DEUTSCH-TÜRKISCHE JUGENDBRÜCKE
GENÇLİK KÖPRÜSÜ TÜRKİYE-ALMANYA

politischbilden.de

Collaborative Filmmaking

Discovering stories, building bridges – filmmaking as a tool for cultural exchange and empowerment

Content

Description of the process: 3
ANNEX 1 Guidelines for preparation and implementation 12
ANNEX 2 Phase model/programme 3- day workshop 15
ANNEX 3 Three Days-schedule as hourly grid 23
ANNEX 3 Phase model variant with AI use 26

In short

Collaborative filmmaking is a practical, action-oriented method in which participants work in small teams to produce digital content such as short films or animations. The process follows five key steps: Think – Create – Shoot – Edit – Share and is based on a simple, flexible structure. The approach requires little equipment, but can be adapted to different contexts, participant profiles and time frames. Collaborative filmmaking is suitable both as a stand-alone film-based approach to addressing the issue of justice and as a pure method in the context of educational programmes. In addition to teaching technical filmmaking skills, the workshop integrates topics such as inclusion, rights-based approaches and cultural sensitivity. Using examples, participants explore how films can challenge stereotypes and discrimination and are encouraged to reflect on the impact of language and imagery in storytelling.
This description of the method was developed as part of the project "Navigating Democratic Challenges – Civic Education in German-Turkish Youth Exchange", a collaboration between the German-Turkish Youth Bridge (DTJB), Arbeitskreis deutscher Bildungsstätten (AdB) e.V. and Toy Gençlik Derneği (TOY). However, the approach can also be applied to other contexts.

Time required:
Preferably 3-4 days, up to 8-10 days (adjustable depending on availability).
A one-day workshop is possible, focusing on 23 interview questions that participants ask each other. The result of a one-day format is usually a group film; in 3-4-day workshops, teams of 2-4 participants each produce their own short film.

Target group/minimum age:
It is recommended to get to know the participants or to engage with them intensively in advance, e.g. through questionnaires, preparatory meetings, etc.
The method is particularly suitable for older teenagers and young adults, but can also be used with younger children, depending on the trainer's previous experience of working with children.

AdB TOY GENÇLİK DERNEĞİ Gefördert durch die bpb: Bundeszentrale für politische Bildung Co-funded by the European Union

Group size:
15-30 participants, ideally divided into film teams of 5-7 people.
Recommended supervision ratio:
2 trainers per 5 participants
4 trainers per 10–14 participants
4–5 trainers per 15–20 participants
5–6 trainers per 20–30 participants

Required materials:
Icebreaker games – for getting to know each other, for practice and for analysis
Cameras or smartphones for filming
Laptops with video editing software (e.g. CapCut, LTX Studio, iMovie, Premiere, Final Cut)
Whiteboards, markers
If necessary, a venue for film screening (cinema or cultural space)
Optional: laptops with AI tools to assist with editing or storytelling

Author/organisation: Murat Yildirim, Özgür Ulusoy,
Katadrom Kültür Sanat ve Sosyal Politikalar Derneği / Katadrom Association for Art, Culture and Social Policy

The method is suitable for the following modules
(X) Diversity
(X) Transformation

Keywords
(X) Discrimination
(X) Empowerment
(X) Power relations

Further keywords: intercultural learning, international exchange, social rights

Learning objectives / what skills will participants acquire:
- Participants learn to analyse narrative techniques and film production methods and develop a critical view of the way social reality is portrayed in the media
- create their own films and digital content
- participatory teamwork, communication and relationship building
- Storytelling, developing exciting stories that reflect their own personal and cultural experiences.
- reflect on their own work and the feedback they receive and learn from both successes and challenges
- Participants understand the value of intercultural exchange.

Learning content / which thematic priorities are set:
- Intercultural dialogue and diversity: cultural exchange through personal narratives, strengthening empathy and understanding.

- Empowerment and participation: Creative expression and self-confidence: developing one's own artistic voice, sustainability and reach through social media
- Digital and media skills development: practical and digital film production, AI tools for storytelling
- Creative and critical storytelling
- Democratic communication and inclusion: teamwork, collective creativity and decision-making, mutual respect
- Rights-based and inclusive cultural work: film and cinema as a contribution to activism and social change

Description of the process:

Note: In the Annex 1 are general guidelines with background information and tips on how to run the workshop independent of timeframes. This helps help you prepare accordingly.

Important: The focus is on **participatory group work**, **intercultural exchange**, **creative storytelling** and **reflection** – not on cinematic perfection.

Framework conditions (suggestion)

- **Duration:** 3 days, approx. 6–7 hours per day
- **Participants:** 10–20 people, aged 18 and over
- **Working method:** Work in small groups (3–5 people)
- **Result:** 2–5 short films (2–5 minutes)
- **Methodological principle:** All phases are designed to be dialogical, inclusive and reflective

DAY 1 – Arrival, building trust, developing themes and stories

Goals for the day

- Getting to know each other and building trust
- Raising awareness of intercultural perspectives and media representation
- Introduction to storytelling and critical media analysis
- Joint brainstorming of topics and ideas

1. Arrival & getting to know each other (approx. 60 minutes)

Methods

- **Check-in circle:**
  Each person briefly answers a low-threshold question, e.g.
  "Which video or film has moved me most recently – and why?"
- **Intercultural icebreaker (e.g. 'cultural objects'):**
  Participants show a picture/object/term that represents their background or identity.
- **Sociometric constellation:**
  Statements such as
  - "I have made a film before"
  - "I actively use social media to express my opinions"
    → Highlighting the diversity of experiences

Goal:

Build trust, highlight differences and similarities, break down power and knowledge hierarchies.

2. Introduction: Collaborative filmmaking & learning objectives (approx. 30 minutes)
Input (dialogue)

- What does **collaborative filmmaking** mean?
- Film as a tool for:
  - Participation & empowerment
  - Intercultural dialogue
  - Democratic communication
- Emphasis: *Your own perspective counts – not perfection*

Mini-reflection (think–pair–share):

- "What stories are missing in films or social media?"

3. Critical media analysis & storytelling basics (approx. 90 minutes)
Methods

- **Short film clips or social media clips** (different perspectives)
- Analysis in small groups based on guiding questions:
  - Who is telling the story?
  - Who is portrayed and how?
  - What stereotypes appear?
  - Which images are missing?

Input

- Basic elements of storytelling:
  - Perspective
  - Conflict / question
  - Emotion & meaning
- Connection between **narrative style and social impact**

Reflection

- 5-finger method:
  - Thumb: What did I find powerful?
  - Index finger: What irritates me?
  - Middle finger: What was problematic?
  - Ring finger: What am I taking away with me?
  - Little finger: What is missing?

4. Identifying topics & forming groups (approx. 90 minutes)
Methods

- **Open brainstorming** on key topics:
  - Identity
  - Belonging
  - Discrimination
  - Rights & democracy
  - Everyday experiences in an intercultural context
- **Clustering & prioritising** (sticking dots)
- Forming **film teams based** on **interest**, not origin or skill

Group tasks

- First draft:
  - What is our story about?
  - Why is it important?

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- From whose perspective is it told?

5. End of the day: Check-out & outlook (approx. 30 minutes)
Method

- Check-out round:
  - "What surprised me today?"
  - "What do I wish for tomorrow?"

DAY 2 – Technology, ethics & production
Goals for the day

- Understanding the basics of film technology and responsibility
- Conscious handling of rights, publicity & AI
- Beginning of independent film production
- Strengthening teamwork and problem-solving skills

1. Check-in & activation (15 minutes)

- Short movement or creative exercise
- Mood check (scale 1–10)

2. Technical basics & aesthetics (approx. 90 minutes)
Practical input

- Image section, perspective, lighting
- Sound quality & simple microphone rules
- Steady camera with simple means
- Emphasis: *technology serves the story*

Methods

- Mini exercises in small groups:
  - Showing an emotion with images alone
  - Filming the same scene from different perspectives

3. Filming, rights & inclusion (approx. 90 minutes)
Input & Discussion

- Filming in public spaces
- Consent & data protection
- Copyright & fair use (practical, simplified)

Participatory method

- Role-playing:
  - Asking someone for an interview
  - Critical situations (rejection, uncertainty)

Inclusion check

- Key questions for the groups:
  - Who do we show – and who do we not show?
  - Are we reproducing stereotypes?
  - Are we talking *about* or *with* people?

(4. Optional: AI & filmmaking (approx. 60 minutes))

Discussion format

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- Experiences with AI (e.g. texts, images, videos)
- Opportunities: inspiration, editing, translation
- Risks: stereotypes, power relations, copyright

Group work

- How could we use AI responsibly in our project – or consciously not use it?

5. Production phase: Filming (approx. 2–3 hours)

Working method

- Independent group work
- Moderators accompany, advise, but do not intervene in a controlling manner

Regular check-ins

- Short breaks:
  - "What is going well?"
  - "Where do we need support?"

6. End of day (30 minutes)

- Flashlight: One success, one challenge
- Preparation for editing & presentation

DAY 3 – Post-production, presentation & reflection

Goals for the day

- Finish your own films
- Learning to give and receive feedback
- Reflect on learning processes, teamwork and intercultural exchange

1. Check-in & clarification of goals (15 minutes)

- What needs to be completed today?
- Clarification of roles in the groups

2. Editing & post-production (approx. 3 hours)

Input

- Basics of editing (e.g. with CapCut / iMovie)
- Dramaturgy in editing
- Use of music and text (rights-based)

Work phase

- Groups edit their films
- Peer support between groups

3. Feedback & fine-tuning (approx. 60 minutes)

Peer feedback method

- Each group shows a rough cut
- Feedback according to clear rules:
  - What is effective?
  - What message comes across?
  - Are there any misunderstandings or stereotypical images?

4. Final presentation & screening (approx. 60 minutes)

- Joint film screening
- Optional: Invitation of guests

Moderated reflection round

- What do the films tell us about our diversity?
- What have we learned from each other?
- How has our view of the media changed?

5. Evaluation & transfer

Short version (approx. 45 minutes)

- Written or creative reflection:
  - "What I'm taking away with me"
  - "This is what I want to pass on"
- Discussion:
  - Sharing on social media – yes/no/how?
  - Responsibility, reach & impact

Long version (60–90 minutes)

Title: *"What remains? – Perspectives, voices and responsibility"*
Objectives of the session

- Making learning processes visible and conscious
- Reflect on intercultural experiences (differences, similarities, friction)
- Identify democratic skills (listening, negotiating, changing perspectives)
- Enable transfer to everyday life, media use and social action
- Appreciative conclusion and empowerment

Duration: 60–90 minutes
Social forms: Individual work, small groups, plenary session
Materials: Cards, pens, flipchart, sticky dots, paper for creative work if required

PHASE 1: Individual self-reflection – "My contribution to the workshop" (15–20 min)
Method: Reflection path (silent work)
Participants move freely around the room or sit individually. At several stations/on a worksheet, they answer selected questions in writing or by drawing.
Key questions (selection):

- What have I learned about **myself**?
- Which perspective was new or challenging for me?
- When did I feel heard – when did I not?
- Where did I question my own position?
- What showed me that cooperation can be democratic?

Intercultural focus:

- Which assumptions or images about "others" have changed?
- Where did I experience differences as enriching – where as difficult?

Democracy & political education:

- Where were decisions made jointly?
- How were differences of opinion handled?

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

Optional creative task:
A sentence, a symbol or a small sketch:
"This represents my experience in the workshop."

PHASE 2: Group dialogue – "Exchange & negotiation" (20–25 min)
Method: Reflection triangle (small groups of 3–5 people)
In the film groups or newly mixed. Each group receives three cards/fields:
1. **Cooperation & Power**
2. **Interculturality & perspectives**
3. **Media, Publicity & Responsibility**

The group discusses each category for approx. 5–7 minutes and notes down keywords.
Key questions per field
1. Cooperation & power
- Who spoke more during the process, who spoke less?
- How were decisions made?
- Were there moments of dominance or withdrawal?
- What helped to ensure fair cooperation?

2. Interculturality & perspectives
- What differences (language, experience, attitude) were noticeable?
- How did we try to use these differences productively?
- Are we talking *about* people – or *with* them?
- Where was sensitivity needed?

3. Media, Publicity & Responsibility
- What message does our film convey?
- Who might feel addressed by it – who excluded?
- What impact could the film have?
- What responsibility do we bear as producers?

Each group formulates **a key insight** that they would like to share with the whole group.

PHASE 3: Participatory overall reflection – "Gallery of insights" (20–25 min)
Method: Walk & Talk / Gallery Walk
The group insights are displayed. Everyone walks around, reads, comments (with points or short notes).
Stimulating questions for the plenary session (moderated):
- Which topics come up repeatedly?
- Where are there different points of view?
- What does this say about our group and our society?

In-depth questions:
- What do our films tell us about **diversity, belonging and democracy**?
- Which voices have been made visible?
- Which ones may have remained invisible – and why?

Democratic learning moment:
Different opinions are not resolved, but **allowed to coexist**.

PHASE 4: Transfer & outlook – "From here to outside" (15–20 min)
Method: Individual transfer + collective circle

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

Individual work (5 min):
Each person completes 2–3 sentences in writing:

- "In the future, I would like to be more conscious of ..."
- "When I use or share media, I will ..." or: "Sharing on social media – yes/no/how?"
- "One question I'm taking away with me is ..."

Closing circle (10–15 mins):
Voluntary sharing of a sentence.
Optional closing question:

- How can creative media work and film contribute to **democratic participation**?

Alternative:
COMPACT REFLECTION QUESTIONS (for documentation or evaluation)
Individual

- What was my biggest learning moment?
- Where did I leave my comfort zone?
- Which skill did I strengthen?

Group & process

- How did we make decisions?
- How did we deal with conflicts?
- What made our collaboration inclusive – and what didn't?

Interculturality

- What perspectives came together?
- How did we negotiate differences?
- Where was particular sensitivity required?

Media & democracy

- What social issue does our film address?
- What responsibility do we bear for images and stories? Sharing on social media: yes/no/how?
- How can media production be part of democratic education?

Transfer

- What do I want to pass on?
- Where can I apply what I have learned (everyday life, activism, media)?
- What would be the next step?

Final thought (for the moderator)
"Your films are not just results – they are positions.
They show that diversity, exchange and democratic action can be learned and shaped."

6. Conclusion & check-out (15 minutes)

- Group circle
- Appreciative closing round

Results & skills acquisition
At the end of the workshop, participants will have:

- produced their own films

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- critically analysed media
- exchanged intercultural perspectives
- tried out democratic, inclusive communication
- experienced teamwork, reflection and creative self-efficacy

The workshop can be flexibly adapted, extended or deepened – for example, through public screenings, online publications or a purely AI-based version (see appendix).

Notes

A concrete training manual with step-by-step instructions on collaborative filmmaking as a process for raising public awareness of socio-political issues can be found in the Collaborative Filmmaking Handbook from the University of Pittsburgh, Graduate School of Public Health, http://www.collaborativefilmmaking.com/wp-content/uploads/2020/05/Collab-Film-Handbook_May_1_2020-1.pdf. It contains numerous tips on how to carry out the individual steps.

It is important to note that the approach presented by Katadrom is not just a film workshop. The focus is on cultural exchange and collaborative learning through the creative process.
The moderators must:

- act as supportive mentors who ensure inclusive participation and intercultural connection (e.g. German-Turkish Youth Bridge).
- ensure that everyone participates creatively and feels respected
- remain sensitive to the personal and cultural backgrounds of the participants.

Examples:
In a hybrid project supported by the German-Turkish Youth Bridge, Turkish participants took part in person, while German participants joined online. The German participants wrote the script, the Turkish participants shot the film, thus creating an intercultural production.

- Cinema and art camp organised by the Katadrom artists' colony with the support of the German-Turkish Youth Bridge and in cooperation with the municipality of Tepebaşı. https://katadromart.com/2021/10/08/guz-sinema-ve-sanat-kampi-free-cinema-workshop/

- "Making-of" Istanbul Cine-Train workshops https://www.youtube.com/watch?v=wra3L13tnwU

An example from the context of international political education in Germany can be found on the website of Hüller Medienwerkstatt e.V., among others. Here you will also find numerous international cooperation projects, https://hueller-medienwerkstatt.de/archiv/#leinwand.

Additional material (images, links, worksheets, toolbox, etc.)

Annex Guide with tips on preparation and implementation
Annex Schedule for several workshop formats with different lenght
Annex Variation: AI-based workshop

Language versions: Turkish, English

License

(X) CC BY SA // Creative Commons Attribution-Share Alike 4.0 International Public License (CC BY SA 4.0). Information: https://creativecommons.org/licenses/by-sa/4.0/deed.de ,
Murat Yildirim, Özgür Ulusoy,
Katadrom Culture, Arts and Social Policies Association / Katadrom Association for Arts, Culture and Social Policies.

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

ANNEX 1 Guidelines for preparation and implementation

1. Getting to know the participants
The workshop is recommended for participants aged 18 and over.

Before starting the project, use a questionnaire to gather information from participants, e.g. about their experiences and views. At the beginning of the project, hold discussions to find out more about the participants' backgrounds and skills. Build on this to promote intercultural teamwork and mutual understanding.

Ensure that all participants are involved in every stage of the process and feel that they are contributing to the final video or film. Icebreaker games and participatory methods are helpful here to build trust, encourage active engagement and see where the groups are in the process. Group discussions, peer feedback and regular check-ins/check-outs before/after the work phases can also be helpful (e.g. small groups discuss "what went/is going well?" and "where are the sticking points?"). Surveys using the 5-finger method or sociometric constellations are also possible.

Language differences or varying language skills should not be seen as obstacles. Encourage participants to translate for each other if necessary, or provide translators to ensure smooth communication and unrestricted participation.

2. Teamwork
Create a safe and inclusive environment in which all participants can actively contribute to this practical and interactive learning process.
Encourage both individual and collective participation in the creative development of the project.
Organise activities where everyone can explore the basics of storytelling, filming and editing, while strengthening teamwork and creativity.

3. Develop and present the story(ies)
Duration: 1 hour to 2 days
Encourage participants to gather and present ideas for inclusive stories that address social, cultural or intercultural issues. Lead a discussion on what makes a story exciting for an audience.

This phase is well suited for exploring topics such as culture, discrimination, rights, identity and democracy. You can set the topic in advance, suggest several options or moderate an open brainstorming session to develop ideas together. It is important that participants have enough time and opportunity to formulate their topics and questions and to find them together.

4. Preparing the equipment
Provide the necessary technical equipment for filming – smartphones and/or cameras, tripods and microphones. Participants can also use their own smartphones.
Introduce them to the basics of video editing with simple free software such as CapCut, iMovie or LTX Studio. If professional equipment is used, ensure that participants are given sufficient time to be introduced to the technology and to understand how to use and maintain the equipment responsibly.

5. Discussion of basic film techniques (especially for longer-term projects)
Duration: 3 hours to 1 day
Depending on the planned workshop duration, explain the importance of clear sound, natural lighting, camera movements and framing.
Introduce participants to some of the aesthetic aspects of filmmaking – composition, lighting, colour and visual storytelling – and show them how these elements can enhance the emotional and narrative impact of their films. (See the recommended manual on collaborative filmmaking below for more details). Important: Especially in shorter workshops, where the process is strongly focused on creating short films, it is important that participants see their story as the main focus and are satisfied with their chosen approach to filming. It is not about cinematic perfection.

6. Information on filming in public areas and copyright
Duration: up to 2 hours
Explain the basics of responsible filming in public areas.
Explain the most important rules for filming in public spaces: respect for the privacy of others, avoidance of disturbances and knowledge of licensing regulations. Introduce the concept of responsible use (fair use – LINK: https://de.wikipedia.org/wiki/Fair_Use) and explain when and how it applies.
For small, non-commercial educational projects, no formal filming permit is required in many public areas – however, participants must always behave responsibly. Some locations have restrictions (e.g. government buildings, transport hubs or private property), for which permission must be obtained in advance.
Discuss with participants, for example, procedures for approaching people for interviews on camera and explain how to obtain verbal or written consent from people who are to be filmed.

7. Inclusivity and avoiding stereotypes in filmmaking
Duration: up to 3 hours (integrated into the overall process)
Promote inclusive storytelling and respectful representation throughout the workshop.
Encourage participants to avoid simplified or biased portrayals of individuals or groups. Help them to focus on personal experiences and authentic cultural understanding rather than reducing characters to labels.

Encourage curiosity, empathy and openness in the creative process so that the films produced reflect diverse and authentic human experiences without resorting to stereotypes.
Regular check-outs are helpful for this.

(Optional 8. Use of AI in filmmaking and discussion about the role of AI)
Duration: up to 3 hours (integrated into the overall process)
Discuss how artificial intelligence is influencing the creative industry and filmmaking. What experiences do participants have with AI-generated films? What position do participants take on this? Highlight both the opportunities and the risks – in particular, how AI-generated content can reinforce stereotypes or prejudices.

Encourage work in small groups where participants explore how they can use AI tools to support creativity. At the same time, the question of AI use is a good opportunity to discuss and consider ethical implications for diversity and representation.

9. Production and post-production
Duration: 4 hours to 6 days
Divide participants into small groups and assign them short film projects. Provide ongoing guidance and technical support during filming and editing.
Throughout the process, encourage problem-solving skills, experimentation and teamwork.

This main part of the workshop helps participants build strong intercultural bonds while using their creative and technical skills to produce meaningful short films.

10. Presentation
Duration: 1 day to 1 year (depending on event possibilities)
Organise a film screening where each team presents their work to the audience. In the context of the exchange, this could be the participants themselves, but also their friends, etc. For larger-scale projects, it makes sense to organise public screening(s) with the participants.
The presentations can take place internally, on your organisation's premises, in local cultural centres or even as part of larger events or festivals.
After the presentation, moderate a feedback and reflection session to discuss the results and the audience's reactions.

11. Sharing on social media
Discuss with participants the possibility of sharing their films online to reach a wider audience.
Key questions: How does responsible digital communication work, and what about data protection and consent when sharing content?
Which platforms do we want to use?
What is the value of media presence as a form of cultural exchange and civic engagement?

12. Variations and adaptations
Duration/group size:
This workshop can be adapted depending on duration, group size, available equipment or educational focus.
Objectives: Facilitators can adapt the process to emphasise different objectives, such as creative expression, social awareness, intercultural dialogue or digital learning. Depending on the focus, it may be useful to incorporate content or technical expertise.

ANNEX 2 Phase model/programme 3- day workshop

The focus is on **participatory group work**, **intercultural exchange**, **creative storytelling** and **reflection** – not on cinematic perfection.

Framework conditions (suggestion)

- **Duration:** 3 days, approx. 6–7 hours per day
- **Participants:** 10–20 people, aged 18 and over
- **Working** method**:** Work in small groups (3–5 people)
- **Result:** 2–5 short films (2–5 minutes)
- **Methodological principle:** All phases are designed to be dialogical, inclusive and reflective

---

DAY 1 – Arrival, building trust, developing themes and stories

Goals for the day

- Getting to know each other and building trust
- Raising awareness of intercultural perspectives and media representation
- Introduction to storytelling and critical media analysis
- Joint brainstorming of topics and ideas

---

1. Arrival & getting to know each other (approx. 60 minutes)

Methods

- **Check-in circle:**
  Each person briefly answers a low-threshold question, e.g.
  "Which video or film has moved me most recently – and why?"
- **Intercultural icebreaker (e.g. "Cultural objects"):**
  Participants show a picture/object/term that represents their background or identity.
- **Sociometric constellation:**
  Statements such as
  - "I have made a film before"

- "I actively use social media to express my opinions"
  → Highlighting the diversity of experiences

Goal:
Build trust, highlight differences and similarities, break down power and knowledge hierarchies.

---

2. Introduction: Collaborative filmmaking & learning objectives (approx. 30 minutes)

Input (dialogue)

- What does **collaborative filmmaking** mean?
- Film as a tool for:
  - Participation & empowerment
  - Intercultural dialogue
  - Democratic communication
- Emphasis: *Your own perspective counts – not perfection*

Mini-reflection (think–pair–share):

- "What stories are missing in films or social media?"

---

3. Critical media analysis & storytelling basics (approx. 90 minutes)

Methods

- **Short film clips or social media clips** (different perspectives)
- Analysis in small groups based on guiding questions:
  - Who is telling the story?
  - Who is portrayed and how?
  - What stereotypes appear?
  - Which images are missing?

Input

- Basic elements of storytelling:
  - Perspective
  - Conflict / question

- Emotion & meaning

- Connection between **narrative style and social impact**

Reflection

- 5-finger method:
  - Thumb: What did I find powerful?
  - Index finger: What irritates me?
  - Middle finger: What was problematic?
  - Ring finger: What am I taking away with me?
  - Little finger: What is missing?

---

4. Identifying topics & forming groups (approx. 90 minutes)

Methods

- **Open brainstorming** on key topics:
  - Identity
  - Belonging
  - Discrimination
  - Rights & democracy
  - Everyday experiences in an intercultural context
- **Clustering & prioritising** (sticking dots)
- Form **film teams based** on **interest**, not origin or skill

Group tasks

- Initial outline:
  - What is our story about?
  - Why is it important?
  - From whose perspective is it told?

---

5. End of the day: Check-out & outlook (approx. 30 minutes)

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Method
Co-funded by the European Union

- Check-out round:
    - "What surprised me today?"
    - "What do I wish for tomorrow?"

DAY 2 – Technology, ethics & production

Goals for the day

- Understanding the basics of film technology and responsibility
- Conscious handling of rights, publicity & AI
- Beginning of independent film production
- Strengthening teamwork and problem-solving skills

---

1. Check-in & activation (15 minutes)

- Short movement or creative exercise
- Mood check (scale 1–10)

---

2. Technical basics & aesthetics (approx. 90 minutes)

Practical input

- Image section, perspective, lighting
- Sound quality & simple microphone rules
- Steady camera with simple means
- Emphasis: *technology serves the story*

Methods

- Mini exercises in small groups:
    - Showing an emotion with images alone
    - Filming the same scene from different perspectives

---

3. Filming, rights & inclusion (approx. 90 minutes)

Input & discussion

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- Filming in public spaces
- Consent & data protection
- Copyright & fair use (practical, simplified)

Participatory method

- Role-playing:
  - Asking someone for an interview
  - Critical situations (rejection, uncertainty)

Inclusion check

- Key questions for the groups:
  - Who do we show – and who do we not show?
  - Are we reproducing stereotypes?
  - Are we talking *about* or *with* people?

(4. Optional: AI & filmmaking (approx. 60 minutes))

Discussion format

- Experiences with AI (e.g. texts, images, videos)
- Opportunities: inspiration, editing, translation
- Risks: stereotypes, power relations, copyright

Group work

- How could we use AI responsibly in our project – or consciously not use it?

---

5. Production phase: Filming (approx. 2–3 hours)

Working method

- Independent group work
- Moderators accompany, advise, but do not intervene in a controlling manner

Regular check-ins

- Short breaks:
  - "What is going well?"

- "Where do we need support?"

---

6. End of day (30 minutes)

- Flashlight: One success, one challenge
- Preparation for editing & presentation

DAY 3 – Post-production, presentation & reflection

Goals for the day

- Finish your own films
- Learning to give and receive feedback
- Reflect on learning processes, teamwork and intercultural exchange

---

1. Check-in & clarification of objectives (15 minutes)

- What needs to be completed today?
- Clarification of roles in the groups

---

2. Editing & post-production (approx. 3 hours)

Input

- Basics of editing (e.g. with CapCut / iMovie)
- Dramaturgy in editing
- Use of music and text (rights-based)

Working phase

- Groups edit their films
- Peer support between groups

---

3. Feedback & fine-tuning (approx. 60 minutes)

Peer feedback method

- Each group shows a rough cut
- Feedback according to clear rules:
    - What is effective?
    - What message comes across?
    - Are there any misunderstandings or stereotypical images?

---

4. Final presentation & screening (approx. 60 minutes)

- Joint film screening
- Optional: Invitation of guests

Moderated reflection round

- What do the films tell us about our diversity?
- What have we learned from each other?
- How has our view of the media changed?

---

5. Evaluation & transfer (approx. 45 minutes)

Methods

- Written or creative reflection:
    - "What I'm taking away with me"
    - "This is what I want to pass on"
- Discussion:
    - Sharing on social media – yes/no/how?
    - Responsibility, reach & impact

---

6. Conclusion & check-out (15 minutes)

- Group circle
- Appreciative closing round

Results & skills acquisition

At the end of the workshop, participants will have:

- produced their own films
- critically analysed media
- exchanged intercultural perspectives
- tried out democratic, inclusive communication
- experienced teamwork, reflection and creative self-efficacy

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

ANNEX 3 Three Days-schedule as hourly grid

Day 1 – Getting to know each other, perspectives & story development

Objective: Group formation, intercultural exchange, developing themes & stories

Time	Content	Methods / Notes
09:30	**Arrival & informal get-together**	Open arrival, coffee
10:00	**Check-in & icebreaker**	Getting to know each other circle, cultural objects, short introductory questions
10:30	**Sociometric constellation & expectations**	Making experiences with film, media and storytelling visible
11:00	**Break**	
11:15	**Introduction: Collaborative filmmaking**	Dialogic input on goals, participation, intercultural exchange
11:45	**Critical media analysis**	Film clips, small group analysis, discussion
1:00–2:00	**Lunch**	
2:00–3:30	**Storytelling & topic identification**	Brainstorming, clustering, discussion of social and cultural topics
3:30–3:45	**Break**	
3:45–4:45	**Group formation & story outlines**	Formation of film teams, initial story ideas, clarification of perspectives
4:45–5:00	**Check-out & reflection on the day**	Flashlight, 5-finger method

Day 2 – Technology, ethics & production

Goal: Technical basics, responsible filming, start of shooting

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

Time	Content	Methods / Notes
09:30	**Check-in & activation**	Mood barometer, short exercise session
09:45	**Film technology basics**	Image, sound, lighting, practical mini exercises
11:15	**Break**	
11:30	**Filming, rights & the public**	Input, role-playing, consent, fair use
12:30–13:00	**Inclusive storytelling & stereotypes**	Reflection questions, group check
1:00–2:00	**Lunch**	
2:00–3:00	**AI & filmmaking**	Discussion of opportunities/risks, group work
3:00–3:15	**Break**	
3:15–5:00	**Production phase: Filming**	Independent group work, accompanying coaching
5:00–5:15	**Check-out**	Successes & challenges

Day 3 – Editing, presentation & reflection

Goal: Complete films, give feedback, reflect on learning experiences

Time	Content	Methods / Notes
09:30	**Check-in & daily schedule**	Clarification of objectives in the groups
09:45	**Introduction to editing & post-production**	Brief input on editing, dramaturgy, music
10:30	**Break / Setting up editing stations**	
11:00	**Editing & post-production**	Group work with peer support
1:00–2:00	**Lunch**	

Time	Content	Methods / Notes
2:00–3:00	**Peer feedback & fine-tuning**	Show rough cut, structured feedback
3:00–3:15	**Break**	
3:15–4:15	**Final presentation (screening)**	Joint film screening
4:15–4:45	**Reflection & evaluation**	Learning processes, intercultural experiences
4:45–5:00	**Conclusion & check-out**	Transfer, appreciation, outlook

Notes on adaptation

- **Shorter workshop:** Reduce technology and AI input, focus on story & reflection
- **More time:** Extend production and editing phase to additional days
- **Intercultural focus:** Allow more time for reflection and feedback
- **Language diversity: Allow** additional time for translation and visualisation

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

ANNEX 3 Phase model variant with AI use

The structure is **not** based **on a timetable**, but on **educational phases** as outlined in the guidelines.
For **each phase**, I will specify:

- Goal & didactic function
- Specific **participatory methods**
- **Suitable AI tools (examples)**
- **Ethical reflection points**

The focus is clearly on **the critical, responsible use of AI in intercultural contexts**.

AI-based workshop "Collaborative Filmmaking"

Variant without filming – AI as a collaborative tool

PHASE 1: Getting to know the participants & establishing common ground

Objective

- Building trust and forming groups
- Visualising perspectives, experiences with AI, media & culture
- Establishing a democratic, reflective workspace

Methods

- Check-in circle:
  "Where do I encounter AI in my everyday life – and how does it make me feel?"
- Sociometric constellations:
  - "AI makes me feel more hopeful / more fearful"
  - "I have already used AI creatively"
- Small group discussions on cultural influences on media images

AI tools (supportive, not dominant)

- **Mentimeter / Slido**
  → AI-supported word clouds & surveys on expectations & experiences
- **ChatGPT / Claude**
  → only for collecting open questions from the group ("What do we want to clarify about AI?")

Ethical reflection

- AI is **not** used to analyse participants
- No profiling, no evaluation
- People define themselves – not through AI attributions

PHASE 2: Introduction to AI-based filmmaking & critical media literacy

Objective

- Understanding AI as a cultural and political tool
- Developing a critical view of representation, power & authorship

Methods

- Analysis of AI-generated images & videos in small groups
- Comparison:
  - Human-told story
  - AI-generated version of the same story

Suitable AI tools

- **Midjourney / DALL·E / Adobe Firefly**
  → Generation of contrasting images (e.g. "a family", "a leader")
- **Runway (Gen-2)**
  → Short AI video sequences for analysis
- **ChatGPT / Claude**
  → Analysis aid ("What assumptions are hidden in this image?")

Ethical reflection

- Training data & bias
- "Default" images (Western, white, heteronormative)
- AI ≠ neutral

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- Responsibility lies with the users, not the tool

PHASE 3: Story development – human perspectives at the centre

Goal

- Development of authentic, personal, intercultural stories
- AI as **a sparring partner**, not as an author

Methods

1. **Story work without AI**
    - Personal experiences
    - Biographical fragments
    - Collective themes (identity, belonging, discrimination)
2. Only afterwards: AI-supported expansion
    - Alternative dramaturgy
    - Change of perspective

Suitable AI tools

- **ChatGPT / Claude**
    - Structuring story ideas
    - Suggestions for dramatic tension
    - Critical questions about history
- **Notion AI**
    - Collaborative storyboards
    - Version comparisons

Ethical reflection

- Who is speaking? Who is being spoken about?
- AI must **not "invent" experiences** that humans do not share
- No cultural appropriation through AI 'generalisation'

PHASE 4: Visual concept & storyboard with AI

Objective

- Development of a visual language
- Making conscious aesthetic decisions

Methods

- Mood boards
- Scene sketches
- Group decisions on style and atmosphere

Suitable AI tools

- **Midjourney / Adobe Firefly**
  - Style development (colours, lighting, atmosphere)
- **Canva (Magic Design)**
  - Visual storyboards
- **Figma + AI plug-ins**
  - Collaborative visual planning

Ethical reflection

- Do not replicate real people
- No 'exoticised' representations
- Transparency: Make AI visible as an image source

PHASE 5: AI-based production (without filming)

Objective

- Implementation of the story as an AI-generated short film
- Strengthening teamwork and decision-making skills

Production components & tools

1. Moving images

- **Runway (Gen-2)**

- **Pika Labs**
  → Text-to-video, image-to-video

2. Voice-over

- **ElevenLabs**
- **Play.ht**
  → multilingual, neutral voices
  ⚠️ No imitation of real people

3. Music & sound

- **Suno**
- **Soundraw**
  → AI-generated music with usage rights

4. Editing

- **CapCut (AI features)**
- **Adobe Premiere (AI Assist)**
  → Editing suggestions, subtitles

Ethical reflection

- Labelling: "This film was created with AI"
- No deception about authenticity
- No deepfake aesthetics

PHASE 6: Inclusivity & anti-stereotype checks (ongoing)

Objective

- Avoidance of discriminatory narratives
- Promotion of empathy & diversity of voices

Methods

- Regular group check-outs:
  - "Who do we show – who don't we show?"
  - "Which images feel problematic?"
- Peer feedback between groups

Supportive AI tools

- **ChatGPT / Claude**
  → Bias check through targeted prompts
  ("Which stereotypes could be reproduced here?")

Ethical reflection

- AI does not automatically recognise discrimination
- Human judgement remains central

PHASE 7: Presentation & collective reflection

Objective

- Films as a basis for discussion
- Learning from feedback & criticism

Methods

- Joint screening
- Moderated feedback session:
  - Impact
  - Comprehensibility
  - Representation
  - Ethical coherence

Reflection questions

- Who is the author of this film?
- Would we share it publicly?
- What responsibility do we bear for its impact?

PHASE 8: Transfer & responsible publication

Objective

- Sustainable media literacy
- Conscious use of digital public sphere

Methods

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union

- Group decision:
    - publish / do not publish
- Discussion on platforms, reach, contextualisation

Supporting AI tools

- **ChatGPT**
  → Formulation of transparent accompanying texts
- **Canva**
  → Contextualised publication (not sensationalist)

Key ethical questions

- Context instead of clicks
- Transparency instead of deception
- Participation instead of instrumentalisation

Summary: Educational added value of the AI variant

Participants learn:

- To use AI **critically, creatively and responsibly**
- to tell intercultural stories without real filming
- To recognise power, bias and representation in AI
- how to shape democratic, inclusive media practices

AdB
TOY GENÇLİK DERNEĞİ
Gefördert durch die bpb: Bundeszentrale für politische Bildung
Co-funded by the European Union