



Methodology:

Using **digital media** for
youth engagement and
active citizenship

Table of Content

Introduction	5
1. Methodology for making Digital photography	7
Introduction: Digital photography – A frame for stories	8
Goals	9
What do you need for a project?	12
Target audience	13
Training of which media literacy components?	14
The process of the methodology - A step-by-step plan	15
Critical factors	23
Learning Design for: YEP - Digital photography - Exercise	25
Teaching-Learning activities	26
2. Methodology for making Digital Stories	29
2.1 Preparations for participants making Digital Stories:	30
Introduction	30
Exercises	31
2.2. The Methodology for making Digital Stories	35
Introduction:	36
Telling stories with Digital Stories	36
Goals	37
What do you need for a project?	39
Target audience	40
Training of which media literacy components?	41
The process of the methodology - A step-by-step plan	43
Critical factors	57
Results	61

2.3. Methodology for evaluating and presenting a Digital Stories project	63
Introduction	64
Evaluation of the Digital Story project	65
Peer to Peer event	67
After the peer to peer event: assignments	72
3. Online platforms and social media	73
2. Goals	77
3. What do you need for a project?	80
4. Target audience	81
5. Training of which media literacy components?	82
6. The process of the methodology - A step-by-step plan	84
7. Critical factors	95

Introduction

The Youth e-Perspectives on Migration project was an amazing experience for all the participants: youngsters and trainers. During the evaluation process, youngsters told us they learned a lot about the refugee crisis and the struggle of refugees to reach and survive in Europe. Most of the participants between 16 and 28 mentioned that the experience during the project changed their lives in a positive way.

Their empathy for refugees augmented and some of them found similarities between the life of the refugees and their own lives as youngsters with a migrant background. The participants emphasized that the meeting and the debates with youngsters from other countries fortified their feelings of a successful experience as well. Within a few days, they felt a real bond of solidarity. Sharing their stories during the storycircle strengthened the new born friendships and enabled them to find new forms of energy and pathways to fight against prejudices towards refugees.

We hope that many other youngsters can enjoy the same experience. That's the reason why we wrote this methodology. You will find different parts corresponding to the different workshops we organised during the international face-to-face training in Zagreb, but also in each city (Brussels, Zagreb and Barcelona) and online, before and after the face-to-face training. The methodology is composed of three workshops: 'Digital Photography', 'Digital Storytelling' and 'The Use of Online Platforms and Social Media'. The Digital Photography workshop was meant as an introduction to the technical side of digital photography, but also as a preparation for the workshop on Digital Storytelling. The Digital Storytelling workshop is a simple and creative process through which people with little or no experience of computers gain skills needed to tell a personal story as a two-minute film using predominantly still images. The Online Platforms workshop provides participants with the skills and knowledge needed to properly use online platforms to communicate to others, raise awareness about a cause and stir debate. Each of the three workshops can be implemented separately as a stand-alone training, and that is what partner organisations were doing until this project. Each partner was "expert" in one workshop - the Croatian partner Telecentar specialised in Digital Photography, the Belgian partner MAKES vzw in Digital Storytelling, and the Spanish partner El Teb in Online media. But there is a real value in our experiment to bring them together and combine them, because they are complementary and reinforcing each other, leading to a multi-dimensional training that provides young people with a palette of skills.

In Zagreb, we had the time to conclude the workshop on Digital Photography and to give an introduction to the two other workshops. During the Digital Storytelling workshop in Zagreb youngsters participated in the story circle, telling their stories, giving feedback to each other and editing some parts from the digital story. After the international training, youngsters went back home and finished their digital story there. They completed some assignments on the digital platform, at home or during different local meetings.

Concerning the methodology, we decided to experiment in our search of the best approach, and adopted different approaches in teaching the different topics. For example, due to the high level technical knowledge required in the photography workshop and the pedagogical knowledge necessary to lead the storycircle during the digital storytelling workshop, adult trainers were chosen to coach the youngsters during these parts of the training. The workshop on Online Media and social media was prepared and given by the youngsters from Spain, with the support of the expert partner in this topic El Teb. It was not easy for the young people, but they delivered it very well, despite the difficulties to explain some issues to peers using a foreign language as Spanish native speakers.

In this methodology, you will also find the methodology for organising the local preparatory and follow-up meetings and the peer-to-peer event.

When you read it, keep in mind this are three contributions from three different countries. They have different phases and are prepared in each unique context. It's not written in a chronological way but in three different chapters where two of them have a preparation phase. In the Digital Storytelling part you'll find the preparation phase before the main methodology, in the Social Media part it's included in the Step by step phase in the chapter itself.

Next to the three chapters included we felt the need to add a fourth chapter. We felt that the media literacy can topic-related aspect of the training can be reinforced by an additional module to introduce young people to the world of media and information literacy. It is called Digital Journalism and it has a horizontal implementation on the entire project. This chapter can be found on our digital platform: <http://www.yep4europe.eu/>

We hope you enjoy this methodology,

We also hope that reading this will inspire you to set up similar projects so that our experiences can help other youngsters all over Europe to live a powerful experience as well. Helping them to become European citizens, aware of the struggle of refugees fleeing their country and searching for a new home and job in our country.

The Yep4Europe team

A close-up photograph of a person's face, partially obscured by a camera they are holding. The camera is a Sony model with a lens that has 'E 3.5-5.6/PZ 16-50 OSS' and 'G405' printed on it. A large, semi-transparent green circle with a white border is overlaid on the center of the image, containing the text '1. Methodology for making Digital photography'. The person is wearing a blue and yellow plaid shirt.

1. Methodology for making Digital photography

Introduction:

Digital photography – A frame for stories

In this introduction part we will explain the relevance and the meaning of digital photography as a creative frame for producing and telling your stories.

Participants of the Youth e-Perspectives project will acquire theoretical and practical basics in creative and technical skills by producing digital photography content.

Every day we are uploading 1.8 billion images to Instagram, Flickr, Facebook and other social media platforms. We are sharing our stories, information about our life, friends, family, pets.. simply by clicking the shutter button and pressing the upload icons.

What is the purpose and how to send the right message?

By understanding some basic rules of photography and using camera in the right way participants will shape the frame of their story and put the emphasis in the right place - the purpose.

Digital photography is the art and science of producing and manipulating digital photographs, therefore it is a non-replacement form of presenting and sharing stories. During the first part participants will acquire basic skills of producing digital photography content. Theoretical part combine introduction to visual communications, image composition, understanding the principles of exposure, photographic Ethics and getting familiar with mobile apps for creating and editing photos.

Photography is fun, easy, cheap, and an affordable way of expressing your ideas, interests and presenting achievements.

A powerful picture can be moving as it can evoke emotion. Photography is very popular not only because it is easy to get started with, but also there are a ton of creative ways to express yourself.

In the second part you'll find the exercises. Participants will learn the basic skills of photography and image editing and participate in a team's production of digital photos. For instance: working on portrait photography in teams.

In the third part, the participants will critically think about the photography they have produced by using peer to peer assessments.

Photography is a powerful tool. Communication without a single word. "The photograph is an undeniably powerful medium. Free from the constraints of language, and harnessing the unique qualities of a single moment frozen in time." - Steve McCurry, National Geographic photographer.



Goals

First main goal:

The aim of this module is to familiarize participants with the basics of digital photography and using mobile devices.

Upon completion of this module, students will be able to name and describe the basic principles of the image composition, explain the concept of resolution, demonstrate the control of exposure, white balance, ISO sensitivity and depth of field. Also take pictures, understand the difference between interior and exterior, perform basic photo corrections by using mobile app software for image processing and export files in formats adapted for publication on different media platforms.

On successful completion of this module, students will be able to create simple digital photographic content using mobile devices.



Creativity and personality:

- Participants learn how to shape image composition by following the basic rules of composition:
 - Participants learn how to apply rules of lines
 - Participants learn how to use rule of framing
 - Participants learn about rule of thirds
 - Participants learn about depth of field
 - Participants learn how to apply camera angles
- Participants use basic rules of composition to tell their personal photo stories
- Participants learn how to shape their creative ideas by using photo collages

- Participants learn how colours effect on the mood of photography
- Participants learn about photography topics
 - portraits
 - architecture
 - landscape
 - sport
- Participants learn how applying different composition rules can affect their stories
- Participants acquire communicational skills (presenting the story behind pictures, and explaining the rules they applied)
- Participants acquire researching skills (searching for the stories and exploring possibilities)

Technical and computer skills:

- Participants learn how to use landscape and portrait photo frame orientation on their smartphones
- Participants learn about photo resolutions and megapixels
- Participants learn about light and exposure
 - Participants learn about natural and artificial light
 - Participants learn about exposure triangle (ISO, Shutter speed, Aperture)
- Participants learn about lenses
- Participants learn about white balance
- Participants learn how to use mobile apps for taking photos
- Participants learn how to use mobile apps for editing photos
 - crop image
 - resize picture
 - control brightness and contrast
 - saturation
 - export
- Participants learn about Image formats
- Participants learn how to use online collaboration tools (Google Disk for sharing photos)

Media and information literacy:

- Participants learn how to perform searches on the internet (searching for photo examples)
- Participants learn about creative commons license and basic of copyright
- Participants learn about the Importance of ethics in photography
- Participants learn to critically evaluate Information
- Participants learn how to recognize the cultural, social and other contexts of photography

Analysis and reflection:

- Researching a subject for photo story
 - Expressing personal experiences (regarding the topic)
 - Reflection on ethical decision making process
 - SWOT Analysis (strengths, weaknesses opportunities, threats of the story)
- Participants receive feedback and improving photography skills
- Participants make connection with end viewer (emphatic and emotional connection)

Group dynamics:

- Participants learn how to work in group (social skills)
 - Plan and manage time
 - Share diverse perspectives
 - Challenge assumptions
 - Understanding through discussion and explanation
- Peer assessment
 - Finding effective peers to emulate
 - Develop their own voice and perspectives in relation to peers



What do you need for a project?

Duration of the project:

Duration of the project is recommended to take 1 day of 8 hours.

Two sessions (one in the morning and one in the afternoon or evening)

Participants spend most of their time exploring the surrounding area with their smartphones thinking about story and searching for creative shots. It's Project-based learning (PBL).

Digital photography sessions:

- Session one:
 - introduction
 - visual communication
 - image composition
 - practical work
- Session two:
 - light
 - image editing
 - photography projects
 - working on a project

Number of participants:

Group of 8 to 12 participants (even number of participants for working in pairs by two). Engaging participants in small group work - to be encouraged.

Required materials:

- smartphone (per participant)
- computer for each participant
- internet connection (for working with online tools on smartphones and computers)
- minimum one DSLR (project work in pairs)
- projector

Target audience

The main target group in terms of end users is young people 16-29.

In our case “Youth e-Perspectives on Migration” stretch beyond the young people (16-29) who will directly participate in the training, because it will provide a platform for expression not only for migrants and refugees but for tolerance and solidarity between cultures, empowering young people to be more active, participative citizens, which is beneficial to the community at large.

A picture is worth a thousand words. Photography appears to solve that necessity and through the years it has become an important communication and artistic

tool. We can explain everything better with image because it is a faithful reproduction from reality. Anyone with an image-capturing device can get started with photography, that makes it fun and personal for everyone.

By using smartphones young people can share their knowledge in the field of digital photography not only with their friends but also with elderly family members and work on informative intergenerational photography project.

Training of which media literacy components?

TECHNICAL SKILLS: Participants with basic knowledge of IT and the use of web

- Basic file type and formats in digital photography
- Editing digital photo files (using online tools and apps)
- Using custom camera's controls (ISO, exposure, white balance)
- Sharing photos and files by using online collaboration tools
- Exporting and distribution of photography (platforms)
- Using photo apps (default smartphone camera app, DSLR camera app)
- Using photo editing apps (Snap seed, Pixlr)
- concept of resolution

CREATIVITY:

- Elements of visual art (line, shape, tone, colour, pattern, texture)
- Image composition
- Telling a story with pictures (photo collage)
- Editing photos and photo manipulation for stronger effect and focus of the story
- Story behind the photo (emotion)
- Light manipulation (getting the right atmosphere)

ANALYSIS: Producing digital photos with relevance and meaning

- Capturing audience (ABC – Attention, Behaviour and Circulation)
- Photographer is an artist and storyteller (combining skills in the right way)
- Responsibilities for choosing a story goal (viewer's perspective)
- Exaggeration and authenticity (keep it simple and clear focus on story purpose)

REFLECTION: Photography - critical analysis (ethics, boundaries..)

- Research of information that is relevant for photo topic (reliability of information)
- Theme relationship (social documentary, identity, environment abstraction....)
- Choosing composition techniques (portrait / landscape, things arranged within the frame and how does your eye move around the photo)
- Author rights vs copyrights (using creative commons licence)
- Personal response (link image with the theme and why you chose it)
- Describing the visual elements of photo (light quality, focus, angle of view)

The process of the methodology - A step-by-step plan

You can divide the process of making digital photography ... in several phases:

1. Introduction to the topic
2. Group exercise
3. Introduction to visual communication
4. Rules of photography (composition)
5. Individual exercise
6. Working on technical skills (light, exposure, photo gear – smartphones)
7. Defining a personal photography project
8. Group work (taking pictures, editing)
9. Distribution (sharing pictures - social networks, clouds, prints)

In our projects we use a **step-by-step plan**.

Preparation – Warm up

Participants will create a shared folder on Google Drive by using their email accounts. Check to see if every participants have their smartphones with charged batteries. Start with an Icebreaker: every participants need a white paper and a pen.

Each participant will draw a person who is sitting right side from them - draw a simple portrait sketch. Time for this task is two minutes maximum. When finished they give the sketch to the person who was the subject. Ask them to simply take a photo of the drawing with their smartphones. Now each participant has a new profile photo for social networks or emails. (Notice how they use smartphones while taking photos and use it as an example of landscape and portrait mode later during the lecture).

Introduction to digital photography

The simplest answer to “What is Digital Photography?” is that it is photography where the image is exposed, captured and stored electronically rather than on film.

Through the years, photography has been applied in various fields.

From hundreds of thousands of amateur photographers who preserved memories and impressions with their cameras, it is worth remembering the photographers of magazines, and the pictures taken by them.

We’re now posting 1.8 billion photos every day!

More relevant question is: How many photos are taken with mobile phones each day? 2 Trillion photos will be shared this year, and possibly 3 trillion or more. Spread across roughly 2 billion smartphone users, that’s only 2-3 photos per day per person. That’s just how many photos were shared, How many more were taken and not shared?

Example 1:



Link: https://www.youtube.com/watch?v=4e_kz79tjb8

Video about amount of photos we producing on social networks.

Photography also forms an important part of multimedia content; that is why we must bear in mind that pictures appearing there should be made with such care as

if they were intended to appear elsewhere. The photos must be legitimate (our own).

Today no magazines, newspapers, or internet portals exist without photos. And I believe that however fast technology is developing, the photograph will always have a place of its own.

Step 1: Choosing the topic for the photo project

At the beginning we must choose what kind of photo project we will work on.

Choosing a topic, for example: nature, sport, architecture, portraits etc.

By choosing one of the topics we will define what visual elements we will apply for presenting our photo story to viewers. If a photo is a story by itself (single photo with clear message) for example sunset at the beach, we will focus our visual communication elements on clear structural composition such as;

- Shape
- Colour
- Contrast
- Texture
- Alignment

The portrait photography project will be focused mostly on composition, lights, exposure and story behind the person in frame. If we choose to work in a controlled environment (interior) we will focus primarily on light, carefully setting this parameters:

- White balance
- Exposure (if we use DSLR by controlling ISO, shutter speed, aperture)

To set up a story in the frame we need to choose what composition rules we will apply – there are no rules in photography but there are guidelines which can helps us to enhance the impact of our photos:

- Rule of thirds
- Leading lines
- Symmetry
- Depth
- Framing

Documentary/report photo projects need to answer some of five W questions;

- Who
- Where
- What
- Why
- When

Who – example: guitar player (portrait photo, rule of thirds, colour,)

Where – example: on the stage (landscape photo, framing, depth)

What – example: playing guitar (landscape, leading lines, texture,)

Why – example: audience (landscape, rule of thirds, shapes, contrast)

When – example: concert poster on the wall (portrait, colour, lines)

Step 2: Research and preparation

Working on a photo story is challenging. Before we start to make photos by clicking shutter button on our camera or simply pressing screen on our smartphones, we need to do quality research on our subject. Google image search currently is one of our best friends. Type “portrait photography” and simply press search. There is a bunch of super cool ideas that can be used on your projects. Preparation means to do research on the topic. Now type “migrant crisis photography” in Google image search and press search. The results are not as beautiful regarding the subject as previous search but they are deeply emotional. Before starting any photography project keep in mind one crucial thing – ethics.

Good preparation is 80% of making a good photo story. From the technical side there are few simple rules and also tips and tricks that can help you getting that perfect moment captured in time. If we use DSLR-s cameras, good preparation is choosing the right lens for capturing the topic, for example: if our project is about people and their personal stories, we need to use closer more personal photos. Portrait photography is good choice for telling personal stories. The right lens for this kind of photography are mostly prime lenses (50mm, 35mm, 85mm,) but you can use zoom lenses to do “paparazzi” style photo from a distance – keep in mind the ethics of taking that kind of photography. These days cameras on the smartphones becoming better and better.

The good thing using a smartphone as a photography camera:

- They are always with you
- Size
- Easy to use
- Relatively cheap (comparing with DSLR-s and mirrorless cameras)
- Editing software (taking photos, editing photos and distribution on the same device)

Bad things using smartphones:

- Battery life
- Price (price for the new models)

- Ergonomics
- Low light (small sensors in smartphones need more lights than big DSLR-s or mirrorless cameras)
- Fixed lens

Before going on field to shoot your photo story, you need to do one last check:

- Exterior shooting (weather conditions, location permissions)
- Interior shooting (light condition, location permissions)
- Back up equipment (batteries, memory cards, cables, power banks,)
- Time schedule (for shooting events such as sports)

Step 3: Taking pictures

Once we are prepared and made decision about our photo story, we need to do our best to do everything as we planned although more than that is impossible. When taking photos you never know what will happen on the field or in the studio. The most important thing is to follow your idea simply by following rules of composition combining with visual communication elements and put everything in focus. Photography is fun. Experiment and try to catch as much as possible regarding the topic. It's not about how many pictures did you take, it's about following your idea about what you want to present to the viewers. Many things can go wrong but keep in mind that you only need that one "perfect" picture to tell your story. Keep it simple. Follow the rhythm in front of the camera. When working with people try to relax them. It's very important to have good communication with a subject. When you are working with smartphones you should never use digital zoom* if it's possible get closer to your subject. Many default smartphone cameras don't have additional settings such as balancing ISO or manual white balance, so use additional photo apps** (there is a lot of [free photo apps](#) that allows us custom settings with a little or none limitation) . If you are shooting with DSLR-s always shoot in RAW formats. That kind of formats allows you better control in editing software than pure jpg.



* Using digital zoom on smartphone

** using [Snapseed](#) free photo app



Before taking a photo be sure to check these things:

- Composition
- Exposure
- White balance
- Relevance

When working with smartphones, good thing is to arrange your photos by topic (you can do this by creating folders on your phone) for example; portraits, landscapes, architecture, pets, flowers. By doing this it will be easier for you to track your work flow during the editing part.

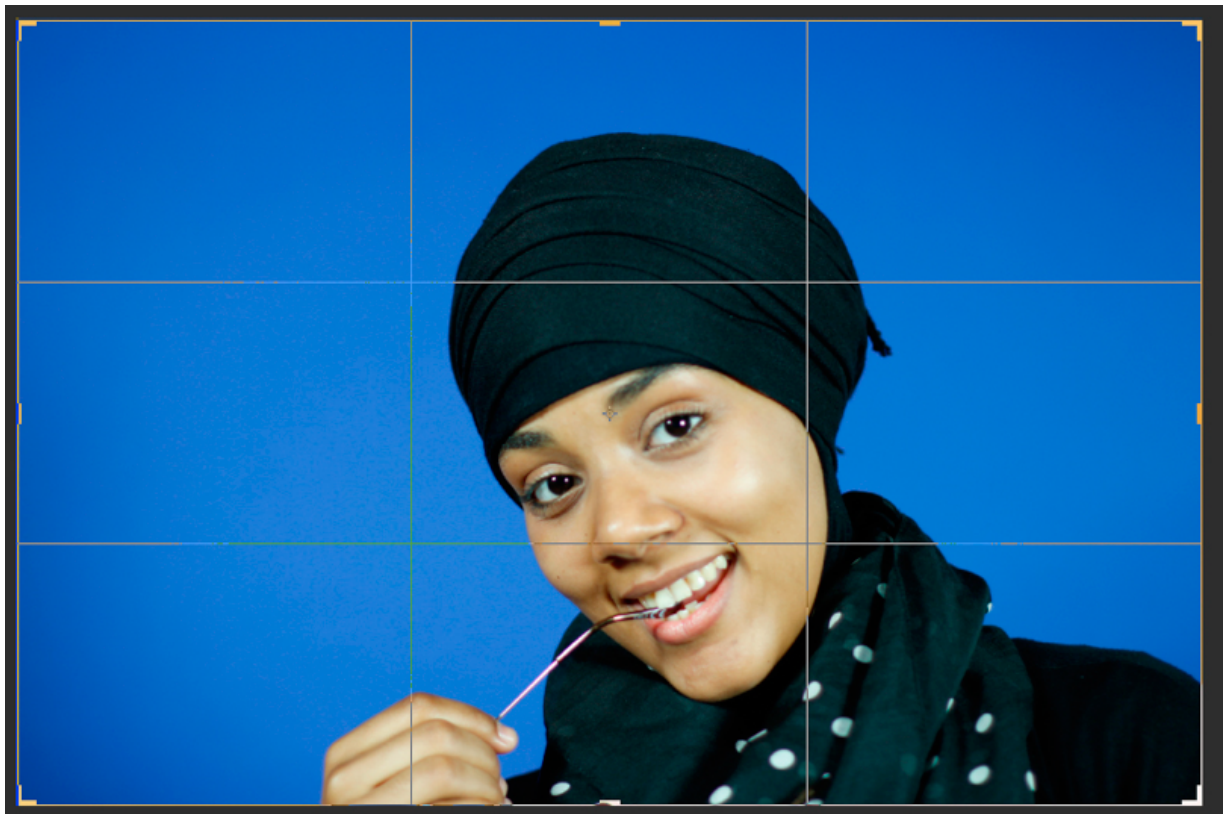
Step 4: Review and editing

After photo shooting your story try to review old images that you produced simply by going through a folder and looking at photo by photo. Do not get too emotional with the number of picture you took. Keep in mind: less is more. Try to select photos by these elements:

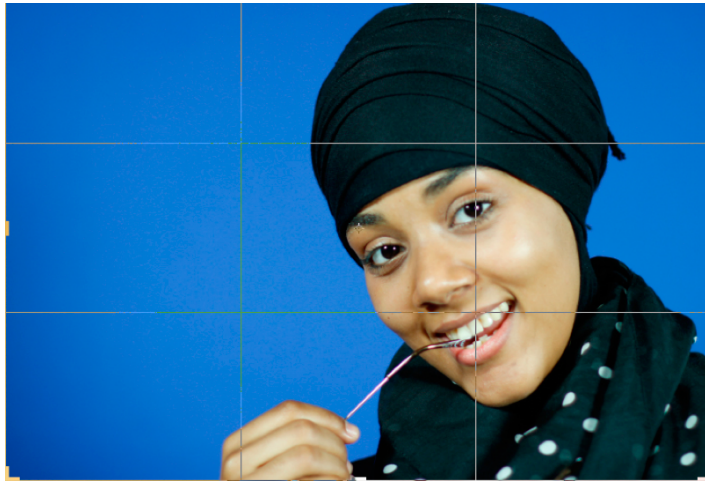
- Focus (how clear is subject or action in the frame)
- Exposure (is the light on the picture good or is the picture under or over exposed)
- Relevance for the story
- Photo composition (is it possible to be recomposed – edit)

Basic rule of photo editing is the same like in graphic design – do not decorate, communicate.

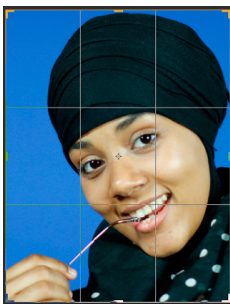
Rule of thirds (examples)



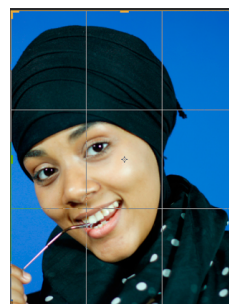
Too much empty space behind subject



Horizontal and vertical alignment



good vertical alignment



too close to the edge of frame

While editing your photos , it's not all about HDR* (high dynamic range) or applying “creative” filters. Photo editing is about putting an emphasis on the purpose. Example: close up portrait photo of an old man. We can use a black and white colour scheme and change contrast on the photo to emphasis on a person's long life.



* HDR (high dynamic range) using Snapseed App

The easiest way to make your photo better is to rearrange objects in the frame simply using a crop tool. The crop tool allows us to redefine that basic rule and to apply them in new order. Another tool for easy editing pictures is to change exposure (light, brightness contrast,) . We use photo editing to hide whiteness or to clear imperfection from our pictures but we can use photo editing for protecting our authorship over our work (putting watermark on photos). Photo editing is another way to play with your stories in a frame so be creative and remember the best Photoshop edit is the one that you cannot notice.

Step 5: Exporting and distribution

When exporting digital photos we must focus on the type and format of the picture. Depending on end purpose of our pictures we will balance file size regarding quality and dimensions (smaller picture size with good quality for web articles and bigger size for article gallery). If we want to print our photos we will do one on one principal (print size equal digital size and resolution not less than 300 dpi*). After editing process always make backups. Make backups of RAW files and edited (= exported) files. Best thing to do is to put your pictures on external hard drives, memory cards, and to do backups on cloud platforms like Google Drive.

Distribution online is simple. If we want to share pictures online the good way is to make sure we are using one of licence (for claiming our authorship rights). The best way to do that is to use a [Creative Common licence](#).

Sometimes we want to share only the best pictures from our gallery but keep in mind that what is best for you maybe is not the best for the audience.

Digital photography is fun, engaging and a very powerful digital storytelling tool. Feel free to experiment but know that you have the power and responsibility about stories that you share.

* [DPI](#) is used to describe the resolution number of dots per inch in a digital print

Critical factors

a. Factors of success

Taking photos today is easy. We don't need expensive cameras and equipment to make a quality photo story. For young people taking photos with smartphones is starting to be an instant reaction for capturing moments around them or simply to take selfies with friends. They can easily follow the trends in the smartphone industry but also they share knowledge among themselves simply showing their best work to their families, friends or wider audience through the social networks.

Photography Is Fun! With a photo you can capture a moment, and have it forever. Once you start noticing details you start to see how much beauty is all around you. Once you created a photo that you really like you instantly want to share it with the rest of the world. It's a good feeling to receive a feedback on your work and it is a constant learning path. Photography can easily motivate you to learn on your own – non-formal or informal.

Photography is:

- A wonderful stress reliever
- It inspires your imagination
- A self esteem booster
- Let's you see things that you may never have noticed before
- Preserves new and old memories
- Documents your journey through life
- A tool for social change

Photo exhibition is the best way to congratulate participants on their effort and give them a chance to talk about new knowledge and show their new skills.

b. Pitfalls

Attachment to the camera and equipment

Most common reason for giving up on digital photography: "I don't have money for an expensive camera." We need to focus the participants on the designing, artistic and storytelling part of photography rather than focusing on expensive equipment.

Mistakes:

- Buying too much gear, too quickly (New camera (lens, flash etc.) will not make you a better photographer. Don't expect a great camera to take great pictures.)
- Being too shy to get in close (Don't be afraid to get in close).
- Forgetting to change the settings
- Taking too many photos
- Over-editing

Photo Manipulation

By using photo editing tool we are changing the context of images.

We need to be careful when sharing and presenting photo stories which have information

or documentary value. How much manipulation should be allowed and what are the limits? How can we believe anything we see anymore? With today's technology, we can literally do anything we want with images. Focus on the truth of the project. Focus on objectivity. Don't go over the line of good taste. Do not use photography to hurt someone.

One of biggest threat is not getting familiar with the law - [Street photography , people, privacy & children](#). On this link you can find [Consent required for action related to a picture of a person in a public place \(by country\)](#). Keep your privacy settings as high as possible. Do not share private photos with personal information that can be used against you. Read disclaimer on social networks - term of usage and privacy before you share the photos with the world. Respect others people privacy when taking photos and sharing them online.

Dangers of posting photos online:

- Check your privacy settings
- Know who your friends are
- Disable GPS technology before taking photos with a smartphone if you plan to post the photos online
- Watch out for lower-tech ways of sharing personal information
- Don't post photos that could be embarrassing

The bottom line: It's hard to control how your photos are used once they are posted online so use copyright licensing (Creative Commons copyright licenses).

Learning Design for:

YEP - Digital photography - Exercise

Context

Topic: Digital photography - Exercises

Total learning time: 120

Number of students: 20

Description: By understanding some basic rules of photography and using camera in the right way participants will shape the frame of their story and put the emphasis in the right place

Aims

On successful completion of this module, students will be able to create simple digital photographic content using mobile devices.

Outcomes

Name(Knowledge): basic file type and formats in digital photography

Use(Application): custom camera's controls (ISO, exposure, white balance)

Operate(Application): editing digital photo files (using online tools and apps)

Reproduce(Knowledge): exporting and distribution of photography

Use(Application): photo apps (default smartphone camera app, DSLR camera app)

Define(Knowledge): concept of resolution

Give feedback(Evaluation): story behind the photo (emotion)

Apply(Application): light manipulation (getting the right atmosphere)

Apply(Application): image composition

Produce(Application): digital photos with relevance and meaning

Be responsive to(Affective learning outcomes): choosing a story goal (viewer's perspective)

Teaching-Learning activities

1. Making photo story

Investigate 15 minutes 20 students Tutor is available

Think about telling the story in five pictures. Choose the topic for story. Think of a things you are interested in (portraits ,architecture, landscape ,sport). Figure out what kind of photos do you need for your story. (exterior, interior, wide shot photos, details, close up... Search online for motivating photos with touching stories

Produce 20 minutes 20 students Tutor is not available

Go and make some photos! - use basic rules of composition - think about light and exposure - Watch all photos in gallery. Organizing your photos by subjects. (for example, exterior and interior, close up, wide shoot, portraits ...) Create your own story by choosing 5 photos.

Discuss 15 minutes 20 students Tutor is available

Try to put five chosen photos in logical storyline. (for example, present location of story by using wide panorama photo and use close up photo to present main protagonist). Use free online photo collage tools to shape the story Share the photos with your colleagues and describe why do you like it (for example, technical side of photography, composition....)

Practice minutes 20 students Tutor is not available

Use one of your portrait picture (from Zagreb or new) and describe in one sentence What emotions did you live?, What you learned? (u can use free online tools for putting the text on picture)

Create your own story by choosing 5 photos. Name photos by number so you know the order of story. (1,2,3,4,5)

2. Making portraits

Investigate 10 minutes 20 students Tutor is not available

Search online for motivating photos with touching stories. Share the photos with your colleagues and describe why do you like it (for example, technical side of photography, composition....)

Collaborate 10 minutes 2 students Tutor is available

Work in pairs. (random pairs - use game to select pairs).

Practice 10 minutes 2 students Tutor is not available

In pairs practice portrait photography. (not so easy with random people ha? ;)) - try to get true smile in on photos.

Produce 20 minutes 2 students Tutor is available

In pairs make portrait photos of each other . Select 5 best photos (10 in total).

Discuss 10 minutes 20 students Tutor is available

Use one of your portrait picture (from Zagreb or new) and describe in one sentence What emotions did you live?, What you learned? (u can use free online tools for putting the text on picture)

Use google Drive to upload and share photos. Share your photo stories with the world by using hashtags #refugeeswelcome and #yep4europe and remember: *"Critics are our friends, they show us our faults."*

Benjamin Franklin



Col. – Collaboration 10%

Dis. – Discussion 15%

Pro. – Production 40%

Inq. – Inquiry 25%

Pra. – Practice 10%



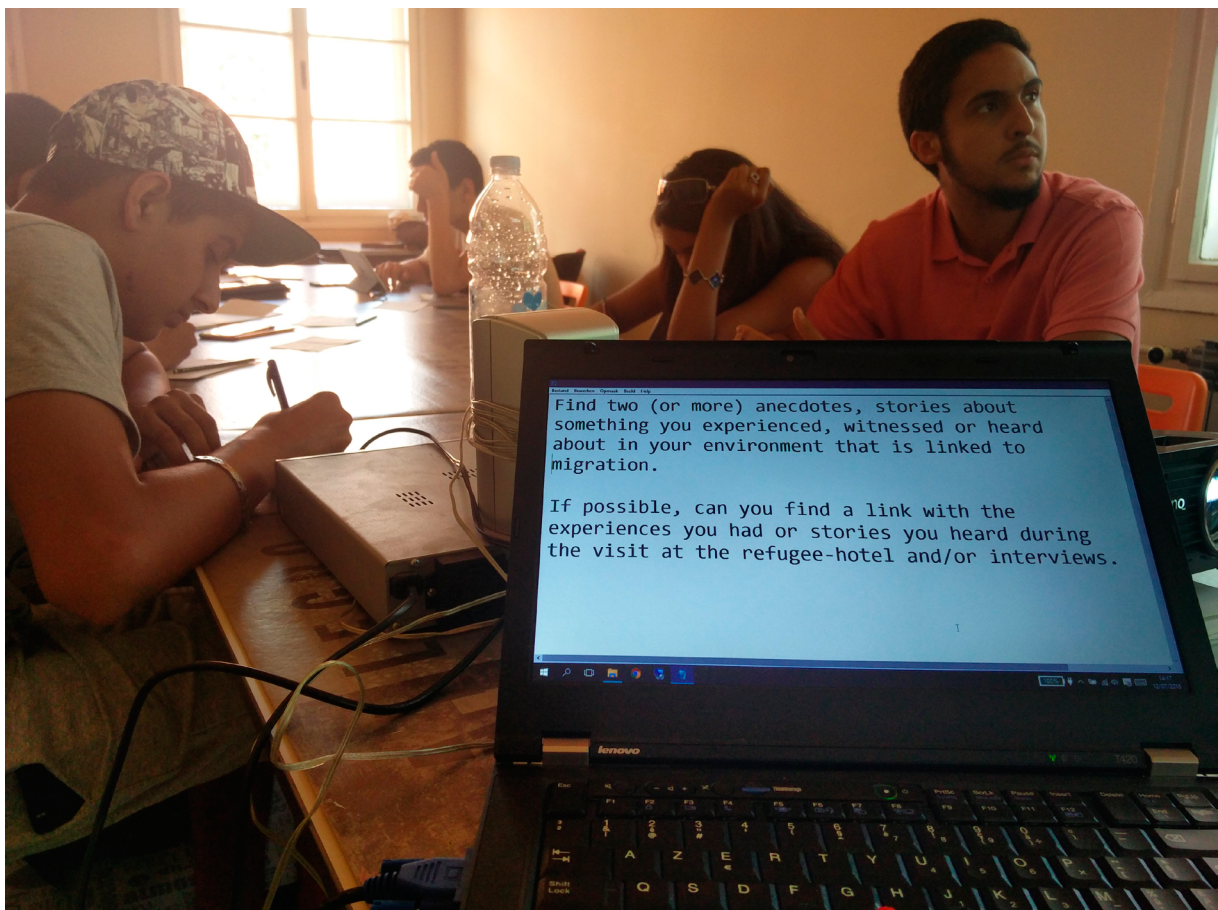
2. Methodology for making Digital Stories

2.1 Preparations for participants making Digital Stories:

Introduction

The Digital Storytelling methodology is a guideline on how to create videos with a personal story. In case you want to introduce a group to the concept of this workshop we present you these two exercises that might get them excited and indulged in the topic at hand.

These interactive exercises were used in the weeks before our group from Brussels went to Zagreb for the Yep4Europe gathering. In total we met four evenings for about an hour and this included information of the trip like accommodation, transport, a few house-rules and a bit more historic and touristic background of the country and city we were about to visit. As this is project-specific we are not going into detail on how we presented this information. The time-frame of this introduction is also up to you but we recommend one morning, one afternoon or a few hours split over a few days and this a few weeks before the actual project so the participants can fix every logistical issue.



Exercises

Exercise 1: Present yourself!

There are a few ice-breakers included in the main methodology of Digital Storytelling but none where people present themselves on a more basic level. A little exercise we like to do that already has a link to later tasks in the process is presenting themselves with five photos.

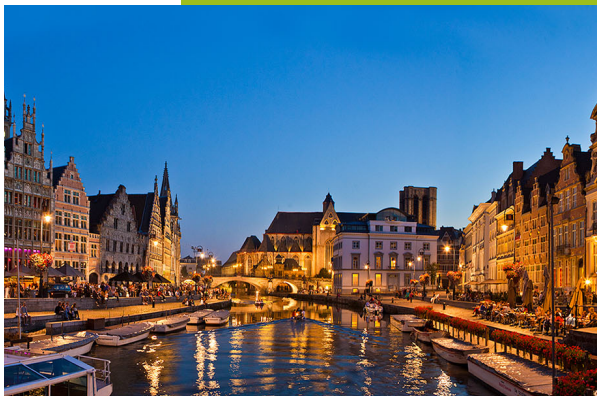
The idea is that everyone finds five photos that combined tell a bit of themselves, this can be about hobbies, work, studies, interests but more importantly we want them to present one or two qualities they have. We show a word cloud of possible qualities they can pick from but they can of course pick one they come up with too and is not in the cloud.



Here is an example of how our animator presented himself before the group started looking for photos.



I like to make music and I play bass in a rock-band. I can express myself easily in sound and words and like to play with both.



I currently live in the beautiful city Ghent. I wasn't born here but it's where I feel the most at home. As a student job I guided Erasmus students around town so you can ask me anything about the city!



My passion is film and multimedia. I love telling stories through images and share my insights of the technical side with everyone that wants to learn.



But sometimes I have enough of civilization and I like to retreat in the mountains for a few days. It helps me clear my mind. This photo also shows one of my qualities: I am generally very calm and love to have overview of the situation.



My mother tongue is Dutch and in this language we have a saying that literally translates to: "You can build a house on me". I feel I'm a trustworthy person and will always try to listen to every side of a story without judgement.

Notice how a photo says something but there is a lot more meaning to the photo than you would say at first hand. Let the participants try to add more than just "this is a photo of my city and this is a photo of my cat". Let them try to find multiple

meanings behind a photo that links to their personality or experiences.

Variations:

Let them make their own photos or drawings

We currently have not talked about rights free images (see main methodology) but you could already include this here.

Let the group try to present one person through the five photos before the person explains more and see what they guessed right or wrong.

Exercise 2: Discussion with Kahoot

Although most of our group had similar interests and ideas around the current refugee crisis it was nice to see how far their knowledge reached around the topic.

The application we used to stir up our little debate on the topic is called Kahoot. You can make your own quizzes and polls on the website <http://www.getkahoot.com> but you need to make a (free) account. Once your quiz or poll is done you can press the "Play" button and it will show you a Game PIN.

Now make sure you have a beamer or a screen that all the participants can easily see and show them the screen with the Game PIN.

Let all participants browse to <http://kahoot.it> on their smartphone or computer and let them fill in the Game PIN and a nickname to get into your quiz or poll.

The example we'll show here is based on the topic we used in the latest Yep4Europe project. Please note it's fairly easy to make a Kahoot so try to find a few statements you could use around your own topic if necessary! It's a very intuitive and fun tool to use in your group

You can find the Game PIN and statements for our discussion here:

<https://play.kahoot.it/#/k/4ad57154-1aa7-4070-9d71-e18110848047>

short URL: <http://bit.ly/2kVTPz0>

Each statement (five in total) will be shown for a few seconds after which they can choose "Agree", "Don't Agree" or "No Opinion". The results are anonymous and there is no right or wrong answer but you should ask the group who wants to elaborate on their choice.

For each statement we do offer a bit of context which you can find below. Please note that the information dates from July 2016 and is focussed on the situation in Belgium. It's important you look for similar information that applies to your country.

Statement 1: **Europe and certainly our country have already sheltered too many refugees.**

Context: There are more than 60 million refugees in the world. Europe has only sheltered a

few hundred thousand. Belgium had around 17.500 in 2016 in process. We are however the wealthiest region in the world.

Statement 2: You can only be a political refugee until the first country's border you cross.

Context: This is not possible. A refugee does not only escapes a war and persecutions but also an inhumane existence. If he finds an even inhumane environment across the border and risks discrimination, exclusion and prosecution he can flee to which ever country. In the Geneva Convention it is not stated that refugees can only flee to neighbouring countries. The declaration of human rights does not provide statements on this matter either. Only in the European Union law we can find ruling that says that a refugee must register and ask asylum in the first country of arrival within the union' states.

Statement 3: Most Europeans are against refugees and foreigners.

Context: There are no serious studies that show that a majority of Belgians are against refugees or immigrants. Furthermore, politicians and reps of the EU have a duty of creating a platform of solidarity citizens. In reality many are currently working against this with sowing fear.

Statement 4: The Arabic countries should do more to solve this crisis, they are Islamic brothers after all.

Context: The gulf states belong to the biggest donors to the UN-program for Syrian refugees in the region. But they like to pay the price to "buy of" their closed borders. That seems to be only a small amount compared to the cost of sheltering refugees. This way they also avoid criticism in their own country. More reasons some European politicians would prefer to donate money than shelter refugees in their own country.

Statement 5: Migrants are low skilled and have few resources.

Context: In the sixties Belgium attracted specifically unschooled workers to work in the mines and factories. But in between 1995 en 2005 forty percent of immigrants in Belgium, Luxembourg, Sweden and Denmark were highly educated according to the Organisation for Economic Co-operation and Development (OECD). Time to chance that cliché! The largest amount of immigrants in Belgium come from the European Union. If you take non-European immigrants we see that the third largest minority are from republics of the Congo (next to Turks and Moroccans). This group is in average higher educated than Belgians according to last studies of Doctor Ceuppens, Antropologist of the Royal Museum of Middle Africa in Tervuren.

A photograph of two men walking from left to right on a paved path. The man on the left is wearing a red t-shirt and green cargo shorts, and the man on the right is wearing a blue button-down shirt and dark pants. Both are wearing lanyards with ID badges. They are walking past a large green circular graphic that contains white text. The background is filled with lush green trees and a white building with blue accents. A white spherical lamp post is visible on the left.

2.2. The Methodology for making Digital Stories

Introduction:

Telling stories with Digital Stories

In this section we will introduce what a Digital Story can be in general. In the rest of this document you will find an overview of the methodology Digital Storytelling, with footnotes and remarks, for the use with the participants of the Youth e-Perspectives project for Telecenters Europe with links to our experiences in the first session in Zagreb, July 2016.

In a digital story, through the editing of images, sounds, music, text and your own voice, you tell your own personal story or show your personal viewpoints about a certain subject.

Digital storytelling is a simple and accessible way to tell your story through a movie, without the need for extensive technical knowledge or skills.

You can use this technique for people of all ages, educational background and language background. Even people who cannot read or write can tell their personal stories with a digital story.

This technique can be used for all kinds of themes and stories:

- Your own life story
- Stories about other people: family, friends, people you do not know (very suitable for intergenerational and intercultural projects: stories about migration, intangible heritage, ...)
- Specific themes: democracy, anti racism, citizenship, ...
- A book report for your language class
- ...

This methodology can be used in education, youth work and adult education. Because of its simplicity it can also be used to train the language skills of people who are still learning your language.

Making digital stories is also very practical for working with disadvantaged people: to stimulate the interaction in the group, to empower the participants, to stimulate participating, to 'learn how to learn' and improving digital, creative and social skills. In making the digital story, the creators take their life back into their own hands in a positive way. They get a self image that is more positive and they get more self-confidence.

Goals

Computer science and computer skills:

- Participants learn how to edit a video with free video software (In our case: Youtube Video Editor, see Process)
- Participants learn how to take and manipulate pictures for the use in their movies
- Participants learn about pixels and screen resolutions
- Participants learn about audio dubbing and how to record sound
- Participants learn how to export a movie project and how to publish them on the internet
- Participants learn about the different steps involved in making movies and about the different tasks (scripting, directing, camera, sound, editing, ...)

Creativity and imagination:

- Participants use digital techniques to tell their personal stories (communication, expression)
- Participants learn how to tell a story with video and sound (audio-visual)
- Participants learn how to bring structure in a story (scenario)
- Participants learn how to shape their creative ideas with digital applications (creativity)
- Participants acquire language- and communicational skills (writing and doing a voice-over)

Analysis and reflection:

- Participants express personal experiences linked to migration and discuss the matter at hand with people from their generation but with different cultural backgrounds.
- Participants map out events or experiences linked to migration in their life and organise them in a story (self-reflection)
- Participants use ICT and multimedia to reflect on migration and to communicate this to their viewers
- Participants learn how to prepare the contents of their story (research, meeting other people)
- Digital storytelling can help to process certain events in life (therapeutic), to take a distance or to improve their own position in society (emancipation).

Strategy and media literacy:

- Participants learn how to perform targeted searches on the internet: photos, music, sounds, ... (information literacy, research skills, use of sources)
- Participants learn about royalties and the Creative Commons concept (media literacy)
- Participants learn how they can share their story with other internet users or learn how to take a position in the public debate (enforcing their own digital identity)
- Participants learn to think as their viewers, the end-users of their product
- Participants learn that it isn't too hard to make your own short story with ICT and digital media (demystifying ICT and technology)

Group dynamics:

- Participants learn how to work in group (social skills)
- Participants learn how to talk and listen inside a storycircle

What do you need for a project?

Duration of the project:

The length of this project is recommended to take 4 full days of 6 hours each as an absolute minimum.

This can be extended with extra time for research, meetings, making photos or recordings.

The sessions in Croatia were in general way too short (see pitfalls) so try to plan at least the minimum amount of sessions.

Creating a digital story exists out of 3 parts:

1. Brainstorming and writing the story
2. Making or collecting pictures, sound and music
3. Editing and finishing the movie on the computer or tablet
+ showcase

Number of participants:

In general it's ideal to work with a group of 8 to 12 participants. In this case we worked with a group of approximately 20 participants. Some parts will have to be organised in smaller groups to have effect. More on that later.

Required materials:

- A computer for each participant with decent internet connection to use online video editor
- A digital camera to make pictures
- A USB-cable or card reader to upload pictures onto the computer
- An smartphone or video camera to make recordings (of your own voice)
- Headphones for listening to the recordings
- A stable and fast internet connection to search for information, images, sound and music

Target audience

Digital Storytelling is possible for participants of all ages. You only need to change the content and the method of your activity according to the age, environment and the context of the target audience.

In our case the group is generally between 17 and 25 years old. Try to keep the methodology light and with enough energizers to keep them interested. Important is to hook them from the get go. We showed examples that uses different techniques in story telling, editing or imaging to show them that you can tell strong stories that can impress everyone, create an atmosphere and evoke emotions with simple methods. (see Process for these examples) They also like to experiment with these visual techniques (but see Pitfalls).

Depending on the group you are working with, you can choose to:

- Let them start with their own personal stories: let them tell their stories to each other and prepare a text. When this is done, they can search for images to accompany their stories -> this is interesting when working with life stories.
- Let them start with a search for images. Then write a story to accompany the images -> children and young people often work like this: they can already see all the images in their head, even before they know the structure of the story

The step-by-step plan is the same for every group and for all ages, but the method will be more playful with children than for adults. In the case of working with our youngsters the first option will work the best.

There is no need for extensive ICT-knowledge. The only prerequisite is that the participants are familiar with computers: participants who have never used a mouse or a keyboard before or don't know how to work with files, folders and menus in Windows, will have a hard time processing all the information. This means it's important to assess the computer- and ICT skills of the participants: do they often work with computers? Are they experienced with multimedia or the use of social networking?

According to the skill level and the needs of your participants, you can put more emphasis on:

- The social interaction within the group
- The therapeutic results of telling your own (life) story
- The creative aspects of making a short film
- The graphic design of the images
- Building a nice story
- The contents or the theme of the project
- ...

Training of which media literacy components?

TECHNICAL SKILLS: basic knowledge of IT and the use of web 2.0 applications

- How to use source files and how to save these on a computer (making a folder structure)
- Editing video (making a video edit on the timeline, working with frames, second and minutes -> this requires a bit of technical explanation to the user)
- Technical aspects of editing: synchronisation of video and sound, interaction of technical possibilities and creativity
- Knowledge of pixels and screen resolutions (images) and converting movies (video)
- General: knowledge of different file types
- Writing a scenario: writing techniques, building a storyline
- Making sound recordings
- Scanning pictures (from a family photo album or archive)
- Editing pictures online (for example with fotoflexer: cropping pictures, changing size, inelaborate picture editing)
- Finding and importing music: using royalty free music
- Exporting your movie and publish it on the internet (via Facebook, Youtube, Vimeo, ...)

CREATIVITY: self-expression and participation

- Learn how to use digital application to tell a story: the story is the most important here
- Telling a story with pictures (or: searching for pictures to accompany words) -> more in general : you often don't need words, a picture says a thousand words. You can analyse this by learning to think in pictures. Using multiple interpretations of an image can be powerful
- Consciously follow up images, learning about chronology
- Learn how to look for and use the common thread (for example: a song, a fairytale, ...)
- Simplicity: 'less is more' (especially with our young people that like to experiment with effects and transitions)
- Emotions are very important: they determine the end result
- The use of humor: this works very well with the viewing audience, but it takes a lot of creativity and reflection, what is funny for one, can be silly or shocking for another (taste, culturally determined, ...)
- Making a storyboard: what do I want to tell or what do I want to explain?
- Voice-over: knowledge of intonation, tone and the use of voice

- Sound: certain sounds give certain feelings. However, in most cases is the lack of music more powerful than sad or busy music.
- Sound: recording your own sound in your environment, not everything has to be downloaded from the internet -> you learn how to listen more carefully to your environment
- Learn how to work, talk and listen in group

ANALYSIS: reading media, understanding how media works and influences us

- Imaging: learning to think as your viewer, learning how to watch with the eyes of a viewer
- Also: realising that every viewer has his own assumptions and watches from a certain perspective. This can influence your message. Sometimes it's interesting to tell your story from a different perspective
- Capturing an audience (for example, better to make it short and powerful than to make a lengthy story of 10 minutes or longer)
- Knowledge of rhythm and building tension, usage of time
- Learn how to formulate goals
- The right choice of music, fitting with the emotion of the story
- Awareness of the usage of pictures, you don't have to show or tell everything, the choices you make in your story or montage can influence the viewer, you can even manipulate your viewer
- Awareness that we all have our own assumptions -> viewer's perspective -> how the message comes across, taking the other side
- Royalty, creative commons: rules for usage

REFLECTION: critically looking at your own media usage (defining boundaries, forming opinions, ethical behaviour, ...)

- Awareness of your own online identity: the effects of publishing online, which aspects do you show of yourself, your friends or other people
- Taking a position in the public debate
- Once something is online, it is very difficult to erase. The internet does not forget!
- Judging sources: reliability of information, manipulation, the origins of the internet
- Taking interviews and doing research: what choices do you make?
- Royalty, creative commons: do I respect the rules?
- Taking a distance from your own story: has a therapeutical effect, influences your social position, ... and in a group (learning to know each other, everyone has a story to tell, being interested in a story from somebody else)
- Choosing a medium that fits you and your story

The process of the methodology - A step-by-step plan

You can divide the process of making a digital story in several phases:

1. Thinking of an idea: what do you want to talk about?
2. Making a scenario and a film script
3. Research and collecting source material
4. Recording of sound and video, scanning pictures and archives
5. Editing on a computer: video, pictures, sound, effects and mixing
6. Finish with closing credits, exporting the movie
7. Show or publicise your movie online

In our projects we use a **step-by-step plan**.

Before you start: make a personal project folder on your desktop or in 'My Documents' (for example: digitalstory_[name])

Warm up: Dixit



It's common you will work with a group of people that doesn't know each other and even if that's not the case it's also possible they might not be used to talk in a group. A good ice breaker is the storytelling game Dixit. It's originally a fun little game that has beautiful drawings on them that can be interpreted in many ways.

Spread the cards with the images facing upwards on the table. Let the group each choose one card that fits how they currently feel or what their expectations are for the rest of the project. Give them some time and when each person has a card sit around the table or in a

circle. Go around, let everyone present themselves and let them explain why they took this card. It's an easy way to get people talking as they have an image that supports their story. It also creates an atmosphere where people listen to each other and talk about personal feelings in a safe environment. This is an important step in the Digital Storytelling process.

An example we heard during the project in Zagreb was when someone took a card that had a huge iron gate on it that was just a slightly bit opened and some light came out. In front of the gate was a small man that peeped through the gates. The girl that took this card said she felt like the knight but also like the door. The knight because of the unknown adventure that awaits behind the door. The door because she knows she will have to let people in her comfort zone and she's not sure if she wants to open the door yet. A simple card can be interpreted in many ways and the results were again stunning.

You can buy the game online like Amazon or any store that sells boardgames as it's quite popular. International Amazon link: https://www.amazon.com/Dixit-Cover-Art-May-Vary/dp/2914849656/ref=sr_1_1?ie=UTF8&qid=1473839224&sr=8-1&keywords=Dixit

You can also save some money by just buying any expansion pack of Dixit as it only includes Dixit cards and not the scoreboard and maples which you won't need for this. For example this version: https://www.amazon.co.uk/Libellud-Dix02-Dixit-Expansion-2/dp/B0037LXTUW/ref=sr_1_2?ie=UTF8&qid=1475677610&sr=8-2&keywords=dixit+2

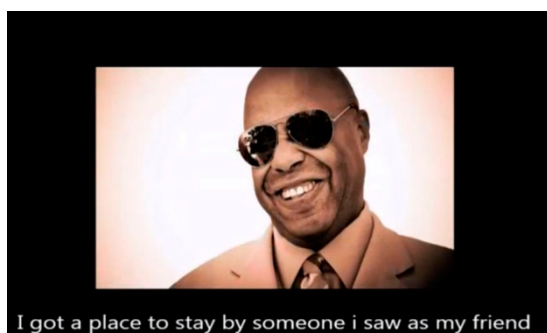
There are other storytelling games like 'Once upon a time...' and 'Nonsense' (Belgian storytelling game: <http://www.nonsensethgame.be/>) that can also be used as energizers or breaks.

Introduction: Digital Storytelling

We always start asking the participants what they think Digital Storytelling means. They mostly have a hard time defining what it could be but most of them sense the meaning very accurately. The term is also very wide so hearing different interpretations in the group is interesting. What they don't know however is how our digital stories usually look like and most of the time they are fixed with one approach to digital storytelling in their mind. This is why it's important to show a few examples that are diverse in structure, story, background, emotion, technique, music, editing, etc.

These are the examples we showed in Croatia, They are not all what Digital Storytelling can be but they show different sides and open up the possibilities in the mind of the youngsters.

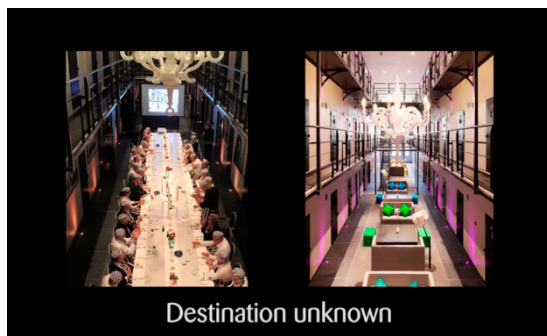
Example 1: "My future in quarantine" - <https://vimeo.com/107569681>



The first example is a technically straight forward: The story has a chronologic structure with a narrative beginning, middle and end. The story itself is made by an immigrant without a residence permit who is telling his story from his own point of view. He searched an image that accompanies each sentence he wrote for his digital story.

We noticed that this first example already evokes quite some sentiment. It's not what most participants had in mind what a digital story is supposed to be. That's the goal of these examples: broaden the mind and inspire.

Example 2: “Cruise on my tears” - <https://vimeo.com/173594959>

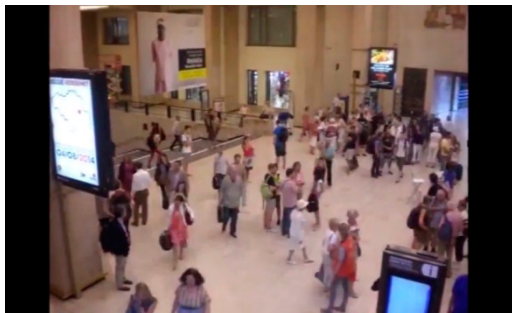


The second example is in structure and idea completely different. This story is made during a project in prison in Brussels. The storyteller wanted his video to reflect his emotions and experiences he encountered during his stay here. It's not structured chronologically as it's not really telling an anecdote. The text is poetic and the images are not straightforward, they can mean different things. He compares his stay in prison with a journey on a ship, a cruise on which you

should not venture. He uses irony and this makes it in the beginning not really clear about what he is actually talking.

The participants liked the poetic side of this story, it's different and approaches emotions in a more natural way. However, it was not clear for everyone what this person was talking about. The context of the prison had to be explained.

Example 3: “The Labyrinth Called Brussels” - <https://vimeo.com/173594794>



To stir up every idea of what a digital story can be. This video shows timelapses of some of Brussels most busy places like central station and shopping streets. The creator made a soundscape of words typically connected to the city and translated in many languages instead of recording his own voice. The goal is to capture the crazy loud hodgepodge of cultures this city is.

It can create some confusion. This is not your typical story with beginning, middle and end. Is it even a story? Well yes and no. It's an emotion. It's even a homage but with some criticism included. The structure and imagery is not what we have seen or talked about so far but it helps to let the participants think of the box.

Step 1: Choose which story you want to tell

This first step is the hardest for a lot of people: which story do I want to tell? What's my movie going to be about?

In general: a digital story can be about everything. For example:

- A book- or film report for a language class or History class at school
- Tell your own life story or the story about your migration
- Make a story about diversity (gender, sexuality, culture, origin, disabilities)
- Tell a (personal) tale about violence and violence against women
- ...

We like to work with a clear statement or question that refers to the topic at hand: migration. We project the following question on a wall where the group is working. This way they can always read the task at hand again when they get stuck in a train of thought:

“Find two (or more) anecdotes, stories about something you experienced, witnessed or heard about in your environment that is linked to migration.

If possible, can you find a link with the experiences you had or stories you heard during the visit at

the refugee-hotel and/or interviews."

As soon as they have a story or a subject: let them try to summarize this idea in one or a few sentences.

During this process you should often install a storytelling circle. If the group is too big you can split them up in smaller groups. Let everyone tell where they are so far with their story and make sure everyone can give some feedback. This is also a good exercise in telling the story out loud which they will need when they record their voice later on in the process. So give constructive feedback on content as well as how the person tells the story.

In the first storycircle you can let them tell all the idea's they have so far on the subject of migration. It's up to the coach and the circle to help them make a decision which story the participant has to take and work with. Telling the ideas out loud will help the person feel which story lands the best with the group.

Safety in the group

However, it's from the utmost importance to install trust and safety in the group.

Participants' physical, emotional, social, and spiritual well-being should be at the center of all phases of the project. The process of creating stories within a workshop is as important as the end products (media pieces) resulting from the workshop. Strategies to ensure the well-being of vulnerable participants are particularly important. Those participants who are sharing stories about especially painful life experiences should be supported in approaching their narratives from a position of strength rather than from a vantage point that reinforces victimization. Facilitators should maintain appropriate boundaries at all times while remaining open to processes of listening and understanding.

Finding these boundaries is not always easy. In the first project there were for example many stories from the Croatia group that came from experiences during the Yugoslav wars. Most of the participants were very young back then but the events were so traumatic it still has an effect on their lives and views today. It's tricky because when someone shares these experiences they often sound like good bases for strong personal stories. In our storycircles we don't shy away from any topic or taboo. But to guarantee a safe framework it's important to set some basic groundrules before you start the first storycircle:

- Every story told in this phase stays in the group that is participating in this particular storycircle. If your group is too big you'll split up in multiple storycircles but every story stays first in the one it's told. Only the storyteller can share it outside of the initial storycircle if he or she chooses to do so. Everyone must agree to maintain confidentiality about information and materials that are shared in this workshop but that may not make it into publicly circulated stories.
- Nobody can push anybody in telling or choosing a story they don't feel comfortable telling or using in the video. Neither the participants or the instructor can do this.
- Don't allow outsiders or hoppers in the circle, start and finish with the same people.
- Breaks. Give stories the time to breathe and to sink in so take a coffeebreak of five minutes after a few stories if you're in a large group. It will help process the stories and will help the focus of everyone's presentation.
- Do this in a quiet closed off somewhat cosy space but with little distractions. It's hard to tell and listen to a personal story in a sterile and cold place. You can sit with chairs in a circle or around a table.
- All feelings and opinions are welcome during a story. Neither are right, wrong, good nor bad. They are not judged upon whatsoever. Everyone has the right to

freedom of expression in representing themselves in their stories. They should be provided with the space and flexibility to describe what they have experienced

- There can't be any interruptions during the storytelling. Make sure everyone has a pen and paper nearby (but not in their hands as this could create distracting noises, doodling, ...) that if they have questions they can write them down and ask after the story is told. All questions and remarks afterwards have to be constructive and positive.

Remind everyone of this guidelines at the beginning of every storycircle even if you are sure they have heard it before.

Step 2: create a scenario or a storyboard

When you have chosen a story you can move on to create your scenario with a beginning, a middle part and an ending. A fun little video to show how a story is normally structured is this sketch from Sesamestreet: https://www.youtube.com/watch?v=_xr9TtWgcbo

Sometimes the story is already complete: somebody who tells his life story or a story about a journey from point A to point B, they can just chronologically follow the events and facts.

It can also be of some help to ask the www-questions:

- Who?
- What?
- Where?
- Why?
- When?

In the **beginning** of the movie, you have to give your audience some information: where does the story take place? Who is the main character? Who are the other important characters?

In a traditional story, there is always some kind of **problem** or question that needs to be solved. This is why the audience keeps watching: how will this story end? Will the main character succeed in solving the problem or reaching his goals?

In the **middle** of the story, the main character tries to solve the problem: he faces difficulties, opposition, ... Sometimes the character gets closer to solving the problem, but then experiences some recoil. The story then moves on to the climax.

At the **end** of the story the climax is reached: the main character succeeds in reaching his goals. There is a 'happy ending' like in most Hollywood movies. But a story can also come to an ending badly or a story can also have an open ending.

The **first turning point** is when the first problem arises. When the story reaches the climax and the solution to the problem is found, there is a **second turning point**.

This structure is a traditional structure of a story. With this you create some tension to capture the attention of the viewer.

You are free to deviate from this structure. For example: when you don't want to tell a story about characters, but you rather want to give your opinion about a certain subject.

In all cases, a movie has a beginning (introduction, information), a middle part (the storyline or stating your position) and an ending (conclusion).

For inspiration, you can base your work on an existing story (a fairy tale, a legend, a news fact, ...), an existing piece of art, a testimony of an interview, ...

Step 3: Collecting your video material

Take some time on making clear what makes a good and strong image. This is a good moment to play two 'interpretation' games.

1. For the first you can take back the Dixit cards we mentioned earlier. Put them back on the table and let everyone pick a card that relates to how they feel now they have advanced a bit in the project but make sure they don't show their card yet.

Let the group wander around in room with their card hidden in their hands. Give a signal when they have to stop. This can be an alarm from a smartphone or a simple clap with your hands. When they hear the signal they have to pair up with the person closest to them and have to guess why the person took that card, basically guess how the person is feeling at that given moment. Give them a minute or two and let them mingle again. Give the sign again after a few seconds and repeat the process a few times.

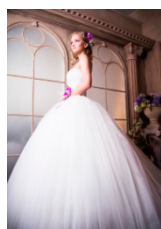
When the game is done ask them how many of them guessed it right. Was it hard? Why was it hard/easy? It all has to do with interpretation of an image which brings us to the next 'interpretation' game.

2. For this game you will need a computer with a beamer. Download the photos in the link and show them first the photos that start with letter A. Make sure they don't see the ones with letter B yet.

You can download the photos here: <https://drive.google.com/file/d/0B7SVE-nfpu2sSHB5RGZkaEwxwS/view?usp=sharing>



Show every photo and ask/explain the following information:



A-01: What do you see on this image? What is going on?

You will probably hear people linking this photo to a wedding or a bride. Explain however that they are looking with 'Western eyes' at this photo and if you would show this to a Chinese person they would probably link it to a funeral as white is the colour of mourning in some Asian cultures. Culture is an important part in reading an image.

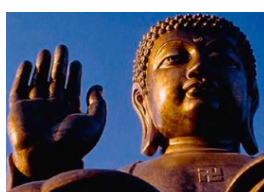
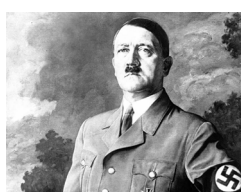
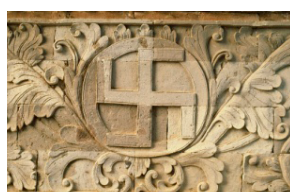


A-02: What does this gesture mean?

For most of us it means 'good' or 'great'. It originates from diving as a thumbs up means 'going up' and this gesture means 'all good'. However, in some countries like Italy for example this is quite a vulgar gesture and you should not do it in public.

A-03: Everybody knows this symbol, what is it?

Yes, we all link it to the Nazi's (show A-03b) but originally the swastika is the most sacred symbol in Hinduism and Buddhism (show A-03c) and a symbol of hope and peace. Meanings of symbols change through history, so that means time can also alter our perception.

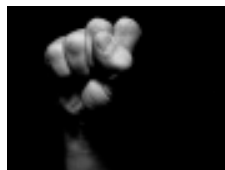


Now let's move on to the next series. Give everyone a piece of paper and a pen. Show all the photo's that start with a B and let everyone write down what emotion or meaning each photo symbolizes for them.

When you showed them all, start again and let everyone tell what they wrote down. They will see that every photo can tell multiple stories. Here are few interpretations of the photo's but of course there are many more:

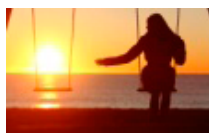


B - 01: Crossroads, different paths in life, Intersections of people, derailling, crashes, unexpected meetings, ...



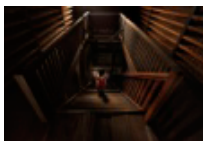
B - 02: Revolution, Anger, Strong, Stubborn, Stiff, Liberation, ...

Also, turn the photo around so it looks like the fist is hitting the ground, just by turning the photo the interpretations will already change!



B - 03: Loss, Sadness, Youth, Getting older, Missing someone, Summer, Vacation, ...

Tell them the original photo has a little child running to the swing from the left but we cut it off. Again, a small interference can change an image completely.



B - 04: Toughness, Originality, Nature conquers all, Stubborn, The world is doomed, Hope, Dispair, ...



B - 05: Adventure, New, Scared, Excited, Feeling small, ...



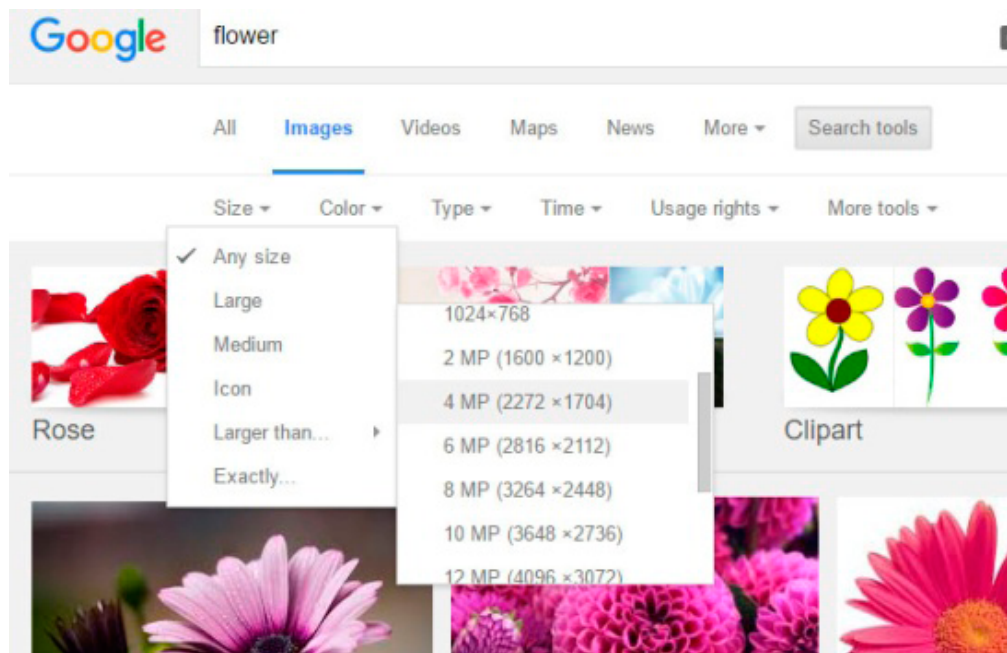
B - 06: Stuck, Alone, Being original, Feeling at home, Adventure, ...



B - 07: Being unique, Alone in the crowd, Sticking out, Racism, Underneath we are all the same, Contrast, ...

Bottom line is to show that images sometimes tell more than just one thing. You can sometimes use a photo to show an emotion without having to tell it literally in your text. Just let them think about how some photos may be interpreted differently than originally intended.





Where to find photos?









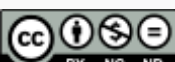
- Via Google image search -> search for large images (at least 1920x1080 pixels)
- Via creative commons web search -> images without royalties
- Or: make your own pictures with a digital camera (minimum 3 MP)

In all our project we use images “without” copyright that fall under the Creative Commons license. In a way it’s not true that media that falls under these licenses don’t have copyright but they are in most cases free to use for personal projects. There are a few types of Creative Commons licenses and they all have different rules to follow. It’s also not always clear under which license a photo falls and this gives another layer of difficulties.

Here you have a table that show the most frequent used licenses:

Icon	Right	Description
	Attribution(BY)	Licensees may copy, distribute, display and perform the work and make derivative works and remixes based on it only if they give the author or licensor the credits (attribution) in the manner specified by these.
	Share-alike(SA)	Licensees may distribute derivative works only under a license identical (“not more restrictive”) to the license that governs the original work. (See also copyleft.) Without share-alike, derivative works might be sublicensed with compatible but more restrictive license clauses, e.g. CC BY to CC BY-NC.)
	Non-commercial (NC)	Licensees may copy, distribute, display, and perform the work and make derivative works and remixes based on it only for non-commercial purposes.
	No Derivative Works (ND)	Licensees may copy, distribute, display and perform only verbatim copies of the work, not derivative works and remixes based on it.

Most of these licenses are combined:

Icon	Description	Acro- nym	Free Cultural Works	Remix culture	Commercial use
	Freeing content globally without restrictions	CC0	Yes	Yes	Yes
	Attribution alone	BY	Yes	Yes	Yes
	Attribution + ShareAlike	BY-SA	Yes	Yes	Yes
	Attribution + Noncommercial	BY-NC	No	Yes	No
	Attribution + NoDerivatives	BY-ND	No	No	Yes
	Attribution + Noncommercial + ShareAlike	BY-NC-SA	No	Yes	No
	Attribution + Noncommercial + NoDerivatives	BY-NC-ND	No	No	No

As you can see almost all licenses include Attribution which mean the participants will need to give credit to the people that made it and it's not always easy to find the creator of the content. It's the easiest to look for Public Domain photos but this gives problems as most results are limited.

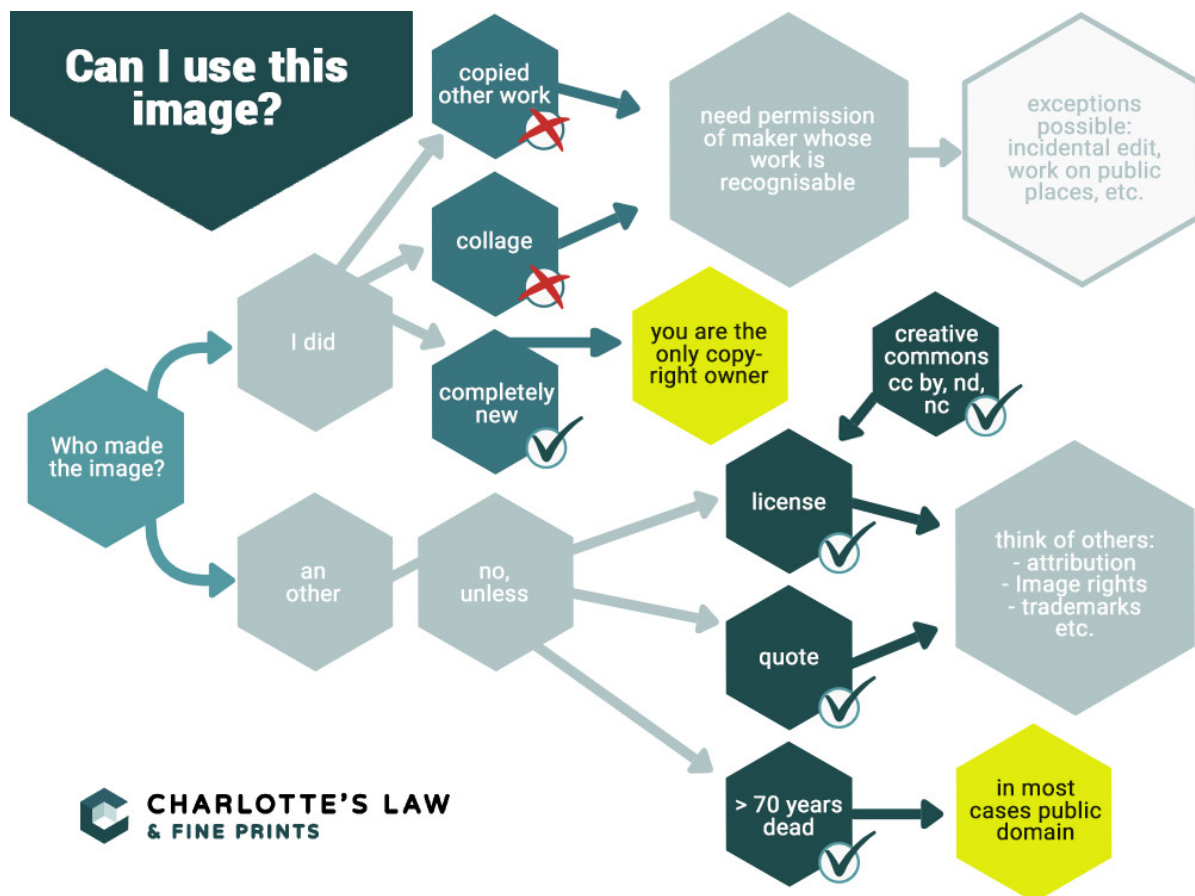
For instance: many participants were looking for photos that evoked the emotion of loneliness and although there were many photos we noticed most participants started to use the same ones. We encouraged them to start looking for photos with search queries in their own language as this gives completely different results.

The Creative Commons organisation created some sort of search engine to find Creative Commons media more easily. It's not a real search engine but more kind of a filter on existing real search engines and online content like Google, Soundcloud, Youtube, etc.

The website is <https://search.creativecommons.org/> and although we encourage the participants to use this website during the project we also ask them to doublecheck the license used for the photo, music or video they want.

It's ofcourse even beter if they use self made media or if it is made by someone they know personally and can ask permission directly.

A good schema to show the participants that includes most cases of copyright in Europe is this made by Dutch jurist Charlotte Meindersma:



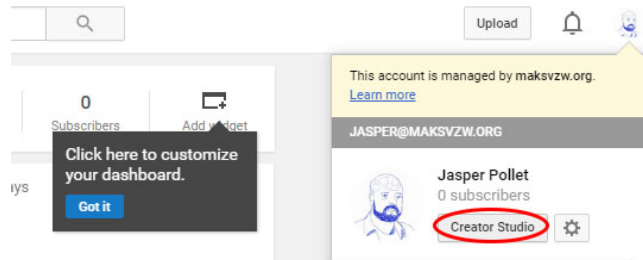
Step 4: Saving the images on your computer

- In your personal project folder -> create a subfolder 'Images'
- Retrieve images from a digital camera with a USB-cable or card reader
- If the images are too large, you can resize them to 1920x1080 pixels with the web application Fotoflexer -> click on the 'Upload Photo'-button and 'Get Started'

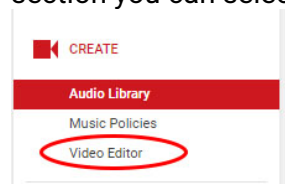
Step 5: Create a new project in your video editing software

For our project we looked hard to find a program that is cross-platform (we did not know which systems the other partners and participants worked with), free, versatile, easy to work with and most of all easy to take your project on the road so the participants could continue working on it in their home country. In our organisation we mostly work with Adobe Premiere Elements but this would not suffice as it's expensive and a hassle to export your project and copy it on an other system. We've put our eye on online video-editors before like WeVideo and Loopster. They are always cross-platform and versatile but although they are free they create ugly watermarks on your video and are not really stable. The solution to all our problems was however right under our nose. We even already had an account for it: Google's free and online video editor: Youtube Video Editor. It's stable, has a huge library of Creative Commons music and photos and as our participants are already on Youtube all the time it's a very low threshold to get them hooked.

- The participants will need a Google account. If they don't have one, let them create one.
- Go to www.youtube.com, log in with your Google account credentials and click on your avatar icon in the upper right corner. There you will find a link to Youtube's Creator studio.



In the menu on the left you will see the 'create' category. When opening this section you can select the video editor.



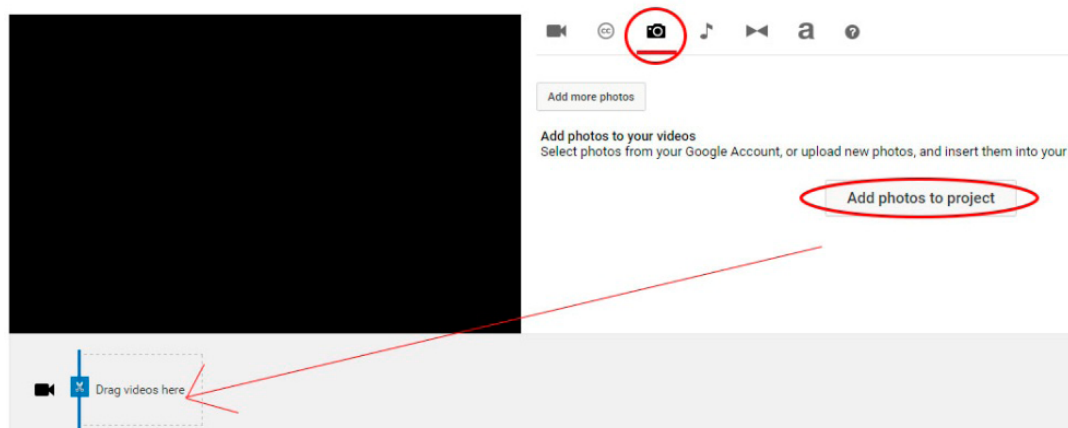
- You can also just go to <https://www.youtube.com/editor>
- Start a new project. There is an auto-save function in Youtube Video Editor that will automatically save every change you make to your video but make sure you name your project to find it more easily later on
- Import your images and pictures in the project

Step 6: Write a text for your voice-over

Write one or more sentence(s) per image.

Step 7: Put all the images in the correct order

First make a rough edit by importing your images and placing all the images in the timeline.

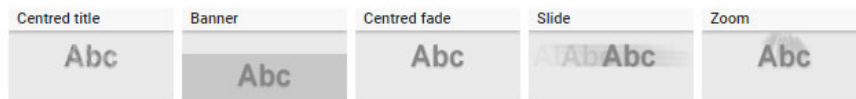


Then add the video effects, video transitions and titles.

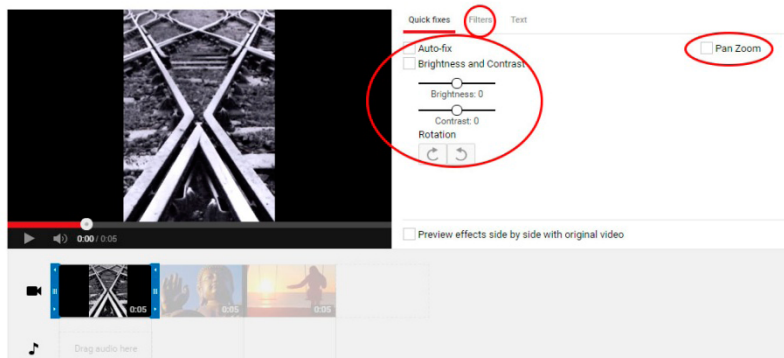
You can add titles to your images



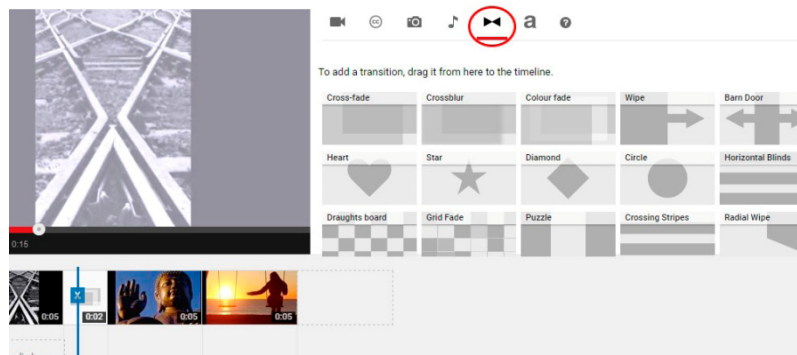
To add a title, drag it from here to the timeline.



Video effects when photo is selected in the timeline (Filters and Pan and zoom)

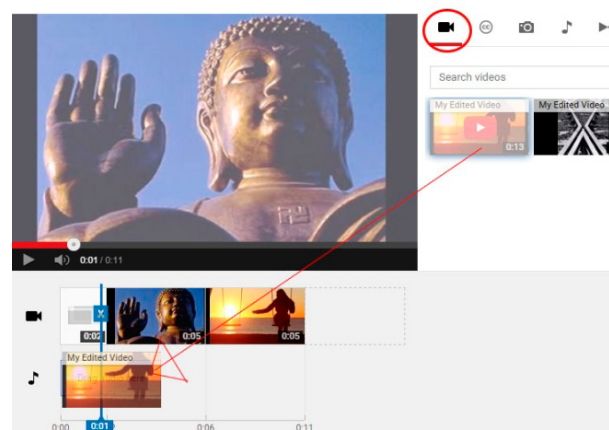


Video transitions between multiple images



Step 8: Recording your voice-over

In Youtube video editor you can only import video's and no sound files. So record a video with your smartphone or camera where you read your text out loud. You don't have to be in the screen as we will only use the audio part. Upload your video to Youtube. Make sure the video is set to public. After the project you can set it to private but it needs to be in public for Youtube Video Editor to recognize it. Now you can drag your video with your voice-over to the audio timeline of your project. It will now only use the audio of that video on top of the pictures you've already put in place.

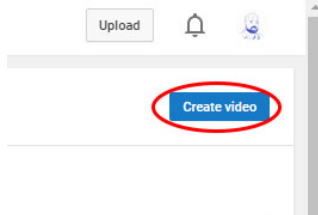


Step 9: Edit the video and sound in your movie

- Determine the pace of your movie: change the length of your images and titles by clicking on the sides of the images in the timeline and dragging the handles to it's proper length.

Step 10: Export the montage and import in a new project

- Click the 'Create video' button. It wil now take some time to export the video and put it in your Youtube channel.



Step 11: Search for royalty-free music and sound on the internet

- Same problem as the voice over, you can not add music files to your project. But luckily there is an extensive library included in Youtube Video Editor with royalty-free music!
- Import your first movieclip in a new project
- Add your music

Step 12: Make opening and ending credits for your movie

You can create the opening credits with the text options

- Be sure to credit your music source! (Title + artist + website where you have downloaded the music)

Step 13: Publish your digital story on the internet

- Click again on the 'Create Video' button. It will now be posted on your Youtube channel. In your video manager you can download the video in MP4 format.
- You can now upload it on Vimeo or share on your own Facebook page

Participants must have the ability to make informed choices about the content, production, and use of their work. They should be provided with the information they need to make these choices and should have the right to withdraw their stories from public circulation at any time, recognizing the constraints of withdrawal from Internet forms of distribution. Facilitators must strive to offer guidance in these decision-making processes in a way that protects the dignity and safety of participants.

It's up to the facilitators to be sure to have all the videos offline as well in case the participants choose to put their video private or even delete it from the internet.

They also have the right to determine whether or not their names are attached to their stories and whether images of themselves and others are blurred to protect privacy.

As you will organize a public screening of these digital stories they must agree that their videos will be shown. To avoid problems make sure the participants are well informed of all of this from the get-go.

Critical factors

a. Factors of success

The theme of migration is something that we've all been exposed to lately. As we have heard in the story circles it's not something that is superficial and abstract for our participants like on the news or on internet. Most of our youngsters have been in direct contact with the matter. Through family, the recent history in their country or even just suddenly around the corner in a refugee camp in a park. The stories that were told in these circles were sometimes intense and was acknowledged in the active reviewing on the end of the project to be one of the most rewarding parts of the time spent in the project in Zagreb. The concept of exchanging experiences is a highlight of the project and tells us they learned a lot of different cultures and perceptions.

The making of a digital story is not a difficult challenge regarding the used technology. That is why this methodology is very suitable for participants who are making their first movie.

The participants can focus all their effort on the story and the content. Moreover, they can visually enhance their movie with simple things like creating effects on images, transitions between images, music, sound, placing titles on the screen, ...

Furthermore, the fact that they can tell their own story with simple means that can capture an audience, is a big discovery for a lot of participants. They can only achieve this when they chose the right images, music and personal commentary with their own voice.

A digital storytelling project has a positive effect on all aspects of the life of the participants:

- You can tell your own story or opinion, it creates value for other people
- You can creatively express yourself
- Making a digital story is a mix of thinking with your head and doing things with your hands: something people love to do but don't always get a chance to do (they are too much occupied in their day-to-day life)
- Making these movies is also a group event: you get to know each other better, you get to learn new people, there are many social advantages
- By making your own digital story, can put some distance between you and your story: this can have a therapeutical effect

In all these cases, our participants have noticed that other people are interested in what they have to say: this has a positive effect on the self-image and the self-confidence of the participant. Because of this, a project like this can have an emancipating effect.

That is why it is very important to close of project like this with a public display, to publish the movies on the internet (and to promote them on social networks like Facebook) and, if possible, to give all the participants a DVD with the end results of the Digital Storytelling-project.

It's also important that facilitators view and implement ethics as a process, rather than as a one-off occasion of "gaining consent." Ongoing dialogue between participants, trainers and partner organizations/institutions about how best to design and implement an ethically responsible project is key to ethical practice.

b. Pitfalls

1. Language barrier

We've talked about creating safety before, especially when sitting in a group and doing a story circle. Safety means feeling at ease and able to express yourself at all times without any judgement. Language plays an important part in this and as English is the only language everybody understands to some degree this can decrease the installed safety. It was clear during the project in Croatia that there were different levels in speaking and understanding English. The result was that not everyone could express themselves the way they wanted or could understand what someone else wanted to point out.

We tried to overcome this problem with first practicing English storycircles in the preparation with our group in Brussels. Second, when the storycircles started everyone had to explain their story in English and in their mothertongue. This way the participants that spoke the same language could help with nuances they didn't quite get right. Third, everyone was allowed to write in their own language. The last storycircle that was more focussed on how someone will record their voice rather than what the person said was for everyone in their own language. We focussed more on tempo, timbre and articulation and the storycircles in Croatia proved that this works and you can feel if someone is genuinely telling (and not reading) their story eventhough they don't understand what the speaker is saying.

It was also noticeable that there was a different approach to telling a story for each culture. The Spanish and Catalan speaking group tend to talk very fast and had trouble with timing in their video, the French speakers sing a lot more and had a hard time to shake of a reading-voice instead of a telling-voice, the Dutch speakers don't articulate very well and speak too soft... Every language and person seems to need a different kind of coaching.

2. Cultural respect

Similar to the language barrier there will be differences in culture and worldviews. Workshop facilitators should follow the principles of cultural respect for participants. Methods should be adapted to fit local technological resources and capacities, emphasizing always the importance of first-person voice, group process, and participatory production

3. Finishing the story.

For a Digital Story workshop to work you need at least 4 to 5 full days for the participants to have enough time to finish their videos. In the first project in Croatia there was simply not enough time for this to work properly. The idea that they continue working on their digital story in a certain time frame after the project is proven to work by the Spanish deligation. They succeeded in organizing a few reunions where they worked and finished all of their stories in a relative short amount of time. However, they had a group that was already connected with each other and most of their participants already knew the telecenter, the coaches and each other. In the Belgian group this was proven to be problematic. The participants only knew each other from a few weeks before the project and most of them had already planned out the next weeks of vacation after the time spent in Croatia. This resulted in a lot of mailing, calling and running behind each and everyone of them to get them together and finish the stories.

4. Keep it simple

We get bombarded with images. With digital computer animations it is possible to create every fantasy you can come up with. Because of this, and because of the simplicity of the creation of digital stories, they can look a bit unrefined.

Especially our young kids don't find their movie 'cool' or 'flashy' enough at first glance. However, once they get started at making their own movie, they usually have a lot of fun doing so. The participants need to cross certain thresholds:

1. They have to accept the fact that, for their first movie and in a relative short time, they cannot create something that looks like a Hollywood movie. You can discuss this fact and talk about this.
2. Before you can start your movie project and mess about with your digital camera or computer, first you have to think about the story you want to tell. This is a challenge for many people. They can't come up with an idea immediately, they see others coming up with their own stories much faster, they don't think of themselves as creative, ...

That is why it is very important to stimulate their creativity: you can achieve this by having a brainstorming session together with the group or you can use existing techniques as 'tree schedules', 'range schedules' or association techniques. You can also use worksheets: for example the www-questions (Who? What? Where?)

5. Technical pitfalls

It is also very important that you check your IT-equipment in advance:

- Is everything working as it should? (video and sound of the computer, the cameras you are planning to use, microphones, internet working? ...)
- Are the computers fast enough for the video editing application?
- Is there enough IT-equipment for all participants?

Technical difficulties and other setbacks can demotivate your participants. Because of this they can get the idea that making a simple movie is a difficult challenge.

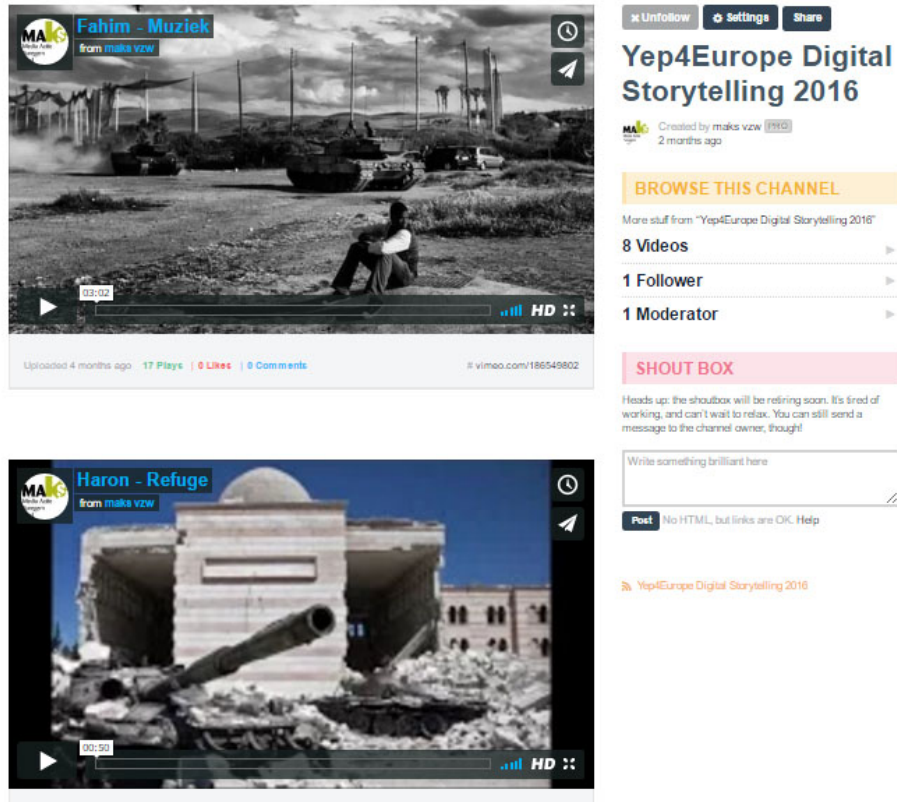
On the other side: it can always happen that a computer crashes, it's part of the job. You have to have enough computer memory to be able to work with video and movie applications. It can always happen that a computer crashes and that a participant has to redo their last few actions. This is also a fact that participants have to learn to deal with. The advantage of Youtube video editor to offline video editors like Windows Movie Maker is that you rarely lose anything as it saves automatically and you can continue working on any computer that has an internet connection.

6. Showtime

And finally, showing their movies to the public can be a real success story for the participants - they can proudly show their creation on a big screen and share it on their Facebook webpage - it can also happen that the audience is left with remarks or criticism. Especially when you let your participants make a digital story that put themselves in a vulnerable position. Blunt remarks or negative reactions can be difficult to process. That is why you have to make sure people are prepared for this and that you make some time to discuss these remarks or reactions. On the other hand it's very important to have a screening and organizing one seems tricky in this project. The video's were not finished at the end of the Croatian session and now it has all to be arranged at home while everyone is dying to see each others film, especially those from the other countries.

Results

In the end of november 2016 all videos of the Yep4Europe 2016 project were finished. We would like to invite you to see them at <https://vimeo.com/channels/yep4europe2016>



The image shows a screenshot of a Vimeo channel page for 'Yep4Europe Digital Storytelling 2016'. On the left, there are two video thumbnails. The top one is titled 'Fahim - Muziek' and shows a person sitting in a field with military vehicles in the background. The bottom one is titled 'Haron - Refuge' and shows a damaged building with a large pipe protruding from it. On the right, the channel's name is displayed, along with options to 'Unfollow', 'Settings', and 'Share'. Below this, it says 'Created by maks vzw' and '2 months ago'. There is a section 'BROWSE THIS CHANNEL' with statistics: '8 Videos', '1 Follower', and '1 Moderator'. At the bottom, there is a 'SHOUT BOX' with a text input field and a 'Post' button. The channel's URL is also visible at the bottom right.

Fahim - Muziek
from maks vzw

Uploaded 4 months ago | 17 Plays | 0 Likes | 0 Comments | vimeo.com/186549802

Yep4Europe Digital Storytelling 2016
Created by maks vzw | 2 months ago

BROWSE THIS CHANNEL

More stuff from "Yep4Europe Digital Storytelling 2016"

- 8 Videos
- 1 Follower
- 1 Moderator


SHOUT BOX

Heads up: the shoutbox will be refining soon. It's tired of working, and can't wait to relax. You can still send a message to the channel owner, though!

Write something brilliant here

Post No HTML, but links are OK. Help

Yep4Europe Digital Storytelling 2016

A photograph of three people (two men and one woman) sitting at a long table in a room with large windows, working on laptops. The woman in the foreground is looking at her laptop with her hand on her chin. The man next to her is also looking at his laptop. The man further back is looking at his laptop. The room has large windows with decorative glass. A green circular overlay with a white border is in the foreground, containing the text.

2.3. Methodology for evaluating and presenting a Digital Stories project

Introduction

The impact of a digital story project cannot be underestimated. Many youngsters in our group experienced something completely new and innovative. As we succeeded to let them speak up around a very contemporary topic we don't want them to be quiet now. No, we want them to tell us what they thought about the project, what and how they experienced the methodology and of course present their results to the world.

In this extra chapter we're showing some evaluation techniques and share our steps we used to organize a peer to peer event. As the name suggests: the goal of the event is to show and discuss the digital stories the participants made to their peers: family, friends, school teachers and colleagues. We had a clear vision on how this event should take place but as it were the results that were the main focus we did let the participants decide the most important parts of the event.



Evaluation

of the Digital Story project

The technique we use is called “Backpack, Fridge, Trashcan”.

This is the evaluation technique we used in Zagreb at the very end of the Digital Storytelling session. The technique is not bound to this project however and it's widely used for evaluation of all sorts of activities.

You will need:

- 1 ball
- 1 music making machine (we used a smartphone, can be a tablet, laptop, CD-player, radio, ...)
- 1 thing to represent a backpack (we used a real backpack)
- 1 thing to represent a fridge (we used a plastic food container)
- 1 thing to represent a trashcan (we used a real trashcan)

If you can't find the last three things you could just draw them on the board or on pieces of paper and put them in the middle.

Now go all sit around the backpack, the fridge and the trashcan in a circle. Keep giving the ball around till someone stops the music. Whoever holds the ball now needs to say the following things:

- The backpack: something you've learned and you will carry around with you for the rest of your life or at least for a while.
- The fridge: something you haven't mastered yet and you'll put in the fridge for now to look at it again at a certain time later.
- The trashcan: something you throw away, something you really didn't like or didn't find relevant.
-

For example:

"For the backpack I pick the Youtube Video Editor, it was so simple to use and its super handy. For the fridge I take the rights-free images. I feel it's limiting in your choices and I prefer to make my own photos instead but I'll look into it more later. For the trashcan I pick the slow and unstable internet, it created frustration and slowed down our progress."

When the person is done the ball goes around again and the last speaker can now decide when the music stops!

Variation: The rose

Less of material: you only need a real rose or a drawn/printed image of a rose on a piece of paper.

- The flower of the rose stands for what you loved the most of what you learned
- The thorn is what you disliked the most or was the hardest/most difficult of the project
- The bud (bottom of the rose) stands for the opportunity, what will you do now with all the knowledge you gained?

Give the rose when you're finished to someone you think earned the rose because the person worked hard, pushed his boundaries or because you would like to make it up to someone due to earlier problems.

Peer to Peer event

In the main methodology we talked about how important it is to give the participants the space and time to present their results. When we talked about this we were mainly focussed on the screening internally for all participants and animators included in the project. As a participant, but also as an organization, you want to show your results to a broader audience too. We wanted to give all our youngsters the chance to show their video with context to their external peers. This concluded in a few brainstorm and preparation session that resulted in a screening in three countries simultaneously. Each country made some different decisions but we'll focus on the Belgian group in this methodology. We will however make some notes on how the Spanish group presented their videos as they had some very interesting ideas as well.

Step 1: Brainstorm

We wanted to involve the youngsters in the organization of the event as much as possible. So we needed answers on the traditional W-questions: Where, When, What + How, Why and Who.

The methodology was quite simple. We took a piece of paper for each W and wrote the question in large letters on top of the paper. Each participant received a few post-its and a pen. This way they had time to write down their ideas on the post-it and put it on the corresponding paper with:

- “Where”: at which venue the event should take place.
- “When”: what time and day they are you free and would be a good time to host the event.
- “What”: what did want to show extra next to the video’s. How will we present all this by the way?
- “Who”: should we invite other people to the event? Who and why?
- “Why” was not included. It was quite clear why we wanted this event.

The answers on these questions were very wide, here is a little recapitulation:

Where:

The ideas where all over Brussels: sport halls in schools, parish halls, convention centres, cinemas, youth houses, One of your participants suggested as he is an active member the youth centre “Alhambra” near our main head quarters. Easily accessible, they have a beautiful spacious hall and very affordable. This ended up to be our first choice and eventually also where the event went through. We were very glad we were able to do it in a place one of our participants suggested and so were our participants!

When:

Most picked dates were in the weekend but there was always someone who was not available (youth organization, student jobs, etc.) and we ended up with a few possible Friday evenings. In the end it turned out to be the evening of Friday the 18th of November 2016 as this worked the best for the venue and was also a suggested date.

What:

This was the most tricky but most important question.

- First the videos: we decided on the order.
- Next was thinking about extras. They wanted to show at least one video of the other groups so they voted on which video of the other groups they liked the most. It turned out to be a video of one of the Spanish participants.

One of the experiences of a Croatian participant left a huge impression on our group too. He is a refugee from Somalia that asked for asylum in Zagreb. When we were working on the preparations of the event he had to flee to Germany as he was not accepted in Croatia. The group wanted to have a Skype-interview with him as he was part of the project and he could tell first-hand what a refugee is feeling and how he experienced this project.

- But they felt there was much more to show so one idea was to also include a little exhibition with photos they took during the entire trip and during the Digital Photography session.
- They wanted it to be professional although not too formal. A reception seemed to be a good idea to lighten the mood. They wanted to create a nice ambient atmosphere and thought it would be a nice idea to start the event with the reception before the screening. The venue didn't allow alcoholic drinks but as our participants were under-age or Muslim this was never an issue.

Who:

- Another good idea that appeared to be more difficult than we first thought was finding people that wanted talk about the topic of immigration from the work field or were refugees themselves. In the end we could not find someone that wanted or was able to speak for more than 100 people on the date of our presentation.
- We opted for another suggestion: creating a little debate around each video that would be moderated by the youngsters themselves.
- The Spanish group opted for a more creative addition as they invited befriended musicians that played live music after the presentation.
- The Spanish group kept it smaller: only a few friends and family invited and organized the event in their own centre.

Once you have the date and location fixed it's now time to lay out the evening. How to organise your catering, seating arrangements and publicity is location specific so we'll not go into those details. We end up with two other categories for the event:

- The presentation that includes an introduction text of the project, a slideshow, an intro for each digital story, the videos and the debate with questions for the audience for each video.
- The photo exhibition

Step 2: Prepare the presentation

— General introduction of the project

Two participants focussed on a text that tells a bit of their experience as an introduction of the presentation. This is also very project specific but we encourage to let the participants do most of the talking. We included a speech of the coordinator and main-animator of the project but kept those short so the spotlight went to the participants mainly. In this text they talked in the we- and I-form and were encouraged to speak about personal experiences and even with a few anecdotes. This kept the mood light and created a safe atmosphere which was needed as the audience will also be included in the discussion soon.

— Intro for each video

We asked each participant to write a little text for his or her video. What is the story about and why did you pick this topic? This without spoiling any clue or not literally telling the entire story beforehand is trickier than they think. They need to find something to make the audience warm for the video and give a bit of context but not too much that it spoils the entire experience.

A good intro for example was the intro of our Participant Priti:

"Hey all and welcome, so nice you are all here!

I would first of like to thank my parents and everyone here to give me the opportunity to participate with this project! My name is Priti, I'm a Computer Scientist and from Indian and Mauritian heritage.

I've chosen to tell the story of my recently departed father as he is my power and inspiration. This is actually not a sad story, in contrary. He is part of me and his story is that of a refugee only wanting the best for his family.

I would like to use this moment to tell you something that is close to my heart:

Cherish your parents, because life is short.

And actually, we are all refugees in one way or the other. We are all citizens of this world.

Thank you."

(See Priti's video here: <https://vimeo.com/maksvzw/yep4europe2016priti>)

— Debate questions

We tried to find the topic and the essence of what each video talks about and tried to formulate a statement or question from this essence.

For instance, Hannah's video is about a boy that her family wanted to help through foster care. The boy actually refused to come as he was too scared that his family would never find him again. (see the video here: <https://vimeo.com/maksvzw/yep4europe2016hannah>)

The statement we filtered out this video for the debate was:

"Is it important to force a boy into foster care although he would rather stay in the institution?"

This statement was shown in the presentation after the video and each statement got discussed with the audience for around 10 minutes. After the debate a little context can be given. For this context the participants had to look up some facts. The task for Hannah was find information around foster care in Belgium:

How many refugee children are up for adoption or foster care in Belgium, what is the placement rate and what are the organizations that do this?

This had to be prepared for each video. Here is a list of each video with each debate statement and question for context we had. These are in order of presentation:

Ismail: <https://vimeo.com/maksvzw/yep4europe2016ismail>

- Debate statement: How can we encourage people to get to know refugees better?

- Context questions:

What are the current efforts of integrating refugees?

Can you find some information about the organisations that take care of this?

How many refugees are registered in Brussels right now?

Priti: <https://vimeo.com/maksvzw/yep4europe2016priti>

- Debate statement: Priti talks about roots, is it more important for a youngster to be confronted with its roots or being completely integrated?

- Context questions:

What are the current conditions of "being integrated"?

How does the procedure to get your family to Belgium work (family reunion)?

Can you find statistics?

Fahim: <https://vimeo.com/maksvzw/yep4europe2016fahim>

- Debate statement : What does the public know and think about open borders ?

- Context questions:

Find articles or other studies about open borders. Can you make a small resumee?

Hannah: <https://vimeo.com/maksvzw/yep4europe2016hannah>

- Debate statement: Is it important to force a boy into foster care although he would rather stay in the institution?

- Context questions:

How many refugee children are up for adoption or foster care in Belgium, what is the placement rate and what are the organizations that do this?

Haron: <https://vimeo.com/maksvzw/yep4europe2016haron>

- Debate statement: Is it the task of a non-profit to shelter refugees or should the government organize this on a higher level?

- Context questions:

How many non-profit organisations are working with refugees in Brussels now?

Which ones?

Mourad: <https://vimeo.com/maksvzw/yep4europe2016mourad>

- Debate statement: Many refugees are low schooled or have a degree that is not recognized. How can we solve this?

- Context questions:

What are the current conditions to acknowledge a degree in Belgium?

How many in percentage get acknowledged and in what fields?

Sanae: <https://vimeo.com/maksvzw/yep4europe2016sanae>

- Debate statement: How do you determine what marriage is false?

- Context questions:

What is the definition of a false marriage? What are the current statistics on false marriages?

The slideshow was custom-made for the presentation but we would love to share it with you none the less. It might give you inspiration on how to present the debate statement.

You can download them here:

<https://drive.google.com/open?id=0B7SVE-nfpu2sR1BBaFdUVDdxSHc>

Short URL: <http://bit.ly/2luOsow>

Step 3: Evaluation of the Peer to Peer event

We hope you had a great event! But as always, it can always go better! That's why we would also like to share our evaluation technique we used for the Peer to Peer event with our participants.

We took 7 large sheets of paper (A3 size) and printed on each a different question. The group could walk around a large table where sheets were presented and could write whatever they wanted to answer on the white space under the question. They could also respond to feedback that was given by another. This was all anonymous... however most could recognize each other handwriting but that was not really an issue.

The seven questions we asked were:

- What were your first sentiments after the screening?
- Can you quote reactions from your family or friends?
- What were your expectations and did the event meet those?
- What did you think about the location and the venue?
- How could we improve the preparations?
- What would you change if you could go back in time?
- What number do you give the event on a scale of 10? And what has to change or do we have to add to rise one number for you?

You can download the sheets we used for the evaluation here:

<https://drive.google.com/open?id=0B7SVE-nfpu2sUU1ERDByaXIDalk>

Short URL: <http://bit.ly/2k7UUQr>

After the peer to peer event: assignments

For every part of the Yep4Europe workshops we decided to write out a few assignments the youngsters could get as a finalization of the project. These are the assignments we wrote for the Digital Storytelling part. In our project we decided to only take three for each part but it's up to you to choose which ones you find interesting:

Assignment 1:

- Watch all the Digital Stories that were made during the project. Which one surprised and moved you the most? Explain why you chose this story in a few sentences. Talk about the content, but also the sound and the images.

Assignment 2:

- Pick one story that you would personally use if you wanted to explain to someone what the refugee crisis is all about.
- Make your personal top 3 and explain in a few sentences why you like these stories.

Assignment 3:

- Prepare a draft for a blog post about the story you made yourself, introducing the story and giving some information about the context and the Yep4Europe project

Assignment 4:

- Find an article online, in a magazine, newspaper, ... that you feel is closely linked to what you talk about in your story.

Assignment 5:

- Write down your ideas about how to present the stories in the best possible way to an audience of friends and family.
- Write down your ideas about how to present the stories in the best possible way to journalists, politicians and the general public.

A group of people are gathered around a table in a workshop or meeting room. In the foreground, a woman is looking at a smartphone. In the background, several other people are engaged in discussion or looking at documents. A large green circle with a white border is overlaid on the center of the image, containing the text '3. Online platforms and social media'.

3. Online platforms and social media

I. Introduction:

Online platforms and social media

In this section, we will talk about the work involved using digital platforms and social networks to work with young people, with the aim of empowering, encouraging a critical look about situations that happen around them, and encourage them to take part and to participate in the social dialogue that happens through social networks.

This paper presents an approach to a working method, based on building knowledge and mobilizing the capacity for learning and communication of young people, who assume a role of explorers, actors and producers of knowledge.

After the experiences in Zagreb, and considering the interactions that have occurred posteriorly through the different digital platforms, the methodology proposed initially has been refined and improved. They have incorporated the suggestions of improvements made by everyone involved in the project, so that it has perfected the proposed method.

Background

Most young Europeans have mobile digital devices (laptops, tablets, smart phones) that allow them to be permanently connected to the Internet. Of course, they also have desk computers at their disposal. A world of information is open to them, many possibilities of interaction with others are within reach and it's like that continuously, 7 days a week, 24 hours a day. This element, the almost permanent connectivity, is a critical piece with great potential that we will exploit throughout this project.

On the one hand, we must consider that the volume of information resident in the network is huge. Documents, newspaper articles, written by experts, dictionaries, websites ... are an information bank with huge potential. But infoxication (overload information) is dangerous.

On the other hand, the use of social networks for learning is a barely exploited opportunity. Young Europeans, to a greater or lesser degree, use them. Unfortunately, however, and according to industry studies, this use is more related to aspects of leisure and interpersonal relationship than learning or building social action or even political interactions.

Youth -like the adults- can not only talk to other people (to ask, ask for advice, or get more information) but also have the opportunity to express their views and generate content that may be of interest to a third party. In short: they can participate socially, on an equal level (with certain limits of course) with anyone else in the world.

Relational and communication elements are revealed, through this methodology, as structural and strategic.

However, it is not so easy to break the traditional habits (passivity, low motivation to learn, use of technologies for leisure) and take advantage of all the capabilities that technology offers us, and get young people become empowered in relation to the sources information available platforms, and get them to build relationships with other people from different backgrounds.

When dealing with groups with special needs or at risk of social exclusion, such as young people living in degraded environments, difficulties increase. The lack of digital culture linked with the knowledge and the participation opportunities, the lack of appropriate references, or faith in themselves, have a negative impact on them.

Motivation is actually a key factor, as a strong element that has the ability to change the habits of young people involved through this methodology.

So, through the YEP project, motivation comes from:

- the chance to travel and experience different social realities.
- the opportunity to meet and interact with other young Europeans, in a similar situation, or even in totally different situations (exploring similarities and contrasts, and comparative).
- The capacity to interact with adults who have experienced at certain difficult situations, or who are experts in certain subjects, and learn with them.
- exploring the ability to use known resources (in varying degrees) and use them differently, to generate their own content and express their own thoughts and opinions.
- And last but not least, the ability to take part regarding an strategic issue (migration and refugees) that is being considered really important in an international level.
- Participants had a migration background, and this has a clear impact, on a personal level.

In addition, we wanted to include an extra element, taking advantage of the full potential that present the relationship and peer-to-peer training dynamics. In this way, we have introduced a new element, in search of its potential transmission:



Training peer-to-peer opportunities, that uses the knowledge that participants have already (previous knowledge) to give them a leading role, that, easily, will cause some learning between “the equals” or at least a new motivational element.

Basically, our methodological proposal is based on a set of activities based on the exploitation of what Jordi Adell¹ and Linda Castañeda have called the PLE (Personal Learning Environment) and involves the use of three key elements.

1. Tools:

The use of different tools and applications helping us to be productive, to manage information, to communicate and interact, etc. Social platforms as Facebook, Twitter or Instagram are an essential part of this tools.

Resources and information sources.

Accessing to a huge amount of information is easy. Obviously, the difficult part is selecting the sources, but the PLN (see below) will help us to do this selection. Dictionaries, encyclopediae, web pages of different firms, governments, universities, educational institutions, media, etc. are available.

¹ Jordi Adell holds a PhD in Philosophy and Educational Sciences and professor of the Department of Education of the Universitat Jaume I (UJI) in Castellón (Spain), where he teaches New technologies applied to education. Linda Castañeda is Doctor in Educational Technology (Universitat de les Illes Balears). Professor of the Department of Didactics and School Organization of the University of Murcia. Member of the Research Group of Educational Technology of the University of Murcia. They are authors of: Castañeda, L. and Adell, J. (eds.). (2013). Personal learning environments: keys to the networked educational ecosystem. Alcoy: Ivory.

In general, we can say that, thanks to mobile technologies, we can enjoy a kind of learning that is disseminated, unstacked and globalized (distributed in space and time in a chaotic way, since it can happen at any time, anywhere and in any way).

Personal Learning Network (PLN): a group of people with whom we can interact in a direct way (chatting with them through social networks, for example) or in an indirect way through objects (for example, through a blog, a YouTube channel, etc.).

The proposal also includes a Project Based Learning, that's a methodology that places the student at the center of the learning process, as the "main character" capable of generating solutions in response to the different opportunities and challenges posed by the society.

It is certainly a methodology closely related to the working environment, and also the entrepreneurship. It especially stands out for urging students to put into practice a wide range of knowledge, abilities, skills and attitudes. That is an important set of competences with digital ones among them.

We can find different approaches to the Project Based Learning methodology and some of them make it close to the Problem Based Learning. However, in this context our approach won't be specially focused on problems but on opportunities and that's because we'll use "project based" learning. When it comes to project based learning, we need to get a material or intellectual product. Therefore, cooperation and collaboration among students to achieve this goal are a must.

From this point of view, Project Based Learning promotes initiative, proactivity, independence and innovation in different areas: professional, social and personal.

The challenge (that is, the project to be fulfilled) acts like a motor to the motivation and determination to achieve the goal. Moreover, this kind of methodology promotes the group development of assignments.

Therefore, we can make working proposals to the students and, working on them, they may acquire and improve the key competences defined by the teaching team with a real impact on their social context. This can be defined not only through the detection of problems but through the detection of opportunities.

2. Goals

Related to the objectives and goals, most of them are focus on the area of communication, according to the DIGComp2 model:



Communicate in digital environments, share resources through online tools, link with others and collaborate through digital tools, interact with and participate in communities and networks, cross-cultural awareness.

Obviously, we're taking into account the complementarity with the other training strategy workshops.

Let's see how this DIGComp is developed within our methodology.

2.1. Communication goals:

2.1.1. Interacting through digital technologies

- Participants use different technologies (tools) that hold this interaction. These tools are already used by them in different ways (for leisure, usually), so they will learn how to use them in a learning context.
- Participants interact through a variety of digital technologies (blogs, Twitter, Facebook and Instagram platforms) and will be able to understand the appropriate digital communication media for a given context.
- They learn how to build a public dialogue through the different platforms.
- They learn the differences between public and private communication.
- They look for new digital "friendships" or contacts with people who are also interested on the same topic:



– people who are actually working with immigrants and refugees
– people who are experimenting directly in the refugee/migration crisis.
– other young people who is worried about the migrant and refugees situation.

2 VUORIKARI Riina, PUNIE Yves, CARRETERO GOMEZ Stephanie, VAN DEN BRANDE Godelieve: DigComp 2.0: The Digital Competence Framework for Citizens. European Commission (2016). ISBN 978-92-79-58876-1. ISSN 1831-9424. Available at <https://ec.europa.eu/jrc/en/publication/eur-scientific-and-technical-research-reports/digcomp-20-digital-competence-framework-citizens-update-phase-1-conceptual-reference-model> (consulted August 2016)

2.1.2. Sharing through digital technologies

Using these tools, participants will share data, information and digital content with the others participants, but also with external people: the people they have met during the trip, and also with some different experts (related to the topic, in a local and also in an international level).

- Participants elaborate and work with content in different formats (text, image and other digital media -audio, video, digital presentations...-) and they will share it through the blog.
- They learn how to publish different kinds of content on a blogsite.
- They learn how to use the Twitter platform
- They learn how to use the Facebook platform.
- They learn how to use the Instagram platform.

2.1.3. Engaging in citizenship through digital technologies

Participants will participate in digital society, through the use of public and private digital services.

- They disseminate and publish different content (digital information) related to the topic of migration and they will be able to have a general idea of the topic.
- They ask other people's opinions.
- They express their own point of view about the topic.
- They participate in a public sphere.
- They reach public of different ages: young people, but also adults.
- They identify different channels and know how to use them, when to use them, and the results they could have by using them in an appropriate way.
- They learn how to promote this contents through social networks
- They learn how to express their own opinions, to explain their own ideas, and how to reach and respect other's points of view.

2.1.4. Collaborating through digital technologies

- They learn how to use digital tools and technologies for collaborative processes, and for co-construction and co-creation of resources and knowledge.

2.1.5. Using Netiquette

- Participants are aware of behavioural norms know-how while using digital technologies and interacting in digital environments.
- Participants adapt communication strategies to the specific audience and are aware of cultural and generational diversity in digital environments.

2.1.6. Managing digital identity

- Participants work in their own digital identity and also take care about the project's one.
- Participants learn how to protect their own reputation through several digital tools at different environments and services.

2.2. Information and data literacy

- Browsing, searching and filtering data, information and digital content
- Evaluating data, information and digital content

2.3. Content creation

- Developing digital content: participants elaborate and work with content in different formats (text, image and other digital media)

3. What do you need for a project?

Duration of the project:

The whole length of the project is recommended to be 8 months. The intensity is variable over time. First, we must take into account the different phases of the project:

- Initial phase: the call and the pursuit of youth empowerment.
- Second phase: organization of training peer-to-peer (with a small group of participants, in a national level) Preparing sources, strategies, etc.
- Completing the phase of intensive training during the week (face to face meeting).
- Evaluation of face to face training and setting new goals.
- Blended Training, in charge of the project expert trainers.
- Implementation of what has been learned, relating it with new activities and events locally.
- Final evaluation.

Number of participants:

Between 8 and 12 participants is ideal, but it could be extended to 25. Not all participants play the same role. One quarter plays the role of trainer during the peer-to-peer training phase.

On a national level, working with 8 participants is a good goal.

Required materials:

- Either computers or mobile devices (like tablets or smartphones, ...)
- Digital cameras to make pictures and film videos.
- Headphones, USB cables to connect the devices, etc.
- A stable and fast internet connection

4.Target audience

Using Online platforms and social media is possible for participants of all ages, in general. But this time the methodology has been adapted, so using social media is part of a “challenge”. That makes it especially motivating for young participants.

The call has emphasized the possibilities of “taking sides”, not “remain silent”, get to “be heard”, “act”, “move to change”, “be a protagonist”; they are all concepts related to motivation for participation.

All work is based on making young people responsible for the success of this project. Empower them, give them instruments, accompany them and guide them towards shared goals.

The international composition of the group acts as a facilitator of motivation but it can also become an obstacle. The difficulties of communication from the use of different native languages and different cultural environments can be problematic.

Young people are comfortable working and learning among equals. During peer-to-peer learning, when some students act as teachers of their colleagues, we can see that both are motivated. Everybody listens and pays attention.

The characteristics of the young group are quite diverse, especially transnationally, but are also very rich. While there are young people eager to take the lead, others prefer to perform tasks more discreetly. In reality it's advisable to structure the project so that different roles are presented and let the nature of each youngster occupy the desired role. In this way we have “interdisciplinary” teams (as you could find in any company) where every young person finds his place and widely develops its capabilities. They can find a way to stand out.

5.Training of which media literacy components?

TECHNICAL SKILLS: basic knowledge of IT and the use of web 2.0 applications.

- Creating new accounts on social media.
- How to use social media.
- Configuring privacy levels.
- Knowing personal data protection laws.
- Technical use of a blog site. Posting text, videos and photography. Using social labels and categories. Differences between drafts and publications.
- Technical use of Twitter. Using hashtags, posting links, having a conversation, making mentions, following people, creating lists, retweeting.
- Technical use of Facebook: posting private content (posting into private groups) and public content (timeline); adding friends, using hashtags.
- Technical use of Instagram: posting, using hashtags, quick editing of images, recommending, mentioning, commenting.
- Technical use of a smartphone: making pictures, sound recording; downloading apps, using apps, monitoring, configuring notifications.
- Technical use of a computer. Creating a file structure, saving data, backups. Knowing the difference between different kinds of files.

CREATIVITY:

- Create and use a digital identity that reflect the personal real identity.
- Using digital resources to express emotions and thoughts.
- Learn to use digital sources (platforms, channels and tools) to communicate with other people in a creative way.
- Explaining a personal point of view of the surrounding reality.
- Using digital sources to reach information that is useful to understand a situation.
- Use of social media to make new contacts and interact with different kind of people related to the topic on both international and local level.
- Digital dialogue: exchange points of view, asking questions, managing difficult situations. Learn to listen, to answer, to ask for more information.
- Knowing the differences between formal and informal communication. Using different kind of languages. Addressing to different kinds of publics (policy makers, youth people, teachers...)

- Reaching information, evaluated it and elaborate on it in order to be published.
- Explaining daily life events: observe the reality, being critical, evaluating chances.
- Campaigning for a social cause in a creative but respectable way.
- Simplicity: using digital tools to spread a message.
- Being proactive. Detect communicative opportunities, and use them to give impact at social networks.

ANALYSIS:

- Reading social media to access information and to evaluate it.
- Understand the differences between social media and mass media; official sources and informal channels.
- Being able to evaluate the quality of information. Analyse, compare evaluate sources, contents and impact.
- Formulate goals and make a plan to reach the objectives, through communication tools.
- Making a plan to communicate about a topic.
- Using social networks in a good way. Selecting the best channel for each moment. Knowing how to reach different kinds of public.
- Awareness of policies related to privacy, data protection and other recommendations.
-

REFLECTION:

- Critical thinking.
- Taking a position in a public debate.
- Making research. Observing and evaluating information, communication and results in order to build our own thinking.
- Being open minded.
- Global thinking and local acting.
- Identifying opportunities, based in the local sources.

6. The process of the methodology - A step-by-step plan

1. Initial phase: the call and the pursuit of youth empowerment.



The call to participate in the project emphasizes three elements that, in this context, are key:

- The empowerment of young people, their ability to mobilize, self-organize and express their own opinions, especially in certain critical social situations. The Spanish experience of 15M demonstrated that these concepts are very powerful: do not be a witness, a protagonist; Act, take sides, change the world.
- Learning at an international and national level on the use of technological resources for mobilization and social participation: blogs and social networks as key elements.
- The real opportunity to apply what was learned through the organization of a public event.

2. Second phase: organization of training peer-to-peer (with a small group of participants, in a national level) Preparing sources, strategies, etc.

Once the group is formed, it is necessary to begin to generate ties of knowledge and trust among the members. The application of some technique or dynamics of group creation in this context can be very adequate.

For example, the use of the Sikkhona Edu, resource, a set that contains 80 cards with high impact images and is accompanied by a set of proposals for the generation of communicative contexts.



This resource helps to generate dialogue and mutual knowledge and is a great help as an ice breaker.

The organization of peer-to-peer training is carried out through four meetings whose main objective is the preparation of the training that the young people themselves will impart to their peers in a second phase.

During these meetings, that are very focused on obtaining a concrete result that must be shown during the face-to-face training, the young people will show their potentialities and abilities and will be self-organized:

They will determine the objective and its depth: the objective of the project is to provide training to its international colleagues on the productive use of social networks and blog platforms.

- What social networks will we use?
 - How are we going to do it?
 - What do you need?
 - What do they know and need to learn?
1. They will list the tasks they must do to achieve their goal. These tasks will be distributed.
 2. They will execute them and put them together.
 3. They will evaluate their own work.

During these encounters, the young people will reveal their potentialities and skills, as well as their previous experiences and will perform small tasks-essay training.

Trainers will guide young people toward success using techniques based on positive reinforcement, putting effort into value, and identifying potential problems and opportunities at each step.

It is important to emphasize that the training content is provided by the project professionals and that the young people already know them (they already use social media, but just with a playful objective). The four meetings are therefore intended to direct this knowledge towards a different goal: productivity in relation to the main objective of the project, which is to address the issue of migration and the refugee crisis in Europe.

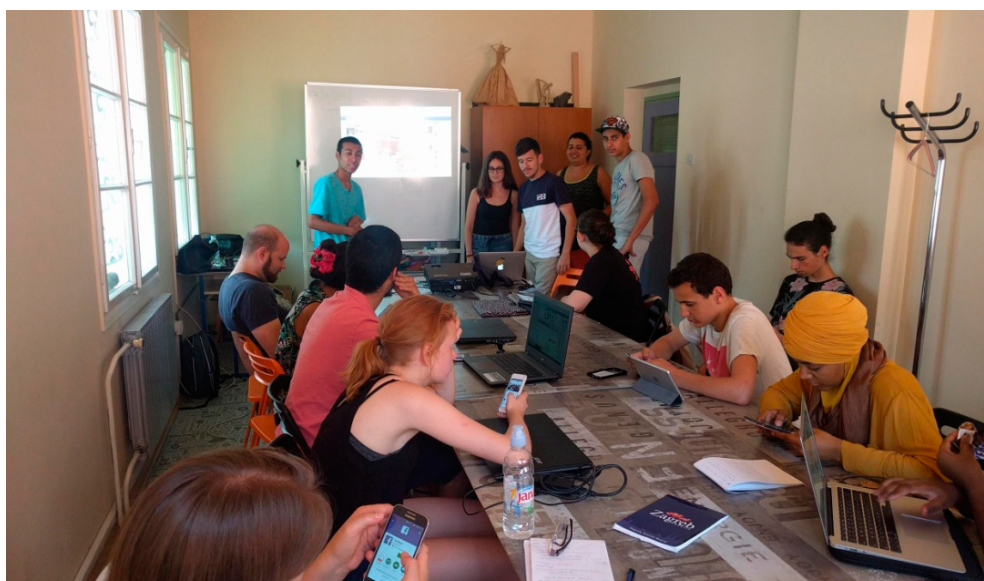
3. Completing the phase of intensive training during the week (face to face meeting).

During the peer-to-peer learning phase the young people, accompanied by their educators, will explain to their peers the objectives they pursue, as well as the social platforms they propose to achieve them.

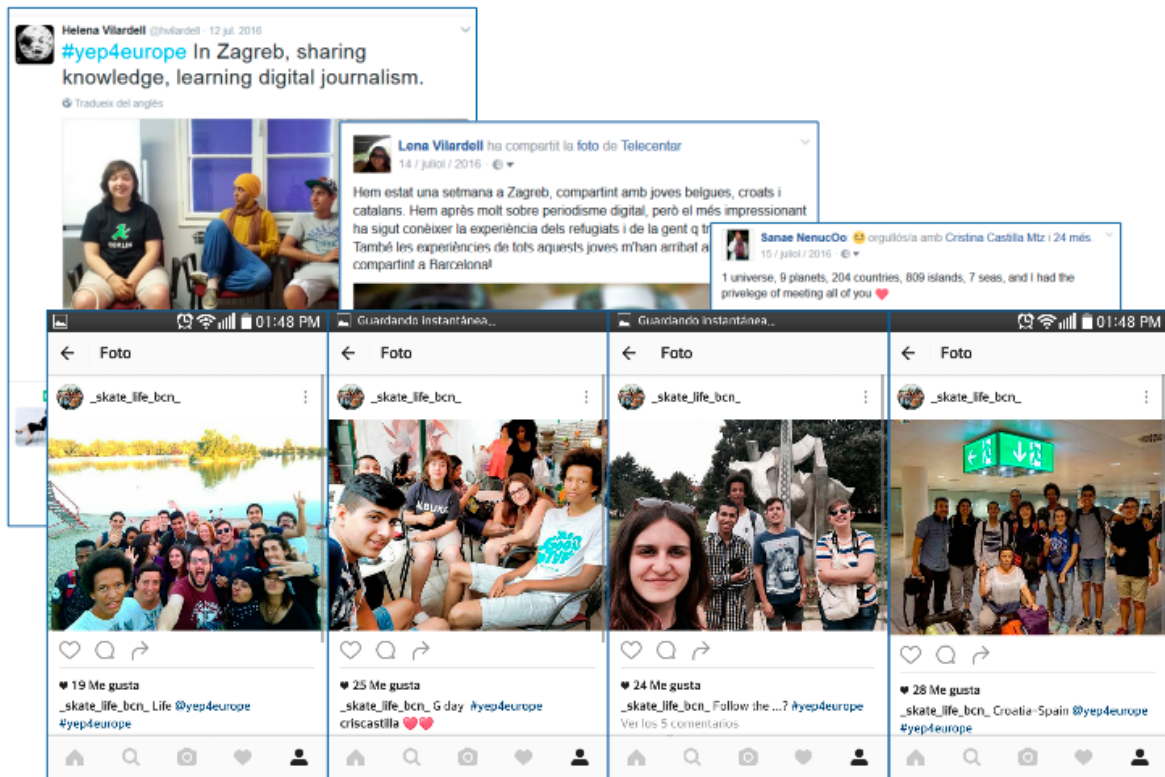


Assuming a leading role, they will make small demonstrations of the use of the tools and provide examples, using the participants' personal mobile devices.

They will accompany their colleagues in the use of these tools and motivate them to do so, acting as examples of good practices (during the face-to-face phase, but also later, in a virtual way).



During the training, young trainers will ensure that all participants have sufficient knowledge and tools to use social networks and the blog platform. In addition, they will publish content, inviting their colleagues to do the same.





Porin hotel in Croatia. This door means that the bad memories are behind and ahead are new opportunities; these doors have seen tears but also glimpses of hope. These doors change many lives, so many, that have even changed mine because I have learned that we must value what we have; that there are those who with just a smile and a pack of cookies are happier than the one who has always had it all."

The educators participating in the project will reinforce and complement these actions, acting themselves as an example.

4. Evaluation of face to face training and setting new goals.

After the trip, after the face-to-face training, the participants will reconvene to evaluate the impact of their actions and think about the continuity of the actions they have initiated.

To do this evaluation can be used different techniques, one of them the one known as SWOT that helps to make the analysis of a project taking into account its internal characteristics (Weaknesses and Strengths) and its external situation (Threats and Opportunities) thanks to a square matrix .

5. Blended Training, in charge of the project expert trainers.

In order to guarantee a good knowledge of the instruments, tools and strategies of using virtual platforms, the educators of the project will complete the training contents of the face-to-face training through the provision of more content in the teaching-learning platform of the course. In this way, they ensure that the contents that are transmitted are adequate and that the learning is performed correctly and completely, especially with regard to the competences related to security and digital ethics.

The image displays two side-by-side screenshots. The left screenshot shows the 'yep4europe' course interface, specifically the 'Online platforms and social media' section. It includes a 'Let's start! - Do to list!' with activities like 'Using the blog to communicate with other people', 'WordPress for Beginners', 'What is SEO?', 'And now... what's happening? People's talking in social networks.', and 'Communicating with Instagram'. There is also a 'Calendar' for February 2017 and an 'EVENTS KEY'. The right screenshot shows a 'Facebook' section with a video titled 'How to keep your facebook account safe from hackers!'. Below it are 'Twitter' and 'Instagram' sections, each with a video titled 'What's [platform]?' and 'Video: [platform] tutorial for beginners'.

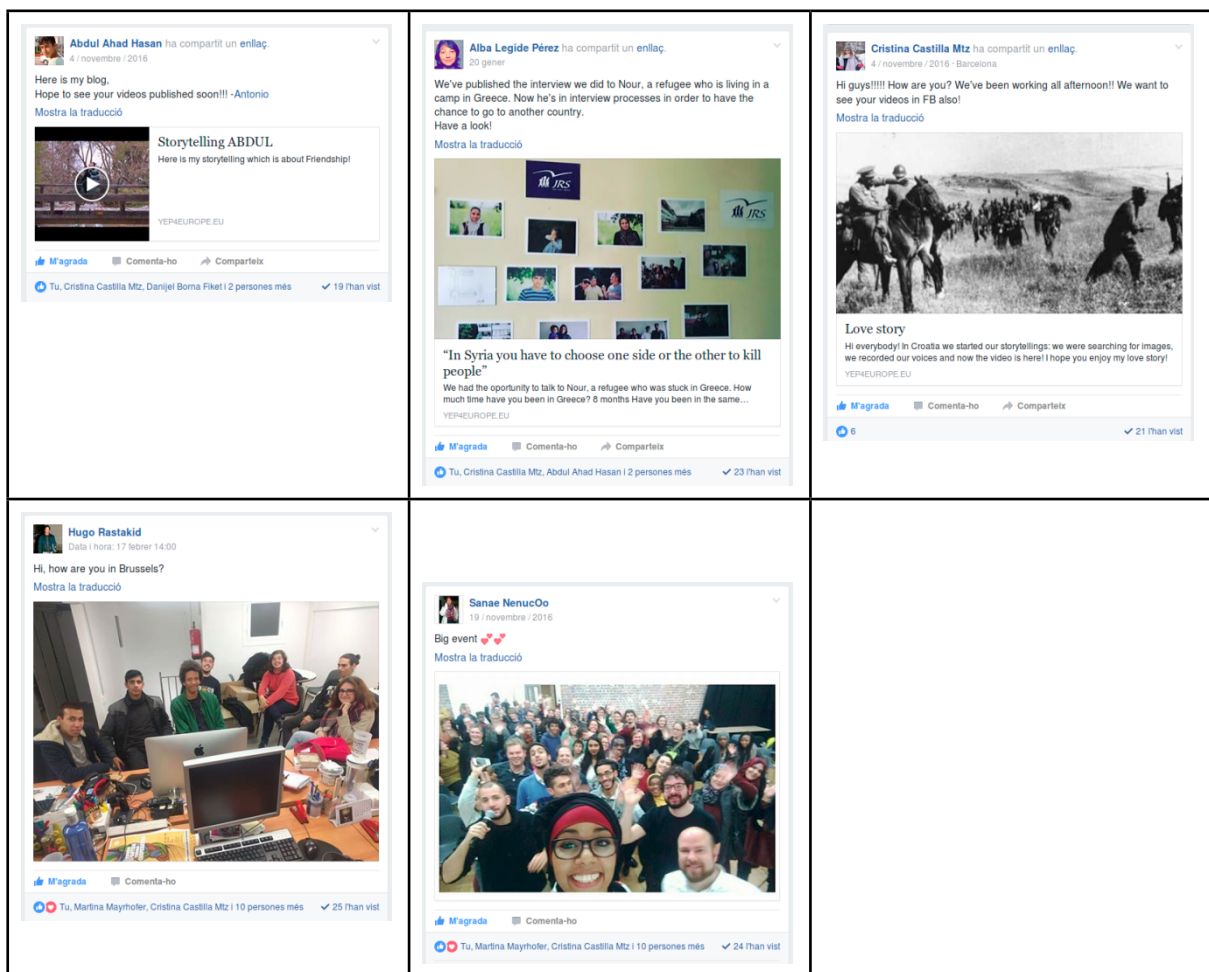
The materials that are made available to students are of different typology, so that they complement each other.

- In any case, all materials are adapted and presented in a way that is attractive to young people.

90

Educators will invite all the participants of the project - international scope - to access the content, visualize the videos, send their comments and perform certain tasks related to the themes of the project, using social platforms. At this stage, the role as accompanying educators will be essential.

The educators will use the e-learning platform to transmit content to the participants, as well as to propose the tasks to be carried out, in a simple and practical way. However, the feed-back of the participants in this platform is not expected, since the communication channels of the project are the blog itself and the selected social networks.



The project blog becomes a fundamental tool for interaction, and is where participants can communicate their experience, add comments and become authors of content intended for third parties.

<div data-bbox="210 353 309 454"> </div> <div data-bbox="312 353 509 380"> <h3>Refugee in Brussels</h3> </div> <div data-bbox="312 380 466 398"> <p>by haronyep on 27/01/2017 in yep</p> </div> <div data-bbox="312 412 671 445"> <p>This story is about a woman that refuge in Brussels en say how she is now. Read more →</p> </div> <hr/> <div data-bbox="210 501 406 526"> <h3>Ibrahim from eritrea.</h3> </div> <div data-bbox="210 526 368 542"> <p>by mouradyep on 23/01/2017 in yep</p> </div> <div data-bbox="210 560 277 575"> <p>Read more →</p> </div> <hr/> <div data-bbox="210 620 309 719"> </div> <div data-bbox="312 618 676 669"> <h3>"In Syria you have to choose one side or the other to kill people"</h3> </div> <div data-bbox="312 667 483 685"> <p>by cristina on 20/01/2017 in interviews</p> </div> <div data-bbox="210 696 679 766"> <p>We had the opportunity to talk to Nour, a refugee who was stuck in Greece. How much time have you been in Greece? 8 months Have you been in the same place all this time or have you changed to different places? I was in Idomeni and then we came to Kalachori camp. Why did you have to run away... Read more →</p> </div> <hr/> <div data-bbox="210 810 309 909"> </div> <div data-bbox="312 808 505 835"> <h3>Refugee in Belgium</h3> </div> <div data-bbox="312 835 542 853"> <p>by sanee on 20/01/2017 in refugees, storytelling, yep</p> </div> <div data-bbox="312 866 659 887"> <p>This video is about a women who was refugee in Belgium... Read more →</p> </div> <hr/> <div data-bbox="210 954 309 1052"> </div> <div data-bbox="312 952 563 978"> <h3>His name was Krishan Lal</h3> </div> <div data-bbox="312 978 489 996"> <p>by prityep on 17/01/2017 in storytelling</p> </div> <div data-bbox="210 1010 687 1079"> <p>Priti - Papa from maks vzw on Vimeo. Hello everyone, I would like to thank my parents and the entire team for the opportunity they gave me to participate in this wonderful project. My name is Priti I am working as an IT support and I am Indian and Mauritian as well. I choose to present the story of my... Read more →</p> </div>	<div data-bbox="815 376 922 477"> </div> <div data-bbox="925 374 1246 403"> <h3>Coneixem Stop Mare Mortum</h3> </div> <div data-bbox="925 403 1082 421"> <p>by cristina on 02/12/2016 in yep</p> </div> <div data-bbox="807 434 1335 533"> <p>Des del YEP hem assistit, durant l'últim mes d'octubre, a les reunions de la comissió de comunicació de la plataforma Stop Mare Mortum, que lluita per la no vulneració de drets humans, amb l'objectiu d'explicar tant la feina que fan des de Barcelona com la nostra experiència. Stop Mare Mortum sorgeix després de la mort d'unes 900 persones a les... Read more →</p> </div> <hr/> <div data-bbox="815 584 922 685"> </div> <div data-bbox="925 582 1112 611"> <h3>Are you coming?</h3> </div> <div data-bbox="925 611 1118 629"> <p>by Hannah on 07/11/2016 in storytelling</p> </div> <div data-bbox="925 642 1324 685"> <p>This is my story, well, it's the story of a boy. A boy who actually just wants to be home... But what is home? Read more →</p> </div> <hr/> <div data-bbox="815 748 922 848"> </div> <div data-bbox="925 745 1351 777"> <h3>Someone's blurred memories – By Ajay</h3> </div> <div data-bbox="925 777 1121 795"> <p>by Ajay on 04/11/2016 in storytelling, yep</p> </div> <div data-bbox="925 808 1011 828"> <p>Read more →</p> </div> <hr/> <div data-bbox="815 911 922 1012"> </div> <div data-bbox="925 909 1181 940"> <h3>Regards from Marseille</h3> </div> <div data-bbox="925 940 1102 958"> <p>by alba on 04/11/2016 in storytelling</p> </div> <div data-bbox="807 972 1342 1068"> <p>I'd never had thought that as a result of my experience in Croatia, one thing I would do is a video about my grandmother, Luisa. What a brave woman. I had the luck to make this storytelling in which I speak about her journey from Marseille to Barcelona because of the World War II. I tried to bring her experience... Read more →</p> </div>
---	---

6. Implementation of what has been learned, relating it with new activities and events locally.

Parallel with the online training stage, the young people have to organize a local event, putting in value of all what they learned, as well as the objectives of the project in which they have been working.



Guided by their educators and through a process of empowerment, the youths call a public event with the aim of presenting their work. It will be the final stage of consolidation of the project.

- Thus, young people must conceptualize all the action:
 - Define the proposal and its contents.
 - How are they going to tackle the issue?
 - What contents do you want to present?
 - What tasks should be performed?
 - Who is responsible for each task?
 - Is it necessary to contact people and institutions? how?
 - Is it necessary to file a permit? Which? how?
 - How will the dissemination be done?
- Find the most appropriate date, and also the place where to do it.
 - Disseminate and invite attendees.

With the accompaniment of the educators, whose function is to favour the decision making and to structure their work, the young people are solving these tasks.

They will use the internet, the blog and social networks as an instrument to work in the event:

- Search for contact with relevant individuals and institutions
- Disseminate the event itself, trying to involve other people in the re-diffusion of the act and in the subject itself.



7. Final evaluation.

The final evaluation is key, especially if done in a socialized way. In this sense, the proposal is to make different typologies of evaluation.

1. Individual and anonymous evaluation and self-assessment questionnaire
2. Evaluation through video interviews, material that will also serve to make the same.

7. Critical factors

7.1. Factors of success

Young people are very intense, and their ability to work is very wide. They are generally creative and always well prepared to collaborate with a social cause, if they consider it fair enough.

On a daily basis, they receive inputs of traditional media about the difficulties related to migration and the refugee crisis, especially on a European level.

However, young people are also very critical. They often question the information, the “truth” of the content circulating through the media and especially those that are traditional (newspapers, tv, radio).

Given the young age of the participants, we can also conclude that they are sensitive and easy to be impressed.

Some of the participants are living in areas that are somewhat degraded and associated with economic difficulties. They have experienced certain facts related to migration. They know, personally or through family what it means to migrate. Which needs are generated about and what the difficulties are. They also have information - sometimes not very reliable or verifiable - of local laws that seek to regulate the migratory flow.

The announcement of the project has sought to exploit these potentials and has for this reason summoned participants to be critics. Critics able to form their own opinion and express it, to pose questions to adult people, to want to know more and be wiser.

On the other hand, young people are advanced users of mobile technologies. They know the functioning of computers and portable devices perfectly, though these are not frequently used to perform tasks productively.

They communicate very easily using these technologies. The YeP project is based on the intensive use of communication technologies. The project extracts the full potential of young people to communicate and interact with reality, and change it, through the use of the same technologies that they usually use to have fun.

Finally, young people aren't used to look at themselves, so introspective and finding strength in different areas of competence is key. Through the project and by performing different tasks and roles, the young people will discover these strengths.

As this project is not individual work but is done in groups it helps each youngster to find their own place within the working group and exploit his or her strengths better (in the same way that occurs in professional environments). The goal is shared by the group and every young discovers easily how to push forward to get there.

7.2. Pitfalls

In the project, we will find different types of difficulties:

7.1.1. Language barrier

The low linguistic competence of young people in general. This is a factor that has impact even, although differently, when young people write in their mother tongue. This element has even more consequences when it comes to a foreign language, in this case English.

Once we realized this difficulty, the proposal is to practice speaking English. That is why during the preparation phase in Spain, the course and communication with participants was conducted in English. This was not done in a “drastic” way but rather softly like learning to laugh at our own mistakes, removing drama to the communicative situation and using other communication strategies to get the message across.

In any case, during the performance of the face-to-face part of the course in Croatia, young people were daily exposed to 8 hours of continuous training during 5 days. The three workshops occurred consecutively in time (without intercalated between them, which would have been desirable). From our point of view, the working time and communicating in a non-native language was excessive timewise. In the final evaluation, we saw how young people evaluate the experience in this same line, mentioning the need to incorporate more playful moments, facilitators of interpersonal relationships, knowledge of the country being visited, etc.

It seems that a good working method for future editions, will minimize the time of classroom training, intersperse the different subjects together, and incorporate a playful program to daily activities.

Social networks require linguistic fluency. Often the textual language incorporates subtle nuances that if this competence is not mastered, it can be interpreted incorrectly. A proven solution to this problem is the realization of good monitoring, support of youth activities in social networks, include periods of coaching and evaluation of results intermediately.

7.1.2. Cultural background

On the other hand, we must take into account the impact of cultural perspective. There are many nuances associated with customs, personal habits and cultural values which may affect the project. This can happen on two levels: locally, when working with young people from different backgrounds; and internationally, because young people have really different backgrounds.

The combination of this workshop, using social platforms, and Storytelling workshop has contributed very positively to address these barriers, facilitating better interpersonal knowledge among participants. Also the most practical and even more playful contribution, the Digital photography workshop, has greatly improved friendly relations.

7.1.3. After traveling, motivation can go down

To get a motivational incentive conducting a new activity was agreed. The realization, after the summer, of an “International Festival of Storytelling” where all participants could admire the finished work.

The expectation of recovering personal contact, using technological resources, is high. The festival should show that these technologies are also good tools for maintaining two elements: the teamwork and the friendship and fellowship.

7.1.4. Technological mediating relationship

Most of the project is done virtually and therefore, the technology act as communication mediator, especially after the face to face training.

Nonverbal communication, typical of the face-to-face communication, will not be present. This factor will impact both the relationship between young people of different countries and their relationship with other -adult- people through social networks. It is why, at the beginning of the project, the adult supervision (coach) will be necessary, mediator, capable of performing mediation and the necessary contrast to the success of the project.

One of the concerns expressed by the agents of the project on completion of the face to face training was the motivation of young people at the end of the trip. Will they keep their interest in the online training? How to keep them interested in continuing the work? How to hold the contact between all the components of the international group?

Two decisions were taken regarding this issue:

- First, the implementation of two national meetings each month to maintain the climate of teamwork and motivation towards the realization of the activities proposed in each of the workshops.
- On the other hand, creating a private Facebook group so that the different participants can share (after the stage presence of course) photographs, memories and, of course, anecdotes of daily life after the trip. Project educators encourage these publications using the strategies integrated in Facebook: comments and likes.

Similarly, the private group is used by trainers to keep all participants informed of the progress of activities in each country, establishing a healthy and inspiration tension.

7.1.5. No arousing of interest of local networks and other young people in relation to the local final event.

A great risk is the possibility not to arouse the attention of other local young or other people at the time of conducting local events.

To counter this risk, we decided to invite young people to meet refugees or who have experienced a migration process and live in their own neighborhood. They are encouraged to meet organizations related to this subject and to conduct some interviews whose results will be published on the blog. It's also decided to open the possibility of incorporating some of these young people at local events.

Finally, young people are invited to promote the event. To explain through social and personal networks creatively what it will be and invite their friends to attend.

