

# European Cinema for Active Ageing



C I N A G E

MANUAL

for learners



**Editor:**

CINAGE - European Cinema for Active Ageing

**Authors:**

Maria Helena Antunes

Altheo Valentini

Dušana Findeisen

Ann Tobin

Jennifer Granville

Fátima Chinita

**Partners:**

AidLearn Lda; Portugal

Leeds Beckett University; United Kingdom

Centro Studi Città di Foligno; Italy

The Slovenian Third Age University; Slovenia

**Graphic Design:**

Carlota Flieg

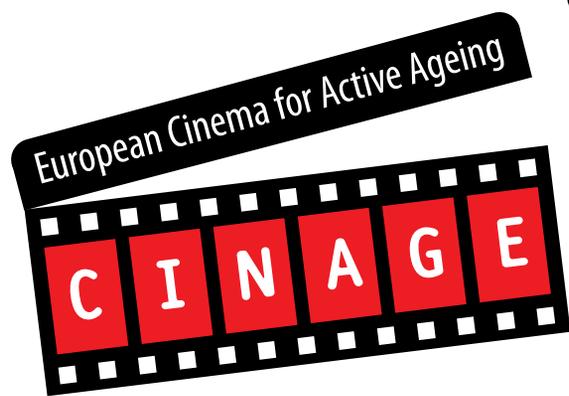
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**LIGHTS,  
CAMERA,  
ACTION!**

65+

# MANUAL

for learners

Maria Helena Antunes | Altheo Valentini | Dušana Findeisen  
Ann Tobin | Jennifer Granville | Fátima Chinita

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# Abstract

The Manual presents the CINAGE course and face to face training content, composed of six modules, for older learners.

It also contains a glossary with the definition of key terms used therein.

# Keywords

CINAGE project;  
CINAGE course;  
face to face training;  
learning manual;  
learning objectives;  
content;  
modules;  
estimated time;  
glossary



*"Cinema is the most beautiful fraud in the whole world!"*

Jean-Luc Godard

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Keywords



Learning Objective

(at the beginning: What you will learn in this module/unit?)



Estimated time



Summary

(at the end: What did you learn?)



Important



Problem/Question

(for discussion/reflection)



Background Information



To keep in mind



Advise/Hint/Tip



Definition



Task/To-do



Download

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Table 1: Structure, length and learn

# List of Abbreviations

**WP** Work Package

**EC** European Commission

**EU** European Union

**WHO** World Health Organisation

# The CINAGE project

## CINAGE - European Cinema for Active Ageing

<http://cinageproject.eu/pt>



*"It takes a long time to become young."*

Pablo Picasso

CINAGE - a Grundtvig multilateral project coordinated by AidLearn with partners from Portugal, United Kingdom, Italy and Slovenia, funded through the European Union Lifelong Learning Programme - is composed of interlinked activities resulting in the production of a learning package aimed at empowering older people towards achieving a more active ageing.

CINAGE offers exciting later life learning opportunities, engaging older people with critical analysis of European cinema and practical film making experience, and thus promoting Active Ageing.

## Background

The Europe 2020 strategy acknowledges lifelong learning and skills development as key elements in response to the current economic crisis, to demographic ageing and to the broader economic and social strategy for the European Union. Adult learning<sup>1</sup> can play a major role by providing a means of up-skilling or reskilling those affected by unemployment, restructuring and career transitions, as well as making an important contribution to social inclusion, active citizenship and personal development.

Slowly but steadily, the attitude towards population ageing is changing. Whereas early reports and analyses saw it as a megatrend or even a demographic time bomb that would have very negative consequences for western economies and societies, more recently the opportunities that population ageing brings have been emphasised. Recent debates have identified the emerging silver economy as a potential driver of future growth and prosperity (Cedefop, 2012).

---

<sup>1</sup> Adult learning covers the entire range of formal, non-formal and informal learning activities – both general and vocational – undertaken by adults after leaving initial education and training

From the beginning of the new millennium, since it became clear that active agers are working longer and are needed to sustain health, welfare and pension systems, the EU and Member States' policies have emphasised the importance of lifelong learning. However, this does not mean that Europe is fully prepared for the challenges that ageing brings. Reaping the benefits of the knowledge, skills and competences of ageing people remains a challenge, and participation in lifelong learning among people in this age group is still consistently below that of younger age cohorts.

There is a need for expanding the evidence base on the value of later life learning using interdisciplinary research. The long-term trend of ageing remains a prominent element of policy debates on the EU's future challenges. Making the right choices in active ageing policies and practices requires robust evidence.

The achievements made in the European Year for Active Ageing and Solidarity between Generations, by providing new insights, can support lifelong learning and active ageing policies in Europe and the Member States in the years ahead.

The European Commission (EC) is taking proactive measures to tackle the future challenges posed by an ageing population by prioritizing initiatives that will contribute to building a healthy and active population for the future. In order to achieve this, the importance of health and being healthy must be promoted throughout the life journey, starting with investment in early years and continuing right through into old age.

The European Commission has identified active and healthy ageing as a major societal challenge common to all European countries, and an area which presents considerable potential for Europe to lead the world in providing innovative responses to this challenge.

On 28 November 2011, the Education Council adopted a Resolution which lays out a renewed European Agenda for Adult Learning (Council Resolution, 2011/C 372/01). The resolution provides specific priorities for the adult learning sector as part of the overall strategy for European cooperation in education and training. It calls for well-developed learning provision for seniors, in order to promote active, autonomous, and healthy ageing which uses older people's knowledge, experience, social and cultural capital for the benefit of society as a whole. It highlights the need of the strong commitment to promote adult learning as a means of fostering solidarity between different age groups (for example, by means of an "intergenerational pact").

## What are we talking about?

As a response to Europe's ageing demographic and the subsequent increase in isolation of older people, the CINAGE partnership came together to offer a new approach to learning for active ageing through filmmaking practice and shared cinematographic experiences. One of the dimensions of the CINAGE research has been focused on European cinema, collecting films that successfully illustrate active ageing that may be the basis for offering innovative later life learning opportunities, engaging older people with critical analysis of European cinema and practical filmmaking experience; thus promoting Active Ageing and making a contribution to the achievement of this European vision.

The project ultimately aimed to produce, test and validate a package of film-oriented tools and learning strategies, as the basis for a cinema course for older adults, culminating in the production of 12 short films by citizens of the specified age group, contributing to further enhancement of lifelong learning opportunities for an ageing population, using European cinema as a tool.

The package, available in the four languages of the partnership, is the main source for the CINAGE cinema based course for older adults. Integrating various resources as: a Guide for adult educators, a Manual for older learners (covering in its six modules the steps for creation and film production), the short films produced in the pilot actions and a selection of six European films that best illustrate the competencies for active ageing.

Alongside with fomenting critical thinking and self-reflection methodologies, CINAGE's innovative character focuses on engaging older adults with filmmaking practices, to creatively explore their ageing experiences.

Active Ageing allows people to realize their potential for physical, social and mental well-being throughout their lives and to participate actively in society, whilst providing them with adequate protection, security and care, all leading to an extended and healthy life expectancy.

Older people are being encouraged to acquire new skills and to participate in society. Active engagement in cognitively stimulating activities is associated with reinforced memory function, decreased depression and increased life satisfaction.

Providing suitable educational resources is vital in this respect, within a central learning paradigm where personalisation, collaboration and informal learning are at the core.

## Target group & learner's role

The Manual addresses you, the older learner, bringing together two of your passions - cinema and learning!

The CINAGE Course offers an exciting opportunity, engaging you with critical analysis of European cinema and practical filmmaking experience. Cinema is a tool for establishing rapport and examining aspects of the ageing process, deepening its analyses in a peer supportive environment.

The course is centered on you, delivered with face to face sessions and a cinema workshop, and appealing to your commitment to active learning.

When experiences are meaningful, it becomes easier to choose new ways of being and acting.



# CINAGE Course

The course enables you to shoot your own films about active ageing based on your self- reflection concerning the issues of old age and identification of adequate active ageing strategies.

Reflection on the experiences of real life, new learning and sharing in small groups of peers, facilitates understanding of how reality is influenced by past experiences, current perceptions and expectations about the future.

In the Cinema Workshop, all of the knowledge and skills learned come together and you will be able to be part of a film crew, in whatever capacity you choose. As more than one film will be produced during this stage, you will have the opportunity to test your abilities in more than one cinematic function. This is an interactive experience and you are expected to engage in communicating with your peers with the aim of producing significant films.

Cinema will help you to establish rapport and considerable commitment to aspects of ageing more actively and healthily.

The educator will be a facilitator who prepares in advance a set of procedures for involving the learners in the learning process and taking into consideration their experiences, reflections and expectations.

## Modules

The course is composed of the following six modules:

- 1) Let's get into the CINAGE course:** short introduction of the CINAGE Project and the Course;
- 2) My active ageing story...:** exploring the participants own attitudes towards ageing, and using some techniques for the positive management of physical, emotional and relational tensions.
- 3) Did you say old age? Did you say active ageing?:** going deeper on own attitude towards ageing and better understanding of active ageing.
- 4) Being active is my way of life. What about yours?:** grasping the impact of life stories on living in later life; to rethink one's way of life; to examine how to make one's life better in older age and to enlist and share personal experiences.

## 5) Filmmaking:

**(1) European cinema and active ageing** - analysis of European cinema through your own understanding and experience of ageing and understanding the specificities of the short films;

**(2) Scriptwriting** - screenwriting and all its interactions with the audiovisual and film creation professions; writing and preparing the final scripts for the CINAGE short movies;

**(3) Directing** - the role of the director in filmmaking and the technical skills needed to direct a film;

**(4) Producing** - organizing the preparation of a short film, managing people as well as practical elements of the shooting;

**(5) Editing** - the editor's role; the different stages of editing a film and the skills required.

**6) Cinema workshop:** producing three short films in groups, testing your abilities in more than one cinematic function.

The CINAGE face to face training programme is composed of the above six modules, lasting an estimated 73 to 100 hours. The duration of the Cinema Workshop is 30 hours but may run longer depending on the conditions for shooting the short films.

## Face to face training

Here, the content is presented, addressing different aspects of ageing, active ageing and filmmaking.

Modules are designed with a common structure, containing background theory, relevant information and some problems/questions that can be used to stimulate self-reflection on the topics worked out all along the face to face sessions of the course.

A **glossary** is also available to establish a common approach to key terms and concepts.

You are invited to complete the grid annexed to this Manual (Annex A - Analysis Grid, page 75) every time that, independently at home or during group sessions during the course, you watch one of the 6 movies selected in the scope of CINAGE.

# Module 1: Let's get into the CINAGE Course

## Entrance



**Keywords:** CINAGE Project; CINAGE Course; andragogy; later-life learning; active ageing; ageing population; CINAGE Package; ageing society; lifelong learning; ice breaker.



**Learning Objective:** At the end of this module you will be aware of the CINAGE Project, its background, main goals and products. You will get an overview of the course (objectives; subjects; methods; length; roles) and will meet the participants face to face (learners and facilitators).



**Estimated Time:** 2 hours

## Introduction

In this initial module it is intended that all participants understand the context in which the CINAGE Course has been designed and why it is of such value to engage older people in attractive and motivating learning activities throughout life, allowing them a committed, active and healthy involvement in European ageing societies. It is also important to have an integrated view of the course, its structure and themes, as well as the competences that will be developed along the route to producing short films. Finally, it is essential to work to build group solidarity from the outset, to enable learners to embrace teamwork that will culminate in them working together as a film crew.

### 1.1. The CINAGE Project



#### **Rationale of background; objectives, strategies and products**

CINAGE – is a Grundtvig multilateral project, supported by the EU Lifelong Learning Programme. It is composed of interlinked activities resulting in the production of a learning package for use by adult educators and aimed at empowering older people towards achieving more active ageing. CINAGE offers stimulating later-life learning opportunities, engaging older people in critical analysis of European cinema and experiencing practical film making and thus promoting active ageing.

You can find more details at the project website <http://cinageproject.eu/> and get in touch via the FB page <https://www.facebook.com/cinageproject>

## Background

Decreasing fertility rates and rising life expectancy have created dramatic demographic changes in Europe. The ageing population can be seen as a success of public health policies and socio-economic development but it also challenges society to develop the health and well-being of older people as well as ensuring their security and social participation.

Active ageing allows people to realize their potential for physical, social and mental well-being throughout their lives and to participate actively in society, whilst providing them with adequate protection, security and care, all leading to an extended and healthy, life expectancy. Older people are being encouraged to acquire new skills and participate in society. Active engagement in cognitively stimulating activities is associated with reinforced memory function, decreased depression and increased life satisfaction.

Providing suitable educational resources is vital in this respect, within a central learning paradigm where personalisation, collaboration and informal learning are at the core.

## Older adults – protagonists in later-life learning

Look at the statistics in the box below. They are drawn from a number of European sources for 2012.

- In 2010 the population of the then 27 European member states was 331,000,000
- In 2020, it is estimated it will be 340,100,000
- By 2050, it is estimated it will be 346,800,000
- In 2010, 18.3% of the population of European member states was aged 65 or over
- In 2020, it is estimated that there will be 21.1% aged 65 or over
- By 2050, this percentage will have risen to 29.6% aged 65 or over.
- In 2010, the number of people within the EU aged 65 or over was 60,570,000
- By 2020, the number of people aged 65 or over is estimated to be 71,760,000
- And by 2050? **102,650,000**

The data reflects what is a key political issue affecting the European Union and the individual states within it.



## Personal reflection

Note your answers to the following questions:

- What is the age profile of your country/region/locality?
- What political steps have been taken to address the needs and impact of the ageing population where you live?
- How do you view the prospect of living in an ageing society?
- What is the relevance of later-life learning in this ageing society?



## Objectives

How can older people remain fully included in society after they retire? How is it possible to alleviate negative and positive stereotypes about them? How can cinema help to this end?

The ultimate goal of CINAGE is to contribute to further enhancement of lifelong learning opportunities to the ageing population, using European cinema as a tool.

CINAGE aims to produce, test and validate a cinema-based course for older learners, encouraging and supporting positive and productive ageing living.



## Products

The main outcomes of the project are research reports on three main topics (active ageing and learning for active ageing; European cinema and ageing and models of competencies for active ageing<sup>2</sup> and the CINAGE Package, including learning strategies, methods and resources to support the CINAGE Course). You can read an executive summary of the research undertaken at the project website<sup>3</sup> and as part of the CINAGE package.

The package is available in Portuguese; English; Italian and Slovenian.

## 1.2. The CINAGE Course



The course enables older learners to shoot their own films about active ageing based on their reflections concerning the issues of old age, and identification of adequate active ageing strategies.

<sup>2</sup> <http://cinageproject.eu/en/package/research.html>

<sup>3</sup> <http://cinageproject.eu/en/package/research/executive-summary.html>

## Structure, length and learning objectives

Table 1: structure, length and learning objectives of the CINAGE course

Module/Unit	Learning Objective	Estimated time	
<b>1. Let's get into the CINAGE course</b>	At the end of this module you will be aware of the CINAGE Project, its background, main goals and products. You will also get an overview of the course (objectives; subjects; methods; length; roles) and will meet the participants face to face (learners and facilitators).	2 hours	
<b>2. My active ageing story...</b>	At the end of this module you will be aware of your own attitude towards active ageing and be able to use some simple, effective and customizable techniques for the positive management of physical, emotional and relational tensions.	4 hours	
<b>3. Did You say active ageing? Did you say active older people?</b>	At the end of this module you will have been made more aware of your own attitude towards ageing and will have an improved understanding of active ageing. You will understand that all generations have to actively reposition themselves in a transforming society.	4 hours	
<b>4. Being active is my way of life. What about yours?</b>	At the end of this unit you will be aware that active ageing is a result of interaction between an individual and his/her own environment. You will be able to grasp the impact of life stories on living in later life; to rethink one's way of life; to examine how to make one's life better in older age and to enlist and share personal experiences.	3 hours	
<b>5. Filmmaking</b>	<b>Unit 1</b> European Cinema and Active Ageing	At the end of this unit you will be able to apply your own understanding and experience of ageing to an analysis of European cinema, particularly with regard to the depiction of active ageing and senior citizens. You will also explore short films and be introduced to how to develop ideas for short films.	6 hours
	<b>Unit 2</b> <b>Scriptwriting:</b> from life stories to movies	At the end of this unit you will be aware of screenwriting and all its interactions with the audiovisual and film creation professions, and be able to write and prepare the three final scripts for the CINAGE short movies.	6 hours
	<b>Unit 3</b> <b>Directing:</b> visual storytelling	At the end of this unit you will understand the role of the director in filmmaking; how the director contributes to the final film; what technical skills are needed to direct a film and you will develop the ability to collaborate and communicate with colleagues.	6 hours
	<b>Unit 4</b> <b>Producing:</b> how to organize the production of a short film	At the end of this unit you will be able to conceive and organize the preparation of a short film, managing people (cast and technical crew) as well as practical elements of the shooting (sets, decoration, props, wardrobe, make-up, etc.).	6 hours
	<b>Unit 5</b> <b>Editing:</b> from the shot to the Film	At the end of this unit you will be aware of the editor's role; of the different stages of editing a film and what technical skills are needed to edit. Your ability to collaborate and communicate with colleagues will be reinforced by involvement in practical activities.	6 hours
<b>6. Cinema workshop</b>	You will produce three short films in groups, mobilizing the learning made during the previous five modules and testing your abilities in more than one cinematic function.	30 hours	

The CINAGE course consists of six modules, lasting 73 to 100 hours. The duration of the Cinema Workshop is 30 hours but may run longer depending on the conditions for shooting the three short films.

## **Strategies, methodology, learners and facilitators' roles**

The CINAGE Course is designed to embrace an andragogy learning approach, focused on the older person with face-to-face sessions and a cinema workshop encouraging the active engagement of the learners.

The educator will be a facilitator, a consultant, a change agent, who prepares in advance a set of procedures for involving the learners in the learning process, taking into consideration their experiences, reflections and expectations.

The participants will engage in self reflection, whilst deepening their understanding of the themes of active ageing by viewing and debating European films. Participants will be dynamically involved in shooting their own short-films about ageing, identifying appropriate strategies for a more active ageing.

Reflection on the experiences of real life and fiction, new learning and sharing in small groups of peers, facilitates an understanding of how reality is influenced by past experiences, current perceptions and expectations about the future. When experiences are meaningful, it becomes easier to choose new ways of being and acting.

In the Cinema Workshop, all of the knowledge and skills learned so far come together and you will be able to be part of a film crew, in whatever capacity you choose. As more than one film will be produced during this stage, you will have the opportunity to test your abilities in more than one cinematic function. This is an interactive experience and you are expected to engage in communicating with your peers with the aim of producing significant films.

Cinema will help you to establish rapport and considerable commitment to aspects of ageing more actively and healthily.

## **Keep in mind**

Your active participation in different learning activities will be required all the time during the CINAGE Course, because:

- ⦿ your experience can benefit all other participants, including the facilitator;
- ⦿ it is only by having an experience that you begin the cycle of learning;
- ⦿ involvement in an experience focusses you and enables you learn more.

- ⦿ by taking part in an experience, you not only gain knowledge and skill, but also have certain feelings and emotions that can be a powerful way of changing attitudes, giving you greater self-awareness and greater insight into the characters of others.



## Are the objectives and aims of the CINAGE project clear to you?

Now have a look at the trailers - <http://cinageproject.eu/en/package/films.html> - of the 6 movies selected as the most representative, among European Cinema, of the active ageing topic.

1. **Before Twilight**, 2009, by *Jacek Blawut*
2. **Mid-August Lunch**, 2008, by *Gianni Di Gregorio*
3. **Empties**, 2007, by *Jan Sverák*
4. **The Best Exotic Marigold Hotel**, 2012, by *John Madden*
5. **Good to go**, 2012, by *Mateus Luzar*
6. **Vidange Perdue**, 2006, by *Geoffrey Enthoven*

## 1.3. Self-presentation of the participants

### The Movie of My Life

Ice breakers are the best way to help participants to get to know each other, to break the ice on the first day of the CINAGE Course and start team building.



### Ice breaker: The Movie of My Life

If you made a movie of your life, what kind of movie would it be and who would be cast as you?



*Are you James... James Bond?*



*Or more of the Arnold type?*



*Maybe you're like Scarlett O'Hara in Gone with the Wind?*



*Or like Ingrid Bergman in Casablanca?*



*Or more a Catwoman type?*



*Would your life be a drama with Meryl Streep as the lead?*



*Or more like a Mr. Bean comedy?*



## Task/to-do

- 1) Be ready to introduce yourself to the group through a film that must fit into one of the following genres: action, adventure, comedy, crime & gangster, drama, epics/historical, horror, musicals/dance, science fiction, war or western;
- 2) Who would be cast as you? Select an actor / actress who is well-known and reflect on the reasons for your choice;
- 3) Finally, why is cinema important for you?



## Summary of key points

Now, at the end of this module, you should understand the context of the CINAGE Course within European ageing societies and have an integrated overview of the course. You should have reflected on your life as a movie, and initiated the process of exchange and discovery with the other course members.

## References

CINAGE Project website: <http://cinageproject.eu>

Active ageing at: [http://www.who.int/ageing/active\\_ageing/en/](http://www.who.int/ageing/active_ageing/en/)

Ageing population/ageing society at: <http://wisdom.unu.edu/en/ageing-societies/>

Aprender na idade maior:

[http://www.associationforeducationandageing.org/ufiles/Lit\\_review\\_summary\\_May\\_08.pdf](http://www.associationforeducationandageing.org/ufiles/Lit_review_summary_May_08.pdf)

Lifelong learning at: [http://www.dcalni.gov.uk/lifelong\\_learning\\_2.pdf](http://www.dcalni.gov.uk/lifelong_learning_2.pdf)

## Further resources

Ballesteros, R.F. (2008), *Active Aging: the Contribution of Psychology*, Hogrefe Publishing

Gillian Boulton-Lewis, Maureen Tam, (2011), *Active Ageing, Active Learning: Issues and Challenges*, Springer Science & Business Media, Sep 15, 2011 – Education – 192 pages

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# Module 2: My active ageing story...

## Entrance



**Keywords:** Self-assessment; team-work; non-formal education; story-telling; self-confidence.



**Learning Objective:** At the end of this module you will be aware of your own attitude towards active ageing and be able to use some simple, effective and customizable techniques for the positive management of physical, emotional and relational tensions.



**Estimated Time:** 4 hours

## Introduction

Following the introductory module on the presentation of the CINAGE course, “My active ageing story...” aims to establish favourable conditions and a good atmosphere for the successful progress and implementation of the course as a whole.

Through informal education activities, you will be encouraged to develop a deeper awareness of your personal understanding of active ageing. At the same time, we will investigate and experiment with useful techniques for stress management and positive behavior in teamwork settings.

### 2.1. Warm-up



During the implementation of this module, you will take part in several group and outdoor activities. Please, approach the lessons with cooperation and do not expect a formal education environment. The aim of these activities is to find the best way to include all participants in the group and to establish a team atmosphere which everyone will enjoy, while learning to better understand themselves.

We recommend comfortable clothing and shoes.



## Wellness promotion

Wellness is generally used to mean a healthy balance of the mind, body and spirit that results in an overall feeling of well-being. It has been used in the context of alternative medicine since Halbert L. Dunn, M.D. began using the phrase high level wellness in the 1950s. The modern concept of wellness did not, however, become popular until the 1970s<sup>4</sup>.

The term has been defined by the Wisconsin-based National Wellness Institute as an active process of becoming aware of and making choices toward a more successful existence<sup>5</sup>. This is consistent with a shift in focus away from illness in viewing human health, typical of contexts where the term wellness is used. In other words, wellness is a view of health that emphasizes the state of the entire being and its ongoing development.

As published in What is wellness<sup>6</sup> the dimensions of wellness may include mental, physical, spiritual, social, occupational and environmental health conditions, with wellness being the result of personal initiative; seeking a more optimal, holistic and balanced state of health and well-being across multiple dimensions.

Gain awareness of oneself and his/her body: the centre, weight, rooting, and segmentation.



### **Please stop and think:**

What does it feel like to be in your body?

Waking up the spine, the body axis.

Meet the internal rhythm of everyone, enabling the collective listening and spatial orientation in the group.



Emotions influence our lives more than we think. Our own emotions not only influence ourselves, they also influence people around us. Understanding your emotions can help you when working with other people.

Recognition of one's own feelings and emotions:



Emotions can help us make major changes in our lives. Emotions can affect our daily actions without us realizing it. They can influence what we see, how we feel and think and how we react in certain situations. Our actions can grow out of emotional responses to everyday situations. You can improve your ability to deal with your own and others' emotions. Spend time observing this. It will improve the quality of your life.

<sup>4</sup> Zimmer, Ben (2010-04-16). "Wellness" – The New York Times.

<sup>5</sup> [http://www.nationalwellness.org/index.php?id\\_tier=2&id\\_c=26](http://www.nationalwellness.org/index.php?id_tier=2&id_c=26)

<sup>6</sup> <http://www.wellness.com/what-is-wellness>



Don't be afraid to get emotional and to show your feelings. They are part of you. Accept them as they are. Try to understand their impact on your actions. Be positive! Taking care of yourself helps you to manage your emotions. Introduce stress management techniques to your everyday life.



## Stress management

Stress is the way that you react physically, mentally and emotionally to various conditions, changes and demands in your life. High levels of stress can affect your physical and mental well-being and everyday life performance.



**Symptoms of stress:** headaches; nervous stomach; change in appetite; rapid breathing; rapid heart rate; sweaty palms; irritability; anxiety; fatigue; insomnia; dissatisfaction; anger; depression; an inability to concentrate.



Write a brief description of a recent situation that caused you stress. Summarize your mental, emotional and physical states at the time.

Rid the body of tension and blocks, recognizing all the joints that make movement and expression possible.



Body Scanning is a relaxation technique that searches for relaxed body parts and transports that same sensation to less relaxed areas. The three stages of body scanning, are:

1. search for a part of the body that is relaxed;
2. identify it;
3. spread the sensation to the more tense parts of your body.



## Control of anxiety: autogenic training

Autogenic training is a relaxation technique developed by the German psychiatrist Johannes Heinrich Schultz and was first published in 1932. The technique involves daily practice sessions that last around 15 minutes, usually in the morning, at lunchtime, and in the evening. During each session, the practitioner will repeat a set of visualisations that induce a state of relaxation. Each session can be practised in a position chosen from a set of recommended postures (for example, lying down, sitting meditation, sitting like a rag doll).

## Process of cause and effect: resource management



**Take control.** Manage your time instead of letting it manage you. Use a to-do list, follow a written plan, set goals and follow through.



**Avoid procrastination**, which is a major cause of stress. Make a realistic list of things you need to do each day. Do the most important things first. That way, even if you don't finish the list, you get the most important things done.



**Take a break.** Sometimes it is better to get away from a situation for a short time. Take a brisk walk, focus on pleasant thoughts. Then, go back to the task feeling refreshed and ready to tackle whatever it is you have to do.



**Work on your attitude.**

- 1) Put things into perspective. Do not take yourself too seriously.
- 2) think positive. "If you think you will fail, or think you will succeed, you are probably right.", *Henry Ford*.
- 3) Physical stress busters: Eat well, exercise regularly and get plenty of rest.



Go back to the stressful incident that you described in the first part of the session.

- ⊙ List some strategies for dealing with the situation.
- ⊙ List some things you could have done to prevent it from being stressful.
- ⊙ List some ways you can avoid a reoccurrence of such a situation in the future.

## 2.2. Self-assessment

Film characters, impersonating active ageing and personal life. With this activity you will reflect on active ageing through the main characters' lives of the six CINAGE movies. How far will you go with the active ageing competences?



**Please stop and think.** Think of the last movie that you watched at the cinema or on TV. Would you be able to impersonate one of the main characters? Did you notice any affinity with your personal life?

Storytelling, self-narratives and competences for active ageing.



**Please stop and think.** Is there any relevant episode in relation to active ageing that you would like to share with someone else? What are the key aspects that qualify it?



## Summary of key points

The main objective of this module was to make you reflect about your personal interpretation of active ageing, without any reference to the CINAGE model that you will explore in detail during the following modules. Together with the facilitator and the rest of the group, you have been involved in different practical exercises for the establishment of a good atmosphere among the group, along with the identification of personal stories that will be used as a starting point for the production of the three CINAGE short movies at the end of the course.

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# Module 3: Did you say old age? Did you say active ageing?

## Entrance

 **Keywords:** Active ageing; stereotypes; social change; competencies; older adult; later life learning.

 **Learning Objective:** By the end of this module you will have become more aware of your own attitude towards ageing and should have an improved understanding of active ageing. You will appreciate that all generations have to actively reposition themselves in a transforming society.

 **Estimated Time:** 4 hours

## Introduction

The most common and most applied definition of active ageing is the definition formulated by World Health Organisation.

Active ageing is defined in different ways. In 2012 Laszlo Andor described active ageing, saying: “Ageing actively means ageing in good health; being more satisfied at work; having the power to take decisions; being able to act as an active citizen; being able to lead a better life.

We would also say that ageing actively is when one relates and engages with other generations and one’s peers. One can age actively when one’s values are appreciated in society. There are two levels of ageing actively: a personal one and a community one. They have to be interrelated. However, in wanting to age actively, one has to overcome stereotypes, prejudices, discrimination and one has to reposition oneself in our changing society.

### 3.1. How does WHO define active ageing and what competencies are needed in old age

 The World Health Organisation defines active ageing, taking into account different dimensions of personal and population ageing. It says: “Active ageing is the process of optimizing opportunities for health, participation and security, in order to enhance quality of life as people age. It applies to both individuals and population groups.”

**i** Thus active ageing allows people to realize their potential for physical, social, and mental well-being throughout life, not only in old age, ageing being a lifelong process.

“Health” refers to physical, mental and social well being. Maintaining autonomy and independence for older people is a key goal. Ageing takes place within the context of friends, work associates, neighbours and family members. This is why interdependence, as well as intergenerational solidarity, is an important tenet of active ageing.

**hand** Active ageing is really about older people’s quality of life and how it can be supported through policies. In order to age actively (live well), people should acquire, preserve and maintain different capabilities (knowledge, skills etc.).

In preparing this CINAGE course and selecting European films, several have been used as a lens through which to observe active ageing.

We would like you to do the same when screening European feature films about people in later life. The selected competencies<sup>7</sup> were: learning, civic & community, health, emotional, technological, and financial / economic competency.

## 3.2. What about your attitudes towards active ageing, old age?

**?** How do you see / imagine old age and why?  
Refer to the Pictures and video below. Which of them best describes your image of old age and why?



<sup>7</sup><http://cinageproject.eu/pt/package/research/model.html>



[http://www.youtube.com/watch?v=p3e8q\\_4sYJw](http://www.youtube.com/watch?v=p3e8q_4sYJw)

The movie *“Mid-August Lunch”* will be screened.

<b>TITLE</b>	Mid-August Lunch
<b>YEAR</b>	2008
<b>WRITER</b>	Gianni Di Gregorio, Simone Riccardini
<b>DIRECTOR</b>	Gianni Di Gregorio
<b>PRODUCER</b>	Matteo Garrone
<b>EDITOR</b>	Marco Spoletini
<b>MUSIC</b>	Ratchev & Carratello
<b>NATIONALITY</b>	Italy
<b>AWARDS</b>	<ul style="list-style-type: none"> <li>⊙ Grand Prix Award and the Audience Award at the International Film Festival Bratislava;</li> <li>⊙ FIPRESCI Award;</li> <li>⊙ “Luigi De Laurentiis” Award for a First Feature Film at the 65<sup>th</sup> Venice Film Festival, 2008;</li> <li>⊙ David Di.</li> </ul>

## Synopsis

*Mid-August Lunch* chronicles a food-filled nonagenarian sleepover, catered for by the only cast member under 60: Gianni, is a gummy-eyed bachelor who tends to his mother Valeria in their small Rome flat.

It's the midsummer bank holiday and most families have left the sticky city for the coast. The apartment block caretaker, Luigi, is keen to follow suit, but he, too, has an elderly mamma to care for. In return for some waived utility bills, Gianni agrees to take her overnight. Yet when Luigi shows up an hour later with wheezy Marina, an even older sister, Maria, is in tow, too. No matter: a small bundle of Euros and Gianni is making up another spare bed.

It's the same story when Gianni phones the doctor about his worsening angina. The doc is unexpectedly on the night shift; his mother will be left home alone – might Gianni mind another mouth to feed? Grazia is, in fact, the easiest of his new charges – at least until she starts smuggling cheese into her bedroom (her son insists she keep to a strict steamed vegetable diet). Maria, likewise, is a sweetie, saves for when Gianni puts the wrong kind of pasta in the pot.

Marina – resplendent in frills, pickled in perfume – presents more of a problem when she escapes to the local bar, and again when she's in the mood for romance. But it's Gianna's own mother who's the snippiest. Valeria is an imposing sight: a great, chestnut-coloured hawk, smothered in lipstick topped with towering whips of golden hair, but she has the poise, as well as the looks, of a countess: refusing to dine in the kitchen, or to let the others enjoy equal TV rights.

Initially, Gianni copes by necking chablis and sharing his woes with a tramp. But eventually, as the women mellow over asti and palm-reading, he begins to enjoy himself – even later, when soothing them in the small hours or slipping medication into their camomile tea.

### 3.3. Stereotypes about ageing. To what extent do they / can they reflect reality?



Go into pairs and discuss:

- A. When did you first feel that you were old? What happened?
- B. Comparing your old age with your young age, in what way are you richer and in what way are you poorer?
- C. Is there a difference between how you view yourself and how other people view you? If your answer is yes, please describe it.
- D. Can you name three positive or negative stereotypes about older people?



Any social group is burdened by stereotypes (primitive cognitive schemes), and this often applies to socially marginalized groups, in particular older people.

In this section, we will be talking about stereotypes and prejudices and also discrimination towards older people and later life, with a view to you being able to recognize such elements in European films. The problem is that without even realizing it, we accept stereotyping and the behaviour stereotyping imposes on us.<sup>8</sup> There are many examples of stereotyping and we can find it in partnerships, families, at work, in the media, in institutions, in policies, in fact almost anywhere<sup>9</sup>. And it has been generally accepted that stereotyping can be found in films.

## Attitudes towards old age and older people and how they are depicted



To illustrate how old age can be regarded, let us quote the following example. Interviewed about old age, the French writer Marguerite Yourcenar was asked: “How do you view old age? ‘Black’ as Simone de Beauvoir, or as a ‘golden’ age as they call it in the USA?” Through history, older people have always been described in a dichotomist way: with black and white images not corresponding to colorful reality; and by negative and positive stereotypes (primitive cognitive schemes and therefore easily adopted and spread) demonstrating either rejection or a primitive idealization of older people.

Why has this been so? Our tentative answer would be, firstly, stereotyping (attributing generalized group characteristics to individual members) requires little mental effort and is therefore convenient. Secondly, stereotyping is most powerfully generated by those in the social mainstream who have yet to experience their own old age. As a result, they have a poor understanding of this life stage – an age they perceive as one of frailty, which they have a tendency to compare with their own age and youth.

Compared with youth, old age, i.e. later life, has little to be envied, it being a stage in life where many advantages have been lost: health, looks, friends, social status, wealth, independence. Moreover, says Marguerite Yourcenar, “younger people have a short past and a long future in front of them while contrary to them, older people have a long past and a short future ahead.”

This kind of comparative approach adopted by youth to old age fails to grasp the real otherness and the real nature of older age, dwelling as it does on negative aspects. (Dolar, 2010). The burden of social stereotyping even affects the perception of older people, who are unable to describe the real otherness of old age.

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<sup>8</sup> K.B. (71) lived in an old people’s residence. She would go for a walk, walking very slowly without lifting her feet from the soil. She was transferred to the local hospital. Around her were younger people. She started walking normally.

<sup>9</sup> Overloaded with work, obligations, travelling for business, P. B. (65) were looking forward to some free days ahead when she finally could stay at home and be alone. A hairdresser approached her saying “Yes, Madam, I understand, one has to come to us, now that festivities are approaching and visitors might be coming”.

## **Stereotypes, prejudices about old age**

Before discussing the nature of old age stereotyping further, let us state that there is also prejudice and discrimination against old age. These elements arise from the natural opposition of generations in their struggle for power and wealth, be it mild, hidden or overt.

This natural opposition becomes exacerbated following major social interruptions, which sweep away older generations, such as the Second World War, or the recent major changes in Eastern European countries. We suggest you compare the television and radio programmes of Eastern European countries with those in the West of Europe. In the East there would be very few older faces, older thinking would not be often referred to, etc. Having said that, two decades ago we were particularly surprised by the situation in Estonia; its destitution of the old nomenclature and thirty year old ministers taking over the government. To conclude, major social interruptions are not in favor of the old cultural organization of ages. After such interruptions and various major social changes, all generations have to reposition themselves in society and during this process the number and the force of stereotypes are naturally increased.

Now, that the old cultural organization of ages has been shaken by new ways of production, by the post-modern redistribution of power among social groups; stereotypes, prejudices and old age discrimination should be tracked, evidenced. It should be systematically pointed at, discussed, alleviated or eradicated, if possible. But is that possible? In the long run there is hope concerning stereotypes being less rigid, cruel and hostile and less insensitive to new information than prejudices. Stereotypes are at the crossroads of our own experience and the predominating, norms and social values which we adopt without reflection. Finally old age discrimination dwells upon attributes that cannot be changed (race, age etc.).

### 3.4. Major social changes all generations are faced with



Go into threes and discuss:

Looking at the past decades, which are the major positive / less positive / neither positive nor negative / negative changes that have affected society?



What have been the major changes in society affecting all generations and changing their position as well as their will and need to participate in public and community affairs?

Our societies have been undergoing major interruptions, mostly brought about by modern technology. As a result, power and wealth are redistributed. New social groups attain power and wealth, bringing with them their values and priorities, their ways of behaving. As a result, changes occur affecting the community.

### 3.5. Ours is an ageing society

An ageing society is not a threat but an achievement of civilization. In European countries life expectancy at birth has been high and there are ever-older people. In some Far East countries where living conditions are poor, older people make up only between 3 and 4 % of the population.

 An ageing society requires many changes in all areas. Can you name some of them?

In an ageing society all generations have to reposition themselves and all of them have to make contributions.

 What can you offer to other generations and what do you expect for yourselves?

#### **The way we work for living has changed**

Paid work. Unbalanced public finances reflect the decline in the levels of permanent paid work and a regular monthly income. Today's middle generations differ from the Keynesian times with part-time jobs, home-working, teleworking, a grey market economy, alternating periods of employment, education and training being more prevalent. We are facing a transition from work and stability to instability and diminished prosperity and the new employment trends tend to affect life and work of older people and their participation in economic development. Younger people and older people are today much more concerned with what is going on in the community, since they are much more affected by the changes within it.

Occasional paid or voluntary work for older people can lead to new jobs for younger people. Not every job can turn into full time employment, though. Activity is developed step by step with occasional activities and occasional paid work. Older people more easily take on such work, since they already have some regular income. For younger people, such work is risky as it fails to support their needs and they require relatively stable full-time employment. However,

initially occasional activities can later become full-time jobs for younger people. Older people do not “steal” jobs from younger people, since they take on different types of activities compared to younger people. Having a permanent job is not usually a pressing necessity for older people and few strive to be fully employed. The third age has other characteristics that contrast with the second age.

The social position of several groups composed of members of younger generations is becoming similar to that of older people. These groups comprise young first-time job seekers, unemployed middle-aged people, the permanently unemployed older workers, and people between fixed-term contracts, as well as people who are deemed unemployable and pushed to the edge of society. In today’s societies, looking for solutions for older people, therefore, means also finding solutions for the above-mentioned groups.

### **New technologies are causing a generational gap**



New technologies are not accessible to all older people; if any members of the community are denied access to modern technology, all generations and the whole community are affected. If they are without access to information they cannot integrate in the community, they cannot keep pace with progress, they cannot enter e-economy, e-government, e-education, e-communication, etc. and, thus, they are more and more dependent on the active working population. Without older people’s access to technology, communities are less accessible to them. We wonder whether, in our society, dependence on employment can be reduced and a different basis, more in tune with the actual social developments, can be found.

There is an urgent need to preserve human and social capital that is being neglected.



Older people are possessors of a non-tangible, invisible cultural heritage (experiential knowledge, skills, beliefs, customs, etc.) that needs to be preserved, maintained and passed on to younger generations, if continuity is to be ensured. The overlooked abilities and knowledge of older people form an important part of the human and social capital. Their activation and employment could improve the social position of older people and, in addition, they would lessen the burden of younger generations. Presently, society is wasting a considerable part of the human capital it used to possess and foster, which is a disaster for the information society, based on knowledge. Modern states and modern communities can preserve and strengthen their vitality mostly through the human and social capital available. Moreover, the ageing society is being looked upon as a threat, a failure, whereas it should be regarded as a success of our civilization.



Go into threes and discuss what, from your point of view, life in old age would be if there were no constraints imposed by society, or how you would like your own old age to be.



## Summary of key points

The main objective of this module was to gain a broader understanding of individual ageing in our ageing societies and to discuss the topics related to major social changes; the need of all generations to reposition themselves in a transforming society; later life learning and active ageing.

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# Module 4: Being active is my way of life. What about yours?

## Entrance

 **Keywords:** Active ageing, life history, significant others, motivation, every day, stage of later life.

 **Learning Objective:** At the end of this module you will be aware that active ageing is a result of interaction between an individual and his/her own environment. You will be able to grasp the impact of life stories on living in later life, to rethink one's way of life, to examine how to make one's life better in older age and to enlist and share personal experiences.

 **Estimated Time:** 3 hours

## Introduction

One does not learn how to be active in a month or two. Being active in old age is not about following somebody's instructions or complying with some policy. It has much to do with what we desire, what others desire for us, and what interactions we have experienced throughout life. It has much to do with significant others, our frame of reference, our life scenarios (Eric Berne). It has do with our social roles and our past and present social and cultural environment: if we live in urban or rural environment; if we live surrounded by younger generations or not; if we are married or not; if we have friends who live actively; if we live alone or not; if we work or not; if we are volunteers or not.

To illustrate this point, in some cultural contexts people in later life are not supposed to work. There are prejudices that say it is a shame for them and their family if they work at an advanced age. Elsewhere, it is a shame for an older woman to be politically active. In some environments the mode of thought remains that after retirement a person is not supposed to work... no matter how educated and experienced that person is. In some environments, education in later life is looked down on.

In some countries, legislation prevents older people from working and stepping out in the public space.

## 4.1. The art of living actively depends on the social roles (older) people have



Pick a day in a week and tell your colleague next to you what you typically do on that day.



Think of your own social roles (father, son, employee etc.) Think of older people around you and what social roles they have.

What are currently your older people's social roles?

- Immediately after retirement?
- Ten years after retirement?
- Twenty years after retirement?
- Thirty years after retirement?



Social roles (a concept determining one's social identity) are taken on, left behind, or lost as life progresses. Older people lose many roles, but can take on some new ones. A great number of social roles mean more possibilities for personal growth.

Social roles require one's commitment. The greater one's commitment is, the better one's capacity is for learning, for being independent and for being active. The greater one's knowledge and abilities are, the wider one's interests are. The greater one's capacity for taking on more complex responsibilities is, the greater is one's readiness to be generous and to help. The better one's understanding of oneself and others is, the better formed is one's identity (Knowles).



Social roles also determine one's position in society. By playing social roles one constructs one's position in society?

At first sight it seems that after retirement older people lose their role. Up to retirement they establish a personal and particular social value through organized, paid work. After retirement they may still work - but part time. They can find a new job; they can create new jobs; they can even start a company or a second career; they can indulge in serious leisure time activities; they can become volunteers or members of political parties. Social roles help them to step out into the public space and remain involved in economic and social development.

After retirement, older people mostly lose their professional identity. “I have a PhD in microbiology but you know this was only good for my profession” said a student at the third age university.

 Social roles demonstrate one’s activities but in old age who you are as a person and how you relate to others, rather than what you do, becomes more important. Relationships, therefore, are an important aspect of active ageing.

Older people may lose many social roles but nothing can be lost without being replaced by something else. They take on new roles and again they have to meet norms, expectations as to their behavior, and even feelings. And they adapt. They may suffer after losing their job but, after a year or so, they cannot imagine working again, etc. Older people have knowledge they are ready to share, but they will do it only if their willingness is respected and their contribution valued.

 Therefore, active ageing depends on the expectations of the environment.

Everyone needs direction and intent. Those who know where they are headed and why they get up in the morning to “live their dreams” are glad to be alive like “a four-year-old child who in the morning eagerly looks through the window to see if that day he or she will be able to play outdoors.” (Marguerite Yourcenar). Active ageing can give one’s life direction and intention.

Organized education is a way of ageing actively and it structures older people’s lives. It enriches one’s life; it keeps older people connected with what is going on around them. It can make them feel much more alive and more generous.

 Older people have to realize their cognitive, emotional and social needs, and their need to share their values with people who appreciate them.

Active ageing in all its aspects should be lifelong. Older people cannot be expected to start all of a sudden being active: ageing healthily, nurturing relationships, being active citizens (taking care of public matters), using new technologies etc. are matters that have to be engaged with throughout life.

## 4.2. What motivates (older) people to be active?

When approaching older people, one has to understand their motivation for being active? Most of the time their motivation, especially in the case of education, is intrinsic and does not come so much from outside or from the requirements imposed by tasks, family obligations etc. When older people’s primary needs (inborn needs) are met, they have a tendency to meet their higher secondary or acquired needs (cognitive needs, the need for self-actualization,

the need of beauty, social needs, the need to share values etc). Their aspirations, readiness to be active, emotions, their experiential knowledge, the different elements of their motivation have to be understood as much as possible (Findeisen).

To this end, one has to grasp older people's present and past, even their childhood and the important impact that was exerted on them by their parents and significant others and their life scenario (Eric Berne).



To summarise, one has to understand and one has to know what have been the important events in an old person's life. This is the only way to understand why he or she is active in a particular way or does not want to be active in later life.

There is an exceptional French television programme called "La parenthèse inattendue" bringing together artists, scientists, university teachers, doctors and the like, to talk about their families, important moments in their lives, significant others who helped shape their basic decisions about themselves and their lives when they were young. Many of the invited guests are in later life, some are not, but all of them are asked the following questions:



**Please stop and think:** Where did you live, where were you born and raised?

**One of the guests answered:** I was born in Reims. My father was a salesman, "a shoe representative," so he was more or less absent. My mother was austere, and she beat us. So I had a tendency to go out and I kept escaping. I wanted to speak to a girl and I sort of lost my voice, I couldn't do it. I was suffering from blood cancer, when I was a little boy, I did not realize that this was a serious illness! Later I understood that my wild will to live came from the fact that I was ill in my childhood. I was very solitary; I did not have any friends, so I started reading and finding friends in books. My sister was admired... and promised a great future. I wasn't. I had dreams when I was a child, identifying myself with all sorts of characters from my books, Napoleon... and others. Napoleon, because he was short and did not come from an important family. With Napoleon everything was possible. I was dreaming of becoming a writer. There was a teacher who believed in me... and I'm thankful... for that. I became a father at the age of 16 and I married Véronique who was 21 at that time. I was rather proud of being a father, doing all sorts of odd jobs... I studied journalism and law; I didn't take any pleasure in my studies, I wanted to be a writer. But one day I was impressed by a journalist who asked President Pompidou questions that had not been agreed before. Pompidou answered by citing poet Eluard's line... I understood that somebody can be of modest origin but can still approach important people and ask them real questions... I decided that I would be a journalist. I applied for a job at French National television. (He became one of the greatest, if not the greatest, French television journalist. He interviewed Nicolas Sarkozy saying what he felt. "The other day Mr. President you looked like a little boy at the court of the powerful people... How did you feel?" Later

on he was dismissed from French Television. He started writing; he became a writer in later life. He works at Radio Classique. He has important engagements. He is active. (La parenthèse inattendue, produced in March 2014 by Frédéric Lopez (with H  l  ne de Fougerolles, Patrick Poivre d'Arvor).

### **What is your family background - your father, mother, grandparents, if any?**

### **What was the family atmosphere like? Who have been significant others in your life and why?**



More: <http://www.youtube.com/watch?v=UG5biZUSPfu>



More about Patrick Poivre d'Arvor's engagements in later life: <http://patrickpoivredarvor.com/engagement/>



Bring your own photos from your childhood and those of your family and talk about yourself to the colleague sitting next to you, who will be asking you the above and additional questions.

To sum up, let us refer to the web page [infed.org](http://infed.org), which specializes in adult education. In order to understand why a person is active or not so active in later life, it is important to understand "fundamental processes occurring throughout the life cycle and particularly the process of individuation." This refers to the changing relationship between the self and the external world throughout the life course. It begins with the infant's dawning knowledge of its separate existence in a world of animate and inanimate objects. It is apparent in the tasks of the early adulthood transition that one of the principal tasks is to modify or terminate existing relationships with family and significant others and to reappraise and modify the self accordingly. Indeed, much of developmental progress is cemented in terms of the changing nature of the relationship between self and others, such as mentor relationships, love and family relationships, and occupational relationships.



<http://infed.org/mobi/life-span-development-and-lifelong-learning/>

## 4.3. What made and has been making your ageing active?



### **Please stop and answer the questionnaire about ageing actively:**

- ⊙ How were old age and older people looked upon in your family? Do you live alone/in partnership? In family? In an institution?
- ⊙ How does today's social environment view old age?
- ⊙ When you hear the term active ageing, what does it mean to you personally? Today, what are your most important needs?
- ⊙ What will you need in the future - what are your plans for the future?
- ⊙ Are you more creative now than you used to be? If yes, how do you account for that and how does it show?
- ⊙ Do you think that making decisions has become easier for you in later life? If 'yes' then why?
- ⊙ Do you think that you are now more respected than you once were? If yes, why do you think this is? Have you perhaps taken on new tasks relating to others? If yes, which ones and why?
- ⊙ Do you consider yourself self-reliant or self-sufficient, independent or self-ruled? If you do, what has made you like that?
- ⊙ Would you be ready to take on voluntary work/paid work and if yes, on what conditions? Would you be ready to take a course for a new job or voluntary work? If yes, tell us more?
- ⊙ Under what circumstances would you do it?
- ⊙ What are/have been your most outstanding physical/intellectual/spiritual activities? What kind of activity would you readily take on, if any?



### **Summary of key points**

The main objective of this module was to recognise, enlist and share personal narratives (life stories) to be able to produce a story for short film. Now, at the end of this unit you are ready to move into screenwriting: from life stories to movies.

## References

Bauman, Z. (2000). *Liquid modernity*. Cambridge: Polity Press.

Berne, E. (1984). *What do you say after you say hello /Šta kažeš posle zdravo*. Beograd: Nolit.

Malewska-Peyre, C. Tap, P. (1991). *La socialisation de l'enfance à l'adolescence*. Paris: PUF.

Maslow, A. (1982). *Motivation and Personality*. New York: Harper&Row.

Mucchielli, A. (2011). *Les motivations*. Paris: PUF.

Rogers, C. (1980). *A Way of Being*. Boston: Houghton Mifflin Company.

## Further resources

<http://infed.org/mobi/life-span-development-and-lifelong-learning/>

# Module 5: Filmmaking

## Unit 1: European Cinema and Active Ageing

### Entrance



**Keywords:** Short Film; Style; Content; Audience Expectations; Images.



**Learning Objective:** You will develop your understanding of two key aspects of filmmaking. You will learn how to 'read' a film, its images, text and meanings. You will explore how filmmakers make decisions about the style and content of their films and how these conform to or upset the audience's expectations



**Estimated Time:** 6 hours

### Introduction

This Unit is designed firstly to develop the learner's understanding of exploring a film, and secondly the differences between the structure of a short film and that of a feature film.

#### 5.1.1. How to Read a Film



An exploration of the way in which dominant ideologies and attitudes inform the meaning and construction of a film and the ways in which audiences understand these meanings. The Unit will explore how filmmakers make decisions about the style and content of their films and how these conform to or upset audience expectations.

#### 5.1.2. Exercise

🎯 The first part of the Unit will explore the way in which ageing is depicted in European cinema with a particular view as to whether senior citizens are being directed to view their ageing in a particular way.

#### 5.1.3. Exercise

🎯 Think about particular images and moments in the 6 Cinage feature films that reflect particular aspects of ageing, both positive and negative.

## 5.1.4. Thinking about the structure of Short Films

You will be introduced to the idea of short filmmaking and how short films differ from features.

- ⦿ Consider way in which short films focus upon one or two moments. Such moments can be small, in terms of time, but huge in terms of impact.
- ⦿ Short films do not have room for sub-plots, secondary characters. They cannot follow a long journey over a period of time. But they can provide strong moments of insight and realisation.
- ⦿ They should have memorable characters and memorable moments of visual storytelling.
- ⦿ If possible short films should provide a twist at the end.



### Self Directed Activity

Think about the strategies and stories you have discussed in previous modules and think about how these might be developed into short film ideas.

## 5.1.5. You will look at a number of short films

Educators may provide their own short films but short films might include:

- ⦿ **Booth Story**, Kasimir Burgess, Edwin McGill, 2006. Australia
- ⦿ **Lunch Date**, Adam Davidson, 2009, USA
- ⦿ **Bara Prata Lite (Talk)**, Lukas Moodysson, 1997, Sweden

## 5.1.6. Consider the different elements that make the successful short films

- ⦿ How are characters introduced onto screen?
- ⦿ What do we learn know about them from the first shot?

## 5.1.7. Exercise:

- 🕒 Develop an image that reflects your attitude towards ageing and/or learning.



### Summary of key points

The main objective of this Unit was to highlight the difference between short films and feature films and to help the participants to understand how a director tells their story and introduces themes and concepts using cinematic storytelling tools.

This knowledge will be linked to the participants' own experiential knowledge so that the participants can begin to develop their own concepts for potential short film narratives.

### References/Further resources

*Inside the gaze: the fiction film and its spectator*, Francesco Casetti, Bloomington: Indiana University Press, 1998.

*How to read a film: movies, media, and beyond; art, technology, language, history, theory*; Monaco, James, Oxford University Press, 2009.

*The Foundations of Screenwriting*, Field, S. Bantam Dell, New York 2005.

### Filmography

*Booth Story* (2006) Dir. Kasimir Burgess, Edwin McGill; Australia

*Lunch Date* (2009) Dir. Adam Davidson; USA

*Bara Prata Lite (Talk)* (1997) Dir. Lukas Moodysson; Sweden

*Gan-Gan* (2014) Dir. Gemma Green-Hope; UK

*Undressing my mother* (2004) Dir. Ken Wadrop; IE

*Nuit Blanche* (2009) Dir. Arev Manoukian; CA

*I will wait for the next one* (2002) Dir. Philippe Orreindy; FR

*Anna* (2007) Dir. Alejandro Gonzales Inarritu; US

*LXIV* (2011) Dir. Damian Livesey; UK

*Drama Queen* (2010) Dir. Minna Lavola; FI

*Teeth* (2007). Dir. John Kennedy and Ruairi O'Brien; IE

*Caterwaul* (2012) Dir. Ian Samuels; US

*The Black Hole* (2008) Dir. Olly Williams and Philip Sansom; UK

*Cinéma erotique* (2007) Dir. Roman Polanski; FR

*The grandmother* (1970) Dir. David Lynch; US

# Unit 2: Scriptwriting - from life stories to movies

## Entrance



**Keywords:** Screenwriting: film story; scripts, formatting.



**Learning Objective:** At the end of this Unit you will understand the basics of screenwriting, the development of the screen idea and the relationship of the script to the completed screen film. You will also have completed a first draft screenplay.



**Estimated Time:** 6 hours

Additional activities will be carried out at home during Sessions 3 and 4.

## Introduction

This unit will consist of a general introduction to the script writing genres and techniques and a writing workshop that includes self-preparatory activities and group work for drafting scripts for the CINAGE short movies. The aim of the unit is to provide a general overview to participants about the shift of the story from the narrative form to the visual representation of it on the screen. Participants will be asked to undertake script writing exercises, based on the results of the activities carried out during previous modules.



### 5.2.1. Developing a screen Story

Most stories have a beginning, middle and an end: or act 1, act 2, act 3. Act 1 introduces us to the character, to the world of the character's story and how the character fits into that world. Act 1 should also introduce us to what the problems are that the character faces. Stories focus upon the Main Character who will have a goal they want to achieve, a task they need to do. In order to create drama, the character will have to overcome obstacles and problems in order to achieve the goal. This is usually Act 2 of the story. As a result of achieving the goal the character will in some way have developed and changed, usually for the better. The change that characters undergo will be revealed in Act 3.

Problems can include physical problems, psychological problems or other people.



## Exercise 1A

Using one of the films in the CINAGE package, participants will select a character they want to explore. They will identify what the character wants to achieve, and what the problems are that stop the character doing what he or she wants to do.

They will also explore how the character manages to overcome the obstacles, and how the character has changed as a result. They should also use some of the ideas explored in Module 5 / Unit 1 – European Cinema and Active Ageing and explore whether and how the film was directing the audience to see this character in a specific way.



## Exercise 1B

Building upon this exercise and based upon the stories developed in the previous modules, participants should move on to thinking about how they want their own characters to be seen on screen: firstly through visual description – age, gender, any disabilities, what they wear, how they walk, what they are actually doing.

Participants should also think about what their character is feeling and thinking at particular moments in the story and how, without using dialogue, they might reveal this to an audience.

For example, if an active learner decided to do something for the first time, then how might the writer show how the learner is nervous, worried, excited; what reactions other characters have to the learner, what the learner thinks other people might be thinking about him or her?



## 5.2.2. The screenplay and script formatting

This session should be based around both individual and group activity with participants sharing their ideas about the development of their character's story.

Examples of screenplays should be supplied to the participants.

Film stories are broken down into key events or beats. Each event should move the story forward and lead us into the next beat or event of the story.

Screenplays are written using a universal format that is recognised throughout the world. They are broken down into scenes, usually when there is a change of time or place. Each scene should have a particular focus, and at the end of each scene there should be a movement forward into the next scene.

Using one of the CINAGE films, a particular scene should be analysed, with participants working out what would need to be identified in the screenplay for that scene, other than the dialogue.

One of the reasons for following a universal format is that each page of a script is equal to one minute of screen time. If participants wish to write a 3 minute film, then their screenplay must be 3 pages long.



## Exercise 2

Using their stories developed in previous modules and building upon the work in Exercise 1b, participants should move on towards developing the outline of their screenplay.

During the session participants will discuss what they think are the key events in their story and how it moves the story forward. They should then write out their story as a set of story events or beats. This is what is known as a Scene by Scene breakdown.

The outline should provide all the elements of the scene – the characters, the location, the time of day or night, and any particular details that are essential. The scene describes the events in the story but at this stage without writing it out in full script format.

After the session participants should be able to write the first draft of their screenplay at home. Remember, the screenplay should be no more than 3 pages long.



Do you remember the personal story that you chose to tell during the outdoor activities of Module 2? Well, now you have the tools to make a script out of it. Before the next meeting with the facilitator and the rest of the group, choose a genre and write a brief document with the story that you would like to see in one of the three CINAGE short movies.

### 5.2.3. Completing the screenplay

It is important that writers hear how their screenplays work. Until the film is made writers are not sure how the story will work, how dialogue will sound, whether there is a clear sense of how the story will unfold on screen. Reading screenplays out loud is an excellent way of writers hearing their work and getting a sense of which elements are working and which elements need improving.



### Exercise 3

Participants should bring in a copy of their screenplay and this session will focus on providing opportunities for the writers to hear their scripts read by their fellow participants. Writers can nominate specific scenes that they want to hear and each of the participants should share in the reading of all the screenplays.

This should be a group activity with participants discussing their reactions to each other's scripts and the reaction to their own script.

After this session, participants can decide to re-write their screenplay before they move on to the next module – Directing.



### Summary of key points

At the end of this unit you are able to exploit a personal story and produce a script for a short movie. You also able to better recognise the relationship between your personal life and the six active ageing competencies.

### References

Field, Syd (2005), *Screenplay: The Foundations of Screenwriting*, Bantam Dell, New York.

A very detailed list of books about scriptwriting is available at:

<http://www.screenwritingspark.com/the-best-screenwriting-books-chosen-by-screenwriters/>

# Unit 3: Directing: visual storytelling

## Entrance



**Keywords:** Director, visual, subtext, storytelling, tone, actors.



**Learning Objective:** At the end of this unit you will understand the role of the DIRECTOR in filmmaking, how the director contributes to the final film, what technical skills are needed to direct a film, and you will develop the ability to collaborate and communicate with colleagues.



**Estimated Time:** 6 hours

There will be 3 hours of facilitator led sessions and 3 hours of practical exercises sessions supported by a tutor/practitioner. Additional reading and exercises will be carried out, individually or collaboratively, between each session.



## Introduction

This unit will consist of a general introduction to the role of the director in filmmaking and the skills required to successfully direct moving image, develop and realize conceptual realization, and an introduction to the process of film acting and how a director works with actors. The course-work will be based on practical exercises, in which directors will have to perform as well as direct, and thus give directors the opportunity to develop methods of working and language. There will be the opportunity to practice the skills that have been introduced in these tutor led sessions, in readiness for application in the production of the three scripts developed in Unit 2 for the CINAGE short movies.

## 5.3.1. What the director does

- ⦿ Visual Storytelling; the need for dialogue?
- ⦿ Power of the Image; working with a production designer.
- ⦿ Placement of Camera; working with a cinematographer.
- ⦿ Tone and Feel; communicating the concept.

**i** The director is the primary crew member responsible for the form, shape and artistic vision of the work, but this can only be realised if they can communicate their vision to their fellow artists.

The process starts when the director begins to plan the way the story will appear on the screen. This is one of the vital differences between film and theatre – the dialogue is not the most important thing – it is the pictures that are going to be seen.

**!** **FACT:** Theatre-goers used to say they were going to ‘hear a play’ – cinema goers always go to ‘see a film’....**FILM IS A VISUAL MEDIUM.**

Whilst the director is the primary crew member, they need to understand what it is their crew does and brings to the process - and need to find common ground by creating an environment of trust and understanding.

The collaborative relationship between cinematographer, production designer and director is vital to get the highest possible production value for any film.

The Production Designer works closely with the director to turn the mood, atmosphere and context the director imagines and wants to capture into images, through the expressive use of space, objects, forms and colour.

The Cinematographer, or Director of Photography, is a visual storyteller who has the task of creating mood and evoking emotion through the right combination of composition and lighting, through a synthesis of aesthetic sensibility and technical skill.



One of the ways that the director can 'talk' to the production designer and cinematographer is through the 'storyboard'. By drawing a rough sketch, shot by shot, of how they see the story, you begin the journey of visualising the story.

 **Individual Creative Exercise - Storyboard:** Before the next meeting you will be asked to create a narrative, within certain boundaries, using a limited number of still photographs.

### 5.3.2. Practical exercises (1)

- ⦿ Presentation of narrative still exercise to group;
- ⦿ Group work activity - You will be given a camera and be divided into groups to carry out a series of exercises that will challenge you to create short visual narratives, with visual subtext and metaphor.

 **Something to think about:** What is this script really about, beyond the story?

### 5.3.3. Directing actors

- ⦿ Acting technique & acting for film;
- ⦿ Group work exercise – Contentless scenes.

A film director has many endless jobs but the most significant is directing actors and making sure that the best possible performances are given on screen. No matter how visual or action driven your film may be, the characters are the conduits through which you ultimately connect with your audience.

The actors playing those characters need to know what the director's vision and needs are. This is only achieved through clear, succinct and dynamic communication. Knowing what to say, how much to say and when not to say anything, is vital in helping the actors connect with your ideas.

 **Individual Directing Exercise: Scene-work:** Before the next meeting you will be asked to break down a scene with specific consideration of diagnostic questions, with regard to characterization and motivation.



## 5.3.4. Practical exercise (2)

🕒 You will direct part of the scenes that you have broken down in 5.3.3, record the scene, view the recordings and critique and reflect on your work with the rest of the group.

 **HINT:** To be able to understand how to communicate your vision to your actors, you need to gain experience on both sides of the camera.

### **Summary of key points**

In this unit you will have learnt how to develop a concept and approach for a text, how to visualize the concept and tell the story in a visual format, how to articulate the vision to the actor/s, how to collaborate with the actors to realize the vision and you will be able to reflect on your strengths and weaknesses as a director.

### **References/Further resources**

*Directing (film techniques and aesthetics)*, By Michael Rabiger, Publisher: Focal Press; 4 edition (19 Oct 2007), ISBN-10: 0240808827, ISBN-13: 978-0240808826

**In particular:** Chapter 25 of 'Pre-Production' – 'Rehearsals and Planning Coverage'; Chapter 29 of 'Pre-Production' – 'Mise-En-Scene'; Chapter 23 of 'Pre-Production' - 'Actor & Director Prepare a Scene'; Chapter 30 of 'Pre-Production' – 'Producing a Shooting Script'.

*Directing Actors: Creating Memorable Performances for Film & Television*, by Judith Weston, Publisher: Michael Wiese Productions (18 Jun 1999), ISBN-10: 0941188248, ISBN-13: 978-0941188241

*Grammar of the film language*, by Daniel Arijon, Publisher: Silman-James Press, U.S.; New edition (1 Nov 1991), ISBN-10: 187950507X ISBN-13: 978-1879505070

*Cinematography for Directors: A Guide for Creative Collaboration*, By Jacqueline B. Frost, Publisher: Michael Wiese Productions (August 1, 2009), ISBN-10: 1932907556, ISBN-13: 978-1932907551

*Film direction Shot by Shot: Visualizing from Concept to Screen*, by Steven d. Katz, Publisher: Michael Wiese Productions (1 Jul 1991), ISBN-10: 0941188108, ISBN-13: 978-0941188104

*Other People's Shoes: Thoughts on Acting*, by Harriet Walter, Publisher: Nick Hern Books; New Ed edition (11 Sep 2003), ISBN-10: 1854597515, ISBN-13: 978-1854597519

*Acting in Film: An Actor's Take on Movie Making*, Michael Caine, DVD: 2008, Region 2

*What's My Motivation?* by Michael Simkins, Publisher: Ebury Press; New edition (5 May 2005), ISBN-10: 0091897491, ISBN-13: 978-0091897499

*The Casting Handbook*, by Susy Catliff and Jennifer Granville, Publisher: Routledge, 2013, ISBN-10: 0415688248, ISBN-13: 978-0415688246

# Unit 4: Producing: how to organise the production of a short film

## Entrance



**Keywords:** Image; Sound; Technical Crew, Décor; Props; Wardrobe.



**Learning Objective:** At the end of this unit you will be able to conceive and organize the preparation of a short film, manage people (cast and technical crew) as well as understand the practical elements of shooting (sets, decoration, props, wardrobe, make-up, etc.).



**Estimated Time:** 6 hours

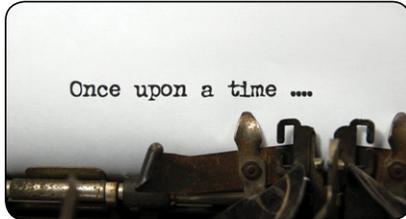
## Introduction

This unit will enable you to make some of the creative decisions and undertake practical tasks that are part of shooting a film without having studied and/or practised film before. First, you will learn what a film crew does and how it operates collectively. Then, we will introduce the one person responsible for making the film “happen” – the production manager. In pre-production, the production manager has to act as a link between the writer and the director in the conception of the film and the listing of the required items. During production, the production manager takes on the general organization of the shooting, interfacing with the professional back-up technicians and the supervisor. Communication and empowerment, that’s what this is all about.

### 5.4.1. What kind of film is it and what does it require?(Analysis of the script)

- ⦿ How many scenes in the script and what lighting conditions?
- ⦿ The set: décor and characteristics.
- ⦿ The casting: characters and extras.
- ⦿ Decoration, props, wardrobe, make-up.

-  Before starting our filmmaking adventure, you need to know what you are getting into. It all starts with the script. Some stories are too long and there is no way they can be turned into three-minute films; others are too complex and we don't have enough time to produce them. But some are just about right and these are the ones you should be looking for.



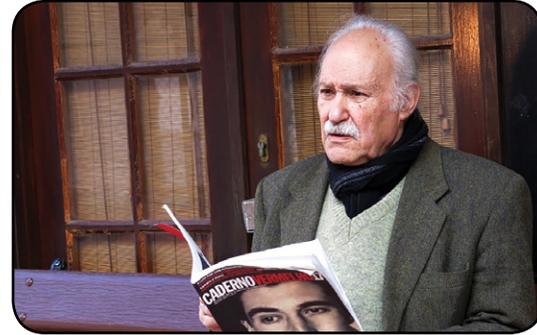
-  Do not get too excited, though, you are not out of the woods yet. Where is the story set? Are the characters doing things outdoors or indoors? Remember, you will have to look for these places for the actual shoot, so be sure to simplify matters. For instance, stories set in airport lounges or phone booths are no good, because you would have to construct these places. How many scenes does the script have? Every time there is an ellipsis (a pronounced change in time and/or space in the story) many elements change and we need a lot more time to produce the film.

Does the action take place during the day, at night, or at sunset or sunrise? This is known as lighting conditions and can be falsified. However, it is hard and a very time consuming activity to light a space. Does the story really need to be set at night? Many of the things that happen at night can also happen during the day, but sometimes it is imperative that the lighting conditions be kept. Is there any symbolic reason for this particular hour?

-  Let us assume that you have a manageable story, set in an interesting location that can be found and used. Don't forget that the whole crew, or most of it, has to fit in there. So, you need extra space besides what is shown by the camera. The dimensions of each location, its looks and specific characteristics are important. In the interior scenes, where are the doors, windows, and corridors placed? In outdoor scenes, is it a busy street with a lot of traffic? Does it have a lot of light or is it sombre and badly lit? Although the aesthetic nature of the places should be the main reason of choice, other criteria have to be considered.

-  Talk this over with the facilitator and try to picture the action of the scripts you wrote. If possible, take photographs to pass them around in class and find out other people's opinions.

Ultimately, it all boils down to one thing: what kind of shots can you do in those places. The script determines the direction in more than one sense. It all starts here; be sure you make the right decisions on paper, before you go out and turn them into a film.



**i** The cast is also important, since you will have to be both the actors and the extras. So, how many characters are there? More importantly, how old are they? Since you have talked about their motivations prior to this stage of the course, you have a pretty good idea of how they should behave. Now it is time to assign the film's roles to any candidates who would like to perform them. The sooner this is done, the more you can practise amongst yourselves.



**i** Now comes another interesting challenge. In order to shoot a film, you need to decide what the places are going to look like, as well as the props, the actors' wardrobe, their make-up and hair. You need to know what is more appropriate for each space and character. Don't forget that, besides the beauty (or ugliness), all of these things depend on race, age and gender; socio-cultural context; geography; etc.



A thorough examination of the script from a practical point of view is required. After all this is decided, the preparations may start for its making, or acquiring, in due time. It is fascinating to see things start to come to life and it is certainly an opportunity to be creative.

## 5.4.2. Image and sound (learning a little bit about technical stuff)

- ⦿ Who does what in a technical crew?
- ⦿ Operating the camera.
- ⦿ The importance of sound.

The films are starting to take shape in your head, but there is no real filmmaking without two things: a film crew and some technical knowledge.



Most films are made collectively and this is certainly how you are going to do your CINAGE shorts. A group of people working together can generate a lot of chaos, even if they are friends and have known each other for a long time. That is why each member of a technical crew has certain core tasks to perform which he/she sticks to. This is not to say that there is no room for an all-round collaboration, but each respective function comes first. Responsibility and concentration are the names of the game here. Members of the crew have to work as a team, with each member

complementing the others for the common good. An introduction to what the main members of a film crew accomplish is, therefore, in order here. This is particularly important since some of these tasks will be performed by you.

One of these tasks is the job of production manager (also known as unit manager). This person handles the key decisions and prepares most of the work for the upcoming shoots. But don't be afraid: there will be members of the CINAGE staff alongside you every step of the way.

 The production manager will make lists of what is needed in each art sub-department and will interface with the general supervisor of the course.

Another important task is handling the camera. Regardless of the simplicity of the films, this is still a momentous job – but a rewarding one. The camera operator holds in his or her hands the most important machine that makes the film. Talk about empowerment! The camera will be provided and a technician will be responsible for it at all times, but it is the philosophy of CINAGE to encourage the students to actually perform this task themselves, according to the instructions provided during shooting by the director. In order to be able to do this with some measure of comfort, some basic principles will be imparted to the student group and practiced as the class goes on. Some notions of light, diaphragm, focus, camera movement, etc. will be part of this hands-on camera experience.

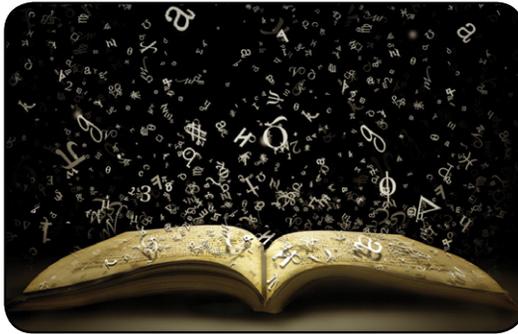


Sound should not be disregarded. Film is an audiovisual medium, not a visual medium alone, like photography. Some notions of sound will also be imparted, notably its sheer importance. Hints to help conceive the sound design will be given, as well as basic technical considerations.

### 5.4.3. Group simulation: general coordination and how to organize a set

(Let's get together and pretend to do a film before we really go out and do it!)

Now that everybody knows what a film crew does, and technical as well as artistic roles, have been allocated within the class, it is time to put it all to the test. The students will be asked to perform a mini-shoot with a script provided by CINAGE staff. This is meant to practise timing and interrelation between the different people, in a technical and artistic capacity. It will be fun but most of all, it will be the first approach to “the real thing” coming on later during module 6: the Cinema Workshop, where short films will be entirely produced by the class.



#### ? Topics for discussion

- ⦿ How well-oiled a machine is a film crew? Give reasons for its success.
- ⦿ Where can a production manager go wrong? How to avoid this.
- ⦿ What is the best look for the project? Is it difficult to achieve?
- ⦿ Who would do what better in each of the available roles?
- ⦿ Is the script doable? If not, what changes does it require?

! **HINT:** A film is a collective art form. Teamwork is crucial!



## Summary of key points

How to interact in a group; how to make the decisions necessary for the overall look of the film and writing check lists; help decide who does what in the crew and prepare everything for the big moment: the shoot.

## References

Friedman, J. (2011). *Getting It Done: The Ultimate Production Assistant Guide*, kindle edition. Studio City: Michael Wiese Productions.

Gill, L. (2012). *Running the Show: The Essential Guide to Being a First Assistant Director*, kindle edition. London: Focal Press.

Houghton, B. (1991). *What a Producer Does: The Art of Moviemaking (Not the Business)*. Los Angeles: Silman-James Press.

LoBrutto, V. (2002). *The Filmmaker's Guide to Production Design*. New York: Allworth Press.

Maier, R.G. (1994). *Location Scouting and Management Handbook: Television, Film, Still Photography*. Boston and London: Focal Press.

Preston, W. *What an Art Director Does: An Introduction to Motion Picture Production Design*. Los Angeles: Silman-James Press.

## Further resources

DiCillo, Tom (1995). *Living in Oblivion*. Film.

Truffaut, François (1973). *Day For Night*. Film.

# Unit 5: Editing

## Entrance



**Keywords:** Editor, storytelling, post-production, sound design, cut, pace.



**Learning Objective:** At the end of this unit you will understand the role of the EDITOR in filmmaking, how the editor contributes to the final film, what technical skills are needed to edit a film, and you will develop the ability to collaborate and communicate with colleagues.



**Estimated Time:** 6 hours

There will be 3 hours of facilitator led sessions and 3 hours of practical exercises sessions supported by a tutor/practitioner. Additional exercises will be carried out, individually or collaboratively, between each session.

## Introduction

This unit will consist of an introduction to the role of the editor in filmmaking and an opportunity to learn the basic skills required to carry out a simple edit of a narrative film. Just as written language provides structure from which to build a story, so do images. You will gain an understanding of the building blocks of visual language and there will be the opportunity to practice the skills that have been introduced in the tutor led sessions, in readiness for application in the post-production of the three CINAGE short films.

### 5.5.1. The Art of Editing (1)



*"Editing: the lovely mix of technical expertise, artistic license, and pure instinct."*

Walter Murch



**i** Editors organize the minutiae, intensify subtleties, heighten emotions and blend countless elements of image and sound to create a film.

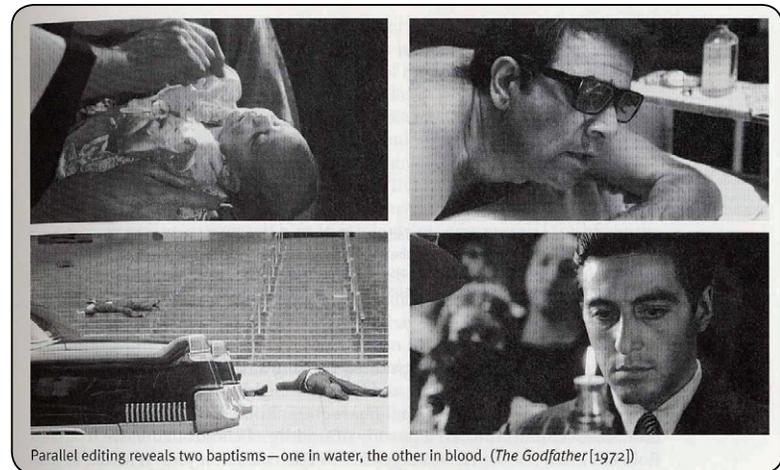
This module is designed to expand your technical and aesthetic understanding of the art and craft of editing. Skills will be developed through exercises undertaken during the workshops, and also by taking active roles on the exercises in the directing and producing modules. The following roles relating to Editing and Post-Production will be explained and discussed: Film Editor, Script Supervisor, and Online Editor/Colourist.

You are encouraged to consider Editing and Post-Production as part of the whole process of film production and not just the final stage. Editing is less about being a qualified technician, than it is about being an essential part of the whole collaborative process of filmmaking.

The importance of storytelling and the relationship between editor and director are examined, as well as the importance of working creatively with sound both in the editing and the sound track design.

- ⦿ What is Editing?
- ⦿ The Role of Editing in storytelling.
- ⦿ The Cutting Edge screening.

**!** Individual editing exercise – Breakdown: Before the next meeting you will be asked to watch a specific movie and break a scene down into editing beats.



**!** *Editing is the soul of cinema...*



Though we might think of film as an essentially visual experience, we really cannot afford to underestimate the importance of film sound.

A meaningful sound track is often as complicated as the image on the screen. The entire sound track is comprised of three essential ingredients:

- ⦿ the human voice;
- ⦿ sound effects;
- ⦿ music.

These three tracks must be mixed and balanced so as to produce the necessary emphases, which in turn create desired effects.



### Individual sound exercise

Please select a film and analyse how the music and SFX add to the emotional impact.

## 5.5.4. Practical exercises (2)

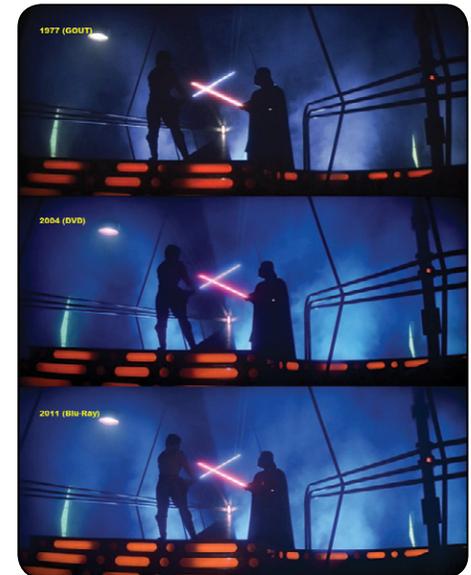
- ⦿ Adding music to a scene;
- ⦿ Turning rushes into a scene (comedy);
- ⦿ Colour correction and finishing.

What are the differences in editing comedy and drama – are there any differences?

**Why colour grade?**

**What are the main aims of colour correction?**

**What has colour correction got to do with realising the production's vision?**





## Summary of key points

In this unit you will have been introduced to the fundamental principles and the preparation that inform the work of the editor when assembling and fine cutting rushes. You will participate in exercises to learn how to consider dramatic narrative structure, mise-en-scene and character arc within scenes and sequences. You will understand the Editor's role and the different stages in editing a film.

## References/Further resources

*Technique of Film and Video Editing (5th Edition)*, K. Dancyger, 978-0-240-81397-4, Oxford, Focal Press, 2012.

*In The Blink of An Eye*, Walter Murch, 1-879505-62-2, Silman-James Press.

*The Conversations*, Walter Murch and the Art of Editing Film, Michael Ondaatje, 0-7475-6472-8, Bloomsbury Publishing.

*Behind the Seen: How Walter Murch Edited Cold Mountain Using Final Cut Pro and What This Means for Cinema*, Charles Koppelman. 2005, 0-7357-1426-2, New Riders / Peachpitt.

*Fine cuts: the art of European film editing*, Roger Crittenden, 0240516842, Oxford, Focal, 2004.

*Film Editing, The Art of the Expressive*, Valerie Orpen, 1-903364-53-1, Wallflower Press.

# Module 6: Cinema workshop

## Entrance



**Keywords:** Short films; filmmaking; fictional storytelling.



**Learning Objective:** You will put into practice the exercised you did during the previous 5 modules, applying them to the production of short films. This is where it all comes together and you can actually be part of a film crew, in whatever capacity you choose. This is a unique experience of interaction and you are expected to excel in communicating with your class partners so that the most significant films can be achieved.



**Estimated Time:** This is an intensive period of the course, which amounts to 30 hours of preparation and shooting.

## Introduction

The previously acquired knowledge and all of the practical exercises the students have undertaken will work as much needed background for this next stage. All the students had enough time to get to know one another and to prepare for their choice roles, either in the technical and/or artistic crews. This is the pinnacle of the interaction amongst the group, the moment where the ideas begin to acquire shape. Of course, much depends upon the nature of the screenplays that were written beforehand, but latitude will be given to accommodate your creativity wherever possible.

### 6.1. Production of the CINAGE short films



The films will be produced digitally and will be about 3-4 minutes long. They will probably be shot on location although there is the possibility of studio shoots.

Most of the preparation has been done during the other modules: the scripts have been written and chosen for production, the roles have been assigned, the shots and the camera positions have been decided upon, the team has practiced shooting in a group, the props and the rest of the materials have been acquired (wardrobe, decoration, makeup and hairstyling products, etc.).

It is intended that all of you will produce more than one film, but occasional exceptions can be considered, as long as there are no less than eight students in each crew (including actors). In each of the short films you will have the opportunity to perform different tasks, in order to learn more and to make this a fuller experience for everyone involved. Professional equipment will be hired in order to provide for the technical needs of the shooting.



Although most of the tasks will be performed by you, there will also be a team of professional technicians, who will be responsible for the more technically challenging operations, such as lighting, sound, general coordination, editing. They will help you and guide you all the way, as will the general supervisor. Some participants can double up on roles, for instance, screenwriters and actors; directors and editors; and so on.



The basic senior crew roles, per film, are as follows, although slight changes can be considered depending on the exact films to be produced:

- ◎ 2 - 3 actors.
- ◎ 1 director.
- ◎ 1 - 2 screenwriters.
- ◎ 1 production manager.

- ◎ 1 property master (props).
- ◎ 1 set dresser (set decoration).
- ◎ 1 wardrobe master.
- ◎ 1 makeup and hair.
- ◎ 1 camera operator.
- ◎ 1 other unspecified role (e.g. 1 production assistant).

The professional technicians will be responsible for cinematography and lighting, special camera work and technical image support, boom operation and technical sound support, general coordination and continuity, technical editing support, production driving and assistance (if needed).



A general supervisor will oversee the productions and will take the necessary steps to ensure smooth shooting. This person will interface between the learners and the hired personnel and will take the necessary decisions concerning all of the aspects related with the shoots. The screenplays will have been chosen by the supervisor during pre-production, with the agreement of the class members, and the distribution of roles will take place under his/her supervision.





## Summary of key points

Congratulations, you have produced your first films! You are now definitely an actively ageing senior and this is just the beginning.

## References

DiCillo, Tom (1995, USA). *Living in Oblivion*. Film.

Truffaut, François (1973, FRA/ITA). *Day For Night*. Film.

## Further resources

In this case, all the films about growing old and about filmmaking that you can possibly get your hands on are wonderful resources. Not only are they pertinent to the issue at hand, but they also work wonders to put you in the right mood.

# Annex A - Analysis Grid

	Competencies for Active Ageing (thick the most relevant in the film)						Observations: Did you like the film? Do you agree on how the active ageing is threatened? Who are the most interesting and uninteresting characters and why?
	Learning	Civic and community	Health	Emotional	Financial economic	Technological	
 <p><i>Before Twilight</i>, 2009, by Jacek Blawut</p>							
 <p><i>Mid-August Lunch</i>, 2008, by Gianni Di Gregorio</p>							
 <p><i>Empties</i>, 2007, by Jan Sverák</p>							
 <p><i>The Best Exotic Marigold Hotel</i>, 2012, by John Madden</p>							
 <p><i>Good to go</i>, 2012, by Mateus Luzar</p>							
 <p><i>Vidange Perdue</i>, 2006, by Geoffrey Enthoven</p>							

# Glossary

TERM	DEFINITION
<b>Active ageing</b>	The World Health Organisation has defined active ageing as a full citizenship process which involves creating the most opportunities for participation, security and greater quality of life as people age. Active ageing involves independence in activities, social contribution, emotional connections, supporting people to adapt to age-related limitations, resilience, creative leisure, sexuality, retaining own values, and removing structural barriers to participation. Some aspects, such as health and wellbeing, can be seen as enabling active ageing, whereas aspects such as creative leisure activity, volunteering and paid work are elements of active ageing.
<b>Ageing</b>	Ageing is viewed as a process going on from the minute we are born. It is composed of evolution and devolution processes. It is a lifelong process, going on from cradle to grave.
<b>Ageing population</b>	An ageing population is defined as a population in which the number of elderly (65+) is increasing relative to the number of 20-64 year olds. This phenomenon occurs when the average age of a country or region rises due to rising life expectancy and/or declining birth rates.
<b>Ageing society</b>	Every month more than a million people turn 60. The world is ageing rapidly. The number of people aged 65 and over will double as a proportion of the global population, from 7% in 2000 to 16% in 2050. By then, there will be more older people than children (aged 0–14 years) in the population for the first time in human history.
<b>Ageism</b>	A process of systematic stereotyping and discrimination against people because they are old, just as racism and sexism accomplish this for skin colour and gender.
<b>Andragogy</b>	In the 18th century the French philosopher Nicolas de Condorcet argued that education should be for all, including adults. The term andragogik, as opposed to pedagogy, however, was coined by Alexander Knapp, a German grammar school teacher in the 19th century. Then it was used by the Journal of Adult Education and Malcolm Knowles (1913-1997) in his work on developing a unified system of adult education (The Meaning of Adult Education). The theory of andragogy is based on assumptions that distinguish it from pedagogy or traditional teaching methods, shifting the focus from the teacher to the learner, self-directed learning and perspective transformation, etc...
<b>Assistant director</b>	The person who carries out a number of procedural duties for the director, which include scheduling shooting, arranging logistics, calling personnel to the proper location for shooting, maintaining order on the set, communicating with crews, rehearsing performers and doing whatever tasks the director may find necessary.

TERM	DEFINITION
<b>Autonomy</b>	Autonomy in older age means having or keeping independence or freedom of action, rather than being treated as dependent.
<b>Boom</b>	Microphone boom: a long, mobile, telescopic arm with a microphone attached at one end that is held over the speaker's head, outside the camera's frame. The boom follows the characters about and permits synchronous sound recording of the entire scene.
<b>Camera operator</b>	The person who works under the director of photography and is directly responsible for managing the camera during shooting. He or she is responsible for viewing the scene through the viewfinder and making certain that the image is correct, for positioning the camera, and for making basic movements.
<b>Camera placement</b>	Part of the language of cinema is dependent on an understanding of camera position and movement, lens selection, and scene coverage. They are critical to all forms of narrative storytelling.
<b>Characterisation</b>	How character is depicted and revealed on screen. How physical attributes, emotional responses and actions provide insight into character.
<b>Civic and Community</b>	This competency concerns what is required to be an active older citizen, taking part in activities of benefit to the individual and society. The activities could involve doing voluntary work, or possibly some form of employment or paid work, also it could mean caring work in the family, or for others in the community. The community to which an individual contributes can be a family, local service, neighbourhood, town, region, nation or global.
<b>Clap board</b> (also known as "slate board")	A slate with a pair of boards hinged together that is photographed at the beginning of each take, both for information concerning the take and for synchronization of sound and picture.
<b>Colour Correction</b>	Colour correction ensures that all shots within each scene match one another, by balancing colour saturation and luminance from shot to shot, so that no one shot stands out in the sequence. Colour correction can offer creative solutions to any picture related problems, e.g., under or over exposure, day for night corrections, etc. And editor working with colour correction should understand the psychological effect of colours, in order to enhance the narrative of the film.
<b>Competency</b>	This word has different meanings. In relation to active ageing, it means what is required for older people to live and participate actively within communities and society. Although competency is often considered in terms of abilities of individuals, in this project there is a society competency level, which can be considered at least equally important. For example the 'health' competency for active ageing not only requires individual behaviours which promote health, but also social structures such as healthcare systems that support older people to manage their health.

TERM	DEFINITION
<b>Context-based learning /CBL</b>	Refers to the use of real-life and fictitious examples in learning environments in order to learn through the actual, practical experience with a subject rather than just its mere theoretical parts. It can be generalized as: The most important single factor influencing learning is the active engagement of the learner with the material. Obtain this - and teach by whatever methods retain this engagement.
<b>Continuity</b>	The continuous flow of a film, where shot follows shot and scene follows scene in an understandable and smooth way. An effective continuity makes us unaware of the cutting as we watch the film, of the way in which the camera and cutting control our responses. Effective continuity is dependent upon the proper matching of details, movement and dialogue from shot to shot, and the logical and explicit development of plot from scene to scene.
<b>Crew</b>	The group of people involved in some phase of the making of a film.
<b>Demography</b>	This is the study of human populations, using statistics to examine such aspects as the size, growth, structure and distribution of groups of people. Demographic analysis can be applied to a particular population group such as men and women aged over 65, and can take account of changes across geographical space and across time, in relation to dimensions such as birth, death, migration, and ageing.
<b>Digital inclusion</b>	Digital inclusion for older people concerns overcoming an aspect of social inequality where older people who are unable to access and use technologies (such as computers and internet) are disadvantaged, marginalised and digitally and socially excluded. Digital inclusion involves overcoming financial and other barriers to access, and overcoming barriers to use which include skills and competencies, social factors, and on-going support.
<b>Director</b>	The Director is the driving creative force in a film's production, and acts as the crucial link between the production, technical and creative teams. Directors are responsible for creatively translating the film's written script into actual images and sounds on the screen - he or she must visualise and define the style and structure of the film, then act as both a storyteller and team leader to bring this vision to reality.
<b>Editor</b>	Editors are responsible for the way a story unfolds and grabs the attention of the audience. They ensure that the story flows effortlessly from beginning to end; each shot is carefully chosen and edited into a series of scenes, which are in turn assembled to create the finished film.
<b>Emotional</b>	This competency concerns what is required for older people to maintain autonomy and dignity in older age, and to be able to feel in control. It also involves maintaining meaningful social and emotional connections, care and support, at home and in the community.

TERM	DEFINITION
<b>Empowerment</b>	Empowering approaches to active ageing encourage older people to draw on and extend their own capacities to make effective choices in life, and to exercise autonomy and decision-making power in relation to their lives and their social environment. Social challenges to empowering older people include economic inequalities e.g. concerning employment and pensions and social provision for learning, health support, and opportunities for civic participation.
<b>Experiential Reflection</b>	The idea of watching others and developing observations about one's own experience, relating one's own experience to that of others, and seeing how others might see your own experience.
<b>Filmmaking</b>	The act of making any type of motion picture, including preproduction, production and postproduction phases.
<b>Financial/Economic</b>	This competency concerns what is required for older people to have financial security to be able to live an active, meaningful life. This includes having an adequate income across the life-course, opportunities for continuing to work without age discrimination, and adequate social protection, including pensions and other allowances.
<b>Health</b>	This competency concerns what is required for older people to maintain their health and well-being in older age. Health and well-being involve physical, mental and social aspects. The quality of health services and support, people's lifestyle, their opportunities for social networks, social care and environmental security can all influence health and well-being.
<b>Holistic</b>	Holistic approaches to active ageing focus positively on the importance of the whole person, including social, physical, and psychological aspects, rather than separating out different parts such as physical health only, or a particular limiting condition only.
<b>Ice breaker</b>	An ice breaker is an activity, game, or event that is used to welcome and warm up the conversation among participants in a training class, team building session, or other event. Any event that requires people to comfortably interact with each other and a facilitator is an opportunity to use an ice breaker.
<b>Later life</b>	It is a period of life belonging to the second half of life that may start at different ages. When one reaches median age in a country, one is considered being older or old.
<b>Learning</b>	The learning competency concerns what is required to continue to learn in older age, and to learn in a way that is relevant for older age. This might include formal and/or informal learning, and could involve a wide range of possibilities including learning skills and knowledge, learning something creative, or learning new technology like e-technology (computers and the internet).

TERM	DEFINITION
<b>Learning and education in later life</b>	<p>The term was coined by Peter Jarvis and conference participants in 1995 in Ulm. Later-life refers to different stages of life and to different groups of older people: older workers, people about to get retired, retirees who are in a dynamic process between work, retirement and old age, older people in institutional care or in general dependent older people. Policy makers refer to people who are at this stage of life calling them “older people”, “older adults” and seniors or, now less frequently, “third agers”.</p> <p>Learning is a process of active engagement with experience. Learning happens if and when behaviour changes (activity, thinking, emotions, etc.). It is what people do when they want to make sense of the world. It may involve an increase in skills, knowledge or understanding, a deepening of values or the capacity to reflect. Effective learning will lead to change, development and a desire to learn more.</p> <p>Education in later-life means organised and target oriented learning of different groups of older people.</p>
<b>Life history</b>	<p>Past and present life and life to come can be encompassed in a narrative (people, events, feelings) making us understand the connections between different impacts on our life and decisions taken as well as our being more or less active in later life.</p>
<b>Life-course</b>	<p>A life-course approach to learning for active ageing stresses the importance of all ages and stages of life and acknowledges the intergenerational context within which individuals live. It recognises that ageing and learning occur within a broad life process, and that cultural experiences earlier in life shape later experiences, decisions and outcomes. A life-course approach also emphasises that events that matter to individuals in later life may not necessarily be best ranked in chronological order – most recent events are not necessarily the most important.</p>
<b>Lifelong learning</b>	<p>This is the on-going pursuit of learning for personal or professional reasons throughout life and in a range of situations. Learning can take place not only in formal settings but also in non-formal learning groups, through daily interactions and in a wide range of environments. The Lifelong Learning Programme has been a European funding programme which has supported education and training for all age groups across Europe.</p>
<b>Lighting</b>	<p>The illumination of performers, action, and setting in the making of a motion picture. Lighting is one of the major elements in the motion picture and is basically responsible for the fact that we see any image on the screen; but, in more specific ways, lighting is responsible for both the quality of the images and for much of the film’s dramatic effect.</p>
<b>Line Producer</b>	<p>The person brought in to prepare the budget, and execute it. She is the person primarily responsible for the “below-the-line” items, and the original studio term was “Below-the-line Producer.” That has since been shortened to line producer. Hence, the term “line producer.” Once pre-production starts, the line producer’s main responsibility is to see that the film doesn’t go over budget. She prepares cost reports and cash flow reports, working closely with the production manager and the production accountant.</p>

TERM	DEFINITION
<b>Make-up</b>	To apply cosmetics to performers or to costume them in order to enhance their appearance, prepare them for a role or make them suitable for photography.
<b>Make-up artist</b>	The person responsible for applying makeup to the performers in a film.
<b>Mise-en-Scene</b>	Elements of visual style, set and cinematography. Also related to the emotional tone of a film.
<b>Motivation</b>	Motivation shapes and encourages our behaviour. It can be extrinsic or intrinsic (inner). It is an internal drive that activates behaviour and gives it direction. It encompasses a number of elements like needs, aspirations, readiness to be active, emotions, knowledge etc.
<b>Movie-based learning/ MBL</b>	A form of learning that uses movies, plus videos, as learning tools. Cinema can be a catalyst for healing and growth for those who are open to learning how movies affect people and to watching certain films with conscious awareness. Cinema allows one to use the effect of imagery, plot, music, etc. in films on the psyche for self-reflection, insight, inspiration, emotional release or relief and change. Particularly it can help older people connect with story lines and the movie characters, learning about themselves in more profound ways.
<b>Multi-dimensional</b>	The concept of active ageing is multidimensional because it has several aspects: and several competencies are required to support active ageing. This involves going beyond employment and productivity, including volunteering, lifelong learning and creative leisure, maintaining emotionally close relationships, sustaining choice, living by one's own norms, independence and quality of life, combating ageism, and including the different older ages and inter-generational connections. Different competencies of active ageing like learning, health and emotional can interact in many ways.
<b>Non-formal education</b>	Education, as a lifelong process which enables the continuous development of a person's capabilities as an individual and as a member of society, can take three different forms: <b>Formal education</b> - the structured educational system usually provided or supported by the state, chronologically graded and running from primary to tertiary institutions; <b>Informal education</b> - learning that goes on in daily life and can be received from daily experience, such as from family, friends, peer groups, the media and other influences in a person's environment and; <b>Non-formal education</b> - educational activity which is structured has aims and objectives but follows a programme set up together with the participants. It takes place outside the formal system.
<b>Older adults</b>	People, whatever their chronological age, who are post-work and post-family, in the sense that they are less or no longer involved in an occupational career or with the major responsibilities for raising a family.
<b>Old age</b>	It is a period of life. Old age is also a social construct, a matter of tacit agreement in each single society.

TERM	DEFINITION
Picture Lock	Picture lock is a stage in editing a film when all changes to the cut have been finished and approved.
Pre-production	The preparation for making a film, preceding the actual shooting, that includes casting, contracting performers and production personnel, securing locations, designing and building the sets, etc.
Producer	The producer's job is to bring it all together. The producer may initiate a project or be hired by a studio to 'produce a project'. The producer hires the director, the screen-writers, and all of the other technical crafts-persons who work on the film. The producer sets up the budget and meets the payroll and sees the production through from inception to distribution and marketing.
Production	The various stages of putting the story on film after pre-production planning and before post-production. These stages include all the physical preparations for shooting (e.g., construction of sets, lighting and rehearsal) and the actual shooting itself. When the film is "in production" it is actually being shot.
Production manager	The individual in charge of the daily business arrangements for shooting and will make the deals for the equipment, locations, craft services, etc. He/she ensures the smooth running of the production period, that all elements are in place for each day and is in control of the budget during the production period.
Prop	Any movable object used on a set or in a scene.
Prop man, property master	The individual responsible for obtaining, altering, or building properties and making sure they are available when necessary during film production.
Rushes	The term 'rushes' refers to the raw footage from each day's film shooting schedule.
Self-assessment	In social psychology, self-assessment is the process of looking at oneself in order to assess aspects that are important to one's identity. It is one of the motives that drive self-evaluation, along with self-verification and self-enhancement. Sedikides (1993) suggests that the self-assessment motive will prompt people to seek information to confirm their uncertain self-concept rather than their certain self-concept and at the same time people use self-assessment to enhance their certainty of their own self-knowledge. However, the self-assessment motive could be seen as quite different from the other two self-evaluation motives. Unlike the other two motives through self-assessment people are interested in the accuracy of their current self-view, rather than improving their self-view. This makes self-assessment the only self-evaluative motive that may cause a person's self-esteem to be damaged.

TERM	DEFINITION
Self-care	This means looking after personal health and wellbeing rather than being looked after. It can also include living a healthy lifestyle and staying active doing things that are important to the person concerned. It involves focusing on what older people can do rather than what they may not be able to do, and this includes obtaining support to be able to remain active and live in a healthy way.
Set	The term set is an abbreviation of “setting”, which conveys the actual location of any scene, whether naturally or artificially constructed.
Set decorator	The individual who decorates or dresses the set with props, furnishings, ornamentations, and artwork.
Shooting	The entire process of putting on film the action of a motion picture.
Shooting schedule	The plan for shooting on a single day or series of days, which include scenes and shots to be photographed, time and place of shooting, and required performers, personnel, equipment, and properties. Scenes frequently are shot out of sequence for reasons of economy and convenience.
Shooting script	The final written version of a film used by the director during shooting.
Shot	The term is sometimes defined as (1) “the single uninterrupted operation of the camera that results in a continuous action we see on the screen and sometimes as (2) “the continuous action on the screen resulting from what appears to be a single run of the camera”. However, it is best to (1) as “take” and only (2) as “shot” to preserve the sense of continuity and completeness we associate with the term.
Significant others	According to Eric Berne’s transactional analysis significant others are people who influenced our life and decisions taken in our early years and throughout our life indeed.
Sound Design	Sound design is the process of constructing the sonic identity of the film. This involves a variety of work, ranging from creating the noises of giant explosions or car crashes to the art of adding subtle sounds that enrich the language and feeling of films. Sound design most commonly involves the manipulation of previously composed or recorded audio, such as sound effects and dialogue. In some instances it may also involve the composition or manipulation of audio to create a desired effect or mood.
Sound editor	A sound editor is responsible for selecting and assembling sound recordings for the film. Sound editing developed out of the need to fix the incomplete, undramatic, or technically inferior sound recordings of early talkies, and over the decades has become a respected filmmaking craft, with sound editors implementing the aesthetic goals of the film and supporting the narrative of the film’s story.
Storyboard	A panel or panels on which a sequence of sketches or images depicts the significant changes of action and scene in a planned film.

TERM	DEFINITION
<b>Storytelling</b>	Storytelling is the conveying of events in words, and images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values. Crucial elements of stories and storytelling include plot, characters, and narrative point of view.
<b>Subtext</b>	Subtext is the unspoken thoughts and motives of characters—what they really think and believe or an entire script can be a metaphor with a subtext that has a completely hidden meaning. It is content which is not announced explicitly but refers to the thoughts and motives of the characters.
<b>Take</b>	A single uninterrupted recording of a shot. Normally several takes are photographed for each shot and the best is used in the edited film.
<b>Technological</b>	This competency concerns what is required for older people to have access to and be able to use technology for active ageing such as computers, mobile phones and apps; for social networking, and for communicating and learning online. It also concerns assistive technologies. Assistive technologies may include mobility aids, and forms of equipment that assist with getting support and care.
<b>The Art of Editing</b>	Editing is the art of taking raw footage and transforming it into something compelling and watchable. Just as written language has a structure from which to build story, so does visual language. This language encompasses the compression of time, and rhythm and pacing to determine its contribution to the theme of the story being told.
<b>The Gaze</b>	The position of the audience in relationship to the viewpoint of the camera/director: the representation of particular aspects of humanity on screen and the audience's "reading" of that representation.
<b>The Look of the Film</b>	A director works closely with a director of photography, production designer and costume designers to create a colour palette that communicates the story of the film. Depending on what the story is about, and what the thematic underpinning is, the look of the film will be based on those.
<b>Visual Metaphor</b>	A visual metaphor is an image used in the place of or in conjunction with another to suggest an analogy between the images or make a statement with them.
<b>Visual Storytelling</b>	A story told primarily through the use of images and requires an understanding of the impact and power of image to communicate, rather than dialogue.
<b>Wardrobe</b>	The clothing, costumes and accessories worn by the performers in a film.
<b>Wardrobe master</b>	Any individual responsible for procuring clothing, costumes, and accessories for a film production before the actual shooting begins and for maintain them during the actual filming.

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<http://cinageproject.eu>

**AGENT:**

AidLearn, Lda.  
Maria Helena Antunes

**BOX OFFICE:**

[info@cinageproject.eu](mailto:info@cinageproject.eu)



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