

ART NO STOP: THE SOCIAL WORLD AT THE SERVICE OF ART

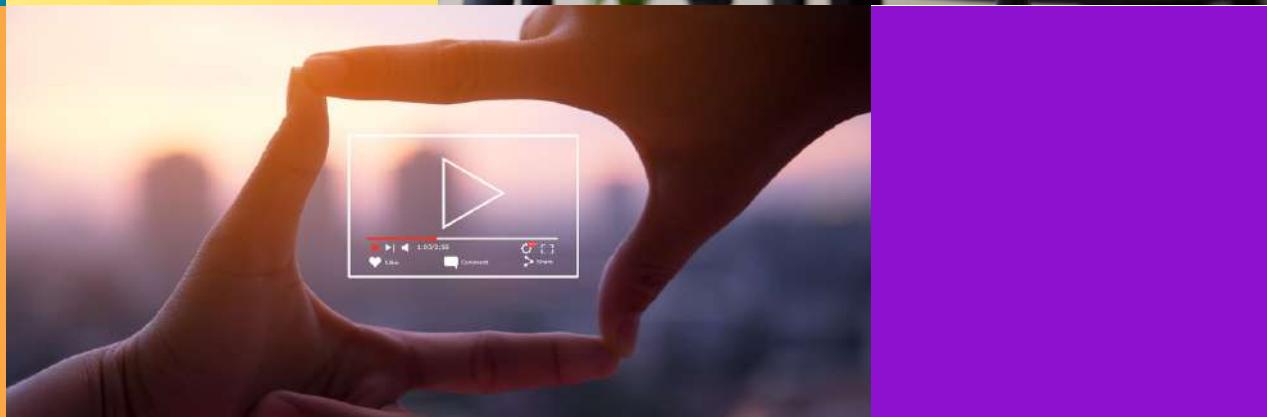
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VIDEO PRODUCTION MANUAL

CHAPTER 1: VIDEO CREATION



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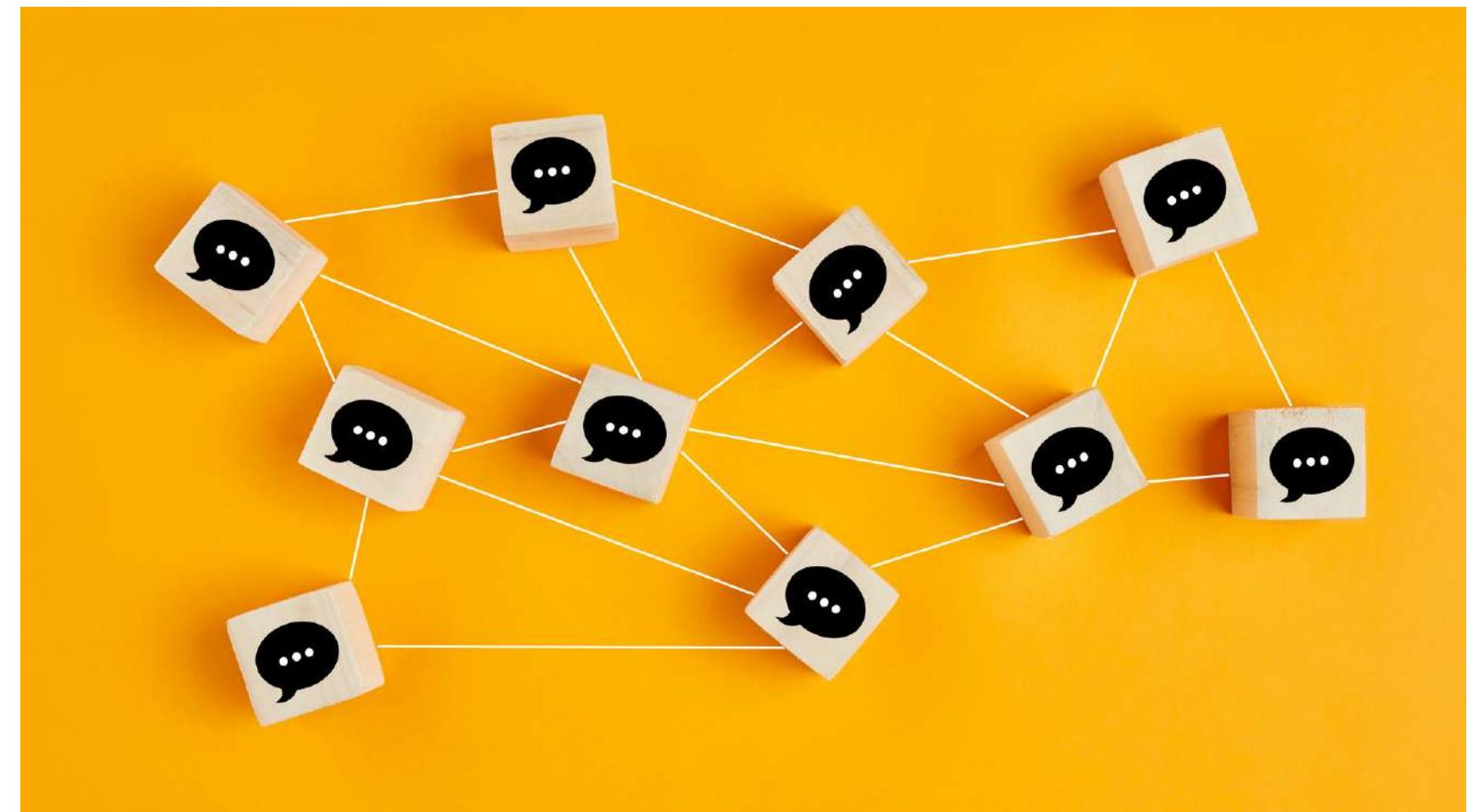
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00. INTRODUCTION

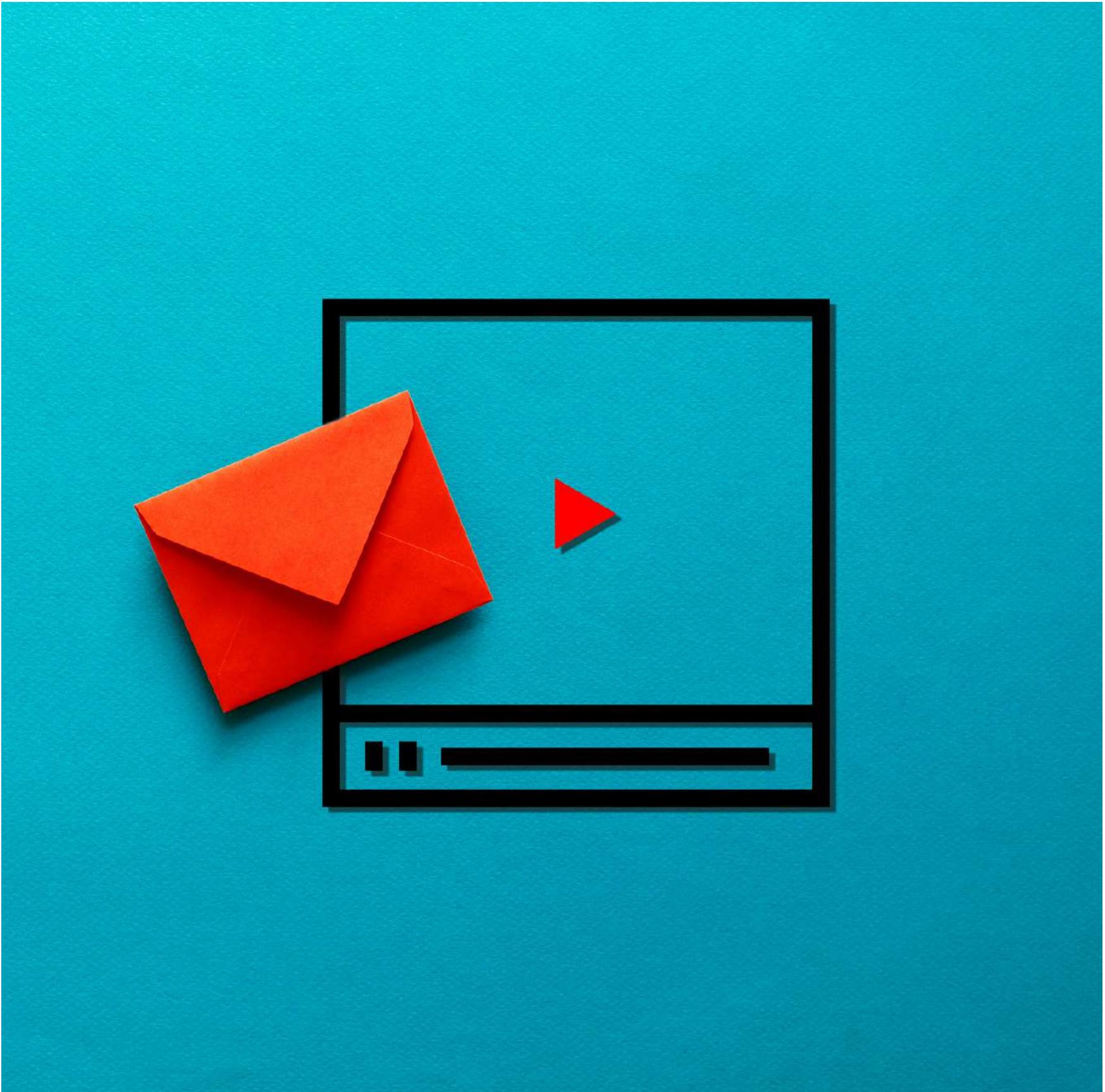
Communication is a Human Right

that enables others.

A vehicle for **education**, the development of a **critical sense** and the capacity for **political incidence**, therefore, an essential tool for social transformation and the struggle for effective social justice. Linked to **communication** is the **transforming power of art**, understood as another language and a differentiating tool applied to communication.



However,
video
production is a
powerful
communication
tool.



It allows for the **creation of our own narratives and stories**, denouncing social problems, generating spaces for reflection on specific topics, **generating changes in attitudes and opening up to new perspectives**, opening conversations on topics silenced by the weight of taboo, etc.



In this line, as we have been saying, video production is also a powerful artistic tool in storytelling, it allows to gives an artistic dimension to the narrative, enriching the message and giving a creative form to the content. It allows for experimentation and innovation in storytelling, which adds value to the story itself. The exploration and variation of visual narrative styles increase the impact capacity of the story, appeal more strongly to the viewers, make the story penetrate more deeply, and even install new ideas and reflections in the viewers.

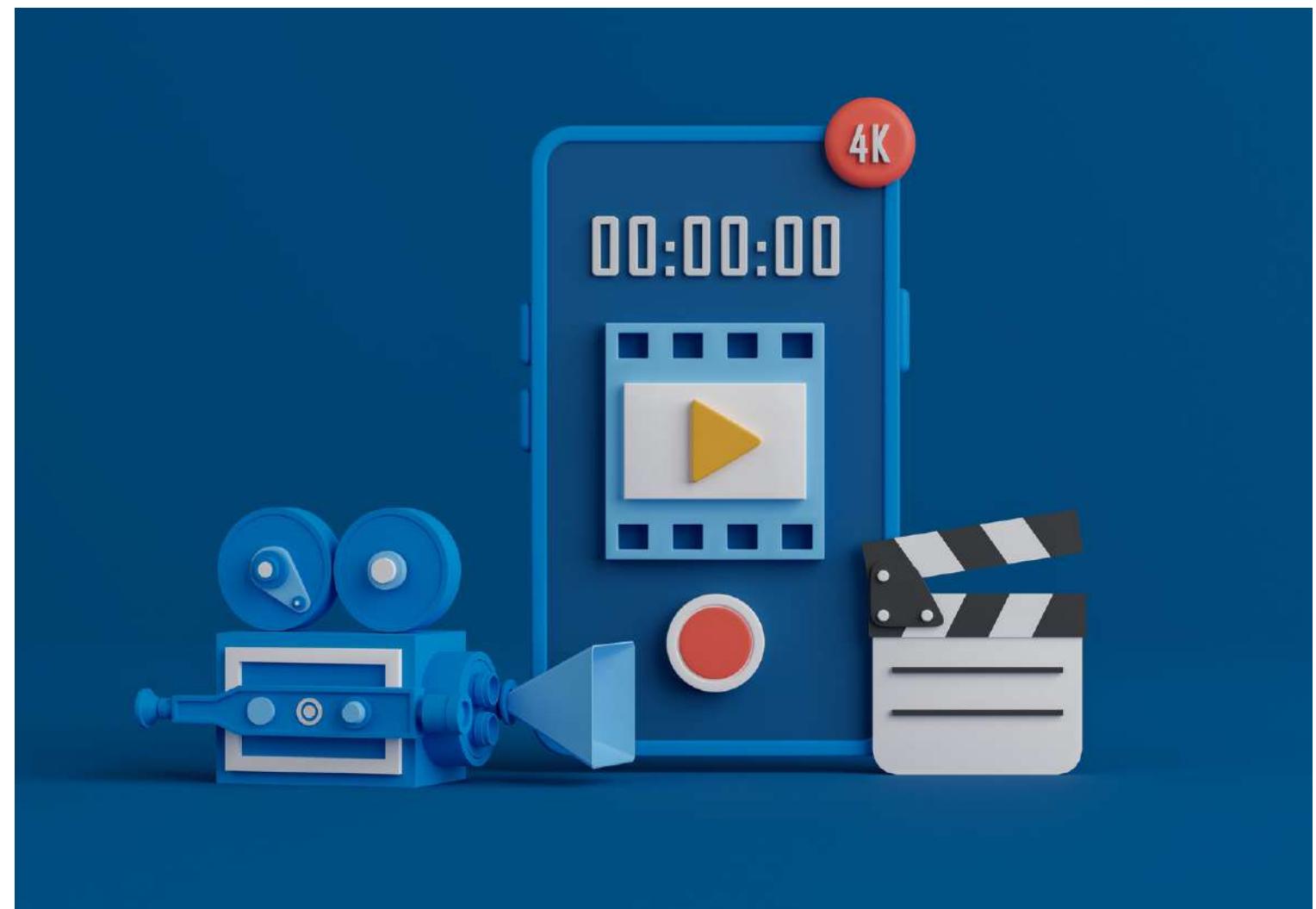
We cannot be what we cannot see



1. TECHNICAL ASPECTS AND OPERATION

The operation will depend on the media used for recording.

In this case, we are going to explain **how video recording via Android smartphones and iPhones works**. Also, there are technical aspects that are universal when recording and narrating a story, and others that should be taken into account when using a smartphone for video recording.





However, **recording is telling a story**. Therefore, there are several things to keep in mind before starting to record: that we must know and define **what story we want to tell** (fiction, documentary, social denunciation...), **in what way** (through interviews, testimonies, through symbolic language, etc.) and in **what format** (short film, feature film...).

In this way, we can take into account

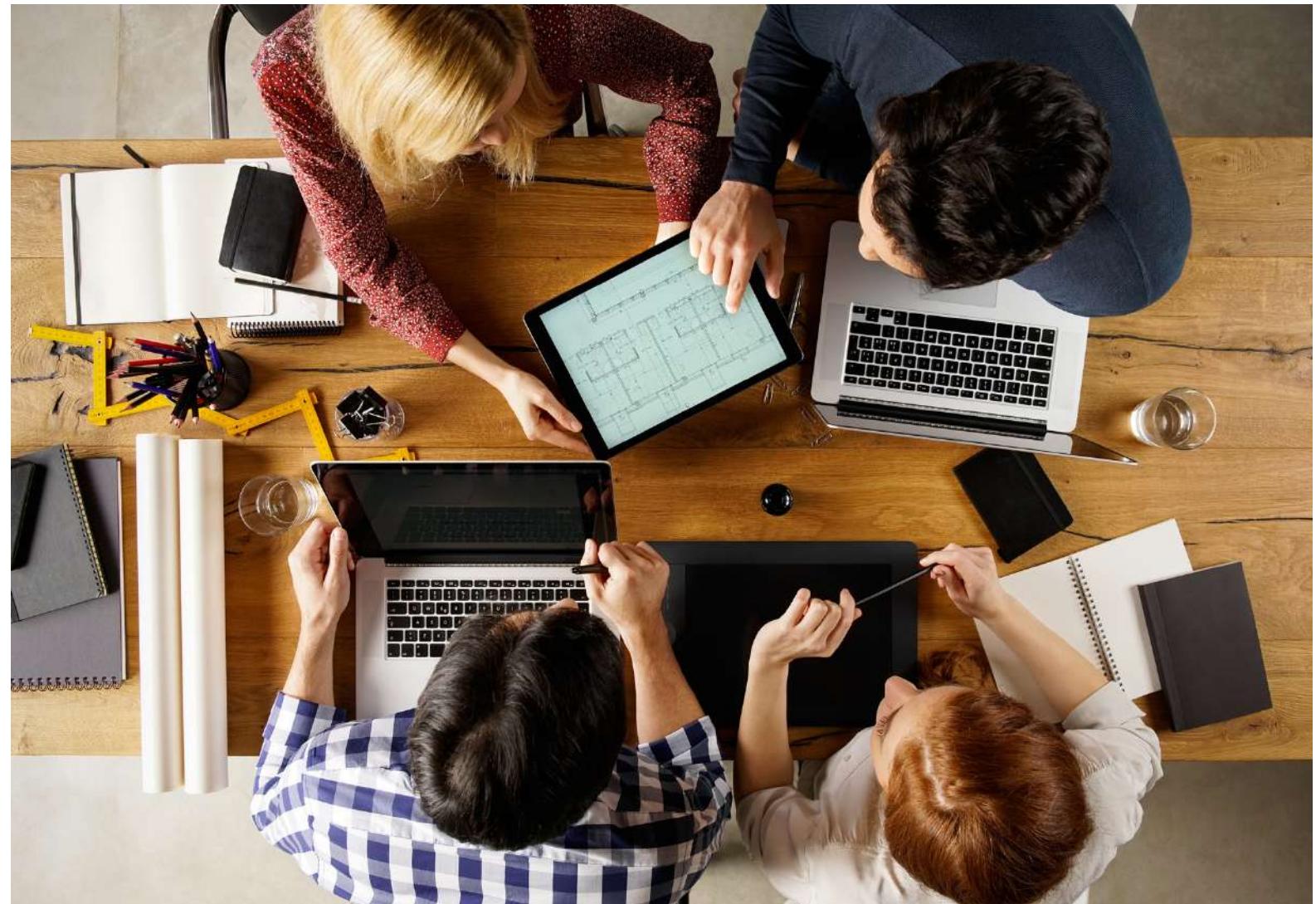
the following in order to define the

aspects mentioned above:

- **The objective:** What are we interested in conveying?
- **The action:** What is the story I want to tell? The main plot.
- **The theme:** What is the film about? The depth of the story.
- **The point of view:** From whose point of view do we tell it?
- **Characters:** Who is this story about?
- **The conflict:** With the outside or inside world, between two people or with oneself. Who fights against whom -or against what- to achieve what?

Likewise, the work process could be structured as follows:

- **Starting point:** The idea and the story we need to tell. Choice of the theme. Synopsis.
- **Research and documentation:** Archives, witnesses, location of photographic materials, documentary, graphic, audiovisual, sound.
- **Script:** Exposition, presentation of the characters, development, culmination and denouement.
- **Pre-production:** Preparation of the shooting. Locations. Scenery and characters.
- **Technical script:** Script rundown (Image 1). Sequences and shots. Camera movements (Image 2).



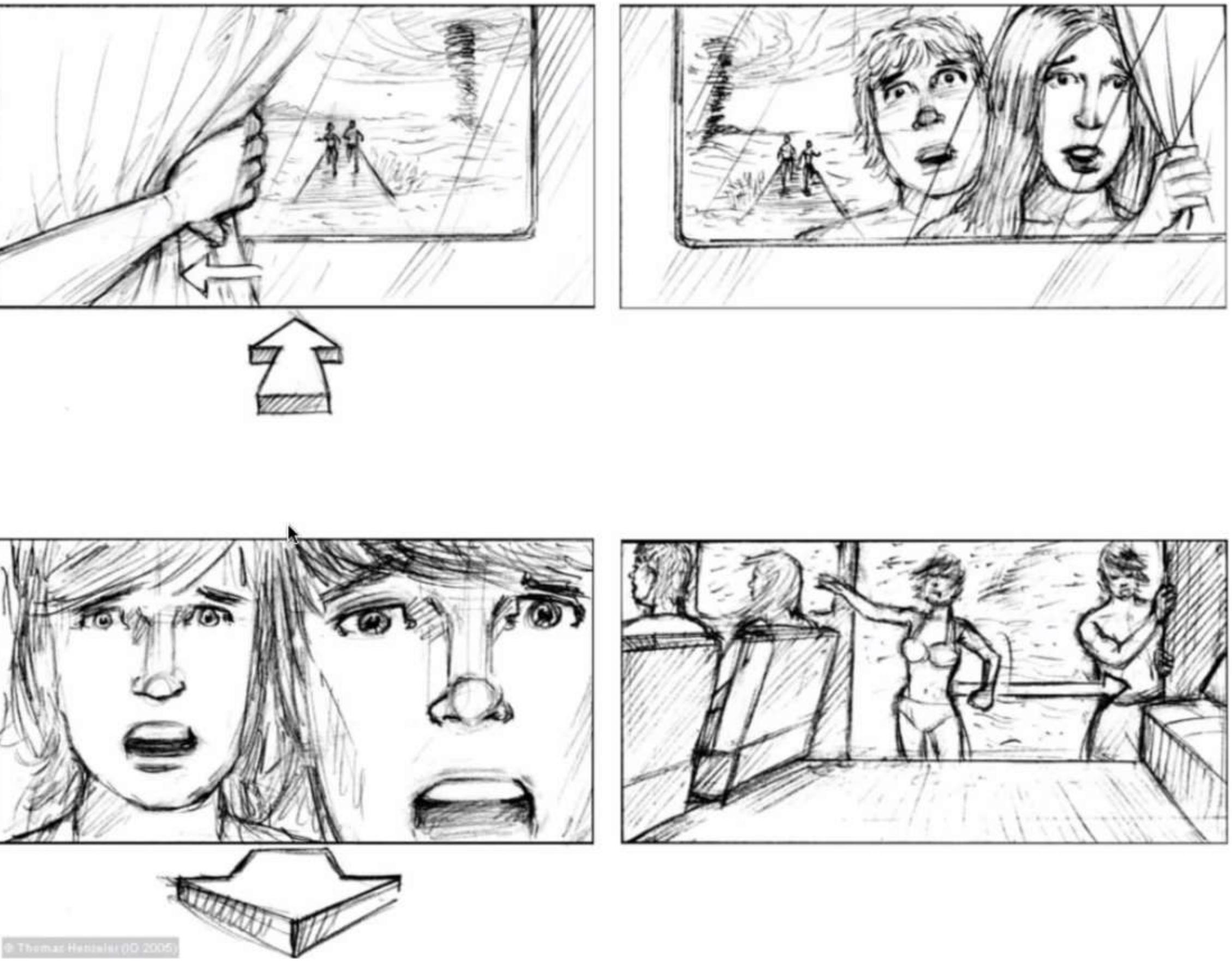
What you see

Image 1: Script rundown

Sequence 1: Bus stop outside , daytime. Juan Carlos comes from the right and walks toward the door.	(Sounds from the door of the bus) Juan Carlos: Wait! Wait!"
Sequence 2: Entrance of the bus inside , daytime. Juan Carlos quickly gets on the bus, goes up the stairs, gives the coins and grabs the ticket.	Bus driver: Let's go! Juan Carlos: (out of breath): Thank you. Good day. (footsteps and coins).
Sequence 3: Hallway of the bus inside , day. Juan Carlos proceeds down the aisle of the bus.	(background murmur)
Sequence 4: Seats of the bus inside , day. Juan Carlos finds an empty seat next to Ecoute	(background murmur)
Sequence 5: Seats of the bus inside , day. Juan Carlos sitting next to Ecoute and talking	Ecoute: Business or personal? Juan Carlos: (very surprised): Excuse me? Ecoute: This trip, is it business or pleasure?
Sequence 6: Seats of the bus inside , daytime Juan Carlos sitting next to Ecoute and talking	(Very quiet background noise) Juan Carlos: For a long time it is not private. Other day locked in the classroom, it would be much better to be in nature, for example, in the park.
Sequence 7: Seats of the bus inside , daytime Juan Carlos sitting next to Ecoute and talking	(Background noise at normal volume). Ecoute: I think if you want to go to the park, you're on the wrong bus. Juan Carlos (absentmindedly, chattering): Bye-bye
Sequence 8: Bus stop outside , daytime Juan Carlos quickly gets up and leaves the bus, looking lost as he doesn't know where he is.	(shout of joy from Juan Carlos)

Image 2. Camera movements

(The **arrows outside the frame** indicate the movement of the camera, and the **arrows inside the frame** indicate the movement of the character/object).



- **Artistic script:** The Storyboard.
- **Shooting.**
- **Visioning:** Minutado, editing script.
- **Post-production:** Editing, sound and video post-production.

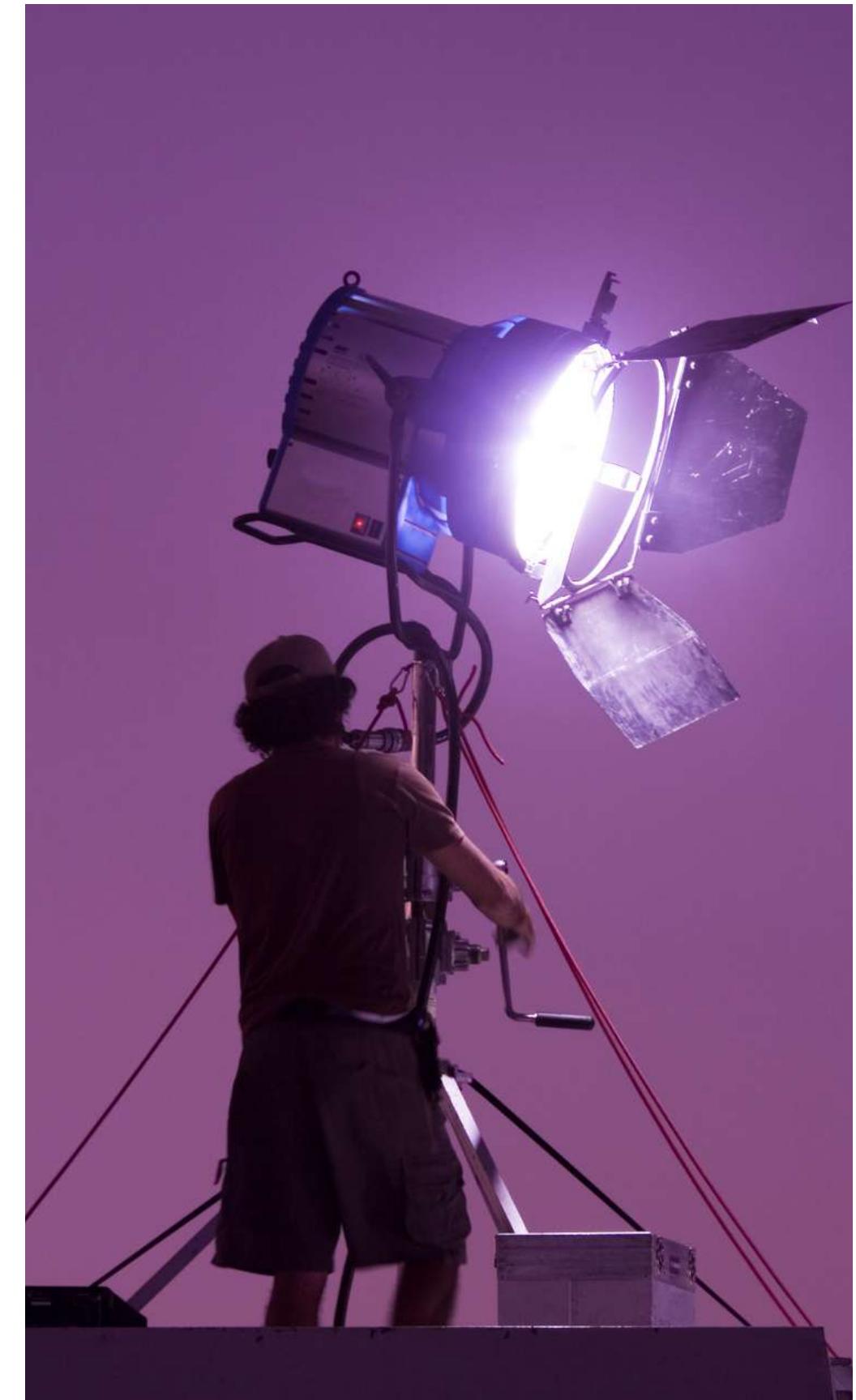
In the same way, **the narration is usually structured in 3 acts or parts**, the approach (beginning), the development (in the middle), and the conclusion (the end). This is interesting in that, once we have the story structured according to this scheme, it allows us to play with the order of the acts and innovate in the plot structure itself.



2. LIGHTS

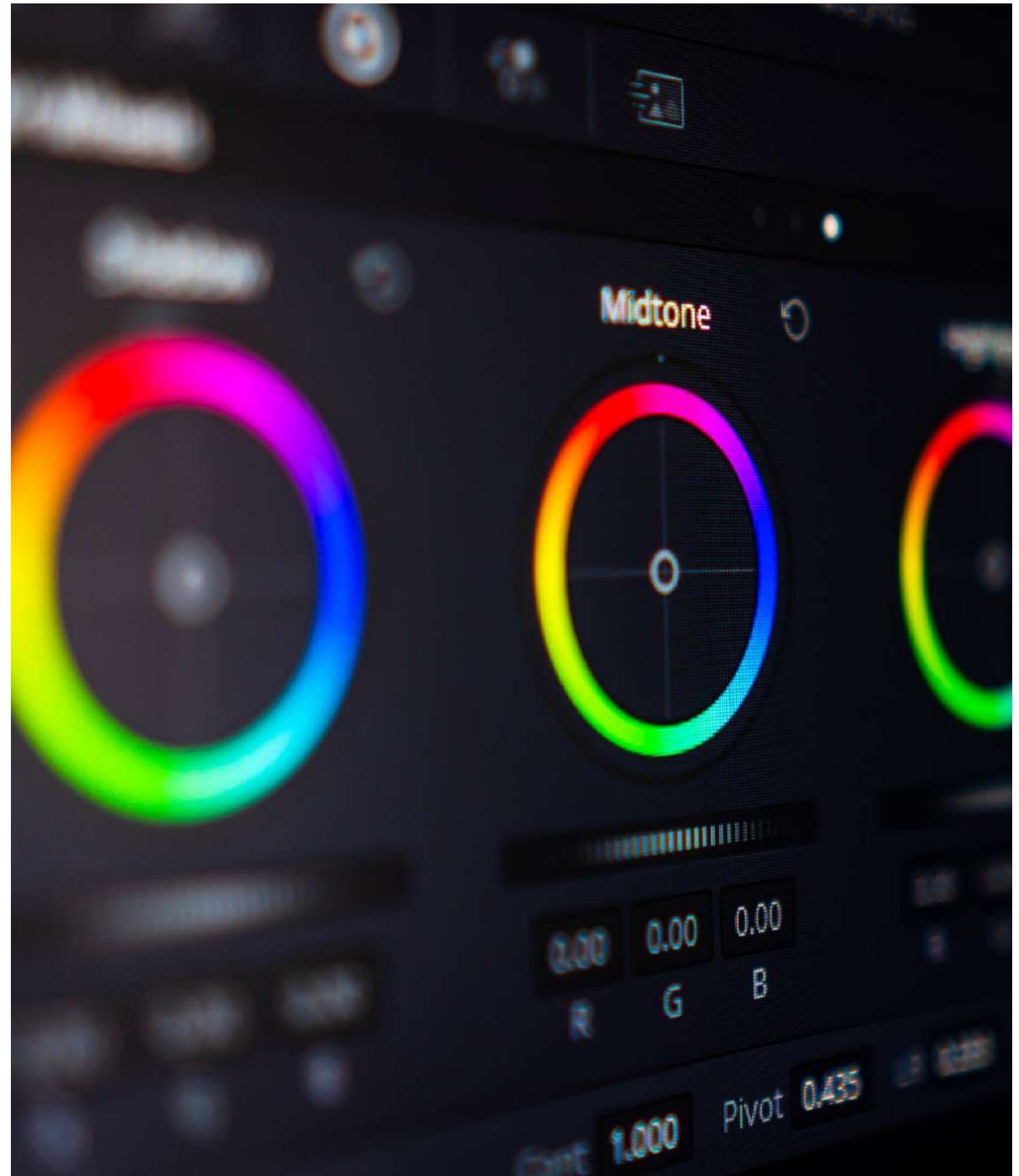
Lighting is a key aspect to consider when planning the shoot.

Since we may find ourselves in very bright or dimly lit places, as well as in natural or artificial light, it is important to know two concepts to keep in mind to control the light of our recording: **white balance** and **exposure**. Based on this, it is possible to work with the automatic settings of the mobile device's camera or, if it allows it, to adjust them manually.



1. White balance:

It refers to **colour temperature**. It's directly related to light. When doing white balance, the camera is told what the white is, so that it adjusts it to the rest of the colours. **Normally, mobile device cameras have different default settings** to choose from within the white balance, taking into account whether we are shooting in daylight, cloudy or indoor conditions.

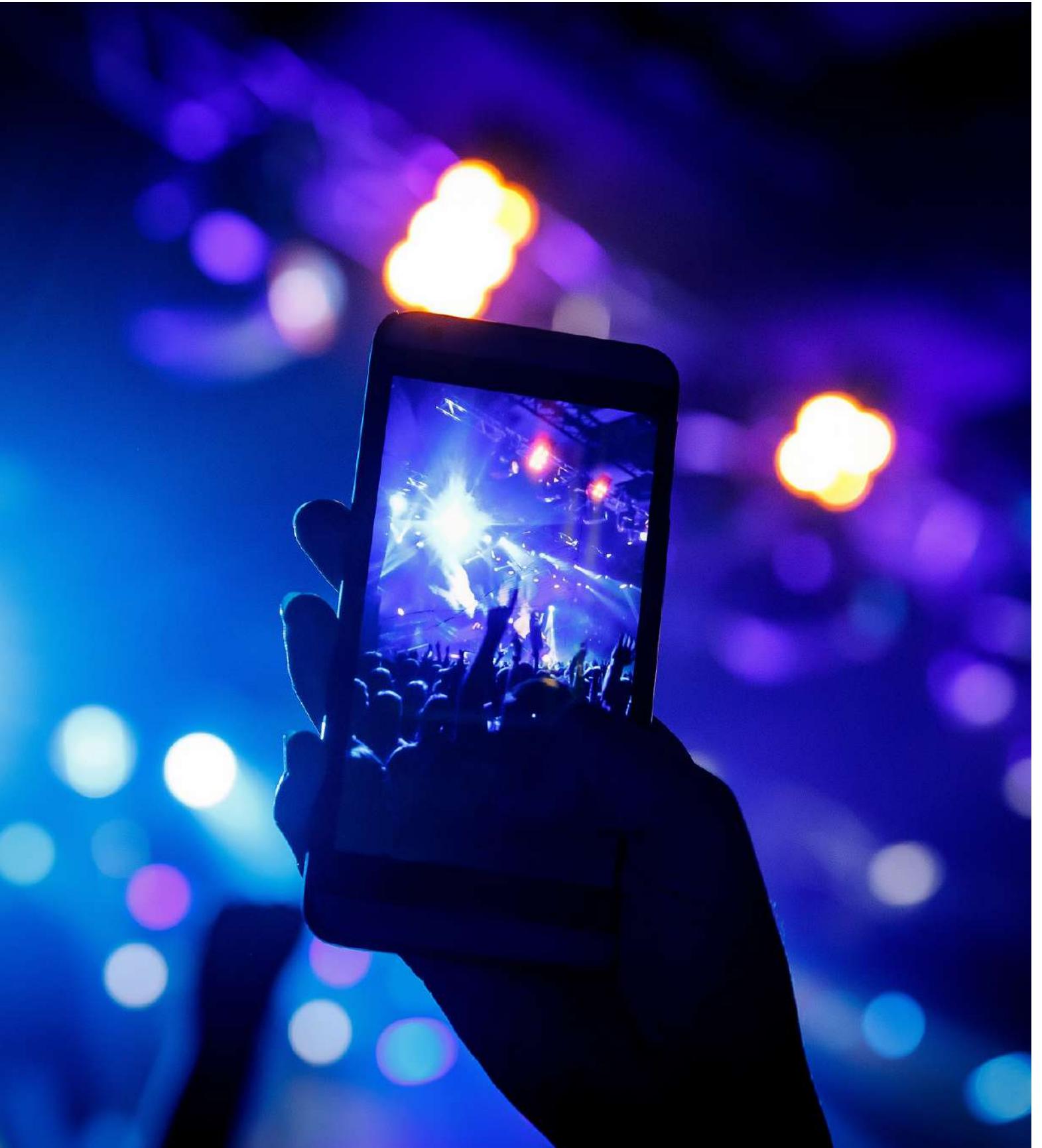




The most common with "**"Daylight"**", "**"Tungsten"**", "**"Fluorescent"**", "**"Cloudy"**", "**"Flash"** or the **automatic mode** itself, recommended if you are not familiar with the properties of the illumination in the image play with these parameters. **When the automatic mode is selected**, the device's camera determines the light's colour and makes the colour correction based on this predetermined calculation. Although this is not 100% accurate or reliable, it has improved quite a bit in the latest models of current camera phones.

2. Exposure:

It consists of **adjusting the amount of light that the camera lets in**. In video cameras, it is the iris (similar to the diaphragm of photographic cameras). **There is also the "Gain" option**, which allows to digitally amplify the amount of light captured when it is very low. The problem is that its use can generate a lot of noise (sensation of "grain", lower pixel quality) in the image and, by extension, lower image quality.

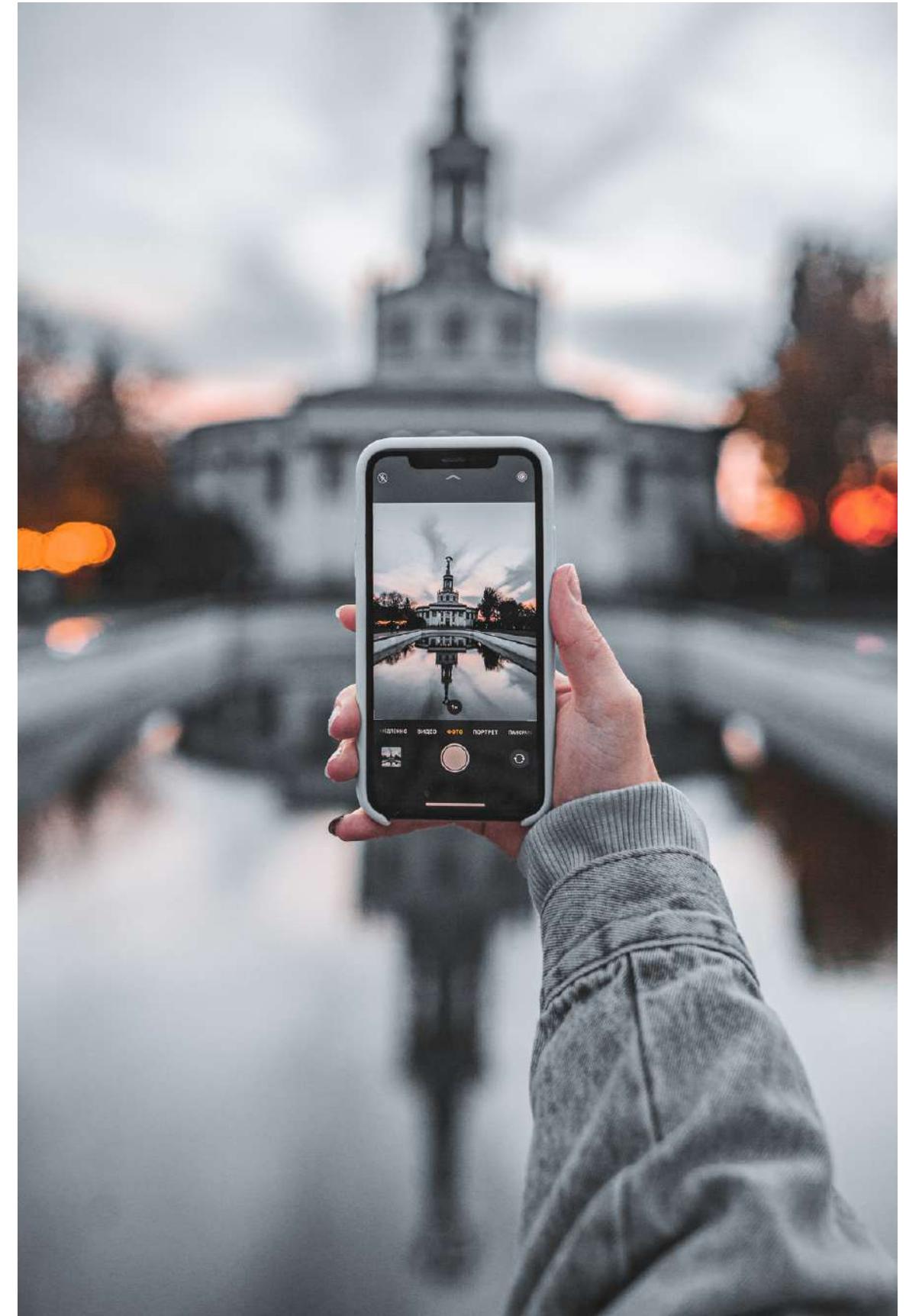




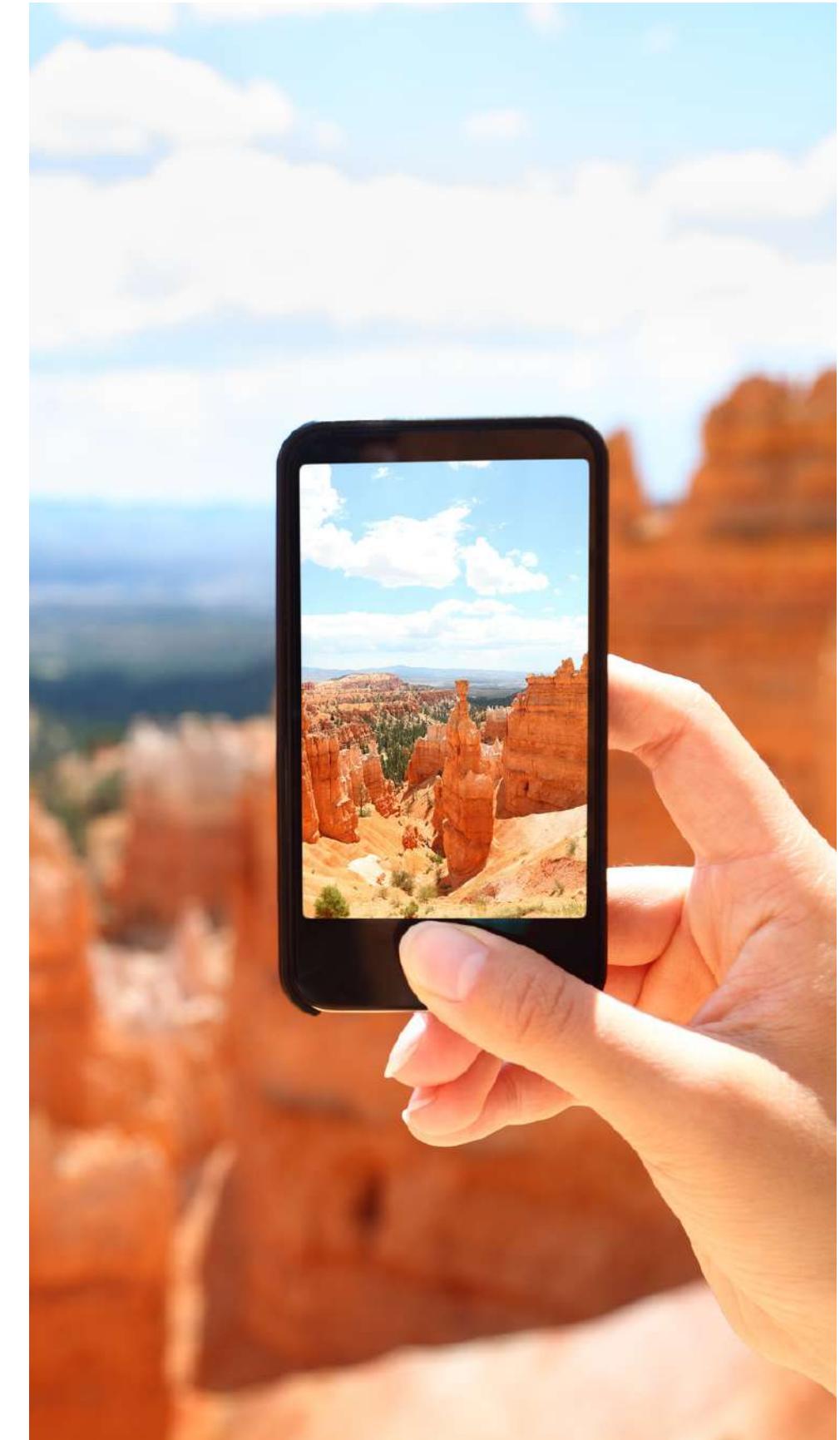
Also, with today's technology **some phones have professional options in their cameras** that simulate the function of professional cameras called "**Zebra Pattern**", which allows testing the image to see in which areas we are losing information by excess or absence of light, areas of the image that are burning or where the light does not reach, to correct it by playing with the light of the space and the parameters mentioned above.

In any case, **we should avoid recording directly into the light** to avoid loss of information in the highlights and shadows, and to avoid burnt images or backlighting when the light comes from behind or from the sides concerning what we are focusing on.

On the other hand, **if we record with natural light, we must take into account that the lighting conditions of the environment are less controllable**, the light will be subject to changes due to weather conditions (clouds, rain...), the passing of time (sunset, sunrise...), etc. Also, recording at night is usually more complicated, depending on the possibilities of the camera of our mobile device and the knowledge to adjust it correctly.



→ **Recommendation:** If you do not have many notions about lighting properties when capturing images, it is **advisable to use the automatic settings of the camera**. Also, when recording indoors, it is advisable to try to avoid the darkest hours, dark places or dull days as they could impoverish the quality of the image since **most cell phones on the market lose the definition in their recordings when we record with poor or inadequate lighting**. As for recording outdoors, **the best hours of natural light are one hour before sunset and one hour after sunrise**. However, it is advisable to avoid midday, for example, since the strength of the sunlight at that time tends to burn areas of the image, generating strong contrasts between illuminated areas and shadows, as well as very strong reflections, defects that cannot be solved during the editing phase.



3. SOUND

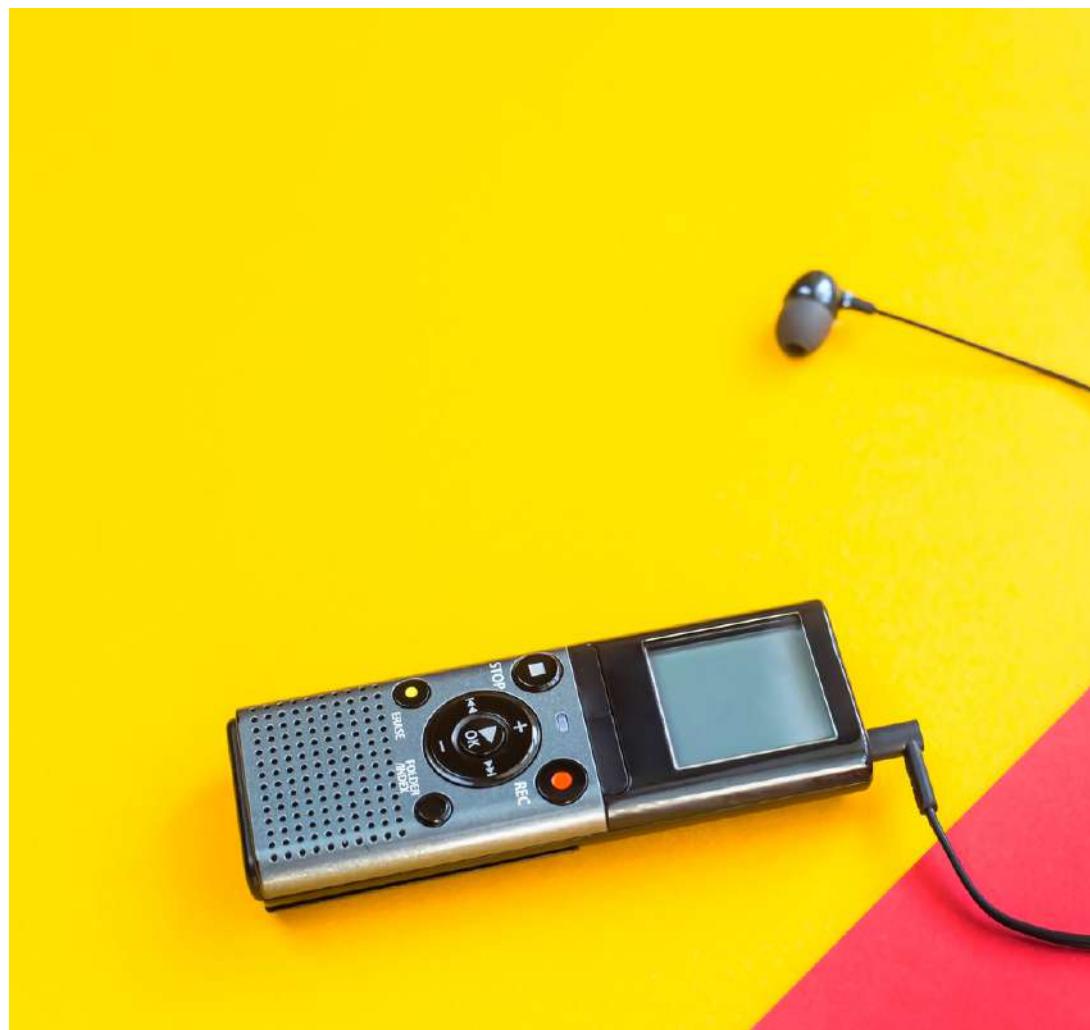
In video recording
and audiovisual
content creation,
sound quality is as
important as
image quality.

Today's **cell phones** are equipped with an internal microphone that allows us to record sound, but they are microphones optimized for certain circumstances, specially designed to capture sound from very close. Likewise, they usually filter out ambient noise. We can also use the **headset microphone**, especially for interviews, for example, as the sound is quite clean.

The quality of both is not the best, so sometimes the sound can be a little dirty, especially if there is a lot of noise or wind in the environment in which we record. So, if you have the opportunity, **it may be interesting to get a tie clip microphone for cell phones**, which are quite inexpensive.



Another possibility is to use a recorder to record the sound.



Similarly, if the microphone does not have a good sound quality or if we do not have a microphone on the mobile device itself, **another possibility is to use a recorder to record the sound separately**. In this case, we will have to add the audio recorded separately and synchronize it with the video during the editing and editing process (post-production). In any case, in the editing process, we can usually clean the soundtrack of ambient noises.

Avoid noisy places.

→ Recommendation: Avoid noisy locations. If you can't avoid it, for example, because you need to record outdoors, use a recorder that filters out ambient noise minimally and do postproduction work to clean up the noise from the soundtrack. Recording extra tracks of ambient music or ambient noise as resource tracks can be interesting when editing and combining with other soundtracks to give several layers of sound to the video recording during the editing and post-production phase.



Sometimes when
we use an external
microphone on a
mobile device, the
device does not
recognize it.



In this case, it is advisable to download another app such as "Open Camara", which allows you to choose the internal or external microphone.

4. SHOOTING

Using a cell phone as a recording tool:



Nowadays, **having a cell phone means having a video camera**. The possibility of recording video and audio at the same time and separately. This offers the possibility of telling long or short stories from anywhere and at any time to anyone with a cell phone. **This has increased people's accessibility to content creation.**

With this, we see some **technical aspects** to take into account:

1. Sufficient storage space on the mobile device:

It is essential, before starting the recording process, **to make sure that we have enough space in the memory** of the mobile device to store the contents to be recorded.



2. Charge the cell phone battery:



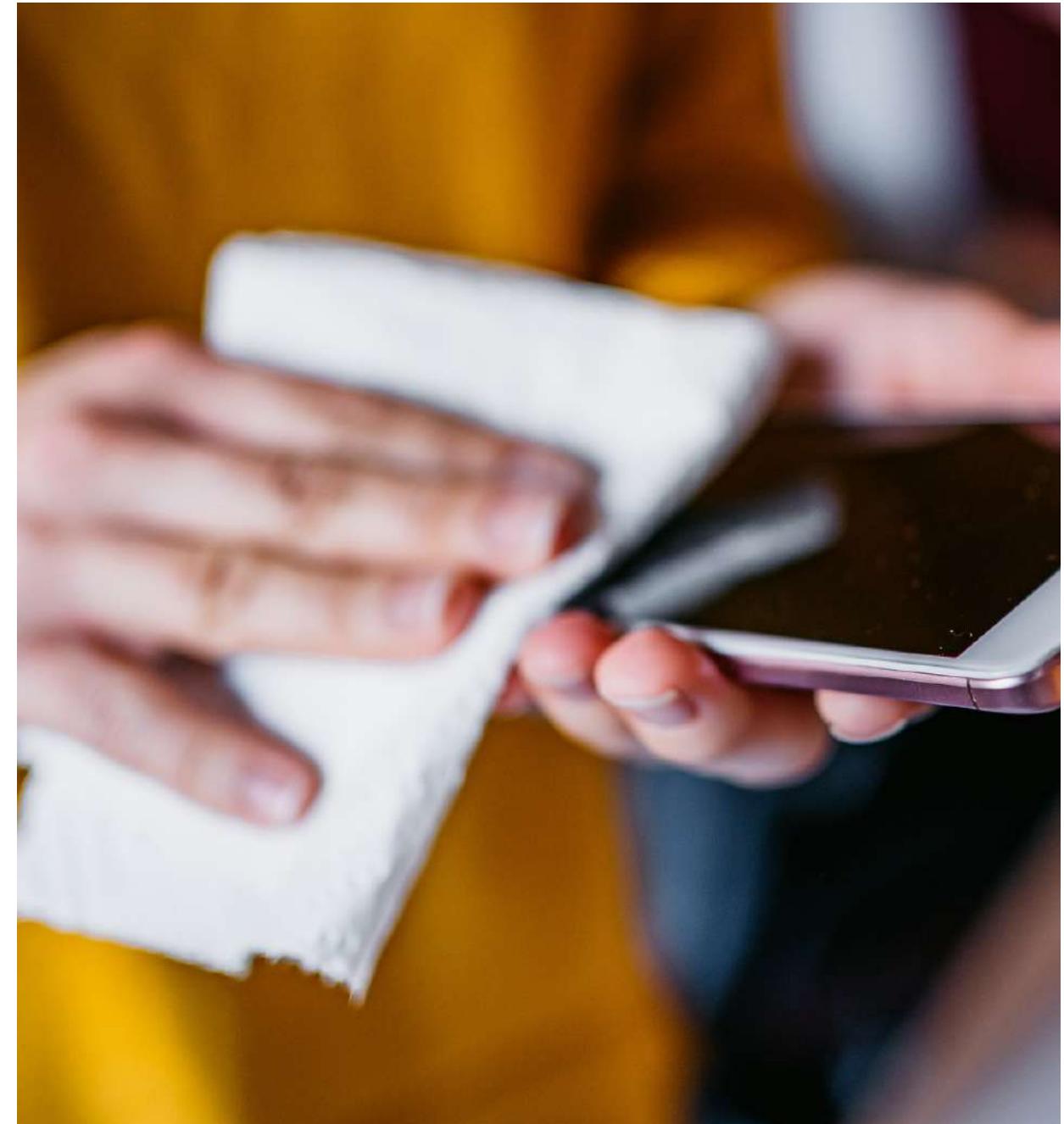
Recording video involves high consumption of resources and energy for the cell phone. Therefore, **it is necessary to check the battery charge status before recording.**

→ **Recommendation:** Charge the battery to 100% before recording and **disconnect all other resources such as the Internet or lower the brightness of the screen.**

3. Maintenance of the device:

Smartphones are devices that are continuously touched throughout the day, often with dirt particles that we drag on our hands, so it usually accumulates traces of grease and dust. **It is therefore essential to clean the camera lens and, in general, the entire device**, to ensure that we are recording with a clean lens, free of grease and dust that will dirty the image we record.

→ Recommendation: Use a soft part of a piece of clothing or a microfiber cloth, which will allow us to leave the lens clean and ready to record clearly.



4. Screen position:



It is advisable to **always record with the device in a horizontal position** since the only social networks that support vertical videos without the black stripes that appear on the sides are Instagram and Tiktok. So, if the purpose of our video is not to publish on those networks, it is advisable to record horizontally since it is the format that most platforms support.

→ **Recommendation: Set the device horizontally and look for a reference line on the horizon so as not to twist the recording and prevent it from being displayed tilted.**

5. Screen resolution and aspect ratio:

The horizontal position usually adapts to various screen resolutions and aspect ratios, **the most common aspect ratio being 16:9**, which would be equivalent to the following screen resolutions on devices such as computers or televisions, as well as video platforms such as Youtube or Vimeo:

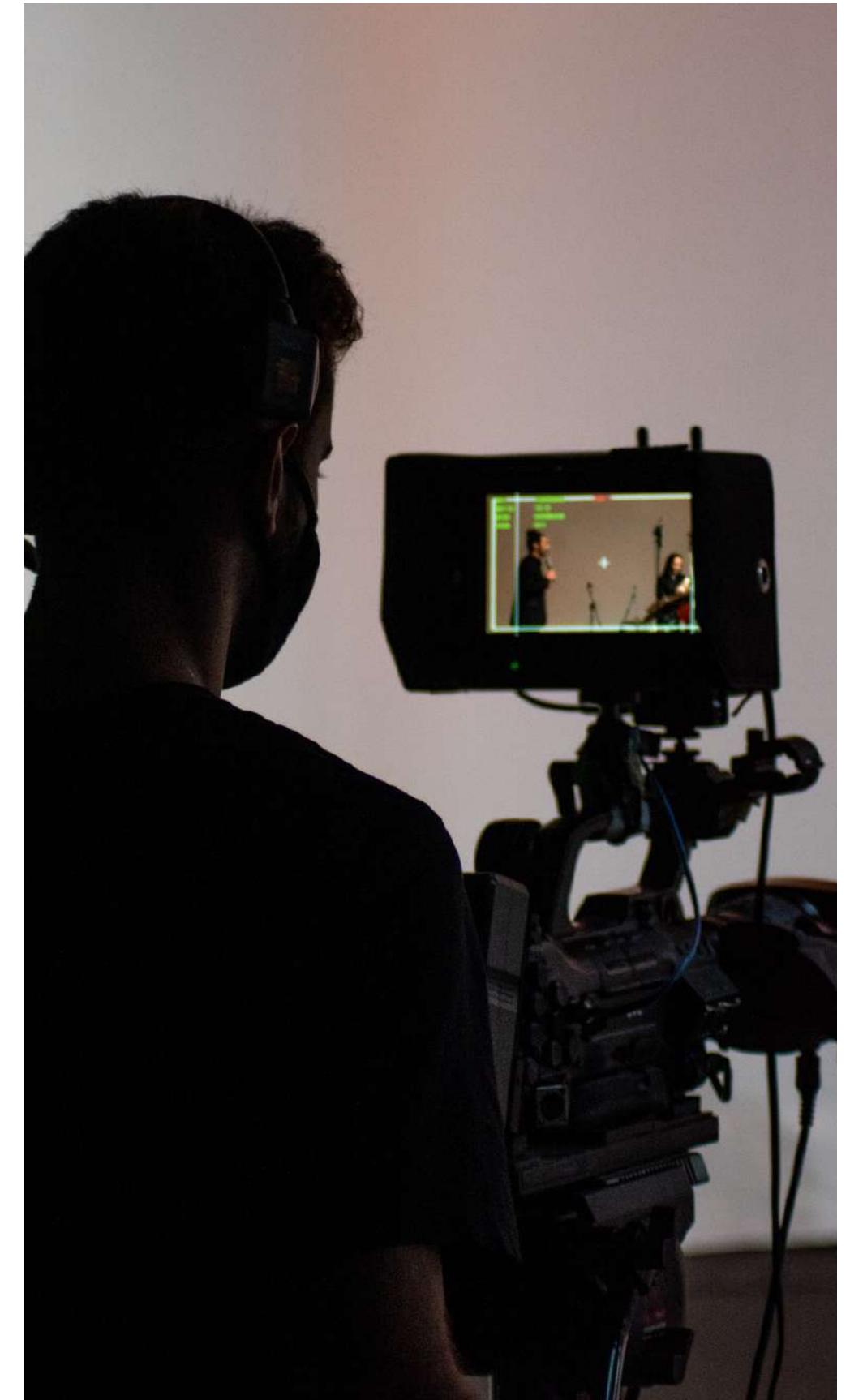
Video quality	Screen Resolution (Pixels per inch)
4320p (8K)	7680 × 4320
2160p (4K)	3840 × 2160
1440p (2K)	2560 × 1440
1080p (HD)	1920 × 1080
720p (HD)	1280 × 720
480 p (SD)	854 × 480
360p (SD)	640 × 360
240p (SD)	426 × 240

→ **Recommendation: The most adaptable screen ratio and, therefore, the most recommendable when recording is 16:9** (horizontal). As for the screen resolution, the higher the image resolution, the higher the quality of the screen resolution where the viewing takes place. We will be able to select the video quality parameters in the initial phase, before recording through the video settings of the mobile device, and in the post-production and video editing phase, as we will see later.

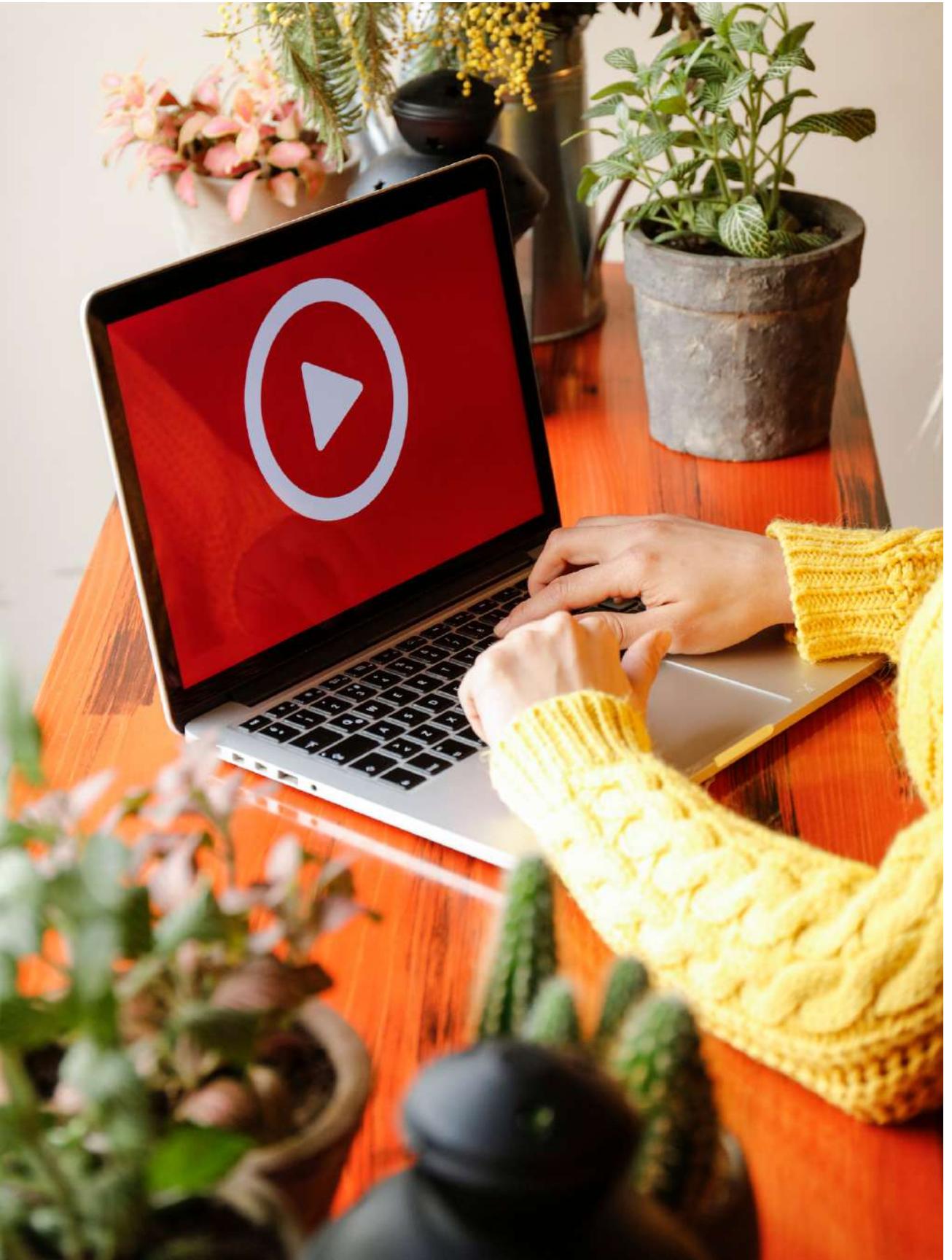


6. Video resolution:

Before starting to record with your phone **it is important to take into account the formats the device allows you to record with**, as well as the image resolution. If we need a video with good image quality, we must adjust the resolution to the maximum. In the camera settings of the device, we can find different format and resolution options, from which we must select in a planned way the parameters that interest us before starting the recording so that all the audiovisual material we have complies with the minimum quality required. **We must also bear in mind that the quality of the image is linked to the size of the file**, so the higher the resolution, the higher the quality, but also the greater the weight of the file and, therefore, the greater the consumption of storage space.



→ **Recommendation:** However, it is advisable to always select the maximum resolution and have the necessary means (computer and USB cable, for example) to transfer the material to another external memory, such as the computer, so as not to saturate the memory of the mobile device in case it is low, and so that it does not consume all the resources hindering the recording process. Also, if you want to reduce the resolution later, for example, to reduce the weight of the file, you can always do so, while the other way around you cannot, since we cannot increase the quality in the post-production phase if the image has already been recorded in lower quality.

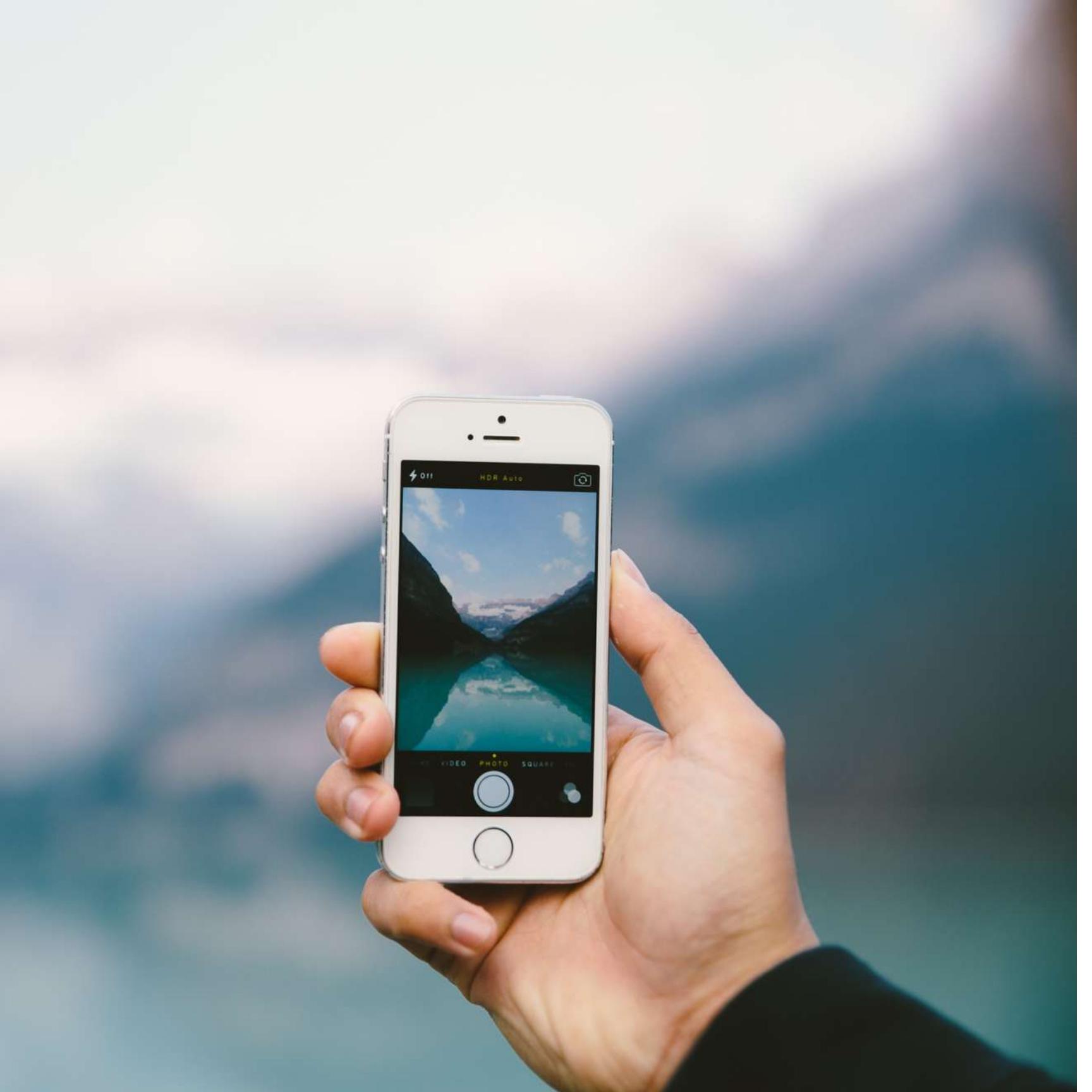


7. Use of digital zoom:

Nowadays, mobile devices incorporate a digital zoom in the internal camera. But **when we apply it, either to a video recording or to a photo, the resulting image usually loses quality** as the zoom translates as adding noise to the image to fill the space between pixels when enlarging the image, since the image produced by a mobile device does not usually have the same quality as that of a high-resolution camera.

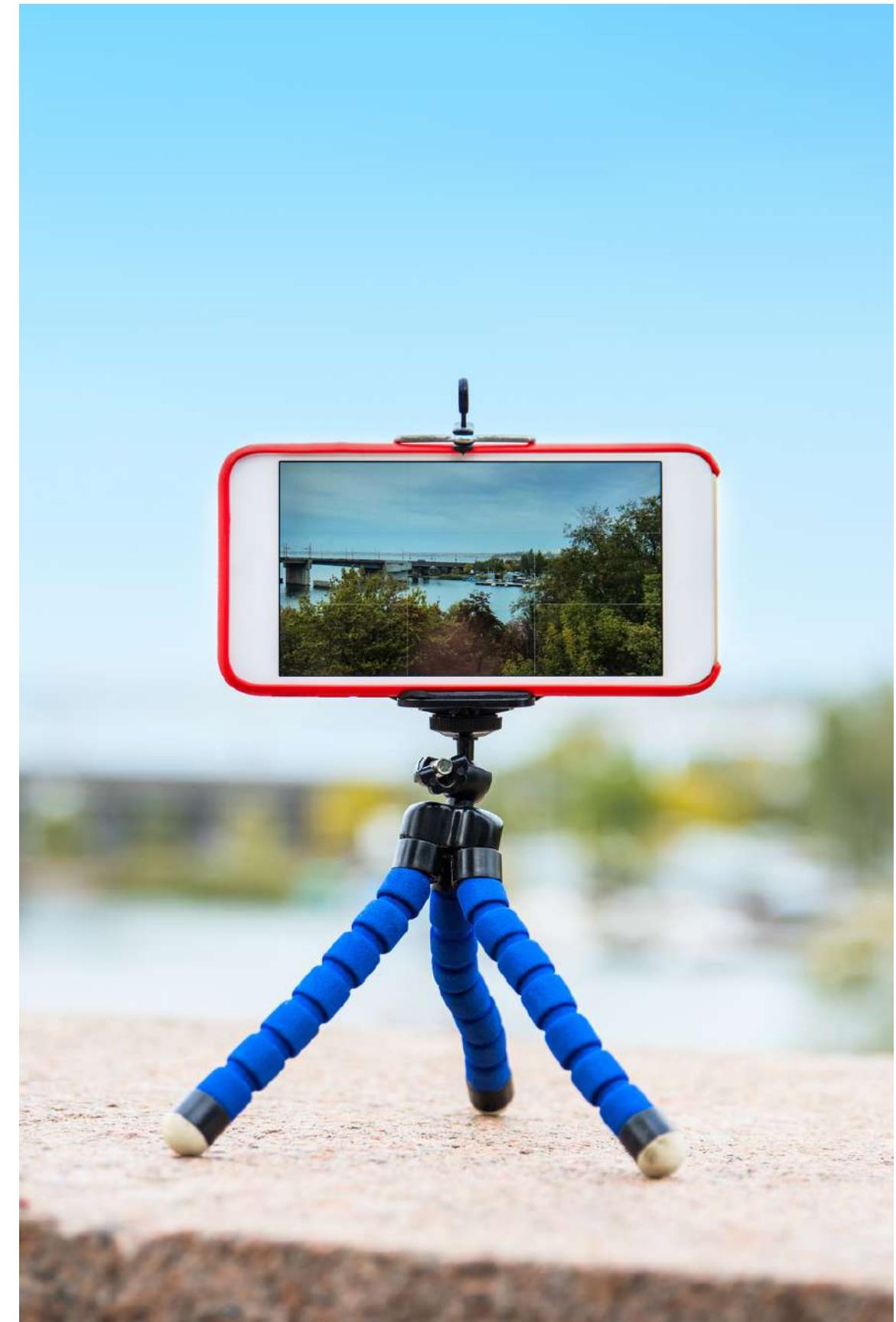


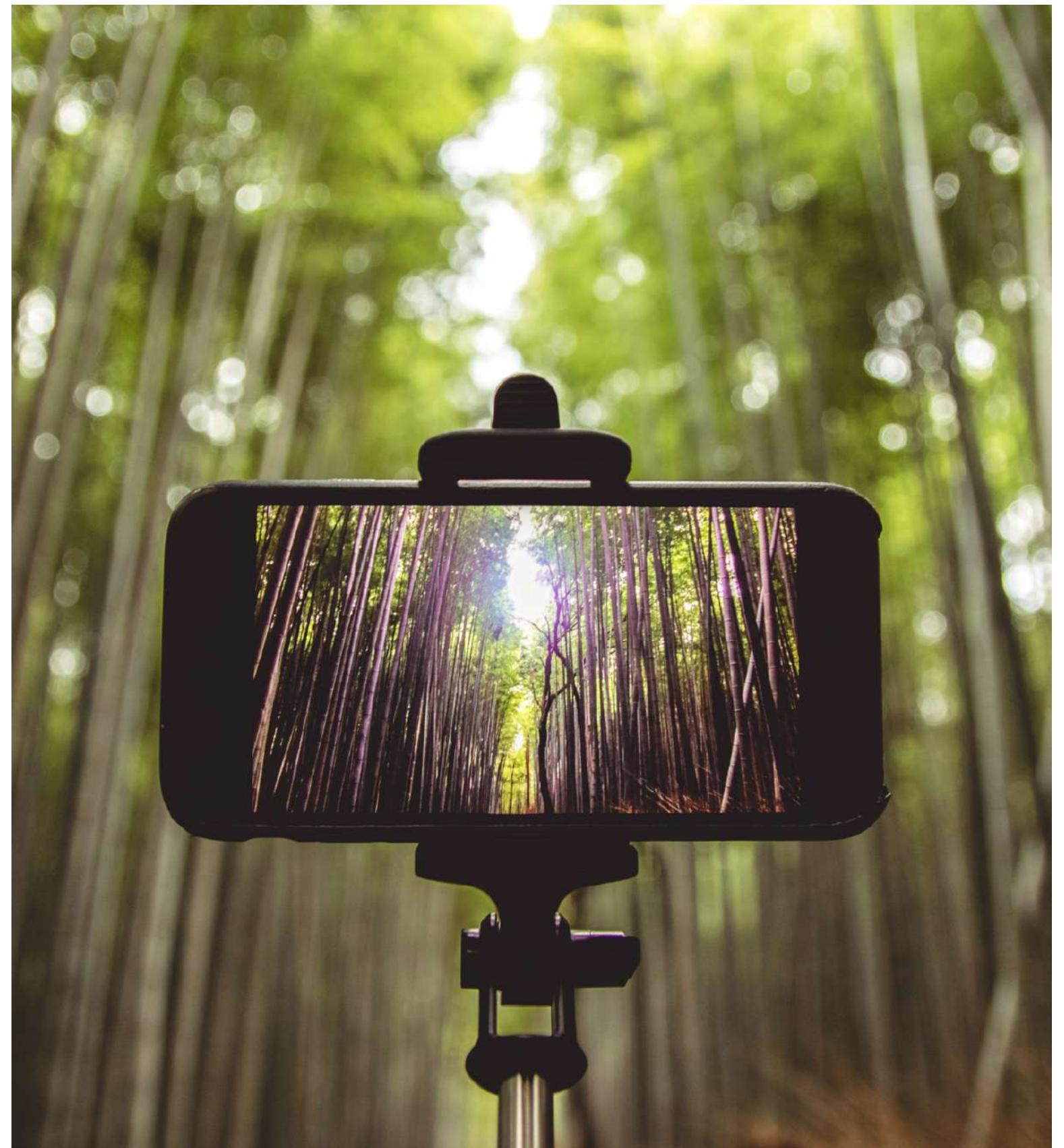
→ Recommendation: **Do not use the digital zoom.** Instead, use smooth movements to move closer or farther away from the lens. In this case, it is advisable to use a resource that stabilizes the image such as a tripod or a selfie stick. Or, failing that, integrate image stabilization resources in the post-production and video editing phase.



8. Stability of the shot:

It is an essential factor that will affect the quality of the video and the ability to capture the viewer's attention because, **when recording videos with mobile devices, it is easy to make sudden or fast movements that can be annoying in the viewing of the image**, generating a sense of disorder and even dizziness in the viewer. For example, if we have considered as a necessary shot to tell our story a panoramic view and we do not have any support, such as a tripod, **we must take care of the body balance and move slowly**, with a firm grip on the phone, so that the sweep of space in the viewing does not cause a feeling of dizziness to the viewer.



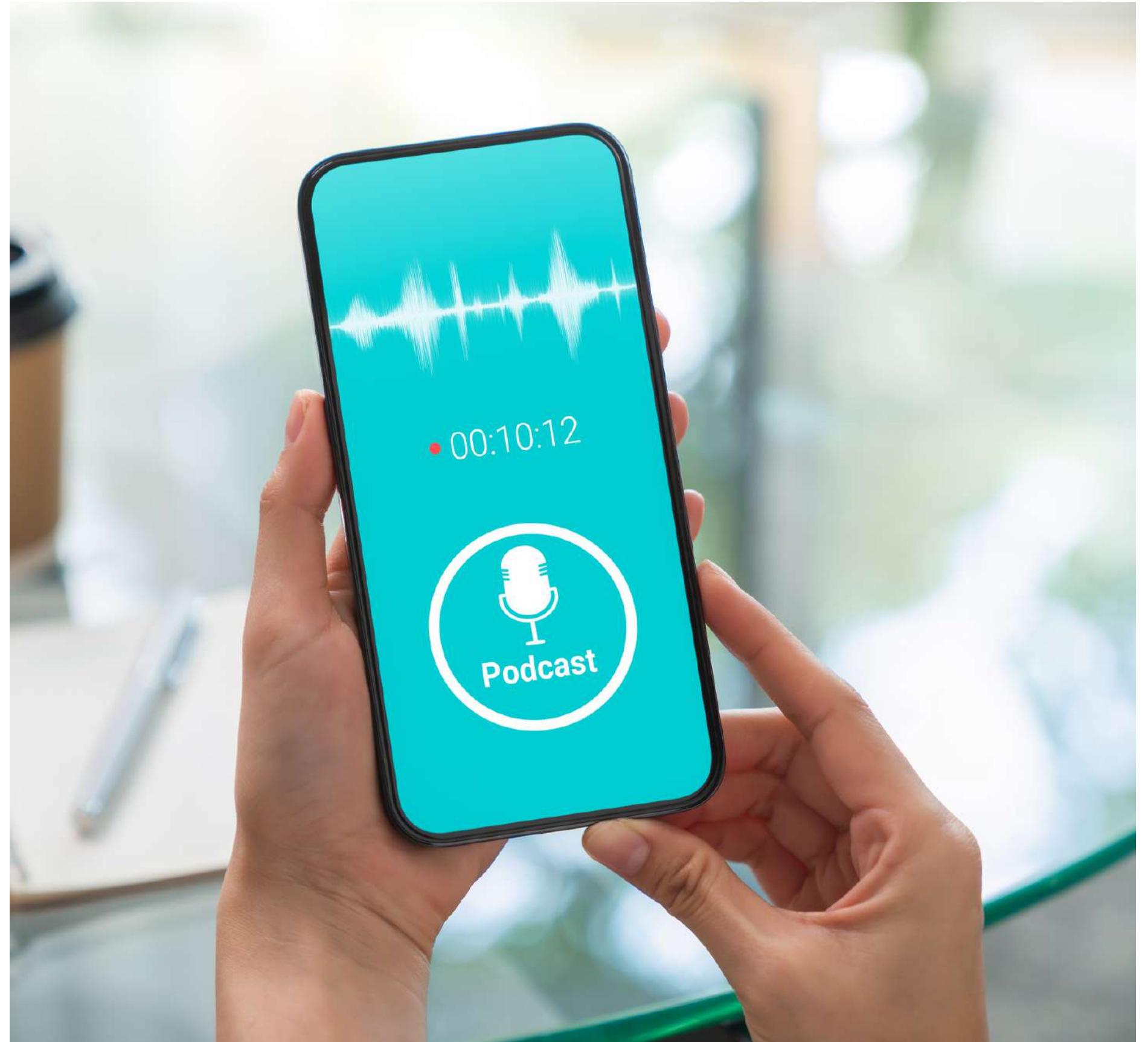


→ **Recommendation:** Make slow and controlled movements. A body position that provides stability is to separate the legs a little, which is then reflected in the video recording. Also, the best option will always be to use a tripod if we have one (either a tripod as such or a homemade one made by us, or, failing that, the use of a selfie stick with the lens pointing outward, like a steady cam, which provides more stability to the movements (a useful resource for, for example, recording walks, sweeping the space to generate panoramas, following a character, etc.).

9. Audio:

It is very important to **make sure** that we are not covering the **telephone microphone** with our hands.

→ **Recommendation:** Locate the **telephone microphone** and be careful when handling it during recording not to cover it with your hands.



10. Type of shots:

Each shot tells the viewer something, so **we must think about what we want to tell with each one in order to know what type of shot to use at each moment**. Likewise, the transition between shots and respecting the proportions and combinations between them is very important. **A common mistake is a tendency to open the shot too much**. However, there are several types of shots, as we can see in image 3:



Image 3. Shot sizes and scale

The diagram consists of two rows of four storyboard panels each. Each panel contains a black-and-white line drawing of a person in a different stage of being approached by the viewer.

Top Row:

- ESTABLISHING SHOT**
Tells us where we are. Locates the story and the person
- LONG SHOT**
Locates the person. Where is she? What is she doing? How does he move?
- MEDIUM SHOT**
Approaches us to the person. We can see their movements.
- COWBOY SHOT**
Gets us even closer to the person. We can see their movements.

Bottom Row:

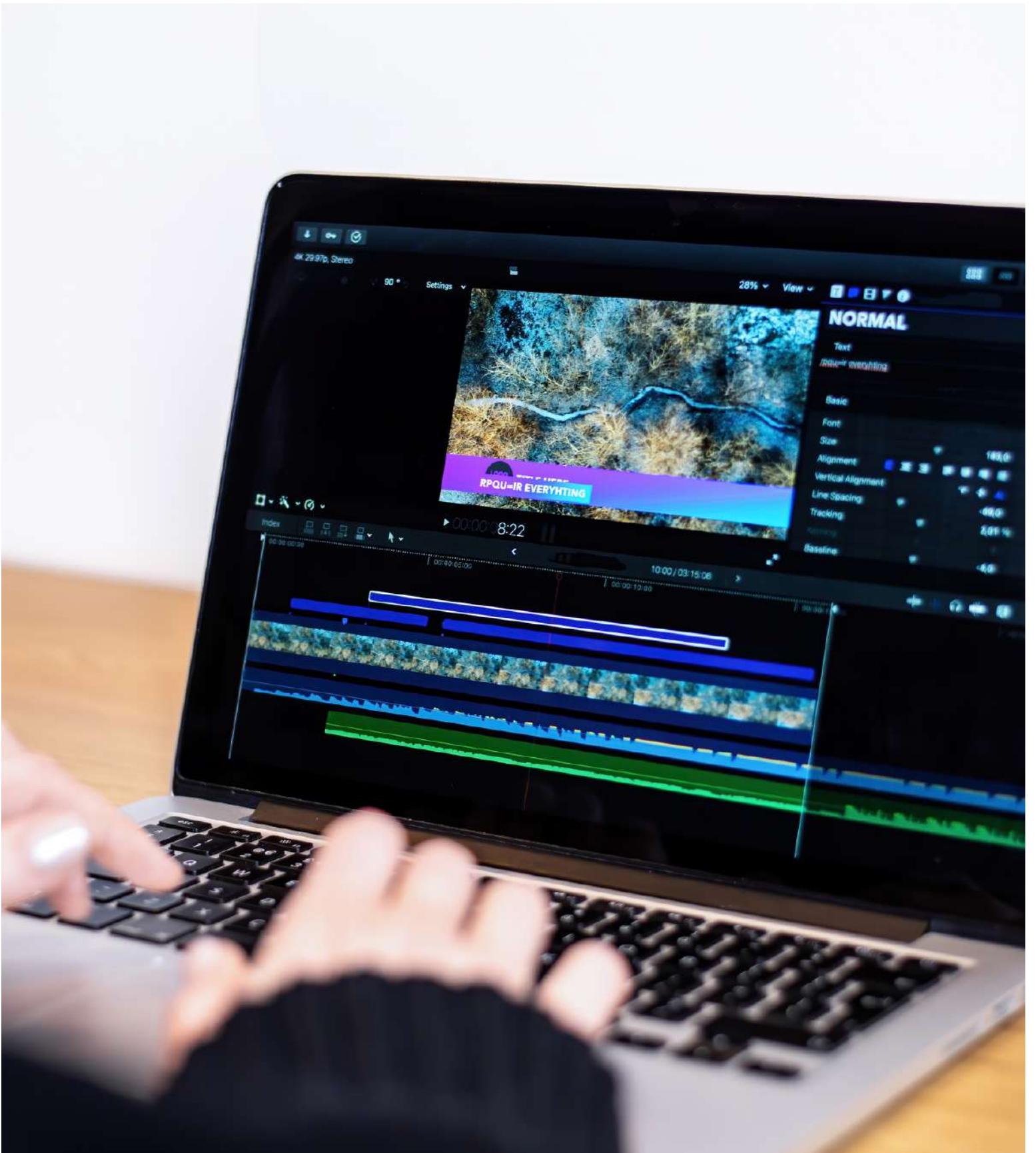
- MEDIUM CLOSE-UP SHOT**
We see the facial expression of the person, but also still where he is, how he moves.
- CLOSE-UP SHOT**
We see the person's facial expression. We feel what they feel.
- EXTREME CLOSE-UP SHOT**
We feel like the person. We know what they are thinking. We are in their head.
- DETAIL SHOT**
We focus on something concrete: a hand, an eye, an object.

In this sense, **we must consider where is the real interest of what we want to show/tell**. If it lies in the details, it will be essential to focus on them to show them, especially if we want our video to be displayed on platforms such as YouTube or Vimeo where the display is given in a 640 pixels wide screen, a size that does not facilitate the observation of details in very general shots.

Another common trend is to record "sequence shots", which are shots in which the entire scene is recorded continuously, without cuts. Although this is a cinematographic technique, we must bear in mind that recording using this technique also implies more editing and editing work afterwards.



Therefore, **it is advisable to play with a variety of shots**, which will make subsequent editing much more agile. For example, we can take an initial shot of a general shot to situate the place, and then record other types of shots in different positions and angles, which allows us to obtain more resources and more play during editing. In this case, **it is recommended to do the shots separately**, without using digital zoom, unless previously planned as necessary. Finally, **remember that during the editing and post-production process**, we can organize the shots according to what we need and want to tell, so it is not necessary to record them in order.



→ **Recommendation: Take short shots with varied shots**, taking into account close-ups and detail shots to visually enrich the story. **If we use sequence shots**, it is advisable to do it in an express and very planned way.



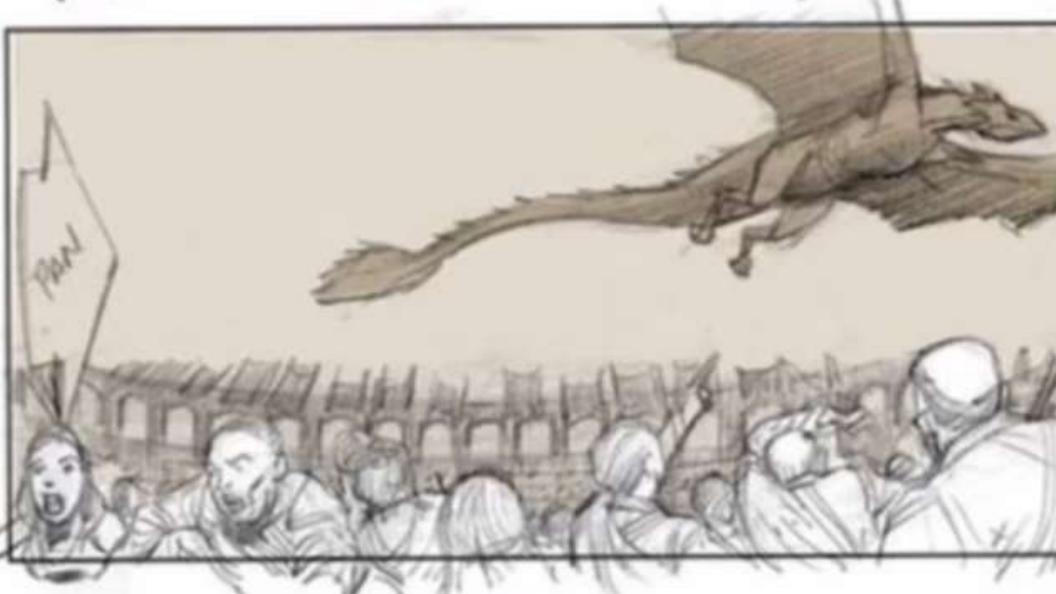
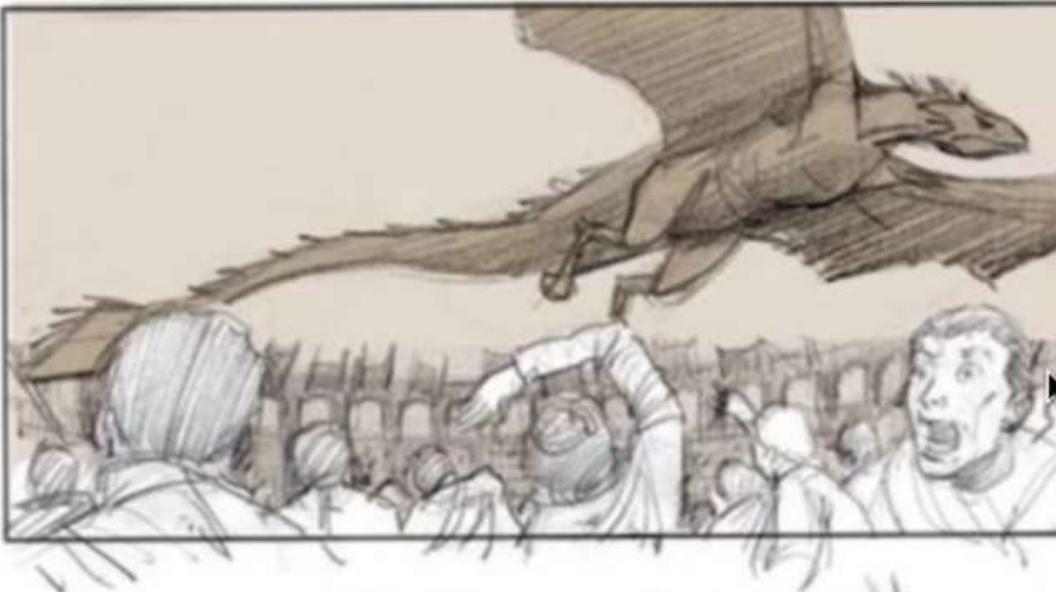
5. STORYBOARD

Before starting to record, it is necessary to think about the story we want to tell:

What we want to tell, **how** we want to tell it, from **where** and **to whom** we want to tell it. Once we have a clear answer to these questions and the narrative of the story we want to tell, it is necessary to **work on the artistic script or storyboard** (Image 3), which will be the sequential description of the shots through which the story will be told audiovisually, it refers to the audiovisual artistic dimension of the narrative.



So, this is **the first step to fixing ideas and building the story** through frames or images. This process **helps to plan the shooting process**, the amount and type of shots needed as a minimum to build our story, saving a lot of time and energy. It will **also facilitate the editing process** to bring coherence to the construction of the story.



6. STORYTELLING AND INTERVIEW

Now that we have the Storyboard, we can tell the story.

Storytelling is the art of **telling**, **developing** and **adapting stories** using specific elements - characters, setting, conflict and a message - into events with a beginning, middle and end, to **convey** a **message unforgettably** by connecting with the reader on an emotional level.



Although there is no ideal recipe for good storytelling, there are four elements that are always present:

1. **Message:** the idea conveyed.
2. **Setting:** the place where the events take place.
3. **Character:** the one who goes through the whole journey and undergoes a transformation that leads to the transmission of the message.
4. **Conflict:** the challenge that arises to motivate the character to go through the journey.

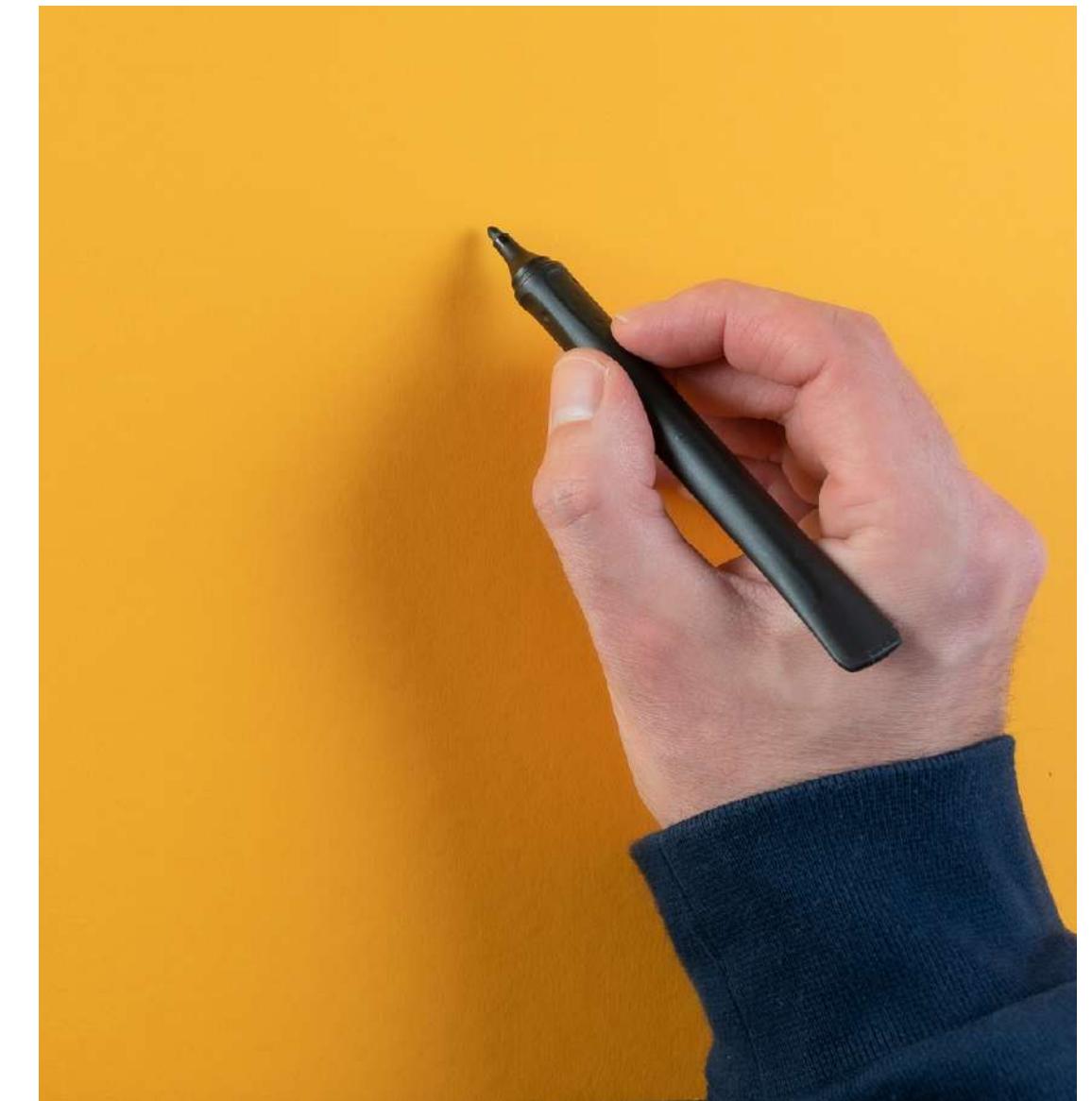
It is common for
Storytelling to
be separated
into two parts:

1. **Story:** the story and message to be conveyed.
2. **Telling:** the way the message is presented.



Storytelling tips and techniques to tell good stories:

- **It takes the reader from point A to point B.** Every narrative should be made up of a simple structure: introduction, development and conclusion. Your story needs to take the reader's hand and lead him or her along without too many interruptions.
- **Develop your creativity.** Readers like surprises. For this reason, works that use narrative devices such as plot twists and breaking expectations are so popular. Use creativity to attract and win over your reader.



Storytelling tips and techniques to tell good stories:

- **Transmit positive feelings with the content.** Stories that stimulate positive emotions are more shared than publications that cause negative feelings and are more likely to go viral.
- **Bet on interactivity.** Many types of interactive content can be created, giving the digital audience a truly enjoyable experience.



The use of Storytelling in an interview

- Storytelling is **the most used technique to communicate successfully** and make an impact on your audience.
- In an interview the interviewer doesn't need to ask you about a specific situation since you can take the initiative and turn your answer into a story.



Keep the following in mind when in an interview:

- **Honesty:** The story has to be real, taken from your own experience, in this way you will narrate it with strength, tone and natural and spontaneous rhythm.
- **Coherence:** The situation you are going to tell must be directly related to what the interviewer has asked you. It is common for the interviewer to ask you about a difficult, challenging, tense or conflictive situation because it is in this type of situation that the consistency of your skills is tested.
- **Brevity and simplicity:** Don't ramble, focus on the question and the basic idea you want to convey.
- **Headline of the answer:** This is an active listening trick that helps to improve communication, it is about repeating part of the question within the answer.

Keep the following in mind when in an interview:

- **Context:** To engage the interviewer with the story you need to provide enough information for them to imagine the context that makes sense of the rest of the story.
- **Actors, you and us:** The protagonist actor is you, the rest of the actors occupy a secondary place in the story.
- **Situation and solution:** Describing the situation is important to give a vision of the complexity or relevance of the challenge, but the important part is where you tell what you did to solve it, this is where your skills and competencies come into play.
- **End of the story:** What happened at the end, what was the result of your actions? If the story does not end well, focus on what you learned and how it has helped you in other situations.

Example of Storytelling in an interview



- **Question:** Tell me about a situation where you solved a problem creatively.
- **Answer:** I remember I had to solve a problem creatively and I did it quickly. A customer was setting up his own home gym, but he was missing a part (a tricep puller) that we didn't have in my store or in stock. So, at lunchtime, on my way home, I stopped by my local Decathlon and bought the part. When I arrived in the afternoon, I returned it to my store and called the customer to pick it up. The customer was very grateful.

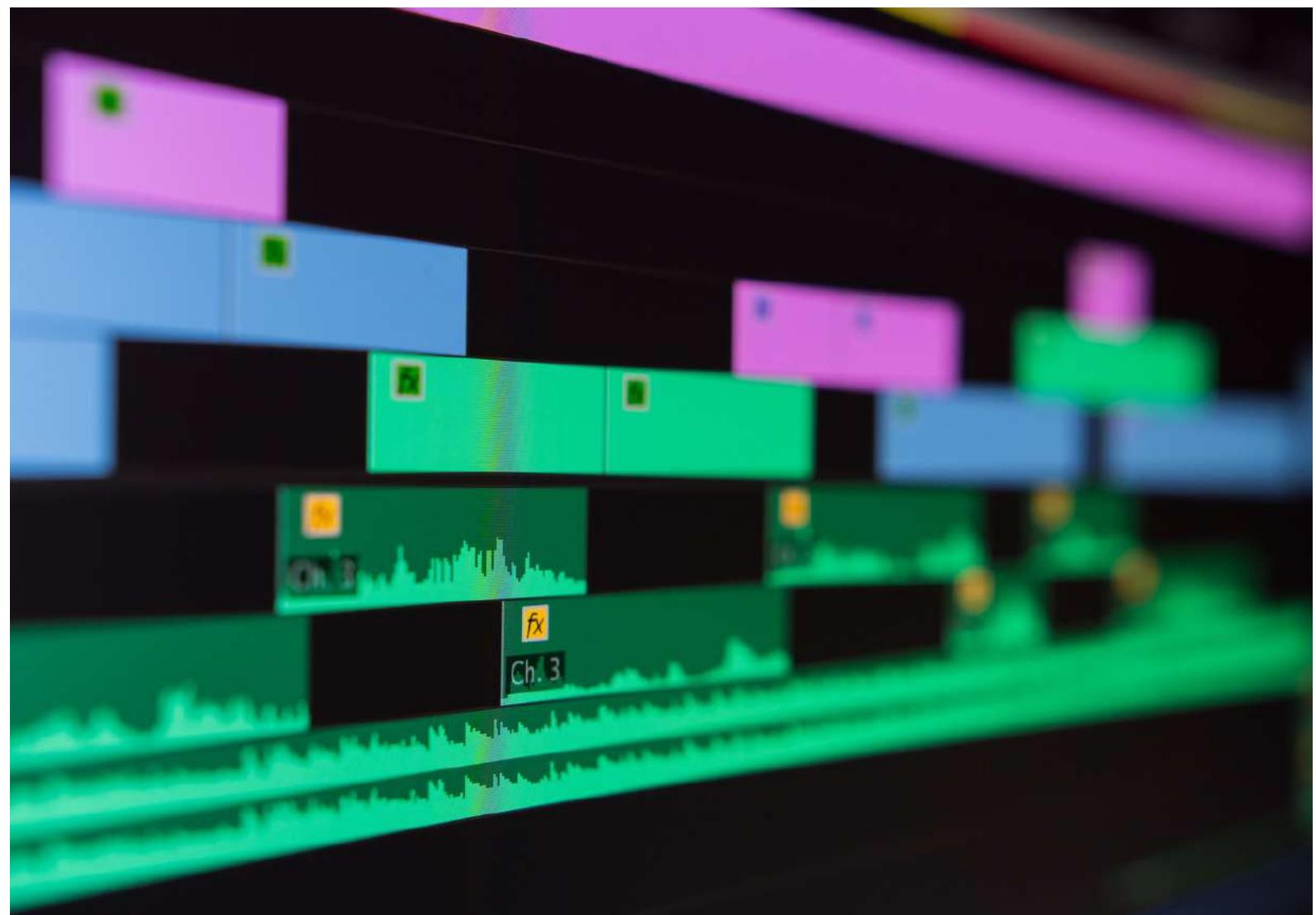
In an
interview,
try to
prepare
your story.
thoroughly:

- **To conclude:** It is not enough to take the above steps as a reference and think about what story you can tell in each question.
- **The essence of an interview is to prepare the story thoroughly.** Take paper and pencil, and decide what situation you are going to tell. Then write down what you are going to include in the introduction. Consider the context of the situation, the development and the closing.
- **Situations and anecdotes make the interview much more enjoyable and dynamic,** and you can extract a lot of information and discover details that would otherwise remain hidden. Storytelling in an interview reduces emotional distance, and allows the observer and the interviewer to identify and empathize with the interviewee.

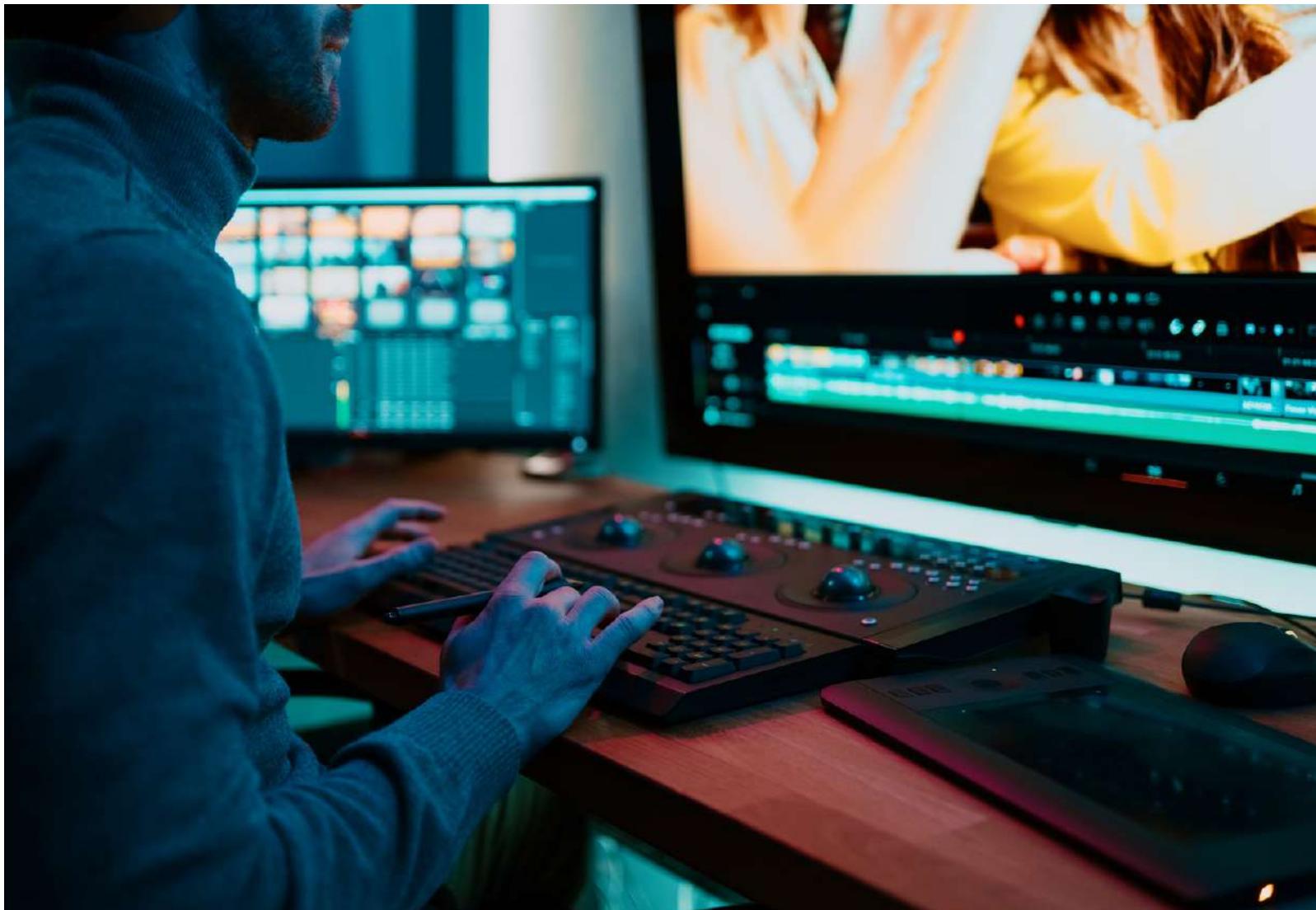
7. POSTPRODUCTION- EDITING

Post-production is the last phase in the creation of our video recording.

Video editing is the process of **editing video sequences and the inclusion of transitions between shots**, special effects, audio tracks and soundtrack. Editing is a fundamental part of the construction of our audiovisual story since it allows us to correct small mismatches or mistakes, the transition between shots and add creativity to the final aesthetics of the narrative construction.



At a practical level, it is a matter of joining, cutting and combining shots



and, essentially, to play and experiment with the **combination of audiovisual elements**, as well as to work on the relationship between space and time, making possible the creation of new meanings (see the "Kuleshov effect") and the rewriting of audiovisual history. However, montage and editing services **generate meaning, give form, give rhythm to the story, create a temporal dimension of its own and create space**.

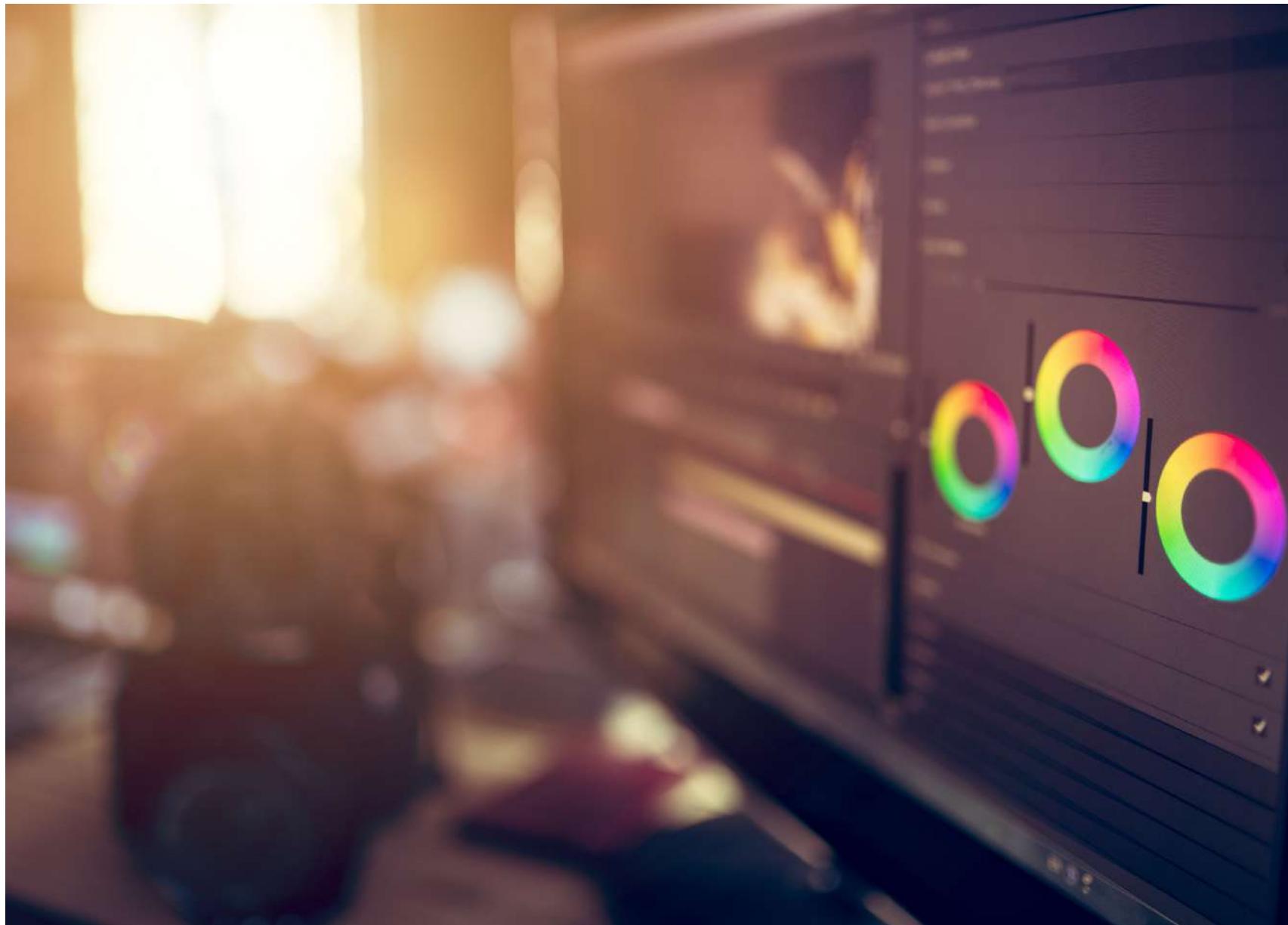
Editing process:

First, **select the videos you are interested in** and cut the parts that do not interest you or that you consider do not provide information with the "Cut" or "Split" tool (depending on the app you use).

Then, **you have a toolbar with different icons that will allow you to use all the functions of the app.** For example, proceed to insert an audio or music track from the "Music" button and select the part of the audio or music track you want to insert. Try to place the videos and/or photos in sequence, in sync with the music and/or audio.



Editing process:



After this, you can **insert transitions between shots and effects** to enrich the audiovisual aesthetics and the construction of the story. You can also **apply a colour filter to bring uniformity** to the video image, and test what best fits the story you want to tell. Once you have finished editing and editing, make a few viewings to review and correct the last mistakes and mismatches.

Video export

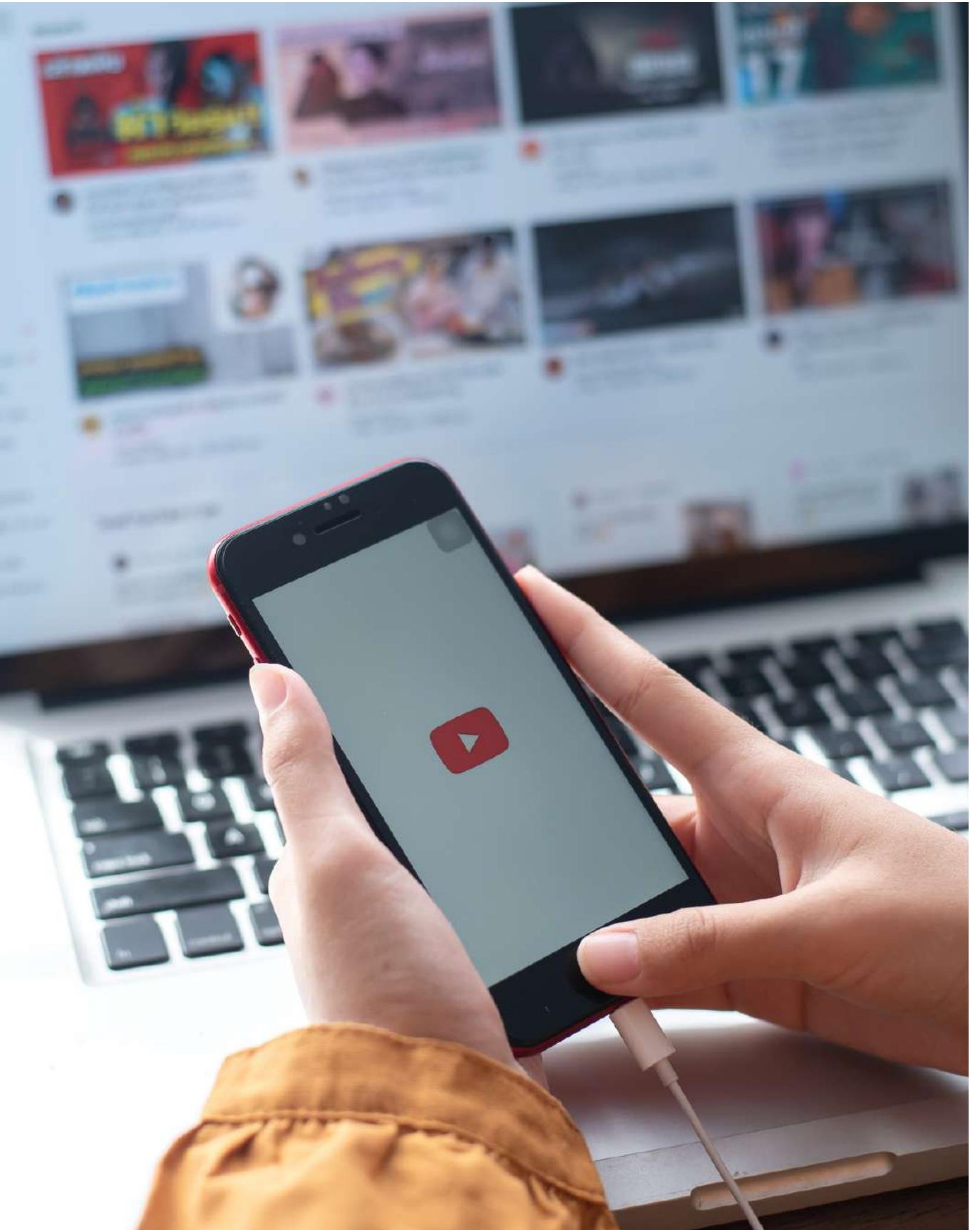
and resolution:

When you are satisfied with the result, **proceed to export the video to the gallery** of your mobile device. For the export, **you must choose the output or export format and the resolution of the video**. The higher the quality, the more space consumption in the device memory. See the table of video quality and resolutions.

Video quality	Screen Resolution (Pixels per inch)
4320p (8K)	7680 × 4320
2160p (4K)	3840 × 2160
1440p (2K)	2560 × 1440
1080p (HD)	1920 × 1080
720p (HD)	1280 × 720
480 p (SD)	854 × 480
360p (SD)	640 × 360
240p (SD)	426 × 240

Save and share:

Once you have chosen the size of your video and saved it in your device's gallery, **it's time to share it.** You can then publish it on social networks and platforms such as Instagram, YouTube, Vimeo, etc., according to your needs and the decisions made at the beginning of the creative process, in which you decide who to tell the story to and through what medium (a necessary decision for the properties of the video you have created to be adjusted to the platform on which you are going to share it).



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