



# TOGETHER WE LEARN OUR WORLDS

## REPILOT ACTION ACTIVITY HANDBOOK

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**Networking the  
Educational World:  
Across Boundaries for  
Community-building**

*Together we learn our worlds. Repilot action activity handbook.*

## **FIRST EDITION**

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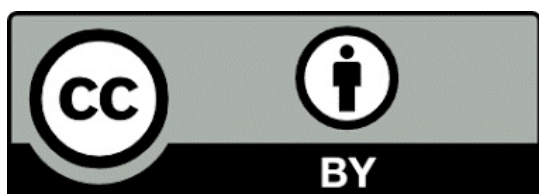
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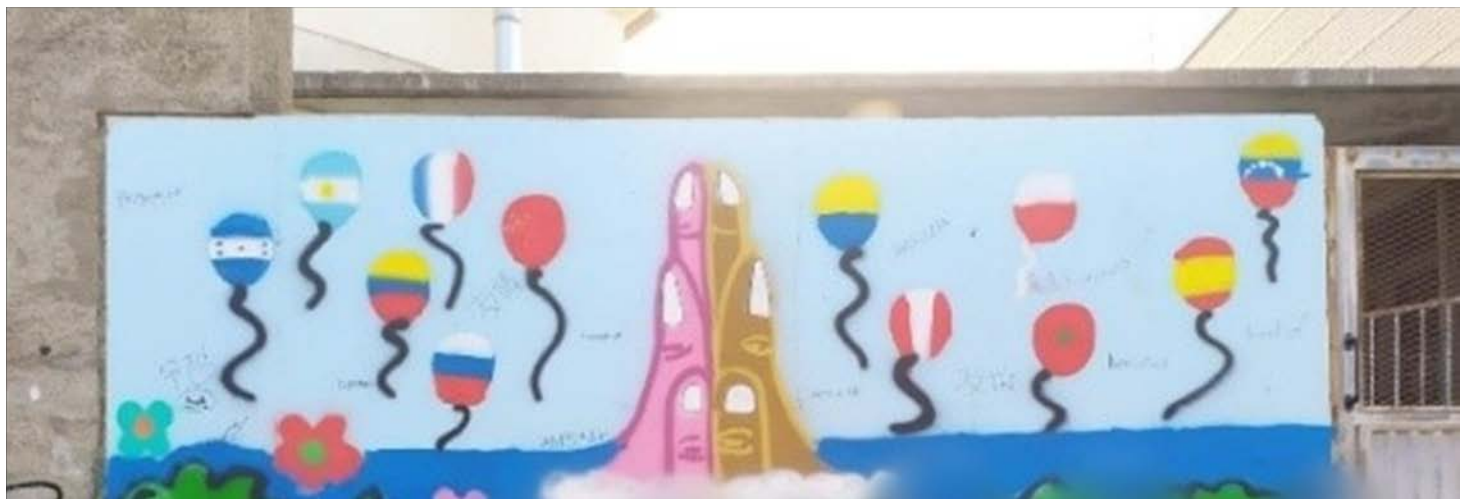
## **EDITION**

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# INTRODUCTION

In this handbook you will find:

-  a brief description of the NEW-ABC project and the main concepts that guide it;
-  some general guidelines and specific tips for adapting this pilot action to different contexts;
-  the aims and objectives of the pilot action;
-  a thorough description of the activities conducted alongside tips for replicating them;
-  some reflections emerging from our experience that you might find useful for your adaptation.

## The NEW ABC project in a nutshell

NEW ABC is a project funded by Horizon Europe that draws together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions. All NEW ABC pilot actions include children and young people, but also teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower them and make their voices heard.

If you want to learn more about NEW ABC this is the link to the project website where you can find information on the other pilot actions too:

[newabc.eu](https://newabc.eu)



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## What is co-creation?

Before we introduce the activities co-created with young people for the *Together We Learn Our Worlds* pilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a method used to develop democratic partnerships between researchers and local/community stakeholders by promoting their involvement in the design of practices that are tailored to a specific context and responsive to the needs of the community and the participants they serve.

Co-creation is particularly apt in increasing engagement and participation on behalf of citizens in policy-making because it:

-  places end-user value at its core
-  gives particular relevance to the implementation of co-created practices
-  includes broader dissemination strategies as part of the design from inception

All the activities presented in this handbook have been planned and implemented together with pupils, coordinators, facilitators and volunteers of the FAS association (see section IV), and researchers by taking the children's perspective and supporting them to voice their dreams and needs. Both adults and pupils had been given the opportunity to reflect on their social roles, positions in the community, mutual relations and fundamentals of dialogue to search for the best way for common values and understanding despite the diversity and different cultural and linguistic backgrounds.

## Adapting this pilot action to different contexts

A key aim of the NEW ABC project is to ensure that all 9 pilot actions can be adapted and replicated in different contexts (i.e. different countries, educational systems, different communities). Following the completion of their original implementation, all pilot actions were retested in a different partner country and by a different NEW ABC team. Our repilot action was first implemented in Poland and then re-implemented in Spain. You can read more about the different piloting versions through the NEW ABC's platform. If you are interested in implementing this action in a different context, you might find these recommendations useful.



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## Main suggestions for institutions interested in repiloting this and other actions from the NEW ABC project

**o Invest time to consider what is unique to your own context and what you might need to adapt.**

You might have to think if there are any required changes or modifications in relation to specific characteristics such as geographical, social, or cultural features. For instance, if you are planning on working with children and young people from different national and ethnic backgrounds, you might want to invest resources to recruit community translators to support the young participants during the project.

**o Invite colleagues both inside and outside your school setting to work together.**

If you need the support of other colleagues in the school (fellow teachers or teaching assistants), you may want to involve them early and make sure their opinions on what they feel is important to do as part of the project.

**o Work *with* the children and young people and collectively agree *how* you will collaborate together.**

Involve young people and children from the start and make sure their opinions, skills, and needs, feed into the design of the project. For example, you may decide to involve a small advisory group of young people so they can help you set up the project.

**o Design your learning environment.**

For example, will you be working in schools or non-school learning environments (e.g. youth groups, after-school clubs, weekend clubs, etc.)? This will also determine how you will structure the activities (i.e. long-term project or individual activities) and how many participants will be engaged each time (i.e. working across a school year or with a smaller group of young people).

**o Make a 'wish list' of materials, resources, and services you may need.**

As you develop your project ideas it is important to consider what resources you will need. For instance, where will you complete the activities? What types of space will you need? (e.g. rooms, outdoor places). You might also like to consider issues of accessibility (e.g. parking availability, wheelchair access, toilets, close to public transport stops). Your wish list may also include activity ideas (e.g. field trip, museum visits) or working with specialist practitioners (e.g. digital artist, drama teacher). Equally important, what materials will you be needing for the activities? (e.g. paper sheets, paint, notebooks, stationary, whiteboard access, online training courses etc.)

**o Invest time and care in co-creating a safe environment.**

Make sure you include time for relationship-building activities that encourage participants to become familiar with each other and develop trust across the group. Refreshments and snacks help at creating a more relaxed social environment so make sure you have thought about your hospitality budget!



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### **o Support your project participants.**

Provide training and skills-development opportunities to support those involved in project activities (e.g. students, teaching assistants or fellow classroom teachers) as they join the project. Are there any particular social, cultural, linguistic, or learning needs you might need to think of?

### **o Evaluate your repilot action.**

Every project serves as a unique learning opportunity to reflect on what worked, what didn't and what could be done differently. Invest time to plan your project's evaluation and think of activities you might find helpful (e.g. feedback postcards, reflections, creative responses, group reflections).

### **o Plan ahead.**

While developing an 'action plan' and thinking of what your project might look like, it is also important to focus on your plans for engagement and dissemination. Things to consider may include:

- What key issues are you aiming to address?
- How can participants engage in these activities in meaningful ways?
- Who are your primary audiences? (i.e. local community, decision-making audiences)

We hope that these suggestions might support your planning process as you decide what your future project activities might look like.

## **Main suggestions for institutions interested in repiloting this and other actions from the NEW ABC project**

A significant adaptation from the original pilot was carried out due to the different contexts and participants involved in the activity in both settings. While the original Polish pilot focused on the reception of refugee children (recently arrived in the context of the pilot action) and their inclusion in the socio-cultural and geographical heritage of the host community, the Catalan repilot involved children of migrant background, and local children. Due to these circumstances, rather than focusing on the geographical and cultural heritage of a host community, our repilot focused more on the linguistic and cultural diversity that children could find in their neighbourhood.

The pilot and repilot were also different because of the different functions of the so-called "multicultural assistants" in Poland, which have not a corresponding figure in the Catalan context. Although there are "intercultural mediators" in Catalonia and Spain, they are not usually present in the classroom as was the case in Poland. Furthermore, intercultural mediators take on an instrumental role (facilitating communication), whereas "multicultural assistants" were in charge of directly implementing the pilot action. In Poland, the role of multicultural assistants was to mediate between the school, its teachers, children, their



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families and peers in order to build dialogue and mutual understanding as well as competencies and cultural sensitivity. In Catalonia, our activities were carried out by the facilitators and volunteers of the out-of-school program where the repilot was implemented, and who were specifically trained for this purpose.

The location of the repiloting out-of-school sessions with children took place in four educational centres in the metropolitan area of Barcelona.

## Aims and objectives of the repilot action



### *Note about the original pilot.*

The original pilot implemented in Poland focused on encouraging children to express their experiences artistically with the help from an intercultural assistant.

Since the main participants were refugee newcomers, the objectives included:

- Expanding their knowledge about regional heritage;
- Anchoring them in the new socio-cultural environment;
- Empowering multicultural assistants to work in formal and non-formal educational contexts.

Given the significant differences between the pilot and the repilot contexts (see above), the UAB team reformulated these objectives to focus on:

-  Empowering facilitators (university students) working in non-formal educational contexts to implement linguistic and culturally inclusive practices;
-  Raising awareness on children attending the CROMA 2.0 project on the linguistic and cultural diversity that they could find in their neighbourhood.

Specific sub-objectives of the repilot action included:

- o Working on the historical, linguistic and cultural heritage and contributing to raise awareness about the linguistic and cultural diversity within the school and beyond;
- o Integrating children/families with different cultural and linguistic backgrounds within the school and local community;
- o Co-creating an urban artistic product (graffiti or similar) to communicate a message on how to contribute to the improvement of pupils' school and local community environment in regard to linguistic and cultural diversity;
- o Co-creating a plurilingual and multimodal digital product with the [ThingLink app](#) to describe the historical, linguistic and cultural heritage to the families.

## How this handbook works and who might find it useful

The handbook has been developed during the repiloting phase of the original pilot action in Poland. The team in Poland produced the [first Handbook](#) which details the co-creation process and outlines the development of different activities developed by participating teachers and schools. In our handbook, you will find a collection of co-created learning activities and resources implemented in schools in Spain. The handbook follows a step-by-step overview of all co-created activities which you can use to replicate, adapt, and evaluate with your pupils.

You will find this guidance useful if you:

- o are planning out-of-school activities for linguistically diverse children groups;
- o wish to organize workshops for co-creating artistic projects that raise awareness about linguistic and cultural diversity;
- o want to start a plurilingualism-related school project.

This Handbook provides a list of activities that have been readapted to the socio-linguistic Catalan context and which were designed for out-of-school programs involving pupils aged 10 to 12. In the Handbook you will find:

**Firstly**, a table summarising the whole sessions of the out-of-school program will be provided.

**Secondly**, a general overview of the activities conducted will be presented, but it is necessary to consider that, following the principles of co-creation, each activity could be adapted not only to the general socio-linguistic, cultural and socio-political context but also to individual pupils, individual schools and their needs, interests and desires.

**Thirdly**, for each action, called a 'chapter', the activities will be presented in detail. All suggested activities have clear aims and objectives focusing on raising awareness of language and cultural heritage within a school and its neighbourhood. For this reason, the suggested activities can be replicated and adapted in their entirety in other contexts (as a whole project), or you might like to deliver one-off activities as part of your existing work. For example, the first session is devoted to listening to a song and to creating a flower of languages to raise awareness of and respect for the plurality of languages and cultures. It can be adapted as a one-off activity supporting your organisation's wider work and mission statement or treated as part of a wider program of activities. As far as the artistic co-creation activity is concerned, on the other hand, the same pathway of the workshop can be replicated, or it can lead to other production creations of a different nature. It is essential to consider that all the co-creations of the products were conceived jointly by all the participants and that therefore any replication may vary depending on the contexts and interests of the adults and pupils involved.

**Finally**, although our handbook outlines a particular order for all suggested activities, it is your choice how you might like to organise the activities, depending on the needs of your group and learning context.



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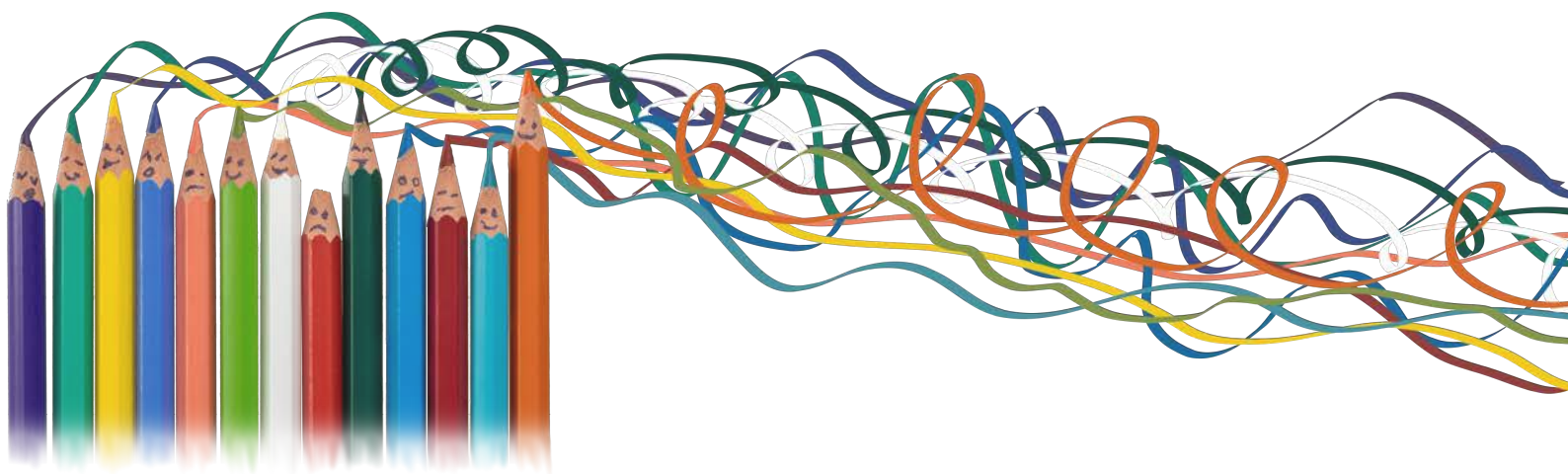
### Important information to share

#### Consent:

Depending on participants age group and the national legislation, you might need to obtain parental consent for them to be able to participate in the activities. Make sure that your consent form (download here) is clear (no technical terms), accurate, and detailed. It needs to explain how the young people will be involved in the pilot action activities and how the data (e.g., audio recordings of conversations, artwork, or podcasts) may be used for dissemination purposes (e.g., reports, presentations, exhibitions, social media posts etc.), and the overall purpose of the project.

#### Privacy and anonymity:

Processes of co-creation and collaboration are based on relationships of trust. If you plan to display children's products, discuss where and how they will be disseminated. Explain that any mention of their stories/experiences/personal information will remain anonymous - no one will know it was them, and within the smaller classroom/group environment, they will always have the choice whether to put their name on shared writing or not, and may write under a pseudonym if they wish. Writing under the anonymity of a pseudonym may in fact be freeing, as children may feel emboldened to share more of their inner world and more willing to deepen their creative process.



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# LET'S GET STARTED!

## CHAPTERS: activities' overview

By the end of this Chapter you will have...

-  Developed an understanding of the whole action in relation with the single activities
-  Acquired good knowledge of how the entire action was structured and how individual activities were organised

Sessions	Objectives	Main activities
<b>Session 1</b>	<ul style="list-style-type: none"> <li>- To introduce the project.</li> <li>- To raise the awareness of the role that linguistic and cultural diversity plays in pupils' lives.</li> </ul>	<ul style="list-style-type: none"> <li>- Watching a hip-pop video about linguistic and cultural racism.</li> <li>- Creating language biographies.</li> </ul>
<b>Session 2</b>	<ul style="list-style-type: none"> <li>- To reflect on linguistic landscapes for future explorations.</li> </ul>	<ul style="list-style-type: none"> <li>- Analysing pictures of linguistic landscapes.</li> </ul>
<b>Session 3</b>	<ul style="list-style-type: none"> <li>- To prepare for the field trip to document linguistic landscapes.</li> </ul>	<ul style="list-style-type: none"> <li>- Deciding on specific spots to visit that are relevant for pupils.</li> <li>- Completing a map for the field trip.</li> </ul>
<b>Session 4</b>	<ul style="list-style-type: none"> <li>- To document the neighborhood's linguistic landscape.</li> </ul>	<ul style="list-style-type: none"> <li>- Going on a field trip.</li> <li>- Documenting selected spots through interviews, videos, pictures and field notes.</li> </ul>
<b>Session 5</b>	<ul style="list-style-type: none"> <li>- To prepare an artistic co-creation guided by an urban artist.</li> </ul>	<ul style="list-style-type: none"> <li>- Watching examples of different artistic methods and creations.</li> <li>- Deciding on the form and message of their own creation.</li> </ul>
<b>Session 6</b>	<ul style="list-style-type: none"> <li>- To create an artistic production.</li> </ul>	<ul style="list-style-type: none"> <li>- Creating a graffiti or similar artistic expression.</li> </ul>
<b>Session 7</b>	<ul style="list-style-type: none"> <li>- To produce a ThingLink presentation.</li> </ul>	<ul style="list-style-type: none"> <li>- Assembling a multimodal presentation of the whole project.</li> </ul>
<b>Session 8</b>	<ul style="list-style-type: none"> <li>- To prepare the final presentation.</li> </ul>	<ul style="list-style-type: none"> <li>- Creating a script to present the ThingLink to pupils' families.</li> </ul>
<b>Session 9</b>	<ul style="list-style-type: none"> <li>- To present the project to families.</li> </ul>	<ul style="list-style-type: none"> <li>- Projecting the ThingLink production.</li> <li>- Explaining the project to families.</li> <li>- Presenting pupils' artistic productions.</li> </ul>





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## CHAPTER 0. Pre-planning and preparation

### Preparation of guides for facilitators and children; Training to facilitators

By the end of this Chapter you will...

-  Have two guides to support both the adult facilitators and the children in carrying the pilot activities, including instructions and materials adapted to each group.
-  Know how to implement the activities and perform as linguistic and multicultural assistants and supporters for children.



#### Activity 1: Planning our guides

This activity takes place before starting the implementation of the repilot, and consists of planning and preparing two guides, one for the facilitators/volunteers who will supervise the activities and support the pupils during the sessions, and one for the children who will participate.

#### Directions:

- 1) Start by creating a list of all the activities that you want to include in your implementation, using this handbook as a guide for ideas. You can reproduce the proposals found in these documents, adapt them, and also co-create new ones to properly suit your aims and participants' needs and interests.
- 2) Once you have a clear list of activities, prepare the two guides. You can use the ones provided in this handbook as models (included as annexes and also available at NEW ABC's platform as editable documents).

#### List of materials

- Computer/tablet.
- List of activities (from this handbook and also new ones you might want to include).

#### To print:

- Guides for facilitators and children.



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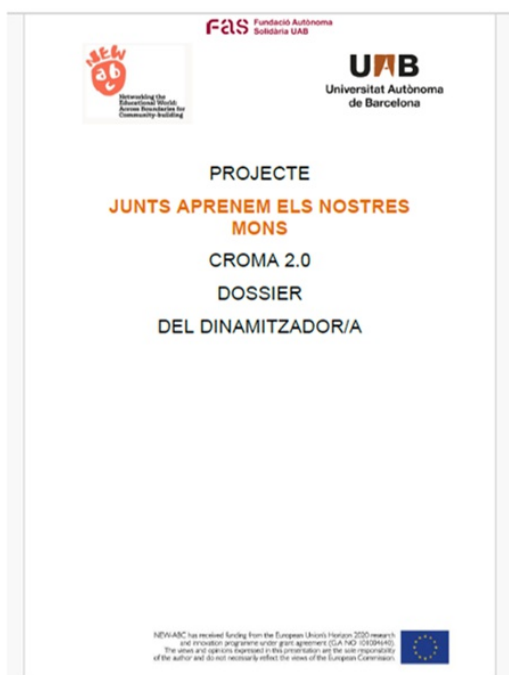
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*Covers of the guides for facilitators and children, which include the title of the project and the target audience for each guide (click on pictures to access the guides in Catalan for facilitators -picture on the left- and in English for pupils -picture on the right-)*

3) The guide for the facilitators will probably be more extensive and detailed, including an in-depth explanation of the objectives and a thorough description of each of the activities, as well as materials and recommendations for its implementation. This guide can be handed to the facilitators before the training session so that they have time to study them in advance and can then be revised together with the facilitators during the session to clarify doubts and discuss any ideas they may have.

4) The guide for the children is simpler and should include easy-to-follow instructions and the materials (templates, maps, tables...) that pupils will need to complete the activities. This guide can be handed to the children on the first day of the action, so that it becomes a sort of guide and personal diary of the experience. You can encourage children to decorate their guides so that they can make them more personal.



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## Activity 1: Training session

The final activity of this preparatory phase consists of conducting a training session for the facilitators who will implement the action. The aim of this session is to expand on the project aims and activities, to go through the guides together, and particularly to solve doubts, share impressions, preview challenges and co-construct possible ways of implementation.

Here you can see an example of the kind of challenges that you might present to the facilitators for their discussion during the training session:

### Possible situations and what would you do:

- o Lack of time to do some of the activities;
- o Technical problems;
- o Children's lack of ideas or initiative;
- o Children's lack of agreement to decide what they want to document or create;
- o Lack of linguistic and cultural diversity that can be documented in the neighbourhood.

#### List of materials

- Computer/tablet.
- PPT or similar program.

#### To print:

- Guides for facilitators and children.



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## Formació dinamitzadors /es

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## Dubtes? Possibles situacions i què faríeu

- Falta de temps per fer algunes de les activitats;
- Problemes tècnics;
- Falta d'idees o iniciativa dels infants;
- Falta d'acord per decidir què volen documentar o crear;
- Falta de diversitat lingüística i cultural que es pugui documentar de l'entorn
- ...

*Images of the opening and final slides from the training session. The last slide includes sharing possible challenges (for example time constraints or lack of children's initiative) and asking facilitators how they would handle them*



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### *Some Thoughts:*

- >> Keep in mind that these documents will serve as a valuable guide to all participants, but they will probably be subjected to transformations along the implementation of the pilot, following principles of co-creation that allow children and facilitators to take the original proposals into new directions according to their interests.
- >> Consequently, plan the activities with an open mind, as stimulus to awaken children's interest in the linguistic and cultural diversity around them, and allow spaces for co-creation, artistic forms of expression, and decision-making by all participants along the way.
- >> During the training session, emphasize the importance of co-creation and of promoting children's agency, and make sure that facilitators feel comfortable and confident working with these guiding principles.



## CHAPTER 1. Let's gain awareness of the linguistic and cultural diversity around us

By the end of this Chapter you will...

-  Have been introduced to the project.
-  Have raised awareness of the role that linguistic and cultural diversity play in their lives.



### Activity 1: Let's watch a video!

This activity involved screening a hip-hop video featuring Miss Raïsa, a Moroccan-Catalan young composer and singer whose lyrics talk about everyday racism, followed by a discussion. Try to find an engaging video that suits your pupils' age and background and that can support interesting conversations.

#### Directions:

1) Play the video and ask the participants to listen to the lyrics of the song. In our action we used "No lo soy pero" by Miss Raïsa, which talks about prejudices around linguistic and cultural diversity and everyday racism faced by the singer. Here you have some lyrics from the song, translated from Spanish and Catalan:

*I am not, I am not, I am not, but...*

*Why do we have to stop speaking our language  
To leave tradition aside and culture in semicolons  
It's part of us and I know that it shocks you  
but it's in our DNA to be true to our own person*

#### List of materials

- Computer/tablet/mobile phone-
- **The video** (or a similar one that suits your context and audience).
- Paper.
- Pens.

#### To print:

- Consent forms.
- Children's guide.



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*You call us uneducated, and also ignorant  
When thanks to Arab libraries today you have art  
We invented numbers, a very important invention  
To calculate your human backwardness, which is amazing*

*We are all a mixture, that's the reality  
The racist who hates me could be my father  
I may have more European blood in me, that's a truth  
But it is values that count, not nationality*

*I am not, I am not, I am not, but...*

These lyrics are probably more suitable for pupils from upper primary or secondary grades. When choosing your materials, use your judgment to select those resources and activities that are age-relevant for your participants.

2) After watching the video, ask young people to share their impressions.

3) Ask your group the following questions:

- o What is this song about?
- o What does it say about cultures, languages, and their speakers?
- o Did you identify with any of the things Miss Raissa explains in her song?
- o Why do you think it is important to talk about cultural and linguistic diversity?



### *Some Thoughts:*

>> Both Miss Raissa's lyrics and her appearance (a young girl with a hijab and a very modern look and attitude) were intended to attract children's attention and possibly support also a sense of identification, as many of them shared similar linguistic and cultural backgrounds, appearances and experiences.

>> The video can be accessed by clicking on the image on the right:



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## Activity 2: The flowers of languages

This activity consists of creating a flower that shows the linguistic repertoires of the group.

### Directions:

- 1) Ask each participant to draw themselves in the bud of the flower.
- 2) Then ask them to paint each of the petals according to the following instructions:
  - a. On a red petal: the languages they speak;
  - b. On a blue petal: the languages they do not speak but can understand;
  - c. On a green petal: the languages they can read and understand;
  - d. On a white petal: the languages they do not speak but have ever heard;
  - e. On a yellow petal: the languages they do not speak but have ever seen written;
  - f. On an orange petal: the languages they would like to learn;
- 3) Ask them to write the different languages in each of the coloured petals.
- 4) Once they have created the flowers, ask the children to present their linguistic biography to their peers.

### List of materials

- Templates of flowers.
- Colours.
- Scissors.
- Glue.
- Colourful.

### To print:

- Your own flower.



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### *Some Thoughts:*

>> This activity was modelled by the facilitators and volunteers, who presented their own flowers of languages to the children.

Finally, all flowers were displayed on a classroom wall to create a collective mural / bouquet representing and visualizing the linguistic repertoire of the whole group. The activity served two purposes: enhancing pupils' awareness and reflection about their own and their peers' languages, and secondly, providing their facilitators with knowledge about individual home languages and plurilingual repertoires and practices.





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## CHAPTER 2. The school and the neighbourhood as diverse multilingual spaces

By the end of this Chapter participants will...

-  Have seen examples of pluricultural and plurilingual sites and landscapes;
-  Be able to reflect about the linguistic and cultural diversity that surrounds them.



### Activity 1: What do we see?

This activity consists of looking at pictures from diverse linguistic landscapes and encouraging the children to describe what they see.

#### Directions:

- 1) On the board, show a selection of pictures representing diverse nearby linguistic landscapes, including for example multicultural shops, bilingual street signs, multimodal advertisements displayed in the public space, graffiti, etc.
- 2) While looking at the images, encourage pupils to comment on what they see and what these images might represent. Facilitators and volunteers can support children's reflections by emphasizing the plurilingual and pluricultural nature of most of our neighbourhoods / public spaces.

Here are some examples of questions that can help to move on the conversation and encourage pupils' reflection:

#### List of materials

- Pictures from street signs, advertisement, graffiti and other texts and images displayed in the public space, ideally combining diverse languages and other visual elements.
- Map of the school's neighbourhood (within the children's guide).



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- o Who do you think lives in your neighbourhood?
- o Do you know your neighbours? Do you know their origins/where they come from?
- o Do you think that in your neighbourhood there are diverse inhabitants, languages, and cultures?
- o In what places of the neighbourhood can we see people from diverse cultures?
- o In what places of the neighbourhood can we see and listen to more languages?
- o In what places of the neighbourhood can we find graffiti and other artistic creations?
- o Which spaces do you like the most and why?
- o Which spaces would you like to improve and why?
- o Would you like to see and hear more languages in your school and neighbourhood? Which and why?
- o Do you think that we could do something to help newly arrived children and families to get to know the neighbourhood and to feel good here?

These are some suggested questions we found helpful, and you can also think of different ones that suit your group's interests and circumstances.

3) To support their reflections, you can tell pupils to use the map of their neighbourhood to identify important places related to the previous questions. They do not need to mark them on the map, as this will be used in the next chapter to plan their outing.



### *Some Thoughts:*

>> You can also use this session to inquire about pupils' concerns or topics that they would like to discuss and investigate related to linguistic and cultural



diversity. This might also be a good opportunity to engage with pupils that were not initially considered in the project, and to include them in the upcoming activities.

In this activity you can also provide a space for drawing, for those participants who prefer a more visual or creative approach to express their ideas.



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## CHAPTER 3. What do we want to see in our linguistically diverse neighbourhood?

### Preparing the fieldtrip

*Note about the original handbook.*

The activities in this chapter correspond to the ones in the original pilot entitled 2) Neighbourhood walk, 3) City Game and 4) Outdoor walk (with major changes). However, major changes have been done to the original ones in the repilot.

By the end of this Chapter participants will...

-  Have selected, in small groups, 2 to 4 sites that they want to document during their field trip;
-  Have developed a plan for documenting their neighbourhood's linguistic landscapes.

This session consists of planning the field trip to document the neighbourhood's linguistic and cultural diversity. Pupils will work in small groups (the same groups that will do the outing) with the help of facilitators.



#### Activity 1: Where will we go?

This activity consists of selecting the sites and the best route for their field trip.

#### Directions:

1) Invite pupils to become researchers of the linguistic and cultural heritage that surrounds them, explaining that they will do a field trip to document the linguistic landscapes of their neighbourhood in the next session. The length of this outing depends on your specific conditions, we recommend a minimum of 1 hour.

#### List of materials

- Map of the school's neighbourhood (within the children's guide).
- Pens or colours.
- Stickers (dots or similar).



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2) Create (or let pupils create) groups of 3-4 participants.

3) Using the maps from the neighbourhood that they had previously received, ask pupils to pick specific spots to visit that are relevant for them. This implies agreeing on several issues, including:

- o What area of their local/nearby surrounding is more interesting for them?
- o How many and which sites of this area will they document and what would be the best route? (we suggest a maximum of 3-4 sites to allow for an in-depth coverage).

4) Ask children to mark down the spots on their map (they can use stickers of dots or similar), and then to decide on the best route to cover them all in the time of the field trip.



#### *Some Thoughts:*

>> Consider that you will need to have as many facilitators as groups are made, so that each group can do the outing with an adult.

>> Always leave room for new, unplanned spots to emerge during the outing.



#### **Activity 2: What do we need to prepare?**

This activity consists of deciding what information they need to obtain about each site –prior to or during the outing- and where they can find it.

#### **Directions:**

1) Ask children to think about what they expect to document in the different sites that they will visit during their field trip.

2) In small groups, complete the chart that they can find in the children's guide to organise all the information in a schematic way.

This chart will be useful both to plan and to monitor each group's outing, and it will also give you an idea of the digital resources that they will need to use (for example a tablet or cell phone to record videos).

You can find a model of this chart in the children's guide included in the annexes of this document.

#### **List of materials**

- Chart to organise their outing (within the children's guide).
- Pens or colours to complete the chart.




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Some of the topics that children should discuss to complete this chart include:




- o What type of audiovisual resources do we want to collect (for example: videos, pictures, sounds, etc.),
- o Who do we expect to meet on the sites that we will visit and what questions can we ask them?
- o Which languages do we expect to detect on these sites, and how do we think they will appear (for example spoken, written in signs, etc.)?
- o Can everyone access these sites? How could we make them more inclusive?



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Graella / Llista per a preparar la sortida

Quina informació necessitem sobre cada espai i on la podem trobar?	
<b>Espai 1</b>	<b>Materials:</b> <div style="display: flex; align-items: center; margin-bottom: 10px;">  <div style="margin-left: 10px;">Videos: quins? _____</div> </div> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;">Sons: quins? _____</div> </div>
	<div style="display: flex; align-items: center; margin-bottom: 10px;">  <div style="margin-left: 10px;">Fotos: quines? _____</div> </div> <div style="display: flex; align-items: center;">  <div style="margin-left: 10px;">Entrevistes: a qui i quines preguntes? _____</div> </div> <div style="margin-top: 10px;">             Altres possibilitats (dibuixos, imatges antigues, graffitis, instal·lacions artístiques, etc.):              _____              _____              _____           </div>
	<div style="display: flex; align-items: center; margin-bottom: 10px;">  <div style="margin-left: 10px;">Quines llengües pensem que ens trobarem? On les podem buscar? _____ _____</div> </div> <div style="display: flex; align-items: center; margin-top: 10px;">  <div style="margin-left: 10px;">Tot hom pot accedir a aquest espai? Com ho podríem millorar? _____ _____</div> </div>

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*Images of the chart to plan the field trip, which includes sections to define what videos, sounds, pictures, interviews, possible languages, and access limitations do they expect to find or register.*



- 3) Once completed, ask each group to share their chart and map with an adult, to make sure that their planning is feasible.
- 4) Make sure to communicate the upcoming field trip to the families and have their authorisation. You can also consider inviting parents to join the outing if there are not enough adult facilitators to go out with all the groups.





*Some Thoughts:*

>> During these activities, you can remind the children that not everything might go as planned, and that while it is important to do some previous planning, unexpected events and findings are part of the excitement of going out to investigate their neighbourhood.



## CHAPTER 4. Let's go out and research our linguistic landscape

By the end of this Chapter participants will...

-  Have explored the linguistic and cultural diversity of their neighbourhood first-hand;
-  Have collected data from selected spots through interviews, videos, pictures and field notes.

In many towns and cities people speak a diverse range of languages both within their communities and even within their own families. These diverse languages are usually also reflected in the physical landscapes that surround us, for example in the name of many shops and services, in advertisement, in urban art, as well as in the conversations that we can hear in many public spaces.



### Activity 1: Out we go!

This activity consists of going on a field trip to document the linguistic and cultural diversity of the neighbourhood. Pupils will go out in small groups accompanied by one or more adults. The length and route of the outing have been previously decided.

#### Directions:

1) In groups and accompanied by an adult, children will follow what they have planned on the previous session to go out and explore the linguistic and cultural heritage of 3-4 sites that are relevant for them.

#### List of materials

- Map of the school's neighbourhood with sites and best route.
- Chart with the field trip planning.
- Tablet, cell phone or similar to videorecord the experience.
- Pen and paper to take field notes.



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- 2) Remind children to use their maps and charts to monitor the activity, and to register their experiences and findings along the route and in each site using a tablet or similar device, and also by taking notes. Keep in mind that they might need to ask for permission to film or take pictures of some places.
- 3) In each spot, encourage pupils to approach people and interview them about the history of the places, their personal experiences, and the linguistic repertoires and practices that take place in that particular site. In the case of plurilingual groups, encourage them to use their own languages, if necessary.
- 4) At the end of the outing, collectively review the group's main findings and collaboratively decide which key information points are relevant to share with their peers and families in the upcoming sessions.



### *Some Thoughts:*

>> While adults should be mostly in charge of ensuring pupils' safety and enhancing their observation of the linguistic landscape, the whole activity should be led by the children. Allow them time and space to explore and make decisions, and to gain the confidence to approach people and ask questions. And don't forget to praise them for their researching skills!



*Images collected by the children during the field trip*







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## CHAPTER 5. What do we want to express about linguistic and cultural diversity and how?

By the end of this Chapter participants will...

-  Have reflected on what they had observed in the neighbourhood during the field trip regarding linguistic and cultural landscapes diversity.
-  Have decided what kind of creative output they would like to co-produce.
-  Have decided what message they want to convey through the artistic creation.
-  Have with a specific methodology: first in small groups and then jointly, to co-design and co-create the artistic creation.

Three different activities are essential to arrive at the final product.



### Activity 1: Let's decide the artistic creation!

The activity consists of presenting different options of artistic creations to the group of participants, so that together they can choose the option that they like the most and/or that is most suitable or experienced positively by the children.

Some examples of artistic creations can be the following:

- o Artistic exhibitions
- o Serigraphy
- o Graffiti
- o Paintings
- o Artistic Installations

#### List of materials

- Slides or images containing pictures of different possible artistic creations.
- If needed, a PC and a projector or printed materials (images, pictures) or tridimensional artistic creations.

#### To print:

- If needed, pictures and images of artistic creations.



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*Some examples of possible artistic creations presented to the children*

### Directions:

- 1) Show the group the different options of artistic creations available to them.
- 2) Ask if they have other ideas that are different and not on the list presented.
- 3) Ask the group to think about which artistic creation would be best to express themselves and represent the linguistic and cultural diversity observed and collected during the field trip.
- 4) Then ask the group which creation is most appropriate to convey their message.
- 5) Finally, ask them which artistic creation is most visible and important for their school/centre/institution.



### *Some Thoughts:*

>> The examples provided are useful to inspire children and make them aware of the different possible artistic creations that they could produce. However, you can leave room and time for them to explore and propose other ideas.



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## Activity 2: let's decide the message to convey into the artistic creation! Part I.

The activity consists of dividing the class into two small groups and guide a discussion in small groups.

**The first group** should discuss about the linguistic and cultural aspects to show in the artistic co-creation., i.e., which languages, cultures, and socio-linguistic aspects to include.



*An example of group work of children brainstorming ideas to decide which linguistic and cultural aspects to include in art creation*

**The second group** should discuss the social message to be conveyed through the artistic creation



*An example of group work of children deciding what social message to convey in the art creation, in this case, peace, respect and equality*

### Directions:

- 1) Provide groups with the necessary materials for brainstorming ideas and drafts to be created of possible artistic creations.
- 2) Ensure that within each group, all participants can express their ideas and that they feel welcomed by the other members.
- 3) It would be helpful if there was an adult in each of the two groups to guide the discussions and support everyone's participation.

### List of materials

- Colours.
- Scissors.
- Glue.
- Colourful cardboards.
- Paper.
- Post-it.
- Pens.



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You might like to ask them:

- o What message could we convey so that everyone feels good in our neighbourhood?
- o What can we say to help newcomer boys and girls and families feel good here?
- o What languages could we include in our message?
- o What images would we like to include?
- o How do we want to do it?



### *Some Thoughts:*

>> Remember that co-creation sometimes leads to results that are different from what was previously expected. Do not worry about this, it is part of the project.



### Activity 3: let's decide the artistic creation! Part II

Each group should present drafts of the created works to the other group. The group that thought about the social message of the artistic creation will present the possible linguistic and cultural aspects to the group that planned, and vice versa.

#### Directions:

- 1) Ensure that all participants can voice their opinions.
- 2) Ensure that everyone can summarize in words and art materials the messages thought up by each small group.
- 3) Guide the inner group in making a final decision.
- 4) You can draw on the board or re-create with a digital graphic software the outline of the artistic creation they want to produce.

Ask them:

- 1) Do you agree with the other group's proposals?
- 2) What would you like to add and/or change and why?
- 3) What are the most important aspects you want to consider in your final artistic production?

#### List of materials

- Traditional o digital blackboard.
- Colours.
- Pencils.
- Pens.
- Glue.
- Scissors.
- Different types of materials (textiles, papers, etc.).
- If possible, a PC and a projector with the connection to an image creation software.



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*An image of children discussing together with the whole group the possible final artistic creation*



### *Some Thoughts:*

- >> It is very important that the activity is led by an urban artist and offers participants different options for artistic creations. Indeed, part of the process and spirit of NEW ABC is to amplify and engage participants' voices in the joint decision of what products to create and how to create them.
- >> If none of the options presented by the artist are embraced by the participants but they have a new, original, and different idea, it is important to welcome it and co-create it with them.
- >> In case the art creation is a graffiti, we suggest asking in advance for the consent of the school or institution where the activity is taking place. This might be helpful in terms of planning (i.e. finding an appropriate wall) or finding alternative solutions (such as painting on wooden boards or cardboards).
- >> The NEW ABC's methodological approaches of participatory action research and co-creation are key tools for participants' empowerment and inclusion.



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## CHAPTER 6. Co-creation of an artistic production



### Activity 1: Co-creation of an artistic production

The activity is based on the co-production of the artistic creation decided by the children in the previous session.

#### Directions:

- 1) Make sure the session is led by an urban artist.
- 2) In the case of co-producing a graffiti, it is important that the artist paints the wall with a uniform paint at least an hour before the kids start drawing and painting.
- 3) Make sure that everyone has a role in the production, even if divided into small groups.
- 4) Make sure that all the linguistic and cultural aspects that the kids wanted to include are considered as part of the final creation.

#### List of materials

- Colours.
- Pencils.
- Pens.
- Glue.
- Scissors.
- Different types of materials (textiles, papers, etc.).
- Wall painting.
- Wall mural sprays.
- Frame for serigraphy, etc.
- Screen printing.



*An example of a graffiti created in a school, containing the messages "Live in the world as you want to", "Diversity" and "Respect".*



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One of the participating schools filmed the production of the graffiti including the reflections of the facilitators and pupils, who also explained the process in their native language, was filmed. Watch the video by clicking on the following image:



Below you can see images of other artistic creations produced with serigraphy, a form of silkscreen printing.



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### *Some Thoughts:*

>> In the case of an urban work on a public wall or area, it is important to listen to and gather the opinion of passersbys, for example, if they suggest different colours, addition of pictures or words. Since this is an urban work, it is important that there is co-creation among all participants across the area.



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## CHAPTER 7. Co-creating our final product



### Activity 1: ThingLink production

This activity consists of creating a multimodal digital product through the use of the free [ThingLink](#) webapp. This app helps bring together different elements such as images, videos, stories, quizzes, and audio that may have been previously collected and produced by the children during the field trip as well as the photo and explanation of their own artistic production.

ThingLink is a website and app-based program for making picture engaging and interactive. It works by allowing to add icons, or tags into the digital picture. Tags then allow to embed texts, record an audio note, or paste a link in from an external source. For a free version of the ThingLink it is possible to open an account for one month, then, the product can be recorded in order to make it available for free in the future.

#### List of materials

- Colours.
- Pencils.
- Pens.
- Glue.
- Scissors.
- PC.
- Sheets of paper.
- The ThingLink webapp.

Free programs that could work as an alternative to Thinglink with similar options include [Genially](#), [Drawpoint](#) and [Book Creator](#).

#### Directions:

- 1) Make sure that children are able to include in the multi-media product all the aspects related to multilingual and intercultural diversity in the school and beyond it that are relevant to them.
- 2) Make sure that the app gives pupils the possibility to present their multisensory, multilingual and intercultural experiences from different cultural and linguistic contexts including around the school and/or the neighbourhood and their families.
- 3) To decide what to include in the product, we suggest dividing the children into the same groups they were divided into for the field trip.
- 4) Secondly, we suggest giving a maximum of 3 or 4 products to be included in the ThingLink for each group. One product can be an interview, a second product can be a photo and a



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third can be an audio recording (for example an interview with relevant people in relation to their environment), sound recordings (music or sounds of space, etc.) and other sensory elements (i.e. evocative of smells or tastes of each place) that pupils had previously recorded during their field trips, etc.

5) Some products may include interviews with store or bar owners or people walking on the street, who can be asked if they appreciate, for example, the multiculturalism of the neighbourhood and how it has changed over the years. Alternatively, you can include photos and videos of the pupils themselves explaining public spaces, such as the library or toy library, or photos of multicultural landscapes in different neighbourhoods.

6) In addition to individual group presentations, the whole class should agree in choosing a final message to share in the ThingLink.

7) Before preparing the webapp, it could be useful to present a 'mockup' of a multimodal and multisensory product using ThingLink to show pupils how it works.

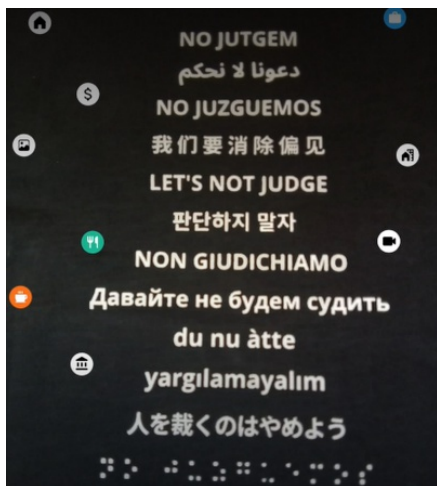


*An example of a ThingLink product prepared by researchers involved in the project implementing our action.*



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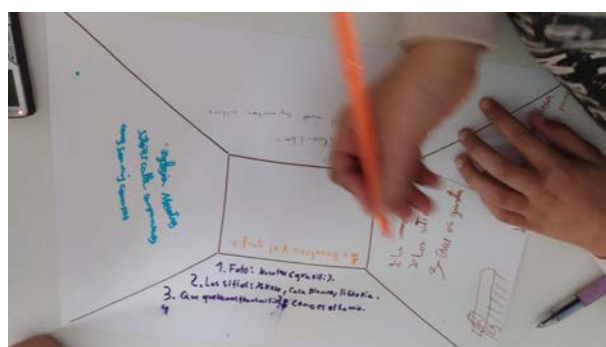
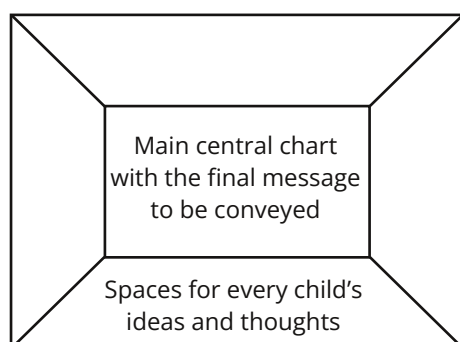
Examples of ThingLink products created by children.



### Some Thoughts:

>> In some groups, to facilitate the co-creation and the co-decision, a placemat consensus model can be used (see figure below). Children can be divided into the original groups and provided with the following model. The model has 5 spaces to be filled in. Every child had to fill in his / her own space and then discuss with the others to reach an agreement and fill in the main central chart (see image X below) with the message they want to express and present in the ThingLink.

In line with the pillars of the NEW ABC project, the proposal was structured around the principles of co-creation and participatory action research, in which the children are in charge of deciding what they want to create and investigate. Therefore, it is important that the final product and the proposed activities have the necessary flexibility to facilitate this type of work.



An example of a placement consensus model filled in by pupils.



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## CHAPTER 8. Let's prepare our final presentation



### Activity 1: Preparing our final presentation

#### Directions:

- 1) In this last phase, pupils divided into the same groups should discuss and prepare the final presentation using the [ThingLink](#).
- 2) The facilitators should open a version of ThingLink for each group to let them insert their own tags and messages into the virtual image.
- 3) Each group should also allocate presenter roles and talking points; who will be explaining what during the final event. To do so, it could be useful to prepare an invitation for pupils' families or friends.

An invitation template is provided below.

#### List of (depending on the artistic creation):

- Colours.
- Pencils.
- Pens.
- Glue.
- Scissors.
- PC.
- Sheets of paper.
- The ThingLink webapp.



#### Some Thoughts:

>> You might consider opening the invitation to other members of the school community and neighbourhood.



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## CHAPTER 9. Final presentation for the families and community



### Activity 1: Final presentation for the families and community

#### Directions:

- 1) In this last activity, children should present their produced work to their families, relatives, friends or schoolmasters..
- 2) Pupils should present their products using the ThingLink app and explain the reasons for their choices and the messages they wanted to convey to the participants and more generally to the neighbourhood. In addition to being multimodal, the presentation can also be multilingual.

#### List of (depending on the artistic creation):

- Computer.
- Projector or digital blackboard to show the ThingLink production.



#### Some Thoughts:

- >> The participation of the educational community, if engaged, can be relevant for the dissemination and for the results of the project and provide alternative opportunities for showcasing the pupils' work.



*An example of a ThingLink product prepared by researchers involved in the project implementing our action.*



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# EVALUATION AND RECOMMENDATIONS

At the end of the repilot, ask pupils for feedback to gather their opinions and preferences, and to find out what they had shared at home about the experience. You can use a postcard like this one:



Escola: .....	Classe: .....
Què t'ha agradat més?	Què has explicat a casa teva?
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....
.....	.....

*Postcard to gather children's feedback, containing the following two sections: What have you liked the most? / What have you explained home? (Click on pictures to access the document)*



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# FINAL TIPS AND REFLECTIONS



## Reflection area

1. Does your school / out-of-school setting provide visibility for all groups and individuals?
2. Does your school / out-of-school setting value diversity and provide a safe environment for the presentation of every culture, the use of every language, the practice of every religion and the highlighting of important aspects of each pupil's identity?
3. Does your school / out-of-school setting empower and provide opportunities for every pupil to value their own and others' linguistic and cultural repertoires and backgrounds?
4. Do you take into account the perspectives of different groups in your educational routines and daily practices?
5. Do you use whole-child approaches and co-creation in your routines and daily practices?



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Educational World:  
Across Boundaries for  
Community-building

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# DISSEMINATING YOUR ACTIVITY

The final stretch of this journey is to make the pilot available and accessible by anyone. There are several strategies that you can deploy to enhance the visibility of your activity. We divided them into two macro-areas:

## Local level

At the local level, you can start disseminating the activity while you are implementing it. For instance, you can involve other people by illustrating the activity through posters and informal chats with children's parents, colleagues, and the headmaster. You can also organize final events that allow to showcase what you have done – an exhibition of printed poems or an oral poetry slam, for example - invite local authorities and policy makers to these events!

## (Inter)national level

You can use various digital channels to present your activities to a broader audience. For example, a platform at the European level is [eTwinning](#); here, you can upload a description of your activity and share it with other teachers from different Europe countries.

As you know, there are also other multi-purpose platforms such as Twitter, Facebook, Instagram and so on (but be careful with privacy issues!).



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## Annexes

>> Guide for facilitators.

>> Guide for children (also available for download in editable format in NEW ABC's platform).



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