



GREEN TALES

Guidelines for Artists

GREEN TALES Project



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Context

The GREEN TALES project enhances green awareness education for underprivileged children in Europe through arts and digital tools. It involves around 100 primary school children and 11 artists from Spain, Germany, Iceland, and Turkey creating 8 short stories with drawings, sounds, and music on the four elements (earth, air, water, fire) and one final animated film that combines four of the stories. The project includes a capacity-building residency for artists, teachers' training on green awareness and digital skills, and a collection of artistic and green practices and guidelines for artists. Children and artists present their work in schools, with recommendations for holistic green awareness teaching through artistic practices. The project boosts European diversity and talent, broadening networks and disseminating results within educational and environmental spheres.

This document was created following the GREEN TALES Artistic Residency organised in July 2024 and aims to provide guidelines for artists and teachers on how to implement the workshops in the schools.



Objectives of the Workshops in Primary Schools

- **Foster Social Inclusion:** promote inclusion in primary schools across Europe through multidisciplinary artistic creation supported by digital technologies.
- **Environmental Awareness:** facilitate understanding of environmental issues through artistic exchanges, making children aware of nature and the importance of respecting it through storytelling, illustration, and sound and music productions.
- **Intercultural Exchanges:** encourage intercultural exchanges and promote the diversity of European cultures through artistic practices involving children, artists, and teachers.
- **Diverse Perspectives:** discover and explore different points of view on the same theme related to climate change, fostering openness, crossing of perceptions, and highlighting cultural identities.
- **Support Innovators:** support and encourage innovators in schools, fostering creativity and new approaches to learning.



Artistic Approach

In the GREEN TALES project, the artistic approach emphasizes that the process is more important than the final result. The goal is to craft engaging and educational stories that spark creativity and promote environmental awareness among children. By participating in this project, children learn to acknowledge and respect our differences, whether in cultural diversity or biodiversity. The aim is not to frighten them with climate change disasters but to foster a deep connection between children and nature. This approach empowers the children and their communities, enriching both the national and international audiences of GREEN TALES.

The MUS-E® Programme

General Information

Programme created in 1993 to bring art to schools!

In the GREEN TALES project, two of the four schools take part in the MUS-E® Programme, whose practice can inspire and guide the other classes as well.



In its present form, MUS-E® is an international programme targeted at primary schools, mainly in Europe, which are facing the challenge of educating a growing multicultural group of children, many of whom come from migrant or disadvantaged families and are at risk of social exclusion or other societal problems. In the presence of classroom teachers, professional artists actively engaged in MUS-E® introduce and share various forms of art.

Fields of activity

Three fields of activity interconnect within the MUS-E® Programme:

Artistic

Art is all too often given minimum attention in the school curriculum, but it is a powerful tool to awaken and stimulate children's curiosity for learning. The MUS-E® Programme is a meaningful, effective and unique addition to existing music and art classes offered by schools.

Pedagogical

MUS-E®'s artistic approach to school education helps children to enjoy school as a place to learn and socialise. It also helps teachers to discover an additional teaching strategy focussed on every child's needs, abilities, level of development and cultural background. MUS-E® activities are based on the premise that children have their own way of processing knowledge and culture, so that if schools are able to leverage this, they become key social agents. The partnership between teachers and visiting artists enables the teacher's function of helping children in their quest for knowledge, overcoming the idea that the teacher is the only gatekeeper of knowledge. Moreover, teachers can use the MUS-E® experience and practice to support teaching other subjects on the school curriculum.

Social

The schools benefitting from the MUS-E® Programme are mainly located in lower income districts with few cultural stimuli and /or high concentration of diverse backgrounds. By triggering children's creativity, their capacity for resilience to adverse social circumstances is strengthened. MUS-E® optimises the creative resources of the children and families, and the wealth of their cultural diversity.

Approach and methodology

MUS-E® follows a non-hierarchical approach, focusing on the CAT (Child, Artist, Teacher) model where adults and children learn from each other. Emphasise sharing in workshops rather than viewing children as empty vessels to be filled with knowledge.

The methodology used in MUS-E® activities focuses on the power of direct experience to increase know-how, which results in knowledge. It is not a question of being taught, but rather, experiencing art and learning from each other as equals. This methodology centres on the person: art is at the service of children by activating their resourcefulness, both as individuals and as social beings. MUS-E® artists involve all participants in a process of experimentation and creation, in a process of reflection and imagination in the classroom throughout the school year.

Here a selection of guiding principles useful for artists developing creative workshops in primary schools.

Values

- **Inclusivity:** Target schools in disadvantaged neighbourhoods where children do not have direct access to artistic activities.
- **Intercultural Dialogue:** Work with children from diverse cultures addressing their cultural references through MUS-E® sessions

To find out more about the MUS-E® Programme approach (MUS-E Annual Report and International Guidelines):

[MUS-E® Annual Report 2022-2023](#)

[MUS-E® on the European school education platform](#)

Inspiration for the GREEN TALES project from the [International MUS-E® Festival](#):

- [The music of the forest – MUS-E Germany](#)
- [Workshop in nature – MUS-E Switzerland](#)

Toolkit for Artistic Co-creation

In 2023, the [International Yehudi Menuhin Foundation](#) (IYMF) developed a Toolkit for Artistic Co-creation that serves as an evolving resource designed to promote art as a catalyst for personal and societal growth and inspire and support the development of artistic co-creation workshops that integrate social inclusion, green awareness, and digital practices.

- [Download the Toolkit here](#)
- [Video of the Residency to produce the Toolkit](#)

Here a selection of guiding principles useful for artists developing creative workshops in primary schools.

General Principles and Values

- **Mutual Trust:** foster a sense of responsibility and trust within the group.
- **Non-Judgment:** encourage creativity without criticism or self-censorship.
- **Non-Competition:** value each member's contribution without competitive evaluation.
- **Creative Solidarity:** promote responsibility towards integrating all members into the creative process.
- **Process Over Result:** focus on the creative journey rather than the final product.
- **Risk-Taking:** encourage stepping out of comfort zones to enhance creativity.
- **Adaptability:** remain flexible to changes and unforeseen events during the creative process

Tools for Creativity

- **The Spirit of Serendipity:** i.e. the ability to discover things by accident that you were not looking for, and that turn out to be more interesting than what you were looking for at first. In practice, being open and prepared for the unexpected, for energies that rise up from the depths of the personal or collective unconscious. Do not stick to your ideas, they have their own life, just follow them.
- **The Beginner's Mind:** living each minute as if you had just been born allows you to perceive the world in its original way. "The beginner's mind contains many possibilities, but the expert's mind contains few" (Shunryu Suzuki, Zen master), so should be the creator's mindset.
- **The Withdrawal of the Ego in Favour of the Group:** creation belongs to the group. Once exposed, the idea lives on by itself, following its own path; it no longer belongs to its author, but to the group that generated it through the author.

Collective Tools

- **Non-verbal Communication:** participants experiment to decide, working on corporal and sensory communication. The aim of immediate experimentation is to set off other creative impulses, like a chain reaction. In practical terms, instead of discussing, participants try and experiment, in order to save time and energy.
- **Constraints:** formal, theoretical, plastic, and thematic constraints are an important creative driving force. They can come from outside (by the leading artist) or be self-imposed (by the group). Setting constraints can be more creative than setting yourself objectives. Our propensity to circumvent constraints is also a creative process. Space and time constraints can change according to the type of workshop. Creating and improvising without constraints can quickly become boring; if the group loses its creative energy, it is always difficult to find it.
- **Non-action:** following the Taoist concept of “Wu wei” (non-doing or doing nothing) could be a source of creativity. In fact, according to this notion, by going with the flow of energy and doing nothing against it, everything falls into place effortlessly. In addition, silence, nothingness, and emptiness have equal importance compared to their opposite.
- **Non-creation:** not creating is also creating, accepting nothingness and emptiness. In this sense, see for example Cage's notion of silence as a musical sign.

Green Awareness Tools

- **Artistic Workshops and Nature:** workshops can be held in natural settings like the countryside or even urban parks, emphasizing the inseparable relationship between humans and nature. Example: The “Green Bridges” project involved French and Belgian children in a countryside experience to foster a connection with nature.
- **Creating with Recycled Materials:** encouraging using trash to make art, such as creating musical instruments from plastic or constructing sculptures from collected waste. Example: Collecting plastic bottles for six months and creating a public art installation to raise awareness about littering.
- **Artistic Practices in Nature:** utilizing natural elements in art, like making music with leaves or creating sculptures with twigs. Example: Altea Naricci's "[Music up close](#)" project, performing music in nature to engage young audiences.
- **Embodied Art:** practices like “Orisha dances” where dancers embody elements of nature, promoting a deeper, physical connection to the environment.
- **Cyanotype Art:** a photographic printing process that uses sunlight and plant extracts, promoting an understanding of natural processes and materials.

Inspirational Projects: [the Harmony Project](#), inspired by nature's principles, focuses on interdependence, cycles, diversity, adaptation, health, and oneness.

Visit the document “[Collection of Artistic and Green Practices](#)” for more artistic, educational and environmental awareness approaches.

Creative Artistic Workshops

Creating stories is a key part of the GREEN TALES Project, taking place during the school year 2024/2025. Each class makes two digital stories, Story A and Story B, using the four elements of nature. Alongside three different artists, children write the script, create visuals, animate with stop-motion techniques, and add music. These parts come together to make slideshows and short animated chapters that become part of a final film. Each school, together with artists and experts, makes storytelling a shared, creative, and educational experience.

Creations of the Stories

Each class involved in the GREEN TALES project creates **two digital stories (A and B)**. The creation process for each story consists of three stages: script, visuals, and music. These three components are combined to form a slideshow and an animated film from now on here also called “film chapter”.

For **Story B**, it is crucial to adhere to these guidelines, techniques, and recommended videos, and to collaborate closely with the experts and artists involved, as it is being integrated into the final film of the project.

Definitions of Terms:

Script: written narrative of the story. It includes dialogues, descriptions of scenes, character actions, and any other textual elements necessary to tell the story. It sets the framework for visuals and music to follow.

Storyboard: visual tool that outlines the chronological sequence of events in a story, breaking it down into individual scenes and panels. Sketches, respecting proportions and camera angles, are used to depict the main actions. Dialogue and descriptive notes are included below each panel to provide essential details for animators.

Visuals: artistic elements (drawings, photos, objects...) that represent the story visually.

Graphic chart: visual guides that depict the main character’s appearance helping to maintain consistency and coherence in the visual style. For example: one eye, a yellow shirt with a G, three fingers.

Music: composed music, ambient and nature sounds, and effects that help to set the mood and enhance the storytelling.

Slideshow: multimedia presentation that integrates the three elements—script, visuals, and music—into a single, unified presentation. It includes a sequence of animated elements (visuals) synchronised with a narrated script and accompanied by background music and sound effects.

Story A (Slideshow)

Main steps

1. Each class creates a script based on the theme of the **four elements** (earth, air, water, fire).
2. The script is then translated in English and sent to the partner school.
3. The **partner school** receives the translated script and is responsible for adding visuals and music. The partner school adds visuals and music/audio to the received script.

Characteristics:

- The **storyline** is open to creative interpretation, if it pertains to the **four elements**.
- **Visuals** elements for Story A can be static and animated. Additionally, visuals created for Story B can be repurposed and utilized to animate Story A.
- **Technique:** Stop motion cut-out is the expert's recommendation (It could be a mix of various techniques).
- There has to be **some animation** (it could be a mix of various techniques).
- Accompanied by the transition of the slide to create a **slideshow**.
- An average of 10 scenes is required per script.
- There is no graphic chart to follow.

Working in pairs

This is the most collaborative part of the story creation process. This reciprocal process ensures a rich, collaborative storytelling experience.

The pairs are assigned as follows:

- **Turkish and Icelandic classes** exchange their translated scripts with each other. Each partner adds visuals and music to the script they receive.
- **Spanish and German classes** exchange their translated scripts with each other. Each partner adds visuals and music to the script they receive.

As part of the GREEN TALES project, **online meetings** among the participating classes are encouraged. These virtual gatherings will allow children to meet their peers from other countries, fostering a sense of belonging to a larger, international community and the feeling that they are part of a global effort to promote environmental awareness and creativity.

Story B (Film-Chapter)

For Story B, it is crucial to adhere to these guidelines, techniques, and recommended videos, and to collaborate closely with the experts and artists involved, as it is being integrated into the final film of the project.

Main Steps

1. Each school works on their assigned element, so only **1 element** (earth, air, water, or fire).
2. Schools follow a predetermined storyline and graphic chart for the main character of the story.
3. Each story becomes one chapter of the final animated film.

Characteristics:

- **Script:** one and a half pages maximum, written with font Courier, regular, 12.
- An average of 10 scenes is required per script.
- **Visuals** created for Story B can be repurposed and utilized to animate Story A.
- **Technique:** stop motion cut-out, volume, or pixilation (it could be a mix of all).
- **The length of the video** should be of around **1 minute**.
- **Music and sound:** After the animation is complete, music and sound effects are added to enhance the story.

Storyline

Before the start of the creative workshops in September 2024, experts provide the storytellers with a **script with the introduction of the story**.

In general terms, it revolves about an Alien Assembly, and then, an alien travels to a specific country (each school uses their own country) and interacts with the element (water, fire, air, or earth) assigned to them. The interaction can occur in various creative ways:

- The alien interacts with the element personified as a character. This personified element can talk to the alien, sharing insights and stories.
- Alternatively, the alien can speak with the inhabitants of the place, learning from their experiences and perspectives on the element. (**2 main characters max + Alien = 3** to limit animation work. A trio is a good choice. See further in Storyteller).

In both cases, the alien asks questions that prompt reflection on environmental problems or the positive effects of the element in that country where the workshops take place.

It is important to encourage children to be creative and find the way they enjoy the most to discuss the element through the Alien, whether through personification, direct dialogue, voice-over, or another imaginative approach.

*Alien Character*¹

Another element that functions as a unifying thread throughout the film is the alien character. To ensure consistency, the animation expert provides artists with a graphic chart detailing the appearance of the alien before the start of the creative workshops. While each class interprets and creatively depicts the alien in their own style, they all share common elements defined in the graphic chart (for example, one eye, a yellow shirt with a G, and three fingers...). This approach ensures a certain level of uniformity in the story, despite the varying artistic styles and techniques used by each class.

Working with the Elements

For Story B, the elements are assigned as follows:

- Turkish children develop fire
- Icelandic children develop water
- Spanish children develop earth
- German children develop air

Each class creates a story focusing on their assigned element, developing script, drawings and animations, and adding music and sound effects to complete their part of the final animated film.

Working with the Animation Techniques

The assignment of techniques for the GREEN TALES project is not mandatory but is intended to serve as guidance based on expert recommendations and the specific number of children in each class.

- **Turkish children work on** stop-motion with cut-out paper.
- **Icelandic children work on** stop-motion with pixilation technique (Given the small class size of 8 pupils).
- **Spanish children work on** stop-motion using volume with objects or plants.
- **German children work on** a mix of techniques.

For an overview of all the possible stop-motion techniques, watch these two films:

[Anima 2011](#) | [Anima 2016](#)

¹ The Alien Character can be an interesting way to practice the Zoom Out – Zoom In approach. See [Collection of Artistic and Green Practices](#).

Final Film

The final film is created by assembling the Story B chapters from the four countries. It has a duration of 5 to 6 minutes and includes English subtitles.

Each Story B serves as a chapter of the final film as explained below:

- **Introduction:** alien assembly
- **Chapter 1:** developed by Icelandic children on/with water
- **Chapter 2:** developed by Turkish children on/with fire
- **Chapter 3:** developed by Spanish children on/with earth
- **Chapter 4:** developed by German children on/with air
- **Conclusion:** alien assembly

The experts

The **introduction**, **transitional scenes**, and **conclusion** are written, animated, and set to music and subtitles by the project's experts. Yann Bonnin uses 2D digital cut-out animation with Adobe Animate and After Effects.

The classes

Children can also create the reporting dialogue of the Alien coming back from the earth to the Assembly (to further discuss) and ideas are welcome!

Soundtrack

Children create and develop soundtrack for each specific chapter (it is also possible to create a unified soundtrack for the final film) and then the four musicians with the sound expert unify the soundtracks for the final product.

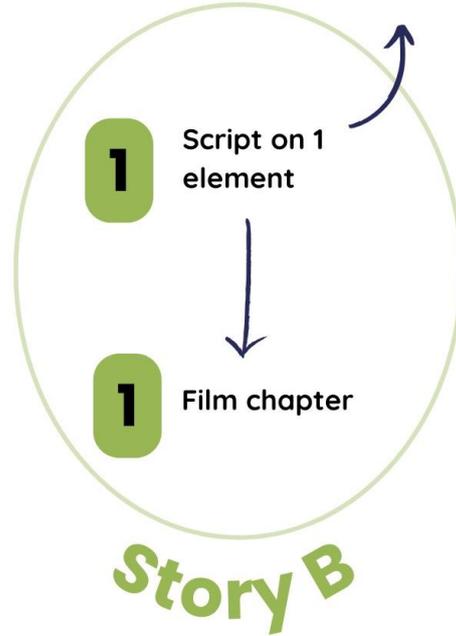
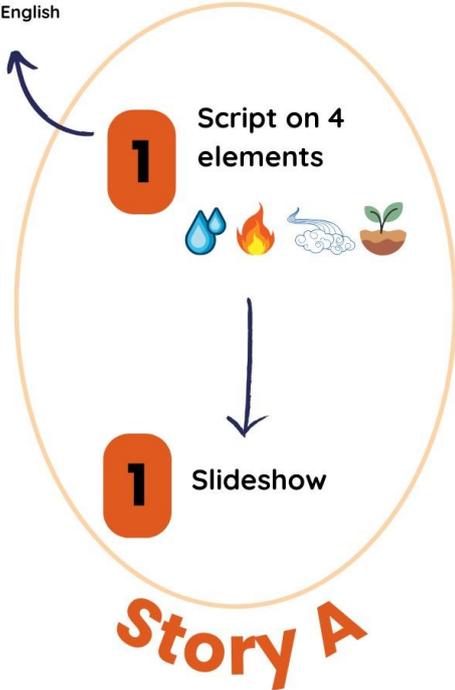
Vision Board of the Process

Each class

Written into the language of the country and translated into English

Script + visuals + music

Written into the language of the country and translated into English



Post-production by the animation and sound experts



Pairs

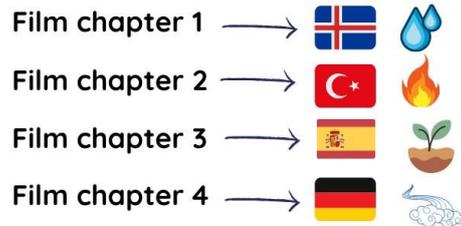


Script + visuals + music

The pair school receives the translated script and is responsible for adding visuals and audio.

Structure of the final short movie

Introduction (Alien Assembly)



Conclusion (Alien Assembly)

Timeline for the Workshops

The GREEN TALES creative workshop activities take place during the school year 2024/2025. Each stage of the creative process occurs at a specific time to coordinate effectively with the partner school, the experts, and the artists for the delivery of the artistic outputs.

During the school year, the animation expert visits every school to provide 3-day training for teachers (and artists) and address any questions about creating the stories.

September – October 2024

Script Creation: the storyteller works with students on the creation of the scripts for the story A and B. This initial stage sets the foundation for the stories.

- An intermediate check with the experts is foreseen.

October 2024

The 2 written scripts are finalised and translated both in the native language and in English and transferred by Country Coordinators to FYME and IYMF.

October 2024 – March 2025

Storyboarding, visuals creation and animation: the visual artist takes over, guiding the majority of the sessions as this is the most labour-intensive part of the process. This stage involves creating the storyboards, then drawings and animations, which requires extensive work and various animation techniques.

- An intermediate check with the experts is foreseen.

March – May 2025

Music Creation: the final sessions of the project are led by the musician, who helps the students add music and sound effects to film-chapter and the slideshow.

- An intermediate check with the experts is foreseen.

May 2025

Delivery of Story A (slideshow) and story B (film chapter). They must be delivered by Country Coordinators to by the end of May to FYME and IYMF.

May – July 2025

Animated Film Creation: the two GREEN TALES experts, Yann Bonnin and Thierry Van Roy, by using the four chapters (Story B from each class), create a comprehensive and cohesive animated film.

Sessions of Workshops

In each school the total duration of the creative workshops is **45 hours**. Based on expert recommendations, each artist has the following number of hours:

- **Storyteller:** 9h
- **Visual artist:** 24h
- **Musician:** 12h

Based on recommendations from the animation expert, the following session structure is suggested for the **visual artist**:

- **Creating Elements:** 6h
- **Animating the Chapter:** 12h
- **Shooting and Editing the Slideshow:** 6h

Here a summary of the duration and number of session(s):

School location	Duration of each session	N° of sessions (total)	Storyteller	Visual	Musician
Germany	1h 30min	30	6	16	8
Spain	1h	45	9	24	12
Iceland	45 min	60	12	32	16
Turkey	1h	45	9	24	12

Roles and Responsibilities

Artists

Role

The artists include the storyteller, visual artist, and musician. Their role is to lead and facilitate the creative process, guiding students through the development of scripts, storyboards, visuals, and music, while collaborating closely with teachers and country coordinators.

Responsibilities

- Encourage students to express their creativity and explore the themes of the four elements.
- Organise outdoor activities and experiments to help students experience the four elements.
- Offer feedback and suggestions to teachers on how to further engage students.
- Collaborate with the country coordinator to ensure that all materials and resources are available and prepared for each session.
- Adhere to the project timeline and notify the country coordinator of any changes or delays.

Country Coordinator

Role: the country coordinator acts as a mediator between the animation and music experts (Yann Bonnin and Thierry Van Roy), FYME, IYMF and the artists involved in the project. The Coordinator ensures smooth communication and coordination throughout the project.

Responsibilities:

- Serve as the primary point of contact between the experts and the artists.
- Translate the script created by the storyteller together with the children, into English and send it to FYME and IYMF.
- Oversee the collection and distribution of all materials resulting from each stage of story creation (scripts, storyboards, visuals, and music) and send it to FYME and the IYMF.
- Monitor the progress of the sessions to ensure they are conducted according to the agreed timeline.
- Communicate any problems, delays, or necessary changes to the project lead/coordinator (IYMF).

Teachers

Role: they collaborate closely with the artists, contributing to the educational and creative process and outcomes.

Responsibilities:

- Facilitate artist sessions ensuring that the class is prepared before each session
- Provide encouragement and constructive feedback to foster student creativity and learning.
- Collaborate with the storyteller, visual artist, and musician to implement their sessions effectively.
- Ensure that students meet deadlines for each stage of the project.
- Organise and manage any resources needed for the project, such as materials for drawing and animation, musical instruments, and recording equipment.
- Maintain regular communication with the Country Coordinator to report on progress and any issues that arise.
- Facilitate outdoor activities and experiments to help students experience the four elements firsthand.

Artist 1: Storyteller

The storyteller is the first artist to take part in the creative workshops process. Together with the children, they create 2 different scripts:

- 1 on the four elements (Story A - Slideshow)
- 1 on the assigned element (Story B – Film Chapter)

Scripts should be written as complete narratives that are engaging, imaginative, and readable. Each script should be written into the language of the country and translated into English to ensure accessibility and inclusion for diverse audiences.

Total n° of session hours: 9h.

Responsibilities and Collaborations

Responsibilities:

- Support children in developing unique characters, settings, and plotlines that revolve around the four elements (Story A) and their assigned element (Story B).
- Encourage creativity and critical thinking about environmental issues or the positive effects of the element.
- Recommend outdoor activities and experiments to help students experience the four elements firsthand.
- Encourage to incorporate elements from ancestral traditions, myths, cultures, and habits (tradition of the storyteller, of the children's country of origin or from the country where the children live for example).

Note: Find some inspiration in the document "[Collection of artistic and green practices](#)".

Collaboration:

- **With the visual artist:** facilitate the work of the visual artist, it is recommended to limit scenes to 1 to 2 locations maximum (discuss with the animation expert beforehand if you need more).
- **With the animation expert:** to check that the development of the scripts is aligned with the project and ready to put into illustrations. **Note:** send the 1^o working progress story to the expert in the middle of the creating process (after 4h of sessions).
- **With the project coordinator:** send the script written in the native language to the project coordinator for translation into English.

Narrative Techniques

Interactive: engage students by allowing them to participate in the storytelling process through role-playing, discussions, brainstorm ideas or interactive exercises to foster critical thinking.

Multi-Perspective: present the story from multiple viewpoints, including those of humans, animals, or even the element itself (personification). This promotes empathy and understanding among children.

Experiential: incorporate hands-on activities or field trips related to the element (example: nature walks) to provide real-world context and inspiration.

Recommendation: incorporate elements from ancestral traditions, myths, cultures, and habits (tradition of the storyteller, of the children's country of origin or from the country where the children live for example). This approach not only enriches the storytelling experience but also provides an opportunity to deepen discussions with children. By integrating these diverse perspectives, the project fosters both environmental and cultural

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awareness, promoting intercultural dialogue. This initiative encourages participants to appreciate the unity and beauty of our planet when viewed from a global perspective.

Note: the film-chapter (Story B) should be kept within the one-minute limit.

Structure of a Story

Character Development: encourage students to create well-rounded characters with distinct personalities and motivations related to the element they are exploring.

- **Educational Element:** use characters to illustrate the impact of environmental issues on individuals or communities, fostering empathy and understanding.

A trio provides an optimal framework for various scenarios. Since life is a continuous sequence of decisions, the possibilities are limitless. While unanimity might seem ideal, it can lead to monotony due to the absence of conflict.

Conflict is a crucial element in compelling narratives. With a trio, one individual can easily become isolated as the other two form an alliance. This raises questions about fairness and morality, and whether a compromise could be reached to prevent exclusion.

Setting and Atmosphere: set the scene vividly by describing the environment where the story takes place, utilizing sensory details to evoke emotions.

- **Educational Element:** highlight the importance of ecosystems and how environmental changes affect landscapes and habitats, emphasising conservation and preservation efforts.

Conflict and Resolution: introduce challenges or conflicts that characters must overcome related to the element (e.g., a water shortage, air pollution, a wildfire).

- **Educational Element:** showcase problem-solving skills and the importance of sustainable practices and community cooperation.

Artist 2: Visual Artist

The storyteller is the second artist to take part in the creative workshops. Together with the children, they create 2 different elements:

- 1 slideshow (Story A - Slideshow) taking as a base the script of the school partner on the 4 elements.
- 1 animated video (Story B -Film Chapter) following the script created with the storyteller on the element assigned.

Total n° of session hours: 24h.

Responsibilities and Collaborations

Responsibilities:

- Teach various animation techniques and help students to apply them.
 - Prioritise the story B creation (film chapter) over the story A.
 - Ensure consistency in visual style for the main character of Story B (the alien) following the graphic chart.
 - Oversee the visual development of the stories, ensuring that the artwork effectively illustrates the script and the storyboard.
 - Provide artistic feedback and support throughout the visual creation process.
 - Suggest outdoor observations and experiments to inspire the students' visual representations of the elements.
- Note:** find some inspiration in the document "[Collection of artistic and green practices](#)".
- Encourage to incorporate elements from ancestral traditions, myths, cultures, and habits (tradition of the storyteller, of the children's country of origin or from the country where the children live for example).

Collaborations:

- **With the pair school:** assist in combining visuals with the translated scripts received from partner schools in Story A.
- **With the animation expert:** ensure consistency in visual style for the main character of Story B (the alien) following the graphic chart provided by the animation expert.

Time Requirements per Stage

Based on recommendations from the animation expert, the following session structure is suggested:

- **Creating Elements:** 6h
- **Animating the Chapter:** 12h
- **Shooting and Editing the Slideshow:** 6h

Storyboarding

A **storyboard** is a visual tool used to describe the chronological sequence of events in a story. It is a graphic organiser that breaks down a story into individual scenes. Each scene is broken down into a sequence of several panels, if necessary, to describe the main action.

Sketches are sufficient, if they respect proportions and camera angles.

The dialogue should appear below, along with all the notes needed to describe the action properly.

The visual artist needs the storyboard for the animation process.

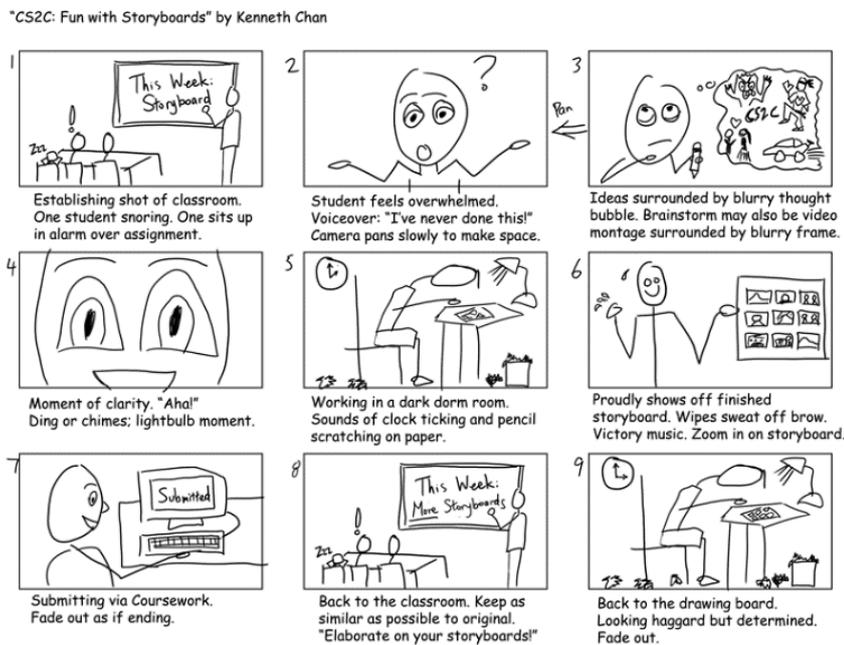
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Note: avoid long continuous shots. Short scenes are easier to animate and give your film-chapter more rhythm.

Storyboarding for animation should focus on short shots from a variety of angles. Typically, it begins with establishing shots to set the scene, followed by medium and close-up shots in an alternating pattern.

The Anatomy of a Storyboard

Storyboard: from the script, plan each scene with a storyboard, detailing the sequence of movements and actions for the cut-out elements. Limit scenes to 1 to 2 locations maximum, using two camera angles for dialogue sequences (field and opposite-field).



It is crucial to visualise the action comprehensively. Some common pitfalls to avoid include scenes with crowds, falling rain (which entails managing numerous secondary animations like drops, impacts, and reflections), and similar challenges with snow, among others.

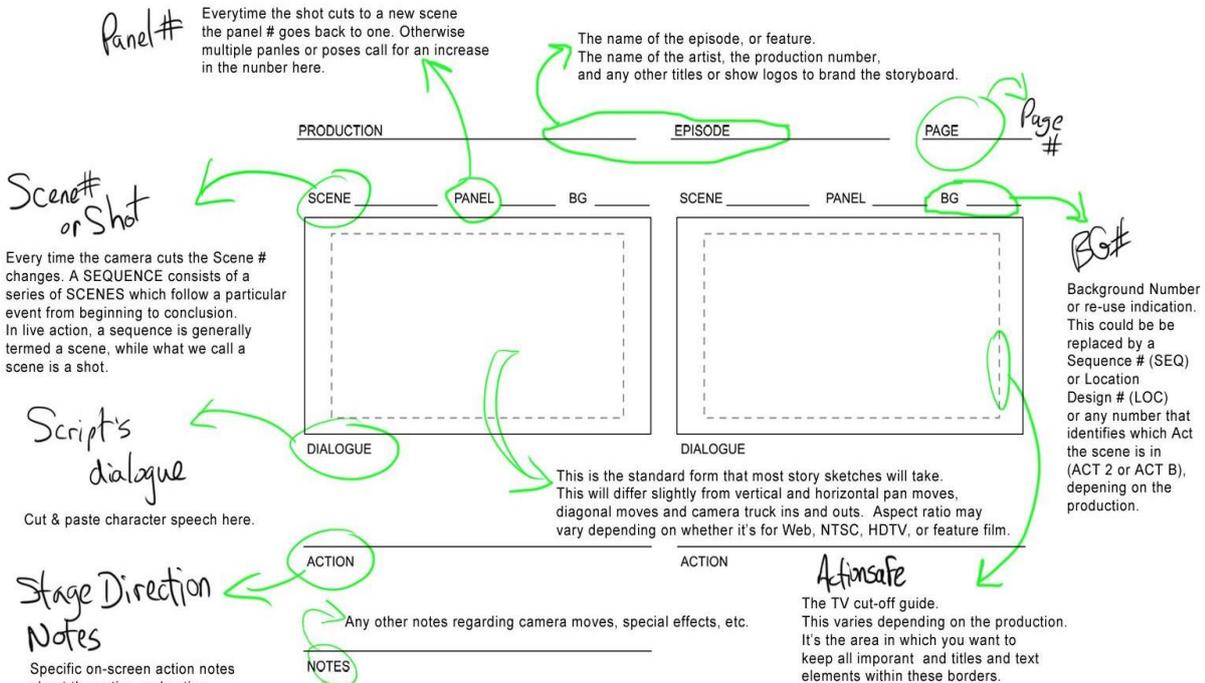
However, there are creative techniques to navigate these constraints. For instance, using tightly framed shots to minimise visual complexity, or employing sound effects to convey the presence of a crowd or falling rain (while ensuring the ground isn't visible in the image).

Note: The voice-over approach should be studied and planned with the storytellers during the storyboard development to ensure a seamless integration of narration and action.

[Video: Intro to Storyboarding](#)

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Example



Scene Labelling

1. Scene 1, Panel 1 of 1 (first shot of the episode first and only panel)

2. Establishing Shot

3. Fade in & Truck in

4. Action Notes

5. Dialogue speech both off screen and on.

Arrows to indicate movement Walk-in

CUT indicating this is a new shot/angle.

Camera Pan, tracking character as he walks over.

Scene #2 (2nd shot) Panel 1 of 2

Scene #3 first of 6 panels (poses)

Scene #4 (cont'd) Panel 3/6

Scene #4 (cont'd) Panel 4/6

Scene #4 (cont'd) Panel 5/6

Scene #4 (cont'd) Panel 6/6

Scene #5 Panel 1/5

Scene #5 Panel 2/5

Scene #5 Panel 3/5

Scene #5 Panel 4/5

Scene #5 Panel 5/5

Scene #5 Panel 6/5

Scene #5 Panel 7/5

Scene #5 Panel 8/5

Scene #5 Panel 9/5

Scene #5 Panel 10/5

Scene #5 Panel 11/5

Scene #5 Panel 12/5

Scene #5 Panel 13/5

Scene #5 Panel 14/5

Scene #5 Panel 15/5

Scene #5 Panel 16/5

Scene #5 Panel 17/5

Scene #5 Panel 18/5

Scene #5 Panel 19/5

Scene #5 Panel 20/5

Scene #5 Panel 21/5

Scene #5 Panel 22/5

Scene #5 Panel 23/5

Scene #5 Panel 24/5

Scene #5 Panel 25/5

Scene #5 Panel 26/5

Scene #5 Panel 27/5

Scene #5 Panel 28/5

Scene #5 Panel 29/5

Scene #5 Panel 30/5

Scene #5 Panel 31/5

Scene #5 Panel 32/5

Scene #5 Panel 33/5

Scene #5 Panel 34/5

Scene #5 Panel 35/5

Scene #5 Panel 36/5

Scene #5 Panel 37/5

Scene #5 Panel 38/5

Scene #5 Panel 39/5

Scene #5 Panel 40/5

Scene #5 Panel 41/5

Scene #5 Panel 42/5

Scene #5 Panel 43/5

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Scene #5 Panel 45/5

Scene #5 Panel 46/5

Scene #5 Panel 47/5

Scene #5 Panel 48/5

Scene #5 Panel 49/5

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Scene #5 Panel 51/5

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Scene #5 Panel 55/5

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Scene #5 Panel 67/5

Scene #5 Panel 68/5

Scene #5 Panel 69/5

Scene #5 Panel 70/5

Scene #5 Panel 71/5

Scene #5 Panel 72/5

Scene #5 Panel 73/5

Scene #5 Panel 74/5

Scene #5 Panel 75/5

Scene #5 Panel 76/5

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Scene #5 Panel 80/5

Scene #5 Panel 81/5

Scene #5 Panel 82/5

Scene #5 Panel 83/5

Scene #5 Panel 84/5

Scene #5 Panel 85/5

Scene #5 Panel 86/5

Scene #5 Panel 87/5

Scene #5 Panel 88/5

Scene #5 Panel 89/5

Scene #5 Panel 90/5

Scene #5 Panel 91/5

Scene #5 Panel 92/5

Scene #5 Panel 93/5

Scene #5 Panel 94/5

Scene #5 Panel 95/5

Scene #5 Panel 96/5

Scene #5 Panel 97/5

Scene #5 Panel 98/5

Scene #5 Panel 99/5

Scene #5 Panel 100/5

Notice that the Background is drawn in for the first panel, then (unless indicated otherwise) remains the same in all the other poses and panels in the same shot. Lots of arrows to indicate the arcs of motion and direction of gestures and body movements. The scene numbers stay the same as long as the camera does not cut. The Panel numbers accumulate until we cut to a new shot (thus resetting the Panel number back to 1).

Stop-motion Techniques

In the GREEN TALES project, stop-motion animation brings children's cut-out drawings, objects, or themselves to life. This technique captures a series of photographs where the cut-out elements, objects, or people are incrementally moved between each shot to create the illusion of movement.

For an overview of all the possible stop-motion techniques, watch these two films:

[Anima 2011](#) | [Anima 2016](#)

Note: visuals created for Story B can be repurposed and utilised to animate Story A.

Key Points for Effective Stop-Motion Animation:

- **Precision:** each movement must be carefully planned and executed to maintain consistency and fluidity in the animation, respecting the forces and dynamics of movement.
- **Patience:** stop-motion is a labour-intensive process requiring patience and attention to detail. Each second of animation may involve capturing dozens of individual frames.
- **Creativity:** encourage children to be creative with their cut-outs and movements.
- **Collaboration:** working in teams, children can learn to divide tasks, such as moving characters, capturing frames, and editing, fostering collaboration and teamwork.

Technique 1: Cut-out Drawings

Cut-out animation uses flat characters, props, and backgrounds cut from paper or other materials. These pieces are moved slightly between each frame to create the illusion of movement.

5 categories of the graphic elements

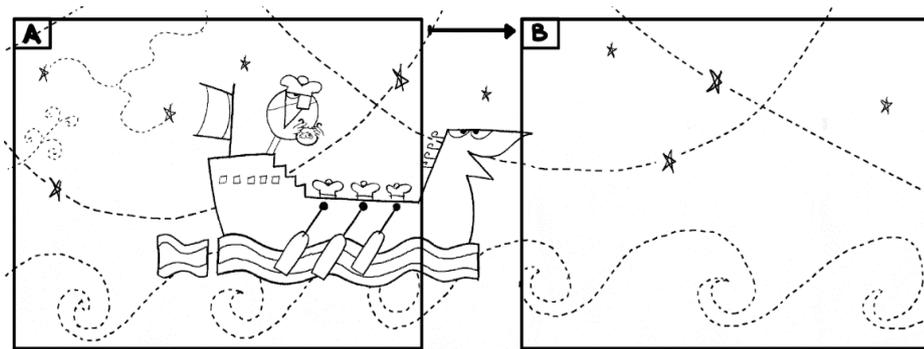
From the script, we extract all graphic elements and categorise them into five distinct categories:

1. **Backgrounds:** these include the different depth levels of a location and environments where the story unfolds. Backgrounds establish the spatial context and atmosphere of each scene, from expansive landscapes to intimate indoor settings.
They are divided into three distinct parts: the background called BG (e.g. sky) + various intermediate levels called underlays or UL (e.g. mountains + forest + road) + a foreground called Overlay or OL (e.g. tree, fence, etc.).
2. **Animation:** refers to the movement and actions of characters and objects within the scene.
3. **Props:** consist of objects and items that characters interact with or that enhance the visual storytelling.

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4. **Special effects:** this includes elements like smoke, flame, fire, water, and more complex weather effects (rain, snow), magical or supernatural effects, and other visual enhancements that enrich the scene.
5. **Sound effects:** this includes ambient sounds, character actions (footsteps, door opening), environmental sounds (wind, water), and special effects sounds (explosions, magic spells).

Understanding the hierarchy and depth of these elements—from background details to foreground actions—is crucial in animation.



Step-by-step:

1. **Cut-Out Drawings:** children create and colour cut-out drawings of characters, props, and backgrounds.
2. **Levels and backgrounds:** arrange the cut-out backgrounds on a flat surface or a stage. Ensure they are securely fixed to avoid shifting during the animation process.
3. **Characters and Props:** position the cut-out characters and props in their starting positions according to the storyboard.
4. **Incremental Movements:** move the cut-out drawings slightly between each photograph. These small, precise adjustments are crucial for creating smooth animation.
5. **Photograph Each Step:** use a smartphone with the app Stop Motion Studio and a tripod to keep it steady. And to avoid touching the camera, which would cause images to jump, use a small remote control.

The resources by Kendra Fleishman are especially recommended for their detailed insights into the roles and activities involved in projects with children.

Kendra Fleishman: Stop-motion with paper cut:

- [Stop Motion Animation with Cut Paper](#)
- [Stop Motion: Creating Cut Paper Faces and Mouths Part 1](#)
- [Stop Motion Animation of Faces with Stop Motion Studio Pro](#)

Examples

These examples are very useful for gathering ideas and demonstrating to the children the kind of results we aim to achieve:

- [How to make a Ninja Disappear](#)
- [Ocean Scene](#)
- [The life of a tree](#)
- [Dancing rabbits](#)

How to Create Cut-Out Drawings

After sketching the story in a storyboard to establish perspective and proportions, each level of the scene is redrawn or transferred onto separate sheets of paper for definitive detailing. Both scenery elements and characters use the cut-out technique.

Tip: the drawing elements can be recycled between story A and B

What to Draw

Children can directly draw the elements on a coloured paper or get some inspiration from platforms as Pinterest. This platform is for free (just create an account) and it is a goldmine, offering a vast array of visuals that can be reused under certain conditions (please check the rights with the original author) or serve as inspirational models for creating original puppets.

Note: if you wish to use some elements of this platform, we suggest that you print them out, glue them on 200 gr paper and then cut them out, to ensure the rigidity of the element.

Materials:

- 200 gr A4 paper
- 150 g coloured A4 paper
- Painting and drawing materials

Video: Creating decorations



Cutting Process

For the cut-out process, create separate backgrounds (e.g., sky or walls) and removable elements in both X and Y dimensions. This approach allows for the creation of different sets for each scene while ensuring careful attention to continuity between scenes.

After colouring, each component of the set (background, underlay, and overlay) is meticulously cut out using a cutter, which is preferred over scissors to prevent bending and curling, and a cutting mat. These elements are kept as flat and rigid as possible to facilitate animation. If needed, they are reinforced with cardboard, toothpicks, or annealed aluminium wire.

Materials:

- Cutter or scissors
- Cutting mat

Note: the actors are children between the ages of 10 and 12. Given the potential dangers, it is advisable for children to use scissors for cutting tasks, while the artist can assist with more detailed work using a cutter.

Attachment Techniques

Yann Bonnin's Technique

This technique is designed to avoid unsightly attachments often seen in traditional puppet animation. While this method is recommended, each artist can adapt the technique based on the specific talents and needs of their class. [Video: Example of Yann Bonnin's Technique](#) (password: festival)

Materials: guitar string or thick fishing line, scissors, lighter, push-pins.

How to use:

1. Cut the required length of transparent string.
2. Using the lighter, melt one end of the string slightly in the blue flame, then press it against the tip of the scissors to flatten and seal it.
3. Cut off about half a centimetre of the melted end to create a small, solid bead.
4. Make a hole with a push-pin and thread the string through the puppet pieces that need to be connected
5. Once the pieces are threaded, slightly melt the other end of the string using the lighter and again pressing against the scissors to form another small bead.

Advantages and disadvantages: invisible, it is meticulous.

Split Pins

This technique uses small metal fasteners that can be inserted through holes punched in the cut-out pieces. They allow limbs and other movable parts to pivot easily. [Video: Example Split Pins Technique](#)

Materials: split pin, hole puncher

How to use:

- Punch holes in the areas to be connected.
- Insert the split pin through the holes and split the ends to secure.

Advantages and disadvantages: simple to apply and safe for children, it is very visible.

Velcro Dots

This technique can be used to attach and detach parts easily, allowing for repositioning without reattaching.

Materials Needed: velcro dots (adhesive), scissors.

How to Use:

- Attach one side of the Velcro dot to the body part and the corresponding side to the limb or movable part.
- Press together to attach.

Advantages: easy to adjust and reattach, safe for all ages, the thickness of the Velcro gives relief to the element and can create shadows.



Technique 2: Pixilation

Pixilation is a stop-motion technique where live actors are used as stop-motion objects, creating a unique and surreal effect. This technique involves photographing the actors in a series of poses, moving them incrementally between each shot to create the illusion of motion.

Preparation

- **Costumes:** children create costumes that represent their characters. These can be simple or elaborate, depending on the story and available materials.
- **Background:** design and create backgrounds that set the scene for the story. These can be hand-drawn, painted, or constructed from various materials.

Step-by-step

1. **Planning:** develop a storyboard that outlines the sequence of actions and scenes. Decide on the movements and positions of the actors for each frame. (e.g., dancing with "Air" or pretending to swim in "Water").
2. **Set-Up:** arrange the background and costume of the actors. Choose a location and ensure that it is well-lit. Mark positions on the ground for actors to ensure consistency in their movements.
3. **Rehearsal:** practise the movements and actions without the camera to ensure smooth transitions between frames.
4. **Frame-by-Frame Shooting:** use a smartphone mounted on a tripod to keep it steady. Take a photo after each small movement by the actors. Ensure the actors hold their poses steady between shots to avoid blurring.
5. **Editing:** compile the images using stop-motion software such as Stop Motion Studio or iMovie. Aim for 12-24 frames per second for smooth motion.

Video example: "Her morning elegance"



Technique 3: Volume with Objects or Plants

This technique involves using everyday objects or natural elements to create animated sequences. Children gather items like sticks, leaves, stones, and daily objects to build scenes and characters that represent the elements of nature.

Step-by-step

1. **Selection of Objects:** take the children on nature walks to collect items such as sticks, leaves, stones, sand, and other natural objects. They can also use everyday objects such as toys, kitchen utensils, food items
2. **Set-Up:** use the collected materials to create detailed sets. For example, a scene representing earth might include stones, soil, and leaves.
3. **Frame-by-Frame Shooting:** arrange and move the objects incrementally while capturing each frame with the camera. Ensure consistency in lighting and camera position to maintain a smooth animation.
4. **Editing:** compile the images into an animation sequence using stop-motion software. Add effects or sound to enhance the storytelling.



Video example: "It's Like Normal People!"

Digital Tools

Stop Motion Studio

The animation process for the GREEN TALES project uses the [Stop Motion Studio](#) application. While the free version may meet the project's needs, we recommend the paid version, which costs €9.99. It is essential for shooting in 4K, allowing for image cropping and camera movements. This app is used to shoot animation frame by frame.

The Stop Motion Studio app lets you take photographs and view them together to create the illusion of movement, helping bring the children's stories to life through smooth and engaging animations.

Step-by-step:

- **Smartphone and Tripod:** mount your smartphone on a tripod to keep it steady.
- **Capture Frames (remote):** to avoid touching the phone, which causes images to jump, use a remote control. After each incremental movement of the cut-out drawings, capture a photograph using the app. It typically takes 12-24 frames per second of animation to achieve fluid motion.

Video Tutorials

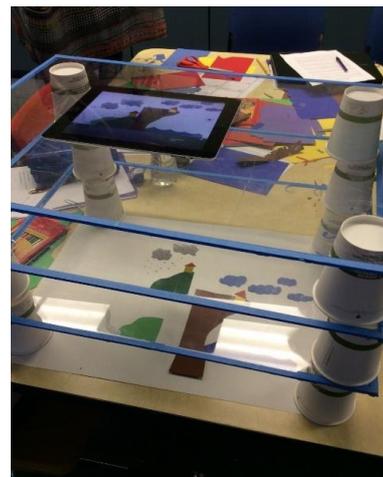
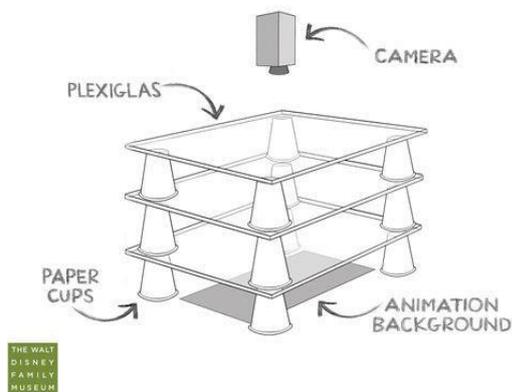
- [How to use the Stop Motion Studio app \(French\)](#)
- [How to use the Stop Motion Studio app \(English\)](#)
- [Domestika course on Stop Motion \(multi languages\)](#)
- [Stop Motion Tutorial](#)

Equipment

The minimum equipment required to film the animation is as follows:

- An iOS or Android smartphone
- The Stop Motion Studio application (*Paid version recommended. Only 9.99 €*)
- A stable stand equipped with a kit for positioning the smartphone with a [tripod](#)
- An LED lighting kit
- A remote control to trigger the shutter (*touching the camera causes parasitic shaking*)

Optional: a glass plate with four pots of the same size to raise the animation. The set is placed underneath. Using this principle, it is possible to superimpose several levels to give greater freedom of action and better depth of field.



Note: as well as allowing you to make animations, the stop-motion capture device also allows you to photograph your drawings or image compositions for the slideshow, as well as any volume visuals. This is virtually impossible to do with a normal scanner. Think about it!

UBeesize tripod : mini-tripod + smartphone adapter + remote controller

SMALLRIG Tripod: tripod multifunctional for shooting set + smartphone adapter

SMALLRIG_RM01 kit: a minimum kit that is always useful. Other lighting may be necessary depending on where you set up the film set.

Bluetooth Remote Control: there are several models of remote control. First, check that they are compatible with your phone model, and keep your budget in mind. It is a good idea to

have at least two, as the thing is small and easily misplaced. A word of advice: most of them come with a little bracelet to attach it to your wrist... Use it. You avoid losing it at the worst possible moment.

An important link for an overview of everything that is possible for setting up a stop-motion film set, and lighting, depending on the different equipment available. Focus on advice on using a smartphone or tablet.

Equipment and Workspace – Part One

Digital Formats and Quality Standards

For the creation of the slideshow in story A, visual artists can use a simple video editing programme to add transitions between scenes. Here are some recommended steps:

History A: Creating the Slideshow

For the creation of the slideshow in History A, visual artists can use a simple video editing program to add transitions between scenes. Here are some recommended steps:

1. **Choose a Simple Editing Program:** like Filmora, or any basic editing software can be used to compile the frames and add transitions.
2. **Import Images:** import the drawings and photographs into the editing program. Ensure each image is properly aligned and follows the storyboard sequence.
3. **Add Transitions:** apply smooth transitions between scenes to enhance the flow of the slideshow. This can include fades, dissolves, or any other simple transition effects.
4. **Adjust Timing:** ensure each frame or scene has appropriate display time to convey the story effectively. Typically, each frame should be visible long enough for viewers to grasp the content before moving to the next.
5. **Export the Slideshow:** once the slideshow is complete, export it in a common digital format such as MP4 or MOV. This format is widely compatible and ensures good quality.

Note: There has to be **some animation** (it could be a mix of various techniques).

History B: Chapter for the final film

Instructions on the required video format:

- Resolution: 1920 x 1080 (2K),
frame rate: 25 fps,
- For shooting: HD best quality
- For checking, export film: h264 best quality
- For editing, export frames sequence: RAW / AppleProRAW or video HQ

Note: ensure that all videos are submitted in the specified format by the deadline. This allows for timely compilation and editing of the final animated film.

Artist 3: Musician/ Sound Designer

The musician/sound designer is the third artist to take part in the creative workshops process. Together with the children, he/she creates two different sound and music soundtracks:

- 1 for the slideshow with animation on the 4 elements.
- 1 for the animated video on the element assigned.

Total n° of hours: 12h.

Responsibilities and Collaborations

Responsibilities:

- Teach students about different ranges of sounds that can be used to represent the elements, both from natural and urban environments.
- Help students create original music and sound effects with unconventional instruments that enhance the narrative and emotional impact of their stories.
- Organise outdoor activities to help students gather natural sounds and gain inspiration from their environment.

Note: find some inspiration in the document "[Collection of artistic and green practices](#)".

- Encourage to incorporate elements from ancestral traditions, myths, cultures, and habits (tradition of the storyteller, of the children's country of origin or from the country where the children live for example).

Collaborations:

- **With the pair school:** assist in integrating the music and sound to a cohesive multimedia presentation.
- **With the visual artist:** synchronise with the visual artist to ensure that the audio matches the visual elements seamlessly.
- **With the music and sound expert:** ensure that the results comply with the sound quality standards set by the expert.
- **With the musicians from the other countries:** for the soundtrack of the final film, it is proposed that the musicians from the four participating countries collaborate with the sound expert to create the soundtrack.
- **With the coordinator:** Send sound results to coordinators. They send them to FYME and IYMF, and then to the experts.

Approach

- In the GREEN TALES project, there is no distinction between music and soundtrack; both are integral parts of creating a cohesive audio-visual experience.
- Embrace experimentation and creativity to enhance storytelling through sound.



Creative process

Step-by-step

1. **Teach children active listening:** after a minute of silence, ask them to describe the sounds they have heard, as a training tool. Listening is very important, silence as well.
2. **Make a list of the basic sounds** you would like to record and imagine sound alternatives to suit the atmosphere you want to create.
3. **Think about the use of possible musical objects:** body percussion, traditional instruments, found objects, “green instruments”, water percussions, etc.
4. **Record your sounds** and place them in your sound bank (or sound library). Some sound effects require different sounds to convey an idea: for the alien’s take-off, for example, you might need motor sounds, air and fire noises, old electronic sounds, and the alien’s voice on a walkie-talkie. You might also achieve all this with just the kids’ voices. **Idea:** it could be interesting to create a common sound library for the GREEN TALES project. Some elements could be shared among partners and could be included on the website too.
5. **Relation with story:** align music and sound effects with the storyline and emotional arcs. Develop musical motifs and themes that reflect characters and themes.

Suggestion

Use silence as a narrative tool to create tension and emphasise key moments. To create silence, use sounds that induce the notion of silence (squeak, breath, little sounds – never let a silence part completely empty).

Equipment Tools and Techniques

The most convenient DAWs are Ableton and Reaper for exchanging with the expert. Others are fine, too, but for the final post-production stage, you need to send the separate audio tracks from the DAW session or, preferably, the audio tracks from the Premiere Pro session in collaboration with the visual artist. It is also important to maintain communication with the visual artist to work with a common language.

Recording equipment options

- Simple portable digital recorder with windshield for field recordings.
- iPhone microphone for capturing on-the-go sounds.

Voice-over

Voice-over is a production technique where a voice that is not part of the narrative is used in a film or animation. It is typically used to provide additional context, commentary, or narration that complements the visual elements on screen.

For the **film-chapter (Story B)** in the GREEN TALES project, voice-over could be used to comment on the action in the language of the country, while adding generic subtitles in English (with other versions available later if necessary). This method lets the action proceed without being interrupted by dialogue. The voice-over covers both the commentary and the action simultaneously, without the need to wait for the dialogue to end before the action can proceed. This approach also ensures that audio synchronisation is less of a concern, allowing for a smoother and more dynamic storytelling experience.

Note: ideally, the use of voice-over is coordinated with the storytellers during the storyboard phase to ensure seamless integration with the visual elements.

Basic Recording Principles

- **Monitor Live:** always monitor your recordings live using headphones or earplugs to ensure the quality and clarity of the sound.
- **Choose Quiet Locations:** record in quiet places, avoiding background sounds and noises. Also, steer clear of overly reverberant environments like small concrete rooms (e.g. record the voice of the alien inside a car or with objects like a bucket).
- **Handle the Recorder Carefully:** be mindful of manipulation noises. Hold the recorder firmly in your hand or, preferably, place it on a stand to minimise handling noise.
- **Microphone Placement:** avoid placing the microphone too close to the sound source, as proximity can distort the sound. A minimum distance of 40–80 cm is recommended, especially for percussive sounds, though this can vary based on the acoustics of the location.
- **Maintain Proper Levels:** ensure recording levels remain between -20 and -6 dBs to capture a balanced sound without distortion.
- **Use a Windshield Outdoors:** for outdoor recordings, use a windshield to reduce wind noise. You can create your own windshield by wrapping fabric (such as socks or a scarf) around the microphone.

File Formats and Quality Standards

Provide separate audio tracks in stereo format, either .wav or .aif (with .mp3 as a secondary choice). The audio should be recorded at 16 or 24 bit, 48Khz.

For the best results in final post-production, ensure that all sounds are placed on 2-3 tracks if they do not overlap.

If you are unable to work with a DAW (Digital Audio Workstation), please send the separate audio elements along with time references for synchronisation.

Inspirations

Ideas for Instruments Around the Four Elements

- **Earth:** deep drums or percussion made from natural materials.
- **Air:** wind instruments or high-pitched sounds.
- **Fire:** crackling sounds, rhythmic patterns.
- **Water:** flowing sounds, gentle rhythms.

How to Record the Elements

- **Fire:** this element is very difficult to record, it is better to soundtrack it [Video example](#)
- **Water:** as an example, children can play the rain [Video example 1](#) [Video example 2](#)

From Other Musicians

- [The "green" musician Jean-Yves Bardoul](#)
- [The multi-musician Alexandre Cellier](#)
- [The body percussionist Antonino Talamo](#)

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Project Partners

- [World Human Forum](#) (GR)
- [Cukurova University Adana \(Languages Department\)](#) (TR)
- [University of Akureyri \(Faculty of Social Sciences and Humanities\)](#) (IS)
- [Panodysey](#) (FR)
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