

Registration for participation in the NUPEPA/ImaRgens - ICNOVA/LAPS Audiovisual Production Workshop. The Workshop will be held from February 3-24, 2021 on Wednesdays, Thursdays and Fridays from 7:30pm to 9:30pm (Berlin time) + autonomous hours of individual and group works on the following specific days: Feb. 3, 4, 5, 10, 11, 12, 17, 18 and 24. The Workshop is 38 hours long (20h of meetings and joint virtual activities and other 18h of autonomous activities of the participants) + optional hours of audiovisual production work shaped according to the participants' projects and preferences.

Hello! Please fill out carefully and UNTIL THE END this registration form to participate in NUPEPA/ImaRgens - ICNOVA/LAPS AUDIOVISUAL PRODUCTION INTRODUCTORY WORKSHOP for the Global Center of Spatial Methods for Urban Sustainability (GCSMUS) of the Technische Universität Berlin - Special Edition - Winter 2021.

The Workshop is indicated to those people who wish to conciliate their research and fieldwork objectives with the production of audiovisual material employing from the simplest portable devices, such as smartphone cameras and portable cameras, to intermediate and advanced photo and video equipment such as DSLRs (digital single-lens reflex) cameras that are very popular nowadays.

The first weeks of the workshop will be dedicated to theoretical activities, however there will

be dynamic exercises relevant to the different functions of the audiovisual. From the third week on there will be practical activities related to the production of your own film to be carried out in a team of 3 to 4 people. The last meeting will be dedicated to the exhibition of the films produced by you and your colleagues.

Although there are no activities scheduled for the weekend, we strongly recommend that the participants and their working groups (that aim the full certification) take some time (especially from the third week on) to meet, decide, plan or execute activities related to their audiovisual projects linked to the workshop.

Wednesday, Feb 24th, will be the date of conclusion of the workshop and exhibition of the films produced and delivery of the certificates (the certificate is granted upon conclusion of the workshop having fulfilled the minimum workload and carried out the delivery of the final project [film] in groups. The short film will be published in the websites and YouTube channels of the organizers of the event: NUPEPA/ImaRgens, ICNOVA, USP and TU-Berlin).

The Workshop is FREE and students and researchers of the Global Center of Spatial Methods for Urban Sustainability (GCSMUS) and or other participants accepted by the organizers (TU-Berlin and NUPEPA) can participate. Places are limited and in the case of applications in excess of the number of places offered will be considered the criteria presented below in this questionnaire. If there is not the minimum quorum of participants registered the workshop may be postponed or cancelled.

During the workshop, individual and group work will be carried out (during the virtual meetings and at times to be defined by the participants themselves) and the participants will be asked to act in group dynamics and to fill in questionnaires with the objective of developing the activities of production of knowledge and practices of audiovisual, communication and social sciences. The Google forms used throughout the workshop are part of the learning methodology used in NUPEPA/ImaRgens workshops and also contribute to the ongoing academic project in the areas of Communication Science and Social Sciences carried out by a partnership between the Social Research Laboratory of the University of São Paulo (LAPS-USP) and the Communication Institute of the NOVA University of Lisbon (ICNOVA-NOVA).

There are two possible ways to participate in the workshop and two different levels of certifications, based on:

Option 1) at least 70% attendance and delivery of the final project (short film) for publication on the ImaRgens, ICNOVA and TU Berlin websites/YouTube channels.

Option 2) at least 70% participation and NO delivery of the final project (short film).

Both options are valid, and at the end of the form you will be asked to confirm one or the other modality.

By filling out this form you are committing yourself to a group of people who will carry out collaborative activities. Please consider carefully your real availability to participate in this special edition of the workshop. Your registration will be registered and confirmed according to the criteria defined in the selected questions below.

In accordance with the terms of information privacy, by filling out this form you agree to provide the personal information indicated herein and the information produced throughout the workshops for use exclusively in surveys conducted by the institutions mentioned herein.

More information at <https://www.imargens.com.br/> (site in Portuguese).

*** Indica uma pergunta obrigatória**

The questionnaire below has three main purposes: a) to allow us to know better your needs and previous experiences in research and in the audiovisual area; b) to allow the ImaRgens/NUPEPA team to improve future editions of this workshop; c) to contribute to research in the social sciences and communication area. Please answer this questionnaire as soon as possible so that the execution of the audiovisual workshop can be confirmed. The deadline for registration is 11:59 a.m. on Feb 1 or until the vacancies are filled up. Your registration will be confirmed by an e-mail that will be sent with more details about the workshop.

Registration until 11:59 am of Feb/01/2021 (Limited availability)!

ICNOVA/LAPS AUDIOVISUAL PRODUCTION INTRODUCTORY WORKSHOP for: Technical University of Berlin - Special Edition - Winter 2021



IMARGENS

NUPEPA



The ICNOVA/LAPS AUDIOVISUAL PRODUCTION INTRODUCTORY WORKSHOP for: Technical University of Berlin - Special Edition - Winter 2021 will start at 19h30 (7h30pm) on Feb, 02nd. 2021 (Berlin time).

We would like to obtain other relevant information that will help us to better organize this edition of the audiovisual workshop.

1. What is your full name? *

2. What is your e-mail address? *

3. What is your Birth Date? *

Exemplo: 7 de janeiro de 2019

4. What is your birth place (City)? *

5. What is your birth place (Country)? *

6. In what city do you live? *

7. In what country do you live?

8. What is your nationality? *

9. What is your sex or gender? *

Marcar apenas uma oval.

☐ Female

☐ Male

☐ Opção 3

☐ Outro: _____

10. What is your ethnicity, race or color? *

11. Do you have special needs for accessing on line course? *

Marcar apenas uma oval.

☐ Yes

☐ No

12. If the answer above (if you have special needs) is YES, please explain what special resources are needed to ensure your participation. We will evaluate with the coordination the possibility of making the necessary adjustments.

13. What is your contact number? (pref. cell phone/mobile) - we will only contact you *
according to the level of access you grant below.

14. Can LAPS/ImaRgens/ICNOVA send a text message/whatsapp to this phone number or to an e-mail account during the workshop to inform you of any adjustments to the course, to inform you of specific activities related to the workshop? *

Marcar apenas uma oval.

- ☐ Yes, I can receive individual, collective messages in this number as well as be invited to participate in groups within the mentioned applications.
- ☐ Yes, but I prefer to receive only individual messages over the phone and participate in social networks via email.
- ☐ No, I prefer to receive only notifications by email.

15. Do you have a Student Number/Student ID? *

Marcar apenas uma oval.

- ☐ -GCSMUS/TU-Berlin
- ☐ -Other Institution ID
- ☐ -Don't have Student Number ID

16. If the above answer is positive (I have a student number/ID), please indicate this number/ID here. If you do not have a number/ID, enter 0 "zero". This data does not interfere with your registration. *

17. What is your official ID document type? *

Marcar apenas uma oval.

- ☐ Passport
- ☐ National ID
- ☐ Student ID
- ☐ Residence Permit
- ☐ Outro: _____

18. What is your ID number (related to the previous answer)?

19. What is your level of education (last completed)? (closest to your case) *

Marcar apenas uma oval.

- ☐ Incomplete Basic Education
- ☐ Complete Basic Education
- ☐ Complete High School/Secondary
- ☐ Undergraduate/Licentiate (Higher - 1st Cycle) in progress
- ☐ Undergraduate/Licentiate (Higher - 1st Cycle)
- ☐ Master's Degree (Higher- 2nd Cycle)
- ☐ Complete Master's Degree (Higher- 2nd Cycle)
- ☐ Doctorate/PhD in progress (Higher - 3rd Cycle)
- ☐ Doctorate/Full Doctorate (Higher - 3rd Cycle)
- ☐ Post-doctorate (in progress or complete)
- ☐ Outro: _____

20. Are you currently studying (besides the GCSMUS/TU-Berlin course)? What level/course?

*

Marcar apenas uma oval.


- ☐ Basic Education
- ☐ High School/Secondary
- ☐ Undergraduate/Licentiate (Superior - 1st Cycle)
- ☐ Master (Higher- 2nd Cycle)
- ☐ Doctorate/PhD (Higher - 3rd Cycle)
- ☐ Post-doctorate
- ☐ I don't take any of these courses at the moment
- ☐ Outro: _____

21. What is your main area of research? *

Marcar apenas uma oval.

- ☐ Communication and Journalism
- ☐ Social Sciences
- ☐ Sociology
- ☐ Digital Media
- ☐ Anthropology
- ☐ Political Science
- ☐ Architecture and Urbanism
- ☐ Ambientalism and Sustainability
- ☐ Economy
- ☐ Philosophy
- ☐ Literature and Linguistics
- ☐ History
- ☐ Geography
- ☐ Performing Arts/Stage/Arts
- ☐ Cinema/TV/Radio
- ☐ Education
- ☐ Employee of an institution linked to GCSMUS/TU-Berlin
- ☐ Employee of NGO or third sector entity
- ☐ Volunteer
- ☐ Outro: _____

22. Of these areas, what is your main area of activity/interest at the moment?

^{*}  Dropdown

Marcar apenas uma oval.

- ☐ Communication and Journalism
- ☐ Social Sciences
- ☐ Sociology
- ☐ Digital Media
- ☐ Anthropology
- ☐ Political Science
- ☐ Architecture and Urbanism
- ☐ Ambientalism and Sustainability
- ☐ Economy
- ☐ Philosophy
- ☐ Literature and Linguistics
- ☐ History
- ☐ Geography
- ☐ Performing Arts/Stage/Arts
- ☐ Cinema/TV/Radio
- ☐ Education
- ☐ Employee of an institution linked to GCSMUS/TU-Berlin
- ☐ Employee of NGO or third sector entity
- ☐ Volunteer

23. What is your educational/research/study institution? (if applicable) [Answer: "none" if not enrolled/associated to any teaching or research institution]


^{*}

24. What is your department or research group? (if applicable)

25. Which of the themes below are the most interesting to you at this moment? *

Marque todas que se aplicam.

- ☐ Script and Narratives
- ☐ General Film Direction
- ☐ Character Direction
- ☐ Direction of Photography
- ☐ Art Direction
- ☐ Production
- ☐ Executive Production
- ☐ Sound Techniques
- ☐ Lighting Techniques
- ☐ Camera Operation Techniques
- ☐ Editing and Montage
- ☐ Research and gathering of information for audiovisual production
- ☐ Outro: _____

26. Which of these themes is the one that most arouses interest in you at this moment? *  Dropdown

Marcar apenas uma oval.

- ☐ Script and Narratives
- ☐ General Film Direction
- ☐ Character Direction
- ☐ Direction of Photography
- ☐ Art Direction
- ☐ Production
- ☐ Executive Production
- ☐ Sound Techniques
- ☐ Lighting Techniques
- ☐ Camera Operation Techniques
- ☐ Editing and Montage
- ☐ Research and gathering of information for audiovisual production

27. What kind of film are you most interested in making/participating in the production? *

Marcar apenas uma oval.

- ☐ Interviews
- ☐ Documentaries (other than interviews)
- ☐ Fiction
- ☐ Other types of languages/film types
- ☐ Outro: _____

28. Do you currently work? If positive, tell us what is your work or job. *

29. Have you ever worked professionally in a formal way (do not consider scholarships) *

Marcar apenas uma oval.

- ☐ Yes
- ☐ No

30. Have you ever done any projects in the audiovisual area? If yes, describe this experience (it can be in any area you have worked - audiovisual): *

31. What is your expectation in relation to the audiovisual workshop offered by NUPEPA/ImaRgens/LAPS/ICNOVA? *

32. Do you declare to be aware that the audiovisual workshops of NUPEPA/ImaRgens/LAPS/ICNOVA are entirely FREE and carried out by volunteers and researchers? *

Marcar apenas uma oval.

☐ Yes

☐ No

33. Do you declare to be aware that this edition of the NUPEPA/ImaRgens/LAPS/ICNOVA Audiovisual Workshop will be held using virtual access resources (Zoom) that are free and that you will have to install/access such platform on your computer or laptop through the access link that will be sent? *

Marcar apenas uma oval.

☐ Yes

☐ No

34. How did you hear about this edition of NUPEPA/ImaRgens Audiovisual Workshop? *

Please tell us more about yourself so we can improve the content for your group:

35. Please indicate below in a summarized way what are your motivations and objectives when participating in the Special Audiovisual Workshop of ICNOVA/LAPS/ImaRgens/NUPEPA (600 characters): *

36. You intend: *

Marcar apenas uma oval.

- ☐ Carry out projects linked to areas of study and research in which you are already involved
- ☐ Participate in projects in different areas and can contribute to projects already underway of other colleagues
- ☐ Willing to carry out projects in his/her own area of knowledge as well as to integrate with other projects of colleagues that may be in progress or will be initiated
- ☐ Outro: _____

37. Are you available to act in your own filming project linked to the context of the ICNOVA/LAPS/ImaRgens/NUPEPA Audiovisual Workshop (in the function that you combine with the working group you will form during the workshop)? *

Marcar apenas uma oval.

- ☐ Yes
- ☐ No
- ☐ Maybe

38. Do you have any completed or ongoing projects in the audiovisual area? *

Marcar apenas uma oval.

- ☐ Yes
- ☐ No

39. What is/was your project about? *

40. Are you interested in applying as a duo or team to perform practical activities? (up to 4 participants per group) *

Marcar apenas uma oval.

- ☐ I have a team or partner that will be able to carry out practical activities with me and with other groups.
- ☐ I don't have a team or duo, I will do the activities with other colleagues that I will meet in the workshop.

41. (To be completed only if the previous answer was positive) - Please indicate the names (preferably complete - separated by a comma) of the other participants who will register with you. [each participant must individually fill out his or her own form and also name the other participants as done here].

42. Once registered, do you commit to participate in the workshop until its conclusion and to attend at least 70% of the virtual meetings? *

Marcar apenas uma oval.

- ☐ Yes, I commit myself to attend this workshop until its conclusion, to have at least 70% attendance and to deliver the final project (short film) for publication on the ImaRgens website/canal.
- ☐ I still don't know if I will be able to do the workshop until its conclusion or if I will be able to attend at least 70% of the meetings.
- ☐ No, I will not be able to participate in the meetings until the end of the workshop or to participate in at least 70% of the meetings (implies cancellation of registration).

43. Confirmation of registration at the ICNOVA/LAPS/ImaRgens/NUPEPA Special Audiovisual Workshop to be held virtually from Feb 3rd to Feb 24th (7:30pm - 9:30pm Berlin time). A personal and non-transferable link will be sent to access the virtual platform for displaying content/conferences (Colibri Zoom).

*

Marcar apenas uma oval.

- ☐ I confirm my participation for the first day of the NUPEPA/ImaRgens/LAPS/ICNOVA Audiovisual Workshop meeting in order to make my registration effective
- ☐ I cannot confirm the presence on the first day of meetings in the special edition of the audiovisual workshop yet, but I would like to make a provisional reservation (without guarantee of participation).

We appreciate your interest and care in filling out this registration form. The confirmation of your registration will take place soon. If you are unable to participate in the workshop, please send us your cancellation request by e-mail (imargensusp@gmail.com).

Greetings from NUPEPA/ImaRgens team! See you on February 3rd at 7:30pm (Berlin Time) through the link to be sent after the confirmation of your registration.

Este conteúdo não foi criado nem aprovado pelo Google.

Google Formulários

ImaRgens/LAPS (NUPEPA) Pre-workshop survey and Confirmation of Participation - This survey is very important for us to better organize this workshop, as well as to plan the next editions. Please fill out the questions below until Feb/03 before 16:00 pm (Berlin time). Except for your name and e-mail, these questions were not asked in the registration form.

The questionnaire below has five main purposes: a) to allow us to better know your needs and preferences of acting in projects; b) to allow the NUPEPA/ImaRgens team to improve this and future editions of the workshop; and c) to guide you about some procedures that will be necessary for you to access the virtual environment of the workshop. It's very important that you fill out this survey by Feb/2.

* Indica uma pergunta obrigatória

Institutions:



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1. In order for us to gather your data with your answers from the registration form you had already filled out, please indicate your e-mail address: (used for workshop registration)? *

2. What is your Name? *

3. In case you are doing some research/investigation, briefly describe the topic - *
specify if it is an academic, artistic research/investigation, if it is a work research for
a private institution, or research of personal interest:

4. Do you already have any project (besides what you will carry out in this Special *
Workshop) in which you intend to use the knowledge acquired during this edition?
Please briefly describe:

One of the objectives of NUPEPA/ImaRgens workshops is to ensure that you and your work group (previously registered or composed during the workshop) have the maximum creative freedom when making your project/film. Therefore, the questions below are simply to better know the profile of our participants, to better adjust the workshop in this and the next editions and to advance the production of knowledge on how best to contribute to audiovisual production inside and outside the academy. Please feel free to tell us what you think about different aspects of audiovisual production. This will help us understand how groups inside and outside the academy feel better about their projects and the challenges they face. It also helps us to improve practices and actions that encourage academia and society to make better use of audiovisual resources either through scientific (academic) research or through practical actions such as the workshops themselves. Throughout the workshop sessions and at the end of the workshop, other topics with the same objectives will be presented. Please also feel free to contact the workshop presenters, facilitators and other members of the NUPEPA/ImaRgens Team to talk about any other topics you consider important. There are no "right" or "wrong" answers to the questions numbered below. The numbering of the questions follows an internal logic and are not in a serial sequence, don't worry about that! The most important thing here is that you answer them calmly and that they represent well what you think, feel or want to do! :)

Technical information: throughout the workshops we will use the Colibri-Zoom platform. You will need to create a profile on this platform and have (preferably) a computer or laptop with audio device (microphone and headset or speakers) and video (webcam/camera) so that we may communicate and so you can communicate with your work group throughout our meetings. You can optionally connect with a mobile phone, but this type of device has limitations (such as screen size and access to links and forms sent during meetings).

Please (sometime before the first Workshop meeting) download the Zoom application (through the link below) and do the tests you find necessary to check your internet connection and communication resources (camera, microphone and headset/speakers). It is also possible to use the Zoom platform through your mobile/phone. To do so, access your App Store or Play Store, search and download the Zoom application (zoom.us). Link for registration and/or Download/Transfer of Colibri-Zoom <https://videoconf-colibri.zoom.us/>

The meeting room on the Colibri-Zoom platform will be available 10 minutes before the scheduled start to receive you and other participants. That is, it will be available at 19:20 (Berlin time). Until Feb 2 you will receive by e-mail the invitation/link from Zoom that will be used for all meetings.

It is very important that you pay attention to your e-mail on the day of the first meeting, especially in the minutes before the meeting, because if there is any communication problem on the part of the organizers or the Zoom platform, or if we have to use some alternative environment, we can indicate this information to you.

The following questions are designated to understand how different themes observed as more (or less relevant) for amateur (or professional) film makers.

The subjects are those observed as commonly considered in audiovisual productions for different groups and societies and we'd like you to feel free to indicate what are those more or less relevant for you. Below you will also be able to indicate other themes or topics that you may want us to ask in future editions of the NUPEPA/ImaRgens workshops - some of the questions shown below are resultant from your colleagues from previous workshop editions.

5. 1.1a) What is "identity" for you? (remember! there is no right or wrong answer to these questions ;) *

6. 1.1b) If this is the case, how would you describe your "Identity" in a few words?
(remember! there is no right or wrong answer to these questions) ;)

*

1.1c) Each person ends up prioritizing specific aspects or dimensions of their social life. How much do these dimensions listed below (which are traditionally considered in the social life of different groups and people) represent a high or low priority or are relevant to you? We would like to know the priority of each of these dimensions for you. Consider those aspects or dimensions that have a great impact on your social and personal life to be something of 5 (five) rank in terms of priority (whether you like it or not). What you hardly consider important/priority, or feel/believe is not important would be something of value 1 (one). (remember! there is no right or wrong answer to these questions) ;)

7. (Read the above guidance before answering this question) :) To answer it, indicate * for each of the lines below a value from 1 to 5: 1 = NONE important; 2 = VERY important; 3 = MODERATELY important; 4 = VERY important; and 5 = ABSOLUTELY important.

Marcar apenas uma oval por linha.

	1	2	3	4	5
Family (family life, family relationship)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work (professional and work life)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Study (academic life and studies)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Religion (religious or faith thinking and practices)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spirituality (thoughts and spiritual practices not linked to specific religions)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gender and Sexuality (how you relate to your sexuality and/or gender)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nationality (the national bonds, of origin and citizenship relative to the country or nation of your origin or belonging)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Race, Ethnicity or Color (the importance of their ethnic, cultural and/or social ties in terms of ethnicity,	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

terms of ethnicity, race or color)					
Politics (your political and social participation from the collective point of view)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Affective life (your friendly, loving, and/or sexual relationships)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural (the role of cultural aspects in your social and personal life)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Language/Speaking (the importance of your links with your mother tongue or the one you have chosen to use)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consuming (the importance of being able to consume products and services that are available)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreation, Leisure, and Entertainment (the importance for you of having fun)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Environment (the role of environmental preservation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Violence (the weight of violence in your social or personal relationships)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Health (how much					

the care with your health or with the care with your diseases weighs on your daily life)

☐
☐
☐
☐
☐

Mobility (how much you can move - on different levels - is important to you)

☐
☐
☐
☐
☐

Artistic Expression

(how much Artistic Expression expressing yourself through the arts is important to you)

☐
☐
☐
☐
☐

Digital Social Media

(what is the weight of social networks like Facebook, WhatsApp, Instagram and etc. for you)?

☐
☐
☐
☐
☐

for you)?

8. 1.1d) In case there is any aspect of social life that you consider relevant but was not asked above, please indicate below separating by a comma (,) - and please indicate from 1 to 5 how relevant it is for you.

9. 1.2a) In your OPINION what is most important when making a movie? Indicate in a few words what is most important for you (at this moment) either you have already made a movie or not. We want to know what you believe is important when making a project in the audiovisual area. (Remember there is no right or wrong answer to these questions) ;)

10. 1.2b) Many aspects are important in audiovisual production, but in your OPINION what is more important (in general) when making a film out of the options offered below? (remember! there is no right or wrong answer to these questions) ;)

Marcar apenas uma oval.

- ☐ The way the film tells the story
- ☐ The way images and sounds are presented to the public
- ☐ The characters the film is focused on
- ☐ The theme, problems or issues the film deals with

11. 1.3a) What do you see as a priority when participating in a film project? (remember! there is no right or wrong answer to these questions) ;)

12. 1.3b) Considering now the options below, what do you see as a priority when participating in a movie project? (remember! there is no right or wrong answer to these questions) ;) *

Marcar apenas uma oval.

- ☐ That the film looks like you, meaning that it deals with your own story or with things with which you identify a lot
- ☐ That it is a story told in group, but that has received much of your contribution during its realization
- ☐ That it is important to the people or communities that you and your group have researched and considered in the movie
- ☐ That it has a great social impact even though it is not a creation especially yours, but of the general will of the group

13. 1.6a) In your OPINION, in a few words, what is the best way for you to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

14. 1.6b) In your OPINION if there were only the two options below available, what would be the best way to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ It is better to make a film with well distributed tasks and with a clear command line.
- ☐ It is better to make a film in an improvised and organic way, without hierarchy or work division.

15. 1.6c) In your OPINION if there were only the two options below available, what would be the best way to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ It is better to make a film in a collaborative way even if the result is not exactly what is in the head of each person in the group.
- ☐ It is better to make a film that represents what its author thinks and find people willing to help with the project.

16. 1.6d) In your OPINION if only the options below were available, what would be the best way to approach a theme or tell a story (through a movie)? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ I prefer to tell stories linked to objective reality, that is, concrete events that in some way represent the world we live in.
- ☐ I prefer to tell fictional stories that deal with universes or imaginary situations not necessarily linked to the objective world.

17. 1.6e) In your OPINION if only the options below were available, what would be the best way to approach a theme or tell a story (through a movie)? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ I prefer to tell stories that stimulate logical thinking and appeal to people's rationality.
- ☐ I prefer to tell stories that appeal to people's sensitivity and emotions.
- ☐ I prefer to tell stories that make one reflect on moral and ethical aspects of society.

18. 1.8a) As for carrying out a film project, in your OPINION and in a few words, what is the ideal way to make it possible from the point of view of obtaining or disposing of resources to do so? (this question is of opinion and has no right or wrong answer). *

19. 1.8a) As for carrying out a film project, in your OPINION, what is the ideal way to accomplish it? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ Through the support of companies and sponsors that will provide the funds to carry out the project
- ☐ Through the funds of public calls from state bodies/entities assessed and approved by committees linked to the area
- ☐ Through collective funding (crowdfunding).
- ☐ Through the help of volunteers and interested in enabling the project, even if with few resources.

Complementary survey on individual and group preferences and topics sensitive to contemporary society. This survey aims to complement information about the group of participants for the step of group formation that will be held this week and next. Not all questions are mandatory, but the more detailed you fill out your form, the more you will have the opportunity to reflect and to offer resources for the best performance of team activities.

20. In terms of themes and subjects, please indicate, in a few words, those that generate the most interest at this time. In other words, what would you like to deal with in a film at this time? *

The next questions aim to identify your vision about different possibilities of production/execution of audiovisual projects. You have already answered similar questions to them, so you will feel that they are similar or the same.

The next questions are new and deal with aspects such as aspects that a person tends to consider when working in a team.

21. What do you consider most relevant to the ASSEMBLY and PARTICIPATION in a work group (consider here the production of films/audiovisual material) ;) *

22. What characteristics or attitudes do you consider relevant and DESIRABLE among the possible members of your work team? *

23. What characteristics or attitudes do you consider **INDESIRABLE** among eventual * members of your work team?

24. What characteristics of yourself do you consider important and **POSITIVE** for * carrying out team(s) work in projects in the audiovisual area?

25. What characteristics of yourself do you consider important and **NEGATIVE** for * carrying out team(s) work in projects in the audiovisual area?

26. As for how to organize yourself in groups and make decisions: *

Marcar apenas uma oval.

- ☐ 1 - It is always better to have a totally democratic and consensual process to take decisions, even if it makes the process much slower
- ☐ 2 - It is preferable to have a relatively democratic and consensual process to take decisions, but sometimes it is necessary that decisions are taken in an autocratic manner
- ☐ 3 - Decisions must be taken, sometimes democratically, sometimes autocratically depending on the context
- ☐ 4 - It is preferable to have a hierarchical process with a defined chain of command to make decisions, but with room for debate and consensus creation, as long as it does not affect the speed of decision making
- ☐ 5 - It is always better to have a totally hierarchical process that prioritizes the speed of the decision making process, even if there is no consensus in the working group

The questions below aim to complement the information about your vision/consideration on aspects related to identity, preferences and social contexts.

You will notice that these questions are related to topics that you indicated in the supplementary questionnaire answered earlier. Feel free to indicate your answers as you feel more comfortable! :)

Among the next questions (some of them deal with aspects of behavior, affectivity and relationships, political and social vision) you will notice that there are open and closed answers. Each question not only offers some of the answers most often used by participants in previous workshops, but also offers the options of including new answers or not answering at all.

27. Do you consider racial/ethnic prejudice as a problem? For example, do you think it occurs or is something negative that people are treated well or badly according to their ethnic origins, color or race, either by you or by society in general? *

Marcar apenas uma oval.

- ☐ 0 - I do not consider this to be a problem
- ☐ 1 - It is mainly a social problem and I consider myself part of the problem/solution
- ☐ 2 - It is mainly an individual problem and I consider myself part of the problem/solution
- ☐ 3 - It is a social and individual problem of difficult identification of responsibilities
- ☐ 4 - It's mainly a social problem but I don't consider myself part of the problem/solution
- ☐ 5 - It's mainly an individual problem but I don't consider myself part of the problem/solution
- ☐ I prefer not to answer
- ☐ I don't know how to answer
- ☐ Outro: _____

28. Do you consider religious prejudice as a problem? For example, do you think it occurs or is something negative that people are treated well or badly according to their religious choices, either by you or by society in general? *

Marcar apenas uma oval.

- ☐ 0 - I do not consider this to be a problem
- ☐ 1 - It is mainly a social problem and I consider myself part of the problem/solution
- ☐ 2 - It is mainly an individual problem and I consider myself part of the problem/solution
- ☐ 3 - It is a social and individual problem of difficult identification of responsibilities
- ☐ 4 - It's mainly a social problem but I don't consider myself part of the problem/solution
- ☐ 5 - It's mainly an individual problem but I don't consider myself part of the problem/solution
- ☐ I prefer not to answer
- ☐ I don't know how to answer
- ☐ Outro: _____

29. Do you consider gender and/or sexual orientation prejudice as a problem? For example, do you think it occurs or is something negative that people are treated well or badly according to their sexual or gender choices-either by you or by society at large?

Marcar apenas uma oval.

- ☐ 0 - I do not consider this to be a problem
- ☐ 1 - It is mainly a social problem and I consider myself part of the problem/solution
- ☐ 2 - It is mainly an individual problem and I consider myself part of the problem/solution
- ☐ 3 - It is a social and individual problem of difficult identification of responsibilities
- ☐ 4 - It's mainly a social problem but I don't consider myself part of the problem/solution
- ☐ 5 - It's mainly an individual problem but I don't consider myself part of the problem/solution
- ☐ I prefer not to answer
- ☐ I don't know how to answer
- ☐ Outro: _____

30. What is your marital status/current status of your relationship? *

Marcar apenas uma oval.

- ☐ I am single
- ☐ I am married
- ☐ I'm divorced
- ☐ I keep a stable union (unmarried, living together)
- ☐ I keep stable/serious relationship (not living together)
- ☐ I am a widow/widower

31. What was your previous relationship/civil status? *

Marcar apenas uma oval.

- ☐ I am a single person
- ☐ I am married
- ☐ I'm divorced
- ☐ I keep a stable union (unmarried, living together)
- ☐ I keep a stable/serious relationship (not living together)
- ☐ I am a widow/widower
- ☐ Not applicable

32. How long (in years) has this relationship status changed? (if applicable) indicate 0 *
(zero) if no change has occurred. (this field accepts only numbers)

33. Do you have children? *

Marcar apenas uma oval.

- ☐ Yes
- ☐ No - but I intend to have
- ☐ No - and I intend not to have
- ☐ Outro:

34. From the point of view of your affectionate/loving/sexual relationship(s) (the options appear in random order) indicate the one closest to your preference), if you feel comfortable to inform, or additionally indicate another option.

*

Marcar apenas uma oval.

- ☐ I have an exclusive interest in people of opposite sex/gender - I consider myself heterosexual
- ☐ I am exclusively interested in people of the same sex/gender as mine - I consider myself homosexual
- ☐ I am as interested in people of the same sex/gender as people of another sex/gender than my own - I consider myself bisexual
- ☐ I have no love/sexual interest in people of any sex or gender
- ☐ I am interested in people of the same gender or another gender who have an identity different from that attributed to birth as transsexuals or transvestites
- ☐ I prefer not to answer this question
- ☐ Outro: _____

It is common for people to consider their political views as "Left", "Right", "Center", etc. The following block deals with issues related to socio-political points.

35. Do you consider political prejudice as a problem? For example, do you think it occurs or is something negative that people are treated well or badly according to their political choices, either by you or by society in general? *

Marcar apenas uma oval.

- ☐ 0 - I do not consider this to be a problem
- ☐ 1 - It is mainly a social problem and I consider myself part of the problem/solution
- ☐ 2 - It is mainly an individual problem and I consider myself part of the problem/solution
- ☐ 3 - It is a social and individual problem of difficult identification of responsibilities
- ☐ 4 - It's mainly a social problem but I don't consider myself part of the problem/solution
- ☐ 5 - It's mainly an individual problem but I don't consider myself part of the problem/solution
- ☐ I prefer not to answer
- ☐ I don't know how to answer
- ☐ Outro: _____

36. Considering the political spectrum, what is it for you to be someone from the "LEFT"? Please indicate in a few words (there is not necessarily an indication of right and wrong, what matters to us is your opinion) :) *

37. Considering the political spectrum, what does being someone from the " RIGHT" *
mean to you? Please indicate in a few words (there is not necessarily an
indication of right and wrong, what matters to us is your opinion) :)

38. Considering the political spectrum, what is it for you to be someone from " *
CENTER "? Please indicate in a few words (there is not necessarily an indication
of right and wrong, what matters to us is your opinion) :)

39. From 1 to 5, in which POLITICAL SPECTRE position, that is, in relation to your *
political vision, are you located or do you consider yourself more to the left, more
to the right or to the center? - Being 1 more to the left and 5 more to the right:

Marcar apenas uma oval.

- ☐ 1 - Very much to the left
- ☐ 2 - On the left wing.
- ☐ 3 - At the center
- ☐ 4 - On the right wing
- ☐ 5 - Very much to the right
- ☐ Prefiro não responder
- ☐ Não sei responder

40. From 1 to 5, from the point of view of your social practices, customs and traditions *
do you consider yourself more liberal or conservative? Please indicate values
from 1 to 5 - 1 being very liberal and 5 very conservative.

Marcar apenas uma oval.

- ☐ 1 - Very liberal
- ☐ 2 - Liberal
- ☐ 3 - Moderate
- ☐ 4 - Conservative
- ☐ 5 - Very conservative
- ☐ I prefer not to answer
- ☐ I don't know how to answer

41. From 1 to 5, regarding your vision on how Companies and State should or can act *
in society, you consider that:

Marcar apenas uma oval.

- ☐ 1 - The State should/must be the main or absolute inducer of the economy
- ☐ 2 - The State should/must have greater weight, but not exclusive, in promoting the economy
- ☐ 3 - There should/must be similar parity/balance between State and Companies in promoting the economy
- ☐ 4 - The Companies should/must have greater weight, but not exclusive, in inducing economy
- ☐ 5 - Companies must/should be the main or absolute inducer of the economy
- ☐ I prefer not to answer
- ☐ I don't know how to answer

42. From 1 to 5, about your view on how countries or nations should meet/obey international rules of international/multilateral organizations such as UN, WHO and others of the type or can/should have autonomy/sovereignty over their own actions - you consider that: *

Marcar apenas uma oval.

- ☐ 1 - Countries, states and nations should always OBEY the rules of multilateral/international bodies
- ☐ 2 - Countries, states and nations should always TAKE INTO ACCOUNT the rules of multilateral/international bodies without necessarily aceduring them
- ☐ 3 - Countries, states and nations should evaluate according to their local and global interests if they better obey or disregard international rules and determinations
- ☐ 4 - Countries, states and nations should always TAKE INTO ACCOUNT their internal interests first before adopting rules and determinations of multilateral/international bodies
- ☐ 5 - Countries, states and nations should consider EXCLUSIVELY THEIR OWN INTERESTS without worrying about rules and definitions of multilateral/international bodies
- ☐ I prefer not to answer
- ☐ I don't know how to answer

43. Would you consider adding here any questions to enrich the debate on some of the most relevant social issues currently under discussion? What would be the question? *

44. What is your answer to the question you proposed (if so), just above?

The above questions and answers have NO INTERFERENCE in your participation or registration confirmation. The information provided here is confidential and can only be used to improve the workshop dynamics, to improve future editions and for use in academic research accredited and supervised by LAPS and ICNOVA that ensure the privacy of your personal data.

45. Do you confirm that you are aware of and agree with the points described in this form, in the previously completed registration form and in the workshop program sent by e-mail at the time of confirmation of your registration? *

Marcar apenas uma oval.

☐ Yes

☐ No

☐ Outro: _____

Thank you very much for contributing with this information and for your participation in this project! We hope that by having contact with these topics (which may already be very close to your concerns and studies, or new things for you) they have led to interesting ideas and reflections! See you on Feb 3rd at 7:30pm (Berlin time)! ;)

Remember to connect 10 minutes before the meeting time and be aware of your email or WhatsApp (if you have authorized contact through this channel).

Greetings from NUPEPA/Images (ICNOVA/LAPS) team.

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Google Formulários

TU-Berlin - NUPEPA/ImaRgens - ICNOVA/LAPS

Workshop - Prior Knowledge Questionnaire - Please read carefully the options from A to F below/besides ---> and the each of the topics presented followint, then assign the best answer according to your knowledge in relation to each of the questions/affirmations listed below. This part of the questionnaire aims to obtain your previous level of knowledge (before the workshop) regarding resources, techniques and topics that will be addressed throughout the workshop. The main objective is to observe what are topics that participants will have more or less opportunity to develop/learn during the workshop.

The levels of knowledge correspond to the scale below, from A to F:

- A. I have never heard of/do not know the subject, resource or topic described.
 - B. I have some few information about it. I know vaguely, I do not know how it works properly.
 - C. I have read about it, I have had theoretical contact with the theme, but I have never put it into practice.
 - D. I have generic knowledge. I have already put in practice, but I have not had any training.
 - E. I have practice and training in this topic. I can even explain this topic to the class/group.
 - F. I have domain on the topic. I can even explain this topic to the class/group.
-

* Indica uma pergunta obrigatória

1. What is your name *

2. Please, indicate the level of knowledge you have about each of the items that appears/occurs in the lines below. Indicate the corresponding column (from A = Never heard/don't know up to F = Have domain on the subject and can even explain it to the workshop participants)

Marcar apenas uma oval por linha.

[illegible]

08) What is Frame rate.

09) Describe at least two techniques of photography composition.

10) What is counter-plongée and plongée (angles).

11) What is the difference between tilt and pan.

12) Comment on two ways of performing travelling camera movement.

13) What is the difference between sequence and scene.

14) How to use focus and diaphragm/iris opening in depth of field.

15) What is a "direction language

document" and how to elaborate it.

16) What is a screenplay/script and how to elaborate it.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

17) What is a (outline) scene scale and how to create/use it.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

18) In commercial cinema, what are the logistic functions/positions.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

19) In commercial cinema, what are the artistic functions/positions.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

20) What is the "Fade" effect in editing.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

21) What is time lapse.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

22) What are the stages of development of a cinema project.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

23) What are the types of

documentaries
23) What are the
according to
types of
Nichols
documentaries

according to
24) How to
Anchors!

configure a DSLR

camera for filming
24) How to
(basic check)
configure a DSLR

camera for filming
25) The steps to
(basic check).

prepare

image/sound
25) The steps to
capture equipment.
prepare

image/sound

26) How to
capture equipment.

configure a set with

artificial light of

26) How to
three points
configure a set with

artificial light or

27) What is a Boom
three points.

and how to use it in

sound capture.

27) What is a Boom

and how to use it in

28) What is the
sound capture.

difference between

plot, screenplay and

28) What is the
decoupage.

difference between

plot, screenplay and

29) How to work
decoupage.

with a digital

recorder like the

29) How to work
Zoom or Tascam.

recorder like the

30) What are dead
Zoom or Tascam.

spaces in

photography
composition

[illegible]

30) What is a "shot photograph composition"?

31) What are the functions of a take/sequence assistant.

32) What are the functions of a direction assistant. It is desirable to use it.

22) What is an

34) what is a
production check-
list.

34) What is a production checklist of photography.

check-list.

26) How to

What is the difference between check-list 30 and 60.

27) What is the

38) The difference
of resolution in
1920 x 1080 to that
of a DVD.

38) The differences
39) What is aspect
of resolution in
ratio 16x9.
1920 x 1080 to that

☐☐☐☐☐☐

of a DVD

40) Which are the

primary and

39) What is aspect
secondary colors.
ratio 16x9.

☐☐☐☐☐☐

41) What is the
40) Which are the
difference between
primary and
mono, stereo and
secondary colors.
5.1 sound sources.

☐☐☐☐☐☐

41) What is the
42) Explain if a 2-
difference between
hour uncompressed
mono, stereo and
full HD movie can fit
5.1 sound sources.
on a DVD

☐☐☐☐☐☐

media/disk.

42) Explain if a 2-

hour uncompressed
43) What is the
full HD movie can fit
minimum
on a DVD
recommended
media/disk.
configuration for a

☐☐☐☐☐☐

Premiere/Finalcut

43) What is the
editing computer
minimum
machine.
recommended

configuration for a
44) What is the
Premiere/Finalcut
difference between
editing computer
a class 2 and class
machine.
10 SD memory

☐☐☐☐☐☐

card.

45) What are the

basic

joints/pivotment of

a film tripod.

44) What is the difference between a Class 2 and Class 10 SD memory card.

☐☐☐☐☐☐

45) What are the difference between basic P2, P10 and XLR joints/pivotment of termination cables.

☐☐☐☐☐☐

46) What is the difference between an AVI, SDI and HDMI cable.

☐☐☐☐☐☐

47) What is the difference between P2, P10 and XLR termination cables.

☐☐☐☐☐☐

48) What are sound landscapes.

49) How (and if it is possible) to remove all noise from a mono recording.

☐☐☐☐☐☐

50) What is the Flicker effect when it is more likely to occur.

☐☐☐☐☐☐

3. Please, if you notice any error or mistake in some of the terms presented above let us know indicating its number(s) and the problem(s) on it:

Thanks for indicating your level of knowledge on these different subjects. This information will help us to identify, for example, what topics, techniques, technologies or practices the group had before the workshop.

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FILM ANALYSIS - Final Individual

Exercise - This questionnaire (together with the group film delivery and film analysis questionnaire) is important to confirm the completion of your participation in the workshop. Please send your two film analysis (films produced by the other groups) and another 3rd analysis of the film produced by your group by March 26 - as this document is one of the forms necessary to correctly issue the certificate of participation/conclusion.

Hello, this form aims to help you with your colleagues who made a special film for this workshop edition. This form does not aim to judge or value the other films but to offer your own perception/analysis of the audiovisual material regarding the structure, narrative layers, and the way that it is perceived and read. Remember that as you have done your analysis – which your colleagues will receive – you'll also receive the others' analysis corresponding to your film (the identities of you and the others' won't be revealed). In this form, you will indicate different aspects of each film made by the other workshop participants. Please watch each one of them before/during the filling in of this form. Choose three of them and send the form. In other words, you'll fill in this form three times – one for each film you choose. The chosen films can't be from groups you took part in the final project, neither from participants you had registered together (as a group) even if it hadn't been confirmed.

The purpose of filling in this form isn't the "right" or "wrong" definition because there's no interest in this... but to get to know the readings of every single participant about the films produced and watched.

ATTENTION: The analysis consists of you choosing three films of groups you haven't taken part in the final stage. You must fill in this form and send them separately – one form per

chosen film.

Next week your group will receive a digest of the analysis written by your colleagues.

*** Indica uma pergunta obrigatória**

1. What is your name? *

2. What is your ID/Participant code?

3. What is the name/ID of your main group? *

4. What is the name/ID of your additional group?

5. Is this the 1st, 2nd or 3rd time you submit the analysis form? (remember, it's necessary that you fill in one form for each one of the three films you choose to analyze).

*

Marcar apenas uma oval.

☐ 1

☐ 2

☐ 3



IMARGENS


NUPEPA



Please, before filling in this form, watch the films of the groups using the link below (the videos appear as an "unlisted" link on YouTube)

Fill in the data corresponding to the chosen group – remember that it can't be the same as those you had taken part in in the final group stages.

6. What is the film (from the group) you're analyzing in this form?

 Dropdown

Marcar apenas uma oval.

☐ Group M

☐ Grupo N

☐ Group O

7. How would you summarize this film? (in a few words) *

8. Who is/are the main character(s) in this film? (it could be people, places, objects, etc.) *

9. What are the locations of this film? (in what space, local or place does the story take place?) *

10. What is the main theme/motif of this film? *

11. In a couple of words, this film is about... *

12. Have you participated in this film in the group activity? (Mark the options in which you took part in this film). *

Marque todas que se aplicam.

- ☐ Selecting images.
- ☐ Organizing/sequencing images
- ☐ Elaborating the narrative/text
- ☐ Montage/editing
- ☐ I did not participate at any stage in the elaboration of this film.

13. A - From 1 to 5, being 1 = "nothing" or "very little" and 5 = "totally" or "not at all", *
please indicate to us how does the film can be classified concerning the topics
below (there's no right or wrong, only your opinion matters)

Marcar apenas uma oval por linha.

	1	2	3	4	5
The film prioritizes the logical/rational dimension of/in the narrative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film prioritizes the sentimental/emotional dimension of/in the narrative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film prioritizes the moral/ethical dimension of/in the narrative.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. B - From 1 to 5, being 1 = "nothing" or "very little" and 5 = "totally" or "not at all", please indicate to us how does the film can be classified concerning the topics below (there's no right or wrong, only your opinion matters) *

Marcar apenas uma oval por linha.

	1	2	3	4	5
The film is realistic in its approach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film is fanciful/unreal in its approach	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents precision in the relation of causality and effect/logical sequence.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents liberty in the relation of causality and effect/logical sequence.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film creates an intense emotional impact	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film generates intense social reflection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film generantes intense moral reflection	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film brings in joy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film brings in sadness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

It's a complex film to understand/take in	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's a simple film to understand/take in	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's a movie that reminds you of other works known by you	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's a movie that does not remind you of other works known by you	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents an impartial/neutral view on the subject	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents a personal/intimate view of the theme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents an abstract/poetic vision on the theme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film presents an objective/scientific view on the theme	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film demonstrates to be the result of an experiment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The film reflects my worldview	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I identify with the theme covered by the film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

~~the film~~

15. In case you have/have not identified with the film, please detail the reasons. *

16. If you could leave a comment for the team that produced the film, what it would be? *

Thank you very much for filling in. If it's your first submit, remember that it's necessary to submit three.

;)

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NUPEPA/ImaRgens - ICNOVA/LAPS:
post-workshop questionnaire and
Confirmation of Conclusion – This
questionnaire (together with the group film
delivery and the film analysis
questionnaire) is very important to confirm
the completion of your participation in the
workshop. Please fill out the questions
below by 26/03 – as they are required to
issue your certificate of
participation/conclusion. This form is
organized in 3 parts. The first deals with
your satisfaction and assessment of the
characteristics of the workshop, the
second deals with group activities, and
the third deals with aspects asked in the
pre-workshop questionnaires (identity
questions, preferences about the way of
working and knowledge about topics
covered during the meetings). This form
may take approximately 30 minutes to

complete. We recommend a good quality internet connection to fill it out. In this form you can also submit suggestions, criticisms, praise and/or observations.

The questionnaire below aims to complete and issue workshop certificates. Please complete this questionnaire by March/26. Failure to complete this form may result in delay or failure to properly issue a certificate of participation/conclusion.

*** Indica uma pergunta obrigatória**

Institutions:



IMARGENS

NUPEPA



1. In order to be able to join your data with your response to the registration questionnaire that you have already filled out, please indicate your e-mail: (used for workshop registration) *

2. What is your full name? (Please, indicate your name as you wish to appear in your certificate) *

3. What is the number/letter/name of the group from your main project/film? *

4. What is the name of the main project/film you have participated? *

5. What is the number/letter/name of the project from your second group? (in case you have participated of a second one)

6. What is the name of the film from your second group? (in case you have participated of a second one)

7. For the purpose of registering and supporting/checking the attendance/absences at ^{*} meetings. How many absences (out of a total of 12, not considering the review week) have you had (or estimate to have had) throughout this edition of the workshop? (numerical values)

Questions about satisfaction and opinion on topics, content and organization of the workshop.

8. How much do you agree with the following statements) - Please indicate on a scale *
of 1 to 5 (where 1 = nothing or very little and 5 = totally or very much) how much do
you agree with the following statements:

Marcar apenas uma oval por linha.

	1	2	3	4	5
The workshop contributed conceptually to increase my level of knowledge in the audiovisual area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The workshop contributed technically to increase my level of knowledge in the audiovisual area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The workshop contributed to increase my level of practical knowledge in the audiovisual area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The workshop helped me to meet other people interested in the topic of audiovisual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is an interesting/relevant initiative from the social point of view	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It is an interesting/relevant initiative from the academic point of view	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

It is an interesting/relevant initiative from the point of view of audiovisual practice

☐☐☐☐☐

NUPEPA/ImaRgens should hold future editions of audiovisual workshops

☐☐☐☐☐

NUPEPA/ImaRgens should hold specific workshops for different audiovisual functions

☐☐☐☐☐

NUPEPA / ImaRgens audiovisual workshops must remain FREE

☐☐☐☐☐

I'm interested in participating in the group of members of NUPEPA/ImaRgens

☐☐☐☐☐

I'm interested in participating in the meetings and the NUPEPA/ImaRgens council

☐☐☐☐☐

I intend to do new projects with the group with which I made the final film

☐☐☐☐☐

I intend to do projects (in general) in the audiovisual area

☐☐☐☐☐

I already worked
I already worked
professionally in
professionally in
the audiovisual
the audiovisual
area before the
area before the
workshop
workshop

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

I intend to
I intend to
follow/act in the
follow/act in the
audiovisual area
audiovisual area
after the workshop
after the workshop

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

I would
I would
recommend other
recommend other
people to
people to
participate in some
participate in some
future edition of
future edition of
the workshop
the workshop

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
-----------------------	-----------------------	-----------------------	-----------------------	-----------------------

9. (Satisfaction level) - Please indicate on a scale of 1 to 5 (where 1 = nothing or very little and 5 = totally or very much) how satisfied were you about to the following topics:

Marcar apenas uma oval por linha.

	1	2	3	4	5
With the workshop organization	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the main means of communication (email from the organization imargensusp@gmail.com)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With secondary means of communication (WhatsApp)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the main digital/virtual medium used for communication (Colibri Zoom)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the Slides/Presentations used/sent during the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the forms (subscription/confirmation) of participation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the group formation forms	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With forms of complementary content and reflections of specific disciplines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the content presented (in general)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the objectives of the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

With the initiative to execute audiovisual workshops	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the fact that the workshops are made possible by research institutes (ICNOVA-NOVA, LEAPs-NOVA-NOVA/I APS-IISP)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the fact that the film produced during the workshop was published on NUPEPA/margins channels and institutional academic partners	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the fact that the workshops integrate broader academic/artistic research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the posture of the main presenter(s) of the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the clarity of communication from the main presenter(s) of the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With diligence and willingness/ability to help from the part of the workshop presenter(s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the diligence and willingness/ability to help from the part of the workshop's monitors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the punctuality of the main workshop presenter	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Regarding the mastery of the themes demonstrated by the main presenter of the workshop					

Regarding the mastery of the themes demonstrated by the main presenter or the organization's response time to address doubts and answer questions	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the performance of the supporter presenters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the organization's deepening of the topics covered by the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the workload of the workshop (12 meetings of 2h + extra-workshop work)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the amount of weekly meetings (3 meetings)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the number of weeks (5 weeks)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the amount of weekly meetings (3 meetings)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the schedule of the workshop (in your time zone)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With group dynamics so that participants get to know each other better	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With group exercises (Artificial groups created in the first weeks)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With your main project group (film group)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the virtual model of the workshop (remotely)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the theoretical stage of the workshop	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the practical stage of the workshop (presentation of contents and slides)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the practical stage of the workshop (presentation of contents and slides)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

the workshop (group work With the theoretical stage and project) of the workshon	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
(presentation of contents With the interactive stage and slides) of the workshop					
(conversations with With the practical stage of presenters, monitors and the workshop (group work participating colleagues) and project)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the result of your With the interactive stage film/project of the workshon					
(conversations with presenters, monitors and participating colleagues)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
With the result of your film/project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. *Marcar apenas uma oval.*

☐ Opção 1

Questions about the different topics covered by the workshop and the level of interest and absorption

11. (How do you rate the following workshop topics - to the level of YOUR INTEREST ^{*} IN THE TOPIC) - Please indicate us on a scale of 1 to 5 (where 1 = Nothing or very little, 5 = All or very much):

Marcar apenas uma oval por linha.

	1	2	3	4	5
Research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Types of Films (documentaries)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Screenwriting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cinematography	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shots and camera movements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lighting and colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound narratives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Editing and montage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Logger (media management)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Executive production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practical work of making a film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. (How do you rate the following workshop topics - to HOW MUCH THE CONTENT PRESENTED/WORKED IN THE WORKSHOP MET YOUR EXPECTATIONS) – Please indicate to us on a scale of 1 to 5 (1 = Poor, 2 = bad, 3 = good, 4 = great, 5 = excellent):

Marcar apenas uma oval por linha.

	1	2	3	4	5
Research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Types of Films (documentaries)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Screenwriting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cinematography	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shots and camera movements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lighting and colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound narratives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Editing and montage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Logger (media management)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Executive production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Practical work
of making a film

Practical work
of making a film

13. (How much do YOU CONSIDER TO HAVE ABSORBED THE PROPOSED CONTENT DURING THE WORKSHOP) - Please indicate to us on a scale of 1 to 5 (where 1 = Nothing or very little, 5 = All or very much): *

Marcar apenas uma oval por linha.

	1	2	3	4	5
Research	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Types of Films (documentaries)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Screenwriting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Directing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Art direction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cinematography	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Shots and camera movements	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Lighting and colours	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound techniques	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sound narratives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Editing and montage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Logger (media management)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Executive production	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Practical work of making a film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Group project/film questions (Consider your main project here)

14. In your opinion, the film's final result achieved the goals of the group you were part of? *

15. In your opinion, did the final result of the film reach the goals you had for it? *

In the questions below, please indicate (in order) the 3 functions that you performed most during the film project.

16. The function that I performed the most (that I performed in the FIRST place) throughout the film project was that of:

*

Marque todas que se aplicam.

- ☐ Research (Pre-production)
- ☐ Screenwriting (Pre-production)
- ☐ Pre-Production
- ☐ Production assistant
- ☐ Production
- ☐ Post-production
- ☐ Direction
- ☐ Assistant direction
- ☐ Art direction
- ☐ Direction of photography
- ☐ Direction of photography assistant
- ☐ Sound technician
- ☐ Sound technician assistant
- ☐ Camera operator
- ☐ Audio Operation/Recording
- ☐ Light operation
- ☐ Lighting design
- ☐ Logger (media management)
- ☐ Editing/montage
- ☐ Editing assistant
- ☐ Audio and Video effects post production
- ☐ Screenwriting (post)
- ☐ Executive producton
- ☐ Other function (fill it in below)

17. Fill in this box only if you checked "other function" in the question above (the other function, not listed above, that I ran FIRST in the project was that of :)

18. The function that I performed the most (that I performed in the SECOND place) *
throughout the film project was that of:

Marque todas que se aplicam.

- ☐ Research (Pre-production)
- ☐ Screenwriting (Pre-production)
- ☐ Pre-Production
- ☐ Production assistant
- ☐ Production
- ☐ Post-production
- ☐ Direction
- ☐ Assistant direction
- ☐ Art direction
- ☐ Direction of photography
- ☐ Direction of photography assistant
- ☐ Sound technician
- ☐ Sound technician assistant
- ☐ Camera operator
- ☐ Audio Operation/Recording
- ☐ Light operation
- ☐ Lighting design
- ☐ Logger (media management)
- ☐ Editing/montage
- ☐ Editing assistant
- ☐ Audio and Video effects post production
- ☐ Screenwriting (post)
- ☐ Executive production
- ☐ Other function (fill it in below)

19. Fill in this box only if you checked "other function" in the question above (the other function, not listed above, that I secondly ran in the project was that of :)

20. The function that I performed the most (that I performed in the THIRD place) throughout the film project was that of:

*

Marque todas que se aplicam.

- ☐ Research (Pre-production)
- ☐ Screenwriting (Pre-production)
- ☐ Pre-Production
- ☐ Production assistant
- ☐ Production
- ☐ Post-production
- ☐ Direction
- ☐ Assistant direction
- ☐ Art direction
- ☐ Direction of photography
- ☐ Direction of photography assistant
- ☐ Sound technician
- ☐ Sound technician assistant
- ☐ Camera operator
- ☐ Audio Operation/Recording
- ☐ Light operation
- ☐ Lighting design
- ☐ Logger (midia management)
- ☐ Editing/montage
- ☐ Editing assistant
- ☐ Audio and Video effects post production
- ☐ Screenwriting (post)
- ☐ Executive producton
- ☐ Other function (fill it in below)

21. Fill in this box only if you checked "other function" in the question above (the other function, not listed above, that I ran in the third place in the project was that of :)

22. If you have performed other duties in the fourth, fifth, sixth... important place, please indicate us below in order, separating with a comma.

23. Did you already know any members of this group before the workshop started? *

Marcar apenas uma oval.

☐ Yes

☐ No

24. Which of the themes below interest you the most right now? *

Marque todas que se aplicam.


- ☐ Screenwriting
- ☐ Direction
- ☐ Character direction
- ☐ Direction of Photography
- ☐ Art and costume direction
- ☐ Production
- ☐ Executive production
- ☐ Sound technique
- ☐ Lighting technique
- ☐ Camera operation and techniques
- ☐ Editing and montage
- ☐ Research and information gathering for audiovisual production
- ☐ Outro: _____

25. Please choose three topics that you would like to see in a particular in-depth workshop format (for you and others who have already taken the introductory version you are completing) *

Marque todas que se aplicam.

- ☐ Screenwriting
- ☐ Direction
- ☐ Character Direction
- ☐ Direction of Photography
- ☐ Art and costume direction
- ☐ Production
- ☐ Executive production
- ☐ Sound technique
- ☐ Lighting technique
- ☐ Camera operation and techniques
- ☐ Editing and montage
- ☐ Research and information gathering for audiovisual production

26. From this what is the topic that is more interesting for you (at this moment)? *

 Dropdown

Marcar apenas uma oval.

- ☐ Screenwriting
- ☐ Direction
- ☐ Character Direction
- ☐ Direction of Photography
- ☐ Art and costume direction
- ☐ Production
- ☐ Executive production
- ☐ Sound technique
- ☐ Lighting technique
- ☐ Camera operation and techniques
- ☐ Editing and montage
- ☐ Research and information gathering for audiovisual production

27. In case you knew someone in the group before the Workshop started, please tell us who (if you already knew more than one person in the group, please separate the names with a comma) *

28. For us to consider the experiences of forming groups, please indicate/comment, in your view/opinion, how the group was constituted (which criteria, coincidences, factors were considered for the group to be formed). Note that there is no right or wrong, mattering only your perception/impression/understanding of how it happened: *

29. Please, briefly describe what you think about the experience of working in groups to carry out the project (film) *

30. Please inform us what you think of your experience in this edition of the audiovisual workshop concerning the expectations you had before the beginning of the workshop. *

31. Do you consider/wish/believe that you will carry out other projects (in addition to the one in the film to conclude the workshop) with the final group you took part in? *

Marcar apenas uma oval.

- ☐ Yes
- ☐ No
- ☐ Outro: _____

32. What kind of film or project in the audiovisual area you intend/want to do or would do after the workshop? *

Marcar apenas uma oval.

- ☐ Interviews
- ☐ Documentaries (other than interviewing)
- ☐ Fiction
- ☐ Other languages/kind of films
- ☐ Outro: _____

Questions related to the pre-workshop questionnaire that are also reapplied at the end (Please answer, even if briefly, a new answer – without referring to the previous form)

33. 1.1a) What is "identity" for you? (remember! there is no right or wrong answer to these questions) ;) *

34. 1.1b) If this is the case, how would you describe your "Identity" in a few words? (remember! there is no right or wrong answer to these questions) ;) *

1.1c) Each person ends up prioritizing specific aspects or dimensions of their social life. How much do these dimensions listed below (which are traditionally considered in the social life of different groups and people) represent a high or low priority or are relevant to you? We would like to know the priority of each of these dimensions for you. Consider those aspects or dimensions that have a great impact on your social and personal life to be something of 5 (five) rank in terms of priority (whether you like it or not). What you hardly consider important/priority, or feel/believe is not important would be something of value 1 (one). (remember! there is no right or wrong answer to these questions) ;)

35. (Read the above guidance before answering this question) :) To answer it, indicate for each of the lines below a value from 1 to 5: 1 = NONE important; 2 = VERY important; 3 = MODERATELY important; 4 = VERY important; and 5 = ABSOLUTELY important.

*

Marcar apenas uma oval por linha.

	1	2	3	4	5
Family (family life, family relationship)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Work (professional and work life)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Study (academic life and studies)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Religion (religious or faith thinking and practices)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Spirituality (thoughts and spiritual practices not linked to specific religions)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Gender and Sexuality (how you relate to your sexuality and/or gender)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nationality (the national bonds, of origin and citizenship relative to the country or nation of your origin or belonging)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Race, Ethnicity or Color (the importance of their ethnic, cultural and/or social ties in terms of ethnicity,	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

terms of ethnicity, race or color)					
Politics (your political and social participation from the collective point of view)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Affective life (your friendly, loving and/or sexual relationships)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Cultural (the role of cultural aspects in your social and personal life)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Language/Speaking (the importance of your links with your mother tongue or the one you have chosen to use)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consuming (the importance of being able to consume products and services that are available)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recreation, Leisure, and Entertainment (the importance for you of having fun)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Environment (the role of environmental preservation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Violence (the weight of violence in your social or personal relationships)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Health (how much					

the care with your health or with the care with your diseases weighs on your daily life)

☐☐☐☐☐

Mobility (how much you can move - on different levels - is important to you)

☐☐☐☐☐

Artistic Expression

(how much Artistic Expression expressing yourself through the arts is important to you)

☐☐☐☐☐

Digital Social Media

(what is the weight of social networks like Facebook, WhatsApp, Instagram and etc. for you)?

☐☐☐☐☐

Digital Inclusion

(access to information and communication technologies)

☐☐☐☐☐

Feminism and

Women's Rights

Generational

aspects (how differences between generations influence me)

☐☐☐☐☐

36. 1.1d) In case there is any aspect of social life that you consider relevant but was not asked above, please indicate below separating by a comma (,) - and please indicate from 1 to 5 how relevant it is for you.

37. 1.2a) In your OPINION what is most important when making a movie? Indicate in a few words what is most important for you (at this moment) either you have already made a movie or not. We want to know what you believe is important when making a project in the audiovisual area. (Remember there is no right or wrong answer to these questions) ;)

38. 1.2b) Many aspects are important in audiovisual production, but in your OPINION what is more important (in general) when making a film out of the options offered below? (remember! there is no right or wrong answer to these questions) ;)

Marcar apenas uma oval.

- ☐ The way the film tells the story
- ☐ The way images and sounds are presented to the public
- ☐ The characters the film is focused on
- ☐ The theme, problems or issues the film deals with

39. 1.3a) What do you see as a priority when participating in a film project? *
(remember! there is no right or wrong answer to these questions) ;)

40. 1.3b) Considering now the options below, what do you see as a priority when participating in a movie project? (remember! there is no right or wrong answer to these questions) ;)

Marcar apenas uma oval.

- ☐ That the film looks like you, meaning that it deals with your own story or with things with which you identify a lot
- ☐ That it is a story told in group, but that has received much of your contribution during its realization
- ☐ That it is important to the people or communities that you and your group have researched and considered in the movie
- ☐ That it has a great social impact even though it is not a creation especially yours, but of the general will of the group

41. 1.6a) In your OPINION, in a few words, what is the best way for you to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

42. 1.6b) In your OPINION if there were only the two options below available, what would be the best way to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ It is better to make a film with well distributed tasks and with a clear command line.
- ☐ It is better to make a film in an improvised and organic way, without hierarchy or work division.

43. 1.6c) In your OPINION if there were only the two options below available, what would be the best way to get organized (or not) to make a movie? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ It is better to make a film in a collaborative way even if the result is not exactly what is in the head of each person in the group.
- ☐ It is better to make a film that represents what its author thinks and find people willing to help with the project.

44. 1.6d) In your OPINION if only the options below were available, what would be the best way to approach a theme or tell a story (through a movie)? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ I prefer to tell stories linked to objective reality, that is, concrete events that in some way represent the world we live in.
- ☐ I prefer to tell fictional stories that deal with universes or imaginary situations not necessarily linked to the objective world.

45. 1.6e) In your OPINION if only the options below were available, what would be the best way to approach a theme or tell a story (through a movie)? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ I prefer to tell stories that stimulate logical thinking and appeal to people's rationality.
- ☐ I prefer to tell stories that appeal to people's sensitivity and emotions.
- ☐ I prefer to tell stories that make one reflect on moral and ethical aspects of society.

46. 1.8a) As for carrying out a film project, in your OPINION and in a few words, what is the ideal way to make it possible from the point of view of obtaining or disposing of resources to do so? (this question is of opinion and has no right or wrong answer). *

47. 1.8a) As for carrying out a film project, in your OPINION, what is the ideal way to accomplish it? (this question is of opinion and has no right or wrong answer). *

Marcar apenas uma oval.

- ☐ Through the support of companies and sponsors that will provide the funds to carry out the project
- ☐ Through the funds of public calls from state bodies/entities assessed and approved by committees linked to the area
- ☐ Through collective funding (crowdfunding).
- ☐ Through the help of volunteers and interested in enabling the project, even if with few resources.

48. In a general way, did your opinion on how to make a movie change after this workshop (after its conclusion)? *

Marcar apenas uma oval.

☐ Yes

☐ No

49. Please detail the answer given above *

These questions are asked before and after the workshop and aim to perform comparative analyzes.

There is little to complete this form!

50. Please, indicate the level of knowledge you have about each of the items that appears/occurs in the lines below. Indicate the corresponding column (from A = Never heard/don't know up to F = Have domain on the subject and can even explain it to the workshop participants)

Marcar apenas uma oval por linha.

	A	B	C	D	E	F
01) What is ISO and how to configure it.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
02) What is light temperature.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
03) How to configure WB (white balance).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
04) What is the Shutter Speed effect with a value below 24 (or 30).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
05) What is the difference between a 18mm lens and a 200mm lens.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
06) How to make a decoupage (cinematographer) document.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
07) What are the classic camera shots.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
08) What is Frame rate.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
09) Describe at least two techniques of photography composition.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10) What is counter-

plongée and
10) What is counter-
plongée (angles).
plongée and

plongée (angles).
11) What is the

difference between
11) What is the
tilt and pan.
difference between
tilt and pan.

12) Comment on

two ways of
12) Comment on
performing
two ways of
travelling camera
performing
travelling camera
movement.

13) What is the

difference between
13) What is the
sequence and
difference between
sequence and
scene.

14) How to use

focus and
14) How to use
diaphragm/iris
focus and
opening in depth of
diaphragm/iris
field.
opening in depth of
field.

15) What is a

"direction language
15) What is a
document" and how
to elaborate it.
"direction language
document" and how
to elaborate it.

16) What is a

screenplay/script
16) What is a
and how to
screenplay/script
elaborate it.
and how to
elaborate it.

17) What is a

(outline) scene
17) What is a
scale and how to
(outline) scene
create/use it.
scale and how to
create/use it.

18) In commercial

cinema, what are
18) In commercial
the logistic
cinema, what are
functions/positions.
the logistic

19) In commercial

cinema, what are
19) In commercial
the artistic
cinema, what are
functions/positions.

the artistic
functions/positions.
"Fade" effect in

editing.

20) What is the

"Fade" effect in
21) What is time
lapse?

☐☐☐☐☐☐

22) What is time
lapse of

☐☐☐☐☐☐

development of a

22) What are the
stages of

development of a
23) What are the
types of

☐☐☐☐☐☐

documentaries

23) What are the
according to
types of

documentaries

☐☐☐☐☐☐

according to

24) How to
configure a DSLR

camera for filming

24) How to

(basic check).
configure a DSLR

☐☐☐☐☐☐

camera for filming
25) The steps to
(basic check).
prepare

image/sound

25) The steps to
capture equipment.
prepare

☐☐☐☐☐☐

image/sound

26) How to
configure a set with

artificial light of

26) How to

configure a set with

☐☐☐☐☐☐

artificial light of

27) What is a Boom
and how to use it in

sound capture.

27) What is a Boom

and how to use it in

☐☐☐☐☐☐

sound capture.
28) What is the

difference between

plot, screenplay and

28) What is the

difference between

☐☐☐☐☐☐

plot, screenplay and
29) How to work
with a digital

recorder like the

29) How to work
with a digital

☐☐☐☐☐☐

30) What are dead

spaces in
recorder like the
photography
Zoom or Pascam.
composition.

30) What are dead
spaces in
31) What is a "shot
list" or
photography
take/sequence list.
composition.

☐☐☐☐☐☐

32) What are the
functions of a
33) What is a shot
list or
direction assistant.
take/sequence list.

☐☐☐☐☐☐

32) What are the
unstable plane and
functions of a
direction assistant.
use it.

☐☐☐☐☐☐

33) What is an
unstable plane and
34) What is a
production check-
list.
it is desirable to
use it.

☐☐☐☐☐☐

35) How to
34) What is a
elaborate a check-
production check-
list.
list of photography.

☐☐☐☐☐☐

36) How to
35) How to
elaborate a check-
direction assistant.
list of photography.
check-list.

☐☐☐☐☐☐

36) How to
37) What is the
elaborate a
difference between
direction assistant
frame rate 30 and
check-list.
60.

☐☐☐☐☐☐

37) What is the
38) The differences
difference between
of resolution in
frame rate 30 and
1920 x 1080 to that
60.
of a DVD.

☐☐☐☐☐☐

38) The differences
39) What is aspect
of resolution in
ratio 16x9
1920 x 1080 to that
of a DVD.

☐☐☐☐☐☐

40) Which are the
primary and
39) What is aspect
secondary colors.
ratio 16x9.

☐☐☐☐☐☐

41) What is the
difference between

40) Which are the primary and secondary colors.

41) Explain if a 2-hour uncompressed full HD movie can fit on a DVD media/disk.

42) Explain if a 2-hour uncompressed full HD movie can fit on a DVD media/disk.
43) What is the minimum recommended configuration for a Premiere/Finalcut editing computer machine.

44) What is the difference between a class 2 and class 10 SD memory card.

45) What are the basic joints/pivotment of a film tripod.

46) What is the difference between an AVI, SDI and HDMI cable.

47) What is the difference between B2, B10 and XLR termination cables.

48) What are sound landscapes.

49) How (and if it is possible) to remove all noise from a mono recording.

50) What is the Flicker effect when it is more likely to

it is more likely to occur.

49) How (and if it is possible) to remove

all noise from a mono recording.

☐☐☐☐☐☐

50) What is the Flicker effect when it is more likely to occur.

☐☐☐☐☐☐

51. You declare that you're aware and agree that the forms are a constituent part of the format of the NUPEPA/ImaRgens workshops and they – such as attendance at meetings and the delivery of the final film – are necessary aspects for the issue of certificates according to the protocol defined together to academic support/certifying institutions, as the workshops are also part of their academic studies? *

Marcar apenas uma oval.

☐ Yes

☐ No

☐ Outro: _____

52. Please leave a comment about your experience in this Special Edition of the Audiovisual Workshop of NUPEPA/ImaRgens

53. Please comment on your criticisms, suggestions, praise and/or observations that you consider taking to the workshop organizers.

We appreciate your participation in this edition of the workshop!

Workshop participants who formalized the conclusion by delivering the film and the final forms (this, the post-workshop knowledge, and the specific group/film by area) will receive the certificates up to March/26.

Best regards from the NUPEPA/ImaRgens (ICNOVA/LAPS) team.

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