Innovative educational and media practices for an inclusive and participatory Europe

HANDBOOK

Co-funded by the Erasmus+ Programme of the European Union
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The handbook is divided into three parts. The first includes tips and advice for building a trustful partnership and tackling the challenges of the activities’ implementation (I). Part two presents (through methodological sheets) examples of activities and workshops that were selected as best practices by the partners (II). The third part is dedicated to the evaluation process, an important step that does not always get the attention it deserves (III).

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The INsPIrE project aimed at using journalism as a powerful tool to enhance self-esteem, critical thinking, and civic and social engagement among young Europeans. A further goal was to foster mutual understanding, address stereotypes and promote intercultural dialogue. In six European cities (Brussels, Barcelona, Cluj-Napoca, London, Mechelen and Tübingen), higher education institutions in journalism have created partnerships with non-formal educational programmes working with young people from disadvantaged areas and/or at risk of social exclusion. Youth (students and young people) have worked in tandem and co-produced journalistic pieces, combining citizens’ free expression and journalistic ethics, with a mutual peer-to-peer training approach. The resulting content has been broadcast on six local online media.

Co-funded by the Erasmus+ programme of the European Union, INsPIrE was a two-year pilot project and was the first of its kind in Europe. INsPIrE’s very encouraging results have been detailed in a publication available on the project website: www.inspire-europe.eu.

By integrating this experience gained in INsPIrE within higher education curricula and by creating new synergies with non-formal education, the project aimed at training a new generation of journalists to do participatory journalism. By giving a voice to young people who are usually under-represented in mainstream media, it also sought to promote media pluralism in Europe.

### Participatory Journalism

By integrating this experience gained in INsPIrE within higher education curricula and by creating new synergies with non-formal education, the project aimed at training a new generation of journalists to do participatory journalism. By giving a voice to young people who are usually under-represented in mainstream media, it also sought to promote media pluralism in Europe.

### Workshops

Four common pan-European workshops allowed the young participants from the six local partnerships to work together by interweaving local perspectives through an interlinguistic and intercultural approach. These workshops were also an opportunity for partners to exchange practices, build common knowledge and run a retrospective analysis associating external experts. The Summer School, organised in Brussels from 22 to 29 June 2018, widened the circle of participating stakeholders. It aimed at developing open educational tools as well as recommendations for more inclusive learning environments. Media literacy was seen as an important strand within the project. This literacy was not as an end in itself, but a means for young people to acquire critical thinking, particularly when using the Internet, so as to develop resistance to discrimination and indoctrination.

This handbook is designed to help practitioners – higher education institutions and/or civil society organisations involved in non-formal education – to replicate and adapt the project’s experience to their local context, while being aware of the challenges of its implementation. The handbook can be complemented by a multimedia toolkit, including audiovisual testimonies; this toolkit is also available on the website (www.inspire-europe.eu).
IMPLEMENTING THE PROJECT

THE FIVE STEPS

1. Be clear about the project’s main aims, goals and principles
2. Build your partnership
3. Ensure smooth communication
4. Adapt the project to the audiences
5. Formalise the agreement and anticipate legal issues
Before searching for a partner, it is first important to ensure your colleagues and institution share the same vision of the project goal, objectives and principles.

These terms are often used as synonyms, but we should make a distinction between ‘aim’ and ‘goal’ since they refer to different levels of your action plan.

Your aim corresponds to your overall intention in the project. What do you want to achieve as a long-term impact? Your goals are more operational and linked to the way you plan to achieve this aim. How do you achieve this long-term impact? There are usually several goals. There can be several aims.

The principles mainly refer to ethics and values, as well as to critical prerequisites that are fundamental for the success of the project. These prerequisites also work as guidelines throughout the project’s concrete implementation.
Example of INsPirE project

**AIMS**

Promoting active citizenship, intercultural dialogue and democratic values among young Europeans. Favouring civic engagement and participation as a counterbalance to identitarian closure, hate speech and violent radicalisation.

Creating inclusive learning environments and bridging the gap between formal and non-formal education.

Fostering media pluralism and familiarising a new generation of journalists with media participatory practices; fully associating the citizen. Reinforcing young Europeans’ media literacy and their critical thinking (e.g. of fake news).

**GOALS**

Offering a space for youth, which is usually under-represented or misrepresented in the mainstream media, to be heard.

Helping them to gain confidence in their voice and skills.

Stimulating debate and exchanges between young people coming from diverse social and cultural backgrounds.

Linking up students in journalism/social communication with young people from disadvantaged areas or at risk of social exclusion, to collaborate on journalistic and media projects.

Associating professional processing of information and its ethics with citizens’ free expression.

Introducing young Europeans to the production process for media and dissemination of that media through the Internet. Introducing them to the difference between the immediacy of ‘web interactivity’ and a meaningful participatory dialogue.

**PRINCIPLES**

*Equality*

No hierarchy between knowledge and participants.

*Ownership*

Participants take ownership of the project. Even if they are trained and provided with guidelines, they are free to make their own editorial/artistic choices, created by the collective exchange.

*Collective competence*

This is more than the sum of individual performance. Critical thinking and collective intelligence processes are favoured over technical performance.
# INTEGRATION OF THE PROJECT WITHIN YOUR INSTITUTION

The experience gathered over the two-year long INsPlre project has shown how support from institutional authorities, in both formal and non-formal education institutions, can give real leverage to a project like this, especially in terms of dissemination and upscaling. However, this precious hierarchical support isn’t sufficient by itself: the staff must be involved.

Over recent decades, decreases in funding and human resources have had a negative impact on higher education, which is already highly compartmentalised and competitive. This has generally hindered the emergence of transversal synergies and projects. So we recommend taking the time necessary to present and share your project with colleagues who work closely with your target audiences and to share the project’s goals and values. It is also helpful to be aware of related projects locally, projects that may be taking place simultaneously. Is there a way to ensure that your project feeds into other projects and vice-versa, to avoid competition among them?

Language is neither immanent nor transparent. Words can give rise to various understandings and social representations. So it is important to talk to your colleagues, in order to ensure you share the same vision of your project.

To ensure your project management has an impact, you must define clear target audiences: these often correspond to social categories. But when you name and categorise, you are already stereotyping these identities and locking the project’s members into those stereotypes. Within INsPlre project, there was a distinction between two target audiences – students in journalism and ‘youth from disadvantaged areas’: this brought the risk of representing the two groups as being opposites of one another. However, the INsPlre team viewed these two groups as diverse individuals with various life paths, experiences and viewpoints to share.

It was also important for partners not to target one group with a top-down approach but rather to identify an under-represented target audience at local level, in line with the local context. For example, in London, the partners decided to involve homeless young people, who are usually invisible in the media. In Romania, the Roma community appeared to be the one that suffered the most from misrepresentation. In Belgium, partners mainly involved early school-leavers or young people from urban underprivileged areas experiencing difficulties. In Spain, the Autonomous University of Barcelona involved teenagers who were experiencing school failure and/or at risk of social exclusion.

Once the aims, goals, principles and audiences were clear within the initial partnership, it was easier for each institution to translate them into a series of activities, adjusted to local contexts and choices. For example, in Tübingen, the University media centre’s specific interest in the social role of radio led the partners to mainly use this media and to adapt its activities to it. When you define an action plan, we recommend integrating it into a comprehensive timeline.
A timeline will help you to spread out your activities within a timeframe. You can then be more specific when presenting the project to a potential partner.

Having a clear view of your project’s main steps will help you plan the project activities and their evaluation; it will also highlight some key moments. Remember to save time for partnership building, prior to any concrete activity. Within INsPirE, it became clear that the main partners had under-estimated this preparatory stage. This under-estimation led to delays in project implementation.

However, once the partnerships were set up, the timeframe was very helpful, enabling every local partnership to achieve the expected project outcomes within the initial two-year period. Regular meetings and common workshops created a useful rhythm, ensuring continuous activity and evaluation.
The main issues for some members in INsPirE were knowing how to reach out to a potential local partner – either a civil society organisation or a higher education institution.

How could partners like these be mapped? How do we engage with them? The answer is: use your own network first! A colleague may already be involved in a local community/ higher education institution, so could be a good relay for your project. Don’t forget that students can also play this role.

If you don’t have any local connections, give yourself the time to do research on potential partners.

Try to aim for geographical proximity. This will ensure smooth and direct communication during the project, whether between organisations or between the young participants, and will remove the need for any delegation or intermediary.

If you are a higher education institution and are looking to partner with a civil society organisation, it’s best to choose smaller organisations that have a solid anchoring in their own communities. It may be tempting to contact acknowledged national networks that are better able to communicate their expertise. But they probably already have project priorities and are dealing with many people asking to team up with them. They may also be more disconnected from grassroots realities and participants’ actual needs.
This requires the full involvement of local partners, from the beginning to the end of the project. Due to their highly competitive environment, higher education institutions and their staff/students may show condescendence towards non-formal education and civil society organisations. As a result, co-creation in the project’s preparatory stage is vital to ensure a balanced relation between partners. Moreover a balanced relationship will reduce young people’s distrust of institutions, including media and formal education institutions.

#CO-CREATION & PEER-TO-PEER APPROACH

To ensure a relationship of trust with your partner(s), at the start of the project it’s just as important to organise informal moments together as it is to organise formal working meetings. To meet people outside of the university/your community, you may need to spend some time visiting others. Go yourself, don’t just send students. Visit convivial, fun or public events (e.g. sporting or club events), where you can meet people and talk to them about what you hope to do in your project... and to see if they might want to do it (or adapt it) too.
It’s key to find the right words when communicating with (potential) participants. In order to identify target audiences in the project concept note, you should use some social categories. Nevertheless, naming and categorising is already stigmatising. Beware stereotypes! In Brussels, partners often used the term ‘young citizens’ to refer to their target audience. In London, rather than saying ‘disadvantaged or homeless’ to refer to the young people, they used the term ‘lack of opportunity’. Participants have been homeless: that’s why they missed an opportunity. This project provided a different opportunity, so it was looking at the positive side. We also recommend not talking down to your group. Young people are full of life and energy – they will want to do things, and do it now.

#A RELATION OF TRUST BETWEEN PARTICIPANTS
How do you imagine building your partnership? With one or several organisations?

INsPIrE experience showed how both kinds of partnership bring advantages and risks. In Barcelona, Mechelen and London, the universities chose to work with only one partner. Cluj-Napoca opted for two partners. There are several advantages to working for a longer time with one (or two) partner(s). These include the continuous strengthening of the collaboration, fostering sustainable projects, greater mutual trust thanks to the very good knowledge they gain about each other, and above all, the capitalisation of evaluations – which enables practices to be continuously adjusted to participants’ needs. But this one-to-one partnership has an underlying drawback: the success of the project relies exclusively on the bilateral relation with this key actor. In Barcelona, the partnership started with no difficulty. However, the City, University of London and Thomas More Mechelen struggled a lot in the first year of the project to establish a partnership. The organisations they initially intended to work with all left the project.

It’s also important to note that the quality of the evaluation process stemming from a longer one-to-one partnership is likely to be counterbalanced by a less representative sample of the diversity of organisations and situations. In Brussels, IHECS met several potential partners, with a view to establishing a wider partnership and to forge a broader connection with the local non-formal education network. However, due to the difficulty of combining the timing and work settings of these potential partners, several partnerships failed in this specific project. As IHECS had launched partnerships with other organisations, this situation did not pose a huge problem and did not prevent the project from starting. In Tübingen, a partnership was also created with a number of high schools. As in Brussels, this allowed more organisational flexibility. But there can be drawbacks to having several partners. When there are more collaborations, each one being limited in time, the partners are far less enthusiastic about committing deeply to the whole European project. In London, the project did start later. Its local partner, the Pillion Trust, became as involved in the project as the six initiators, becoming a real driving force for the global partnership and its internal communication flows.
#PROCESS

Defining an internal communication strategy starts with the establishment of rules and clear processes. The internal relations between partners within INsPirE were based on equal peer-to-peer relations. However, the coordinator was responsible for ensuring that the partnership as a whole fulfilled its commitments, within the framework designed and approved by Erasmus+ programme and the Education, Culture and Audiovisual Executive Agency. Decisions had to be taken by majority vote, although (in practice) no formal vote was ever needed and consensus was always easy to reach.

The two principles guiding the implementation were autonomy and solidarity.

Within INsPirE, clear rules were also needed for identifying the main contact point in each city. In some, communication with the local partner was never direct and had to pass through the official initial partner, i.e. the higher education institution. In some other cities, the partnership defined a dual contact point. Occasionally, the local partner became the main entry point for communication within the network.

The frequency of contacts between partners was also collectively decided, as a tacit rule. After one year in our project, those communication processes were discussed and left as they were. A project like this relies on regular communication. Nevertheless, thanks to the regular physical meetings, there was less need for virtual communication.

For decades, projects have been developing extranets and forums, though these are not used much. INsPirE partners decided to distinguish two kinds of information and knowledge to be shared.

The first kind corresponds to reference documents for projects (detailed description, work plan) as well as to all the documents for meetings (programmes, minutes, outcomes, etc.). All these documents were key, as they allow participants to follow updates within the network. A stable information management system was also important and used a common cloud system. Each partner could access it without being drowning in emails.
The second kind referred to communication needed for the practical organisation of events, meetings and workshops. Here, the coordinators mainly using emails.

Although there was a discussion about building a forum for young participants on the backend of the website, it was agreed that a forum like this no longer met the needs of young European media users. Moreover, such a forum would have been shared with lecturers and educators.

A democratic decision-making process aims to prevent conflicts, although these can still arise. Don’t forget to set up rules for collectively managing such conflict.

If conflicts had appeared in the INsPIrE implementation phase, priority would have been given to dialogue and compromises. The coordinator would have moderated the dialogue. If the conflict also involved the coordinator, any of members would have been entitled to ask for the intervention of an external facilitator/moderator to lead the dialogue. Those rules provided a reference framework. They were never used during our project, but they provided a reassuringly safe space.

Conflict can also occur between young participants and partners. So it is also important to set rules that define who will take the lead in conflict management and at which level.

So participants instead used social networks such as WhatsApp and Facebook, through closed discussion groups. Facebook closed working groups were also created and they included trainers to organise communication during the workshop and courses.
The co-creation process should lead to a programme that fully takes into account any constraints the young participants may have. For example, for youngsters who are out of the formal education system, the schedule must allow for regular short slots rather than intensive full days/weeks. It can correspond to a course slot within the higher education institutions.

The higher education institution may have fully equipped and highly professional infrastructures and facilities. However, it is still important for participants to get to know and work first within the partner organisation and its local area. We recommend organising the workshops in both environments, so that participants can get to know each other. A further advantage is that this makes it easier for all participants to move beyond their comfort zone. Experience gained under INsPlrE confirmed something already covered by social science researchers: the low mobility of young people and the invisible borders within a city. These invisible borders apply as much to students as to the young participants from underprivileged backgrounds. Students, the ‘Erasmus generation’, do indeed have more opportunities to travel abroad. Yet within their own city, students are not used to moving around areas other than the ones where they live and socially mix with other people.
Workshops will also depend on the age of the young participants. INsPIrE project was initially aimed at young Europeans from 14 to 25. Most of the partnerships involved people at least 17 years old, for two reasons. Firstly because of the objective of fostering peer-to-peer equal relations between participants. Here, somebody’s age turned out not to be the sole significant variable. Life trajectories and the maturity of participants had a real impact on relations. Secondly, legal issues had to be taken into consideration, such as international mobility (pan-European workshops) and image rights (step 4).

Young participants under 18 from Brussels and Tübingen could not travel abroad for common meetings. Barcelona partners managed to send a few 17-year old youngsters with their educator. During their participation in pan-European workshops or the Summer School, trainers could not tell who was a student and who wasn’t. Which is why the local practice successfully promoted peer-to-peer experience.

In Cluj-Napoca, selected participants were of a similar age. The Roma youngsters were in their late 20s, but were part of these mixed teams as well – working side-by-side with the students, especially for the radio shows. Despite that age difference, the participants worked very well together and exchanged ideas, knowledge and experience.

In Tübingen, the partnership decided to also work with younger children, aged 5 to 6. These children were not part of the initial target audience of INsPIrE project. Nevertheless, this experience allowed the partnership to assess the impact of media practices and co-creation with students, by working earlier in the life course of young Europeans from a disadvantaged background. (The evaluation of the radio workshop led to an academic paper, which is available in the publications of INsPIrE.) The relation between students and children was obviously not the same, as students were more like elder siblings than equal partners.

#AGE

Even if higher education institutions have all the latest professional equipment, the objective of a project like this is to train young Europeans to use equipment they can freely access. Mobile journalism today offers many opportunities, for instance using a smartphone for filming, mixing and editing content.
A relationship of trust is sure to benefit from a contract that clarifies the commitment of each partner (see example). It is also important to ensure a full commitment from the participants. To secure the commitment of young participants, it is essential they understand how the project can benefit them, but this alone is not sufficient. So it is important to foster a sense of achievement. This comes from achieving results and publications, awarding certificates/diplomas, and organising a formal closing ceremony for the project. This sense of achievement first comes from having a partnership that treats young participants as actors consciously planning their own lifelong learning path. They will experience responsibility and understand the project had a legal framework. We recommend using a partnership agreement. If you work with schools, as in Tübingen, the academic framework may also enable this commitment.

Due to the highly competitive environment of European higher education and the learning assessment in particular, as well as a culture of individual performance, students tend to choose only activities where they can that will help them academically (ECTS). Even with students who are really motivated by the project, this must be taken into account. Within INsPiRE, the European dimension of the project and its dissemination were also a really good incentive.

An agreement between institutions and with the participants should also protect all partners in terms of issues such as using images and ownership of ideas/copyright. This will ensure that even if a student withdraws or drops out during the project, their images will belong to the group project (e.g. TV show, blog, etc.).

For any local activity, it’s important to ensure that every participant is covered by proper health insurance. For any travel activity, every participant must have a European Health Insurance Card.
Material can be lost or damaged. To avoid any conflict in such situations, it’s important to have clarity about insurance and responsibilities, as well as administrative processes. Who signs for the loan of equipment and bears responsibility for it?

Anticipating the budget needed is another challenge. Within INsPiR-E, there was a specific budget for staff costs and pan-European meetings and events. Experience showed we should have also included budget lines for travel and subsistence costs during local activities (metro, bus, lunch).

Both the higher education institutions and communities/civil society organisations may be able to fundraise together, in order to cover the costs of a project like this. A detailed list of every expense must be made before any fundraising, in order to prepare a viable budget. All the needs of both partners must be taken into account in advance.

Be prepared for funding emergencies. Young people may have unexpected problems, e.g. become stateless, or need a passport/visa, etc.

The Erasmus+ programme and the EU’s Europe for Citizens programme offers many funding opportunities.

You might be working with 20+ young disadvantaged people. Expect people to have to stop or drop out temporarily due to mental health problems, family illness/death, legal issues, etc. Over a year, they may also be offered employment, which should of course be a top priority. Will your partner organisation be clear about this and perhaps be able to replace any young people who do drop out with new members? After all, this project is not just about teaching – it’s about life skills.

### Partnership Agreement Canvases

| I. | Objectives |
| II. | Organisation of activities |
| III. | People in charge |
| IV. | Financial aspects |
| V. | Insurance and legal responsibility |
| VI. | Image rights |
| VII. | Signature of contracting parties |
ACTIVITIES

1. COMMON PRINCIPLES

2. CASE STUDIES

- Short Duration
- Medium Duration
- Medium to Long Duration
The case studies sheets that follow give some guidelines for organising practical activities. For participants, it’s important they achieve a concrete and visible result in their project: this will be a crucial and motivating factor. Nevertheless, trainers should first pay attention to the process, rather than to the result. For media teachers taking part in the project, who may be more used to rating technical performance than the content, it may be difficult to drop the ball. The impact of a project like this depends first on the process. As mentioned earlier in this handbook, INsPirE’s experience showed how much a qualitative process needs time. On the basis of our practice and to guide it in other projects, we identified three keywords: pedagogy, practicality and debate.

What’s the best way to stimulate debate? We believe it’s by using a constructivist and intercultural approach, to make participants aware of their collective representations. Because we are all unconsciously affected by our close environment, our families, our groups of friends, the artists we listen to, etc., those influence our values and our understanding of the world. Yet this may close the doors to perceptions, values and representations that are different from ours. Presenting those issues may seem too abstract to us. So it may be helpful to use a concrete topic, one that helps participants to experience and comprehend such issues. For example, broad topics like ‘what does it mean to be a young person in Brussels (or any of the project’s cities)’ encouraged participants to develop many subtopics – ranging from their daily concerns such as clothes, music, etc. to bigger issues and preoccupations like unemployment or discrimination. In a project, each of those subtopics could be used as a base for debating and comparing points of view. Far from being interpreted as a threat, dissent was used as a ground for discussion and a way to better understand other participants.

A framework and ethical rules are not diametrically opposed to freedom, but they instead support it. We set up basic rules very early in each workshop: respect of others’ voice, no judgement.
Nothing should be imposed by the trainers or by a member of the group. Everything should be discussed with all the participants during preliminary sessions. The editorial choices, the story and the media tools (radio podcast, video podcast, photo reportage, written article, etc.) should be defined collectively and built on people’s respective strengths. Trainers will be professional trainers and specialists in media innovation, capable of working with different audiences and able to make the most of each individual’s skills.

Within INsPirE, the co-creation process was smoother in balanced groups: gender balance, socio-economic background balance, student and non-student balance. No economic barrier must hinder the smooth running of the activity (the costs of lunch, equipment, transport, etc. must all be paid by the organisation). However, the devil is in the details. So it’s important to pay attention to the attendance list, which must not be discriminatory. For example, people’s names must be randomly placed on a list and not grouped according to everyone’s origin.

Participants must take ownership of the project. Even if they are trained and provided with guidelines, they must make the editorial/artistic choices, on the basis of collective exchange. This kind of sharing, in the conception and the development of the information, is based on participants sharing responsibility and solidarity.
The following case study activities were selected among the many workshops and activities implemented during our project, at local level and in pan-European workshops. In INsPIrE, the aim for the partner was not to provide a collection of comprehensive ready-to-use recipes. Instead, the aim was to offer inspiring ideas which, using various media, would enable other organisations to develop their own activities, adapted to local contexts and expectations.

The presentation here of case studies is deliberately concise and pictorial. They are presented according to their duration (short-, medium- and long-duration) and on the basis of the media used.

Their presentation then follows six indicators:
- The schedule
- The ideal number of participants
- The purpose of the training
- The objectives and expected acquired key competences and skills (besides the general collective competence described above, which was a transversal objective/principle)
- The organisational aspects
- The material needed to support the activity
- The eventual need for technical staff
**BEING YOUNG IN EUROPE**

**PURPOSE**
This workshop includes radio as a meeting tool, based on participants’ own life paths and experience. It focused on the intercultural participatory process between the participants themselves, and does not include an external participant.

**OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES**
- Reinforcing oral expression and public speaking /
- Storytelling building /
- Listening, understanding and relating others’ stories /
- Acquire conciseness and synthesis skills /

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<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
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<tr>
<td>Radio podcast</td>
<td>2 half-days</td>
<td>7 max. per group</td>
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**CASE STUDY 1**

**BEING YOUNG IN EUROPE**

**First phase**
Each participant tells their personal story, their daily life in their city, their hobbies and favourites as well as their difficulties in a story-telling mode;

Another participant rewrites the story of their companion. He/she chooses sounds effects and music that according to him/her better symbolise and illustrate their companion’s life, in order to integrate them into their story;

He/she broadcasts a 5-minute podcast, telling the story;

Each participant plays both roles and broadcasts their own podcast.

**Second phase**
Participants listen to the podcasts from the first phase and identify key issues/topics to build a longer show;

Participants build a common scenario/script on the selected topics/issues;

The different podcasts (from the first phase) are integrated;

They broadcast a live show.

**ORGANISATION**

**Results**
1 live-show of 30 to 60 minutes (depending on the selected material)

**Facilities and materials**
Radio studio
Indoors, no interaction with outside world
MULTIPLE IDENTITIES

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<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
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<tr>
<td>Photo</td>
<td>1 day</td>
<td>7 max. per group</td>
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PURPOSE
This workshop is for creating masks on the theme of identity and diversity. By photographing and making masks of bystanders’ faces, participants engage in a dialogue with citizens from various backgrounds and with different lives. They engage them to take part in the creation of a mask, blending one part of their own face with other faces.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES
/ Being part of a creative process from A to Z: communication, welcoming and supervising the public (the trainee becomes a trainer for citizens) /

/ Becoming familiarising with different media/mediums and graphic tools through the creation of a graphic production chain from studio and reportage shooting, image acquisition and post-production, through to printing, pasting and archiving data (images and information) /

/ Valuing the individual in group work /

/ Participating in a reflection on diversity and identity through spontaneous intervention in the public space /

/ Being able to adapt to and communicate with an audience of all ages and backgrounds /

/ Engaging unknown citizens in the co-creation process /

This workshop was designed by a collective of photographers: Les Oiseaux sans tête (OST) http://www.ostcollective.org/. The two trainers from OST were Benoît Lorent and Julie Guiches.

ORGANISATION
Presentation of the project and discussions; implementation of the mobile photo and creative studio in the street or close to it;

Participants practise communication with the public;

Activation of the graphic chain;

While they invite them to create their mask, participants involve citizens in the reflection about their views of diversity and identity;

This reflection is summarised by keywords (#) that are used as captions under the masks;

Progressive display of the images produced and collection from # to # in the street (communication on the project);

Debriefing.

Facilities and materials
Since the photo studio was itinerant, it’s important to ask for the authorisation of local public authorities in order to work in public spaces. If you do not have this authorisation, you can ask a private institution (cultural centre or non-profit, bar-restaurant, store, etc.) that has a terrace next to public space. The cultural centre that hosted the workshop during the Summer School benefited from the visibility and audience of the workshop.

For this workshop, you need material:
Necessary: 1 White background and its background holder; camera + tripod + connectors; 1 laser printer and its A4 adhesive labels and consumables; 1 laptop computer and a graphics program for portrait realignment and print management; 1 trimmer and cutter/scissors; craft paper bag in 2 sizes (A4 and A3); sufficient tables and chairs, to organise a studio and a clothing workshop.
Optional: flash battery Elinchrome and its feet.
INVISIBLE BORDERS
WITHIN THE CITY

PURPOSE
European youth today mainly use social networks to inform and be informed. For years, media have criticised this consumption pattern, but they have recently been exploring complementary ways of informing people via networks such as Instagram storytelling. In this workshop, participants reported on the city. The topic allows them to reflect on invisible borders in the city: socio-economic, psychological, geographic, etc.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES
/ Being familiar with graphic tools and editing photos on a smartphone with the Open Camera application (for Android and iOS) /
/ Learning to take high-quality and creative photos /
/ Being able to illustrate a theme /
/ Being able to find adequate words to tag a photo on Instagram /
/ Writing very short texts to accompany photos /
/ Participating in a reflection on the borders in the city (physical and mental borders) /
/ Building a relevant story with a series of 10 photos integrated into a scenario /

Media
Reporting with «Instagram stories»

Schedule
2 half-days (can be longer but one day is enough)

Number of participants
up to 10

ORGANISATION
This workshop aims at producing instantaneous work for dissemination on social networks. The works are directly published on Instagram with a hashtag and a short written text. It includes two phases.

First phase
Exchange and discussions with the group on the subject of borders in the city;
Training on taking creative and high-quality photos with a smartphone (working on the subjects, angle, colours, etc.);
Preparation of the Instagram story (pitching scenario);
Testing the free Open Camera application for Android and iOS.

Second phase
An activity outside during which participants walk around the street and choose elements (people, monuments, objects) in the city to include in their picture and to illustrate the theme of borders;
The trainer helps the student to choose the right approach to acquire creative and high-quality photos before editing them on the app;
Participants edit the photo with the editing app and publish it on Instagram by choosing the appropriate tag word.

Facilities and materials
A smartphone with Free Open Camera App on Android and iOS
WHAT’S FAKE NEWS & HOW TO TACKLE IT?

<table>
<thead>
<tr>
<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio show and debate</td>
<td>2 days</td>
<td>15-20</td>
</tr>
</tbody>
</table>

PURPOSE
Fake news is a major issue for democracy. It has always existed but the digital era has helped to spread fake news by providing a wide echo chamber. This has led to much broader public dissemination of fake news. In Europe, where there is a representative democracy crisis, this workshop aims to stimulate collective reflection on how to tackle this issue. The radio show and debate provide an ideal media, thanks to their proximity to the general public.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES
/ Providing students and young people with the skills to identify fake news /
/ Building collective knowledge /
/ Using a journalistic approach on a local level, with respect to global issues /
/ Acquiring basic skills in radio journalism /
/ Handling of audio technology /

ORGANISATION
There are three phases

First phase
First collective discussion in plenary session, dividing the main topic into subtopics e.g. participants choose the:

- Context: media crisis and citizens’ distrust of mainstream media;
- Definition: what’s fake news/alternative facts theory?
- History and evolution: the impact of new media;
- Case studies: Donald Trump election and Brexit;
- Ways to tackle fake news: does fact-checking work? If not, why?

Splitting the group into 5 subgroups of 3-4 participants to do research on each of the above subtopics.

Activity outside: each group does interviews and gathers information, with which they build a radio podcast of 2.5 minutes max.

Second phase
All the groups share their report and build a common scenario for a 20 to 30 minute show/debate. Here the role of the trainer is crucial.

Third phase
Broadcasting the radio show

Facilities and materials
Camera - Audio recorder - Laptop/computer with audio editing software
- Headphones - Radio studio
CREATE YOUR SOCIAL VIDEO ON EUROPEAN YOUTH ISSUES

<table>
<thead>
<tr>
<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Social video</td>
<td>2 half-days (can be longer)</td>
<td>15-20</td>
</tr>
</tbody>
</table>

PURPOSE
Youth make intensive use of social media. Social videos have tended to (slowly) replace written articles too. Scrolling on Facebook and Instagram shows mostly short visual content (videos lasting less than 2 minutes). Mainstream media have started to understand the potential of these video to inform young citizens and have started to use them intensively. This workshop trains participants to make their own informative social video.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES
/ Being able to choose and refine a media message in order to relay it in an interesting and engaging format to an audience /
/ Being able to navigate the choice of roles within the different tasks /
/ Acquiring respectful listening skills /
/ Handling audiences and self-editing /

ORGANISATION
There are two phases

First phase
The participants are divided into teams of three people.

The teams discuss the main topic and choose a subtopic of interest to them. For example, INSPiRE participants chose the topics of young people’s mental health, what it means to be European, and staying safe in the city.

The trainer runs through the video editing skills and techniques needed for the exercise, using the teaching pod and projector to ensure all the participants understand the production method.

Second phase
The teams interview suitable people about the topic.

The teams work with the trainer on editing the films and adding music, graphics and text to the final productions, refining the videos.

All the teams produce an effective video.

Facilities and materials
The participants use only their smartphones and download one of these apps on their phone: Quik Gopro for Android and IOS or Clip on Apple.
HUNTING STEREOTYPES IN THE MEDIA

MEDIA ANALYSIS

<table>
<thead>
<tr>
<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written article</td>
<td>3 to 8 half-days</td>
<td>up to 25</td>
</tr>
</tbody>
</table>

PURPOSE

Many studies at European or national level have shown how little diversity is represented in the media (gender or minorities under-representation/misrepresentation). This workshop aims to help participants to take a broader perspective and to take a critical look at media discourses. By analysing main media programmes, it shows how they are still conveying stereotypes within commercial advertising, infotainment, as well as in ‘serious’ or ‘qualitative’ political shows.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES

/ Acquiring critical distance towards media production /

/ Analysing media discourses and narratives /

/ Acquiring knowledge about the role and pitfalls of stereotypes /

/ Being able to identify stereotypical messages within discourses/pictures /

/ Improving written expression /

ORGANISATION

There are three phases

First phase

First brainstorming: what’s a stereotype?
Introduction to stereotypes and collective representations
Training on media production
Trainer presents some case studies for the participants to react to and debate

Second phase

Participants choose the type of stereotypes they want to find
For example, within INsPlrE, they chose to mainly work on gender discrimination
Participants form working-groups and choose one programme to analyse
They build their analysis grid with the trainer’s help

Third phase

Analysing phase: each group identifies stereotypes and drafts a written analysis
Presentation and discussion in plenary: each group presents its analysis and discusses it with the other participants

Facilities and materials

Wifi connection, beamer and screen
**TWISTED CITY**

**STOP MOTION WORKSHOP**

<table>
<thead>
<tr>
<th>Media</th>
<th>Schedule</th>
<th>Number of participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animation movie based on photos</td>
<td>5 to 12 half-days</td>
<td>up to 14</td>
</tr>
</tbody>
</table>

**PURPOSE**
In the midst of digital change, the media are reinventing themselves and journalism training is increasingly incorporating advanced web animation techniques. This workshop is an opportunity to return to more traditional techniques, in particular the Stop Motion project, based on the linking of still images.
Adapted to participants of all ages and all levels of media knowledge, this technique makes it possible above all to rethink journalistic formats, to (playfully) highlight content that is sometimes difficult and to engage citizens, including young audiences.
This workshop aims at using tools that make it possible to achieve an impact in the real world, by ‘hijacking’ real scenes through animation cinema.

Stop motion is a frame-by-frame cinematographic technique: in a traditional way it animates graphic elements, bodies, objects, or pictograms in the street with cut paper. This is done picture by picture to give them life in a video.

**OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES**
/ Being able to write a movie scenario and a script /
/ Being familiar with stop motion techniques and animation cinema /
/ Handcrafting visual elements /
/ Using an animation movie to convey a message /
/ Producing a long-format video /
/ Valuing the individual in group work /

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**ORGANISATION**
There are three phases

**First phase**
Explaining the workshop process: What is stop motion?
Discussion in a group about the main common subject and theme (borders)
Writing the script and scenario of the animated movie: What message do we want to convey with this animated movie?
Preparation of material: What will we see moving?
Preparation of content: What will we hear? (music, interviews)
Distribution of tasks among group members

**Second phase**
Creation of graphic elements with cut paper (Muppets, objects, symbols, pictograms, etc.)
First phase of shooting frame by frame within the timeline of the scenario

**Third phase**
Second and third phase of shooting frame by frame

**Fourth phase**
Selecting the scenes by the group and beginning of editing

**Fifth phase**
The whole day is dedicated to editing the animation video, adding voices and/or music

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**Facilities and materials**
Photo camera - Video camera - Studio photo - Paper and scissors - Video editing software
EUROPEAN JOURNALISM

CASE STUDY 8

PURPOSE

Studies show that young Europeans between 16 and 22 check their smartphones for an average of 6.5 hours a day. This use is largely passive. In this workshop, the aim is to teach participants to use their smartphone as a multimedia creation tool, calling only free applications. The workshop is dedicated to European subject and also aims at better linking local media coverage with European challenges and decision-making processes.

OBJECTIVES FOR THE ACQUISITION OF KEY COMPETENCES

/ Ability to gather information on a subject and select information, including on European institutional websites /

/ Better knowledge of the European institutions /

/ Ability to address a Member of the European Parliament and interviewing her/him /

/ Ability to tell a story /

/ Doing audio interviews /

/ Editing audio slides /

/ Mixing audio track/photos or video /

ORGANISATION

There are three phases

First phase

First contact, establish levels and gauge participants’ interests; group game to get to know each other, cross presentation
First audio interviews with smartphone (crossover, group of 2)
First audio editing (only)
Combining an audio track with a selection of photos

Second phase

Choice of the audio slideshow theme, reflection on how to tell it;
Writing work on mindmaps (easy access, very visual);
Collection of visual elements for audio slideshow (photos of the place of origin, home, family, friends, hobbies, university/school, etc.);
Production of the first audio slideshow;
Introduction to the European institutions.

Third phase

Finalisation of the first audio slideshow, internal presentation;
Preparation of the visit to the European Parliament: Who do we want to meet? What will we ask him/her?

Fourth phase

Visit to the European Parliament;
Meeting with the MEP;
Interview filmed/recorded in the Parliament’s studios;
Break in the cafeteria of the Parliament;

Fifth phase

Reflection on the use of content produced in Parliament;
Adapt the audio slideshows, or create a new one with Parliament’s content.

Facilities and materials

Smartphone, free audio and video editing
Workshop TV programme in UAB, Barcelona, spring 2018
credit: https://engagebarcelona.com/

Workshop The loudspeaker of Brussels Youth, in IHECS, Brussels, autumn 2017
credit: http://engageurope.eu/
Radio Workshop in UAB, Barcelona, spring 2018
credit: https://engagebarcelona.com/

Urban art hunter workshop, Summerschool, June 2018, in IHECS Brussels
credit: Alessia Capasso
Radio Workshop, Summer School, June 2018 in IHECS Brussels, credit Alessia Capasso
Fake News Workshop, in University of Tubingen, autumn 2017, 
credit: https://engagetuebingen.com/

Stop Motion Workshop, Summer School, June 2018 in IHECS Brussels, 
credit Alessia Capasso
Evaluation is essential to have a critical approach of the project itself and to assess the participants’ satisfaction. The scope of an evaluation should echo the project goals.

During INsPirE, the methodological process of evaluation was based on continuing evaluation. The table on the next page presents an overview of the methods used, based on the evaluation scope (what do we assess?), timeline (when do we assess it?), and evaluators (on which source do we rely for running this evaluation?).
<table>
<thead>
<tr>
<th>SCOPE</th>
<th>TIMELINE</th>
<th>TYPE</th>
<th>METHODS</th>
<th>EVALUATORS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants' satisfaction and skills acquisition</td>
<td><strong>What do we assess?</strong></td>
<td></td>
<td><strong>When do we assess it?</strong></td>
<td></td>
</tr>
<tr>
<td>Co-creation process and collective intercultural competence building;</td>
<td>Short-term: after each course/workshop</td>
<td>Mainly quantitative</td>
<td>Questionnaire</td>
<td>Internal evaluation: participants</td>
</tr>
<tr>
<td>relations among participants</td>
<td></td>
<td>Mainly qualitative</td>
<td>Semi-direct interview</td>
<td>Internal evaluation: trainers</td>
</tr>
<tr>
<td>Impact on participants’ representations/ perceptions of their skills/</td>
<td>Short-term and long-term: measuring</td>
<td>Mainly qualitative</td>
<td>Focus group, semi-directed interviews</td>
<td>Internal evaluation: participants and trainers</td>
</tr>
<tr>
<td>future perspectives and on their self-esteem</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stimulating debate and critical thinking</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quality of results and ‘media products’ (technical, informative content, critical approach)</td>
<td>Short-term: after each course/workshop</td>
<td>Qualitative</td>
<td>Look at and analysing the media pieces</td>
<td>Internal evaluation: trainers (and participants)</td>
</tr>
<tr>
<td></td>
<td>Long term</td>
<td>Quantitative and qualitative</td>
<td>Analysing interactivity with the media users</td>
<td>External evaluation: comments and sharing of media productions by users</td>
</tr>
<tr>
<td>Quality of the partnership between the higher education institutions and the non-formal education organisations</td>
<td>Long-term: during the partnership meetings</td>
<td>Qualitative</td>
<td>Semi-directed interviews</td>
<td>Partners</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**OVERVIEW OF A CONTINUING EVALUATION**

What do we assess?

When do we assess it?

On which source do we rely for running this evaluation?
The research method, based on participant observation, is enhanced by two other qualitative evaluation methods (semi-direct interviews, focus groups) and one quantitative method with questionnaires. The objective is to analyse implementation of the project, from its beginning until the end.

Within INsPlrE, two focus groups were organised with participants during the Summer School. Qualitative interviews with professors and trainers were conducted throughout the project. Questionnaires were also sent to young people and student beneficiaries of the project.

### #THE FOCUS GROUP

**Description**
A focus group is a qualitative evaluation technique, organised in groups of 6 to 12 people maximum. A facilitator gathers the information and organises the discussion with an interview grid. A focus group promotes the emergence of all opinions. It enables the collection of perceptions, attitudes, beliefs and target groups. The aim is to answer ‘why?’ and ‘how?’ and to create groups where nothing prevents people from speaking out. The facilitator can be a teacher or an educator, and must use an interview grid.

**Duration**
1 hour

**Organisation**
There are 3 main phases:

1. *Welcome participants*: a warm welcome helps to dissipate any anxiety and to establish a climate of trust and complicity.

2. *Introduction and presentation of the focus group*: it’s important to specify the anonymous nature of the debates and to explain the technical need to record the debates.

3. *Discussions*: the grid is the support for group discussions: it’s a guide and a tool for animation. The grid can be presented in a schematic form or as a questionnaire.
Interviews are organised individually with the trainers of the workshop activities. The interviews are based on a semi-direct interview method, based on constructivist sociology research. The aim is to understand what has worked and what hasn’t during the co-creation process, as well as to improve training methodology, in order to include everyone at the same level. A further aim is to better prepare the trainers of the workshops about the co-creation process. The interview is based on the experience of participants/trainers.

#QUALITATIVE INTERVIEWS

Organisation
An interview grid is built, based on the main themes you want to investigate. Those interviews can be very short and simple, depending on the scope. For example, in INsPiRe, semi-structured interviews done with trainers after the workshops aimed to assess their perceptions of participants’ skills acquisition and co-creation process/relations. This was based on four questions:

1. What were the main competences and skills developed through your workshop?
2. Were those competences globally acquired by the participants?
3. Did you notice who was a student or not?
4. What attitude did you observe among participants during your workshop (from cooperation to competition)?

An analysis/synthesis of the discussion will identify the main keywords of the trainers and the points of convergence and divergence between the groups.

Duration
This depends on the grid, but it’s generally 30 minutes
#QUESTIONNAIRES

The questionnaire is mainly used for quantitative evaluation. It requires fair representativeness in your sample, to ensure this matches the population you will study. The questionnaire must include multiple choice questions, ranking questions or short-answer questions.

Within INsPire project, questionnaires were mainly used to assess participants' skills acquisition and satisfaction.

A QUESTION GRID for a post-workshop short-term evaluation

1. How satisfied were you with the workshop? (from 1 to 10)
2. How relevant it was for you?
3. Were the objectives of the workshop clearly stated?
4. What were your key ‘take-aways’ from this workshop? (from 1 to 10)
   a. Developing new media practice skills
   b. Improving existing media practice skills
   c. An intercultural experience
   d. A mutual aid between participants
   e. Sharing experiences
   f. Being more confident and aware about your skills
   g. Participating in a citizen media project
   h. An area for free expression and creativity
   i. Other
5. Which sessions did you find most relevant?
   a. Session1 (…) O Not relevant O Relevant O Very relevant
      Comments:………
   b. Session 2 (…) O Not relevant O Relevant O Very relevant
      Comments:………
6. How satisfied were you with the content? 1 poor - 5 excellent
7. How satisfied were you with the teaching methods? 1 poor - 5 excellent
8. What would be the three keywords describing your experience of participating in this workshop?
9. How satisfied were you with the logistics?
10. Any additional comments?
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Innovative educational and media practices for an inclusive and participatory Europe (INsPIrE) – Bridging the gap between university and non-formal education
In Europe, traditional media are increasingly weakened and criticised by citizens as being incapable of representing societal diversity. Many researchers have focused on the media coverage of disadvantaged urban areas and in particular on the stereotypes that have led to the construction of an urban mythology of ‘youth’. Media crisis goes along with a raising distrust and withdrawal of young Europeans from institutions. Interlinked with non-formal education in a holistic perspective of lifelong learning, higher education institutions develop innovative projects in partnership with civil society to change this dual relation and foster emancipation. As part of such a project, this publication aims at feeding exchanges on innovative educational and media practices for an inclusive and participatory Europe.

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