LIVE STREAM

YES, WE ARE IN

HAND BOOK

Introduction
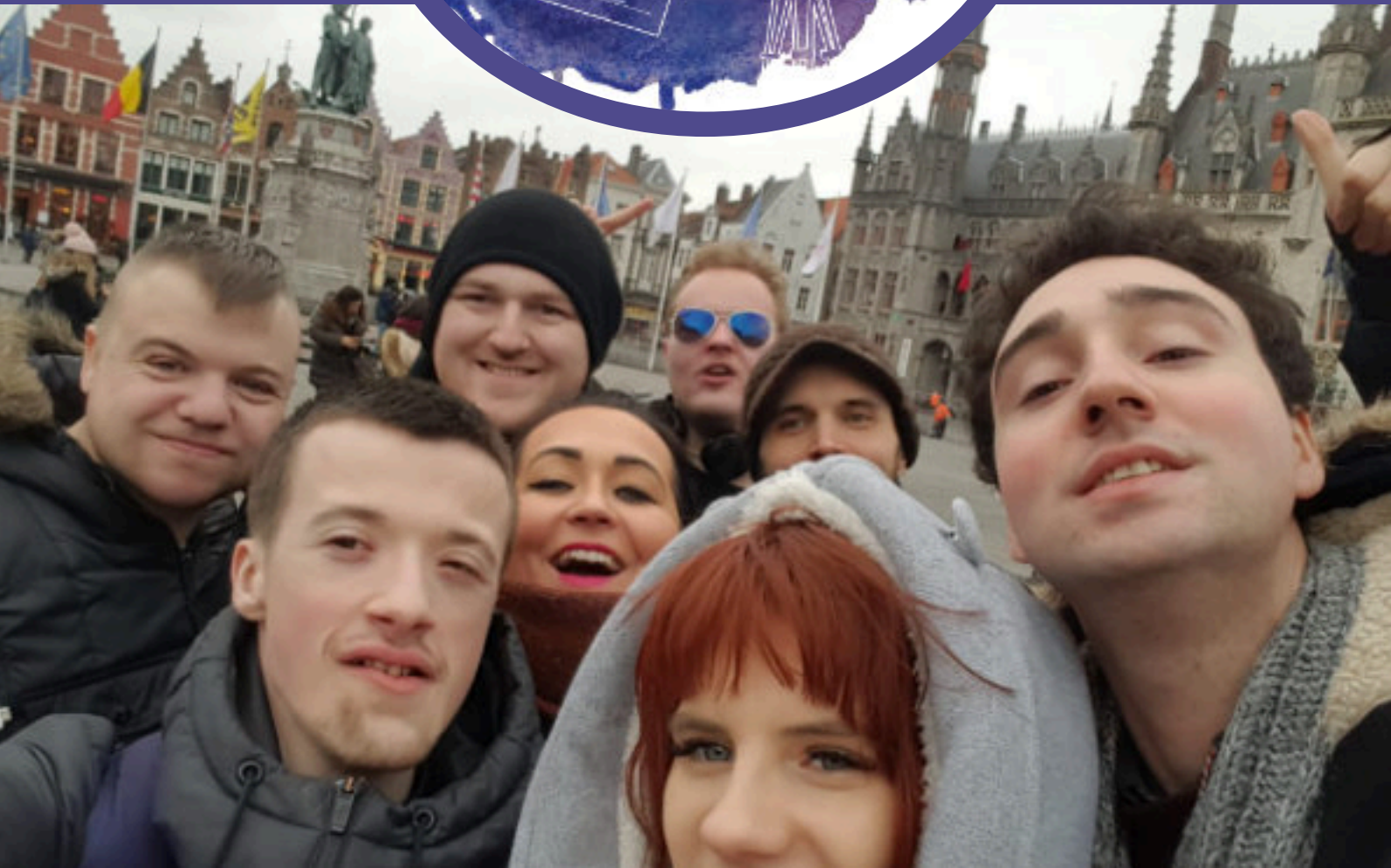
The Project

Yes We Are In (YWAI) is an Erasmus+ Strategic Partnership funded by the Belgian National Agency.

The project's basic idea stemmed from the 2016 study on Culture, Cities and Identity in Europe by the European EESC, which stated that culture can be a tool for the integration and inclusion of disabled people. Ensuring and encouraging access to the arts for disabled people is therefore beneficial to our societies, as it allows us to tap into the creativity of all our citizens.

Furthermore, while digital literacy and the skills to work with social media are becoming basic elements in daily life, more than 30% of disabled adults – compared with 11% of non-disabled adults - have never used the internet.

This inspired a project that could involve people with learning disabilities in artistic activities, using the internet and social media to bring them together.

YWAI planned a series of joint workshops in three partner countries (Belgium, Croatia and Finland), where participants – or ambassadors - with learning disabilities would work together on various theatre activities, as they co-created a final performance.

Between these joint workshops, the ambassadors would meet in their national groups, and would livestream with groups in other countries, so they could continue to collaborate.

The joint workshops would be filmed to produce a series of documentaries, and the knowledge gained about livestreaming would be shared through a book of guidelines (which you are reading now!).

The partnership consists of 6 partners:

- Gc De Zeyp (Belgium) (Project Coordinator)
- Trešnjevka Cultural Centre (Croatia)
- University of Wolverhampton (United Kingdom)
    - ACCAC Global (Finland)
    - University of Atypical (United Kingdom)
    - Mediaraven (Belgium)

Mediaraven is the livestreaming expert, and the other five partners each brought in a theatre group, to work on a joint livestreamed performance.

COVID-19

At the start of the COVID-19 pandemic European lockdown in March 2020, ambassadors from the project theatre groups had already been able to meet each other in two in-person workshops, which took part in Belgium and in Croatia. A third workshop was planned to take place in Finland in September 2020.

From the start of the project, the theatre groups had been livestreaming with each other, with each theatre group meeting in person. When public spaces closed and many of the theatre group participants (being classed as vulnerable) started shielding, it became impossible to continue these group activities.

Since the theatre groups already had some experience in livestreaming, where possible we continued livestreaming at national level, expanding to international level as the pandemic continued. These guidelines include the barriers to livestreaming we identified. For the UK and Finland, the barriers were relatively few or quick to resolve (as least for a proportion of the participants, if not all). Other countries, such as Croatia, had to postpone livestreaming completely.

Where livestreaming was not possible, we moved to using videos as a way of connecting. Participants would film a short video of their daily activities or other things they wanted to share, and upload these to a WhatsApp group so that they could stay in touch. This was helpful in combating isolation and in giving the participants goals to complete during the pandemic. It also kept the participants connected with the project.

The project was extended from its original planned finish date of April 2021, to October 2021, in the hope that issues related to the pandemic would be resolved more quickly than they were. In the end, the final workshop in Finland had to be abandoned completely as the pandemic continued, amid concerns for the ambassadors' health and safety. However, their meetings earlier in the project, and their practice in livestreaming and social media, helped many of the ambassadors to maintain contact with each other and to be less isolated during shielding.

Note on language

This project involves partners from several different countries, and we are aware that each country has different preferred terms within its disability community. As this document is written in UK English, we use the terms "disabled person" and "person with a learning disability" in line with current UK English preferences.

In training sessions for digital tools and livestreaming, we focused on practical exercises and transfer of technical knowledge.

In artistic management, the artistic directors applied basic theatre techniques, focusing on physical theatre. They often used activities that could be done together over livestream – for example throwing a ball from one screen to the next.

The content of the planned final performance was chosen to show similarities and differences between participants and their hometowns.

All methods had the same foundation: combining theatre and arts to achieve educational goals.

Getting participants involved

In the beginning, it was hard to explain the idea of the project to the theatre groups, as it was quite different from the activities they'd worked on together before. When the livestream meetings started, people understood the meaning and became keen to be involved.

All participants signed an agreement to take part in the project, even if not travelling to workshops in-person. This helped them to feel like they were involved and had a commitment to the project's results.

Some groups developed "rituals" to maintain interest in the project. For example, the Finnish group ended each session by saying their names, making a gesture together and then saying "Yes We Are In!".

Other groups had other team-building activities. The Croatian group designed their own t-shirts relating to the project, which they could wear during group activities.

Although it could be assumed that participants who get to meet each other during international travel would be more engaged with the project, some members of the groups preferred not to travel. So, a mix of in-person and livestream events suited everybody.

To raise interest and prepare the ambassadors before the joint workshops, some groups looked at photos of their destinations. Others shared WhatsApp messages or posts on the project's Facebook page.

This kind of collaboration can involve changes that may affect group participation. Where groups were used to working on shorter (10-15 minutes) performances , some members couldn't or didn't want to adapt to the longer performances required with more groups taking part. This led to members leaving the project activities part-way through (while still remaining members of their groups).

THANK YOU TO OUR amazing ambassadors

YES WE ARE IN Video Outputs

To help all those who want to make an artistic livestream journey with disabled people in the future, YES WE ARE IN made four videos during the project.

The first two videos were filmed during workshops in Belgium and Croatia. Two learning moments in which five ambassadors (actors with physical and/or learning disabilities) of the five theatre groups met, and did both theatre workshops and video-recording exercises together. These two videos show impressions of both ambassadors and directors.

The third video should have been about our third workshop, in Finland. Unfortunately, the Covid pandemic made this meeting impossible. Due to Covid, several theatre groups were forced to stop their own gatherings. Even there – where it was at all possible – livestream became an instrument for meeting each other. The experience gained in the first two meetings and in the livestream rehearsals of YES WE ARE IN helped with this. A poetic video replaces the planned third film. Our fourth video is a whole-project documentary.

The four videos together form a beautiful whole for those who want to get acquainted with the adventure of the five theatre groups involved in our project.

The first meeting took place in **Den Haan** in **Belgium**. The group stayed in a holiday park. Each country had its own house, and a theatre with a stage was available for the workshops.


The Tampere workshop would have been the artistic preparation for the project's final livestream theatre production. A production about how disabled people experience their own living environment. The group in Tampere used this theme to make the **third film**, a video production based on **poetry**. Loneliness, one of the key elements of the pandemic, was the common thread running through the performance.

The second meeting took place in the beautiful **Trešnjevka** Cultural Centre in **Zagreb**. Practical livestream exercises could take place in the centre's various meeting rooms (one room per country). Workshops took place in the beautiful theatre room

The **documentary** (4th film), about the general course of the project turned out differently than we expected.YES WE ARE IN could not be completed as planned. COVID prevented further livestream and physical meetings, and the preparation of our intended highlight: a livestream theatre performance with five theatre groups together.
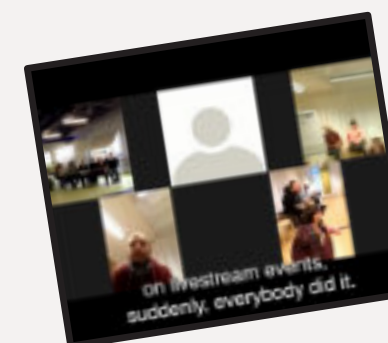
How to set up your livestreaming space

Physical space

- Find a space where your whole group can fit in front of the camera and be seen.
- Consider that the viewing space reduces as participants go closer to the camera.
- If you'll use the same space every time, it's a good idea to mark on the floor where people can stand and be seen on camera. This means participants won't have to think about staying on camera as they go through their activities.
- Having benches or seats at the back of the space is useful if your group needs to stop and watch what another group is doing. Group members who have difficulty standing for a long period of time can also use them to take a break, while remaining on camera.
- If you're doing an activity which relies on facial expressions, your participants will need to be much closer to the camera to be seen clearly by viewers (so the space you can use is reduced).

Which activities work well for livestreaming?

- Movement activities – these can usually be seen more clearly than activities relying on facial expressions.
- Movement activities which use the top half of the body only, if it's difficult to show full bodies on camera in your working space.

Technical set-up

- You can use a laptop camera to film your group.
- It can help to:
  - use your smartphone as an extra camera.
  - connect a projector to your laptop, to show your screen at a larger size against a wall, to make it easier for your group to see the people they are livestreaming with while they work on activities.
  - use an extra microphone such as a Zoom recorder, so that the people you are livestreaming with can hear your group more clearly.
  - use an external wired or wireless speaker, so that your group can hear the people you are livestreaming with more clearly.

Working with different types of participants

Multilingual groups

- Movement activities which require little speech are quicker and easier to implement.
- Advance preparation and discussion of content can be helpful, to allow facilitators more time to grasp the core idea and translate it to clear instructions.
- The language barrier may mean that the group's artistic director always ends up facilitating and there is no opportunity for participants to facilitate.
- Facilitators need to be clear on turn-taking, which group or person is currently talking.

Seated participants

- Consider the physical space tips, and take account of the vertical range of view of your camera. Seated participants may have less space to work in, to ensure they are still seen on camera.
- Seated participants will probably need to be in front of other participants and closest to the camera.
- If you're doing physical theatre activities that it are less convenient for the seated participants, you can involve them in doing narration of scenes.

Participants with learning disabilities

- Keep all instructions plain, short and simple.
- Where you have participants with mixed disabilities and levels, it can be useful to pair up a participant who has difficulty following the instructions, with a participant who has difficulty physically performing the actions, so that they can support each other.
- Before livestreaming with other groups, if you have access to more than one room, your group can practise livestreaming by splitting into different rooms.
- If participants may need carers or family members to help them connect to livestreaming, it's a good idea to get those people on-board and prepared, with regular reminder emails and updates so they're available for the sessions.

How to start livestreaming with your group

## Option 1: Share pictures and videos via WhatsApp:

- Create a WhatsApp group for your group.
- Add all your participants.
- Ask them to record videos and take pictures (of a specific thing or act) with a smartphone.
- Ask them to post them in the group.

Option 2: Video chat in WhatsApp:

- With up to 4 people you can use video chat in WhatsApp.

Option 3: Video chat in Zoom:

- Download Zoom Cloud Meetings app and register an account or log in to an existing account.
- Ask your participants to download and install Zoom Cloud Meetings (they do not need to login or register if they only participate and never start a meeting on their own).
- Start a Zoom meeting with your phone or computer (tip: hold your phone horizontal to fill the screen).
- Paste the meeting link in the WhatsApp group (or send it via email to any participants who don't have WhatsApp).

The link to share
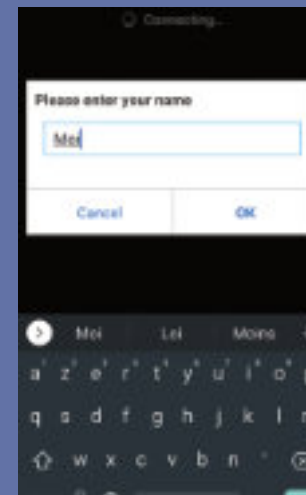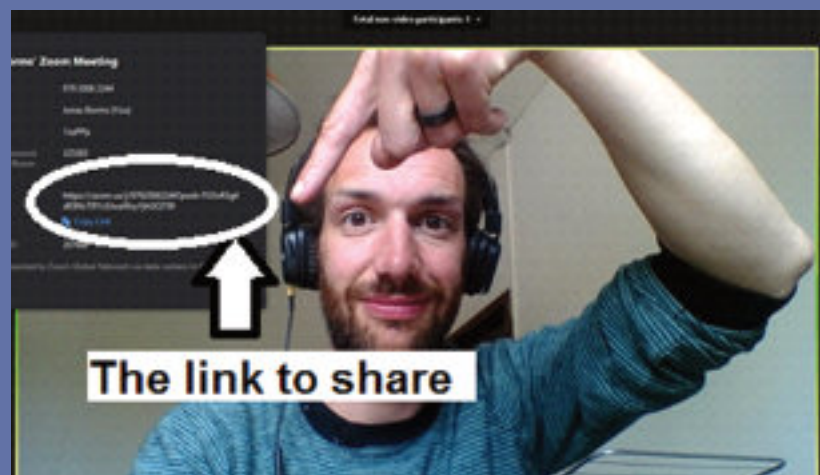
- Ask the participants to click the link and they will automatically be connected to the meeting.
- Ask each participant to type a name and click OK.
- Tell the participants that after they click OK, they will need to wait a little while to be let in.

Admit a participant
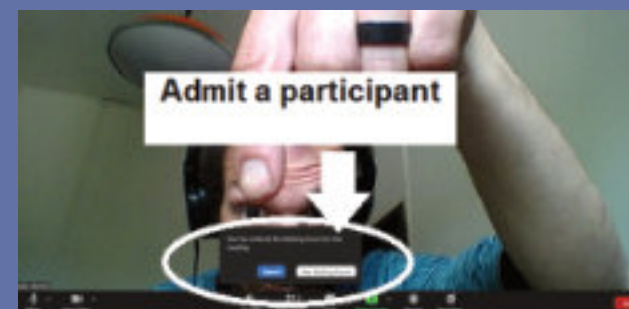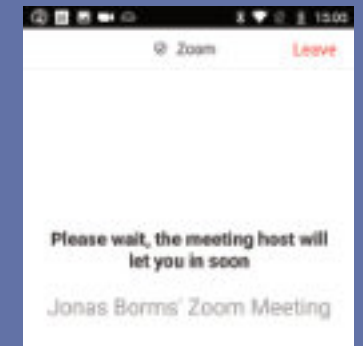
When you receive a notification, admit each participant to the meeting.

- Ask the participants to allow the app to activate their camera by clicking Continue.
- Ask the participants to click on the red camera to start the video (tip: hold your phone horizontal to fill the screen).
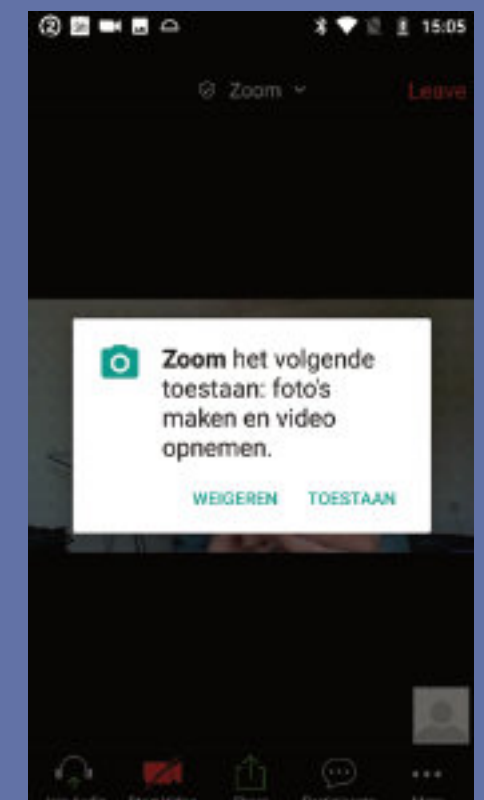
Other livestream software

OBS (open broadcast software) for video recording and livestreaming

Jitsi Meet (livestreaming)

Barriers to livestreaming

Technical

- Limited or WiFi / internet access.
- Limited or no access to a smartphone or laptop with camera.
- Lack of access to software needed for video editing etc.

Tech Support

- Participants are not able to follow instructions to join a livestream without support.
- Participants' carers are unwilling or unable to follow instructions to join a livestream.
- Group leader may be an Apple user who can't advise Android users on what buttons to press (or vice-versa).

Practical

- Physical spaces are closed, fully booked or too expensive.
- When participants are livestreaming from a care home, they may invite other people to join in the livestream, which may prevent activities that focus on a specific performance or project.

Planning a group livestream performance

This information assumes a performance where one group is live on stage, and one or more additional groups are livestreamed into the performance.

Technical

You need:
- access to a stage (live group only).
- a strong and stable internet connection.
- equipment to project one or more screens during a performance.
- speakers that will pick up what the livestreamed group are saying for the audience (live group only).

Content

There are two main structures for the performance:
1. All groups agree a theme, and then each group creates its own performance based on that theme (like a variety show).
2. All groups agree a linear script, and then each group performs part of the script (multi-act play).

The variety show structure may be better for groups who have different techniques and want to focus on developing their expertise (e.g. one group focuses on music, one on mime, and they both want to keep working in their area of focus). It also works well for groups who want a less formal structure or don't want to be tied to a script.

It is important to decide as early as possible which structure you will use. For either structure, agree a lead director who will inform all groups of actions and deadlines leading up to the final performance. Sharing ideas and goals is great, but at some point, one contact will need to take charge and steer all the group leaders, so that everyone is clear on the process and the next steps. Otherwise, groups may become stuck while waiting for action, or overwhelmed by too many possibilities.

YWAI used a frame to give each group the freedom to tell their own story, while bringing in some joint elements for everyone to do. The frame was designed to show the setup of the livestream room and its difficulties as part of the performance, along with the groups waiting for each other to join. The different languages of the partners were also brought into the frame.

Methodology

When you're bringing several artistic directors together, everybody will have a different working style, and it will be important when you first meet to spend some time watching everybody's working style and cultural perspectives.

Ask each artistic director about their vision and what they want to make. Are they thinking of doing physical theatre, such as clowning and mime? Or singing and dancing? Or something else. Do they want participants to have the opportunity to bring in their personal lives and experiences, and answer questions that are important to them? Or are they focusing more on the look of certain digital scenes?

Find out how the artistic directors usually work with their group. Do the participants come along with ideas or music, and lead the activities? Or does the artistic leader usually come up with the ideas and get the participants to follow them? Is there usually a lot of discussion before starting something new, or do the participants like to dive straight in? Does the group like to confirm an idea early on and then polish it in each session, or have a general idea as a starting point, and then expand on it every week and make changes right up until the final performance?

How well do the participants know each other? If they've been working together for a long time, they may be able to prepare more quickly and so have more possibilities for their performance.

Look at the different levels and abilities within each group. Is there a mix of learning disability and physical disability? Do some participants have both? How does this affect the activities that the group can do?

How big are the individual groups and the combined group? A large local group may give a lot of possibilities, but be harder to put into one story. For livestreaming, having more than three groups can be difficult to manage, both technically and in terms of following what is going on in each group. The more people, the more each participant spends time listening and not doing. Added to which, if you have several people with their own opinions and things they want to try, a lot of time can be spent just agreeing on what to do and how to focus.

Start livestreaming as early as possible in the process. You will probably spend several sessions in the early days just getting used to the technical set-up, and have a few "wasted" sessions before everyone is comfortable enough with the setup to be able to start rehearsing.

However, be aware that it might not be possible to prepare a joint performance purely through livestream. In this project, the workshops were vital for getting everyone together, showing each other things and getting understanding.

Finally, managing calendars and timezones can be one of the most difficult aspects in a combined performance, particularly if each group has different regular working times, or can only access space on fixed days. A maximum of three different timezones is manageable.

YWAI Performance Frame

1. Stage is empty
2. Actors come on scene with chairs, props (clown noses, balloons, boxes…)
3. There is a clock ticking
4. Actors running while watching the clock with cameras, smartphones, adjusting laptops, shouting codes, wrong codes… trying to connect…
5. Another country pops in on a screen
6. Panic, we are not ready yet.
7. Another country pops in.
8. Almost there, starting to say hello
9. The failures of seeing each other, screens that are with and without sound are (played) and go on, till everybody sits down, also on stage and look together to the public. (boxes, clown noses, balloons in the hands)

Silence

10. While all the actors are looking at the public a video starts. (a compilation of all the people meeting, rehearsing, meeting again, …)*
11. Video stops.
12. A country pops in, and another one, and all.
13. The home country (on stage) shows what they prepared as a scene.
14. All other countries are enthusiastic….at that moment the connection fails again.
15. Panic again, trying to connect. (see scene 8)
16. The actors go sit down, they watch the public.

Silence

17. While the actors watch the public, they put on their face masks.
18. A video starts up. (compilation of quarantine rehearsals, quarantine lifestyle, short words about missing each other, short words with noses and boxes, lonely rehearsals with passing a box)*
19. Video stops
20. The groups show on scene the box or clown scenes/ the dance with bull./ the mirror. one scene that we worked on all together.
21. Video with all faces together *
22. Light on the clock

Black.

MEET OUR
ARTISTIC
DIRECTORS

Spring 2020
Because of YES WE ARE IN, the use of Zoom was already familiar when the pandemic started, so the transition to working online was easier.

Some of the Tampere ambassadors living with parents/guardians were reached and those living in group homes were also more easily reached. Unfortunately, a few members of the team, living at home, were not able to participate because of lack of equipment and ability. Four international ambassadors also participated in the remote workshops.

They also started to make a video diary about their lives during lockdown to keep the project going. Everyone´s digital skills developed during the project.

Autumn 2020 / Spring 2021
Wärjäämö benefited from the digital skills learned in the project and introduced hybrid zoom work in small groups during day activities. Zoom was used to connect different groups so that the participants on a given day could see colleagues working in different facilities at Wärjäämö.

The friendships established in the project between artists from different countries have partly remained active and they keep in touch e.g. via Facebook and YouTube channels.

Spring 2021 / Autumn 2021
Here the group focused on making the artistic output together. Its idea had to be changed several times, from a theatre performance into a short film, and eventually into a poetic music video collection. In the final output, "A friend called loneliness - visual Ep", the ambassadors were actively involved, as they took part in all facets of film making: script and poems, music, acting, filming, editing, promoting and distributing. Making the final performance of the project was often challenging, but the final result was better than expected.

The premiere was held in August 2021 as a part of the ACCAC Culture 2.0 Festival. The videos were seen also as a part of the Bounce Arts Festival Online Program in Belfast, NI in October 2021. It was also screened nationally at the International Disability Day`s official program to various groups with disabilities.

The authors were very pleased with the output, and empowerment and ownership of art took place, also the understanding that participants are part of the local and European culture field.

A decision has been made to organise a YWAI closing ceremony in January 2022, for all the Wärjäämö artists and workers to see the final documentary and to share the good memories and practices from YES WE ARE IN.

When we first started the project, I hadn't done livestreaming before, I was completely new to it, as it just wasn't something we had needed previously. I was unsure of the equipment that we would be using and how to access it; apps and other livestreaming technologies hadn't ever been something we as a company had used to run our sessions. Our longstanding relationship with the Arena Theatre was a great help, I was able to ask for advice from their Technical staff and Access staff. The Arena staff were so helpful and patient with me, they took the time to help me get to grips with everything. They explained how to log on to zoom, set up the meetings, share my screen, spotlight and how to use zoom as a tool to help with the workshops and to communicate with the other countries involved with the project.

I found the time we spent in Belfast helpful. Here we did workshops, and with help from the other artistic directors etc. I was able to understand in more depth.

The time spent in Belgium was invaluable, to myself and the ambassadors that took part. We learned so much, technically and artistically.

Also, in Zagreb, we had workshops which helped the ambassadors understand the concept of Zoom better. That proved to be instrumental to the work we would later do during the pandemic, when all of our work was shifted to online only. Due to this workshop in Zagreb, the ambassadors were able to show their parents some basic ways to operate Zoom, which again proved a great help to the families during the pandemic.

We have used Zoom as a constant tool over the past 21 months to run our workshops, and produced videos showing our time in isolation. We were also able to join in workshops with our friends Kids in Control in Belfast, and be part of their videos created, and we were able to link up with other UK theatre groups as well.

For most of the Croatian ambassadors, YES WE ARE IN was a life-changing project as they had not experienced livestream communication before. Some of them use mobile phones, but only two used smartphones before the project. When it started, the rest started using smartphones and opened Facebook accounts so that they could follow the Facebook page.

At the start, we didn't know what to expect. Before the first livestream session we practised "in house". The group was split into two rooms. The first exercise was to realise when the other group could or couldn't see and hear them. With a limited equipment budget, we had to work with what we already had: a laptop and projector, a Bluetooth speaker, a mobile phone and a good internet connection. As it turned out, it was all we needed.

We continued playing mime games and danced in two groups via our "in house" livestream. It seemed we were prepared for our first international livestream, but alas, when it occurred, we were all scared, stage (or rather screen) fright took over and it was hard to present what we prepared. After the livestream, the Croatian ambassadors could not stop talking about the experience. They found it extremely fascinating that they had talked to a group so far away, and it seemed to them that they were in the same room.

For the next international livestream, they decided to bring coffee to drink, as it seemed to them like a friendly and relaxed gathering. The other group did not entirely approve. So, we saved it for after each session, when we discussed what had happened in the livestream.

Some days the group was excited about the livestream, and some days they just wanted to do some physical exercises.   After going to Belgium and meeting all the ambassadors in person, this changed completely. Every time there was a livestream, they were excited to see their new friends. Once a livestream did not occur due to technical difficulties, and they found it heartbreaking. So, we had to look at photos and videos from Belgium.

The other thing that changed after Belgium was their interest in the technical aspects of shooting and setting the livestream. They saw that other groups were technically more advanced than they are, and that inspired them to ask and learn. After our return to Zagreb, they asked to set up everything for livestreams themselves, and to enter Zoom and start the meeting. Also, they did some photos and videos themselves. We used puppets to tell the story and those who weren't telling the story at the time were shooting those who were. It was amazing to see their interest in using the equipment. During the Zagreb meeting they were able to use the equipment on their own and did some photos for our website.

YES WE ARE IN gave the Croatian team the gift of livestream and empowered them to see that using technology is easy. The whole world can be on the screen in front of them, and they can have friends from all over Europe and communicate and create new forms with them.

It's important to state how the pandemic period was a challenging time for the Croatian group Vjeverice. The lack of individual technical support for each person at home, the inability of parents to always help and the shortfall of mobile phones as a way to organise group meetings, were all obstacles that the group had to overcome. Fortunately, the group's emotional connections and enthusiasm endured and stayed strong, in spite of the difficulties. Thankfully, we formed a strong emotional base in the beginning of this project. We started with a few months of hard work, having fun together in drama classes, that helped develop feelings which would last while we couldn't properly work.

This is because health measures in Croatia did not allow us to meet as a group, in person, for almost a year. What helped to keep this creative fire inside of the group was individual communication, and small and fun theatre assignments (which included working with social media and making photos or video).

To the members of Vjeverice, being a part of a group was a big deal. In the meeting in Zagreb in January 2020. project participants from all the partner countries got together for a few days. Afterwards, they stayed connected through sending individual messages, photos on Facebook messenger or Whats app.

When we started to work regularly every week again, I was impressed. We talked about the time of absence and how much those short messages and simple pictures that they exchanged, even for the participants that didn't know English very well, meant so much and helped them to stay positive. After that big break, as a professional theatre director , I was pleasantly surprised how they remembered all the acting exercises that we did, and how the exercises had a positive impact on their physical and emotional condition and openness.

In the end, we managed to get together and had a chance to do a live-stream with our colleagues and friends abroad and that meant so much to us. Especially because we already knew each other in person. Every time the group knew that we would have a call, they were so thrilled. We had a chance to share our work-in-progress materials with our international friends, which included drawings, costumes in making and even some scenes that are a part of the final performance.

Participants from Vjeverice group additionally made small notes in English so as not to forget what and how to ask their friends abroad, including some questions about their work and life, as well as how to present our working and living situation in the best way. It meant so much to them, and that communication helped us to meet once again with the same goal and to finish our final performance.

UK (Northern Ireland) - David Calvert
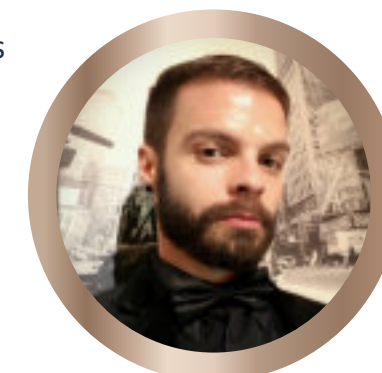
The Covid pandemic impacted on my work from the second week in March 2020, when my company shut down live meetings with participants and began preparations for a conversion to digital working. There was an urgency to find innovative ways to engage young participants, many of whom are extremely vulnerable and would feel the isolation of 'lockdown' very keenly, but I confess to feeling daunted by the task of working exclusively in the digital realm, while preserving the integrity of my physical theatre work.

Fortunately, I had spent a week in Zagreb in January 2021 in a YWAI residency, where the Mediaraven team, along with Dahlia Pessemiers, guided the group through an introduction to digital livestreaming, which was anticipated to be a principal means of communication between YWAI partners. The Zagreb event was successful on a number of levels, but I returned to Belfast with a rudimentary awareness of the possibilities of creative communication by digital means. I could not have anticipated how dependent on digital knowledge I would become in a short space of time, nor the profound effect this would have on my artistic practice.

In brief, throughout the pandemic I have evolved a hybrid approach to physical theatre practice, a combination of Zoom filming and live performance, building on the insight gained from the January 2020 Zagreb residency. Although I have found Zoom workshops fatiguing and have noticed the alienating effect digital encounters can have on certain participants, I can honestly say that digital working, in particular livestreaming, has become a new layer of creativity to combine with dynamic Kids in Control (KIC) physical theatre skills, forming a lifeline for participants in a time of crisis. I can now confidently adapt to often rapidly changing pandemic conditions, while preserving the KIC ethos of safe, fun and creatively liberating experiences for marginalised youth.

I was especially gratified to maintain a connection with the Wolverhampton YWAI partner during the pandemic, as well as intermittent Zoom connection with YWAI partner artistic leaders. The completion of two 'Zoom' films in Belfast would not have been possible without the enthusiastic involvement of enabling parents/guardians, who have emerged from the pandemic with a palette of camera-work skills, an eye for a movie-style composition and an overall digital confidence that has connected families with KIC creativity like never before.

What people say about YWAI

Participants:

"I have really enjoyed this club and I really hope it continues as I have joined many drama groups but haven't stayed with any of them as they weren't able to meet my needs like this group."

"I look forward to KIC....my contribution appears to be worthy and praised making me feel good and happy and relieves anxiety for me."

"Covid made me feel so alone. KIC gave me that sense of hope that Covid would end and...my friends would still be there when it's over."

Guardians:

"She has really come out of her shell and her confidence has grown tenfold, the group keeps her upbeat in these really difficult times and she just loves the zoom sessions and looks forward to them every week."

"My son is very proud of what he has achieved, and we often have to have a big hug at the end of a session, he just looks really happy with himself."

"I cannot express how my son has changed and has continued to change. His confidence and independence just continue to grow and astound me and the rest of our family."

"The sense of community within the group is second to none and it has been amazing to witness. My son has had to shield from the beginning of lockdown. The KIC team brought socially distanced drama to him last summer and they all participated in yoga outside in our garden. It was so amazing, even our neighbours joined in and commented on how amazing the KIC team was. It was an incredible moment of community to witness and made my son so excited and happy."

How to edit group videos with Adobe Premiere Pro

Step 1

Take video footage via a camera or phone. Plug the device into your computer or laptop via a USB port and drag and drop the video footage on to your desktop.
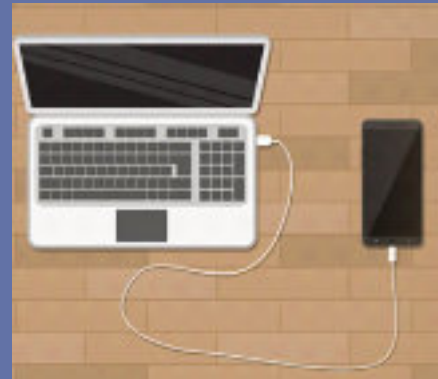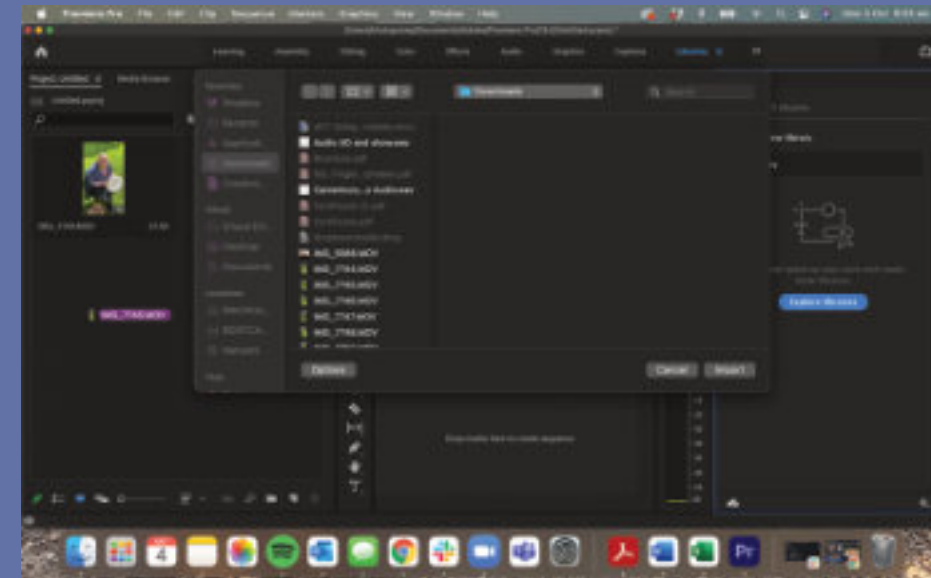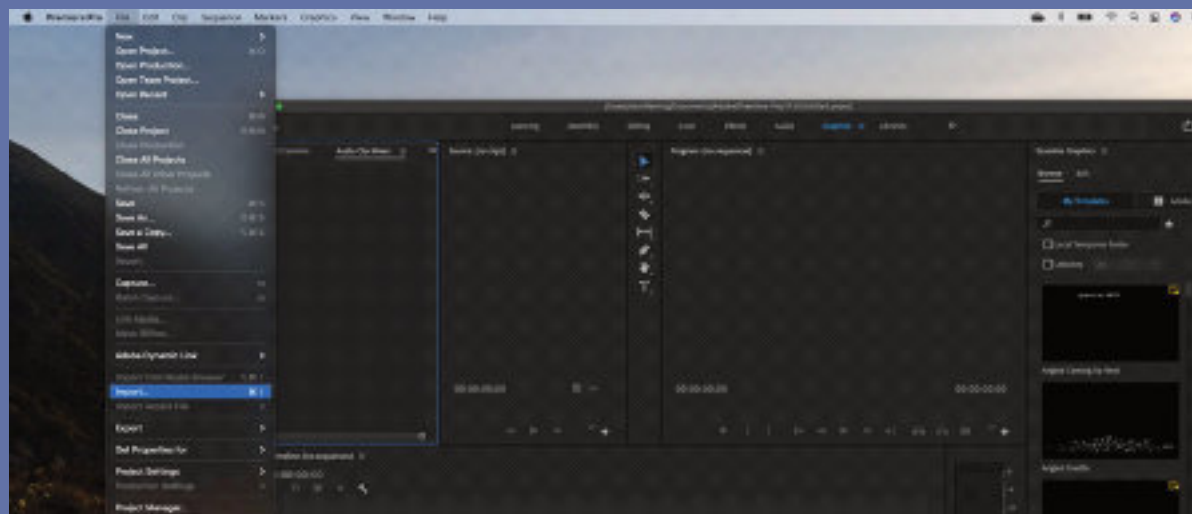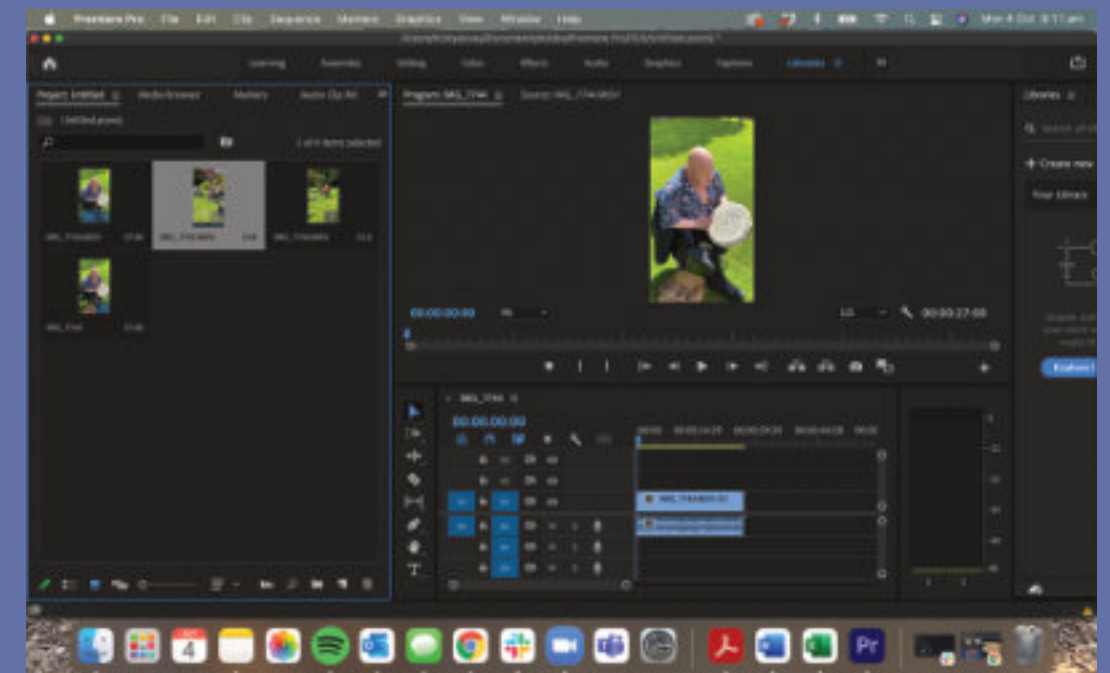

Step 2

Open Adobe premiere Pro.

Step 3

Click on File in the top Left-hand corner, and a drop-down menu will appear. Click on the import option.

Step 4

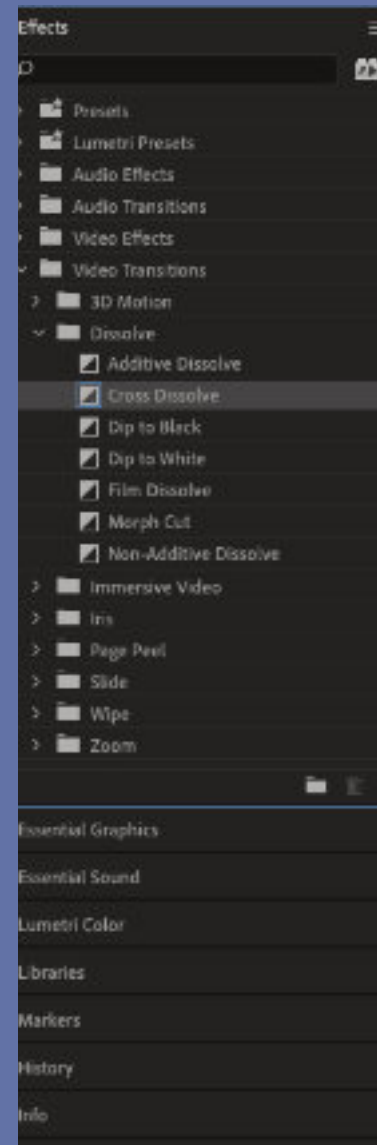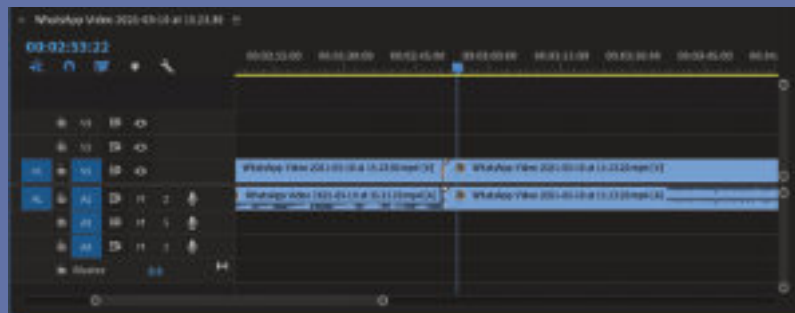Then click on Libraries, where all your video will be displayed. (Libraries highlighted blue).

Step 5

Click on the video you want/need and drag and drop on to the timeline.

Step 6

If you want to add effects, click on the effects option along the top bar, an option list will appear on the right-hand side. Find the effect you want and drag and drop it onto the video.

.

Step 7

To add further video clips, repeat steps 4 & 5 and drag and drop the video file on to the timeline.

.

Free alternatives to Adobe Premiere Pro

- VN Video editor (Android, Apple, windows and Mac both phone and desktop and a lot of possibilities)

- YouTube Studio not a lot of possibilities but very straightforward)

- iMovie (for Mac users)

Step 8

To export your video, click on file in the top left had corner and select export, and the select media.

Edit your settings on the screen to an MP4 file. Then click export at the bottom. Your file will be saved on your computer
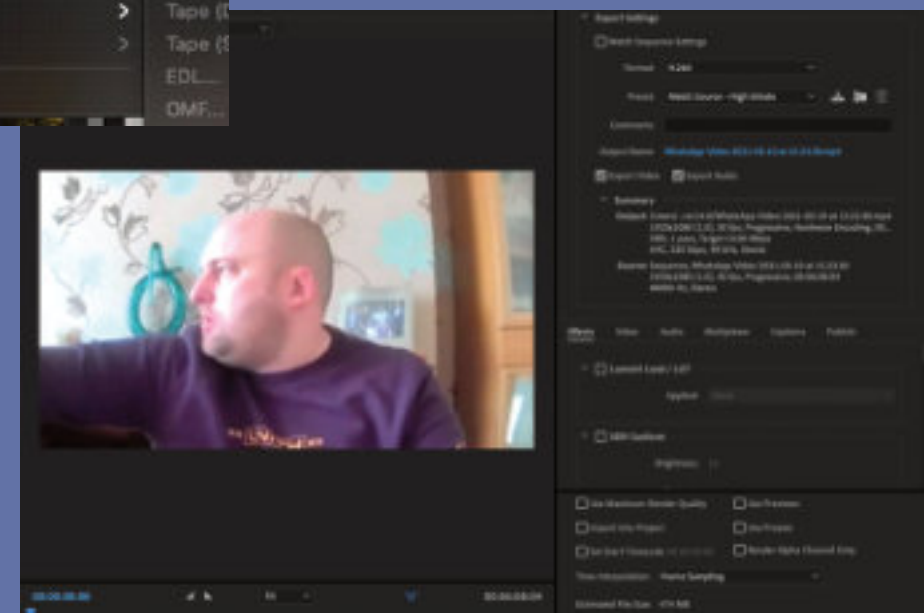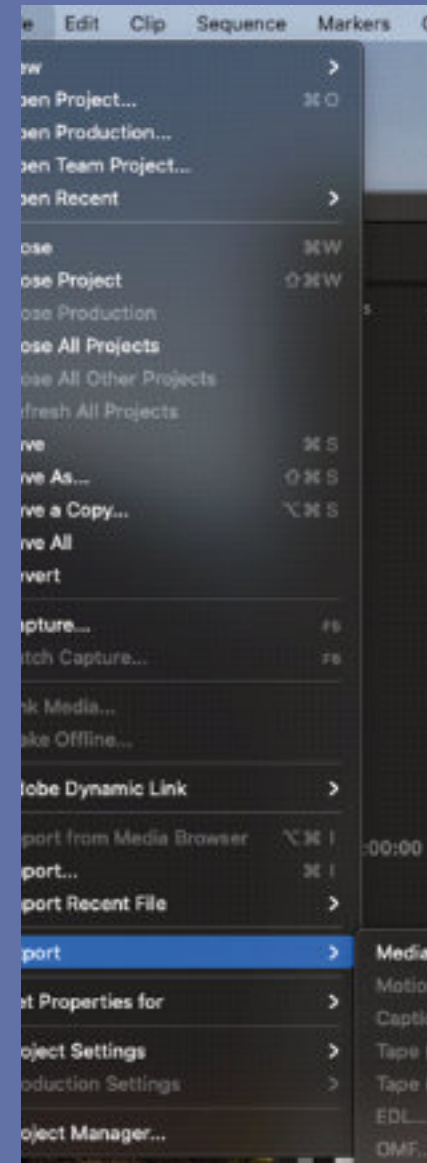
Co-funded by the Erasmus+ Programme of the European Union

Project No:
2018-1-BE02-KA204-046862