Artjacking For A Better World
Transforming a work of art to raise awareness of societal and environmental challenges

This educational kit is the result of the **Franco-Spanish cooperation project "Artjacking For A Better World"** funded by the **Erasmus+* programme** and coordinated by **ARTE Education**. From September 2024 to October 2025, 80 high school students from **Lycée Toulouse-Lautrec** (Bordeaux), **Lycée Cantau** (Anglet) and **EASDi · Escuela Pública de Arte y Superior de Diseño de Corella** (Spain) worked together to reinterpret European works of art in a way that reflected they commitment. They also designed exhibitions of their artwork and presented it in artists' books.

The blog *Artjacking For A Better World* documents a concrete application of this kit in English.

DISCIPLINARY FIELDS:
- Civic education
- Arts and cultural education
- Modern languages teaching
- Media and information literacy

The project's blog

This kit offers a range of activities to support students' work:

ACTIVITY 1
DISCOVER ARTISTIC REAPPROPRIATION WITH *ARTJACKING!*

ACTIVITY 2
UNDERSTANDING CURRENT SOCIAL AND ENVIRONMENTAL CHALLENGES

ACTIVITY 3
YOUR TURN TO HIJACK A WORK OF ART!

ACTIVITY 4
EXHIBITING STUDENTS' ARTWORK

ACTIVITY 5
CREATING AN ARTIST'S BOOK

ACTIVITY 6
MAKE YOUR OWN *ARTJACKING!* EPISODE

INTERNATIONAL PROJECT

This project can be carried out in collaboration with establishments abroad. At the end of each activity, refer to the international insert for specific instructions on how to organise workgroups online, collaboration tools and the multilingual aspects of the project.

A FEW TIPS TO GET YOU STARTED:
- **Using the resources**: the resources linked or included as annexes are available in French, English and Spanish. Establishments that have not subscribed to Educ'ARTE may open a temporary 30-day account.
- **Collaboration tools**: create a space dedicated to the project on **Twinspace**, using the digital tools recommended by **eTwinning**.

Activities involve the **reappropriation** and **promotion of existing works of art**. This project gives you the opportunity to raise students' **awareness of copyright issues**. After 70 years of an artist's death, the rights fall into the public domain, but not always! To find out if the works of art are subject to copyright, go to **ACS** for more information.

*The "Artjacking For A Better World" project is co-financed by the European Union's Erasmus+ programme. The content of this publication and the exhibition is the sole responsibility of ARTE Education and the participating schools. The European Commission is not responsible for the way in which the information provided here may be used.

ACTIVITY 1
DISCOVER ARTISTIC REAPPROPRIATION WITH *ARTJACKING!*

1 **Start the session with the *Artjacking!* game (Appendix 1):**
Artjacking! is a game that aims to introduce students to classic works of art while at the same time showing them how they have been reappropriated by contemporary artists. Students have to match the reinterpretations with the works that inspired them.

2 **Watch the five episodes of the *Artjacking!* series** below to better understand the principle of artistic reappropriation.
Each selected episode offers a different perspective on artistic reappropriation and allows students to **progressively** understand the key issues involved.
Student Worksheet 1 (Appendix 2) can be used in class for group work on each episode.

The Ladies-in-Waiting by **Diego Vélasquez**
This episode highlights the two kinds of **messages** that can be conveyed by reinterpreting a work of art: messages about art itself (Giulio Paolini and Philippe Comar) and messages about societal issues (Jay Lynn Gomez, Joel-Peter Witkin, Yasumasa Morimura).

The Last Supper by **Leonard de Vinci**
This episode looks at the different **causes championed** by the artists who reinterpreted *The Last Supper,* including feminism (Mary Beth Edelson), anti-racism (René Cox), LGBTQIA+ rights (Elisabeth Ohlson Wallin), inclusion (Raeef Mamedov) and overconsumption (Andy Warhol).

The Turkish Bath by **Jean-Auguste-Dominique Ingres**
This episode shows us how different artists have reappropriated *The Turkish Bath* to convey a feminist message through various **devices**. The reimagined works include Gülsün Karamustafa's close-ups, Jananne Al-Ani's market stall, Lalla Essaydi's clothed version and Sylvia Sleigh's inverted gaze.

The Raft of the Medusa by **Théodore Géricault**
This episode looks at the various techniques used by artists that determine the **nature** of their work: Clarisse Griffon du Bellay (sculptural wood installations), La Coopérative des Malassis (painted mural on panels), Hu Jieming (photo-digital collage), Joel-Peter Witkin (black and white film photography), Sergey Ponomarev (photographic series), Kader Attia (video photo mosaic).

Luncheon on the Grass by **Edouard Manet**
Before watching this episode in class, ask students to brainstorm how they could reappropriate this painting to **defend the various causes** listed on Appendix 2. The students can then watch the episode to discover some contemporary artist takes on these topics.

③

✊ IT'S YOUR TURN! *ARTJACKING!* IN 60 SECONDS

Divide students into groups of two to four people. Have each team choose an *Artjacking!* episode and analyse it using the **method** taught during the previous session.
The **Appendix 3** can guide this exercise. After watching the selected episode together as a class, have a **feedback session** to allow each group to present the key points.

At the end of the feedback session, ask students to prepare a short presentation on the concept of the show.

!

④ Conclusion and definition of artistic reappropriation

• **Think of synonyms for "artjacking/art hijacking".**

Quoting, copying, destroying, reinventing, reappropriating, reinterpreting, adapting, revisiting, parodying, creating a pastiche, paying homage to, referencing, etc.

• Are the **profiles of the artists** who created original works similar to those of contemporary artists?

• As a class, **create a mind map to highlight** the key elements, including types of message, selected causes, processes and techniques, etc.

• As a class, **draft** a **definition of the concept of artistic reappropriation**.

⑤ From art history to media and information literacy

Some current images make direct reference to **classic works**. The series *The World in Images* helps us analyse these images and understand how they were created and how art history can become a valuable tool for media literacy.

• **Teach students the 7Ws image analysis method** below that they can apply to the other episodes. The episode chosen for this example is *The World in Images: The Handmaid's Tale and Abortion Protests*.

• **Show** the image studied in *The world in Images*.

• **Apply** the **7W** image analysis method:
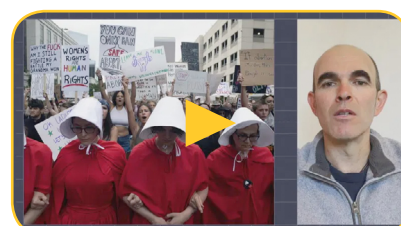
The Handmaids Tale And Abortion Protests

🧍	**WHO?**	Who created the image (a photojournalist, an internet user, a government communication office, a person using AI, etc.)?
🖥	**WITH WHOM?**	Who published and shared the image and with whom (internet user, media platform, etc.)?
🔍	**WHAT?**	What is it about? What do we see and understand in this image?
⊙	**WHEN?**	If applicable, do we know when the scene was photographed or filmed? And when was this image shared or published?
📍	**WHERE?**	If applicable, where does the photographed scene take place?
🗣	**WHY?**	What is the purpose of this image? Why are we looking at it?
🖼	**HOW?**	What is its visual family (news photo, family photo, image created using AI, government communication photo, marketing image, etc.)?

• **Watch** the whole episode before answering these questions and comparing the different answers.

• **Correct** the analysis using **Appendix 4**.

- **Repeat the exercise outside class and in groups** by choosing one of the episodes of *The World In Images* below and applying the method used previously. **Write an essay** to be submitted when you watch the episode in class.
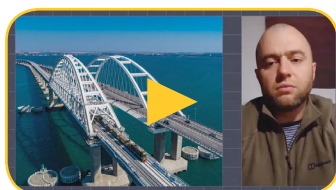
Ukraine: A War of Symbols

Banksy, The Housewife And The Freeze

Universal Pain, World Press Photo 2024

▶ **FURTHER INFORMATION**

You can take part in ARTE Campus's **Fabrique ton émission** (Make Your Own Show) *competition*, where students create their own episode of *The World in Images*.

INTERNATIONAL PROJECT

Students can exchange ideas with partner schools **on Twinspace** via a discussion forum focusing on two questions:

- Out of all the **reappropriated works** you discovered since the beginning of the project, which one was your **favourite** and why?

- What **questions** would you ask the **creators of the *Artjacking!* series** if you could meet them?

ACTIVITY 2
UNDERSTANDING CURRENT SOCIAL AND ENVIRONMENTAL CHALLENGES

1 **What topics are you most interested in in your daily life** and which ones do you hear being discussed in the news? Which ones do you think matter most, and which ones would you like to act on?

In class, have your students pool their ideas into a word cloud, then group the identified topics by theme.

2 **Introduce the United Nations Sustainable Development Goals**, which provide a universal frame of reference for discussing contemporary societal challenges with students. To help you, you can visit the **official UN website** and watch the **video**.

3 **In class, establish a link between the results** of the students' research **and the causes** identified during the reappropriation activity in the previous session.

✊ IT'S YOUR TURN!

- Following these discussions, have students choose the **theme** that seems most important to them and find the corresponding SDG.
- As an example, carry out a first assignment with the whole class based on the **Responsible Consumption and Production SDG**.
- Students can then complete the work related to their own SDG **outside the classroom**, using the following material:
    - The Student Worksheet **Appendix 5**
    - SDG Cards **Appendix 6**

EXAMPLE OF HOW TO ANALYSE WITH THE "RESPONSIBLE CONSUMPTION AND PRODUCTION SDG"

1 **Identify the main figures in the corresponding infographic**

Ensure sustainable consumption and production patterns
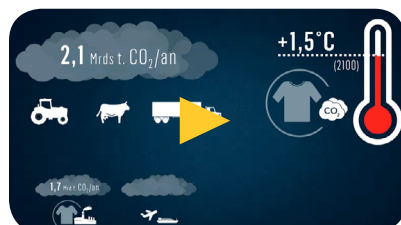
12 RESPONSIBLE CONSUMPTION AND PRODUCTION

**2** **Identify and watch the corresponding *Mapping the World* episodes:**

The Planet Is Sick With Plastic
- There are five massive plastic accumulation zones, known as **gyres**, that form the "**Seventh Continent**".
- At this rate, by 2050 there will be more plastic than fish in the oceans.

Textiles : A Global Industry
- The principle of **fast fashion**: we buy twice as many clothes today as we did 20 years ago, and wear them for half as long.
- In 2018, fashion accounted for 2.1 billion tonnes of CO_2.
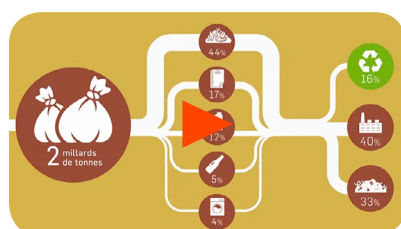
A World of Waste
- Poor waste management resulting in **pollution**: 2 billion tonnes of waste, of which only 16% was recycled.
- There is a **North/South imbalance** in waste production and treatment.

3 **Identify the instances of reappropriation** spotted in the ***Artjacking!* episodes**:
- *Le déjeuner sous l'herbe* - Daniel Spoerri
- *Le déjeuner sur l'herbe* - Collectif 6
- *Gyre* - Chris Jordan
- *Eleven variations on the Raft of the Medusa or the drift of society* - Coopérative des Malassis.

4 **Identify at least two instances of contemporary reappropriation:**
For example, the British artist Banksy has exhibited a series of reappropriated paintings to protest environmental pollution: *Sunflowers from Petrol Station, Show me the Monet, Crude Oil.*

▶ **FURTHER INFORMATION**

1 **Brainstorm ideas with your class**: What else can we do to develop a sense of commitment? Which topics are the easiest to act on, and do we already feel like we're doing something about them?

Examples : join an organisation / take part in a clean walk / organise an event / take down a statue / boycott a place / offer books on the topic / get informed / stop consuming a product / change the way you eat / change the way you speak / organise a collection / create a work of art / donate / take part in a debate / go to a rally

ADDITIONAL RESOURCE

THEMATIC

Getting involved: taking a stand and defending your convictions
Engagement is a way to become fully-fledged citizens, to fight for your rights, and to take control of your own destiny as well as that of a community.

2 **Discuss these solutions using the cross-positioning game.**
- Define **two axes** to create **four possible positioning areas**.
- Ask students **to position themselves** in the space based on the statements shared in class. Letting students position themselves along the axes helps them express **more nuanced opinions**.

Examples of axes : I agree - I disagree / I feel capable of - I don't feel capable of / I find it violent - I don't find it violent / I do this - I don't do this / I find it useful - I find it useless.

- Ask students to **explain their choice**, if possible.

INTERNATIONAL PROJECT

Students can exchange ideas with partner schools **on Twinspace** via a discussion forum focusing on two questions:

- Which **two causes** are closest to your heart and why?

- What **artistic reappropriation** do you find particularly effective in defending these causes? Illustrate your answers with visuals of these works.

The teachers in charge of the project can then form **cross-class groups** based on the answers given.

ACTIVITY 3
YOUR TURN TO HIJACK A WORK OF ART!

Students are now invited to try and **reappropriate** a European work of art. They can work alone or in pairs.

1 **Designing and setting out the art project**

Students can use the template provided in **Appendix 7** to think about and set up their project.

Here are the **points** to consider at every stage:

• **CHOOSING THE WORK OF ART TO REAPPROPRIATE**
Students will be encouraged to select **European works** from different periods, diverse cultural areas, and created by artists of various nationalities and belonging to various genres.

• **UNDERSTANDING THE COMPOSITION AND INTENTION BEHIND THE REAPPROPRIATED WORK OF ART**
Students can use ARTE Campus resources, which offer analyses of works of art; for example:

Smart Secrets of Great Paintings

The Hidden Life of Works of Art

• **CHOOSING A CAUSE TO DEFEND THAT FITS IN WITH THE GROUP'S THEME**
The cause students choose to defend must be sufficiently specific to ensure that they can discuss a **variety of topics** in their groups. To vary the approach, students may refer to **local, national or international issues**. For example, to explore the environmental aspect, they could discuss deforestation in the Amazon or the effects of climate change where they live.

• **CHOOSING THE ART FORM**
Any **art form** can be reappropriated, including painting, photography, decorative art objects, video, performance, etc. The reappropriated work does not have to take the same form as the original.

• **CHOOSING AND JUSTIFYING THE REAPPROPRIATION PROCESS**
Activity 1 enabled students to discover **different techniques** (e.g., substituting elements of the work such as landscapes, characters, clothes, words, reversing the gaze, etc.). These techniques are designed to create an impact on the person the student wishes to influence.

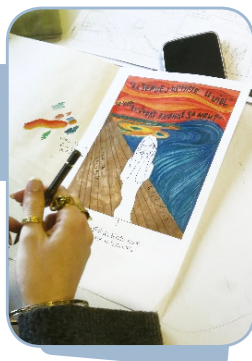• **CHOOSING A TITLE FOR THE REAPPROPRIATED WORK**
Students can draw inspiration from the **title** or an **element** of the original work of art, but also from the **cause defended** (for example, *This is not a fish*).

• **DRAWING A SKETCH OF THE ART PROJECT**

Several creative projects on the following padlet
Artjacking For A Better World

Sketches made during the workshops.

Example of a creation made during the workshops.

2 Working on the art project

• **THE DIFFERENT STAGES OF CREATION**

- **List** the material required.
- **Get** the materiel.
- **Write** the exhibition label (title, artist, year, material used).

INTERNATIONAL PROJECT

Divide the work into groups by theme.

Each student, working alone or in pairs, reappropriates the chosen work of art **to convey a message** on the specific theme.

During the creation stage, they must communicate regularly with members of their group via the dedicated Twinspace discussion forum: upload the art project, photographs of the various creative stages and the final work, react to other people's work.

ACTIVITY 4
EXHIBITING STUDENTS' ARTWORK

This activity is designed for teachers who wish **to exhibit their students' work**. The exhibition can take place in person or online via Padlet or Genial.ly.

1 Discover the professions involved in organising an exhibition.

• **CURATION**

- What does a curator do? Which of the **tasks** can you name or identify?

The person in charge of curation thinks about all aspects of the exhibition: theme, location, spatial organisation, lighting, etc. She or he contacts the artists whose work is going to be exhibited, chooses the exhibition formats, media and communication methods and organises logistics (transporting the works of art, etc.)**.**

- If the students already have seen an **exhibition**: what elements were presented in the space, other than the works of art?
- Show **examples of exhibition posters** and answer the following questions:
  / What is the main theme of the exhibition? What is this exhibition about?
  / How is this topic approached? What secondary topics does it address?

- Work up to the idea that an exhibition is built around a **concept**.

Examples of concepts : tribute to an iconic figure of American non-commercial cinema; selection of works of art and/or artists; diversity of gender, origin, age, popularity; diversity of artistic language or media: painting, sculpture, video…

👆 IT'S YOUR TURN!

Create a **project timeline** detailing each phase:

curation, exhibition space design, exhibit selection, development of communication materials, programme announcement, press conference, installation, opening and dismantling of the exhibition.

| MARCH | JANUARY | OCTOBER | MAY | OCTOBER |
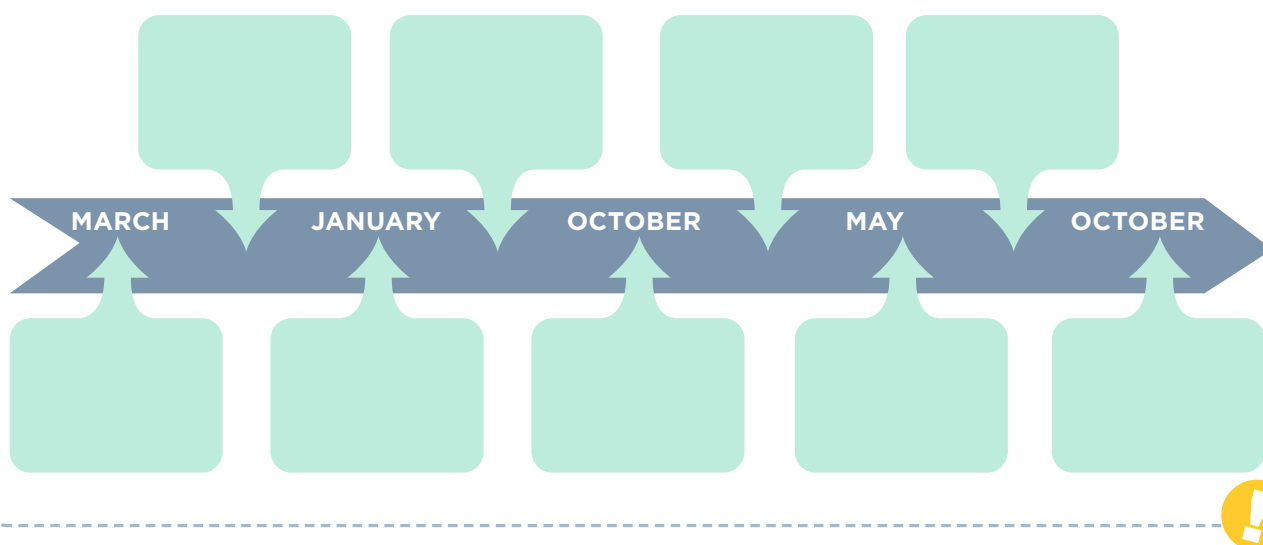
• **COMMUNICATION**

- List the visual communication materials known to the students.
Show posters, flyers and web banners to complement the answers provided. You can also visit an exhibition so that students can see for themselves the work that goes into it, or organise a meeting with someone working in the field.

- List the media communication materials known to the students.
Show examples of press articles, Internet communication and social networking materials.

👆 IT'S YOUR TURN!

To create the poster:
• Choose a **visual identity** inspired by the project and the works of art created as part of it.
• Indicate the title of the exhibition, the organisers, venue, dates and times.
• Add the **logos** of all the project partners.

*Some **"Artjacking For A Better World"** exhibition posters*

The **flyer** is based on the same visuals as the poster but provides additional information on the exhibition, as well as a list of the exhibited artists. It details the purpose of the exhibition and the context in which the works of art were created.
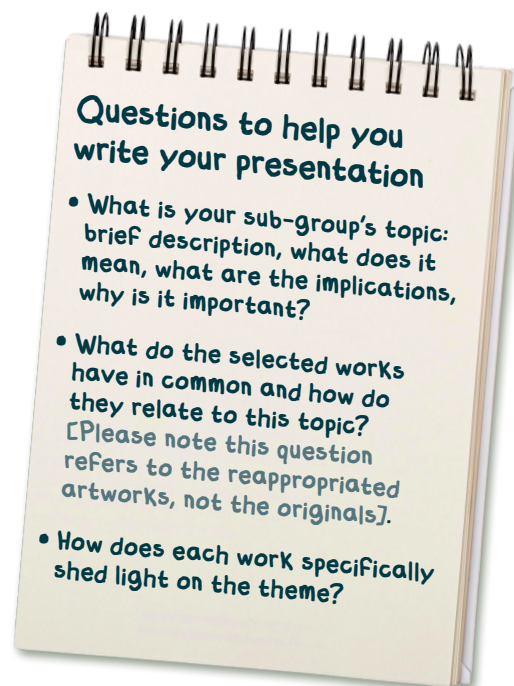
Posters and flyers can be **distributed** at school, at neighbouring schools and in local shops.

• MEDIATION

Create themed areas to illustrate the topics explored by the exhibition. For each area or section, write a **presentation** for each theme, to be **displayed** on a panel. Each panel should contain information on the theme and the students' motivation and intentions: one text per sub-group, 100-200 words.

Example of an introduction to the "Climate change" section of the ***Artjacking For A Better World*** exhibition:

> *Climate change is characterised by various meteorological phenomena. Human activity is largely responsible for climate change, which is most notably caused by production processes and over-consumption. These works depict the disastrous consequences of climate change: melting ice, rising sea levels, forest fires, drought and the disappearance of entire species.*

Questions to help you write your presentation

- What is your sub-group's topic: brief description, what does it mean, what are the implications, why is it important?
- What do the selected works have in common and how do they relate to this topic? [Please note this question refers to the reappropriated artworks, not the originals].
- How does each work specifically shed light on the theme?

💡 This written text will form the basis of the students' **oral presentation** during the guided tour.

• INSTALLATION

Before setting up the **exhibition**, consider the following questions:
- **How can you set up the space?** Create sections based on themes, distribute works, etc. Make sure you survey the exhibition space in advance.
- **How can you highlight the works?** By displaying them on walls, behind glass display cases, on pedestals, on the floor, via projectors, on screens, etc.
- **How will the signage work?** General information, labels for works created in **Activity 3**, posters, signs, etc.

A **detailed plan** of the different spaces, showing the position of each work will facilitate the installation phase.

What is a sustainable exhibition?

In order to be consistent, students must incorporate the **environmental aspect** into the exhibition, given that their works engage with environmental issues. The **exhibition** can be **permanent or temporary**. If temporary, you must think more carefully about the impact it will have.

In class, think about why exhibition **sustainability** is important, and how this aspect can be taken into account.

- **Printing the artwork and communication materials**: students can use **reusable and recyclable honeycomb cardboard** to print their artwork and presentation panels. The material must be resistant enough to be reused for several exhibitions.

- **Stands and pedestals** : to avoid buying new stands, students can:
  - / **borrow** existing stands (from another school, from an organisation);
  - / **use** other materials such as easels to make stands;
  - / **create** their own stands from recycled materials;
  - / **research** what different pedestals you can use to display the artwork.

  Examples : pedestals, desks, easels, metal display grids, tables, glass display cases, chairs, wall shelves, etc.

*Examples of sustainable exhibition and communication materials (honeycomb cardboard supports, easels and cardboard panels) used in the **Artjacking For A Better World** exhibition at the Museum of Sacred Art in Corella, Spain.*

- **Exhibition venue**: the exhibition can take place in a media library, a shared venue, the premises of an organisation, an iconic cultural venue in the city, etc. This choice must reflect the **sustainable aspect** of the project (example: on-site waste treatment, environmental commitments made by the venue, etc.).

- **Accessibility and inclusion**: what systems can be put in place to facilitate visits by people with **disabilities**? Will there be **translations** for non-French speakers? How can the audience be addressed in an inclusive manner?

- **Dismantling and transport**: how will the artwork be protected, stored and transported?

ONLINE EXHIBITION

Classes unable to show in person can **set up an exhibition on Padlet or Genial.ly** :

• **Virtual spaces**: assign a space to each theme.

• **Communication material**: use the presentations written by each group to introduce each section.

• **Artwork** : if the works are not digital, provide clear and complete photographs.

• **Captions**: each work should have a caption that lists at least its title and the artist's name. Students can also create their own labels.

INTERNATIONAL PROJECT

• Assign each group of students the task of **building their own space** (physical or virtual). If the exhibit is online, students can share the link to their virtual space (e.g. a room on Genial.ly) in their newsgroup.

• Framapad is a very good tool for **co-writing the texts presenting the different themes**. Students can share a Framapad on each Twinspace discussion group.

• **Translate** all materials into the languages concerned, or choose a **common language** if translation is not possible.

• Provide **guided tours** with interpretation or in a common language (for physical exhibits only).

▶ **FURTHER INFORMATION**

THEMATIC

Follow the guide: Europe's Museums

ACTIVITY 5
CREATING AN ARTIST'S BOOK

The goal of this activity is to work in groups to assemble the various projects, organised by theme, into an **artist's book**, which will become a **catalogue of the group's creations**. Each working group can create at least one book centred around its theme.

Why create an artist's book?
Creating an artist's book **brings students together** around a common theme, **using their individual creations as a starting point for a joint production**.
This book also offers a new opportunity to communicate on the chosen theme and reflect on a different way of sharing, communicating and engaging.

1 **Discover and define**

• **WHAT IS AN ARTIST'S BOOK AND WHAT IS IT FOR?**
First, teach students about artists' books to spark their **creativity**.
To do so, you can contact your local media library, which often has artists' books available, especially for storytelling.

If not, you can gather inspiration from the books created as part of the
Artjacking For A Better World

• **Show the books to the students** and ask them to comment on what they see, using **Appendix 8**.

• Ideally, **offer fairly simple artist's books**, such as leporello ("accordion books", in reference to the character of Don Giovanni in Mozart's opera, Don Juan's valet Juan who lists his master's conquests by unfolding an accordion), flexagons (folding inspired by the Moebius strip), theater books (with pop-ups in relief, depicting the scene).

• Use this experience and work together to come up with **a definition of what an artist's book is**.

• **ASK STUDENTS TO IDENTIFY THE SPECIAL ELEMENTS OF THE ARTIST'S BOOK:**
  • The cover or presentation;
  • The binding;
  • The combination of different techniques: collage, painting, folding, sewing, etc.;
  • Layout and typography: classic or graphic, alternating image and text - here you can link it with the creations presented and the messages to be communicated.

2 **The stages in creating an artist's book**

- Use **Appendix 9**.

- **Compile a list of key words** for each production and theme and select the most important ones.

- **Choose a book format**.

- **Create a mock-up** to define the layout of each page.

- **Provide various materials** such as students' digital prints so that they can cut them out and integrate them, as well as other materials such as thin cardboard, colored paper, transparencies, felt-tip pens and pencils, needles and thread, etc.

- **Create your book**.
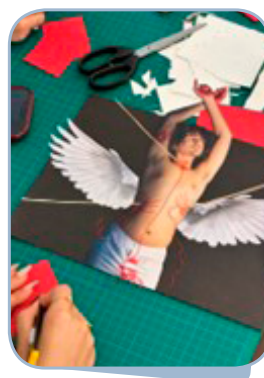
To help you, **see Appendix 10** for **tutorials** on various artist's book techniques.

ARTISTS' BOOK EXHIBITION

You can display the books in several ways, depending on their shape:

- On sufficiently high stands so that the audience can view them without touching them.

- On lower pillars that allow the audience to handle them.

- Under a glass dome case for protection.

- Hanging on the wall.

- To create a **dialogue between the book and the works** presented in it, students can display the actual works around the book.

- When preparing **the content of the guided tour**, make sure you include a reminder of the theme of the book, explain and justify the techniques used to produce it, and provide detailed explanations for some of the pages and works.
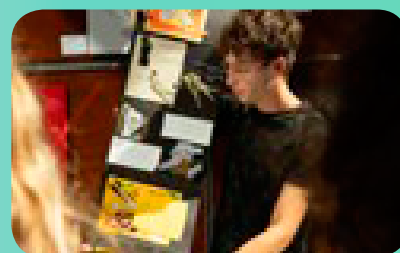
Examples of how artist books were presented in the **Artjacking For A Better World** *project exhibition*

INTERNATIONAL PROJECT

Creating art books requires students to attend **an in-person workshop**. If this is not possible, post the English-language projects and final productions on a Twinspace blog or dedicated Padlet.

Even **remotely**, each class can create its own artist's book and share photos via Twinspace. Alternatively, you can refer to the following **Fabrique ton Artjacking! session**, which is more suited to an online creative activity.

▶ ACTIVITY 6
CREATE YOUR OWN ARTJACKING! EPISODE

The format of the ***Artjacking! series*** is a good **source of inspiration** for presenting your artistic reappropriation. While each episode features a single work of art, student groups can **create an episode around their own theme**. They can watch the episode of their choice and then imagine how they can make one of their own.

• EPISODE CONTENT
After presenting the group's theme, including **key facts** and **figures**, students can present their artistic reappropriation project. For the purposes of their presentation, they can group together certain creations reinterpreting the same work of art, or works with similar messages.

**• PRESENTATION OF A REAPPROPRIATED WORK OF ART**
As in the guided tour (**Activity 4**), this includes a presentation of the original work of art, as well as the technique used for and the intention behind the reappropriation.

• GRAPHIC ELEMENTS
In the series, **frames** are used **to present** a work of art, or **to compare** the work of art and the reappropriated version. Students can use these frames as inspiration for their slides:

The original work of art and the reappropriated version
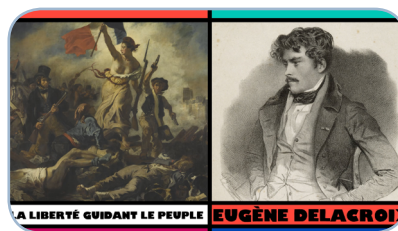
The work of art and the artist

✊ IT'S YOUR TURN!

Create a presentation that includes **slides** and a recorded **voice-over**.
Add a voice-over to your presentation thanks to softwares such as **LibreOffice** or **PowerPoint**:
• **record** the students' audios: one audio file per slide (.mp3, .wav, .aiff formats);
• **create** the slideshow with one slide per image;
• **insert** the audio file corresponding to the commentary for each image into the appropriate slide:
  - **With LibreOffice**: *Slideshow > Transition > Modify transition > Sound: Other sound...*
  - **With PowerPoint**: *Insert > Audio > Select Audio on My PC (to hide the file icon, click on the Animations tab > Advanced Animation > Animation Pane > Effect > Enhancements > Sound ...).*

Tips and tricks:
If you want **to use or compose music**, you can use **Audacity** (free and intuitive) and access platforms or royalty-free sound banks, for example **Looperman**, **Freesound.org**, **BBC Sound effects**.
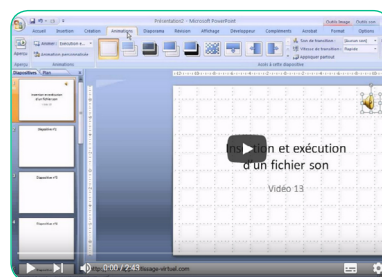
⚠️ **CAREFUL!**

To create and submit the project, make sure the LibreOffice file and the audio files are in the **same folder**. Some tips on managing audio are provided in these resources:
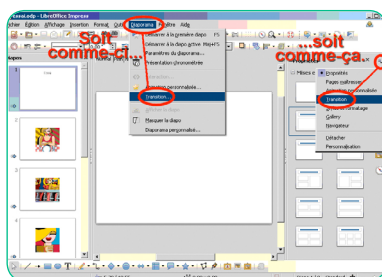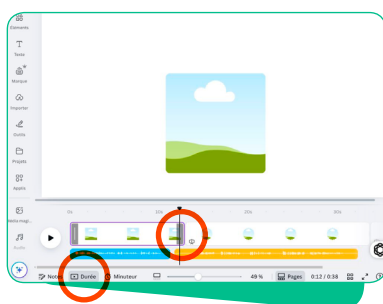

LibreOffice
Integration of music on a slide

PowerPoint
Integration of sound

Canva

- record the students' audio files: **one audio file per slide** (.mp3, .wav, .aiff, .wma formats);

- create the slideshow with one image per slide: *Create > Presentation*;

- import the audio files into Canva;

- on each slide, insert the audio file corresponding to the image commentary by clicking on the imported file;

- adjust the display duration of the slide to the duration of the sound file;

- export the presentation in video format (the audio will not be played if exported as a PowerPoint file): *Share > Download > mp4 video.*

💡 **Tips and tricks:**
- Ensure you have good sound quality (use a microphone if necessary).
- Speak clearly and with energy, project your voice, embody your topic, and avoid pauses or moments of silence.

INTERNATIONAL PROJECT

Presenting your work this way is a good alternative to creating artists' books, for which you require **in-person meetings**.

Students can use **collaborative tools** such as **Framapad** to work together online to write the script for their episode. They can share a Framapad link with their group on their **Twinspace** discussion forum.

The **Storyboard template in Padlet or Framaslides** can also be used to format each shot for the episode. Students divide up the shots and then add their own slides.

How can you promote your project?

To promote the project as a whole, organise a **final exhibition** featuring:

• Some of the **students' creations** (reappropriations, artists' books, video clips);

• **Communication materials** created for the project (posters, flyers, etc.);

• Some photographs and working documents that illustrate the work that went into the project.

Tips and tricks:

• We advise you to take **good-quality photographs** so that you can use them to promote your project.

• Photographs or videos taken during the project must respect **students' and teaching staff's image rights**.

• The exhibition can take place at your school as part of an **open house**, or at a public venue in your town.

INTERNATIONAL PROJECT

If your project is funded by an Erasmus+ programme, you can organise an event as part of **Erasmus Days**, organized every year in October.

The **exhibition** can be taken **on the road**, enabling each establishment to promote its project.

Example of a final exhibition presenting a summary of the work carried out (artworks, artists' books, communication materials, etc.) as part of the **Artjacking For A Better World** *project, during Erasmus Days at the Mériadeck media library in Bordeaux.*