the success of the project and exchange about further cooperation

art mine

Abraham Batzin Navichok
Guatemala
Webende Frau

SEE THE BIG PICTURE
PUBLIC SPACE EXHIBITION

For this event, the images of the exhibition "See the Big Picture" were printed on PVC tarpaulins and displayed in public spaces. For this purpose, a total of 97 paintings from the "See the Big Picture" series were selected (four images per tarpaulin) and put on display for visitors. Under each photo there is a QR code that can be scanned. This takes you to the "See the Big Picture" website, where you can access background information on the pictures and the artists.
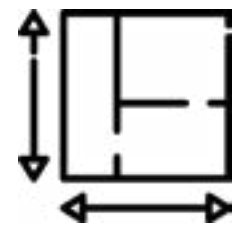
https://www.train2sustain.net/see-the-big-picture-exhibition-in-public-space

MAIN FACTS

Art Form
Visual arts

Spatial Requirements
Enough free space in public areas

Personnel expenditure
HHH from HHH

Financial expenditure
€€€ from €€€

Target group
People interested in art

Equipment
professional digital camera, professional photo lights to properly illuminate the pictures when photographing, computer, hanging device for banners

Software
Photoshop, Word Press (Elementor)

Equipment

In order to digitize the original images, a high-quality digital camera is absolutely necessary, as the photos require a high resolution for printing. A mobile phone camera should not be used here, as the quality of the photos is not sufficient enough to print them enlarged on a banner. A normal working computer is needed to edit and format the photos. The photos are entered into a print template and handed over to the printer. As already mentioned, four images were printed on each banner. For the exhibition in public space, a hanging device for the banners is needed. For this, one can either have frames built or, as in our case, attach the banners to already existing structures. To visit the exhibition, a mobile phone with a QR code app is needed to open the link to the homepage.

Skills

A room with gVery good skills in using a digital camera and the availability of professional lighting equipment are required for photographing the images. As the photos need to be of a very high quality for printing, we did not take the photos ourselves, but rather hired a professional photographer. Only basic knowledge of the software programme "Photoshop" is necessary to enter the finished photos into the print template. For the creation of the QR codes and the design of the additional information on the website, basic knowledge of the CMS platform "Word Press" is sufficient.

Software

Various programmes were used for post-processing the photos, creating the QR codes and designing the websites with the background information. Adobe's "Photoshop" programme, which is available for a fee, was used to create the banners. With the help of this programme, a graphic print template was created and the finished photos were inserted. The individual pages with background information on the artists were created using the CMS platform "Word Press" on the project homepage see-the-big-picture.com. Specifically, the plug-in "Elementor" was used (a graphical user interface for designing websites). A separate page with an individual URL was created for each artist and then converted into a QR code. The QR code was then printed under the corresponding picture on the banner.

DISADVANTAGES

One of the advantages of exhibiting on banners in public spaces is that they are very accessible to a wide range of visitor groups. The exhibition can attract attention as people pass by and can, by chance, also reach people who would not have visited such an exhibition on their own. Furthermore, the exhibition can be held more easily in the midst of the pandemic and ongoing lockdowns because the distance rules can be better observed here and the "event" takes place outdoors. Another big advantage is that the banners are easier to affix than the original images, and the risk of damage is low. Furthermore, the banners are easy to reproduce and can be placed in several locations at the same time. The background information on the website can also be changed during the exhibition or added afterwards, as it is not printed on the banners.

The disadvantages are undoubtedly the major effort and the high costs that arise from profes-

sional photography and printing on PVC tarpaulins. Furthermore, a large area in a public space is needed, i.e. exact coordination with the municipalities regarding the permissions for the use of different open spaces is needed. Although the paintings are reproduced in very good quality, a photo still cannot convey the same impression as the original image (good lighting of the original images can emphasise details even better). Older or less technically inclined visitors may also find it difficult to access the additional information via QR code.

PITFALLS

- Exact clarification in which area of the public space the banners with the hanging device may be set up (permits).
- Consent of the artists to have their images reproduced must be obtained.
- The photos must have a very good resolution for printing.

CHECKLIST

PREPARATORY WORK

- ☑ Organisation of an open area in the public space and good coordination with the municipalities
- ☑ Organize a professional photographer
- ☑ Finding a printing company to put the pictures on banners
- ☑ Declaration of consent from the artists

WORK DURING THE EVENT

- ☑ Sufficient advertising through various channels
- ☑ Obtain feedback from visitors and adapt possible suggestions for changes
- ☑ Add any additional information about the pictures/artists on the websites

WORK AFTER THE EVENT

- ☑ Obtain feedback from visitors
- ☑ Analyse results (evaluate how many people watched the video, etc.)
- ☑ Check banners for damage (use at further events)

art mine
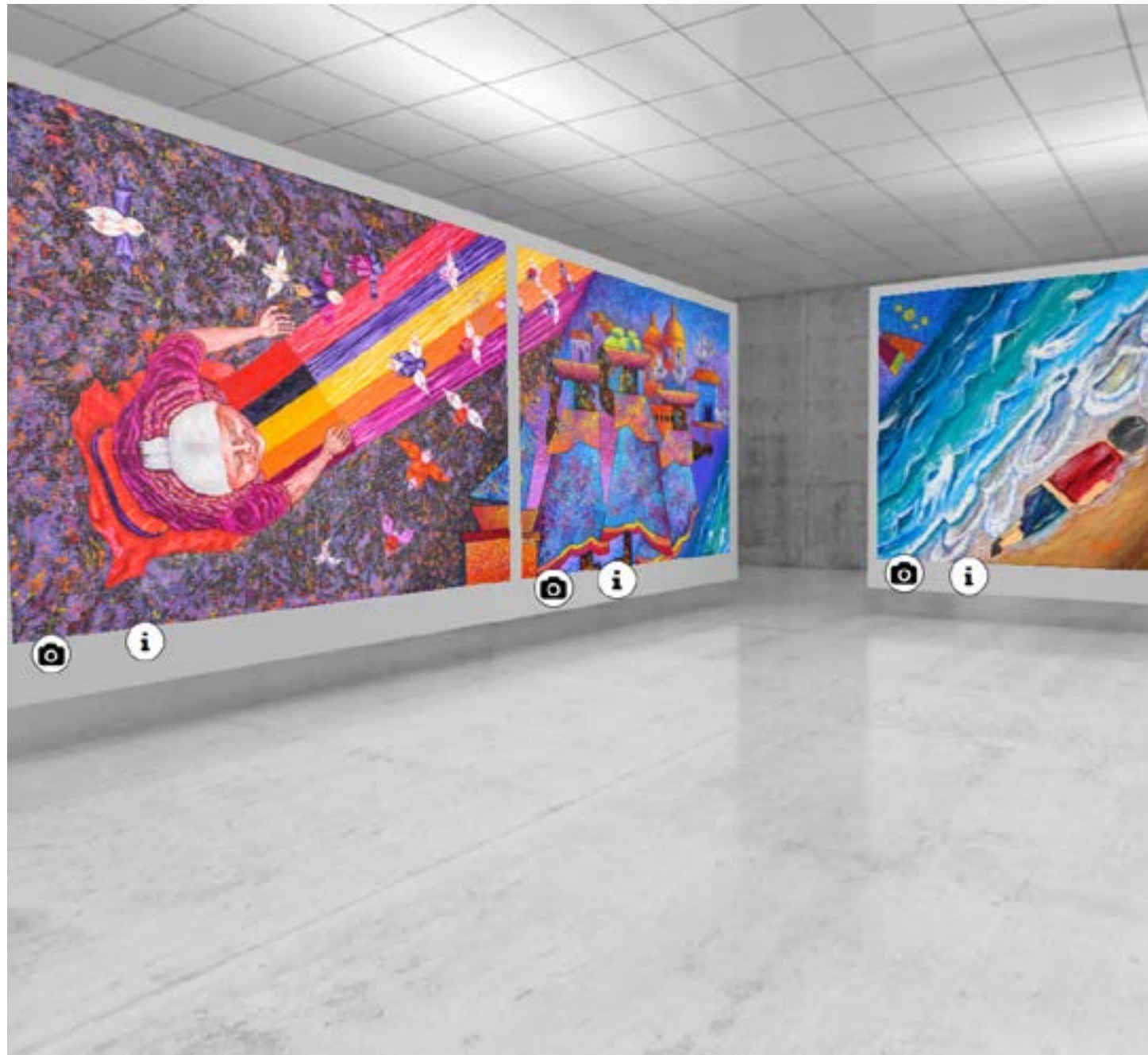
SEE THE BIG PICTURE
VIRTUAL EXHIBITION

A digital version of the exhibition was created for the international art project "See the Big Picture". To make the international art project available to a wider number of visitors and to increase the visibility of the project, the paintings were added to a virtual exhibition space.

The virtual exhibition space is particularly suitable for the project because "the big picture" is constantly being expanded and new pictures are added. Visitors to the exhibition can view the individual pictures in large format and access information about the individual artworks and artists.
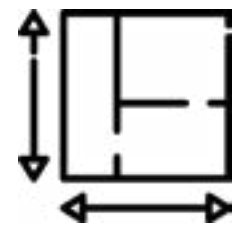
https://www.train2sustain.net/digital-art-gallery-see-the-big-picture

MAIN FACTS

Art Form
Visual arts

Spatial Requirements
none

Personnel expenditure
HH from HHH

Financial expenditure
€€ from €€€

Target group
People interested in art, visual artists, cultural associations, exhibition organisers

Equipment
Mobile phone camera or digital camera, computer, internet connection

Software
WordPress, Plugin iPanorma 360

Equipment

All that is required from the organizers or the artists is easily obtainable equipment. You only need a mobile phone camera or digital camera to take detailed photos of the pictures. In order to increase the quality of these photos, good lighting may be necessary (e.g. flood lights, spotlights, etc.). To create the virtual space, the organizers or artists need an averagely powerful PC with a stable internet connection. With an average internet connection quality, visitors can enter the virtual space via PC or smartphone and "click" through the exhibition. The structure of the virtual exhibition is simple and easy to understand even for less experienced internet users.

Skills

Basic computer skills are necessary to create the virtual exhibition and the project can be carried out by one person. The CMS platform "WordPress" was used to create the virtual space. The virtual space can be downloaded as a template from the internet. This saves the trouble of having to design the virtual room oneself, which would require countless hours of work as well as good graphic skills. Depending on your requirements, you can choose between free and fee-based

templates. We chose a fee-based template because for us it was the most visually appealing. The platform "WordPress" also provides many plug-ins free of charge which already provide numerous design options. The necessary programming knowledge is limited, and the operation can be learned intuitively in just a few hours. Since it is a very frequently used and popular platform, there are also numerous tutorials on platforms such as YouTube that can help you learn how to use the tools.

Software

As already mentioned, the virtual room was designed with "WordPress". The plugin used for this was "I-Panorama", which is available free of charge, only the template for the virtual room needed to be purchased. The room was then created using the "drag and drop" principle, in which the photos were added to the room step by step. Adapting the 2D photographs, which were created using a mobile phone camera or digital camera, into the virtual 3D room was somewhat more complex. This adjustment function is included in the plug-in, but must be carried out separately for each picture, which is in any case more time-consuming than creating a

3D exhibition room. Regarding the 3D exhibition room, real photographs are taken on site from a specific angle, which means that the viewing angle and the perspective distortion of the images are already included in the photos. With the virtual exhibition space, this optical distortion must first be simulated.
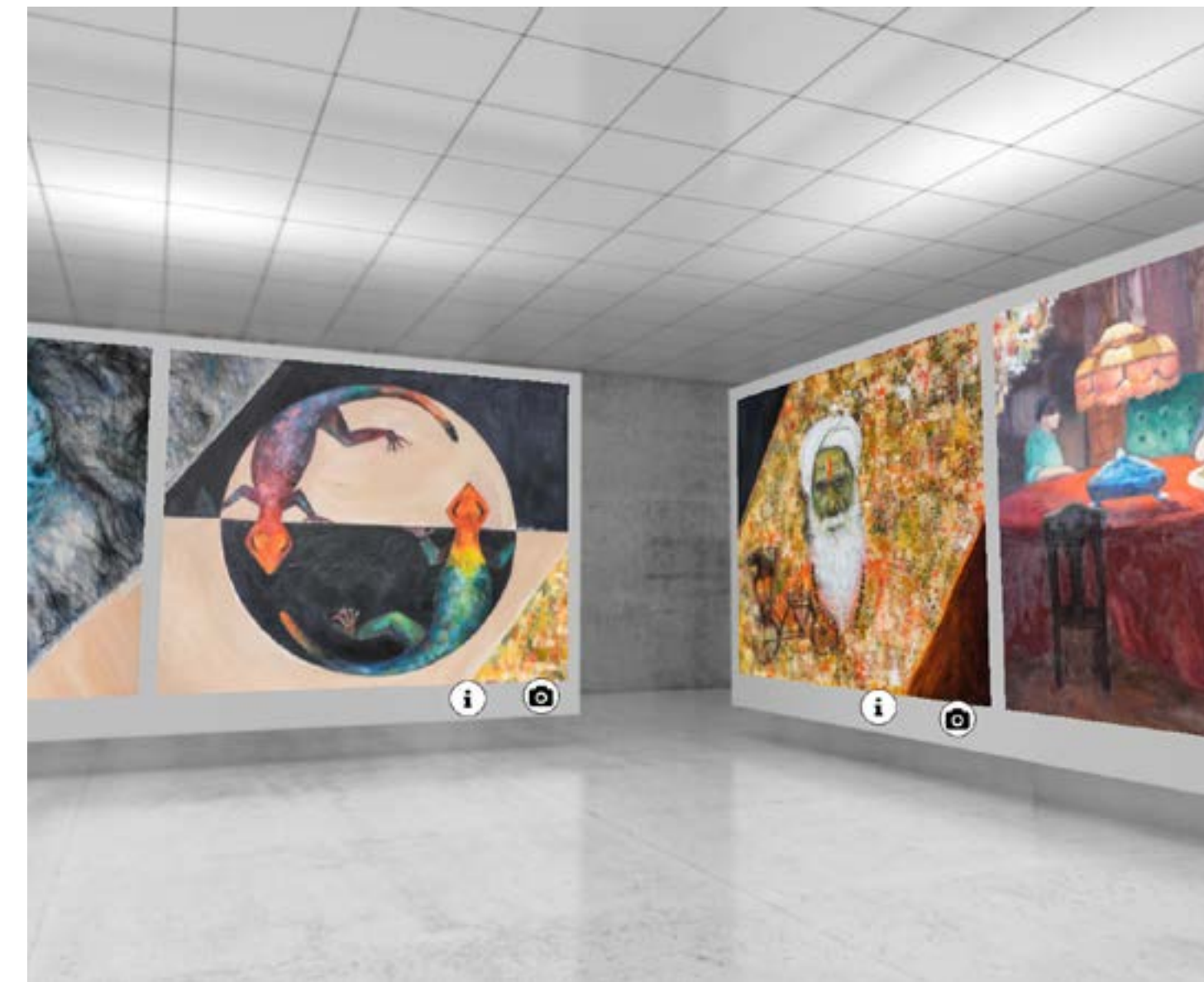
DISADVANTAGES

A major advantage of the virtual exhibition is that it is more accessible to a wide range of visitor groups. Since there are no restrictions on time and place and the virtual space can be visited at any time, this offer is also taken up more often than in a fixed location with opening hours. Online availability is also accepted better by the younger generation, who are more familiar with a digital version of cultural exchange. In addition, there are no rental, staffing and operating costs, which makes a virtual exhibition a cost-effective alternative compared to on-site exhibitions.

Another great advantage is that all that needs to be done is to systematically photograph the pictures, because digital space can be expanded as often as desired. This virtual type of exhibition is ideal for constantly growing exhibitions such as "See the big picture" or growing oeuvres. There is no need to have an exhibition space (or to be open to the public), nor do pictures actually have to be hung, which saves a lot of work-

ing time and, above all, rental costs. To increase the reach and further benefit of the virtual exhibition, we recommend that the artists' information is constantly updated and linked to their own websites.

A disadvantage of the virtual exhibition is the acute lack of a social component. There can be no exchange between visitors and artists about the paintings, which makes the online visit a rather passive experience. Digitally, it is difficult to understand how a painting affects the viewer in person. This can reduce the likelihood of ultimately selling artworks.

Another disadvantage for exhibition organizers is the loss of revenue (e.g. free donations at events such as openings). When cultural content is provided online, visitors often assume that they are being provided free of charge and are rarely willing to pay. Organizers must therefore ask themselves whether it is worth the time and financial investment, if the virtual exhibition is not combined with an online shop.
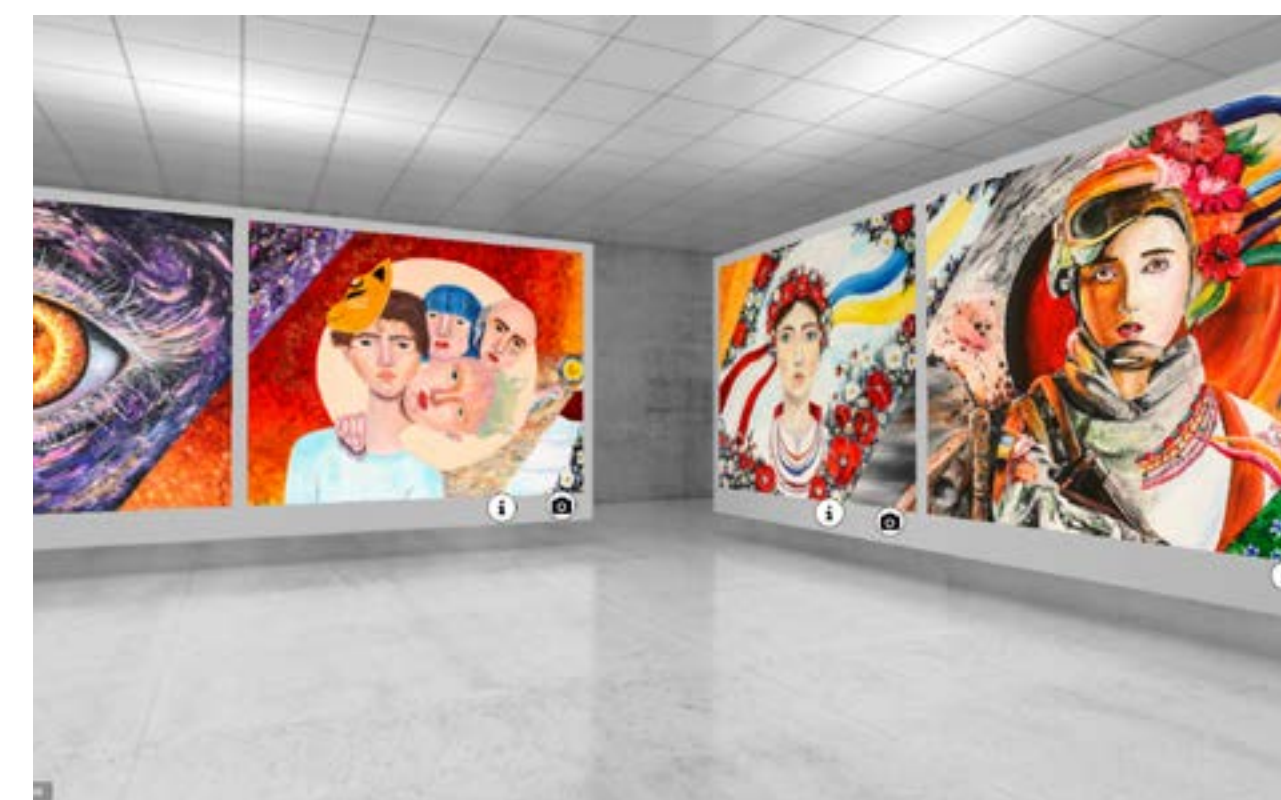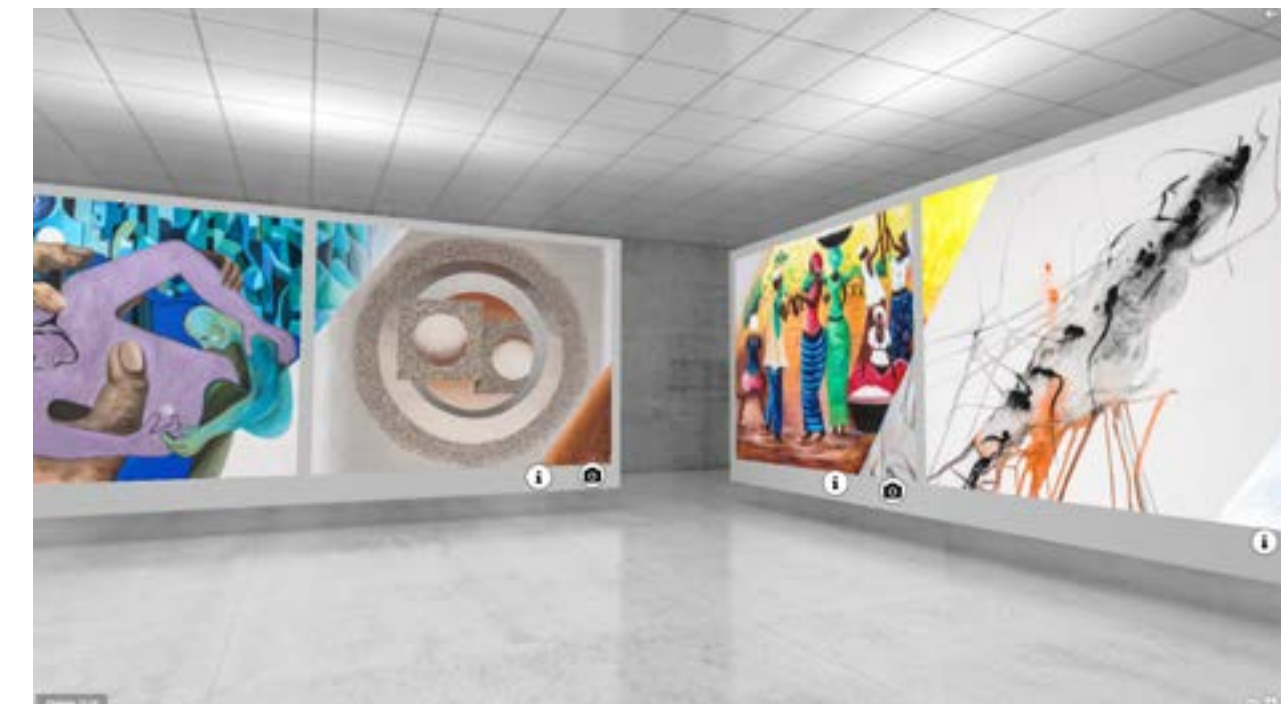
PITFALLS

- From a legal point of view, before creating the digital exhibition, it is important to make sure that the artists have a declaration of consent confirming that the pictures may be displayed free of charge on the internet.
- The resolution of the images should not be too high to avoid long loading times.
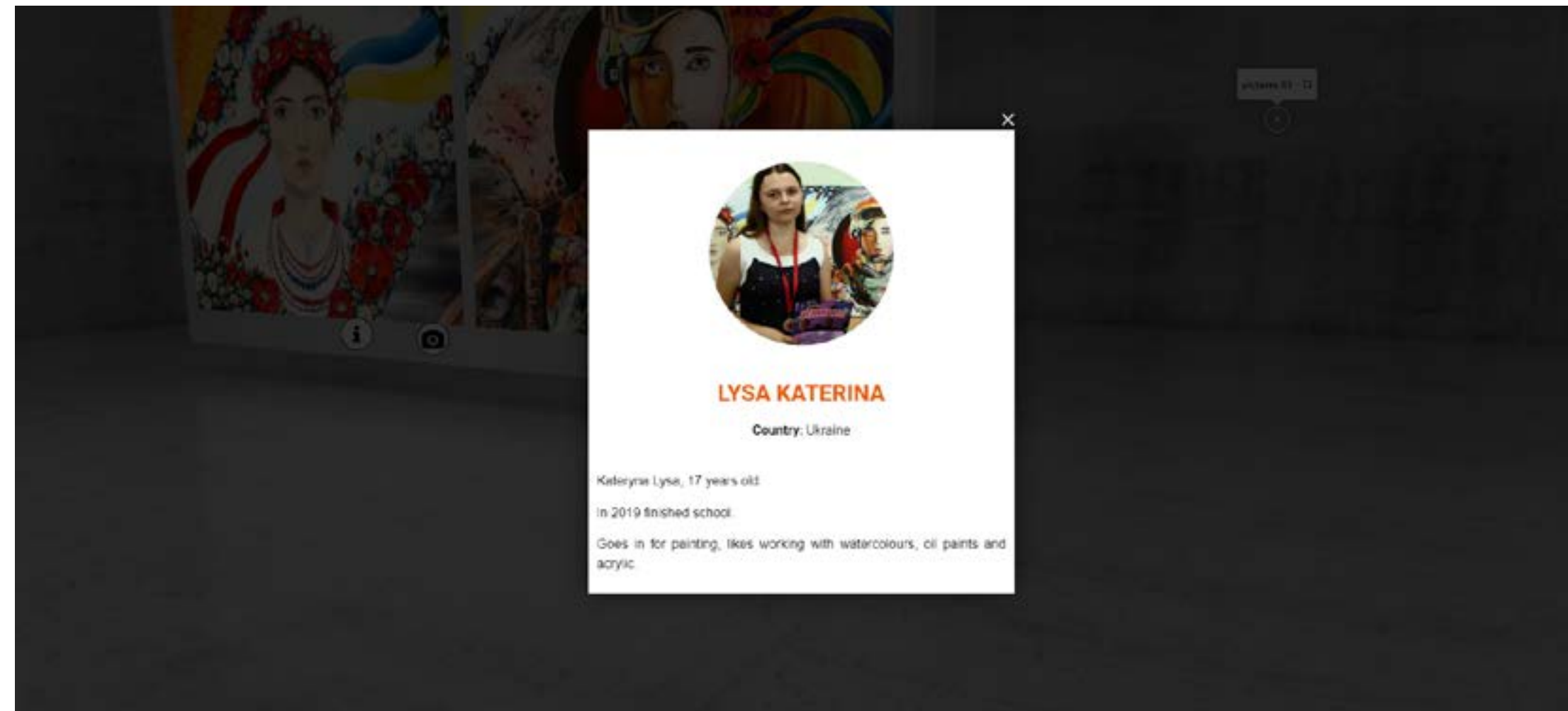
CHECKLIST

PREPARATORY WORK

☑ Selection of a suitable virtual space on "Word Press" or similar provider

☑ Organisation of a mobile phone camera or digital camera

☑ Photographing the individual images in suitable quality

☑ Ensure work computer and stable internet connection

☑ Obtain the artist's declaration of consent

☑ Gather information on the artists' CVs, websites, etc.

☑ Create the online exhibition

☑ Insert logos of supporters, sponsors, funding bodies

☑ Trial run of the exhibition

WORK DURING THE EVENT

☑ Sufficient advertising via various channels

☑ Collect/accept feedback from visitors and adapt possible suggestions for changes

☑ Possibility: set up an online shop

WORK AFTER THE EVENT

☑ Obtain feedback from visitors

☑ Analyse results (evaluation of visitor numbers, etc.)

☑ Add more pictures

☑ Update information on artists

ONLINE WORKSHOPPING
WITH CHILDREN

The first online event was performed, live streamed, recorded and movies were made in October of 2021. The workshop was about encounters, conflicts and alliances between Avar and Slavic tribes during the 6th and 7th century A.D. in the Banat region (Vojvodina) and Balkan Peninsula. What was special about this workshop was presenting a writing and storytelling method for educators in cultural and educational institutions. A movie for educators about that method was made earlier. The workshop was streamed via Facebook live stream and it has over 500 views. The workshop was also recorded both with professional equipment and with mobile phones as a cheap and widely available technology. Two movies were made and published on the website of the National Museum Zrenjanin (Youtube channel of the National Museum of Zrenjanin), with the intention to be viewed afterwards, as a permanent educational tool. During the work on this digital event, we explored how to present any content of the National Museum Zrenjanin by using livestreaming, moviemaking and other interesting techniques (such as storytelling). We also explored how to present cultural institutions during pandemics and presented tools for educators.

The authors of the workshop are librarian Vladimir Tot and archeologists Aleksandar Šalamon. The workshop leaders were librarians Tanja Graovac and Vladimir Tot. Besides archeological facts, children were told about friendship, tolerance and mutual cooperation as an alternative to conflicts, wars and hostilities.

The workshop contained three parts. During the first part the children were introduced to how exhibits get to the museum, who studies them and what archeology, paleontology and geology are. After that, at an improvised archeological site, the children dug out parts of a skeleton made of paper maché, which they then put together with leaders of the workshop who were acting as archeologists. The skeleton was one of the main characters in the original story written by librarians and volunteers of this project. The completed skeleton was moved to an archeological room where a real skeleton of an Avar/Slav warrior is exhibited and where children heard a story about the unusual friendship of two young warriors from conflicting tribes, about their adventures and cooperation, which was the second part of the workshop. Storytelling was followed up with a slides presentation on a video beamer. The children were involved in the story by asking questions, commenting or making certain sounds with the workshop leaders in certain places.

The third part was a drama workshop. Children was divided into two "tribes" and were supposed to create a unique greeting, signs for their tribe, weapons, tools and goods specific to Avar or Slav tribes. Then they met and exchanged greetings and goods and talked with the workshop leaders about the benefits of cooperation over conflict.
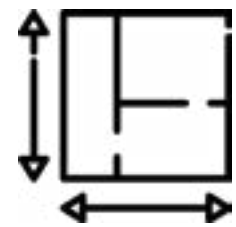
https://www.train2sustain.net/storytelling-two-brothers-from-flat-banat

MAIN FACTS

Art Form
Online Storytelling workshop

Spatial Requirements
archaeological rooms, outdoor amphitheater/yard

Personnel expenditure
HH from HHH

Financial expenditure
€€ from €€€

Target group
children (primary school), youths, teachers, workshop leaders, cultural workers, artists

Equipment
pillows for sitting on the floor, chairs, internet access, projector, screen, laptop, camera, workshop materials and items including archaeological tools and objects.

Software
DaVinci Resolve v17 and Wondershare Filmora v10 and v11

Equipment

- During our first workshop, we had two teams: professionals (DigitalStyle Studio) and our DIY crew:
- The professional crew used a 4k digital camera Sony HD Cam hxr-nx80 for recording, and a Mac Book Pro with DaVinci Resolve software for video production
- The DIY crew used a Samsung Galaxy A series mobile phone camera, a Windows PC with the softwares DaVinci Resolve and Wondershare Filmora for postproduction
- An Epson EB-X05 video projector was used for storytelling
- For streaming the event a Pocophone F1 mobile phone was used on Facebook's streaming platform, equipped with a gimbal stabilizer of an unknown Chinese manufacturer
- For the streaming purposes, we were connected to the museums local WiFi with speeds of 100/100 MBps for download and upload.
- The target audience at home only needed an internet connection with a minimum speed of 2 MBps

Skills

- Storytelling and writing skills, for writing and telling stories about various exhibits from the museum and artists
- Pedagogical skills for quality work with children. It would be beneficial to have knowledge of school programs and curriculums, so different angles of education and culture can be connected
- Social media skills, for organizing, implementation, advertising and dissemination online events
- Workshop leading skills
- Organizational and networking skills for organizing workshop with artists, teachers, curators and other participants
- IT skills. Knowledge of internet streaming, video recording/streaming, use of appropriate software (for video production and post-production, streaming and recording)

Software

- For the purpose of video production (for dissemination, recording and promotion of events) mostly DaVinci Resolve v17 and Wondershare Filmora v10 and v11 were used, as well as Adobe Premiere

- DaVinci Resolve v17 is a completely free solution used in professional studios, there is a paid version DaVinci Resolve Studio (€265) with more bundled effects and features but the free version is fully functional and capable of making great products.
- Wondershare Filmora is a commercial program, which is very easy to use with a lot of features and effects. It uses a monthly prescription starting from €19 per month. It has a mild learning curve. We started with v10 but subsequently upgraded to version 11 during the time we it was used.
- For recording the online workshop sessions, OBS Studio was used. It is a free and open-source solution for video recording and live streaming. It can be used for recording the screen.
- For the streaming from a PC, StreamYard free pack (with StreamYard branding) was used, there are also paid (monthly, annually) versions of this software.
- Facebook Live was used as a free platform to connect with the audience
- the users/target audience were supposed to have an internet connection with a minimum bandwidth of 1Mbps to watch the live stream, and active participants of the workshop were supposed to use Google Meet

DISADVANTAGES

- CON: price of the produced digital content if you hire professionals
- CON: if the choice is the DIY method, one must be aware of background noise, light conditions, viewing angles, choice of device(s) for recording with enough free memory space
- PRO: cheap for the organisation
- PRO or CON: the effectiveness of the DIY method and the professional video was basically the same
- PRO: DIY (you can do it yourself; you don't need an expert)
- PRO: a video of an event can last longer and reach a wider audience, especially people that are unable to come to a certain location because of pandemics etc.
- CON: For DIY – one needs to have some technical skills and basic knowledge of video editing

PITFALLS

- GDPR check if people agreed to be filmed (get signatures)
- check the internet connection and bandwidth
- use separate routers or access points for streaming and for guests
- check if devices for recording/streaming have enough battery power (backup battery) and memory space
- use more than one smartphone device for recording to get a better final video product
- leave record of stream or video of event on the YouTube channel of your organization, website and social media
- try different apps prior to editing to pick your software of choice

CHECKLIST

PREPARATORY WORK

☑ Choosing a theme, meeting with the curator and storywriter, discussion with teachers about fitting the workshop into the curriculum

☑ Librarian (writer) writes the story

☑ Workshop leader (actor, writer, curator) prepares the performance. Learning the story, practice oration, finding spots to interact with the audience. Prepares the presentation which accompanies the story. Assigns roles and tasks of collaborators and helpers for the storytelling and workshop

☑ Consultations with workshop leader(s), teachers, technicians (professional crew) and parents of the children, scheduling dates

☑ GDPR: let participants sign that they agree to be photographed/filmed and explain who to contact in case they want to delete their data

☑ Procurement of materials for the workshop, making props, stage preparation (virtual archaeological site, pillows for sitting on the floor for the audience)

☑ Distributions of roles for DIY recording

☑ Make sure you have a stable internet connection

☑ Hang up the posters 2 weeks before the event

☑ Preparing a page on the website and making sure your server can handle the data produced

☑ Explain to the target audience how to access the content

WORK DURING THE EVENT

☑ Somebody needs to be responsible for the safety of the exhibits in museum

☑ Somebody needs to be responsible for documenting (taking pictures) the event

☑ Somebody needs to be responsible for the tech (video projector, internet connection, computers, sound system, hosting the event online)

☑ Welcoming the participants and introducing them to the workshop

CHECKLIST

☑ Streaming and recording the workshop

☑ Moderating and guiding the workshop

WORK AFTER THE EVENT

☑ Dissemination, writing reports for the media (social media, print, radio and TV)

☑ Gathering feedback

☑ Collecting recorded videos and making short films for the website, social media and youtube, publishing the films and gathering feedback (clicks and views)

☑ Summary of results and discussion about what can be improved or done differently in the future

☑ Creating and widening the network of cultural workers, teachers, audience

☑ Adding additional events based on the feedback of the participants
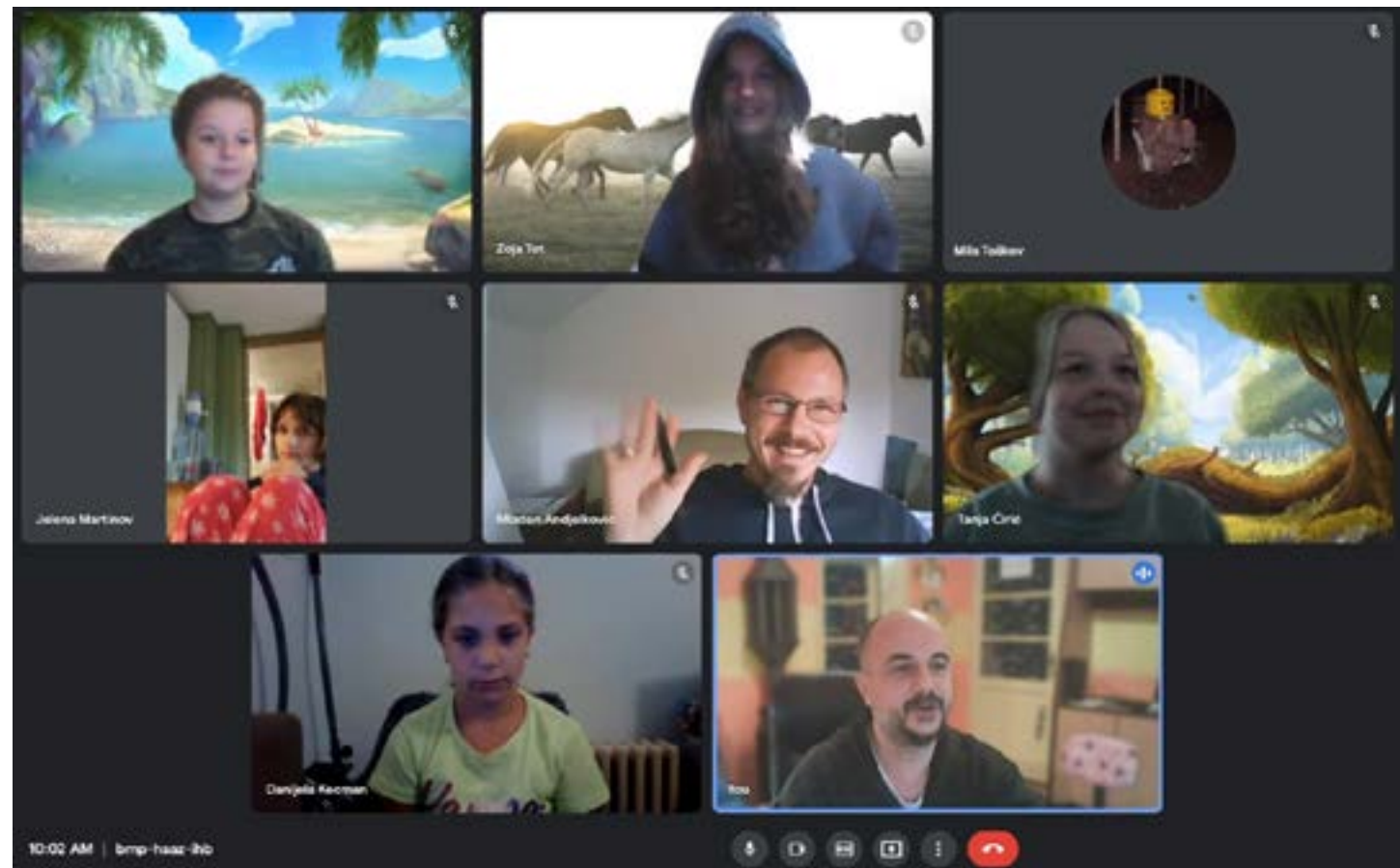
ONLINE WORKSHOPPING
WITH AN ILLUSTRATOR

The second online workshop for children featuring the illustrator Mladen Anđelković. The workshop was hosted by Jelena Gvozdenac Martinov and Vladimir Tot on the video-communication service Google Meet and was also streamed live on the Facebook page of the National Museum. Participants were children from ages 8 to 13.

Mladen Anđelković is one of the leading illustrators of children books, and works with the biggest publishers in the region.

The workshop had three parts: First, the illustrator and children were introduced, then the attendants were able to find out how to become an illustrator, what the necessities to become successful illustrators or comic writers are, where illustrators find the ideas for their illustrations and what school they had to attend to become an illustrator etc. During the second part, some illustrations from Mladen were shown, both for children and for adults. Mladen answered questions about the techniques and tools that he used for illustrating. Most questions were about digital tools that he uses. In the third part, participants chose what to draw with Malden. Together with the illustrator, they simultaneously drew in different styles. Afterwards, the children sent their works to the hosts of the workshop for a small online exhibition.
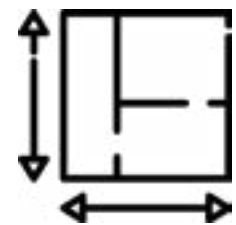
https://www.train2sustain.net/workshop-with-an-illustrator

MAIN FACTS

Art Form
online storytelling drawing workshop for
children with illustrator/comic author

Target group
children (primary school), youth, teachers, workshop
leaders, cultural workers, artists

Spatial Requirements
the workshop was online only

Equipment
internet access was required, video-communication
service Google Meet, paper, colors

Personnel expenditure
H from HHH

Software
DaVinci Resolve v17 and Wondershare Filmora v10
and v11, StreamYard

Financial expenditure
€ from €€€

Equipment

- The second completely online workshop (with an illustrator) was conducted via the platform Google Meet
- standard laptop or PC cameras (like Logitech C270 HD e.g.) were used
- the session was recorded with the OBS Studio software
- for the streaming production StreamYard Software (Free Edition) was used

Skills

- Pedagogical skills for quality work with children. It would be beneficial to have knowledge of school programs and curriculums, so different angles of education and culture can be connected
- Social media skills for organizing, implementing, advertising and disseminating online events
- Workshop leading skills
- Organizational and networking skills for organizing workshop with artists, teachers, curators and other participants
- IT skills. Knowledge of internet streaming, video recording/streaming, use of appropriate software (for video production and post-production, streaming and recording)
- Which skills were the viewers/participants trained in when participating in the event: Basic knowledge of the video-communication services Google Meet or Zoom.
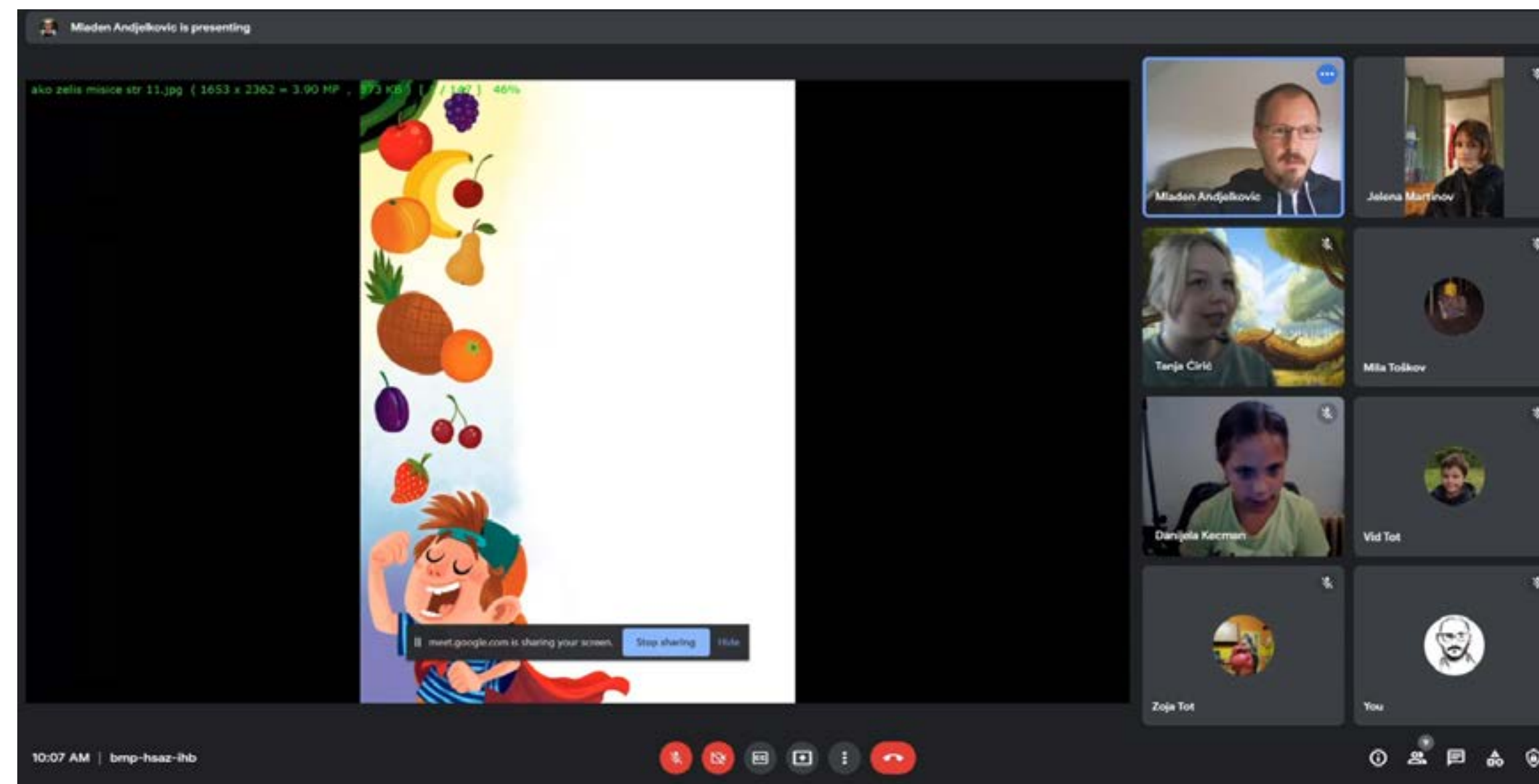
Software

- For the purpose of video production (for dissemination, recording and promotion of events) mostly DaVinci Resolve v17 and Wondershare Filmora v10 and v11 were used, as well as Adobe Premiere
- DaVinci Resolve v17 is a completely free solution used in professional studios, there is a paid version DaVinci Resolve Studio (€265) with more bundled effects and features but the free version is fully functional and capable of making great products.
- Wondershare Filmora is a commercial program, which is very easy to use with a lot of features and effects. It uses a monthly prescription starting from €19 per month. It has a mild learning curve. We started with v10 but subsequently upgraded to version 11 during the time it was used.
- For recording the online workshop sessions, OBS Studio was used. It is a free and open-source solution for video recording and live streaming. It can be used for recording the screen.
- For the streaming from a PC, StreamYard free pack (with StreamYard branding) was used, there are also paid (monthly, annually) versions of this software.
- Google Meet was used as a free video conferencing platform at the online workshop, while Microsoft Zoom was considered as an alternative but in coordination with the participants of the digital event Meet was chosen
- the users/target audience were supposed to have an internet connection with a minimum bandwidth of 1 Mbps to watch the live stream, and active participants of the workshop were supposed to use Google Meet

DISADVANTAGES

- CON: if the choice is the DIY method, one must be aware of background noise, light conditions, viewing angles, choice of device(s) for recording with enough free memory space.
- PRO: cheap for the organisation
- PRO: DIY (you can do it yourself; you don't need an expert)
- PRO: a video of an event can last longer and reach a wider audience, especially people that are unable to come to a certain location because of pandemics etc.
- CON: For DIY – one needs to have some technical skills and basic knowledge of video editing

PITFALLS

- check the internet connection beforehand, check the software beforehand, check if a video can be heard and seen as well as the battery of the laptop
- use separate machines (computers) for hosting the event and streaming
- use more than one camera on the artist's side. One on the face (as in a videoconference) one on the workbench
- GDPR check if people agreed to be filmed (get signatures)
- check the internet connection and bandwidth
- leave record of stream or video of event on the YouTube channel of your organization, website and social media
- try different apps prior to editing to pick your software of choice
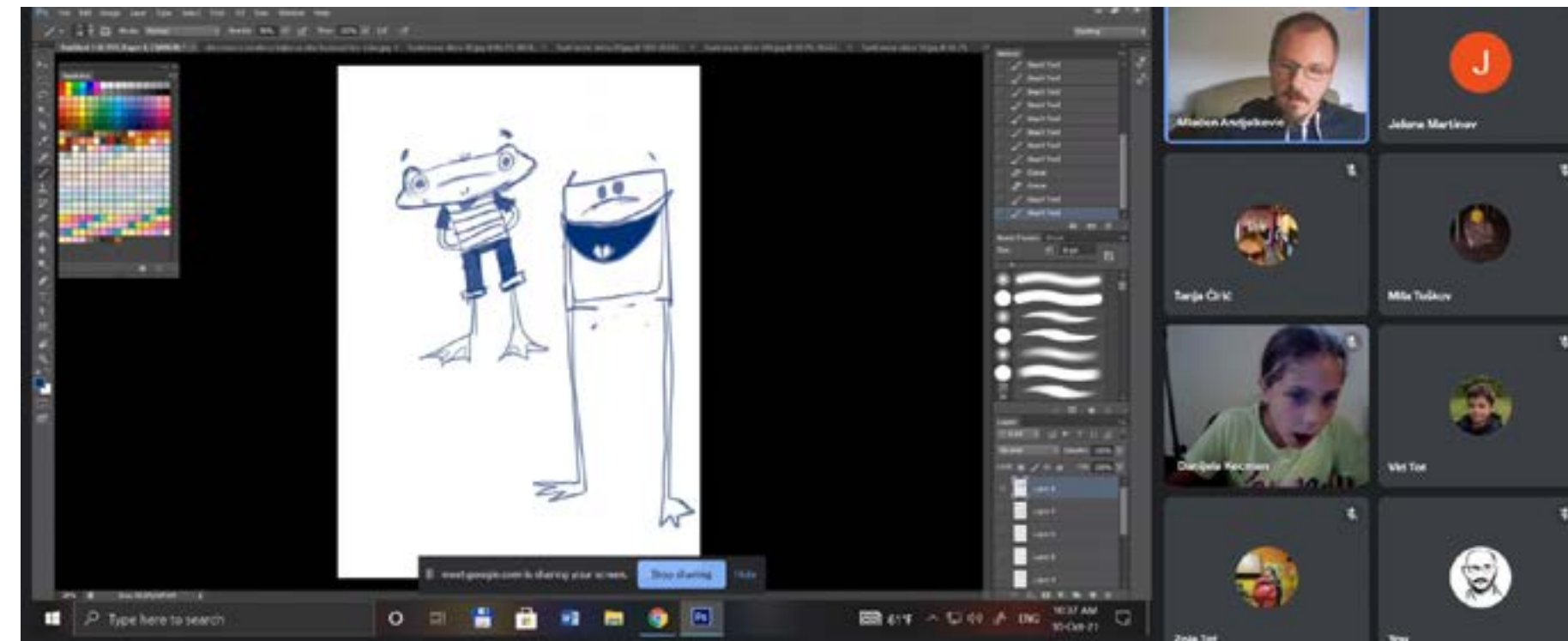
CHECKLIST

PREPARATORY WORK

☑ Consultations with workshop leader(s), teachers, technicians (professional crew) and parents of the children, scheduling dates

☑ Meeting with the artist, planning and scheduling the online workshop

☑ GDPR: let participants sign that they agree to be photographed/filmed and explain who to contact in case they want to delete their data

☑ Make sure you have a stable internet connection and the necessary software installed and ready, check microphones and equipment

☑ Preparing a page on the website and making sure your server can handle the data produced

WORK DURING THE EVENT

☑ Somebody needs to be responsible for documenting (taking pictures) the event

☑ Somebody needs to be responsible for the tech (internet connection, computers, sound system, hosting the event online)

☑ Welcoming the participants and introducing them to the workshop

☑ Streaming and recording the workshop

☑ Moderating and guiding the workshop

CHECKLIST
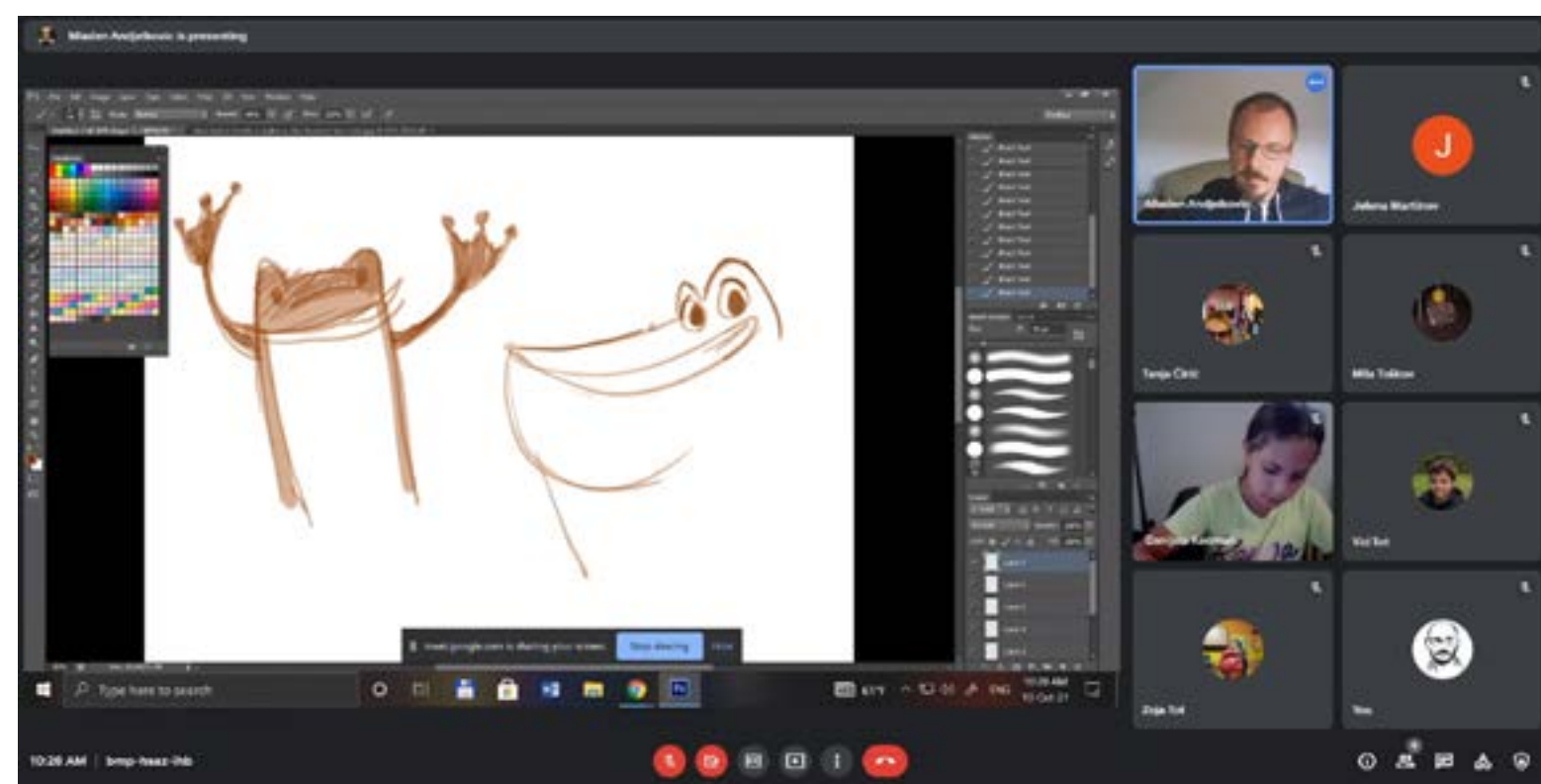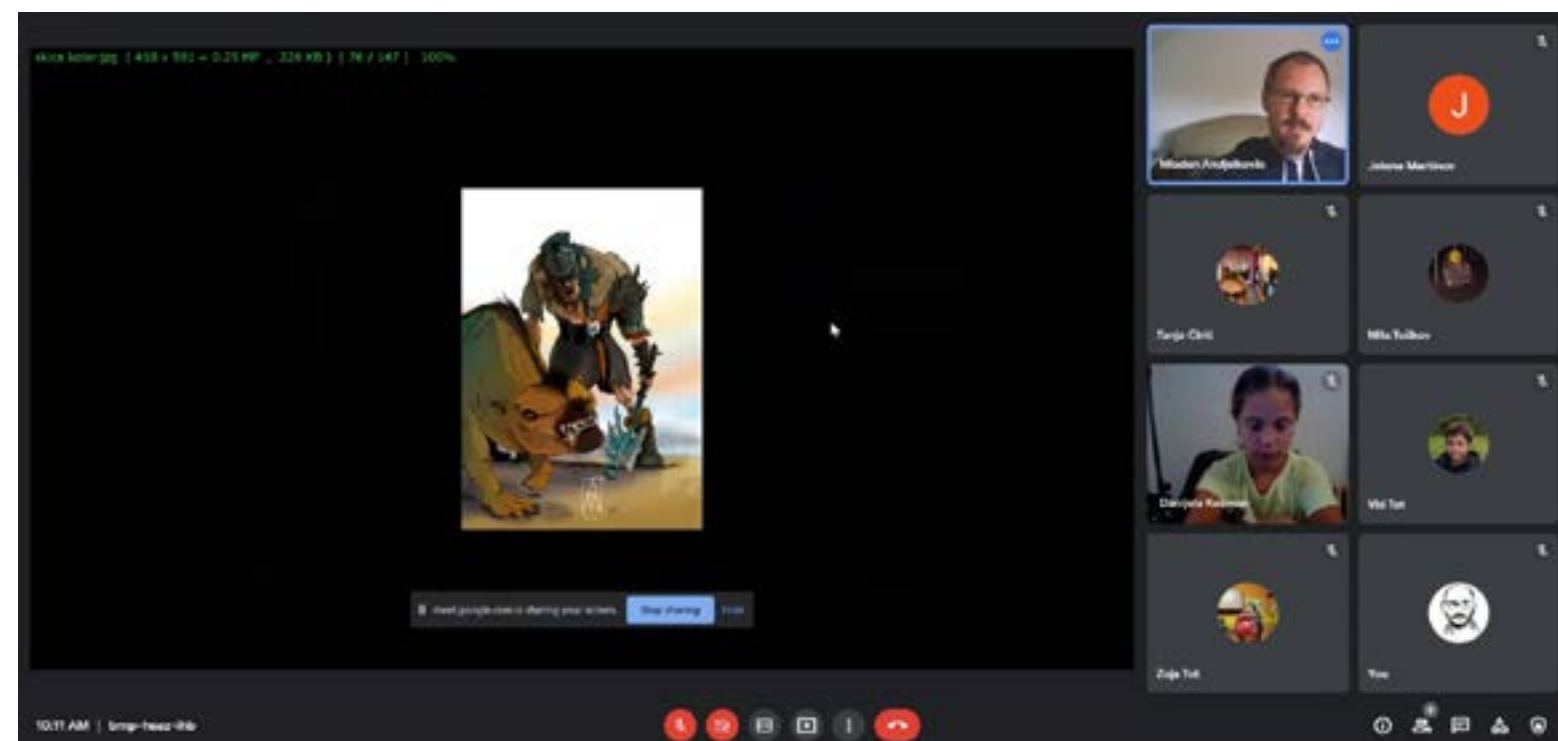
WORK AFTER THE EVENT

☑ Dissemination, writing reports for the media (social media, print, radio and TV)

☑ Gathering feedback

☑ Collecting recorded videos and making short films for the website, social media and youtube, publishing the films and gathering feedback (clicks and views)

☑ Summary of results and discussion about what can be improved or done differently in the future

☑ Adding additional events based on the feedback of the participants (e.g. organising an online and offline exhibition of the drawings after the workshop)

"PISKA" METAL
SCULPTURE MAKING

A video tutorial shows the process of "Piska's" creation. "Piska" is a metal sculpture of a turtle, measuring 2.80x3.60 metres, weighing 450-500kg, and was created and installed by a young sculptor with the help of local volunteers. The sculpture was placed on the beach of Agios Ioannis at the Blue Flag with the following objectives regarding this creation:

1. to sensitize the local citizens and visitors to take care of the turtles that visit the beach to lay their eggs during the fertilization period.
2. to use the sculpture as a waste bin for recyclable waste and keep the beach of Agios Ioannis clean.
3. to raise awareness so that citizens, especially children and young people, preserve eco-diversity through artistic structures.

With this video tutorial we wanted to inspire people to take similar action in their communities. The duration of this initiative is approximately 6 years and Solidarity Tracks will take care of the maintenance of the sculpture.

A creative aspect of this event is that with a simple modification the sculpture can be transformed to be used as a trash can for recycling objects, or art/artworks can be added and secured using the sculpture as a carapace (shell of a turtle).

Showing the process via a video is much safer and easier when it comes to this type of artwork. Also, it can reach broader audiences than doing it in real time. For example, the work was done mainly by one artist because of the spatial restrictions and safety issues (it is not safe to be around a welding machine without a safety shield). Next time, the video tutorial could be made in a more informative way. For instance, with the artist explaining everything in detail and showing how to use a welding machine.
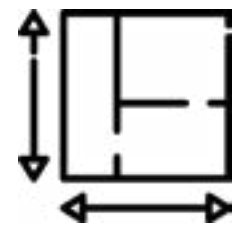
https://www.train2sustain.net/piska-metallic-turtle-sculpture-creation

MAIN FACTS

Art Form
Workshop – video tutorial

Spatial Requirements
Spacious room to work with metal con-
structions, manual welding station, table
for smaller constructions, place to mount
the camera.

Personnel expenditure
HHH from HHH

Financial expenditure
€€€ from €€€

Target group
Youth, crafters, artists, citizens and the visitors of the
island

Equipment
Video camera and computer for video making.

Software
Cinema 4D (Maxon), VEGAS pro 19.0

Equipment

Equipment needed for the workshop is a metal welding station, safety shield, gloves, a spacious room, a table for smaller constructions. The artist worked with iron and galvanised steel, welding 396 metallic rods to create 8 separate parts. To create the outer shell of a turtle, galvanized wire was used to resist water and the humidity, glue guns, a hammer, pliers, cutters, a grinder, nails, stems and gloves were used.
The equipment needed for the digital content creation were a camera and fixed stand, but any smartphone or camera could be used here. To edit the video, a computer and video editing

software is needed. VEGAS pro 19.0, which is paid software, was used but one can try it for free for 30 days, or use any other free editing software. One can also edit the video on a smartphone or tablet by using various video editing apps, for example, Splice, Powerdirector etc.

Skills

Besides the metal welding skills, skills in digital modelling (with Cinema 4D) were needed to prepare a digital model of the sculpture. No skills were needed for the filming, as the camera can be mounted on a tripod and left to film the

process. In this case a local volunteer supervised the camera (to see if it's in focus, etc.) and after that, video editing skills are useful to fast-forward the videos and add them together, but there are plenty of tutorials on YouTube explaining how to use different software and edit videos.
Those who will watch the video of turtle sculpture making will enrich their knowledge about this type of art, as well as raise awareness on ecological matters.

Software

Firstly, Cinema 4D (Maxon) was used to create a digital model of the turtle sculpture. This software is not free, but offers 14-day free trial. Free alternatives to Cinema 4D are Blender, Modo, SketchUp, etc.
After filming, Sony VEGAS pro 19.0 was used to edit the video. Sony Vegas pro 19.0 is not free to use, but it offers a 30-day trial. Besides this, there is numerous other software to use that is free. For example, a good alternative to Sony VEGAS pro is ZS4 video editor. As mentioned before, a smartphone/tablet and video editing apps can be used to edit the video instead of computer software and there are many apps to choose from.

DISADVANTAGES

An advantage is that, as was said before, it is safer to watch the process online rather than in person and it doesn't require safety equipment such as shields for everyone watching. A disadvantage, however, is that a video like this can only touch the process on the surface, while a person watching live might want to actually make a sculpture. He/she would require any number of additional training regarding metal welding.

Another advantage is that one doesn't have to be an expert to create this artwork, as our leading artist was self-taught as well. A disadvantage is that it requires specific tools and equipment (such as metals, a welding machine, etc.), therefore it could be expensive.
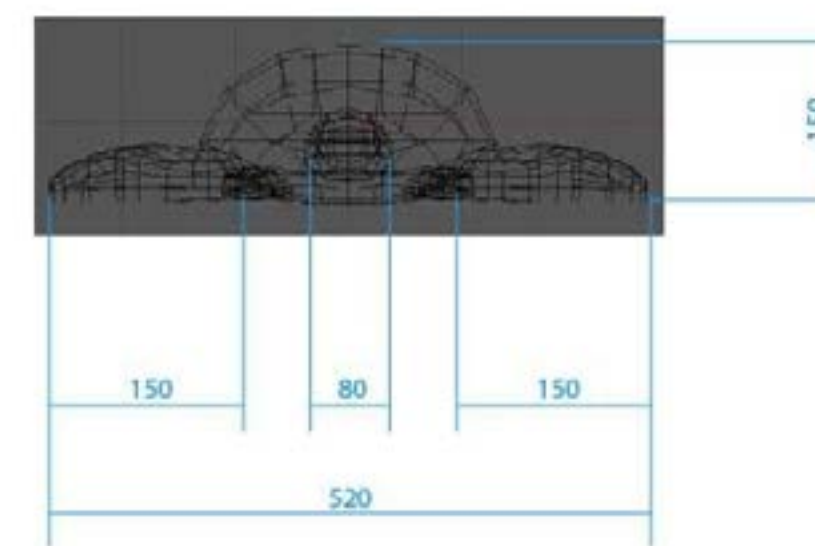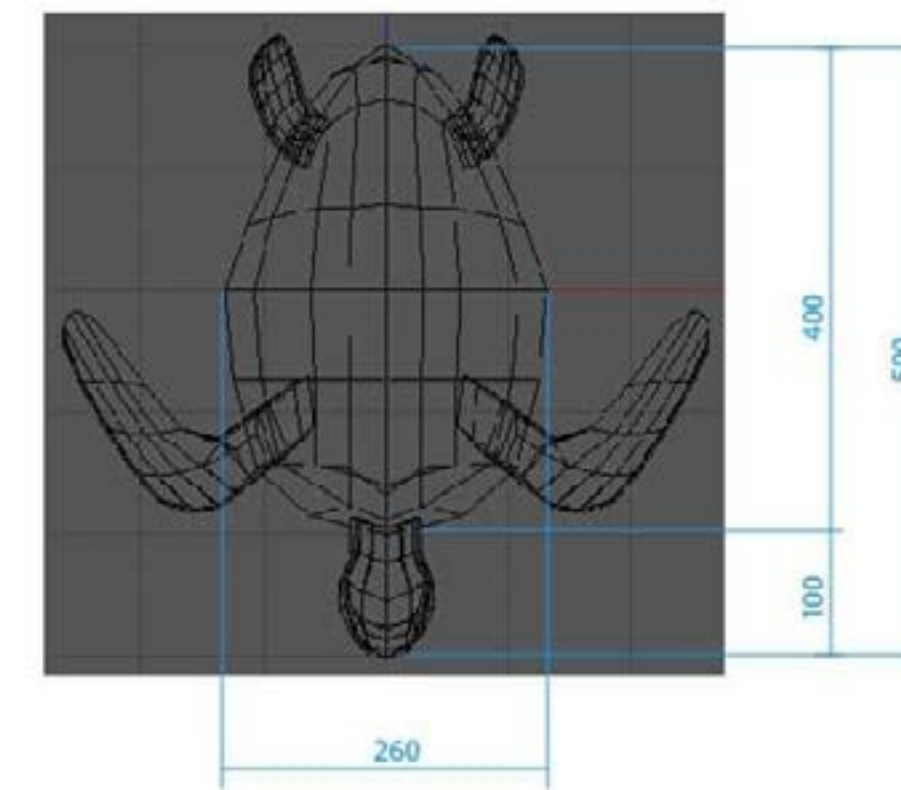
PITFALLS

If we were to do this again, we would probably focus more on technical explanations. Splitting tutorials into a few parts and taking the time to explain how to create a digital model, how to work with welding machines etc. would have been helpful.
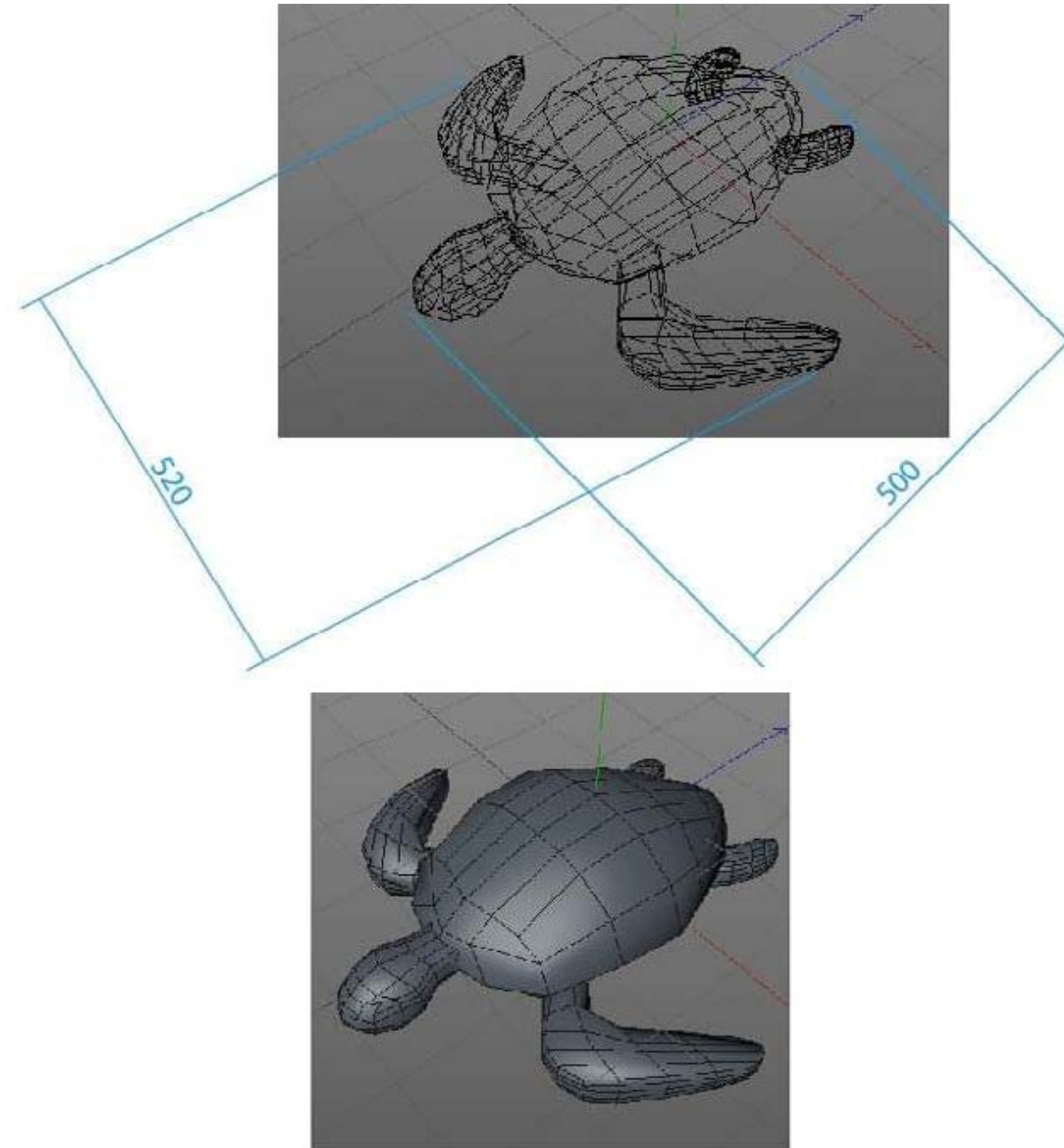
CHECKLIST

PREPARATORY WORK

- ☑ Gathering needed equipment (camera, tripod)
- ☑ Renting the exhibition space (about 2 days)
- ☑ Find volunteer to supervise filming process
- ☑ Prepare digital model and materials to work with

WORK DURING THE EVENT

- ☑ Supervise the filming process
- ☑ Edit filmed material to create a video

WORK AFTER THE EVENT

- ☑ Publish the video
- ☑ Disseminate video on various platforms

AV EXHIBITION FOR PASSERSBY
BIODUKT

'Biodukt' is an audio/video project by creators Martina Testen and Simon Šerc. The audio/video installation is based on static video recordings of nature in all four seasons, accompanied by sounds recorded at the same locations. The project is packaged as an artistic A/V installation intended for public presentations.
Here, the project was adapted and presented in the SDK Gallery in Tolmin, enabling a large number of people passing by the gallery to see and hear the project.
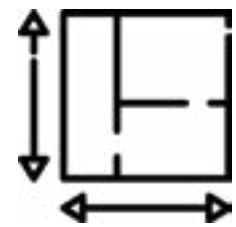
https://www.train2sustain.net/biodukt-forest-bathing-for-the-ears

MAIN FACTS

Art Form
Audio/video installation

Spatial Requirements
Space for projection

Personnel expenditure
HH from HHH

Financial expenditure
€€€ from €€€

Target group
People interested in art, sound art and visuals

Equipment
Audio recorder, Microphones, video camera, computer

Software
Adobe Premiere, Adobe Audition

Equipment

Equipment used for recording:
Audio: A portable sound recorder and smart-phone
Video: Video camera with stand
Video and audio editing: Computer with video and audio editing software

Equipment for the AV installation: A multimedia player, video projector, canvas, appropriate space (in our case the SDK Gallery window)

Skills

This project requires a lot of skills in the field of multimedia (audio/video) and a lot of patience. A large amount of recorded material must be very precisely organised and edited into the single project that is the final result - the audio/video installation. A lot of technical knowledge from the creators' previous multimedia projects was used while setting up the installation.

Software

In post-production we used Adobe Audition for sound editing and Adobe Premiere Pro for video editing. Both programmes need to be purchased. A number of freeware programmes could also be an option.

DISADVANTAGES

Advantages of this kind of project are that a large audience in an urban setting can experience a piece of virtual nature. One of these advantages is that people are encouraged to visit nature more often and to be present and aware of visual and aural particularities in a natural environment. A possible downside of such projects is that a piece of nature is brought directly to the public and a certain segment of people will be satisfied enough by that and will not be encouraged to visit nature in person.
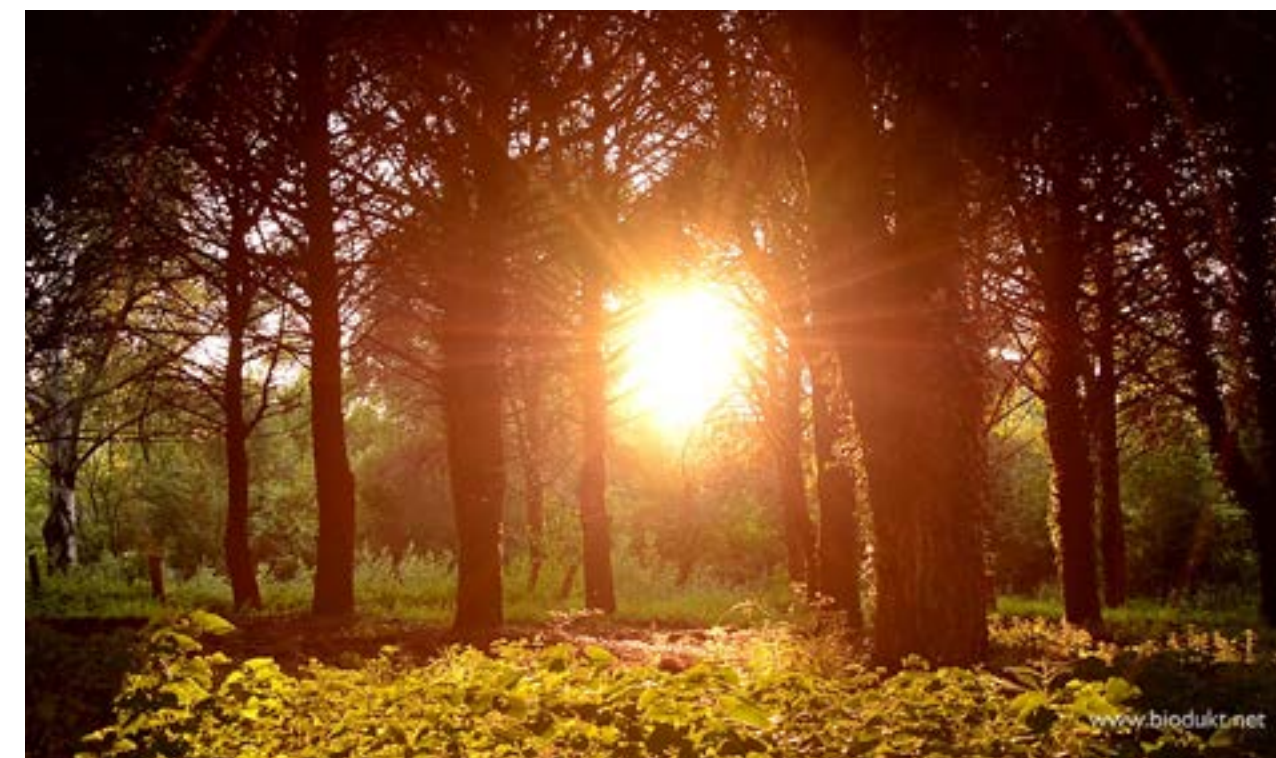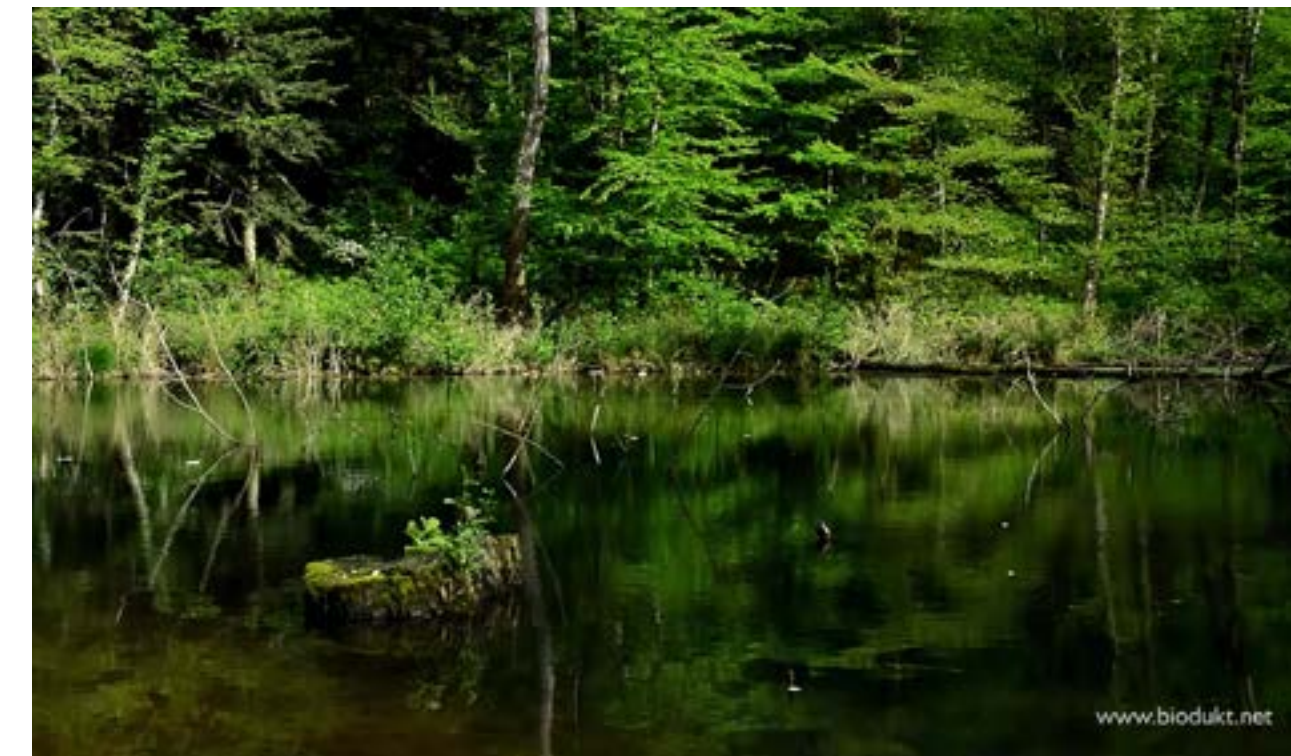
PITFALLS

Getting everything ready for recording in time.
Checking all the equipment before recording - microphones,
sound recorder, telephone, camera, batteries (if needed) etc.
Checking the equipment before setting up the installation: video
projector and its capabilities, the sound system, ...

CHECKLIST

PREPARATORY WORK

- ☑ Selection of a suitable recording location
- ☑ Preparing the equipment for audio and video recording - sound recorder, microphones, telephone, camera
- ☑ Working computer
- ☑ Promotion of the public installation

WORK DURING THE EVENT

- ☑ Setting up the equipment on site
- ☑ Video and sound recording
- ☑ Setting up the canvas in the window, setting up the sound system and the projector

WORK AFTER THE EVENT

- ☑ Checking if everything works during the exhibition
- ☑ Gathering the equipment after the exhibition
- ☑ Feedback to artists regarding the success of the project and exchange about further cooperation

VIDEO TUTORIAL
POTTERY MAKING

We envisioned a workshop about the production of practical and decorative objects from natural materials, in this case clay, as a video or digital workshop which will be available on the internet to a wide circle of users. For the realization of this project we invited a pottery artists who lent her hands and rich experience. We filmed the production of a ceramic mug and in post-production equipped the video with instructions for an easier understanding of the process of clay handling. The project will be available to the public and free to view on our organization's Youtube channel as well as on the Train2Sustain project's website.
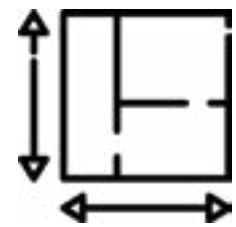
https://www.train2sustain.net/pottery-making

MAIN FACTS

Art Form
Craftwork workshop/Video recording

Spatial Requirements
Recording location

Personnel expenditure
H from HHH

Financial expenditure
€ from €€€

Target group
People interested in art, craftwork and ceramics

Equipment
Video camera, computer

Software
Adobe Premiere

Equipment

For the video workshop we used a Panasonic Lumix camera S5, a 'Manfroto 128RC' camera stand and a spotlight. Video editing was done with the use of the fee-based Adobe Premiere software.

Any camera or phone can be used for the recording of such a video and different software (or apps, some of which are free, such as Windows Video Editor, Filmora, PowerDirector, VideoPad...) can be used for the editing.

Skills

Besides the knowledge and skills lent to us by the artist several abilities were necessary for the production of a short video presentation about the crafting process. A lot of skill was also needed for the editing part of the production, which will later be made available to the public.
With the help of the video workshop, users can gain access to free instructions regarding the making of practical objects from clay, which will broaden their horizons and enrich their practical knowledge.

Software

In post-production, the fee-based software Adobe Premiere Pro (intended for professional use) was used. For the production of a similar video, any other video editing software can also be used, much of which is available for download free of charge.

DISADVANTAGES

The advantage of such a workshop is that it can reach a wide circle of users and make the knowledge available to more people. A digital tutorial by skilled craftsperson, willing to share his/her knowledge about the production of a specific good is thus only one mouse-click away from one's home or workshop.

A disadvantage of this kind of workshop is, that it is generally more beneficial to visit a workshop in person as knowledge passes from mentor to student more easily and much faster through personal interaction, which is not possible for an online tutorial. Another disadvantage is that, with this passive form of knowledge transportation, instant corrective or supportive feedback is not possible.

PITFALLS

It is necessary to arrange a schedule, organize the materials and generally have thorough communication with the craftsperson prior to the publication as this could be a cause for dispute otherwise.
The video workshop's user's expectations can sometimes be too high.

CHECKLIST

PREPARATORY WORK

☑ Selection of a suitable recording location

☑ Recording equipment preparation - camera, stands, lighting

☑ Working computer and stable internet connection

☑ Recording organization

WORK DURING THE EVENT

☑ Setting up equipment on site

☑ Filming the crafting skills

WORK AFTER THE EVENT

☑ Video material post-production

☑ Publishing the video workshop online

☑ Feedback to artists regarding the success of the project and exchange about further cooperation

DIGITALIZATION OF
WOOL CRAFTWORK

The workshop about the production of practical and decorative objects from natural materials, in this case wool, was envisioned as a video or digital workshop, which will be available on the internet to a wider circle of users. For the realization of this project we invited sculptor Vesna Vesić, who lent us her hands and rich experience. The production of a wool figurine was filmed and in post-production the video was equipped with instructions for an easier understanding of the process of wool handling. The project will be available to the public and free to view on our organization's Youtube channel as well as on the Train2Sustain project's website.
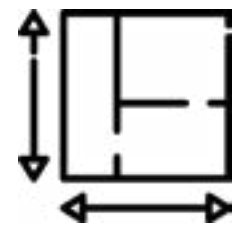
https://www.train2sustain.net/wool-craftworked

MAIN FACTS

Art Form
Craftwork workshop/Video recording

Spatial Requirements
Recording location

Personnel expenditure
H from HHH

Financial expenditure
€ from €€€

Target group
People interested in art, craftwork and natural materials

Equipment
Video camera, computer

Software
Adobe Premiere

Equipment

For the video workshop a Panasonic Lumix camera S5, a 'Manfroto 128RC' camera stand and a spotlight were used. Video editing was done with the use of Adobe Premiere software , a software that needs to be purchased.

Any camera or phone can be used for the recording of such a video and different software (or apps, some of which are free, such as Windows Video Editor, Filmora, PowerDirector, VideoPad...) can be used for the editing.
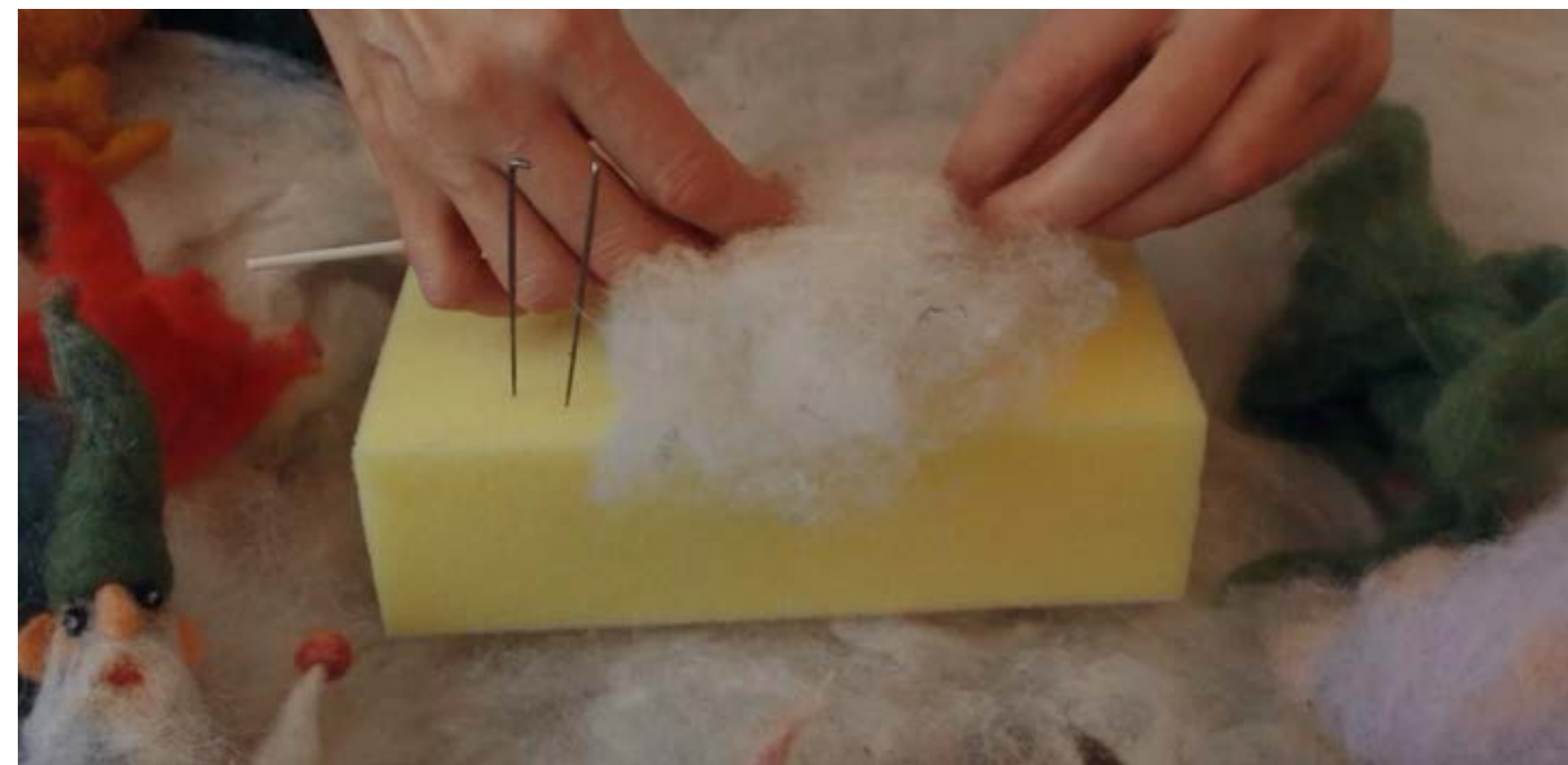
Skills

Besides the knowledge and skills lent to us by the artist, quite an amount of video-making and -editing abilities were needed in order to produce a short video presentation on the craftsmanship-skills used.

With the help of the video workshop, users can gain access to free instructions regarding the making of practical objects from wool, which will broaden their horizons and enrich their practical knowledge.

Software

In post-production Adobe Premiere Pro software (intended for professional use) was utilized. For the production of a similar video, any other video editing software can be used, much of which is available free of charge.

DISADVANTAGES

The advantage of such a workshop is that it can reach a wide circle of users and make the knowledge available to more people. A digital tutorial by skilled craftsperson, willing to share his/her knowledge about the production of a specific good is thus only one mouse-click away from one's home or workshop.

A disadvantage of this kind of workshop is, that it is generally more beneficial to visit a workshop in person as knowledge passes from mentor to student more easily and much faster through personal interaction, which is not possible for an online tutorial.   Another disadvantage is that, with this passive form of knowledge transportation, instant corrective or supportive feedback is not possible.

PITFALLS

It is necessary to arrange a schedule, organize the materials and generally have thorough communication with the craftsperson prior to the publication as this could be a cause for dispute otherwise.
The video workshop user's expectations can sometimes be too high.

CHECKLIST

PREPARATORY WORK

- ☑ Selection of a suitable recording location
- ☑ Recording equipment preparation - camera, stands, lighting
- ☑ Working computer and stable internet connection
- ☑ Recording organization

WORK DURING THE EVENT

- ☑ Setting up equipment on site
- ☑ Filming the crafting skills

WORK AFTER THE EVENT

- ☑ Video material post-production
- ☑ Publishing the video workshop online
- ☑ Feedback to artists regarding the success of the project and exchange about further cooperation

ONCE, TODAY FOR TOMORROW
STORYTELLING RADIO SHOW

The project is conceived as a radio show and is part of a series of storytelling shows titled 'Once, today for tomorrow' which has been in production in cooperation with the local radio station 'Primorski val'.

In September 2021 we produced a storytelling workshop under the supervision of musician/storyteller Renata Lapanja and held a public performance of the workshop results in cooperation with the Cirila Kosmača Library in Tolmin. The performance was recorded and edited. The final 39-minute result is ready for public reproduction via the Zveza Mink Tolmin and Radio Primorski Val websites.

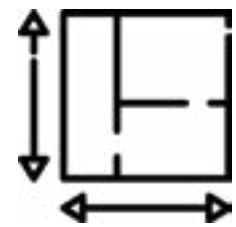https://www.train2sustain.net/once-today-for-tomorrow-storytelling-radio-show

MAIN FACTS

Art Form
Storytelling/Spoken word

Spatial Requirements
Recording location

Personnel expenditure
HH from HHH

Financial expenditure
€€ from €€€

Target group
People interested in storytelling, cultural heritage and tradition

Equipment
Audio recorder, Microphones, computer

Software
Adobe Audition

Equipment

The equipment used for the radio show recording:

Zoom h6 portable audio recorder

3 Shure SM58 microphones

Computer and software for audio production - Adobe Audition

Recording space - A public space was used for this radio show, the Cirila Kosmača Tolmin Library atrium

Skills

The project was designed and executed as a workshop, the goal of which was the gaining of knowledge in the field of storytelling as well as public presentation and performance. The participants chose the themes themselves and together with a mentor gained or upgraded their knowledge in the field of exploration of old folk tales. In the second part - recording and audio editing for public reproduction - the participants gained knowledge in the field of sound recording and material post-production as well as the preparation of the material for public reproduction. The participants got to know the equipment used in the production of quality recordings and learned to handle the equipment in theory and practice. They gained knowledge on the audio formats suitable for public reproduction on radio stations. In the post-production phase, they worked with audio editing software and used the programme Adobe Audition, which is one of the most popular professional software programmes used in audio editing.

Software

In post-production, the software Adobe Audition was used for audio editing.

DISADVANTAGES

The advantage of the digitalization of storytelling is that in this way the stories can reach a wider audience. Hereby, immaterial cultural heritage is preserved, which is one of the most positive aspects of projects of this kind. Among the benefits of this project are the gaining of knowledge in the field of sound recording and subsequent audio editing in the studio. Another big plus is the publication of the recording on radio stations, which also reaches a large group of listeners.
The lone downside of this project is that it is much more immersive to listen to such stories in person.

PITFALLS

- Organizing recording space in time
- Checking the recording equipment before recording - micro-
  phones, audio recorder, batteries (when necessary) etc.
- Checking if the narrator is ready and the recording is ready
  for public reproduction.
- Checking and obtaining the necessary copyright for story
  publication.

CHECKLIST

PREPARATORY WORK

☑ Selection of a suitable recording location

☑ Recording equipment preparation - audio recorder, microphones

☑ Working computer and stable internet connection

☑ Storytelling and public recording workshop organization

☑ Public event promotion

WORK DURING THE EVENT

☑ Equipment setup on site

☑ Event sound recording

WORK AFTER THE EVENT

☑ Audio editing for public reproduction

☑ Public reproduction (radio station, organization websites, ...)

☑ Feedback to artists regarding the success of the project and exchange about further cooperation