

# VIDEOMUSEUMS

recording traces  
of our subjective  
culture

AUDIOVISUAL  
EDUCATION  
FOR YOUNG PEOPLE



## Editor's preface

### The idea of the project

Videomuseums is a project where students are invited to collectively research, choose, record and present in short videos, themes of their personal culture they believe should be preserved in an imaginary museum of the future. These themes may derive from their personal, natural, man-made or social environment. The chosen themes are filmed in short (4min) videos, video-exhibits, to form each school's Videomuseum. During this process, students and teachers work together with filmmakers and theatre pedagogues who visit schools under specific terms and conditions.

Emphasis is given on students' active participation in decision-making and particularly on "what, according to their opinion, should be preserved". Specific procedures and exercises including photographic and drama/theatre techniques are employed at this stage.

The Videomuseums idea broadens the notion of "preservation" as it may include anything from the man-made, natural or social environments, such as an old man's personal story, a bench outside the school yard, a nearby forest, a playground, the kiosk in the neighborhood, our friends dancing in a popular meeting place and so on.

The idea of Videomuseums was initially tried in the beginning of 1990s by Menis Theodoridis in a small

number of schools in Greece. In 2009, the idea, with more specific characteristics, was further developed in cooperation with Karpos Educational Centre for Intercultural Communication (a Greek NGO) and was applied in a number of Gymnasiums and Lyceums under the coordination of the Department of Culture of the Directorate of Secondary Education of Eastern Attica in Greece.

### The partnership

In the years 2010-2012 the idea of the Videomuseums was even further explored through a European Comenius-Regio programme which helped develop a partnership between two European regions, Eastern Attica, Greece and Frankfurt, Germany. The Directorate of Secondary Education of Eastern Attica in Greece and the Directorate of Education of Frankfurt in Germany, together with other local partners (associations, municipalities, NGOs etc.), developed educational procedures which led to the production and exchange of audiovisual messages and the creation of Videomuseums by using film, sound and drama/theatre techniques. Other main partners included, in Eastern Attica, Greece: Karpos – Centre for Education and Intercultural Communication, the Hellenic Theatre/Drama and Education Network, fourteen (14) secondary education schools, and in Frankfurt, Germany: the School Theatre Studio in Frankfurt (Schultheater-Studio), the Media Project Centre – Open Channels – MOK Offenbach/Frankfurt (Medienprojektzentrum Offener Kanal – MOK) and four secondary education schools. During this two-year partnership students and teachers from both regions



had the opportunity to create and exchange their “video-exhibits”, meet in training seminars and conferences and present their work in Festivals, publications and websites ([www.videomuseums.eu](http://www.videomuseums.eu)).

From the beginning of this Videomusems project (2009) and during the partnership (2010-2012), forty (40) schools, over six hundred (600) students, twenty four (24) teachers, fifteen (15) filmmakers and three (3) theatre/drama pedagogues have taken part and about forty (40) video-exhibits have been created and uploaded on several websites.

### This publication

This book is organised in two Parts. Part A, entitled “Videomuseum: the project and the partnership”, presents the original idea of the Project and describes in detail the two-year Partnership between the two educational regions (Eastern Attica, Greece and Frankfurt, Germany). Part B, entitled “Issues on Audiovisual Education”, includes 6 articles on further issues of audiovisual education and possible synergies with theatre/drama education.

Part A starts with the article “Youth Videomuseums of a community: the background of a project” by **Menis Theodoridis** who presents the original idea and the first steps (1991-1998) of a project that aimed to record the cultural environment of young people and their familiarisation with methods of electronic journalism. The author presents in detail the whole concept, its methodology and the procedure to be followed, from choosing themes to the finished video-exhibits. **Nikos Govas** in “Videomuseums 2010-2012: a Partnership between two European educational regions”, presents the aims of the two-year partnership, the way its activities were organised (seminars, conferences, festivals, video exchanges etc.), the partners (people and institutions) that cooperated and the outcomes. The following unit named “The filmmakers’ view on the Videomuseums project” includes four texts written by filmmakers (two from Eastern Attica and two from Frankfurt) involved both as teacher trainers and as students supporters in filming. **Maria Leonida** in “Students’ documentaristic glances through the Videomuseums project” stresses the importance of group work for the production of a short documentary film, emphasises on the creation of “cinematic laboratories” in schools and suggests the project as a strong educational



tool. **George Didimiotis** in "A filmmaker in the classroom" reports on students' relation to audiovisual education and mainly on the art of cinema. **Sabine Westerohoff-Schroer** in "Training teachers in the Videomuseums project: analysing film for teachers, educationalists and their students" presents one of the several teacher training workshops offered during the partnership period. In the last article of this filmmakers' unit, **Sabine Westerohoff-Schroer** and **Annika Lorz** in "From process to product – working with media on subjective cultures of the youth" report and comment on their relationship as filmmakers with teachers in Frankfurt. The next unit includes three articles expressing "The teachers' perspective on the creation of the Videomuseums". In "Exploring the frame of our lives" **Evangelia Georgaki**, **Mary Kaldi** and **Evangelia Kyrmizaki**, three of the teachers that have observed very closely the students' groups in this project, record the creative stages students went through while composing a group product and comment on the changes that took place in the students' lives as they explored the 'frames of their lives'. **Mary Kaldi** in "Recording traces of reality" reports on all videomuseum films in Greece in the past years revealing the traces young people leave on the world when they defend their personal identities by the way they walk, the kind of music they prefer, the way they explore and claim their space. In the third text of this unit "Searching for identity", **Effie Laskary** and **Jenny Stavrianou** share with us their experience working with their students and the journey to self-awareness they travelled together while creating the videomuseum films. Part A closes with the "Evaluation aspects of the Videomuseums project 2010-2012" unit. This includes the article "Evaluation elements of the Videomuseums project in Eastern Attica" where **Eleni Kritikou**, **Menis Theodoridis** and **Irene Dimaki** present their results from the implementation of the project in Eastern Attica, Greece (all questionnaires used can be found in the Appendix of the book) and the text "Institutional





structures and moving projects. Thoughts on the sustainable outcomes of the Videomuseums Project in Frankfurt" by **Joachim Reiss** who questions the sustainability of such programmes.

Part B of this book starts with "Audiovisual Education – pathways and dead-ends: audiovisual expression curriculum" by **Menis Theodoridis** who presents his theoretical and methodological choices that led, for the first time in Greece, to a full Curriculum for Audiovisual Expression in compulsory education. **Evangelia Kourti** in her article "Social media and media education during initial teacher training" discusses the necessity and the process by which the Pedagogical Department of Athens University sensitises students – future teachers – in media education, especially in social media. **John Potter** in his "Digital video production and learner identity" presents elements of his work in London University and introduces us to his notion of curatorship. The last three texts (first published in "Theater. Neue Medien", Körber-Stiftung editions) come from colleagues from Germany focusing on a possible synergy between theatre/drama in education and new media. **Matthias Warstat** in his "School of images: theatre and new media" explores aesthetic issues of theatre and performances that use new technological (digital) tools. **Karl-A.S. Meyer** in "Transiting between medial and real worlds", reviews some school productions of the German National School Theatre Festival "Schultheater der Länder"

held in Nuremberg in 2010 which had "theatre and new media" as its central topic, to comment on artists' relation to new expressive tools (projections, digital technology etc.). Finally, **Thomas Bürger** and **Lotta Auerswald** in their "4.48 Psychosis" text present their school's theatre group exciting journey when confronted with the demanding work of Sarah Kane and the production they presented in the above mentioned festival "Schultheater der Länder" in Nuremberg in 2010.

Finally, in the Appendix of this book, we have included the Questionnaires used for the evaluation of the project in Eastern Attica, Greece during the 2010-2012 period.

### Acknowledgments

We thank all authors of this publication and all colleagues of this partnership, teachers, filmmakers and education administrators, who contributed with comments, suggestions, photos and feedback.

Mostly we thank the students for giving life to this project.

Nikos Govas  
June 2012