

Interdisciplinary learning and regeneration

a film heritage and live music audience development model



Emotions and narrative can be carried out without the need of speech or language. The combination of music and silent films could be used effectively in education to engage students with history, science, art or citizenship but also as audience and community engagement. This is possible when the participants are at the centre of a creative interdisciplinary project.

What is the impact of projects that use live new music and archive moving images in the context of cultural heritage, education and social regeneration?

The value of live new music to engage young people with local cultural heritage

Sergio López Figueroa, creative director of Big Bang Lab and composer, explores the importance of live new music in combination with archive moving images by presenting examples of his work and projects. By sharing his experiences of new music production for silent / archive films and creative projects, he reflects on the concepts of *Glocality* and *Digital Recycling* in the context of community and participatory learning.

Background

Music composition and sound design for media have been traditionally disconnected as an integral part of the filmmaking process. In the context of education, there are not many examples of practices and resources using music making with film effectively to engage students through interdisciplinary subjects. There is a lack of resources available for Media studies at primary, secondary level up to further education that focuses on music composition, performance and media from theory to practice. Instrumental education in the UK is playing a strong role in the music curriculum - not as much as composition- specially group instrumental activities since the music manifesto . It has been proved that music making improve students performance in other areas as well as being a medium for integration and inclusion. On the other hand, Film education and Media studies in FE are well established in education.

What is a project based learning combining music composition and live music to new silent films?

Heritage

The concept of cultural heritage is a complex and difficult to establish. Who owns the past? Film and other forms of audiovisual media has historically a strong value as a representation of culture. The reason behind is that is relevant to an audience whilst contributing to build identities. The challenging is to discover new and practical ways of using creatively film archives and the use of digital media in order to stimulate creative thinking among young people. Specially interested is the connexion between past and present. How is possible to measure the social impact of engaging young people, communities and the audience with their culture heritage through creative projects?

In theory, digitised archives are now available online and public archives and libraries. Public domain content is easily accessible. Users are able to create new work and to give new meaning to it by transforming information in experience. It is possible to believe that by re-using digitised film archive assets, the user is exposed to another form of intangible recycling by manipulating information into knowledge. In other words, recycling the intangible content as a source of emotional and spiritual experience in new contexts.

Fiction and documentary archive films are an exciting medium to engage people with history and culture if the theme is still relevant or meaningful to a contemporary audience. This is the challenge. It is possible to get young people and creative minded individuals to research, and create new forms of digital silent films by re-editing archive footage. Students who are involved in the construction of their own learning resources become decision makers. This is another way of promoting healthy collaborative processes in order to achieve common goals. One recently example is *Unseen Voices*.

New music and specially live music is the perfect medium to engage the participants with the subject as well as opening new ways of disseminating their work outside of the boundaries of the school or community. New digital silent films offer the benefit of not having language barriers. They are constructed through new relations between sound, music and images. This is one possible way of connecting local issues (content, theme, material, etc...) at a global scale by providing and questioning a better understanding of our cultural differences and similarities. Music becomes the medium to engage the audience with a subject or narrative that is represented visually. This new cinematic experiences are more than pure entertainment.

The "old" film content is revived and the subject is made relevant through the new creative input and a live event performance elements. Therefore, it is possible to present the work and performance outside the main circuits such as cinemas or concert halls and explore new venues such as museums, hospitals, prisons, rural communities, heritage sites etc... bringing the element of social regeneration and a degree of flexibility to arts participation and music and film making.

By approaching a project from high quality production values, collective participation, and dissemination using internet, it is intriguing to follow the development and application of web 2.0 within this context and compare the impact of different distribution models of the final work as theatrical or virtual experience, look at barriers and compare it to the whole self promotional-Youtube video sharing experience. In the end is all about doing the same things in a different way. Something that can not be replaced or fitted in a ipod: a piece of music, a musician, a physical space, a real audience and a film.

Recent projects

Clonic Mutations

A commission by Tate modern of a concert of new music scores for silent films around the Dalí & Film exhibition. The composer introduces how professional and educational projects could be combined in different locations.

Rhythm & Maths

A project part commissioned by Creative Partnerships addressed to primary maths students using graphical notation in combination with geometry as a collective composition and performing live soundtrack project for a 3D animation film, connecting music, film, maths and art.

Unseen Voices (www.unseenvoices.org / available from April 08)

A project for secondary music students in progress across London Boroughs, consisting in the creation of a digital silent short film by re-editing digitized archival films from different sources in relation to the reconstruction of people's lives, emigration after the Holocaust, as well as other spin- off projects. In the first project for Brent council, the students were involved in the making of the film, the music and the final performance

Sergio López Figueroa
creative director Big bang Lab
www.sergiolopezfigueroa.com
www.bigbang-lab.com
Tel. +44 (0)7811 4589779
info@sergiolopezfigueroa.com