



Erasmus+

This project is funded by the European Union.



WE ARE ALL DIGITAL NATIVES

COLLECTED PRACTICES

IMPROVING THE DIGITAL DIMENSION IN EDUCATION

PRACTICES, GUIDELINES AND ASSESSMENT OF DIGITAL METHODS IN TRAINING AND TEACHING

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We are all digital natives – collected practices
Improving the Digital Dimension in Education
Practices, Guidelines and Assessment of digital methods in teaching and training.

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Comparative Research Network

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Chapter 1

The Erasmus Plus Strategic Partnership “We are all digital natives”



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The Project – an Introduction



The Erasmus+ Strategic Partnership "We are all digital natives" stands for a new way of thinking about education and lifelong learning.

In Europe, learners need to know how to act and live with digital reality. Younger users need to achieve digital responsibility. Older learners and workers need to be introduced to and made proficient in the navigation of the digital world in order to qualify them for jobs needed today.

The biggest challenge to become and stay a "digital native" is faced by teachers and trainers in all education sectors, in formal and non-formal education. For them it will in future be increasingly important to keep pace with the latest digital methods and technologies in order to keep their curricula up to date.

This project therefore defined and compared, publish and promote good practice examples of digital methods used in all education sectors in Europe.

Aims and Products

The aim of the project is to evaluate and define good practice of use of digital methods in different education sectors in

Europe. In this way it can be ensured that everyone becomes a digital native. The partnership developed and applied an evaluation grid, which was used to identify good and smart practices, from which a number of practices are presented in this booklet.

The partnership consisted out of five transnational meetings. At each every partner prepared and presented two good practices. External stakeholders joined the meeting, giving feedback on the evaluation grid and providing external perspectives. The lessons learned resulted in closing conclusions leading to a number of recommendations which are shared in a policy brief with decision makers.



Impact

The project has different impacts.

- We expect the participants of the project to extend their knowledge on digital methods and how they are used in Europe.

- We expect participant organizations to professionalize and innovate their curricula through new methods.
- We expect the learner to become more motivated to perform lifelong learning and we expect stakeholders to become more aware on the need to include digital methods in teaching and training.

Relevance

Becoming digital natives and using digital methods, has a long history. The project partners are aware of this and made a careful research on existing projects and concepts.

A number of approaches and projects had been made especially on the concept, on how to share digital skills,

The Reading Agency hosted a wrap event for the Digital Skills Sharing program at the Canada Water Library in London, their project won an Edge 2013 Award Virtual/Digital, which rewards good practice in innovative library and information projects.

Studies were made on The Effects of Shared School Technology Access on Students Digital Skills The paper analyzes the effects of increased shared computer access in secondary schools.. <http://ssrn.com/abstract=2399773>

Reports were published on literacy and digital skills in the digital age, in order to identify needs and the European Commission understood the fostering of digital skills not just as an integrative strategic aim of their Strategy 2020, but made it as well high

priority in the Erasmus Plus call and a part of the European Charter for adult education. The European Commission started a coalition for digital working places: http://europa.eu/rapid/press-release_IP-13-182_de.htm and claimed that teachers need more digital competences: <http://www.euractiv.de/forschung-und-innovation/artikel/digitale-kompetenz-von-lehrern-starken-007454>



Methodology

The innovative and unique approach of the project is the connection of methods used in all educational sectors. Since until today methods had been created suited different institutional and practical aspects, a common overview or evaluated summary is missing. Synergies between education sectors or European projects are not used. The project close this gap.

By collecting best practice digital methods and summarize them in booklets/ebooks the creation of a digital curriculum will be encouraged. The dissemination of methods will be innovative fostered and the quality of the training on digital skills raised.

Our aim is to encourage the usage of digital devices in learning, thus making it easier, faster and much more fun. Helping people to

discover new opportunities, new skills, and new ways of understanding technology by actually using it.

By destroying the disbelief that learning has to be boring and difficult and showing good examples of how exciting and elevating it can actually be, we are breaking old patterns and providing a fresh point of view on lifelong learning.

Findings

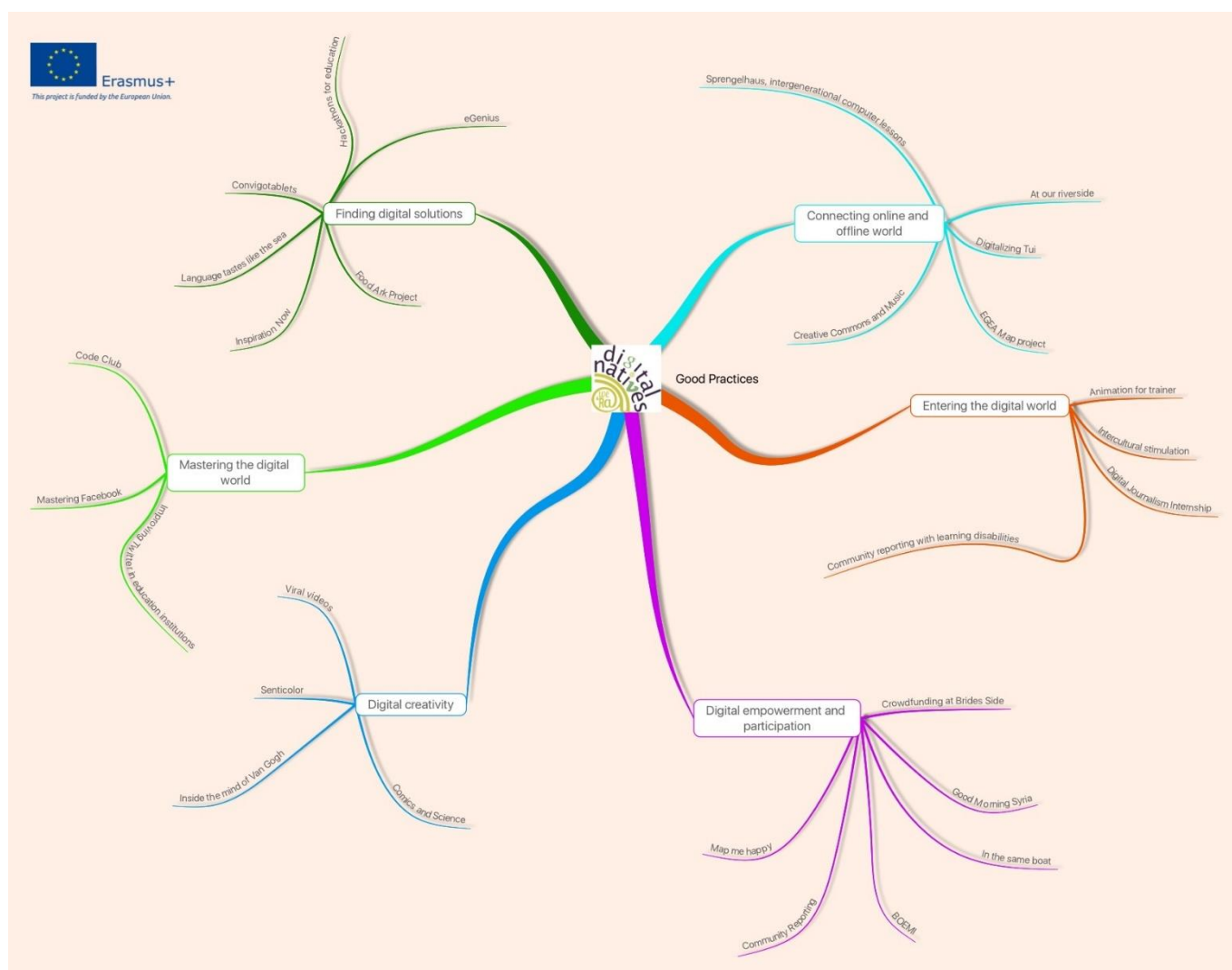
With the evaluation grid on hand more than 40 good or smart practices had been identified. The results came from primary and secondary education, higher education, adult and vocational training. The project

analyzed formal and non-formal approaches. The identified practices had not just been evaluated but as well categorized, resulting in the scheme of the `digital sun`.

At the moment six topics dominate the teaching and learning of digital topics. They are all interlinked with the project claim `to become a digital native`.

The six themes are:

1. Entering the digital world
2. Connecting offline and online world (blended learning)
3. Finding digital solutions





4. Navigating the digital world
5. Digital Creativity
6. Digital participation and empowerment

Entering the digital world is a crucial topic in most education sectors. The older generation has to learn to navigate and self-confidently use digital tools. The younger generation has to learn how to handle the digital world. Teaching digital literacy is increasing participation and at the same time connecting generations. This intergenerational aspect is a challenge for trainer and teacher, since it implies learning from the students. Facilitators willing to include digital topics into their curriculum have to be capable to cope and embrace with this situation.

Blended learning or augmented reality had been a topic long before Pokémon Go became famous. In education blended learning improves problem solving skills. Learners have to transfer observations, experiences and knowledge from online to offline. Usually based on projects and partly on gamification, the learners work interdisciplinary and are challenged to explore new ways and solutions by themselves.



Finding digital solutions for analog problems directly addresses project management, transfer and entrepreneurial skills. With a set of methods like Hackathons innovative products might be generated in the end, but on the way learners will experiment, discuss and explore alternative perspectives on one problem.

Navigating the digital world is implying that learners have already experience and knowledge on the digital world. However, the methods aim to improve and optimize this knowledge. Having a twitter or Facebook account does not necessarily mean to know how to use it efficiently. The methods are designed to help trainers and teacher to become guide in the online world. Based on campaigns, NGOs or events navigating the digital world means to explore and continue in digital education, offering a lifelong pathway.

Digital Creativity is referring to one of the biggest advantages of digital tools: accessibility and price. With the digital age it became affordable and convenient to paint, take photos or videos, create and manipulate. The digital practices under this heading help to transport creativity as a container for learning and learning with creativity as a topping. The practices increase the motivation of the learners and facilitates their intuitive learning. The facilitator is rather a stimulator and observer guiding the learners to surprising and open results.

Digital participation and empowerment is as well related to price, availability and access. Providers like YouTube or vimeo, blogs, vime, Instagram, twitter or Facebook help to carry out to the world virtually anybody's



story. Everyone has a voice – still if everyone has a voice, just those are heard which are unique. The practices collected under this theme concentrate on two aspects:

- a. Teaching to use digital devices
- b. Teaching on how to tell and share a story

The project found that specifically digital storytelling has to become embedded in more curricula. Digital participation is the basis to become a smart digital citizen. Smart digital citizens help to build smart societies. Citizenship but as well information

literacy are the top skills tackled by the methods collected under this theme.

The themes constitute the structure of this book. Since most practices are easy transferable between countries or education sectors, we decided to concentrate on the themes. They help facilitators to identify the field they want to work in and hopefully inspire them to find new tools for their curricula.

© Images: We are all digital natives



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This project is funded by the European Union.



Chapter 2

The Partners



© Images: We are all digital natives, map basis: OSM



Comparative Research Network - Berlin, Germany

COMPARATIVE RESEARCH NETWORK:

The Comparative Research Network was founded in 2007 and worked since then in the field of adult education. The CRN Network is specialized in training activities within the fields of intercultural competences, intergenerational learning, mobilities and migration. Additionally the CRN is specialized in creating and performing evaluation and dissemination processes.

Due to CRN being organized as a transnational network, it has an international scope. At the moment it employs 3 permanent and around 6 freelance staff, and has a network of more than 120 members, located in almost every European country.

As a NGO CRN is non-profit oriented and performs crucial part of its work on a voluntary bases. Major target groups of the CRN are beside trainer marginalized groups, such as persons living in remote rural areas, seniors and unemployed.

Generally CRN is seeking to link social science with civil society actions that is why CRN joined itself various local, national and transnational networks. The stakeholders of CRN work as researchers or teachers at universities and other higher education institutions.

Our Experience

CRN has worked actively in the recent years in the field of adult education. As well as organizing training, qualifying teachers and performing research, CRN has developed with a consortium of European partners an evaluation system for intergenerational education.

In this context CRN was involved in finding strategies to establish quality grids for Life Long Learning, particularly on looking at how to recognize non-formal education. CRN is focused on active ageing and defining and creating evaluation sets for intergenerational aspects of non-formal education.

The organization gained experience in European Project Management as coordinator of a number of Grundtvig and Erasmus Plus Strategic Partnerships. Thus CRN run successful Grundtvig Workshops and a series of 9 in-Training sessions, which dealt with the topic "Intercultural Stimulation through film", where intercultural training is connect with digital storytelling in an innovative way had been taught to facilitators.

CRN in the project

In January 2014 the idea in CRN grew to apply for a project collecting good practices in digital education. The program director Martin Barthel wrote with the help of CRNs trainer and project manager Bernadett Hamar-Sari the first draft of a proposal.

CRN became not just the coordinator of a European project, CRN understood its participation as to learn, share and develop new methods in the digital field. Having



implemented training courses and working on evaluation systems for a while, the step into the digital world seemed to be logic.

Reflections on the project

The two years went by real fast and the project was over quicker than most of the staff at CRN thought. CRN became more digital, more professional and more European.

The evaluation of methods used in CRN opened the eyes for the digital practices CRN already used. The intergenerational aspects of the intercultural stimulation, the hackathons, viral videos and use of the social media channels made CRN aware that a lot of methods are already used and taught, represented in the `digital sun`.

The dialogue with the project partners led to a wider number of projects, initiatives and trainings – sharing knowledge and gaining new skills. Staff of CRN went to the British partners in order to learn how to train community reporters. Follow up projects have been initiated and the use of Social Media had been improved.

CRN benefited from the project a lot, as a coordinator the project management capacity was increased, as a partner new networks had been build and practices exchanged, as staff new skills had been gained and as an organization the international dimension had been strengthened, underlined by the new developed European Strategy of CRN.

Contact

Comparative Research Network e.V.

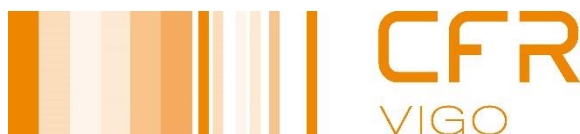
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CFR Vigo – Vigo, Spain



Two years ago CFR Vigo, a teacher training center depending on the Xunta de Galicia Regional Government, was invited to join the Digital Natives' Erasmus Plus Project.



Some questions arose among the CFR team: How can we fit as our organization is not an NGO but the others are? , What could we offer to the other organizations in educational terms?

Once the project is at its final stage we are ready to evaluate the progress and provide some clues.

We realize now that we have more things in common than we thought. Each organization practices have enriched the rest, offering varied perspectives on the creation and evaluation of digital storytelling methods and tools. We have been able to integrate all organizations' experiences and backgrounds. We have been given the opportunity to open the doors of our schools and give them a voice in Europe. Creating tools to assess the practices have helped us

to reflect and integrate those tools in our own organization.

We started the project as five different teams but on the course of it, we succeeded in becoming just one team sharing all the experiences and making them transferable. Moreover we have been made aware of the European perspective that underlies the whole project.

If we have had any threats all through this time, we have taken them as challenges to grow in order to achieve the project goals successfully and enhance our professional development.

This European project has strengthened and opened a new working dimension in CFR Vigo. Personally, I think the experience has been worth and hope to keep on collaborating and sharing each organization's background and experience.

Cooperation in all educational fields in Europe is necessary so that we can compare, analyze, integrate and foster new educational methodologies together.

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COSV – Milan, Italy



COSV is an Italian nonprofit organization, working since more than 40 years in international cooperation. Since 1968 we have been going through many projects, always collaborating with local partners to implement actions to positively impact on context and activate processes of changes. In the last years we have seen with our partners in the Balkans, in Middle East and in Southern African countries how media and in particular digital media are great tools to foster intercultural dialogue and we have started running trainings and capacity building activities on digital with outputs such as videos, ebooks, multimedia platforms, reporting websites.

COSV in Digital Natives

Joining the “We are all digital natives” project has meant for us an incredible opportunity to meet other organizations exploring innovative ways to use digital in education and for social change and learn and share good practices at the same time. Bringing to the Digital Natives meetings the activities we have implemented in Zimbabwe, in the Pacific Islands or in Macedonia is for us and for our local partners something we are proud of: our experiences have inspired new ideas in European contexts and shown how contexts generally associated with poverty

and underdevelopment can generate innovative approaches to create sustainable development.

Moreover, from the other European partners involved in the Digital Natives projects we have learned new practices, useful to empower beneficiaries we are working with and - as presented as methodologies - easy to adapt in different places.

Finally, we believe that the Digital Natives project has brought us an outstanding result: the creation of a strong and real relationship with all partners involved in this project. All meetings have been an opportunity to exchange, to see different approaches, to meet with other cultures and to reinforce the idea of the importance of networking while aiming at shared goal.

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Crossing Borders – Humlebaek, DK



Crossing Borders

creating space for dialogue and peace building

Crossing Borders (CB) is a non-profit, non-partisan civil society organization. The vision of CB is a world in peace with itself in which diversity is celebrated. The mission is to create dialogue space toward such a world and to build the capacity of youth, media workers and educators toward the above vision. The overall goal is to enable people with different backgrounds to learn to live together on equal terms.

Crossing Borders started as a project in 1999 in Denmark in support of meaningful dialogue between the conflict parties in the Middle East. In response to increased activities and demands for the CB concept and educational activities, Crossing Borders was registered in Denmark in 2004, as an international civil society organization with activities in Denmark and abroad.

Current activities

- School services in Denmark aimed to bring the world into the school and the school out into the world. This is done through tailored workshops, global feature days, great debate camps and youth exchange. The school services tackle current global issues such as the refugee crisis, peace and conflict transformation, climate change and inter-cultural dialogue.
- Global studies at Krogerup People's College, which is designed for socially minded youth leaders from around the world, who aspire to make a positive difference in their communities and the world as a whole. The global studies tackles key dimensions of globalization such as the concept, processes and impacts of globalization as experienced by different communities in different parts of the world. The themes comprise, the UN Global Goals for Sustainable development, Climate change, peace and conflict transformation and social enterprise project management for NGOS.
- International projects focus on community empowerments in different regions of the world. Currently, Crossing Borders is implementing youth and community radio advocacy in Ghana, youth climate ambassadors with partners in Italy, Jordan and Lebanon, youth and governance in Uganda and Zambia, and youth diplomats for peace dialogue in Georgia and Ukraine and young immigrant inclusion in the labor market in Denmark, France, Italy and Malta
- Volunteer program comprising the European Volunteer Service (EVS), internships and youth facilitators.
- Teacher conferences focusing on pressing global issues from educators perspectives. The aim of the teacher's conferences is to raise the awareness among teachers in



order to educate the young generations for global citizenship.

- Publications of educational materials, youth magazine, blogs and newsletters.

Crossing Borders partners

CB has collaborating partners both in Denmark including municipalities and schools, international project partners and funding partners. In recognition of its contribution to peace dialogue, Crossing Borders was awarded “an Honorable Mention for the Euro Mediterranean Award for Dialogue between Cultures 2006, with the theme “Mutual respect among people of different religions or any other belief “ by the Anna Lindh Foundation for the Dialogue between Cultures and the Fondazione Mediterraneo”.

CB structure comprises of an international advisory board of 12 members, executive board of seven members, and secretariat with director, international project coordinators, accountant, communication team and 12 volunteers and interns.

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People's Voice Media – Manchester, UK



People's Voice Media is a charity and Social Enterprise based in Salford, Greater Manchester that works across the UK and Europe. PVM was founded in 1995 and we specialize in using digital tools to gather the voices and stories of people in order to challenge perceptions about people's lives and support people to describe their own reality and give insight from real people, in order to better inform and influence policy and service agendas.

We have been involved in digital inclusion, community information, and ICT skills training since 1995 and supported over 8,000 learners to access digital technology.



Our flagship is our Community Reporter program which we started in 2007 and currently has over 1400 Community Reporters across Europe. In 2011 we developed the social license model as a way for our members to replicate the program. The social licensee networks allows different organization and people to share knowledge, skills and resources in order to create different solutions as well as providing a sustainable income source to those organizations through resell of the Community Reporter program and the commissioning of insight from main stream agencies. All our reporters are accredited and quality assured through the Institute of Community Reporters (ICR) founded in 2012. In 2013 The ICR went on to form the European Network of Community Reporters that spans 10 European countries.



Our work in digital natives

The work with digital natives has allowed us to explore our practices with other organizations who have offered critical review of this practice. This challenge has helped us improve the way we do things in our curriculum design and training activities.



We have also changed the way we do our social media as an organization and develop new models of working for our twitter account to make it more personal and less corporate.

The project has highlighted the breadth and depth of digital practice across Europe ranging from storytelling, social media and digital skills training. All of which show there are many routes to achieve digital competency.

Partners have worked very effectively



together and strong partnerships exist which has lead on to other activity such as closer pan European schools work, distribution of stories from partner organizations and greater skills and training exchange on digital storytelling. PVM has found the Digital Natives project a very positive experience and look forward to further work with project partners in the future.

Recommendations

- Use real life experience to promote digital competency.
- Use “technology in the pocket” devices to support ease of access to digital equipment.
- Ensure education is fun and social as well as peer to peer supported so that digital competency can exist outside the formal training program.
- Don't just concentrate on teaching programs and software but open people minds to possibilities by asking them to explore and investigate so they can adapt to new tools that emerge.

Do you want to hear what peoples are saying?
Ask the network.

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This project is funded by the European Union.



Chapter 3

Evaluation of good practices – the evaluation grid



Three Steps to tell you how digital your training or teaching is!



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You are working in education and would like to know how 'digital' you are?



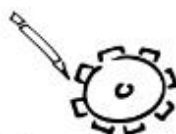
The Erasmus Plus Partnership 'We are all digital natives' just made this easier for you!



1. Download the evaluation form at www.digital-natives.org



2. Fill the check list. If more than half of the boxes are ticked, you can move on.



3. Your method might be a good digital practice!
Fill the questionnaire to find out.



Enough points?
Congratulation, you have a good practice!



Why don't you share your practice with us via our website?

© Images: We are all digital natives

A

Checklist for Educational Good Practice “DIGITAL LEARNING” – Quantitative assessment

The product must reach at least half of the indicators in order to be further qualitatively assessed in the second evaluation form.

Tick Yes / No

| ESSENTIAL FORMAL REQUIREMENTS | YES | NO |
|---|-----|----|
| Participants and organization are mentioned | | |
| Target audience is mentioned | | |
| Actors and participants are identified consistently and the roles they performed are named | | |
| All sources are cited ; copyrighted material, if used, is identified and used with clear permission | | |
| DIDACTIC TRANSPOSITION. INDICATORS. | | |
| Work was delineated equally among all group members | | |
| The curricular goals are explicit | | |
| The planning was made by the participants/students in training/project/school hours | | |
| The making was made by the participants/students in training/project/school hours | | |
| The edition was made by the participants/students in training/project/school hours | | |
| The publishing was made by the participants/students in training/project/school hours | | |
| Several learning standards were achieved or skills gained | | |
| There is evidence that learning standards/skills were assessed | | |
| The project involves several areas of knowledge | | |
| NARRATIVE QUALITY. INDICATORS. | | |
| Originality in the narrative, The story is told in an innovative way | | |
| Clear and suitable narrative for the target audience | | |
| The content is clearly relevant to the theme of the assignment or topic; the message is clear | | |
| The narrative is coherent and varied in stylistic resources | | |



| | | |
|---|--|--|
| Methods of the storytelling approach had been used in an adequate way. | | |
| FORMAL QUALITY OF THE CREATION AND PRODUCTION. INDICATORS | | |
| The digitalization of the product builds up its quality | | |
| The digital tools chosen are suitable | | |
| There is a careful selection of multimedia resources which add aesthetic value and coherence among text, image, sound and video | | |
| The process of edition shows quality (text, images, videos and sound are legible and relevant) | | |
| The use of the resources is simple and accurate | | |
| The creation is easy reproducible by the participant/students | | |
| The length of time is convenient | | |
| DISSEMINATION AND IMPACT | | |
| The story leads to reflection | | |
| The product is uploaded and shared | | |
| Web beacons in social networks are used to measure the impact | | |
| There is a possibility to provide feedback | | |
| TOTAL SCORE: /29 | | |



B

Qualitative Assessment – just to be filled if the practice reached half the indicators in section A.

| Part I. General information | | | |
|---|--|--|----|
| Name of the organization | | | |
| 1. Number of the project (of those chosen for evaluation) | | | |
| 2. Name of the project | | | |
| 3. When did the project start? | | | |
| 4. How often does the project take place? | <input type="checkbox"/> More than 10 times <input type="checkbox"/> From 5 to 10 times <input type="checkbox"/> From 2 to 4 times <input type="checkbox"/> Only once | Points* | |
| 5. Geographical coverage of the project | | <input type="checkbox"/> Local <input type="checkbox"/> Regional <input type="checkbox"/> National <input type="checkbox"/> International | |
| 6. How many partners are involved? How many countries are involved? Please describe the tasks of each partner | | | |
| 7. Which kind of institutions are involved in the project? | <input type="checkbox"/> From the governmental sector <input type="checkbox"/> From the private sector <input type="checkbox"/> From the non-governmental sector | | |
| 8. Goals of the project | | | |
| 9. How many persons are involved in the organization of the project? | | | |
| 10. Target group | 1) | 2) | 3) |
| 11. Number of participants | | | |
| 12. Sector | <input type="checkbox"/> culture <input type="checkbox"/> education <input type="checkbox"/> health sector <input type="checkbox"/> another (please write) | | |



| | |
|---|--|
| 13. Which aspects of the project have been used before/after in other projects? | 1) Name of project - Aspect used 2) Name of project Aspect used |
| 14. Which kind of methods are/ were used during the project? | |
| 15. How is/was the project financed? | |

| Part II. Core information | | Points |
|--|---|--------|
| 1. How creative is the project? | 4) Very 3) Quite 2) Just so 1) Not really 0) Not at all | *** |
| 2. Which aspects make your methods creative? | | ** |
| 3. How do you involve your participants in using digital tools? | | ** |
| 4. How strong does the project motivate participants for further learning? | 4) Very 3) Quite 2) Just so 1) Not really 0) Not at all | *** |
| 5. How would you describe the motivation of the participants? | | ** |
| 6. To which age range do the participants belong? Please write the number of each group if it is possible. | ♣ Under 21 years old ♣ 21 – 60 ♣ 61 – 67 ♣ Over 67 | **** |
| 7. Which kind of digital aspects does the project have? | a) Is the method easy transferable? b) Do you involve participants with different knowledge? | ***** |
| 8. In which way does the project have impact on the | a) Participation in society | ***** |



| | | |
|--|--|-------|
| participants regarding following aspects: | <p>.....</p> <p>b) Labor market</p> <p>.....</p> <p>c) Living active life</p> <p>.....</p> <p>d) Empowerment</p> <p>.....</p> <p>e) Another</p> <p>.....</p> | |
| 9. How long was the implementation process of the project? | | ** |
| 10. How does the preparation of the project look like? Do you use f. e. SMART criteria or other methods? | | ** |
| 11. How does the documentation of the project look like? | | ** |
| 12. Which effects of the use of digital methods can you notice? | <p>A) generally</p> <p>.....</p> <p>B) on the participant</p> <p>.....</p> | ***** |
| 13. When are the first results/ effects noticeable? | | ** |
| 14. Which aspects of the project are transferable? | | ** |
| 15. How innovative is the project? | <p>4) Very</p> <p>3) Quite</p> <p>2) Just so</p> <p>1) Not really</p> <p>0) Not at all</p> | *** |
| 16. What is innovative in this project? | | ** |
| 17. How does the promotion of the project look like? | | ** |
| 18. How important is the dissemination process for the project? | <p>4) Very</p> <p>3) Quite</p> <p>2) Just so</p> <p>1) Not really</p> <p>0) Not at all</p> | *** |



| | | | | |
|--|-----------|------------|---------------|-----------|
| 19. What kind of dissemination methods do/did you use? | | | | |
| 20. SWOT analyze | Strengths | Weaknesses | Opportunities | Threats |
| | | | | |
| Points for SWOT** | ** | ** | ** | ** |

21. Describe a success story

| | |
|--|--|
| | ** |
|--|--|

Sum of all points

Place for notices and observed problems & aspects

.....

EVALUATION GUIDELINES FOR QUALITATIVE ASSESSMENT (PART B)

POINT SYSTEM

* Only question **4 from the I. part**. From **3 to 0** points (where answer: More than 10 times - 3 points, from 5 to 10 times - 2 points, From 2 to 4 times - 1 point, Only once - no points).

** in **PART II**. Questions: **2., 3., 5., 10., 9., 10., 11., 13., 14., 17., 16., 19., 20.** Award each question from **4 to 0 points**, use the following parameters for the evaluation:

- 4 points ("VERY") - the answer is comprehensive, long and qualitative, the content has a special meaning in the context of digital education.
- 3 points ("QUITE") - in the answer contents a lot information relevant for digital education, but you cannot say it is comprehensive.
- 2 points ("JUST SO") - the answer is sufficient but without special meaning for digital education.
- 1 point ("NOT REALLY") - the answer describes a few aspects which are loosely connected to the general subject of digital education.
- 0 point ("NOT AT ALL") - the answer does not give any response to the question or show any digital aspects.

*** **Part II.** - question **1, 4, 15, 18**. Award: Very – 4 points, Quite – 3, Just so – 2, Not really – 1, Not at all – 0.

**** Part II, Question number **6**. award **3 to 0 points**, 3 point if all age groups are present in the project, 2 if 3 groups are present, 1 if 2 groups are present, no points if only 1 group is present.

***** Part II, Question **7.** and **12.** award **4 to 0 points**, max. 2 for answer a), max. 2 for answer b).

***** Part II, Question **8**. award from **5 to 0 points**, each answer (a, b, c, d, e) can receive 1 point.

Chapter 4

Good Practices – teaching digital skills



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Chapter 4.1. Entering the Digital World

The first steps to become a digital native is to cross the bridge, overcome the fear of the digital world and experiment.



Educators have to take multiple positions here. They are guides, helping to move into an uncharted territory. They have to be examples, encouraging the learners to experiment. They are students, embarrassing the knowledge and experiences of the learners and they have to be facilitators, moderating and initiating learning processes which are controlled by the learners in groups.

To enter the digital world might be challenging on the first run, but learners will work high motivated and creative and soon realize that the skills earned will help them to participate in the changing everyday surrounding.

The collected practices in this chapter help to guide learners on this journey. Intergenerational, Intercultural and cross-sectoral learning is encouraged.

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Intercultural Stimulation

Training across cultures and generations.

Internal good practice by the Comparative Research Network e.V.

Working on intercultural skills and digital knowledge

The intercultural Stimulation is the longest ongoing program at CRN. The training is

organized with different programs and partners, while its curriculum is universal and easy transferable.

The training is designed for persons working in intercultural context. Generally speaking the course looks and feels for the participants as a training on the use of digital storytelling and audiovisual media in their job. This makeup is used to put them into work in small intercultural groups on a certain project, with deadlines, vague instructions and uncertain knowledge. This leads usually to critical intercultural situations, on which the course reflects on later stages. The final product of every group will be thus not just an audiovisual film and skills, but as well experience in intercultural project work and capabilities to handle similar situations in the future work life.

Since the trainings had not just been performed with around 50 different cultures,



Intercultural stimulation in brief

102 participants from 52 countries

10 times performed since 2011

12 staff involved

Participants age 18 to 76



but also all age groups, the curriculum was identified as the internal best practice of CRN. The generations work together, exchange knowledge and learn in this courses creatively from each other. The learning process is in both directions, since reflections are done in every generation with its own experiences and shared together in the training.

Digital Aspects of the training

The exchange between the cultures is the main focus of the training. The intergenerational aspects had not been reflected on before the evaluation. After discussing and high-lightening those aspects, the organizers could easily see, that the training is working as well in intergenerational context.

The curriculum is based on the so called Kolb Circle, a method commonly used in adult education, to design trainings. Kolb believed that reflection and experience are the keys for adults to learn. Both - reflection and experience - are quite individual. It is

therefore easy to share and compare them. They are connected to generations. The more generations share their experience, the more they can reflect on each other and thus learn from each other. In the design of the training this is a core method. Although it is hidden until the end, when the intercultural impacts are revealed to the participants, it works between cultures but as well between generations. You can find samples of the videos [here](#).

Since when?

The first training was organized in March 2011. Since than 10 sessions had been carried out. Parts of the curriculum had been as well adapted for conferences, workshops and other trainings.

Target groups, national, international or local focus?

The main target groups are trainers, teachers and experts working in intercultural context. Since the curriculum had been transformed for other context, CRN used it as well for various audiences - starting from researchers to soldiers, entrepreneurs and

learners. The focus of the trainings had slowly shifted from purely intercultural to as well intergenerational use. Recently CRN adapted the curriculum towards inclusion.

The trainings are designed for international groups. Thus it is always locally based and use the advantages and communities present at the location. This means that they take Berlin or Szczecin as a stage, reflecting on the local realities.



- The method is highly creative.
- The method can be used by any participant in his everyday context (work, life, education).
- The tools can be used as well for ice breaking and team building.
- Every single participants is involved in the training and gains individual



knowledge.

Strength, weakness, opportunities and threats

Strength

During the evaluation of the good practice a number of strength had been identified.

- The curriculum is easy adaptable and transferable to other contexts and target groups.
- Learners are trained in two different skills, intercultural and digital competences.
- Participants gain practical knowledge and experience.

Weakness

In the evaluation a few weaknesses had been revealed.

- The visibility of the intergenerational and intercultural aspects depends strongly on a skillful de-briefing by the trainers.
- The group dynamics have to be monitored permanently.
- The curriculum needs flexibility, which not every training provider can afford.



Opportunities

If the curriculum is developed, a few opportunities can be met.

- The curriculum can be further tailored for specific intergenerational trainings or for inclusion.
- A de-briefing guide could be developed to secure the visibility of the intergenerational aspects.

Threats

During the evaluation no relevant threads had been identified. The threads are concerning rather funding and internal management than the tools, methods and curriculum.

Which aspects are transferable?

The intercultural stimulation is based on a curriculum, which makes it embedded into other trainings and curricula. Therefore the method is highly transferable. Besides combining it with audiovisual training, other contexts are possible (e.g. Project management trainings, leadership trainings but as well other content).

The intercultural stimulation keeps the intercultural team building and competences in the focus. The training might transformed into an intergenerational stimulation. Both topics deal with reflecting on understanding, exclusion and inclusion. The methods and exercises used, can be de-briefed on both topics.

The intercultural stimulation is designed for trainers. Thus the focus is on easy, hand on



approaches, which should be easily transferred and repeated by different partner organizations. The participants are provided with a digital and an intercultural cook books, summarizing the exercises and most important de-briefing questions.

The methodological flexibility of the curriculum and the cookbooks, which provide the practical tools, make the good practice highly transferable.

A success story of the good practice

Hosting more than one hundred participants - who each individually created their own reflections - make it difficult to find an outstanding success story. A strong Alumni network is created, out of which new projects, trainings and friendships had been born.

Giuseppa for example is a 67 years old former school inspector from Italy. Before she joined the training she was afraid of all "digital stuff" and did not used the internet.



Being invited to one of our trainings, she started to go online and use Facebook. During the training she shared stories and experiences from her life, helping younger to understand the context of migration. She learned how to work with audiovisual media and lost the fear of sharing her stories. Nowadays she is not just active on Facebook sharing her stories, but as well

creates wonderful slide shows and films on her garden, hobbies and family.

Much more stories could be told, but this example shows how the intercultural stimulation creates creative pathways in lifelong learning.

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Online Journalism Internship

Internal good practice, Crossing Borders.

Why is this internship important?

Our journalism internship has been an ongoing program for a while and it aims at empowering young writers from all over the world to learn with their peers, build a solid professional and international network, and have a platform to be published.

Who makes it? What is done?

The internship has been coordinated by CB staff members who have knowledge within the journalism/communication area. After a call for participants is put online, the applications are reviewed based on willingness to learn and to write. The internship has a flexible duration: interns are supposed to have written 8-10 articles by the end of the internship but because of time constriction, the schedule is often adapted to suit the interns' needs. The structure of the internship is the following: the interns are first asked to write something of their choice, and then follow three modules: investigative journalism, interview, and content writing and social media (a new addition to the curriculum). They are organized in two groups that start in two different modules and they have to write individually and with their teammates. The modules are

introduced by providing interns with sources, texts, and pedagogic material for new writers; the material is then discussed online and the interns proceed to write their articles within the module. The internship is done exclusively online, using Facebook, Skype, and GoogleDrive. Facebook is used for fast communication, Skype for regular meetings, and GoogleDrive to store and edit the articles. The internship follows a structure of reading – writing – discussion – editing – publishing; all the interns are involved in every step of the way, making comments and helping their peers write better articles.

The social media content will be taught not by the internship supervisor, but by other CB volunteers and interns who have a background on social media or have received training for that (for example, via our HyperYouth3000 program), creating a chain of empowerment.

Since when?

Since July 2015 until now (this edition of the internship, which is the 3rd).

Target groups, national, international or local focus?

Our target groups are young writers and journalists from all over the world.

Digital aspects

The digital aspects of our internship are exactly what makes it unique. The whole internship is done online and facilitated by free online tools. The more used ones are: Facebook, for fast communication, arranging meetings, making comments on the learning material, brainstorming; Skype, used for meetings; Google Drive, used as an

archive for learning material and for the articles written, and to make comments, criticism and editing on articles. All interns have access to the Drive folder and they are highly encouraged to comment on each other's pieces to improve as a group.

Pedagogic aspects

The point of the internship is to empower the interns. They are the ones managing their time, deciding their schedule and picking their themes. Online team-building has also proved effective as the interns now have had several meetings on their own without the coordinator, showing that they are getting to know each other and networking.

Strength, weakness, opportunities and threats

Strength

The interns feel empowered by having published pieces and freedom to write about what they want, and CB's website gets new articles every other week covering a variety of topics.

Weakness

The fact that the internship is quite flexible can lead to some delays, which can make CB's website seem outdated

Opportunities

Publish the articles in a physical format to give interns something else to look forward to

Threats

It can be hard to keep the interns motivated and in the internship's mindset because they are also busy with other jobs/studies they might have

Which aspects are transferable?

Empowering the interns by giving them a chance to choose what they want to do. Using online tools for team-building and networking processes.

A success story of the good practice

Two of the current interns (one from Italy and one from Iraq-Kurdistan) are now developing a side-project consisting of interviews with immigrants and refugees, which will feature on the CB website soon.

What makes it a good method?

Our online writing internship has been a success from the start and we have hosted interns from all over the world. Since the internship is online we are not constricted by geographical barriers. By bringing together people from different countries and backgrounds and stimulating group work we are not only empowering youth by giving them a platform to voice their opinions and training in online media, but we are all also encouraging intercultural dialogue.

Community Reporting with Adults with Learning Disabilities

Internal Good Practice

People's Voice Media / Institute of Community Reporters (ICR)



Overview

The aim of the project was to adapt the photography strand of the Community Reporting program to make it accessible for a group of adult trainee Community Reporters who have moderate to severe learning disabilities. The training course was delivered over 10 weeks, with each weekly session lasting for 2-hours.

The project was set-up by Toxteth TV (a social licensee of the Institute of Community Reporters) in collaboration with the WEA North West, with the aim to make storytelling and digital learning programs more engaging and inclusive for adults with learning disabilities. As part of this objective, Oakfield Day Service, collaborated on the project. Oakfield Day Service provides

support to adults with learning disabilities, mental health needs and physical disabilities and as part of this project they selected 10 of their current service users to take part and provided 2 support workers as additional training assistance for the project.

The 10 trainee Community Reporters were aged 27+ and had a range of learning disabilities including:

- Dyslexia (reading)
- Dysgraphia (writing)
- Dyspraxia (motor skills)
- Aphasia (language comprehension)
- Downs' Syndrome
- Difficulties in information processing and memory

With these barriers to learning, the group also struggle to remain focused on a specific task for an extended period of time. Therefore, the delivery of the project had to be adapted in order to meet their needs.



Over the course of the 10 week training program, the trainee Community Reporters took photographs, annotated them with labels and captions and created a digital photo album. The course had the following structure:

- **Week 1:** Introduction to the project and initial skills assessment/diagnostics
- **Week 2:** Exploring the places where we could find photographs

- **Week 3:** Group Photography Trip to Liverpool Central Library (Practical Task)
- **Week 4:** Exploring the purposes of photography
- **Week 5:** Taking for photographs for different purposes (Practical Task)
- **Week 6:** Exploring the principles of Photography (composition, what makes a good photograph etc.)
- **Week 7:** Photography Walk on Windsor Street (Practical Task)
- **Week 8:** Group Photography Trip to the Cathedral (Practical Task)
- **Week 9:** Group Photography Trip to The Florrie (Practical Task)
- **Week 10:** Editing Photographs and Evaluation



The trainee Community Reporters explored some basic 'theoretical' concepts related to photography (i.e. framing, purposes of photography, storytelling in photography) and learned new digital skills (i.e. how to use the basic functions on a tablet and to navigate it). Through combining these two learning points in a series of practical activities such as photography walks (telling the story of a place through a journey) and visits to new spaces (telling the story of a visit through photographs) the trainee Community Reporters were able to use tablet technology to explore digital photography and basic community reporting practices.

Digital aspects

The project had a number of digital good practice elements that are related to the pedagogic and methodological aspects of good practice outline beneath. In summary, the digital elements of good practice were:

Development of Core Digital Literacies:

The project developed the participants' core digital literacies (as identified by JISC) as part of the tablet photography and Community Reporting training, such as ICT Proficiency (i.e. using tablets, using camera, using Apps), Media Literacies (i.e. exploring where we find photographs and their different purposes), Digital Creation (i.e. taking digital photographs) and Communication, Collaboration and Participations (i.e. selecting photographs and creating a digital photograph album).

Digital Log of Learning & Development:

Usually the WEA uses a written Independent Learning Plan to assess their participants' skills at the start and the end of their courses. This form needs participants to be literate in order to complete it effectively and for it to have learning value and as the trainee Community Reporters had limited reading, comprehension and writing skills, the form was deemed useless by the Community Reporter Trainer. Instead, 'selfies' were used to document the trainee Community Reporters' learning journeys on the project. This involved the trainees taking a selfie at the beginning of the project and labeling it with what they already knew and what they wanted to know, and then again at the end of the course with a caption about what they had learned. This method simultaneously provided opportunities for the trainee Community Reporters to reflect

on their own learning but also to develop their digital skills further in relation to tablet photography. Furthermore, the difference between the quality of the selfies taken at the start of the project, when compared to those taken at the end (and levels of support required to complete these tasks) further demonstrated to the Community Reporter Trainer and the Support Workers the learning that had taken place during the course.

Media Advocacy through Digital Tools:

As part of the project the trainee Community Reporters were equipped with the skills to tell stories about their experiences (i.e. walks and trips to places) through photography. This provided them with a visual references to activities they had taken part in and provided memory stimuli when talking about these experiences in later sessions.



Pedagogic and methodological aspects

At its core, this project sought to make photography-based Community Reporting practices accessible for adults with learning disabilities. The elements of good practice in terms of the approach taken are:

Adapting the program: The course focused on just one medium of Community Reporting – photography – and identified the core elements of this medium that could be used to tell stories and what the key principles of it was. Essentially, the full Community Reporting training was not offered, but rather the key aspects of it that related to photography. The thinking that underpinned this was that the ‘full’ Community Reporting offer would be explored over a series of courses that focused on different mediums, with the practices associated Community Reporting being embedded within them. Furthermore, this course just focused on how photography could be used to capture stories via photography walks (i.e. telling the story of a place) and how photography could be used to tell the story of a trip (i.e. a visit to a specific attraction). This gave the course more structure and parameters than conventional Community Reporting projects that usually provide an opportunity for trainee Community Reporters to tell any story that like above their lives and experiences. Additionally, the structure of the sessions were adapted to include lengthy recaps and learning reflections. At least 50% of each session was dedicated to these types of activities, with the remaining time allocated to either new learning (i.e. introducing a new concept) or practice (i.e. a practical task).

Adapting the resources: Rather than using handouts that contained a lot of words and writing, the Community Reporter Trainer created flashcards with key words/phrases and icons. These were used to communicate the key concepts and activities throughout the course. Using visual references to the



group (a) enabled the Trainer to communicate ideas more effectively to them and (b) helped to recap and build on previous learning from the course where these icons had been used. In essence, the icons were used as a reference point for understanding.

Areas for development

There are a range of ways that this good practice case study could be developed further. First, this approach could be written-up in a formalized way and shared a crossed the ICR network so that other trainers and social licensees can make the photography-based part of Community Reporting more accessible to groups with special educational needs. Second, the resources produced (flashcards, icon-driven handouts) etc. could be integrated within the ICR training materials so that the basic concepts around photography-based Community Reporting are easier to communicate to learning disability groups. Finally, this particular group of Community Reporters plan to attend a second course that builds on the skills and knowledge developed during this project, but this time uses tablet technology to capture video stories. This new course will use the ICT skills and knowledge of photography from its predecessor and explore how these can be useful when recording video interviews. This new course will also embed new learning such as writing questions and interview techniques.

Which aspects are transferable?

The pedagogy that underpinned this project (as outlined earlier) could be transferred to other digital projects in order to make them more inclusive and accessible for adults with learning disabilities. In particular this could include: (1) Breaking larger courses down into a series of smaller courses; (2) Adapt or develop resources so that they include less text and more icons; and (3) Plan courses with extensive elements of recap and review.



Summary Points

Number of Participants: 10

Target Group(s): Adults with learning disabilities (moderate to severe)

Course Details: 10 x 2-hour sessions

Number of Staff: 1 x Community Reporter Trainer and 2 x Support Workers

Place: Liverpool, United Kingdom

© Images: People's Voice Media

Animation and storytelling for trainer and teacher

External good practice collected by Comparative Research Network e.V.

Animation, storytelling and learning - a mission impossible?

© images: Comparative Research Network

When assessing literature on pedagogics storytelling or its modern form, the digital storytelling are accepted standards. The techniques are used in classrooms for literature, language, art but as well for critical analysis in sociology, politics or geography. The teacher work with it oral, text and photo based or with film. Storytelling is helping to develop analytical, language, expressional and presentation skills. It foster creativity and self-confidence.

Animation, the art of bringing graphics either digital or with stop motion to live, had been long neglected, having trainer and teacher who are uncertain how to work with the tools.

Euro-Net, a NGO from Potenza, Italy is working on this gap. During the Erasmus Plus project 'applied emotion', they offered for the first time an English staff training on storytelling and animation for helping

professions. The course was attended by 24 counselors, trainer, teacher and therapist, dealing with burn out in helping profession. The participants came from Germany, Poland, Bulgaria and Hungary, ranking from 22 to 67 and with various backgrounds and experiences on storytelling or animation.

What is done?

The training started with an introduction to the theory of storytelling. Beside the basics of how to tell a good story, exercises on storyboarding followed. The group splitter in sub-teams of four, which had to develop their own story, based on their e everyday experience. In the storyboard the character and the environment had to be developed. At the end of the first day every team had an outlined story - a clown in a hospital feeling challenged, a girl full of doubts struggling on her way or a fable of a snail and a grass-horse overcoming obstacles together.



After the stories had been outlined two days of working on the animation followed. During the first day the trainer got familiar with the programs and created in small exercises graphics and logos. On the second day the characters of the story came to life and the backgrounds had been created. During the process of creating the animation, as well

the team building started. The teams worked self-coordinated with permanent mentoring through the course leaders. The group dynamics developed a learning process, where creativity, ICT skills and methodological knowledge were collaboratively developed by the team, enabling everyone to bring in its own talents. More introverted trainers worked and explained the software and animated the graphics designed by the more artistic skilled. Another pair worked on the soundtrack and the atmosphere of the film. In this way all participants experienced teaching and learning at the same time. It helped to connect the cultures, backgrounds, experiences and generations.

Andrea, trainer at Euro-Net says, that connecting the generations and cultures is one of the crucial aspects of the method. Teamwork helps to lower the bar - since a lot of trainers are scared of the technical part of the workshop, still it is embedded in creativity and introverts and strivers work together as a team.



The weeklong training is usually ending with a public screening. Italian wine, hospitality and the result of hard work are celebrated, leaving participants with stronger confidence in their digital skills.

Since when?

The method was established in 2012 and used in a number of trainings in Italy. In 2015 the first English workshop for facilitators had been held.

Target groups, national, international or local focus?

The unique aspect is the broad focus of the method. It is usable across all educational sectors and on all level. The trainings had been mainly held locally in Potenza and had been designed for Italian speaking facilitators. After providing the course in English during the Erasmus Plus partnership 'Applied Emotion - The artist within' the scope broadened to European level.

Digital aspects

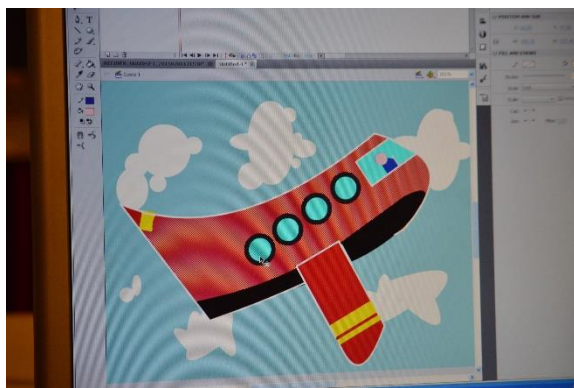
The method consists out of an analog part, where storytelling techniques and storyboarding is taught and a digital part, where the animations are created on the computer.

The teamwork helps to integrate learners with more or fewer digital competence and confidence.

While the trainer explains the tools, sets examples and answers questions, they become pure supervisors and mentors during the creation process. In the understanding of blended learning, the training combines the storytelling part, which is done offline with the animation process. Although the use of software produces a high barrier, the team setting and support ensures that every member will onboard the digital world.

The participants do not just learn in theory, but they have to practice their knowledge immediately, supported by a group which will benefit from the skills of each of its members in return. Providing the positive experience after experimenting with a digital tool, leaves space to reflect and repeat the learned.

When the workshop in Potenza ended, most of the participants stated, that they feel more competent in the digital world and boosted their creativity at the same time.

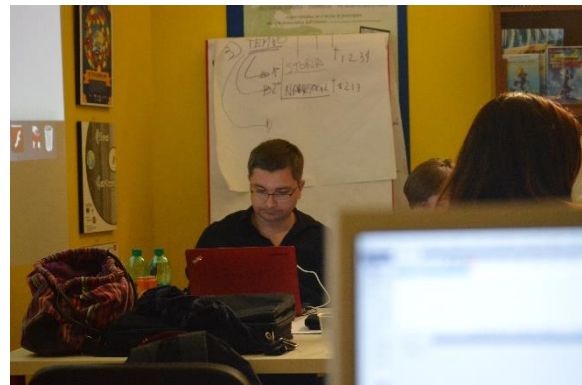


Pedagogic aspects

The workshop is focused on self-reflective learning in a group. The concept is based on the Kolb-Learning cycle on adult education, which was described already before. The main learning outcomes are:

- enhanced team work
- Increased digital competences and confidence
- Higher ability to express yourself
- Fostered use of creativity

Further skills like presenting, storytelling, expression in talking and writing or participation benefit from this method.



Strength, weakness and opportunities

Strength

We identified throughout our evaluation a couple of strength of the method:

- The method is stimulating skills like team work, creativity, self and digital confidence.
- The method is suitable for any target group with different level of experience, age or education.
- The method is supporting professional and entrepreneurial development of trainer/teacher by providing animation techniques and software know-how.
- The method is empowering, providing learners with tools to tell their own stories.
- The method facilitate learning and teaching situation in a team, meaning that every team member share their strength and skills will receiving support where they have lacks.

Weakness

Alas identified as a good practice, the tool bears a few weaknesses, which each trainer has to take in account.

- The methods relies on the access to sufficient computers and software. While open source software exist, they do not match up on commercial ones.
- The trainer has to be prepared to provide the learners with access to software and alternatives for different devices and price ranges, since the learners cannot repeat the learned afterwards.
- The trainer should be aware of the digital devices. The trainer do not have to master them but should know how to use them competently.
- The trainer has to be prepared for frustration and doubts of the learners.

Opportunities

The method combine creativity, which is associated with fun and intuition and animation, which is based on software and hard digital skills. This connection helps learners to break down the mental barriers between the two. Computer geeks start to think creatively, develop skills in art. At the same time artistic learners head over to the hard digital skills. The method provides the opportunity to guide learners into new learning spheres, stimulating lifelong learning and generating synergies for the professional and personal development of the participants.

Animation for trainer - combining two worlds



The workshop concluded in a big party and the participants departed. A year later in the casual longtime evaluation, it was asked what is left. Mabou, a participant from the course went on with her professional development. Alas the animation was quite abstract to her, she was motivated to move towards film making. The storyboard exercises helped her to structure choreographies and the training made her aware of other ways to gain knowledge 'out of the box'. Ewelina felt that it enhanced her knowledge on programming, providing new tools for expressing her creativity. The strength of the method is that it overcomes the mental barriers for learning. The method is therefore highly recommended for organizations, teacher and trainer who want to challenge their learners to try out new content out of their comfort zone.



Chapter 4.2.

Connecting Online and offline world



The conclusion of the evaluation process during the project underlined that the digital world cannot be understood without knowing the offline world. For educators this kind of blended learning provides a number of opportunities.

The students can be challenged to transfer experiences, knowledge and observations from one sphere to the other. They understand contexts, strengthen analytical capacities and learn by experience.

The products are usable for wider audience. Learners are proud on their learning outcomes, become more self-confident and develop hands-on entrepreneurial skills.

The transfer requires a good and steady knowledge on digital tools, apps and devices. During the implementation of the proposed activities, this knowledge is trained and increased.

In some publications and strategy papers on the future of learning, blended methods are identified as the most suitable approaches for the coming years. We are happy that we can contribute to this discussion with the collected examples in this chapter.

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Digitalizing Tui

The fun side of learning

Internal practice, CFR

Vigo

What is it?

This project started when our school **CEIP nº 1 de Tui**, received a letter from another school asking for tourist information about our town at the beginning of the year 2015.

This sparked our interest and inspiration to start the work. The pupils of 6º Primary with my guiding (teacher **Nuria Garabal**) decided to gather information and learn about the history and evolution of our town, Tui, in order to make a tourist guide for kids and digitalize the landmarks with QR codes.



What was done?

We planned and organized the project in three major tasks:

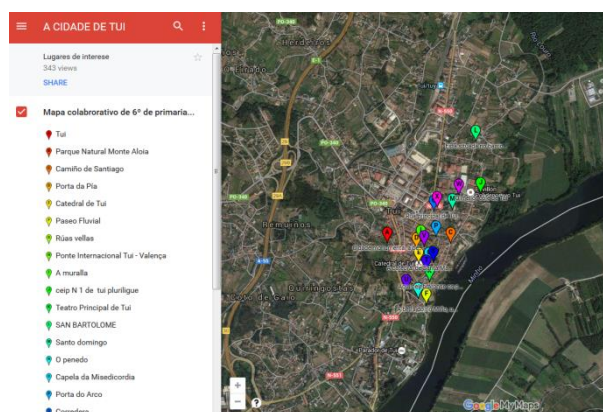
First: A tour through the town to gather the information.

We were ready to learn about the medieval structure of the town, which lies on top of a hill, being the river Miño a natural border between Spain and Portugal.

Each pupil took pictures and notes which later shared on a common bank of information. Then they classified and prioritized it using the app *Popplet*

Second: The making of a **tourist leaflet** about landmarks to visit, local celebrations, markets and budget places to eat.

We started by working with advertising campaigns and focused our attention on logos, slogans and ads. We created our own logos and slogans to promote our town. We chose the highlights with maps and pictures and made the design in collaboration. With the help of *Google Maps*, we created a map of Tui, added markers with images and a short description of the spot. Finally we generated the map QR.



Third: The digitalization of **landmarks with QR codes** to make the information faster and more visual from any mobile device.

We created a web with Wax. There we hosted the pupils' creations: videos made with Puppet Eduapp and Tellagami which were uploaded to YouTube, Prezi presentations, 22 QR codes corresponding to the 22 landmarks (one for each pupil) and posters. We also added links to the Council tourist information page, to Artexpress and to our blog "Digitalizing Tui"

When the project was finished, it was presented to the school, the families, the town Council, local newspapers and even the regional TV channel. The town councilor responsible for tourism told us that they intended to use the whole project to give information to tourists, preparing special spaces with panels and printing the leaflets. The pupils were also recruited to act as tourist guides for other kids.



What makes it a good practice?

Learning to learn is the paradigm that underlies the whole work. The pupils were responsible for their work, they understood what they learned and now they are able to

transfer their knowledge to be used in other contexts, in and out of the classroom.

Enhancing **high order thinking skills** and a **PBL approach** in kids promotes their curiosity and creativity. ICT supports this active methodology, building knowledge easily, sharing ideas and gathering worthy resources.



As soon as the QR codes are placed in the landmarks by the town Council, our work will have permanent visibility and an added value for its usefulness to others.

"When somebody builds something, it becomes part of himself"

Nuria Garabal primary teacher at CEIP nº1 Tui

© Images: CFR Vigo, Nuria Garabal

Creative Commons in music

Learning how to share creativity online

Internal good practice, COSV

Overview

Within the project “Music Bridges: interludio amongst Pacific, Africa and Europe”, aiming at strengthening the ACP interregional network of the music industries, in connection with Europe, we developed trainings on Creative Commons and Copyrights to support young musicians in their professional career.

Participants have been guided through the basic framework and concept of Creative Commons, thanks to professional trainers belonging to the Asia-Pacific and South Africa Creative Commons Network. The activity has been carried out during the project main events, in 2013 and 2014 in Vanuatu and Mozambique.

Musicians’ awareness about their role as enablers of social and cultural cohesion, the rights on their work and their image, the possibility of expanding their network and of distributing their products through a combination of management and marketing principles were at very different levels.

The training was meant to explain Creative Commons as a movement that starts from the idea to recover one of the original purposes of the copyright law, that is not only controlling but also encouraging (with the

consent of the author) the circulation of ideas and works through the Internet.

Musicians, music event organizers and stakeholders of the creative industries of Vanuatu and Mozambique attended the workshop, with the support of trainers from Italy, Korea and South Africa.

Digital aspects

Creative Commons Licenses are an essential knowledge for not only “creators” going digital, but also for generic users of digital contents that need to know how to properly use digital contents in respect of author’s rights.

The pros are the creations of a more regulated environment in the internet, which is an effective tool against piracy, a correct recognizing of authors’ rights and more qualitative and open contents available.

Pedagogic aspects

Each training has been carried out by two members of the Creative Commons Network, who had been previously informed by the project team about the target group and the various levels of knowledge about the topic. One of the two trainers has introduced the Creative Commons in music, while the other trainer focused more on the technical aspects.

The workshops lasted two hours each session, with a first phase of ice-breaking, then the introduction to the topic with examples, followed by participatory activities. Slideshow presentations, integrated with practical examples have been used. Music contributions have been

asked in class to participants to keep the level of attention and participation. After each workshop a questionnaire has been distributed to collect feedbacks, and face to face interviews carried out to gather qualitative data.



Strength, weakness, opportunities and threats

Strength

People trained to CC know how to release and use contents in internet environment, contributing to the creation of a more regulated setting.

Weakness

Unfamiliarity with internet and licenses and the technicalities of CC can generate skepticism in training participants and unclear opinions.

Opportunities

Once informed about CC, people can easily share the information with colleagues and friends and enlarge the awareness amongst internet users.

Threats

People active in the Creative Commons Network tend to use a technical approach unsuitable to first users. It's important to have two people, to support with general information to understand.

Which aspects are transferable?

The methodology used is easily transferable to all environments where there are people releasing their work online or users that access other people's content in the web. Creative Commons Network has a worldwide diffusion and it's composed by many volunteers who support open knowledge and are willing to share the method. As COSV, we noticed that even authors who release their work online photographers, video makers, journalists, writers - have little or no knowledge on licenses. The same has been seen on general users. Both groups could be targeted by this methodology.

A success story of the good practice

I realized that the Creative Commons system and even before the Creative Commons brand, is both the instrument and the message, that bases its dual nature of medium and content on still unfamiliar, as well as for many verses obsolete, intellectual property and moral rights principles, even before the commercial exploitation of intellectual and creative work. Today I'm

more and more aware of the fact that there is no knowledge of authors' rights and the available methods to release products of

Facts:

180 participants

Target groups:

Musicians, music event organizers, band manager, local authorities

2 times performed

7 staff involved (4 trainers + 3 organizers)

6 partners from 5 countries

(Italy, Mozambique, Vanuatu, South Africa, Korea)

Link to method:

Presentation by Creative Commons South Africa - used in Mozambique (2014)

[Link to method](#)

creativity, even within those who possess them, that are the authors themselves. This renewed awareness convinces me of the urgency to bring to light this issue – even before deepening into it – in the most varied fields of action and to very different levels of professionalism.

Together, it confirms me the necessity and importance of continuing to include workshops, discussions and initiatives that educate and disseminate knowledge that can help to build new and deeper levels of awareness on the issue in broader contexts, and capable of reaching specific targets, diversified per disciplinary and operational matters, literacy and professionalism level.

Cristina Perillo, from [Lettera27](#), one of the two trainers at the first workshop in Vanuatu.

What makes it a good method?

Due to the lack of a regulatory environment in both target countries, to a wider use of internet to promote artistic work and to the spread of open knowledge approach, together with all project partners, we decided to use this method. The organization of the workshops on Open Licenses has shown two positive main aspects: on one side it has created opportunities for international stakeholders operating through the web, as it is the case for Creative Commons Network, to address hard-to-reach target groups, namely young musicians in Vanuatu and Mozambique, who because of their location and backgrounds are not computer literate or cannot access relevant equipment. On site workshops has enabled this encounter and proved to the trainers the need to replicate the format, in order to provide users with tools to act within the internet framework in respect of people's creativity and rights. In parallel, workshops have been an important introduction for participants working in the creative industries and about to enter the web to understand the diverse possibilities they have to promote and protect their work. This method has been implemented together with a training on copyrights, in order to provide musicians with the widest knowledge on author's rights and opportunities to release one's products.

© Images: COSV

Sprengelhaus - an intergenerational oasis in Berlin

External good practice by the Comparative Research Network e.V.

Sprengelhaus, community center since 2002

The Sprengelhaus is an intergenerational and intercultural neighborhood community center in Berlin-Wedding. It is situated in the Sprengelkiez. The area known for its negative socio-economic data but as well for

its peaceful multicultural character is recently going through the process of gentrification and mobilization of the inhabitants. The Sprengelhaus is a driver of this mobilization since 2002.

It was established in the frame of the Berlins government neighborhood management initiative. Since then it was transformed into an association, which runs the center. The association understands itself as an umbrella for local initiatives, clubs, NGOs and company in order to help them to work in the Sprengelkiez successfully. The Sprengelhaus offers rooms, uses contacts to local and regional administrative bodies and helps to publish and advertise programs and projects taking place in the house.



The Sprengelhaus describe itself as an intergenerational meeting point. By working on health, education, development of civil engagement and sharing experiences, they clearly reach their goal.

For the promotion of the civil society in the Sprengelkiez, the team is publishing brochures and guides to different topics. One of the latest publication was a guide titled „to be old in Sprengelkiez", the guide was edited in cooperation with senior initiatives and the local church parish.

Intergenerational courses concerning movement, healthy food and digital media are organized in the Sprengelhaus.

The "Nachbarschaftsladen" (neighborhood shop) is an integrated part of the center. Here every month a tale cafe is organized, where local citizens share their stories. They organize another monthly event called: "to have a look inside mama's pot", where famous and less famous amateur chefs share receipts and stories of their life.

Digital aspects

The Sprengelhaus is existing since 2002. It is run with private and public funds, the sources are mainly local and city programs. Since the center is lacking of manpower and capacity in its organization, European projects and cooperation are lacking. Thus the focus is on the local neighborhood, the audience is international, since people from more than 50 countries live in the Sprengelkiez.

The center is lively, since not just the Sprengelhaus e.V. Is working here, but the

house is sub-rented to other community based organizations and companies.

The Sprengelhaus focus is on health and intercultural life. They cooperate with schools and elderly homes and bring both groups together. Initiatives on common movement trainings exist, just like language cafés, where people from different cultures and generations meet to talk German. Guides are published and other events organized by the elderly home or schools are promoted through the center.

In offering an easy accessible, permanent and regular programs, the center became a true meeting point of all generations in the Sprengelkiez.



Strength, weakness, opportunities and threats

Strength

During the evaluation process a couple of strength had been identified.

- The Sprengelhaus has a strong outreach to all age groups, within the Sprengelkiez and into the city of Berlin.

- The Centre has a long ongoing experience and work routine in intergenerational context.
- A well established and active network of partner organizations help to perform and disseminate intergenerational projects.
- The Sprengelhaus has assets, which secure the sustainability of the good practice.
- Creative and new projects (like the story cafe or the language cafe) benefit from the "brand" Sprengelhaus. It increases their visibility and credibility.

Weakness

During the evaluation not too many weaknesses had been found.

- The missing European dimension is limiting the exchange of experiences and reflection of the intergenerational and intercultural curricula.

Opportunities

The Sprengelhaus is already using most of the opportunities. The evaluation identified just a few other:

- By fostering the international dimension of the center, the quality of the events could be further increased and extra funding could be acquired.
- With a stronger digital presence, the visibility of the center can be increased.

Threats

During the SWOT Analysis not too many threads had been found.

- The center is mostly dependent on local funds. A diversification will help to increase the sustainability of the Sprengelhaus.
- The result of the analysis clearly see the strength and opportunities of the Sprengelhaus. It is already a good working community Centre, which works with an intergenerational focus. It can be seen as a good practice, since interaction between the generations in the cities is as important and frequent as between cultures.

Which aspects are transferable?

The Sprengelhaus is a unique place in a unique location. Thus the concepts of their intergenerational work is universal and easy adaptable elsewhere.

The projects are all based on methods of sharing and reflecting upon own or other experiences. Ideas like the tell cafe, the cooking events or the language exchange can be performed by other institutions or organizations, which have a certain local outreach.

The connection of intergenerational education and community work are transferable to most places in Europe.

A success story of the good practice

In the interview with the head of the Sprengelhaus, it was hard to find just one success story. In the story cafe at that day an 80 year old lady was talking to a younger group, how life changed in the Sprengelkiez in the last 60 years, she lived there.

Good stories had been told about the Turkish grandparents who learned talking German with the younger people together in the bilateral language meetings. But the most liked story for the director is the cooking program „to look in Mamas pot". In this program all nations living in Sprengelkiez come together to share receipts, talk about their lives and cook together. Especially older citizens love to learn new receipts and spending time together with age mixed company. It helps lonesome elderlies to have company but increases at the same time the feeling of community in the Sprengelkiez.

©Images: Comparative Research Network

At our riverside

Local knowledge in the

World Wide Web

External practice, CFR
Vigo

What is it?

“At our riverside” is a school project coordinated by a teacher of Spanish , C. Ferreiro, who previously attended a Congress on the integration of Languages in the curriculum, “Teaching Languages on a European Context”, organized by CFR Vigo in October 2014.



Some experiences presented in the Congress made this teacher reflect on her own practice in the classroom.

In October 2014 she decided to start a team with some of her colleagues at the school. A teacher of Galego (Galician native language), a teacher of English and a teacher of Science joined this stimulating work. All of them work in a secondary school, IES de MOS, placed on a rural area not far from Vigo.



What was done?

Their first aim was to work collaboratively but they also wanted to experience a new methodology focused on an integrated approach to language learning. They applied for and obtained training support from experts in CFR Vigo who gave their feedback all through the process and final product.

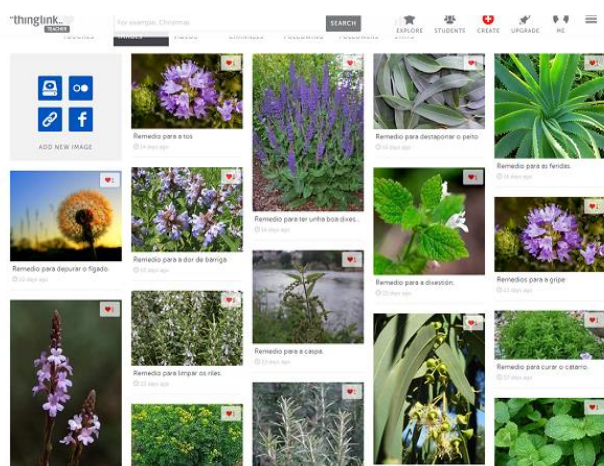
Firstly, they designed a project where all the areas involved had a task , taking into account that all the activities would be actively done by the students of 1º ESO (13-year-old kids) . They decided to connect the area where the school lies with its surroundings. The river Louro, which flows nearby, and the habitat around became the main source of investigation and central part of the work.

After a trip where students took pictures of flora and harvested herbs on the riverside, the Science teacher helped them to investigate about their healing powers. They also had to get information from their families 'older members so that they could rediscover some “traditional secret home-made recipes “that used to be prepared a long time ago.

When the fieldwork and research were done, the students worked on the language by writing and translating the recipes in the three languages, recording interviews with grandparents in Galego and finally preparing their oral presentations in Spanish.

They decided that their final product would be a **digital poster** where all their research would be shown in a very visual way. And that is what they eventually did. It took part of the second term to finish the work and at the end of the third term they presented the final product and oral presentations to the whole school, including the families.

They used [Thinglink](#) which is an interactive tool to create content in a multimedia-based way. They uploaded images that were connected to video interviews and recipe texts by means of buttons. The main board was very visual and full of colors.



What makes it a good practice?

This practice can be considered an example of good educational models since it has enhanced the students' key competences

which must be acquired all through their school life. [European Union Key competences](#)

Students enhanced their language learning, were made aware of the richness of being multilingual, improved their digital competence, communicated effectively with older people and learned to appreciate the environment where they live.

In general terms and thanks to a multilingual approach starting at school, kids will be able to value linguistic diversity and common understanding in order to address the social cohesion which is so needed as European citizens. Let's bear in mind the changing social context and the unprecedented global interdependence which are some of the challenges that we have to deal with nowadays and in the near future.

Finally, the methodological approach is transferable since **language is the most important tool of knowledge construction** in any area and central to all educational fields. It is also an essential support both for achievement in school and for participation in modern democratic and diverse knowledge societies.

[LINK to project](#)

[LINK to presentation](#)

© Images: CFR Vigo

Using digital maps in schools and organizations

External good practice collected by Comparative Research Network e.V.

Background: EGEA and the Map Project



The European Geography Association for Students and Young Geographers (EGEA) offers already since years many workshops and whole seminars which use digital mapping as the main method or even completely focus on the topic. However, till now a project group specialized on learning and producing digital maps has been missing. That is the reason why the EGEA Map Project was founded.

The EGEA Map Project aims to develop concepts and methods for digital cartography workshops. We will publish our findings and create tutorials about digital mapping methods for use in education.

The goal for the future is to train Mapping Ambassadors which will teach mapping

techniques in schools and other organizations. Another important objective is to raise more awareness about the educational benefits of using mapping activities in a learning environment.

Digital maps, what is it about?

Maps are everywhere nowadays. People use maps for navigating through the world, to show their friends and families where they are, where they have been and where they plan to go. Every smartphone comes with a pre-installed map app; also more and more mobile apps use maps to indicate nearby points of interest and to allow users to share their location coordinates. It is safe to affirm that most of the people use maps in their daily life. However only a few learn to make their own maps and this is the challenge that our project aims to tackle: How to make maps? What are the best methods to involve individuals in mapping activities? How to effectively use digital maps in education?

Who makes it?

We live in a time when traditional learning becomes less attractive and the demand for new educational methods is higher and pressing. The challenge is to find accessible methods that integrate the use of digital maps in educational environment and reduce the gap between the analog methods and the available technology. Our initiative invites teachers, facilitators and trainers of groups to use digital maps in the learning environment.

Digital aspects

Using maps for educational purposes is a common practice usually connected with the Geography class. We cannot deny the benefits of paper maps as they are easier to read, offer a broader view over a certain area at a glance and are a comfortable tool to use not needing an electronic device.

For digital mapping, there are several online tools (e.g. [Google Maps](#)) with minimum requirement of technical skills but which can have a significant impact in the learning process. Many digital mapping tools have free and accessible tutorials online and examples of applications. Depending on the difficulty of the activity it requires some preparation in advance.

In terms of resources, digital maps can be used online or offline, e.g. [OpenStreetMap](#) can be downloaded for free and used without internet connection, and require having a technical support such as a projector or computer/mobile devices. The visualization of a digital map is adaptable and user-friendly which makes it easy to understand for people of different ages. Navigating through a digital map brings a gamification element to class activities and the advantage of familiarity with the tool (e.g. the youngest generations already used maps while playing games on tablets).

Paper maps and digital maps do not compete in the educational process as they have different purposes and requirements in use. This project does surely not advocate for replacing paper maps with digital maps, but for using them as a complementary tool in education. If a digital map is editable, offers the possibility to zoom-in/zoom-out

and allows navigation on surfaces and different layers; the results of digital mapping activities can be in the end printed and used as paper maps. Vice versa, an outdoor mapping activity on paper maps can be easily transferred into the digital media for a more interactive visualization.

Pedagogic aspects

While the analog maps still occupy an important place on the classroom wall, their function is rather limited to a passive consumption: learning by seeing/showing. When used on a digital support, maps can offer a variety of possible exercises that involve active learning processes and creative, stimulating activities for people at any age. Moreover, the interactivity of digital maps represents an opportunity in a classroom, the students assimilate the information in its spatial reality therefore they learn important spatial dimension abilities.



Using digital maps in an educational environment

1. Using digital maps when planning excursions. Before the trip, the excursion participants can search

the points of interest on an online map and plan the best routes between the stations. This activity will help them to get an overview of the city or region they are going to visit already before the trip. A good tool for this activity is Google Maps for searching and exploring and the mobile app Google MyMaps for saving the route.

2. Using digital maps for storytelling. After a school excursion, the participants can map the visited points and create a story map out of it to present it in a unique way. In an organization environment a story map can present the different places where the members come from, or different events that were organized in a certain timeframe. A handy tool for such activity is ESRI's story maps.
3. Using OpenStreetMaps in participatory mapping activities with school groups. OSM is an open source tool and can be edited offline. Even if it's quite up-to-date there are new elements on the streets that appear daily: buildings, parks, shops. The activity of participatory mapping is very attractive for school groups to find those missing places and add them on a digital map. Besides improving their attention for details and observation skills, they go out, explore the city or the school surroundings and their results can contribute to an open data resource.
4. Organizing mapathons to create maps. This is a challenging method

similar to a map making contest for groups. The purpose is to strengthen collaboration and teambuilding skills between the members of the teams. For choosing the topics, the Humanitarian

5. OpenStreetMap Team proposes a list of missing maps in the world focused on disaster regions.

What makes it a good method?

Maps and mapping activities develop spatial thinking which is a useful skill in comprehending and analyzing place and spaces. Developing spatial thinking skills is a big advantage in an increasingly global and technological society. While more and more people nowadays use a computer, smartphone or tablet with a digital map, the accessibility and familiarity to these tools is a convenience that can really benefit the educational environment. It is then a natural step to bring digital maps to the learning process and profit from the opportunities they offer in terms of skills and competences.

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Chapter 4.3.

Finding Digital Solutions



The European Commission stated that: “*The use of information and communication technology (ICT) continues to increase worldwide, accelerating the flow of information and boosting key services. However, much of its potential as a driver of development is still untapped.*”

In order to facilitate ICT and untap the potential, it is important to teach problem solving and result oriented skills. Finding digital solutions increase those competences at learners. The learner gains something valuable – a result, product which, although it is designed in a learning-teaching environment, help to improve real life

Teachers and trainers have to learn to facilitate solutions. It might be through events like a Hackathon or by providing consultation and devices like at convigotables.

The students will experience a new learning experience, ready to think and work more self-reliant and entrepreneurial, working in a team in the form of a project at the same time.

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Convigotablets

Supporting schools in the digital world

Good practice, CFR Vigo



What is it?

Convigotablets is a collaborative Project shared by CFR Vigo ICT and Guidance consultancies in cooperation with Primary and Secondary schools in the city area. The final goal is to offer strategies to integrate technology in the classrooms so that teachers can enhance the development of their students' creativity.



The digital tools used are tablets and apps for audiovisual creations, audio and video elements (projectors, loudspeakers) and 2.0 tools such as Blogs, YouTube or Thinglink.



[LINK](#)

Which aim does the practice have?

All the activities are designed addressing the students as leaders of their own learning. Collaborative and cooperative methods are developed in order to promote team work from a contextualized point of view.

What was done?

All the activities are designed addressing the students as leaders of their own learning. Collaborative and cooperative methods are developed in order to promote team work from a contextualized point of view.

Around twenty experiences have been implemented so far. All teachers concluded that they have been motivating and



engaging for them and their students since they promote teamwork and the development of key competences.

The productions gathered show that this method is a good example of the integration of technology in the classroom with a coherent methodological base, easily transferable and improved within new classroom contexts.

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Hackathons for education

Good practice collected by Comparative Research Network e.V.

Hackathons — startups meet teaching

In 1999 a group of ten developers in Calgary faced legal problems on export regulations for software. They decided to meet for a day in order to 'hack' in a themed 'marathon' the issue and improve *their software*. This moment is widely referred to as the birth of 'Hackathons'. Hackathon is an event for developing software in small groups which last from half a day *until* a week. Programmers, designers (graphics, interface, etc.), people with specialized knowledge about the specific requirements and organizational talents work together or compete in order to find solutions. Hackathons are used in technical companies to find and solve problems in a creative way in small teams contain out of participants from different departments.

Still Hackathons are not limited to start-up or tech companies, they are more and more understood as *self-organized* learning events, where learners can improve existing knowledge, gain new skills and share their knowledge in an open, non-formal approach with others. As Hackathons are centered on

a specific problem, participants from various backgrounds and fields of expertise can contribute and create together innovative solutions.

The German state of North Rhine-Westphalia is specifically using Hackathons. Browsing through the Internet one can find the Hackathon 'digitalization of education' in Dortmund, the 'Hack for your education' in Düsseldorf or the 'Ruhrgebiets-Hackathons'. The main goal is to improve digital skills, entrepreneurship, creativity, innovation and team work among young learners.

What is done?

The first step in order to organize a Hackathon is to define and announce a specific theme. It can be broad topics like 'welcome refugees' or more specific ones like 'digitalization in our school'. The topic has to be *announced* between a month and up to *two* weeks before the event. The organizer should ensure that a platform for creating teams is provided. The platform can be anything from plane flipcharts to specialized group chats. The organizer should provide as well space, Internet and catering during the Hackathon. A further crucial task is to announce and keep a strict timeframe for the Hackathon with clear deadlines but as well prizes for the best solutions.

After the initiator provided the platform and announced the theme, participants will start to post proposals and *forming teams*. The *initiator* is now in a pure passive supervision function with the main task to keep the time frame. The groups start to formulate problems within the theme, on which they

would love to work. The groups are open and may change, disappear or merge with other groups. The final groups have to register their project at the initiator on a general board, where other participants at the day of the Hackathon can decide to join specific groups.

The approach relies on the self-regulation of the groups. It is just like the concept of 'Bar-Camps' or 'Open Space' quite open and allows individuals to switch groups based on interest.

Based on the theme which the sub-group selected, they start to develop pitches. A pitch is a potential solution to a problem. The solution could be digital or analog. While an analog solution is straight implemented, a digital solution might result in a hack. A hack is an intense process of real programming and coding, which results in apps, software or hardware products, called Code. To code implies to understand a programming language, understand the goal of the team and to experiment and change the approach. The result is open and it might be that a team will not achieve a product.

Teams accomplishing either a hack or an implementable pitch document their results present them at the end of the Hackathons. The audience is voting after the presentation for the best products, which are usually rewarded.

Still not all groups will present after a Hackathon a final solution or product. Those teams might decide to change or withdraw the idea, but more likely they will continue working after the hack.

During Hackathons at the stock photography company Shutterstock in Berlin 35 teams started out of which 18 presented accomplished results after 24 hours and another 10 continued to work on their projects after the event.

Since when?

Hackathons are *regularly* held since 1999. They became an institution for start-up and software companies but are as well *regularly* used by schools, NGOs, universities and even municipal administrations. The topic range from the before mentioned 'digitalization your education' via 'smart solutions for the environment' to 'helping refugees'.

Target groups, national, international or local focus?

The focus of Hackathons is locally. A Hackathon should result in solutions which help to solve *an* explicit problem on the spot. However, depending on the theme the audience of learners can be international. The Hackathons are open for experts from all fields, since this allows to work on a problem from different perspectives. Every participant should be willing to share their individual skills.

Digital aspects

While the organization and the outcome of a Hackathon do not have to result in digital products, it is still high likely that it will. The Hackathon helps the initiator to 'harvest' digital, innovative solution to a specific theme. The Hackathon on digitalization schools might end with a digital platform to

share teaching documents or in an app helping to improve history class.

The learners who participate in a Hackathon have to know the coding but as well the content they want to use. They have to develop ideas together, which means to analyze and identify the problems first, they have to work together in a team and 'sell' their ideas to others.

Every organization, might it be a NGO, school, company or training provider can use a Hackathon not just for education but as well to tackle a problem and working on solutions with a new and if required external viewpoint.

A Hackathon brings people with different perspectives together and let them work intensely on a topic, offering practical and ready to use solutions, still the results are not plan able, leaving the trainer to cope with uncertainty and flexibility.

Strength, weakness and opportunities

Strength

A well done Hackathon provides a number of advantages for a trainer/teacher:

- A Hackathon is relying on team work. Learners will experience intense and focused work in small groups.
- Time and Project management is crucial in a Hackathon. In order to present a product, neat deadline have to be respected and the process have to be well managed.
- Creativity of the learner will be stimulated. In order to find innovative solutions, the teams have to think out of the box, experiment and create.
- Problem solving capacity among learners is increased. This includes learning pragmatism, compromises and a feeling for effectiveness.
- The method is a practical exercise in empowerment and participation. The teams form themselves around a topic identified as a problem from the learners. Instead of discussing the problem, they focus on solutions and actions, giving a practical example of participation.
- Keeping in mind that nowadays education is understood as a lifelong process, self-education and knowledge transfer become crucial. The creation of pitches and hacks relies on those two steps. Learners are intuitively gaining those skills.

Weakness

In order to create a Hackathon the preparation and the provision of a suitable space is important. It might be necessary to initiate a Hackathon with other trainer or organizations in order to generate a sufficient number of participants. The method requires a strict time-keeping while at the same time the initiator should be aware that some teams will have frustration and difficulties and that surprising results might be created. The trainer has to be flexible and be open for such outcomes.

Opportunities

However, the biggest opportunity is the solution orientation of a Hackathon. The initiator will gain a huge number of innovative ideas, approaches and even useable products. The trainer should embrace this and focus on real problems as a theme. The learners will gain most of the before mentioned skills almost as a by-product. Thus it is advisable to raise their attention on the learning outcomes during the wrap-up.

Hackathon for refugees in Berlin 2015 - a practical example of a Hackathon

In the wake of the refugee crisis in 2015 a group of activists decided that it was time to help. The media famously covered, that most of the refugees relied mostly on their smart phone to escape to security, so the group decided to initiate a Hackathon with the aim to help refugees by match donators with real needs, improving the access to information and existing services and to reduce barriers to integration.

The Hackathon was held at the weekend between 23. - 25. 10. 2015 and more than 300 participants including refugees, helping organizations, grassroots initiatives, public authorities and companies.

It was agreed that all pitches and hacks have to be open access and open source in order to secure that it will improve the everyday life of the target groups.

The Hackathon was initially promoted through wikis and webpages by a group of

voluntaries. As a charity event donators had to be acquired, resulting in an increasing coverage in the media.

The Hackathon started with an intense discussion and selection of projects, which should become accomplished. The organizers experienced already here intercultural challenges and adapted the projects to the needs of the refugees. This initiated a fruitful weekend, where refugees actively participated and a first step towards integration had been made.

Initiated projects featured among others 'Home4refugees', a platform for providing private accommodation for refugees. Interpreter matches volunteer translators with migrants in need, Mapfix is an application based on open street map, providing maps of German cities with the most important infrastructure for the newcomers. They can easily find the nearest doctor, administration office, grocery store or mosque.

Beside the direct help for refugees platforms and services had been created in order to support and coordinate volunteer work. Projects such as bedarfsplanner, helperchain or refugee phrase book help to increase the capacities of helper networks in language, communication and logistics.

Even not all projects had been completed during the weekend, most of them had been completed later and are all available on the code-sharing platform GitHub as open source without cost.

The Hackathon was initially designed for creating local solutions for Berlin, most projects are however nowadays available as well for Germany or even worldwide.

Some pictures <https://www.rbb-online.de/politik/thema/fluechtlinge/berlin/2015/10/refugee-hackathon-berlin.html>

eGenius

External Good Practice by People`s Voice Media



Overview

eGenius were established as a Limited Company in 2014 with the purpose of advising; Supporting and supplying organizations that wanted to move their training and learning online.

eGenius currently has over 20 clients in both private and public sectors.

The eGenius approach is to pay careful attention to the needs of the organization before helping them to navigate a complex market and the complex and crucial decisions that must be made early on. The values below explain the eGenius approach:

Providing solutions that are not vendor specific but are inclusive, easy to use and closely matched to needs.

To treat every **project as different**. We listen, observe and work alongside our clients to deliver sustainable solutions

Providing leading **edge solutions** that employ the latest technology

Helping clients to construct a clearly defined business **case and properly evaluated R.O.I**

Co-creation- developing a client partnership for whole journey - not just the next step. Therefore we define solutions based on what is best for our clients needs not what the best short term return is for us.

eGenius find that a crucial aspect of treating each **project as different** is that organizations - particularly academic institutions and training companies underestimate the change program required for them to gain the benefits of using learning technologies. As a result they carefully advise on staff training and awareness programs and the need for clear and strong leadership throughout the process.

Case study

Historic England have a program called Heritage Schools which was developed in response to the government report on cultural education in England, the Heritage



We are the Government's expert advisory service for England's historic environment. We give

Schools program aims to help school children develop an understanding of their local heritage and its significance.

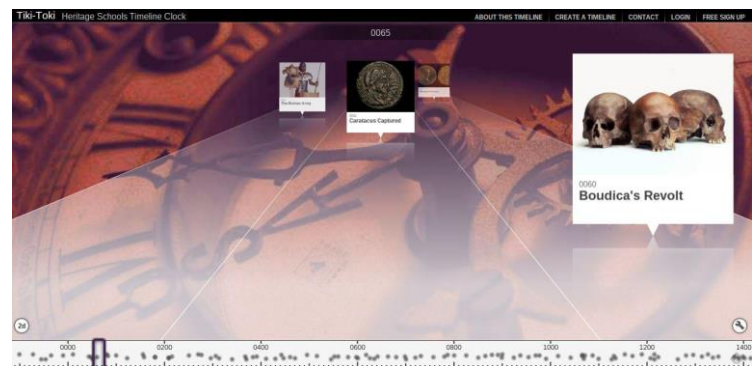
The program includes clusters of schools in eight regions across England

- The aim of the Heritage Schools program is to make sure that:
- Children develop a sense of pride in where they live
- Children understand their local heritage and how it relates to the national story
- Teachers are more confident in making effective use of local heritage resources in delivering the curriculum
- Local historic context is embedded in the school's curriculum
- Heritage providers are more connected to the needs of local schools
- Parents are engaged in their children's learning

Communities are more deeply involved in the life of the school eGenius were approached to provide an online facility where teachers in the program could access resources, communicate and collaborate. We helped them to define what they wanted and consider how it would work best given the constraints of IT within the organization and within schools. eGenius were also aware of the variable [by their own admission] IT skills of the Heritage Schools team themselves. The starting point was to create a user friendly platform for sharing resources and communicating with the teachers in the network. This was built at low cost on the open source platform Moodle, Area co-ordinators for Heritage Schools have been trained in how to develop their

own local resources and there is a shared resources area. Co-ordinators can also use the forums to communicate with their local network of teachers.

As the team grew in confidence - they asked eGenius to develop their resources into an interactive timeline. This 3D timeline scrolls on all devices - displays detailed information when a timeline 'card' is clicked or tapped and can even be searched to provide specific resources.



The timeline has been so successful that the team now want to develop the prehistory version for their teachers as well.

Areas in development

eGenius are currently working with partner organizations to develop Virtual Reality and Augmented reality training resources for forklift truck drivers in warehousing and for improved product knowledge in retail.

© Images: eGenius

Slow Food and the Digital Cook map

External practice by
COSV

Introduction

Slow Food envisions a world in which all people can access and enjoy food that is good for them, good for those who grow it and good for the planet.

Our approach is based on a concept of food that is defined by three interconnected principles: good, clean and fair.

GOOD: quality, flavorsome and healthy food
CLEAN: production that does not harm the environment

FAIR: accessible prices for consumers and fair conditions and pay for producers.

Mission

Slow Food Bitola through different activities, acts for permanent change of the food system and participate in the building of a new gastronomic culture based on traditional Macedonian cuisine, various agricultural products from local farmers and transmission of traditional knowledge to new generations. Through education, new generations learn how to respect traditions, plants, animals, fertile soils and water, from which food comes.

Strength

For Slow Food, food represents the coming together of many different aspects which interact with each other. Imagine a large

tree, with deep roots that extend in all directions, with a thick trunk and branches that reach upward, laden with leaves, flowers and fruit.

The roots are securely anchored to a region, a climate, an altitude, a certain exposure to the sun and a specific mosaic of vegetation types.

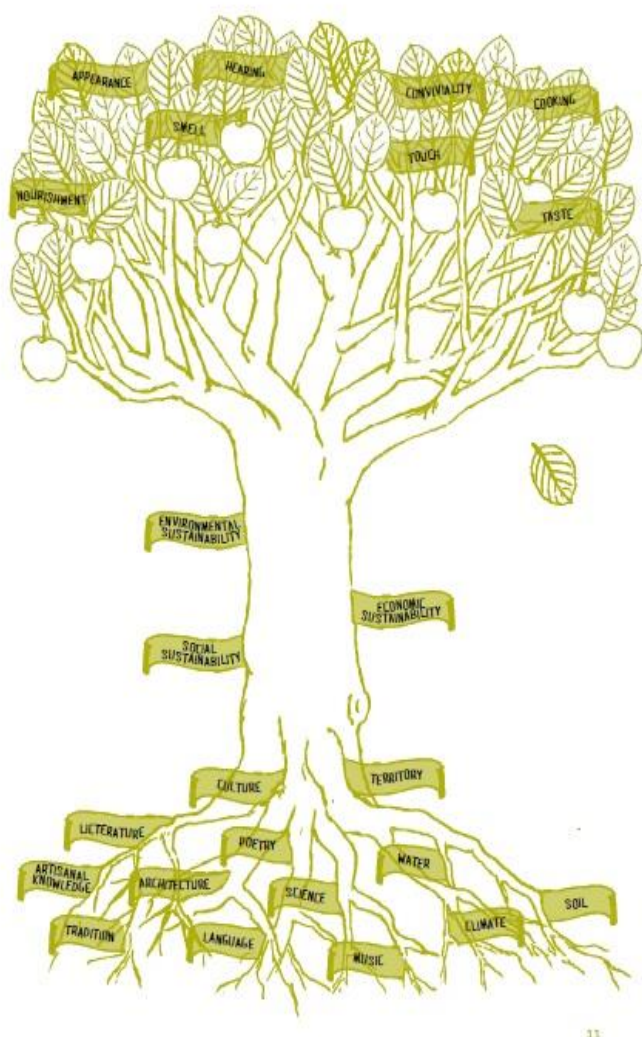
But a region is not only soil, climate and geography. It is also culture, knowledge and artisanal techniques and how they interact with the landscape, the animals, the crops and so on. These have a history, and this continuity is an important part of small-scale food production. And there are many other roots that go down and spread outward in all directions: food is the expression of a language, music, poetry, community rites.

The roots are deep, and in their journey they cross with those from other trees, bringing them into contact with different cultures, languages and histories. These underground meetings enrich our tree.

From the roots, we move upwards. The trunk of the tree represents the support necessary for good production: fair for workers and clean for the environment.

Then there are the branches, flowering and full of fruit that represent taste, smell, sight, touch; cooking, which can be traditional or innovative; all that which makes food a desirable experience. Food is also nutrition, with vitamins and minerals, proteins, carbohydrates and fats. It is physical and spiritual balance.

Slow Food considers all these elements together as a balanced whole.



Ark of Taste – The Field research in Macedonia

Every product represents seed, the earth, culture, environmental and social sustainability, nourishment and taste.

The Ark of Taste is an online catalogue of foods at risk of disappearing that are a part of the cultures and traditions of the entire world.

Slow Food Bitola in the past four years have made a field research on the whole territory

in Macedonia and our team mapped 70 indigenous products (plant varieties, animal species and processed foods) which are facing the risk of extinction.

All of these products are part of the history and the tradition of the food communities and the small scale producers who are the true and last guardians of the traditional knowledge and the biodiversity.

Our mission was not to create a seed bank we collect all of the information's about the products the small scale producers which are part of these food communities in the rural areas and we put them on the online catalogue – The Ark of Taste.

From the list of 70 products that are mapped and are result of the field research we succeed to put 36 product on the online Ark of Taste catalogue.

Weakness

One major weakness of the Ark of Taste as a digital tool is the little known of the project its availability and easy use.

Opportunities

The Ark was created to point out the existence of these products, draw attention to the risk of their extinction and invite everyone to take action to help protect them: by seeking them out, buying and consuming them; telling their story; supporting their producers; and, in some cases (such as the case of endangered wild species at risk of extinction) promoting their conservation and reproduction.

The overall objective is not to create a seed bank, a collection of genetic material or

museum to exhibit traditional knowledge, but to rediscover and give value to these resources in order to support local economies.

Each of us has our own channels, experiences and networks. We need first of all to reflect and recall if we have come across a particular product in our professional or personal lives that is no longer present on the market or is available only in small quantities.

Who can nominate products?

Everybody not just the experts, directly on the Ark of Taste web site.

Registering a product, or a set of products - onto the Ark of Taste can be the starting points of many other activities.

Threats

Plant and animal species are to be found onboard the Ark, but also processed products, because, together with plant and animal biodiversity, cheeses, cured meats, breads and sweets, expressions of farmers' and artisans' knowledge are also disappearing - knowledge that exists not in written recipes, but as complex and rich skills and practices passed down through generations

Which aspects are transferable?

The whole experience gained from the Ark of Taste is transferable in terms of knowledge and also in terms of digital skills gained from the field researches and connections with the people from the rural areas.

In the course of time, this project is sure to become a precious heritage for communities and for all those who cherish the common good of shared skills and knowledge — a tool and a method of civil 'participation'. For centuries peasant communities maintained and handed down the ideal value of participation, the sharing of the fruits of the earth.

The time has now come for us to share the precious fruits of memory.

A success story of the good practice

Website for promotion of our activities

Формулар за номинација

Име на производот
Наведете го Наведете го името на производот како што е познато во областа на потекло *

Доколку името на производот е на локален дијалект, ве молиме наведете го името на македонски јазик.

Категорија*

| | |
|---|--|
| <input type="checkbox"/> Тea - Чаеви | <input type="checkbox"/> Масло |
| <input type="checkbox"/> Билки и зачини | <input type="checkbox"/> Мед и производи од мед |
| <input type="checkbox"/> Вино | <input type="checkbox"/> Месни производи и месни споредни производи |
| <input type="checkbox"/> Вински оцет | <input type="checkbox"/> Растителна сорта |
| <input type="checkbox"/> Дестилирани пијалаци и ликери | <input type="checkbox"/> Свежо и сушено овошје |
| <input type="checkbox"/> Житарници и брашно | <input type="checkbox"/> Сирене и млечни производи |
| <input type="checkbox"/> Зеленичукви ратсемија | <input type="checkbox"/> Сол |
| <input type="checkbox"/> Инсекти | <input type="checkbox"/> Сорти на грозје |
| <input type="checkbox"/> Какао | <input type="checkbox"/> Тестенини |
| <input type="checkbox"/> Кафе | <input type="checkbox"/> Торти и колачи |
| <input type="checkbox"/> Конзервиран зеленчук (цукрови, сосови, сокот) | <input type="checkbox"/> Ширца и ферментирани пијалаци (биберови оцет, медовина) |
| <input type="checkbox"/> Конзервиран производ од риба (сушена риба, солена риба...) | <input type="checkbox"/> Друго |
| <input type="checkbox"/> Леб и печени солени производи | |
| <input type="checkbox"/> Леб, мезанежи, зрнаста храна | |

Земја на потекло*

Опис на производот*
Доколку станува збор за **растение**, опишете ја неговата форма, големина, боја, вкус итн. во кој период и на кој начин се жие. Во прилог на одредена сорта на растенија (ви пример, не можете да кажеме дека тоа е само доколку) мора да се напиеме дека тоа е специфична сорта, карактеристична за одредена територија, за чие засадување се користат локални семени и со тоа растенија се поврзуваат специфични рецепти.

Во случај на **животински раси**, опишете ги карактеристиките на животното - големина, форма на рабови, боја на кожа, покривка/краса, итн, и за која цел се одделуваат, што укажува, исто така на тоа каков производ се добива од него (месо, сирене, итн.).

Ако е тоа е **преработен производ**, опишете на кој начин се произведува, вклучувајќи ги и различните постапки на производство и набројте ги сите состојки кои се произведени локално. Дали производот е поврзан со специфична сорта (на пример доколку станува збор за леб, треба да се потенцира дали тој е направен од посебен вид на пченица или специфичен вид на рик) или автохтона раса (доколку е тоа сирене или преработка на месо, дали е произведено од млеко или месо од локални животински раси)?

Доколку станува збор за сирене, проверете дали е направено од сирово млеко. Доколку знаете, набројте ги и опишете ги сите **традиционални јадења** поврзани со производот.

Историја на производот
Доколку Ви е познато, ве молиме наведете по можност историски факти поврзани со производот (дали постојат локални фестивали поврзани со производот, поговори, народни обичаи и тн.)

Историска производна област *
Наведете ја географската област во која производот сеуште се произведува (име на градот, селото и тн.)

Проценете во колкави количини се произведува производот?

Дали производот е наменет за продажба на пазарите?

Или се користи само за домашна консумација?

Поради која причина на горе наведениот производ или сорта/раса, му се заканува опасност од исчезнување?

Име и презиме на подносителот на апликацијата *

Телефон: _____ Е-маил: _____

Наведете ја причината поради која го номинирате производот

Прашањата кои се обележани со * се задолжителни за одговарање, без нивно пополнување вашата апликација нема да биде разгледана.

Во овој простор можете да додате било какви дополнителни информации и документи за производот што го номинирате: листа и контакти на производителите и готвачи кои го користат овој производ, текстови, статии, слики, линкови до веб-сајтови, видео, итн.

Овој прашалник претставува основна форма преку која еден производ може да стане дел од каталогот на производите на "Арка на Вкусот". Доставената апликација не биде разгледана и оценета. За започнување на други проекти (како што е Президиум), потребни се повеќе информации кои ќе ги добиете при посета на производителите и со употреба на специфични прашалници.

Nominations appear on our website after a first selection; Then the International Ark of Taste review the applications; once approved, they are on board.

Another digital example that many organization use is the website and Slow Food Bitolas website is not exemption. Slow Food Bitola use its website with the purpose to make linkages between producers, consumers and the public in general. Also producers can easily reach to our web site and they can find a way to became part of our network which in a way to promote their products and traditional production methods.

Facts of method

100 participants

Target groups:

Small – scale producers

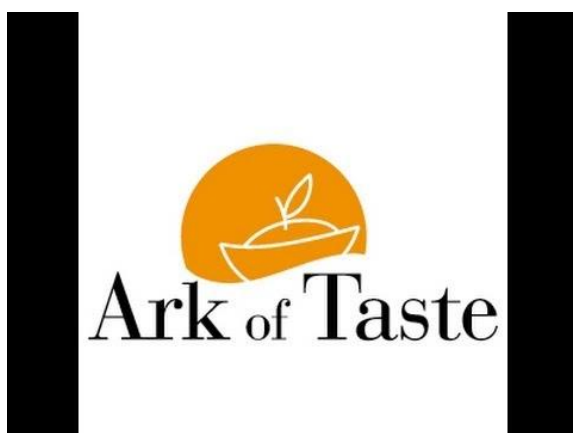
30 times performed

2 staff involved and more
than 8 experts

7 partners from

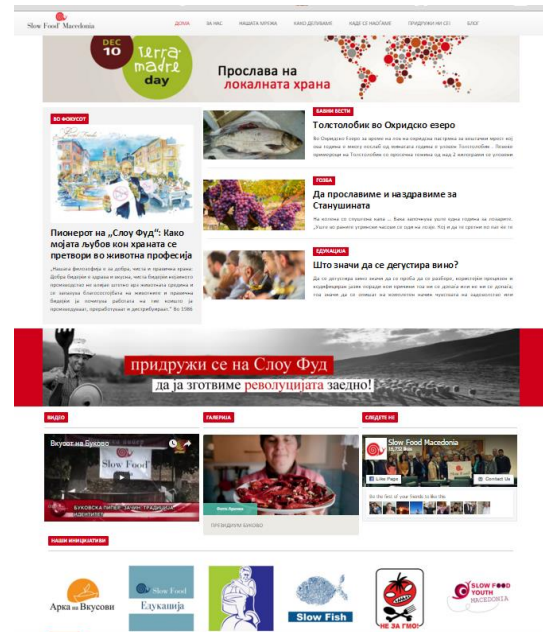
7 countries

<http://www.fondazione Slow Food.com/en/nazioni-arca/macedonia-en/>



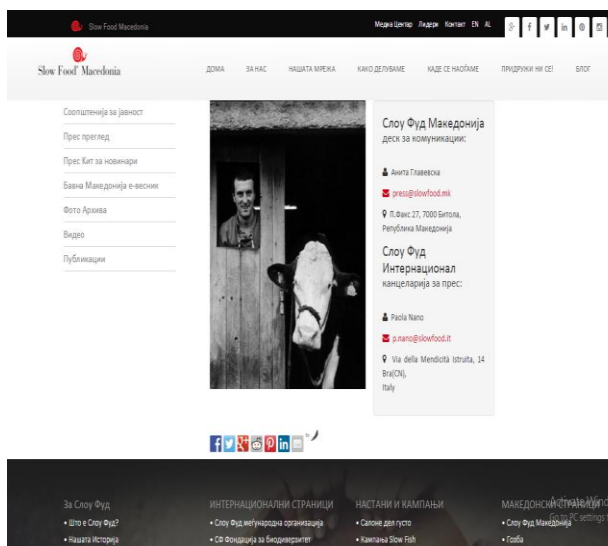
Social media for promotion of our activities

In general the websites are passive tools, but on the other hand Social Media can be more active and throughout we can target our public, we can easily reach people and spread our information about our activities. Our organization has profiles on the Social Media which are used to spread our work, activities and campaigns for raising awareness.



Data base of pictures

We collect all of the pictures who truly express the traditional identity and the living memories of the food communities, in to data base that can be used as a tool for additional activities.



Trpeza Film Festival

Food has rarely a major role in the movie screen, but it's always somewhere in the frame.

Trpeza Film Festival is dedicated to food, and to the relationship between film and food.

Trpeza Film Festival is established as a multidisciplinary platform, in which through the movies will look at issues of industrial food production, new cultural patterns of food systems and the complex relationship of humans and the environment.

The name of the festival - Trpeza Film Festival (TFF), primarily is referring to the thematic blend of food and film and secondary on the deeper essential cohesion – on the education and "sharpening" of the senses for the forgotten flavors, and flavors that are facing with the risk of extinction.

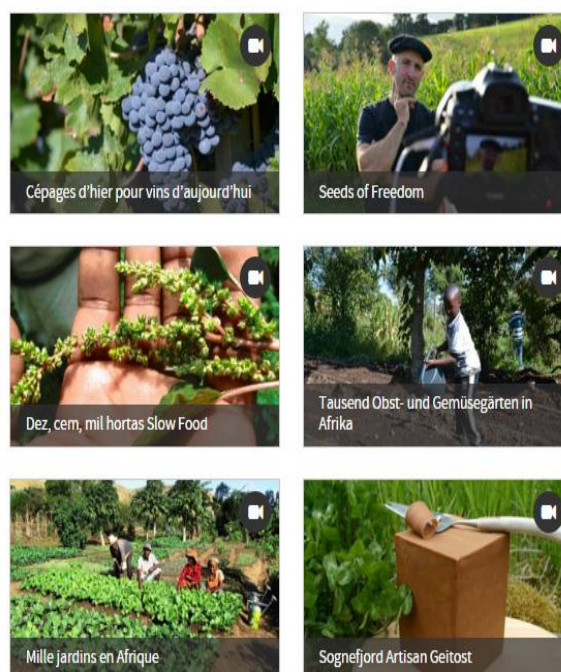
Video as digital tool for sustainable food movement

Videos are used as a tool in order to raise awareness of consumers and the general public.

The videos can be promotional (short), and the educational (feature film).

<https://www.youtube.com/watch?v=wLLn7Fv-8kA>

Videos



<http://www.fondazione Slow Food.com/en/videos/>

What makes it a good practice?

Our digital vision is: For the people and businesses to confidently make use of digital technology in a way to enable better living, prosperity, learning and social participation.

© Images: COSV, Slow Food Bitola

Inspiration NW

Digital solutions for educators.



An external practice of People's Voice Media

Many organizations have good practice and innovative approaches to deliver a great experience – however, very few co-ordinate their efforts and activities in a systematic way for maximum benefit and sustainability.

In collaboration with our partners and global networks, Inspiration NW, support organizations to build on what they know, working with staff and stakeholders to create solutions focused on continuous improvement in service experience.

This case study shows a number of modern solutions to engage and involve staff and stakeholders. These methods have been used in a number of projects including: dental quality, mental health services for veterans, community acquired pneumonia, community health services, using the net promoter score in the health sector, chronic obstructive pulmonary disease. The methods were used as part of a wider program of improvement.

Participation on the move.

Real time, systematic method for harnessing personalized feedback and participation using personal mobile devices.

Why do we use this method?

Over 97% of the population have a mobile phone, 100% have the capability to do SMS.

SMS remains the most cost effective method for capturing data, analytics and reporting in real time. 90% of SMS messages are read within 1 minute. 70% of responses happen within the first 2 hours.

Mobiles are highly personal, fast, reliable and a daily focus for what people are thinking and feeling e.g. twitter, Facebook, linked In. Mobile use is growing in the over 65's at 68% and rising.

How we deliver solutions:

Participants can either opt in to an SMS campaign or providing permissions have been sought, mobile numbers can be pulled down from an organisations' administrative systems.

Questions can be managed and changed in real time. Results are instantly reported, in a simple and easy format.



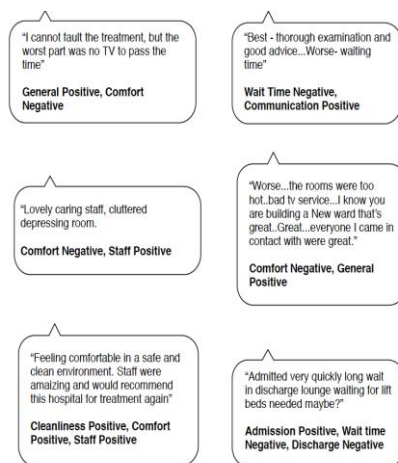
Capturing the authentic voice.

No one method of engagement will suit everyone and the best ideas usually come from those who are seldom heard. We therefore utilize a range of different methods so that stakeholders can get involved at a time and in a way that suits them.



Automated Text Analysis: IDA

To analyse free text, advanced machine technologies are in place using a coded frame for experience of care. IDA looks for meaning and sentiment and is able to seek out positive and negative in one sentence. Provides insight for action and management.



These activities range from one to one conversations, workshops, including Experienced Base Design, World Café, Community Reporting and different methods of Crowd Sourcing.



"People already have within them the wisdom and creativity to confront even the most difficult challenges; that the answers we need are available to us; and that we are Wiser Together than we are alone."

2015 World Café Community Foundation

The focus is always to ask open questions, enabling stakeholders to talk about what matters to them.



“It was probably one of the most productive hours I have spent with a child. It has completely changed her experience both now and for the future.”

Paediatric Respiratory Nurse (using Inspiration NW care cards)

Hearing the authentic voice of those who use services is always a powerful tool but to hear many voices in different ways, whether that is through a digital solution or simply by having a conversation will give organizations all they need to make changes.

“This is about real people, it’s given me lots of skills so that I can help.”

Community Reporter

[Inspirationnw.com](https://www.inspirationnw.com)

© Images: InspirationNW

Language tastes like the sea project

Internal practice, CFR
Vigo

What is it?

“Language tastes like the sea” was an integrated Project which involved the whole staff of a Primary school during the academic year 2013/2014. The school CEIP Frián Teis is in the surroundings of Vigo (Pontevedra/Spain).

The coordinator of the project was Mónica Muñoz Sobrino, as the school librarian. This is not their first project but the last of a long term work which was recognized with a National Education Award in 2013 ([see the school blog](#)).



The team of teachers have developed a teacher training process focused on key competences for some years. All those studies led them to change old teaching methodologies and adapt them to XXI century pupils and their ways of learning.

It is obvious that nowadays, pupils are more visual and intuitive when managing digital resources. Nevertheless, they have to be trained for some modern life skills such as collaboration or critical thinking when searching for information on the Internet, choosing the relevant one and presenting it in final products.

Which skills are addressed?

This project summarizes all these needs and competences, developing tasks in all school subjects and grades and addressing the whole community at any school corner and time.

The central topic is “the Sea” as a means to improve skills such as searching for relevant information and transforming it into knowledge in order to be shared with the community in real or virtual ways. Teachers also promoted the use of language at school, especially in oral productions.

Why is it a good practice?



This practice is a good example of key competences acquisition which links the improvement of digital skills with the discovering of the rich Galician cultural heritage. And, overall, pupils become leaders of their own learning process.

<https://sites.google.com/site/alinguasabeam-ar/inicio/indice-de-actividades>

What is the outcome?

It is difficult to choose only one significant product of the project. The whole community was so engaged that they published lots of products during the school year in their blog: [o lar de frianciño](#).

As a mere example here we share one creation by two 12 –year-old siblings. They searched back into their family history and found a story told by one of their grandparents. He was a sailor in Asturias. We can see the whole story-telling [O Cristo de Candás](#).in YouTube.

<http://olardefriancinho.blogspot.com.es/2014/04/o-cristo-de-candas.html>

© Images: CFR Vigo

Chapter 4.4.

Navigating the digital world



© Images: Comparative Research Network

The American pedagogue Marc Prensky created in 2001 the terms 'Digital Native' and 'Digital Immigrant'. While the digital natives had been 'born digital' they have clear advantages towards the 'digital immigrants', who first have to settle in the digital world.

However, both groups are in a permanent process of learning and updating their knowledge. Nothing is faster changing than the digital world.

Chasing the newest trend implies the risk of learning content half – instead of mastering one tool, digital natives tend to be dilettantes in a lot.

Educators can address the challenge by teaching how to improve social media channels or encourage students to start coding.

The practices addressed in this chapter concentrate therefore on tools and methods improving the already learned digital content, helping both digital natives and digital immigrants to navigate the digital world.

Improving Facebooks Reach

Internal good practice, Crossing Borders.

Facebook, why is it important?

Facebook is still one of the main social networks in use, with users ranging from teenagers to more elder people; it's used as a tool for communication, organization, dissemination of ideas and, of course, social networking. Our FB page has been our online channel with more visitors and where we connect with and update our supporters and CB activities. Given FB's relevance and wide reach, we wanted to make our vision more clear in our FB page in order to get more supporters, which are also potential CB 'real-life' users, given that our target for CB activities are both students and educators.

Who makes it? What is done?

Our Aarhus coordinator and WAADN coordinator Catarina has been handling our FB page since March 2015. Despite a slight increase in our followers we still felt that we could do more, so after the second WAADN's meeting in Milan we applied the teachings of Steindor (one of our Icelandic partner) regarding how to make an appealing FB page. We now make at least one post a day, we make them more visual (using images, video, etc.) and we are trying to make CB's FB page a reference page where you can get our news from.

Since when?

Since March 2015 until now.

Target groups, national, international or local focus?

Our main target groups are students and educators living in Denmark who can benefit from CB activities. Our secondary target group is broader and consists of activists around the globe who can identify with CB's values and mission and can contribute to the organization by becoming members and spreading the word about the work we do.

Digital aspects

CB has been trying to make the organization more visible on social media channels. Regarding Facebook we have taken two approaches: make the connection between Facebook and real-life practices, and integration in our action area's trending topics.

We have substantially increased our number of Facebook followers and interactions (likes, shares, comments, etc.) after our event in Aarhus' International Day. In this event we had a stand where we shared information with international students regarding our organization and the work that we do. The initial plan was to have two tablets on display, one with our Facebook page and one with our website, so that people could see the website and click 'like' on our FB page on the spot. This revealed itself quite unpractical so instead we created a contact sheet for our visitors and sent them, in the same day of the event, a welcoming email with an introduction to the organization and our online profiles. The fact that people have talked to us earlier that day

one on one made them more comfortable liking our Facebook page and getting involved in our activities, since online profiles should be seen as an extension of our 'real-life-selves' and not as something that happens in a vacuum. We followed the welcoming email with a meeting to paint posters for the #RefugeesWelcome international event and in the demonstration day we went together as "CB Aarhus".

The use of hashtags such as #RefugeesWelcome has also been crucial. By doing that we have participated in an international trending topic – meaning that when people look for #refugeeswelcome on Facebook, Crossing Borders is going to show up. We have continued using the hashtag with a series of articles we have been publishing on the topic written by CB interns and volunteers. This hashtag will later be joined by our own hashtag #InTheSameBoat, which has been the title of our event last May (<http://crossingborders.dk/2015/06/are-we-all-in-the-same-boat/>) and will be the title of our upcoming event in Aarhus and Copenhagen which will host a debate with refugees, social workers, scholars and the media about the refugee crisis in Europe. This means that when people look up the #RefugeesWelcome hashtag they will also find out about our event.

On the other hand, we have also been using that hashtag along with articles shared from other organizations and institutions that have similar values to CB, such as Amnesty International or the United Nations. Furthermore, we have been sharing selected articles from other media channels about the refugee crisis and other topics that CB is working on. This has been made with

two objectives: 1. Making CB's message, vision and mission clear for potential CB Facebook followers that are not familiar with our work, making a connection between trending topics and CB's ongoing work; 2. Making CB into a Facebook page where our followers can receive daily information on the human rights areas that CB is involved in, transforming CB not only in a page where we disseminate our work but also a page where you can get updates from different media channels filtered by topic.

Pedagogic aspects

Our new FB approach has been put in practice by Catarina, who's currently managing FB. However, given CB's methodology of knowledge transfer and youth empowerment, the methodology has been shared with all CB staff through reports. Furthermore, the page will also be temporarily managed by CB interns and volunteers who will use the knowledge they got from Catarina and from other social

Facts:

5 participants

Target groups:

Students living in DK

Educators living in DK

International activists/potential members and supporters

Performed daily since March 2015

1 staff involved

Link:

<https://www.facebook.com/CrossingBordersDK>

media trainers (for example, after our HyperYouth3000 program, which aimed at training youth for new media), allowing CB youth to put their theory into practice.

Strength, weakness, opportunities and threats

Strength

We have substantially increase our followers' number by approximately 1000.

Weakness

Although we have more followers, we haven't manage to increase participation on the page (i.e., comments, likes, shares) at the same rate

Opportunities

Make media-specific content for FB in order to make CB's position in the international/national arena even clearer.

Threats

Lack of staff who can be exclusively assigned to develop social media channels.

Which aspects are transferable?

Participation in online trending topics can vastly improve your visibility (as an individual or an organization), as well as keeping in mind the connection between 'real' and digital. People want to see real stories written by real people, so it's important not to

get lost in unnecessary formalities. Media-specific content is also important.

A success story of the good practice

Our event 'In the Same Boat' in Aarhus was greatly organized through Facebook and the communication, both internal and external, was done through this channel. The majority of the people that came to the event did it because they saw the event on Facebook and our page sparked their curiosity. We had a full event a lot of 'real-life' active participation thanks to our FB management.

What makes it a good method?

We have seen 'real-life' results out of our digital improvement, which is often hard to spot and evaluate. We have used what we've learned from our international partners and put it to practice, which contribute to an increase of our organization's visibility and reach. Making media-specific content for our page and not treating it as an extension of our webpage has had very positive results. Furthermore, we have started a 'knowledge transfer chain' in which digital knowledge will continue to be transferred, improved, and applied constantly in our organization, empowering staff and volunteers.

Code Club

External Good Practice

People's Voice Media



Overview

Code Club is a UK-wide project that trains volunteers to run free after-school coding clubs for children aged 9-11. They create projects or term-based activities that the volunteer use to teach coding at the after-school clubs that can take place in school and also in non-school venue such as libraries or community centres. During these activities, the children learn how to use code to undertake practical tasks such as making websites, creating an animation or constructing their very own computer game. The volunteers generally give one-hour per week to a specific club where they deliver a specific activity that week that forms part of a larger curriculum.



Code Club wants to inspire children to pursue digital learning activities in their spare time, which could lead into a future career. As well as developing the digital skills and aspiration of children, Code Club also aims to create learning environments in which children can unleash their creativity and share ideas. Essentially, they want children to gain skills that are useful to them - not only learning to program, but also learning about computational thinking, problem solving, planning, designing and collaboration.

Code Club has a termly curriculum offer, divided across 4 terms. Terms one and two teach basic coding practices through Scratch. Term three explores programming via HTML and CSS, with term four progressing on to further advanced activities with Python. The volunteer trainers are trained via an online platform and the Code Club resources used to support the term-based activities are available to use for non-commercial usage.



Code Club's ambition is to have one of their clubs in every single primary school in the United Kingdom, which would mean 21,000+ primary school-based Code Club happening across the country. In November 2015 Code Club became a wholly owned subsidiary of the Raspberry Pi Foundation.

Digital aspects

Digital Learning from a Young Age and Contributing to STEM Education:

Code Club believes that learning to code is an important skill for the digital age. Their practice is underpinned by the idea that it is not just enough for children to know how to use technology, but that they should know also know how it works and how to build it too. By encourage children from an early age to engage with this type of learning, Code Club is empowering them as technology users, ensuring that they can use technology for their own purposes and needs, rather than be subservient to it. The Cod Club project also falls into the wider STEM education agenda. STEM subjects (science, technology, engineering and mathematics) are the industries that are becoming more and more relevant and it is therefore important that children develop an interest in these areas and the associated skills from an early aged. Code Club makes learning about technology and elements of mathematics interesting by creating projects – such as making a computer game – via which the children can learn about new concepts and then have a practical opportunity to put these concepts into practice.

Volunteer Training: The training for volunteer tutors is delivered online and covers the following modules:

- What is Code Club? (compulsory)
- Keeping Children Safe (compulsory)
- Volunteering in Schools
- Helping Children Learn

- Education in UK
- Scratch and Coding
- Programming Explained

Each module takes around 20 minutes to complete and they equip the volunteers with the skills and knowledge required to set-up and deliver a Code Club. This is good practice as it allows for volunteers to be trained quickly, cheaply and remotely, and thus makes the training more flexible for the volunteers (i.e. they can do the training when they want to) and sustainable (i.e. the training resources have already been developed so no further funding is required to train volunteers).



Pedagogic aspects

The main pedagogy strengths in Code Club are found in its curriculum design in terms of the individual projects/activities' design and in the way that skills are mapped into each project.

Project Design: The individual projects are designed around the concept of a 'challenge'. In essence, each project challenges the child completing it to create something new (i.e. animate a character to do a specific action). This challenge is then followed by a set of clear instructions that act

as a step-by-step guide as to how to complete the challenge. This step-by-step guide is also useful for the volunteers delivering the Code Clubs as it means that they can give the children individual tasks to complete (e.g. one child at one level could be working on one project, whilst another child works on a different project), rather than demonstrating to the whole group of children attending the Code Club how to do one specific project. This allows for greater flexibility and more independent learning opportunities within the session.

Skills Mapping: Each activity strand (i.e. Scratch, HTML, CSS, Python) has a skills map to accompany it. In essence, each project will contribute to the development of a core set of skills. By mapping the skills into each project it makes it clear to both the tutor and the children which skills they are developing and what they need to develop further. It also allows tutors to plan the order of the projects for the Code Clubs in order to build on prior learning and introduce new skills/concepts steadily.

Areas in development

Code Club are currently using their network of volunteers to translate their resources into a range of languages. This will make the projects and activities more accessible for children with English as a second language.

Which aspects are transferable?

The Code Club model for training of volunteers is transferable to other projects. Through creating an online training program,

Code Club has developed a way of continually growing its network of trainers that allows for a high level of flexibility. This makes it easier to recruit and train volunteers from across the UK, and also makes the training more appealing to potential volunteers who can access it. This on-going recruitment and training of volunteers helps to support the sustainability of the project.



Summary Points

Number of Participants: There are 3384 Code Clubs in the UK, delivering sessions to over 47,000 children.

Target Group(s): Children (aged 9 – 11)

Course Details: 4 Terms covering Scratch, HTML, CSS and Python.

Number of Staff: 30 staff overall, 1 x North West Regional Coordinator, plus Volunteer network

Place: Across the United Kingdom.

© Images: Code Clubs UK, People's Voice Media

Improving Twitter's Reach

Internal good practice, Crossing Borders.

Twitter, why is it important?

Twitter is one of the most important social networks for businesses and organizations (<http://www.business2community.com/twitter/why-twitter-is-important-for-businesses-01251905#qsbjo5D6mKFXCRoE.97>). What happens on twitter often overflows to other social media and a lot of opinion makers and stakeholders (activists, educators, political actors, media, etc.) have a profile, so it's in our organization's best interest to improve our presence on twitter.

Who makes it? What is done?

Our Aarhus intern and WAADN participant Kathrine has been handling our Twitter page since August 2015. The idea is to better adapt to our material and behavior to each platform in order to reach as many as possible.

In relation to Twitter we are focusing more on participation. We tweet almost daily, making sure to participate in relevant trending topics. We link to CB material and post updates on CB on-going, but we also link to good material by other organizations. By being more active we can reach more potential members. We also target our Twitter profile towards potential members by limiting the amount of 'insider' tweets. Twitter

is in many ways meant to be a personal platform, and for that reason we are working on getting CB employees and volunteers to tweet about CB, our events and their experiences. Similarly, when we use our own hashtags (such as #inthesameboat) we encourage our people to use it as well to increase exposure.

Since when?

Since August 2015 until now.

Target groups, national, international or local focus?

Our main target groups are students and educators living in Denmark who can benefit from CB activities. Our secondary target group is broader and consists of activists around the globe who can identify with CB's values and mission and can contribute to the organization by becoming members, as well as similar organizations who can help by spreading the word about the work we do.

Digital aspects

The twitter account is managed online by one intern and one member of the staff.

Pedagogic aspects

Our new twitter method was put to practice after Kathrine started her internship with CB in Aarhus. In the beginning of the internship all interns were asked to provide constructive criticism of our social media channels, and after evaluating their criticism we concluded that Kathrine would be the ideal candidate to manage twitter. By working in cooperation with one member of our staff (Tamara) she was able to improve our profile by putting her background

knowledge in practice, leaving the intern empowered and the organization satisfied.

Facts:

2 participants

Target groups:

Students living in DK

Educators living in DK

International activists/potential members and supporters

Similar organizations

Performed daily since August 2015

1 staff involved

Link:

https://twitter.com/cb_denmark

Strength, weakness, opportunities and threats

Strength

We have increased our followers.

Weakness

Although we have more followers, we haven't manage to increase participation on the page (i.e., comments, retweets, etc.) at the same rate

Opportunities

Make media-specific content for Twitter in order to make CB's position in the international/national arena even clearer.

Threats

Lack of staff who can be exclusively assigned to develop social media channels.

Which aspects are transferable?

Participation in online trending topics can vastly improve your visibility (as an individual or an organization), as well as keeping in mind the connection between 'real' and digital. People want to see real stories written by real people, so it's important not to get lost in unnecessary formalities. Media-specific content is also important.

What makes it a good method?

We have empowered CB interns by giving them a real life problem where they could apply their knowledge to solve it, showing that CB values each person's experience and abilities and empowers them by 'learning by doing'.

Chapter 4.5.

Digital Creativity



digital world, providing an easy to cross bridge, where new skills are gained almost intuitively.

© Images: Comparative Research Network

When reflecting on digital creativity, there are two main interpretations.

The first refers digital creativity to a place. It understands digital creativity as a collaborative process, where the actors share a space and work on individual projects. It is idealised in so called hubs or co-working spaces, which tend to become the new digital ateliers and galleries.

The second interpretation refers to creativity as a process. Digital creativity is embedded in making digital music, photography, painting, storytelling or video.

However, both interpretations are interesting for educators. While the space is usually pre-defined as the class or training room, facilitators can turn them easily in co-working spaces.

The challenge is to launch creative learning processes. The chapter combines a few practices which might help. It is noteworthy that the practices collected in this chapter work from primary school to adult education. Digital creativity opens the learner for the

Inside the mind of Van Gogh

Internal practice, CFR Vigo

What is it?

This project was developed on a course called “Integrating collaborative tools in the classroom”. Participants were teachers from different schools in the area of Vigo.

This course is part of a [CFR of Vigo](#) project named “[ConVigoTablets](#)”. The general project goal is to integrate ICT as a means to develop students’ creativity, to improve students’ learning and to develop students’ competences for the 21st century success.

The project in brief

Inside the mind of Van Gogh project:

- *Participants:* teachers from different Schools in the area of Vigo
- *Task (integrated activity):* To create an interactive image with reinterpretations of Van Gogh masterpieces
- *Social relevance of the project (Public final product):* To participate in a Collaborative Project about Van Gogh called “[Van Gogh 2015](#)” (In this project different Spanish schools participated)
- *Subjects:* Arts, Music, Spanish Language

- *Methodology:* Learning by tasks (PBL methodology), cooperative learning (using simple structures)
- *Timing:* 20 hours
- *Organization:* teamwork (4 people in each team - 5 teams)
- *Devices:* each team has 1 Ipad and 1 laptop. All the devices are connected to the Internet
- *Time.* It was implemented twice (1st edition March 2015, 2nd edition October 2015)
- *Number of participants:* 20 people each time

What is done?

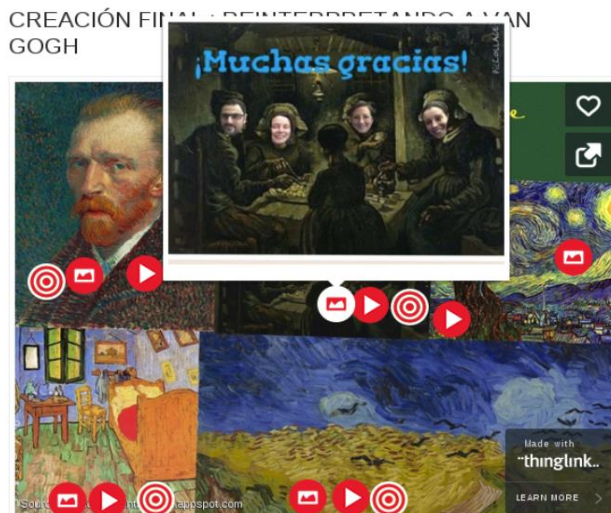
The task is designed for students on the sixth grade. The class is organized in teams, in each team there are four students. Each of the teams should develop one sequence of activities. Activities are related to assessment criteria (standards) of the school curricula, so each activity is evaluated using an assessment tool. ICT tools were used in all the activities. The final activity of the sequence is the task product, in this case, “One interactive image with five reinterpretations of Van Gogh’s masterpieces” to share in the [Collaborative Project Van Gogh 2015](#).

The complete activity set is linked in this [Web Page “En la mente de Van Gogh”](#).

Two examples of the assessment instruments are:

[This rubric](#), designed to evaluate the oral expression at the presentation activity

[This portfolio](#) made by one of the teams.



Is the project transferable?

During the course, the final product was made by teachers who played the role of sixth grade students, so the project should be implemented in a sixth grade classroom. It should be a good guide for teachers from other different levels as it is completely transferable.

One of the reasons of its portability is that this project was implemented twice following the same scheme, evaluation and structure. Other is because it was designed by two consultants of CFR Vigo although it was implemented by two school teachers, this was possible because it had been well documented.

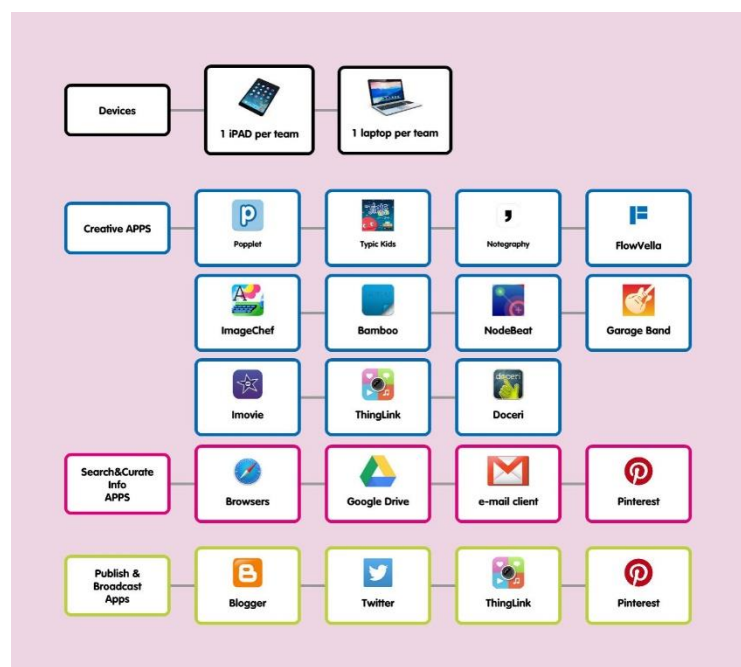
The last reason is because it can be reproduced with different contents but following the same structure. For example, if one teacher implements this project once,

the next time he or she can put into practice the same activities in relation to other painter or sculptor or maybe a comic writer. This is possible because the process, the evaluation and the structure are the same.

Proof of this is that when the 1st edition course finished, one of the participant teachers implemented one similar task with her sixth grade students. The project was about Egypt. The students followed a PBL structure, so they investigated, they extracted conclusions and created a final product. Working in teams, their final product was a "News Program".

Digital tools and applications

The picture below summarize the set of applications which participants used to create their final production



To have access to the Pinterest wall with all the apps links, click "[Apps Inside the Van Gogh mind](#)"

Methodological and pedagogical aspects

This project is focused on student learning goals, including standard-based content and key competences and skills such as critical thinking, visual thinking, cooperation and self-management.

To reach the goal, the methodologies implemented were:

- PBL Methodology (learning by tasks): one final creation made by students to participate in a social and relevant context
- Cooperative Structures: simple cooperative structures were implemented as “1-2-4 structure” “rotary sheet”
- Methodology focused on students as creators
- Methodology based on teamwork which encourages peer learning and evaluation
- Methodology which allows to integrate ICT as a means, not as a goal.

The complete process is explained in the link [of the project](#).

To summarize, I would like to list some of the advantages of this practice:

- Tablets allowed participants to create artistic products more easily than using pcs or laptops.

- Students were really motivated participating in a Collaborative Project.
- Participants highly valued the teamwork method because it provided them with peer learning.
- PBL methodology helps students develop key competences
- Promoting the use of social networks in a coherent and professional way



This video was made by the Canicouva Primary School fifth grade students.

Why is it a good practice?

In my opinion this is a good practice because it is completely transferable to schools, it integrates active methodologies, it is referred to the standards of the school curricula, it focusses on the student, it develops key competences, it encourages peer learning and evaluation, and it introduces ICT and social networks in a professional role. Summarizing, it trains students to develop themselves in the 21st century world.

© Images: CFR Vigo

LINKS “Inside the Mind of Van Gogh”

- [Web Page: Teachers documentation](#)
- [Students blog \(Portfolio\): Course march 2015](#) (1st edition)
- [Students blog \(Portfolio\): Course October 2015](#) (2nd edition)
- [Collaborative Project Van Gogh 2015](#)
- [1st edition Photos](#)
- [2nd edition Photos of participants](#)
- [Apps u](#)

Viral Videos in Training

Internal good practice,
Comparative Research
Network e.V.

Viral Videos, what is it?

„Let's get digital!“ The whole group of trainer chuckles. “Yeah let's do it!” Laughter and jokes are exchanged before everybody departs. A month later a post-assessment form is send out and all participants of the train-the-trainer course did good jobs in adapting the new trained methods – just one thing did not happen: becoming digital. Digital devices are nowadays everywhere and the amount of audiovisual materials made is uncountable. Still most of the data is kept on the device and will never be touched again. Still video and audio can be used to express emotions and sharing stories. Taking a photo or a video is a so called “no-brainer” but when it comes to editing, fear and rejection are the predominant feelings.

Viral videos can be a solution for the dilemma. Viral videos are a specific and popular form of storytelling, which is shared on platforms as YouTube or vimeo, gaining popularity and impact on twitter and Facebook. The videos are funny, produced with little and cheap equipment and usually need little editing and storyboarding, since they consists of three or four shots only. Popular formats are for example “Where is

Matt?”, “Haarlem Shake” or “Flash mob”. For the trainings of CRN this videos help on the one hand to increase the quality of the trainings and motivate the trainees and on the other hand to teach digital skill to the trainers almost incidentally.

Who makes it? What is done?

The videos are used for two different kinds of trainings. The first uses them as a tool for learning digital competences. The videos have in common that they are easy produced and do not require a deep knowledge of editing. At the same time they stimulate creativity and offer the trainees a successful increase of digital skills, while they might not even realize, that a video is produced.

The method is used as secondly in the setting of body movement and improvisation classes. Here the methods is helping to reflect the learning process and adds a new dimension to the learning content.

The training group is divided in sub-groups in which three different forms of viral videos are presented. The group choose one and start the creation of the story. They have to use intuitively all steps of storytelling, storyboarding, project planning and shooting. The videos are presented at the end of the day to all groups.

Since when?

The method is based on older tools, which have been tested during CRN's intercultural trainings between 2011 and 2014. Still in the early stage just the digital sensible satin had been used and viral videos had been left out.

During 2014 and 2015 CRN started to use with huge success viral videos as tools.

Target groups, national, international or local focus?

The method can be used for various target groups. CRN tested it with learners who felt insecure with digital media and with trainers who work in helping professions. The strong team building aspect helps to bring any groups together and allows to bridge intercultural differences.

Since viral videos are worldwide consumed and usually work non-verbally, they are suited for all kind of international groups. Still the training works in national and local context as good.

Digital aspects

The method consists out of an analog part, where storytelling technics and storyboarding is taught and a digital part, where the viral video is made.

In order to involve learners with fewer digital competences, the trainer should focus the attention of the trainees on the analog part where creative skills are needed to create the story. During the exercise the digital equipment is introduced and finds its way into the learning process intuitively. The trainer is using known, easy available tools, such as smart phones or digital cameras. The viral videos need rather a limited amount of shots and editing for producing stunning results. The Haarlem Shake consists out of two shots lasting roughly 20 seconds. The two shots have to be combined during the editing and have to be underplayed with one must track.

“Where is Matt?” consists out of a number of five second shots, which have to be merged. A flash mob needs with good planning no editing besides trimming. The videos do not live from the technique but from creativity. Groups working on them don't have to discuss the editing process but the content – the use of digital devices is inherent.

Bernadett, one of CRNs trainers reported after one session: *“The trainees might not even feel the digital and editing work – the digital skills they learned, like editing, photo, video, audio – are revealed just at the end - during the reflection of the group.”*

Pedagogic aspects

Since the method is for teaching digital skills as a basic skill, it is using the concept of blended education.

Blended education is the combination of digital and analog learning, where knowledge is gathered in both spheres and the learning outcome is gained by the combination of both.

The pedagogic concept is based on the Kolb Circle. The Kolb circle is used especially in adult education for learning through experimentation and gaining practical experience.

The method is explained by Martin, CRN's Head of Program: *“The trainer is introducing the method and the three different scenarios. Following the initial phase of the Kolb Circle, the trainees reflect on the scenario and focus on the planning of shots, gathering equipment and creating the story. They experiment here with the input of the trainer. This is the second step in Kolb's systematic.*

While shooting the trainees try out, vary, change and adapt the learned. They increase their knowledge on the input. After editing and presenting the results a reflection follows, where the Meta idea of digital sensibilisation is revealed.”

The learning process is flowing self-reliant and the trainer is becoming rather a moderator and mentor, who is guiding the group after the input at the beginning.

The learners have generally afterward a stronger motivation to work with digital tools and create and genuine curiosity to experiment with other devices and techniques.

Facts of method

45 participants
Open for all target groups
10 times performed
4 staff involved
8 partners from 6 countries

Strength, weakness and opportunities

Strength

We identified throughout our evaluation a couple of strength of the method:

- The method is easy implementable since it rely on resources the participants should already have.

- The method is creative, stimulating skills like team work, creativity, self-reliance and digital independence.
- The method is suitable for any target group with different level of experience, age or education.
- The method is teaching skills intuitively and lowers mental barriers of the learners towards digital tools.
- The method is empowering, providing learners with tools to tell their own stories.

Weakness

Alas identified as a good practice, the tool bears a few weaknesses, which each trainer has to take in account.

- The methods relies on the will of the trainer or teacher to step back or even take advice from the learners.
- The trainer should be aware of the digital devices. The trainer do not have to master them but should know how to use them competently.
- The trainer has to be prepared for frustration and doubts of the learners.

Opportunities

The strongest opportunity for organization using the method is to teach digital skills. Digital literacy was described by the European Commission as one basic skill where most citizens have deficits. The method of viral videos is taking learners partly in learning spheres they are

comfortable with and teaching the digital aspects as it should be taken – an aspect of everyday life. In this way mental barriers are overcome. Organizations using those methods prove to be innovative, increase their chances to acquire learners, motivate their staff and gain new sources for funding.

How clowns became digital – viral video in practice

The Erasmus Plus project the Artist Within was created in order to test creative methods for trainers. The workshop on humor strategies for trainers, which was held in 2015 in Leipzig brought together 24 participants from six countries. The training went smooth and slowly the participants discovered their inner clown. They dressed up, had public performances and discovered aspects of their personality they didn't know about.

The field was prepared for CRN trainers to perform an additional workshop day. Keeping in mind the exhausted days before, the day started with a lot of laughter, while the group learned about flash mobs or the Harlem Shake. They discussed other viral videos they knew and learned how to do them. The atmosphere was open, informal and the emotional stress disappeared. The groups received easy cameras and got the task: prepare a video, which will be ready to upload within four hours.

It was the start for an intensive creative process. The participants from different countries, background, ages and digital knowledge went out to the main station – shooting videos, interacting with strangers who

were happy to participate in the videos, created smiles among the commuters and gained more and more confidence – on themselves and their creativity and capability to work with digital technique.

The next result are videos they uploaded, both not just copying seen materials, but creating their own touch. One of the two groups used an Italian child song, which they performed on the streets of Leipzig, creating a new kind of viral video by themselves.

After the evaluation of the weeklong workshop, it turned out that the video exercise left them the most touched and it turned out that it became one of the methods they wanted to implement the most likely into their own trainings.



Why are viral videos a good method?

The creativity, the stimulation of curiosity and the breakdown of mental barriers in a hands-on approach make the viral videos a good practice for teaching digital techniques. The easy implementation, openness for all target groups and low requirements on existing digital knowledge and equipment

makes it as well perfect for organizations to use it.

This why we say use the Harlem Shake not just to make people laugh – but to make them digital. In this way after your next training the answer on the claim “let's get digital!” will be “Yes, we did!”



Senticolor

Internal practice, CFR
Vigo

What is it?

Senticolor is a project born from a training activity in the school CEIP Nosa Señora dos Remedios (Ponteareas, Spain) during the academic year 2013-2014.



It is especially addressed to second year of Primary school but it can easily be implemented in any other primary level.

The five teachers involved felt the need of a methodological change with the integration of IT and the progressive use of mobile devices as tools in the classrooms.

The 24 children, as leaders of their own learning, created an on-line tale to work on

emotions and feelings.

Why is it digital?

Senticolor is digital in itself since the main creation tools are mobile devices. Of course some other materials can be used such as a cardboard box to imagine emotions or poster boards to change Van Gogh's face expressions.

The project offers students opportunities to make their feelings emerge and appreciate their pals' emotions so that they can support and collaborate with one another.

After the implementation of the project in the classrooms, teachers noticed that creativity, collaborative work and empathy increased. It can be put into practice by more than one teacher in the class. Its only disadvantage is the dependence on external elements like the school Wi-Fi network.

Pedagogic Background

Senticolor is based on a collaborative methodology in a way that teachers and children learn from one another. Children lead their own learning, collaborating, assuming roles, reflecting about the results of the proposed challenges and creating their own content. Tablets, cardboard, poster boards, markers, boxes have been all the materials that helped to create the content.

The project has been timed for nine sessions, split in two parts.

In the first part (4 sessions) the children illustrate the tale and record the texts to create an online publication.



In the second part, the children have to overcome the challenges that teachers provide in relation to the tale and the emotions. Each team of four is a magician and each member plays a role of the magic wand, the hat, the rabbit and the suitcase. Detailed functions for each app are provided. If one role doesn't work, magic won't show up.

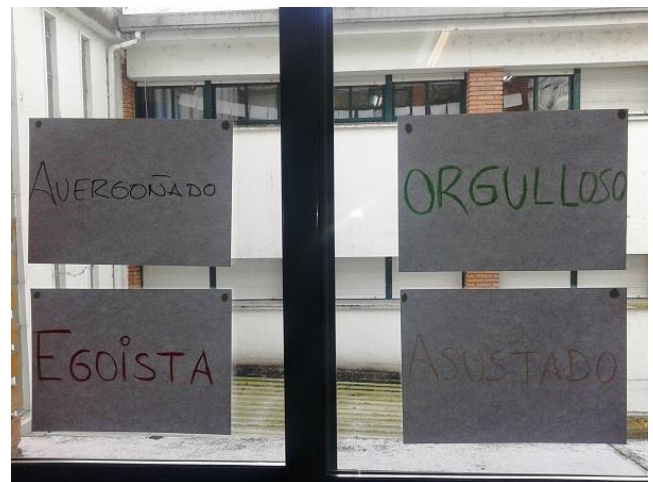
To make things easy, it is advisable to previously install the apps on the mobile devices to prevent any oversaturation or

drop of the web. The teams should be also previously organized so that everybody knows his role.

Senticolor can be implemented in any school as all the steps are clearly modelled in the [webpage](#)

What is transferable?

The emotions and the literature worked in this Project are perfectly transferable to any educational level since the children are asked to reinterpret the challenges , providing new and enriched versions as the children age progresses.



Our success story

The biggest success of Senticolor has been the construction of a tale with the children's participation and creations enhancing their creativity, emotions, motivation and communicative and digital skills.

LINK to BLOG

© Images: CFR Vigo

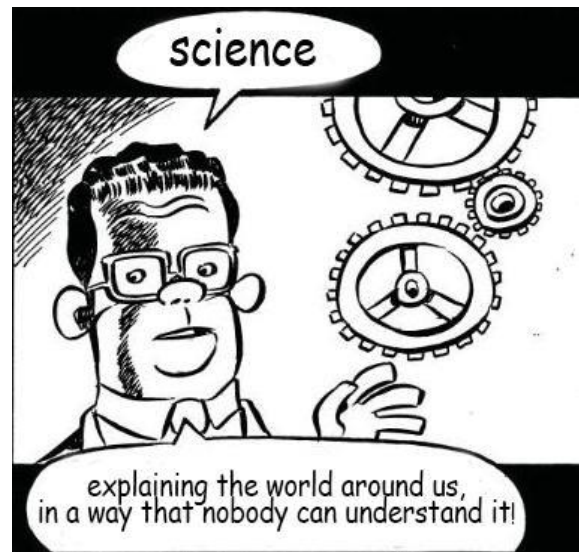
Comics&Science

Scientific research becomes accessible through laughter

External good practice, COSV

Short description of the method

Comics&Science is a project by a communication agency, Simmaceo Communications and the Italian National Center of Research, CNR created to promote the relations between science and entertainment. The idea behind moves on the idea that both are important educational moments for the growth of individuals and citizens and together they can reach a wider audience. Comic writers, researchers, mathematicians, astronomers and research hubs work together to develop short stories to introduce general public to topics such as the theory of relativity or the perception of time. The project started in 2013 with the first edition of a comic book on scientific issues, with the collaboration of the mathematician Cedric Villani, and has then participated to comics and science festivals. For the following two years, the initiative has been able to produce other 2 short stories on Time and Relativity. The communication is mainly managed



through social networks and seen the response to the audience the team is working on going digital with a blog.



Comics & Science targets a generic public, aiming to attract the attention on science through education technics. Many scientists consider themselves “nerds” and are fans of comics and a section of the scientific community aims at showing the fun part of their work and the non-extraordinary daily life that characterize their work. This to make them closer to people, usually imaging them in a continuous “creative life”.

The format, today only in Italian, can be transferred to any level, especially for the international dimension of the scientific research and even more possible when they will be ready with the digital blog.

Digital aspects

Comics&Science is not purely digital, it reaches the community through a digital communication but the publications are today available only off-line. Going digital would notably improve the impact, and that's why the team is going in this direction. It is important though not to lose the "real life" dimension, with events and meeting with the public that enhance the encounter with the scientific community. This is crucial to make people even more at ease with complicate topics, such as the Relativity, and meet professionals to overcome the feeling of being inadequate facing science.

Pedagogic aspects

The activity raises from the encounter of a comic writer and a pool of scientists who work of the publication. The comic writer has only a basic knowledge of the scientific content to be explored and it passes a good amount of time with the scientific team to understand the topic. He/she develops then a storytelling on the issue, introducing technical aspects and explaining the theory, but keeping an eye of the side aspects of the story. The personal life of the inventor, the impact on today life, and so on. The scientific team, in parallel, work on short papers that accompany the comic book to give

extra specific information for those who are now interested in discovering more. Events are then organized to present the book and the theory and through social networks parts are published and the theories passed to general public.

Strength, weakness, opportunities and threats

Strength

The possibility to enlarge the access to technical topics, such as scientific theories, to a general public using a different language that ease the approach.

Weakness

The publications not yet online and only in Italian limit the access to an international community

Opportunities

Going online with a blog, as it's happening, will enlarge the people that can access the project but can also open the partnership to other researchers interested.

Threats

The involvement of the public is at the moment as recipients of the project and not actively involved in the production. This can lead to a lack of interest.

Which aspects are transferable?

Comics&Science brings together sectors apparently unconnected and creates a new language that manages to bring academics out of their comfort zone to meet the general public. This approach can easily be used by all specific subjects and could be even more implemented by a wider use of the digital. Aiming at overcoming the knowledge barrier that surround some fields, such as mathematics and science more in general, it can be a tool toward open knowledge.

A success story of the good practice

COMICS & SCIENCE is an idea I had with Roberto Natalini, from the Institute for Applied Mathematics “Mauro Picone” of Rome. Roberto has worked for years an intense disclosure mathematics and having two teenage children comic fans, he could not ignore the existence of Lucca and its huge Comics Fair. We thought it could have been possible to convey science around comics, without betraying the sacred mission to entertain or sacrificing accuracy on the altar of simplification. We then began to focus on “Comics & Science”: a format for presenting initiatives, products and entertainment. In our work there's a quality entertainment with scientific rigor, and that's receiving positive feedbacks from the scientific community and the general public. I think this is a great effort to communicate knowledge outside

academia, otherwise scientific knowledge is essentially lost, locked in a language that not many people can understand.

What makes it a good method?

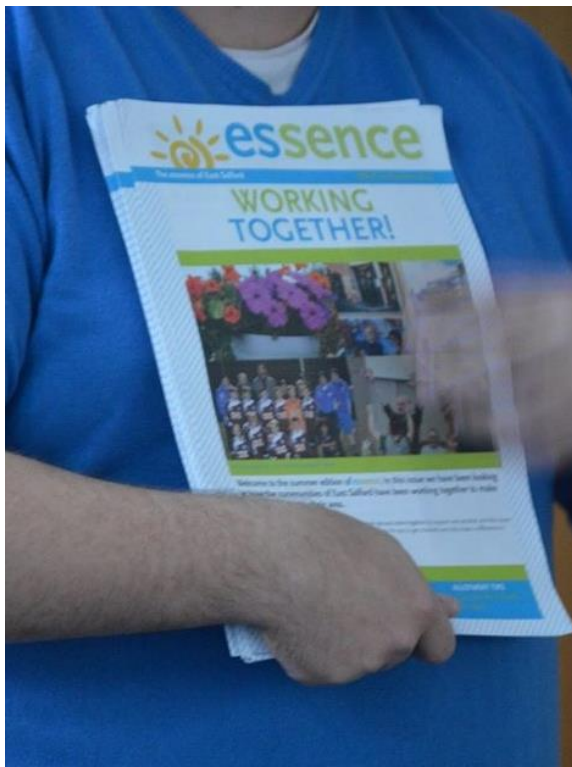
Comics&Science is not yet a full digital method, but it has all the requirements to enter the category once the team will be able to complete their web project. What is outstanding about this idea is the fact that a specific sector, science, usually perceived and auto-perceived as a close community engaging with “serious” and “though” topics, decides to open up to the general public and to do it renew its language. The approach behind it needs the encounter of communities, a comprehension of a society that changes and the need to be within the change to give a wider sense to a specific activity. When thinking about digital and educational purposes, it's necessary to open up to innovation, to welcome changes and to develop new ways to interact with external communities.

Imagining Comics&Science going digital, the impact of this initiative can be much larger and international. It's a method that can be used in many other academic field, bringing knowledge to wider audiences... in a sort of way, it can be seen as a step toward open knowledge promoted by the scientific community. Digital is right behind the corner, especially thinking about the relation between comics and animation!

© Images: Comics&Science

Chapter 4.6.

Digital Empowerment and Participation



The European Commission realized already before Brexit and the outcomes of the refugee crisis, that digital empowerment and participation have to increase in Europe. eParticipation allows citizens to access on the one hand all key documents and on the other hand let their voice be heard.

In the dawn of the digital age it was never easier to acquire equipment and channels to do so. At the same time it was never harder to gain public. The more voices are talking, the less are heard.

The good practices collected in this chapter let people either participate indirect by clicking a few icons and leaving a comment (map me happy) or let them actively being trained to collect stories, videos and photos from their community (community reporting).

Digital empowerment is one of the crucial challenges for educators working with digital curricula. Future citize4ns must be enabled to share their stories and let their voices be heard, as it was said a smart, digital society needs smart, digital citizens.

© Images: Comparative Research Network

Good Morning Syria

Digital storytelling from a Syrian perspective

External good practice, COSV

Short description of the method

Good Morning Syria is an innovative bilingual website on politics, media and culture in Syria. It focuses on the daily lives of Syrians from all over the country, who struggle to survive in their war-torn homeland.

As a consequence of the uprising, a wide range of new channels became available to the thriving Syrian civil society, which is still struggling to raise its voice louder than the various warring factions. Journalism is part of this picture, as numerous Syrians started working for the media to inform the international community about their tragedy.

After more than half a century of harsh restrictions on professional journalism, their efforts are now in need of support in every Syrian region, regardless of the identity of the local ruler.



The project stems from the selection of a team of extremely skilled Syrian journalists in the early phase of their careers, which will liaise with a group of experts in order to reach out to Arab and international media. Furthermore, Good Morning Syria seeks to clarify the flow of information coming out of Syria, in a conflict which is too often simplified as a 'muddled' situation in the Western media.

Finally, the project aims at bridging the gap between Western media and Syrian journalists in a context featured by one of the highest rate of kidnappings in the world, where foreign reporters rarely get the chance to independently verify facts on the ground.



Good Morning Syria is determined to become a major source of information on the country's unfolding events in the context of

global media while maintaining a *distinctively Syrian perspective*.

Digital aspects

The method applied is mostly digital: collaborators have the online support of international experts, send their contents to the web master and materials are available only online. Communications and trainings are done using digital devices, also due to the difficulty to enter Syria or to move within the country: this helps people collaborating to be connected and work together despite the barriers they encounter.

Pedagogic aspects

The core of the contributors is represented by a selection of skilled Syrian journalist in the early phase of their careers. A network of experts supports those journalists to reach out to Arab and international media. The contributors are part of a broader network of civil society activists operating all over Syria. From Dayr az Zor to the Tartus, from Raqqa to Suwayda, through Damascus, Homs, Hama, Aleppo. Daily life stories of Syrians from all over the country are presented in the vivid context of civil society resilience in the war-torn country. All contents, texts, videos and photos are uploaded to the website on creative commons and promoted through the use of social networks. Analytics and insights are used to track the users' behavior and understand the use of contents.

Facts of method

7.000 participants (audience of events, website and social networks)

Target groups:

- general public journalists refugees in Europe
- people interested on Syrian conflict

1 time performed

15 staff involved

1 partner from 1 country Link to method:

<http://www.goodmorningsyria.org/>

Strength, weakness, opportunities and threats

Strength

Flow of information is coming from inside a country in conflict and it represented the real point of view of the citizens from all over the country.

Weakness

The initiative is connected to a funded project and if it doesn't find further funding, it's likely to stop in the next future.

Opportunities

If perceived positively by media, and generally public opinion, it can contribute to

provide information about real everyday life in Syria during the conflict.

Threats

Countertrending the media mainstream, it could be not taken into consideration or even worst its contents counterfeited.

Which aspects are transferable?

The approach is fully transferable: people experiencing a situation, instead of looking at media transfiguring the reality, can become the real promoters of a correct flow of information by telling their stories. Articles, videos, audio or photos can be used to build a narrative that starts from personal experiences and reflect the inner point of view. A pool of experts can support by training the collaborators of storytelling and with a web sites all contents can become accessible worldwide. This tool empowers people giving them back their voice and create information.

A success story of the good practice

In November 2015 two representatives of the Good Morning Syria project, together with two international media experts of the network, met a group of ten Italian journalists to present the initiative. During the meeting the two young Syrian guests explained the project, starting from their need to actively collaborate to the narrative of the crisis their country and people are experiencing, and going through the method implemented to guarantee a continuous flow of information that effectively represents the perspective of

civil society still living in Syria. The journalists, thanks also to this personal meeting, understood the quality and the exclusivity of the stories told by the network and deeply appreciated the project. The digital storytelling of Good Morning Syria provides them with unique information they can use for their articles, thanks also to the release of contents in Creative Commons. Today it's not possible to have correspondents in Syria, nor to enter the country for foreigners. In this framework Good Morning Syria offers to them a reading from inside the country. The fact that after the launch of the website, end of September 2015, the web site and Facebook page gathered the attention of about 7.000 people (in 45 days) is a great result in terms of public response. French and Italian media are already using the website as a source of information and it is expected to have more interest from international media on the project.

What makes it a good method?

Good Morning Syria represents in our opinion a great project that gives voice to people to tell their story, and to go beyond the headlines. It has many interesting aspects: it empowers young journalists and media professionals giving them a proper and accountable space to express themselves, providing them with specific trainings and exchange moments with international experts. On the public side, it offers a different perspective of a conflict covered by media but not reflecting the civil society point of view. The structure of the project, the quality of contents, and the possibility to receive information from all

around the country are a guarantee for readers and media professionals approaching the web site. The method involves several actors: young journalists, activists, international experts, digital experts. Seeing the positive feedbacks received in the first 45 days of activity and the enthusiasm of the team, we think that this methodology can be implemented in similar situations to avoid simplification, generalization, instrumentalization of information that - especially in sensitive context - lead to confusion and to stereotypes. It is, for us, a good example of digital methods used for empowerment and social change.

© Images: COSV

Map Me Happy- a participatory mapping tool for positive public spaces

External good practice,
invited by Comparative
Research Network e.V.



Participatory mapping is used since the 1960s as a tool to collect and represent on a visual support the local knowledge the members of a community have about their surroundings. Inspired by this method and challenged by the local circumstances in Ukraine in spring 2015, the Map Me Happy team proposes a digital tool that helps citizens to map their positive experiences in public spaces.



The initiators of this project are young geographers and architects representing their associations: EGEA Europe and CANactions Ukraine in the frame of TANDEM Cultural managers exchange program 2014-2015. Together they conceived a social experiment that blends the areas of urban studies, planning, cultural geography, cartography and architecture to tackle in an innovative way the issue of low participatory planning in public spaces.

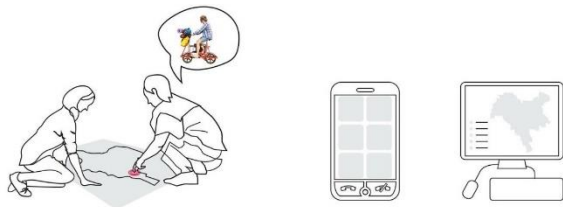
The method was used for the first time in Kyiv (Ukraine) in May 2015 and since then it addresses citizens everywhere to identify unique places which are close to them (both physically and emotionally): places they enjoy spending time at, places that make them happy or the hidden treasures in their city. To each of these places a symbol that represents a happy experience is attached: positive visual, hearing, smelling, touching experience or positive rational experience (e.g. a nice memory). Each of the participants has to add a personal meaning - their own practices or thoughts of the space and to share ideas about how to improve it.

By using Map Me Happy, citizens are encouraged to see their city “through the eyes of the others” and to re-image, diversify, open-up, shape and reclaim the public space they want to have with **positive solutions**.

Digital aspects

Map Me Happy can be used both online and offline (onsite mapping workshops). While the offline community mapping activities are very attractive offering a direct contact between the citizens and a floor map, they can require more preparation in terms of

resources: a large printed map, stickers, questionnaires (in the local language) and facilitators to offer guidelines. This way to collect data assures a higher participation and input in a shorter time on a certain city map. After the mapping activity the data can be transferred to the digital map.



The digital version of Map Me Happy allows people to map using internet-connected devices at any time anywhere in the city without the help of a facilitator. Such a tool provides a permanent collection of unlimited points on the same base map and makes the different mapped places visible to everyone. Moreover, within the digital tool users can upload media files: photos or sound files, offering a more detailed positive experience about a place.

Pedagogic aspects

Using participatory mapping as a pedagogical tool is a common practice among community facilitators for its capacity to develop a shared understanding and to boost discussion about a common space. A digital tool as Map Me Happy makes it easy for conducting mapping activities with groups of any age and size for a certain area as long as the participants have internet connected devices. The facilitator's role is to clarify the definition of a public space and to delimitate the area of interest (e.g. a city, a neighborhood). The timeframe can vary depending on the size of the area to map from several hours to days. The purpose of

the exercise is to map the routine and to discover the new, inspiring possibilities.

If Map Me Happy is conducted using a conventional map, the facilitator needs to prepare a floor plan for the area of interest and assure enough print-outs, writing tools and interview conductors for the participants. The floor map should be placed in an accessible place, and must allow an easy identification of objects such as buildings and green spaces; therefore a high-resolution satellite map printed on a resistant material (e.g. vinyl) is recommended. The positive experiences symbols are to be printed on stickers and the questions about the use of the space and improvement ideas are to be filled in on paper questionnaires by the interview conductors.

Map Me Happy's positive approach helps citizens articulate and communicate their needs and interests in an outgiving way that benefits community-building. People can navigate the map and react to each other's practices, discover, share and discuss together ideas about how to improve their near-by spaces. This tool not only blends the tacit knowledge of experts and non-experts who use the same map but also develops essential social and civic competences. While mapping with Map Me Happy citizens are stimulated to contribute to urban regeneration and get a deeper consciousness of each-one's important role in the use and the development of public spaces.

Strength, weakness, opportunities and threats

Strength:

- Easy to use and to understand for participants with different backgrounds and ages;
- Flexible implementation: can be done with or without guidance, in a group or individual;
- The possibility to get input from other users for the existing data (enrichment)

Weakness:

- An online community planning feature is missing at the moment;
- Digital tool dependent on internet enabled devices;
- A permanent participation depends highly on an intense promotion campaign for the tool;

Opportunities:

- Involving community, stakeholders and urban actors for proposing and taking initiatives for certain areas of interest;
- A good use of the data for city planners, activists and government
- The bigger the participation, the more Map Me Happy becomes an instrument that city planners cannot ignore;

Threats:

- The low level of people's identification with public spaces;

- Skepticism and refusal in certain circumstances (e.g. political, socio-economic) which makes people to only see the negative sides of their surroundings rather than enjoying and mapping positive experiences.



A success story of the good practice

In 2004 Andrew Warren wrote about participatory maps: *"Maps are more than pieces of paper. They are stories, conversations, lives and songs lived out in a place and are inseparable from the political and cultural contexts in which they are used."*

While developing a concept for "mapping positive experiences" many people asked us why we exclude the possibility of mapping negative experiences with this tool. We see mapping negative experiences as a direct way for expressing people's urban needs, but it is unlikely to lead to the **activation, participation and proposing of innovative urban alternatives**. In a different way, a focus on the negative elements in the city – like the holes in the street or litter - can help one develop an eye for seeing these things all over the city.

Map Me Happy is rather to help citizens develop an eye for the best positive practices found around the city. This might help them come with alternatives for negative places. They can suggest low-cost 'quick fixes' or even implement them with their neighbors. A more positive imagination of space can have very real effects!

What makes it a good method?

Map Me Happy is what you'd expect when you blend the interests of geographers, urban planners and architects. We share a fascination for the built environment ('what is physically there'), the social interactions it provokes ('what people do in places') and the invisible yet powerful imaginations of space. When we combined these elements in a positive light to serve the public space we could observe an immediate change of attitude from our participants.

This method offers a different approach to the usual problem-solving, therefore it generates interest and action which are at the base of civic competency. It helps citizens to expand the boundaries of their own city perception and to become shapers of positive public spaces. The results of Map Me Happy can be used by public and private organization to understand the views, needs and wishes of their citizens better. This should be the starting point of urban development and planning.

© Images: Map Me Happy

#InTheSameBoat

Internal good practice, Crossing Borders.

What is it?

#InTheSameBoat is a concept that Crossing Borders has been developing since June 2015. We have organized parallel events in Aarhus and Copenhagen to raise awareness for the refugee crisis: first in the form of street campaigns, then by participating in #RefugeesWelcome and finally by organizing our own events under the same title – “In the Same Boat”. The idea behind this project is to make people aware of how globalized the world is and how the refugee crisis is everyone’s business – we need to get together to debate, open space for dialogue, and find solutions together, involving the whole community.

Who makes it? What is done?

We can say the project has had three phases, which were co-coordinated by the office in Humlebæk and the Aarhus hub to make sure to reach more people.

Danish Constitution Day Campaign, the 5th of June: raise awareness for the migrant crisis in the Mediterranean under the hashtag #InTheSameBoat. In two simultaneous events in Copenhagen and Aarhus (Denmark’s two biggest cities) we have engaged with passers-by interested in showing their support for the cause. For this, we approached people with a poster posing the question ‘Are we all in the same boat?’ and we encouraged them to show their

support by taking a photo with the poster and sharing it on social media under our hashtag. Additionally, we have developed a pamphlet with facts about the migration crisis which we distributed on the streets and we invited refugees to tell their stories. By making the connection between personal stories and social media, between the global and the local we were able to show our support and demonstrate our vision: an intercultural global dialogue respectful for all parts involved. More here: <http://crossingborders.dk/in-the-same-boat-event/>

#RefugeesWelcome: With a new Aarhus internship starting and new volunteers on the way, we went to the streets as our task together. Our interns helped in coordinating the volunteers for a day of discussion and poster-making. The 12th of September we all got together and marched along with thousands of Aarhus people as Crossing Borders. Online, we used the trending hashtag #RefugeesWelcome along with our own - #InTheSameBoat (see more here: <http://crossingborders.dk/2015/09/crossing-borders-at-refugeeswelcome/>)

#InTheSameBoat Symposium: We have organized twin-events in Aarhus and Copenhagen, the 18th and 19th of November, with the purpose of opening up space for dialogue about the refugee crisis. We have received scholars, journalists, activists, politicians and refugees to take the stage and share their stories, and gave the audience a chance of discussing the situation with its stakeholders. (See more here: <http://www.jutlandstation.dk/human-suffering-is-universal/> and here: <http://modkraft.dk/kalenderopslag/crossing->

borders-same-boat-moving-forward-refugee-crisis)

Since when?

From July 2015 to December 2015

Target groups, national, international or local focus?

Our main target groups for this campaign was the local youth community is general (in Aarhus and in Copenhagen), both Danes and non-Danes.

Facts of method

300-500 participants

Target groups

Aarhus and Copenhagen communities

Performed daily since March 2015

20 staff involved

11 partners from 7 countries

Digital aspects

The use of hashtags has been essential to this project. We started our own hashtag #InTheSameBoat in the beginning of the campaign in June, and when #RefugeesWelcome became a trending topic we used both of them in reference to the event and to articles we wrote and shared about the refugee situation. In addition, much of the communication between Aarhus and Copenhagen (and within each hub) is done via Facebook and email. Finally, the fact that our event and its full programme was on Facebook brought

the audience to us and we had a full house in both November events.

Pedagogic aspects

The different activities carried in CB for this campaign included youth empowerment and capacity building and were based in our story-telling approach to conflict resolution. We had our staff, interns and volunteers working to raise awareness for the refugee crisis in the way that they thought was best and all suggestions were heard and incorporated in some way, regardless of the person's position in CB. On the other hand, during the events, all the focus was on refugees and them telling their stories in their own terms, giving them a sense of empowerment and a better 'community feeling'.

Strength, weakness, opportunities and threats

Strength

High participation and motivation from all volunteers, staff and interns

Weakness

Low budget to fulfil all activities without deficit

Opportunities

Sponsorships from local businesses, such as bakeries, supermarkets, and universities, which have supported the final events.

Threats

There are a lot of initiatives involving refugees now, so we need to make sure we are presenting something new to the discussion

Which aspects are transferable?

Empowerment and capacity building are fundamental when working with volunteers and interns: to let them know their opinion and work matters and to make the best use of their abilities. This keeps people motivated, happy, and with a better feeling of belonging to an organization.

Story telling is one of CB's pillars and it can be adapted to any organization: giving people a chance to share what they want and how they want, in their own terms, which is good for the person (in the case, refugees) sharing their story and for the audience. People are tired of numbers and percentages, they want to hear real people

sharing real stories; this offers a different perspective that what's available on mainstream media.

A success story of the good practice

All the refugees thanked us later for the chance of sharing their stories with the Danish community. Khalil, a refugee from Palestine came from a Copenhagen refugee camp to Aarhus just for the event because he wanted chance to share his story with the audience.

What makes it a good method?

This method is good for different reasons: the use of online tools for communication, which facilitated the events' coordination; the story telling aspect which built a bridge between the refugees and the Danish community; and empowerment and capacity building in youth.

On the bride's side

Crowdfunding to raise awareness on migrants in Europe

External good practice, COSV

Overview

“What border guard would ever check the documents of a bride?” Every day thousands of people fleeing the war in Syria were reaching Milan, after crossing the Mediterranean to the Italian island of Lampedusa and heading north. A journalist, a poet and a video-maker decided to make a journey, to accompany 5 Syrians and Palestinians to reach Sweden and obtain there the status of refugees, crossing illegally all Europe dressed up for a wedding. They organized a crowdfunding campaign to make a film, presented it at Venice Film Festival and get it into distribution circuits all around Europe.

The campaign raised € 98.151,00 euro, with 2,541 contributors in 2 months and today the film is screened in Europe, Middle East, Northern African Countries and South Africa. The team met recently the European Parliament to talk about mobility, supported by 2.541 people willing for a change in migration policies. On the bride's side show that digital crowdfunding campaigns can also give voice to contents. One of the major achievement of a crowdfunding campaign is in fact the engagement of the supporters, which get to know the issue more in-depth, feel part of the enlarged team and take

action to make the objective possible. They inform and reach other potential supporters, in some cases organize events to host the promoters and move from the digital experience to face-to-face meetings.

“On the bride's side” managed through the use of a digital tool such as a crowdfunding platform to reach a large basis of supporters to bring its message to Mediterranean citizens and institutions. Thanks to the use of a digital approach, this project managed to make a step in the process of social changes.

Digital aspects

Crowdfunding is by definition, “the practice of funding a project or venture by raising many small amounts of money from a large number of people, typically via the Internet.” The methodology presented is in itself purely digital, but in the case of “On the bride's side” it has moved out of the web to channel supporters' voice to opinion makers and institutions and advocate for an intervention on migration issues.

Pedagogic aspects

Crowdfunding campaigns aim at involving large number of people to support an idea. Each campaign should contain a powerful reason behind the idea, exciting and unique rewards, and an eye-catching display. Video definitely plays a huge role as well as correct use of social media, email distribution lists and local media.

Typically, most successful projects receive about 25-40% of their revenue from their first, second and third degree of connections. Unknown contacts usually join in a second moment. The preparation phase should take 30 days, the pre-launch and the construction of the community should take 15-25 days and the campaign will be then online for 45 days max. Rewards and follow-ups should follow after the closure of the campaigns. Daily analytics are needed for a successful campaign.

Strength, weakness, opportunities and threats

Strength

Free platforms online to upload the project, possibility to promote any initiative and receive support, both financial and on the subject.

Weakness

Limited amount of time, need of a coordinated team and of a community that could support the initial phase.

Opportunities

If positively perceived by the community, the project can receive the funds and be implemented and the idea divulgated by the supporters.



Threats

The investment in time and funds to make the campaign could be lost due to many reasons, such as a weak communication approach, other similar campaign online, inability to reach the community, unwillingness of the community to support the project.

Which aspects are transferable?

Crowdfunding campaigns are nowadays widely used by private, public and no profit actors to reach communities and find supporters for projects or causes. The methodology is though the key for the success of the campaign, which due to the easiness of the online platform is perceived as a simple process. A good planning, a strong communication plan, networking and storytelling are all aspects to be taken in great consideration in order not to waste time and funds in failing initiatives. Online and off-line communication skills need to be developed to reach the goal.

Facts:

2,541 participants

Target groups

General public

European citizens

Refugees in Europe

Local authorities and institutions

1 time performed

10 staff involved

3 partners from 1 country (plus

Collaboration with people in other

European and Middle East

countries)

Link to method:

A success story of the good practice

“This is the first time that a crowd-funded film is presented in the Venice International Film

Festival. And it is the first time that such a brave act of civil disobedience arrives on the red carpet. We, the directors, are going to be there along with the crew and all the cast of our fake wedding convoy, including the five Palestinians and Syrians we smuggled from Italy to Sweden.

It is incredibly moving to think that only one year ago they were still in the midst of the war in Syria, then they experienced the journey at sea, the terrible shipwreck of October 11th and now...they have the opportunity to tell their story to the entire world and, why not, to meet YOU, who made this dream come true. They have never heard something like that in Venice... They have also never seen a cinema full of brides! Because of course, that's the plan!

We are inviting all the people to come to the screening dressed up like brides and grooms. A little sign to say that we all stand on the bride's side. Because this is not merely a film, it is an act of civil disobedience. For the same reason, after the screening we are going to celebrate in front of the sea a commemoration of the twenty thousand deaths caused by EU's im-mobility laws.

Thank you for everything! And see you in Venice!”

Antonio, Gabriele, Khaled and the rest of the wedding convoy

What makes it a good method?

“On the brides' side” is the biggest ever crowdfunding campaign in the history of Italian and Palestinian cinema. Thanks to

supporters, the project creators were able to finish the post-production in time to enter the 71 Venice International Film Festival. The film was selected and won three special awards of the jury. One year later, it had been given a theatrical release in Italy and was featured in many of the biggest international documentary festivals around the world (IDFA, HotDocs and DocEdge, to name a few). It has also been screened in 36 countries worldwide, broadcasted on Italy's SKY channel, and now on Al Jazeera

English. It is amazing how the idea of a small group could win the hearts of so many people around the world. They wanted to prove that the Mediterranean is not just a cemetery, but that it can also be the sea that unites people on both sides. On The Bride's Side did just that, using a digital method that had this potential in it: a crowdfunding campaign.

© Images: On the Bride's Side

BOEMI – Music, creativity and the digital

Internal good practice, Crossing Borders.

What is it?

BOEMI – Building Our Employment Skills Through Music – is an Erasmus + project of which Crossing Borders is part of, along with partners from Europe and Africa, aiming at using non-formal education and digital media to improve youth empowerment and increase their employability, through the uncovering of local folklore music from each country.

Facts:

200-300 participants

Target groups

Youth workers and unemployed youth from Denmark, Spain, Italy, Ghana, and Senegal

Performed continuously since April 2015

10 staff involved

Who makes it? What is done?

The project is carried on by 5 different partner organizations: Crossing Borders (Denmark), Centro per lo Sviluppo Creativo “Danilo Dolci” (CSC) (Italy), IYEC (Ghana), Jeunesse En Action “GNO FAR” (Senegal),

Asociación para la Integración y Progreso de las Culturas Pandora (Spain).

BOEMI has been training youth workers and unemployed youth in new media and non-formal educational methods, including the maieutic approach, through workshops and seminars at a local and international level. Apart from the international meetings, conducted in Italy and Spain, where the partner organizations have met to receive training, the teachings have been passed on through locally arranged activities, such as investigations on local musical traditions, social media, copyright law, music production and employability.

The project's final result has been concerts at a local level arranged by the youth workers and unemployed youth which has been trained by the former, and an international concert with all partners in Palermo, Italy, which took place on July 2016. Furthermore, an ebook is being written and translated into all languages of the project partners, to illustrate good practices that can be transferable to later projects.

Since when?

From April 2015 to October 2016

Target groups, national, international or local focus?

The target group for this project has consisted of youth workers and unemployed youth, which have had the opportunity to be trained at an international level and develop their skills at a local level.

Digital aspects

An important part of the project consists of developing new media skills among youth workers and unemployed youth. Crossing Borders has contributed for this by arranging a social media expert for the training in Madrid; the training has consisted of promotion on new media platforms, particularly social media, and the visual aspects of music promotion, online profiles, and music distribution. Furthermore, the international communication in the project between meetings has been conducted via facebook, dropbox, and google drive, to allow all the partners to share the progress they were making at a local level. A facebook group has been created to maintain contact between all project participants to ensure the creation and maintenance of an international network which is sure to improve employability among youth.

The project has also a facebook page - <https://www.facebook.com/boemiproject/?fref=ts> - and a website - <http://boemiproject.eu/> - where information is updated regularly, along with multimedia content, such as sound, photos and videos. The content is produced by the youth workers themselves using a diverse knowledge based where participants help each other in developing digital skills such as audio production and editing, photo shooting, and video recording and editing.

Finally, an online platform is in the making, where participants can easily upload content to be shared within and outside the project. This content includes recordings made during the study-phase at a local level, consisting of photos, audio, and video recording of folklore music, music or other

content created during the local and the international workshops, and recordings of the locals and the internal final concerts.

Pedagogic aspects

The project is based on non-formal education, and all participants have been trained according to the principles of cooperation, border crossing, team building, and intercultural communication. We have received special training in the maieutic approach using the maieutic circle head by Amico Dolci, director of the Italian partner organization, in all international meetings.

This has also been transferred to digital practices, given that no formal education has been given to the participants regarding new media production and dissemination, basing the learning process instead on mutual cooperation, using all the participants' different skills and weaknesses to ensure the quality and customization of each skill learned.

Strength, weakness, opportunities and threats of good practice

Strength

- Intercultural environment
- Good use of each participant's skills
- Creation and maintenance of an international professional network

Weakness

- Language and geographical barriers

Opportunities

- Improvement of employability skills of youth participants
- Expansion of the project's concept and method to similar projects at a local level

Threats

- Geographical barriers can limit the networking capacity of the group

Which aspects are transferable?

The methods of non-formal education, both in digital and non-digital practices, are easily transferrable for other projects. Although BOEMI was focused on musical traditions, the methods used can be applied in different contexts; examples of this can be the management of social media pages and networks, the maieutic approach, and the intercultural nights facilitated by all participants in order to break cultural barriers.

A success story of the good practice

The final concert in Palermo, which took place on the 12th of July 2016, was the culmination of a year's worth of work between international partners. During one week, all participants were living together and sharing their daily lives, getting to know each other, and by the time of the concert,

language barriers were shattered through the use of music and other alternative methods, allowing a band to be formed and a concert prepared with only 2 days of preparation. The concert was a success, you can see a clip here:



What makes it a good method?

The method used was very successful because it allowed the sharing of knowledge regardless of cultural and social backgrounds, allowing all participants to be part of a dynamic international network with which they have learned and can continue to learn after the project is concluded. Furthermore, the use of digital tools was an essential part of the project, and all participants have been properly trained, whether during the international meeting or at a local level, where those who had received international training passed on their knowledge, creating a solid chain of knowledge across two continents.

Community Reporting

People's Voice Media / Institute of Community Reporters (ICR)



Overview

Community Reporting started in 2007 and uses digital tools to support people to tell their own stories, in their own ways and to connect these stories with people, groups and organisations. It provides opportunities for people to find their voice, challenge perceptions, describe their own reality and create conversations for change.



Digital Storytelling is at the heart of the model and provides people with the opportunities, skills and knowledge to become responsible storytellers. It supports learners to use digital tools to tell their own and other people's authentic stories and the communityreporter.net site provides a platform for people to share these stories.

Stories are curated into online topic-based features and these features are then connected to research organisations, service designers and policy makers so that they can be used as 'catalysts of change' that inform provision and policy in a range of fields.

To acknowledge the achievements of participants the Institute of Community Reporters has a badging system that differentiates their accomplishments and skills.

Digital aspects

The Community Reporter programme covers a variety of digital media such as video, audio, photography and blogging. During these programmes people develop their digital literacies, explore storytelling practices, produce media content, meet new people, learn how to work effectively as part of a team and independently, and build their confidence.

The modular-based curriculum provides the trainer with the flexibility to design bespoke Community Reporting programmes that meet the needs of the participants.

All programs offer post course continued development sessions that support the consolidation of digital skills and practice, and create sustainable peer-led Community Reporting groups at a local level.

Areas for development

The Community Reporter program is currently exploring better ways to curate content so that stories from users can be used to inform policy and research. There are plans to add a series of modules to the program to support Community Reporters who want to gain skills and experience in collating, curating and mobilizing content.

The program is also being developed to move from a linear to a modular approach, to make it sufficiently flexible to meet the needs of individual learners and social licensees.

In the longer term, a European Network of Community Reporters will be developed, where stories and knowledge can be exchanged between different groups of reporters and policy makers.



Which aspects are transferable?

The Community Reporter program can be easily transferred to organizations and across different countries and regions through the Social License, which offers a train-the-trainer program that teaches the Community Reporter philosophy, approach and methodology as well as supporting local activity.



Summary Points

- Community Reporting supports people to have a voice and provide insight to policy makers and researchers
- It develops digital skills in story telling using “technology in the pocket devices” such as mobile phones and tablets
- It has an accreditation system through the Institute of Community Reporters which recognizes achievements through a badging system

- It can be replicated in different locations through the Social License model that provides train-the-trainer programs.

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