



# COMAPP - Community Media Applications and Participation

- Handbook for Trainers -

# Handbook

## “COMAPP - Community Media Applications and Participation”

Training for trainers: handouts and materials that implement intergenerational and intercultural communication in different settings of adult education by using mobile learning, smartphones, interactive internet maps and Geocaching based on low budget technology.

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The course curriculum, the handouts and accompanying materials were produced by the University of Education Freiburg (Germany) in cooperation with all the COMAPP project partners. Free use for non-commercial training purposes.

Handbook and course materials for free download as well as information on project partners:

 <http://www.comapp-online.de>

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## 1. A Quick Guide to the COMAPP course, handbook and teaching resources

The acronym COMAPP has been devised to embrace Community, Apps and Maps.

### The COMAPP course:

- A new way of making location based interactive maps with embedded sound, images, creative writing and web links.
- Groups within the community use Smartphones to produce their own creative interpretation of sites where they live work and play with links to past present and imaginary futures.
- Teaching methods, course plans, resources, case studies and advice to support teachers and learners in different community and educational settings.
- The COMAPP Generator: an innovative tool for making online, multi-media maps.
- Only freeware is employed in this project - no software needs to be purchased. Digital participation without cost!
- Encourages collaboration, inclusion and empowerment for all participants whether they are teachers or learners.

### Goals:

- To develop competent, active handling of electronic media.
- To offer innovative ways to develop media literacy, as a way of promoting dialogue and participation between generations and cultures.
- To provide training methods and activities that put the learner at the centre of media production.

### Target groups:

Who is this course intended for?

It is designed for 'lifelong learning' agencies and trainers in various fields: teachers, adult educators and social workers in contact with "digitally disadvantaged" people, for example young adults, migrants, and senior citizens.

Students may already have social media experience and this course can help tap into and develop these skills, encouraging them to be active media producers.

### The training team:

What experience and skills do you need to teach this course?

This is an advanced course and the lead trainers should have experience of participant orientated training and media production skills.

The use of ICT (Information Communication Technology) should also be considered and you may decide that a practitioner in this field would assist the delivery of this course.

The teaching team might also include arts and creative practitioners e.g. writers, visual artists, musicians.

### **Before the course:**

The appendix of this handbook provides a questionnaire for distribution, allowing trainers to gain insight into the practical skills and knowledge the participants bring to the course. It also provides a list of Apps that needs to be uploaded onto individual phones.

See Appendix:

A) Questionnaires: Pre-Course Questionnaire for participants

B) Handouts: List of Required Android Apps

### **The course schedule:**

DAY 1 (see: chapter 3.4.2)

- Welcome and Ice Breaker Activities

The participants are given the opportunity to get to know one another, to mention their existing skills and learning needs, and to agree on ground rules for the group process and the progress of the course

- Introduction to course - objectives, content, methodology Techniques for journalistic interviews
- Sound walk
- Recording of interviews, sounds and photos

DAY 2 (see: chapter 3.4.3)

- Creating an interactive hotspot
- Digital editing of sound and photos
- Composition of online text

DAY 3 (see: chapter 3.4.4)

- Creating interactive online maps with the COMAPP OpenStreetMap (OSM) generator

DAY 4 (see: chapter 3.4.5)

- Creating individual websites
- Geocaching

DAY 5 (see: chapter 3.4.6)

- Teaching and learning skills
- Evaluation skills

Handouts and Questionnaires available in appendix. More teaching- and learning materials like Power Point presentations and reader, case studies and maps - take from website: [www.comapp-online.de](http://www.comapp-online.de)

### **FAQ – Frequently Ask Questions:**

See chapter 6 and website [www.comapp-online.de](http://www.comapp-online.de)

For many more examples of successful projects, maps and useful materials go to the COMAPP website [www.comapp-online.de](http://www.comapp-online.de)

## 2. Introduction

### 2.1 Innovative Advanced Training in Media for Trainers

Navigating, communicating, making photographs and videos, documenting sounds and routes – all the while with the internet accessible: smartphones and i-phones no longer have much in common with the conventional mobile phone. They are multifunctional multimedia devices, and their popularity is rising rapidly. In educational and training contexts, however, smartphones are not yet being used very often, although they offer interesting options for active media work, particularly in intergenerational or intercultural youth activities and adult education. This handbook and the other outcomes of the EU-supported project **COMAPP** “**Community Media Applications and Participation**” are a contribution towards reducing this deficit. For example, with the help of the internet map generator developed and provided by COMAPP, it is easily possible to produce and publish one’s own interactive multimedia map of an area or a city neighbourhood, enhanced with texts, interviews and images presenting locations of significance for the residents – the senior’s centre, the playground, the Turkish grocery store, the young people’s meeting places, and more.

This practically oriented handbook describes in detail how training can be conceived and developed for creative realisation of such media productions. The handling of smartphones, production of interactive maps on a variety of themes, the construction of a basic website, and Geocaching are taken up, along with pedagogical and didactic considerations. The appendix offers a wide range of handouts.

The handbook is designed for institutions and agencies and for trainers in various fields of training activity, particularly for teachers, adult educators, and social workers in contact with “(digitally) disadvantaged” population groups such as the unemployed, migrants, or seniors. It depicts innovative ways to promote media literacy while encouraging dialogue among generations and cultures. It illustrates innovative action strategies for inclusive pedagogical work that furthers both intergenerational and intercultural cooperation as well as competent, active handling of electronic media (e-inclusion). Such active use of new media options promotes societal participation; the intergenerational and intercultural approach leads to opportunities for communication and contact, thus helping to overcome existing deficits and barriers.

## 2.2 COMAPP Project Background

COMAPP's aim is to make new media options accessible for everyone thus creating opportunities, in intercultural and intergenerational encounters, for participation in the information society. COMAPP's course prepares trainers to realise this aim in their fields of activity, implementing active media work and using smartphones and the internet for original creative productions. Our intention is that the project outcomes, available free of charge at [www.comapp-online.de](http://www.comapp-online.de), will continue to be used, disseminated and built upon, giving rise to new ideas and projects and creating a sort of snowball effect in the educational landscape of Europe.

COMAPP was supported between December 2011 and November 2013 by the EU in the framework of the Grundtvig programme "Life Long Learning". The project integrates experience gathered in previous projects also supported by the EU, "META Europe" ([www.meta-europe.de](http://www.meta-europe.de)) and "Crosstalk" ([www.crosstalk-online.de](http://www.crosstalk-online.de)).

There were seven COMAPP project partners in six EU member states, all involved in media education. The University of Education Freiburg/Germany coordinated the project, two other universities in Sunderland/England and Lodz/Poland, and four NGOs made up the team; the latter were non-commercial community radio stations in Turku/Finland, Budapest/Hungary, and adult education centres in Algodonales/Spain, and Freiburg/Germany. These partners formed work groups during the first year of the project to develop and test three course units and the accompanying teaching and learning materials. During the second year the three units were combined into a five-day continuing training course for adults educators, social workers, and teachers. The resulting course was conducted and evaluated twice at a national level in Sunderland/UK and Freiburg/Germany, and a third time in Algodonales/Spain as an international offering for participants from various European countries. The teaching and learning materials, including the OpenStreetMap map generator developed exclusively within this project, were again tested, evaluated and further developed, so that they are now available in the six project languages for download free of charge from the project website [www.comapp-online.de](http://www.comapp-online.de).

In addition, the website provides links to a wide range of productions: interactive multimedia maps created during the project by the different groups on various topics. Among them are:

- the multimedia historical city guide "In Ekkehard's footsteps" – an intergenerational project of a fifth form at a school in the city of Singen/Germany:  
[www.ekkehard-guide.de](http://www.ekkehard-guide.de)

- “History of the river Wear in Sunderland” (England), a multimedia walk along the River Wear that gives insights into the region’s former mining and shipbuilding industries: <http://comapp-sunderland.info/groupmap.html>

- “Telling Stories” – Family memories of the participants from different European countries attending the training course. Each story is connected to an item of remembrance (Freiburg/Deutschland):



<http://rdl.de/images/2012/audioguide/stories5.html>

## 2.3 This Handbook

This handbook describes the continuing training course, the individual course units and training methods and activities that put the learner at the centre of media production. It provides tips and ideas, and makes practical suggestions for flexibly adapting the course as a whole or its individual units to differing national and international contexts. The detailed course curriculum (3.3) and handouts (teaching and learning materials) for use during the course (Appendix, p. 28 ff.) can also be found here

The section on realising the course is preceded by a short excursus (2.4) on the topics of “electronic inclusion” (e-inclusion) and “intergenerational/intercultural communication and learning processes through productive media work”.

## 2.4 Excursus: E-Inclusion and Intergenerational/intercultural Media Work



Society in Europe today has been described as:

- a global society incorporating various cultures<sup>1</sup>
- an aging society (Meyer, Mollenkopf, ed. 2010)
- an information society (Webster 2006).

<sup>1</sup> Ramifications for vocational training cf. <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2010:135:0008:0011:EN:PDF>

Media play an increasingly significant role in all areas of societal life, whether professional or private. At the same time, the “digital divide” continues to widen (European Commission 2010: initiative on e-inclusion). Not all sectors of the population have the same opportunities to acquire media literacy, which would enable them to participate actively in the information society. Among those who have reduced access to media are persons with little formal education, older persons, migrants, and members of ethnic minorities (Sciadas 2005).

The COMAPP project responds to these challenges in the following ways:

- ❖ The “digital divide” is counteracted by “electronic inclusion”. Smartphones and the internet are used in creative media productions aimed at sharing and exchange. Smartphones are on the rise, and the more inexpensive they become, the sooner they will, in the foreseeable future, displace conventional mobile phones and come into wide use in all areas of society<sup>2</sup>.  
Only freeware is employed in this project (no software that needs to be purchased), so that digital participation becomes possible at no cost and alternatives to conventional media applications such as Google Maps are presented.
- ❖ Social dialogue between various generations, cultures, and ethnic groups is promoted through active media work. The participants work together to produce media items of their own that are of relevance in the public sphere. People of diverse origins encounter one another as equals – actively engaging in media work, giving mutual support, getting to know and appreciate each other.

### **3. Course Description**

#### **3.1 Content and Structure**

The five-day course presented here as an example placed its main emphasis on the following content, which is reflected in the course curriculum (3.3):

- Sensitisation of acoustic perception, techniques for conducting interviews, digital recording and editing of images and sounds, production of an audio guide.

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<sup>2</sup> cf. <http://pewinternet.org/Reports/2013/Smartphone-Ownership-2013.aspx>,  
[http://www.bitkom.org/de/presse/74532\\_73749.aspx](http://www.bitkom.org/de/presse/74532_73749.aspx)

- Multimedia and public space: production of a virtual tour on the internet using OpenStreetMap; publication on the internet, construction of a basic website, Geocaching.
- Action-oriented intergenerational and intercultural a teaching and learning approach which promotes dialogue and participation between generations and cultures, evaluation strategies for educational projects.

In addition to the formal training content, the course curriculum includes activities and units enabling the participants to get to know (icebreakers) and appreciate one another (curriculum: day 1, 10:30 – 11:50), short overviews of the aims and plans of each day (to be presented at the beginning of a new course day), time blocks left open so that participants can present content from their own fields of work (usually before the lunch break), and feedback and evaluation rounds giving participants the opportunity to voice their opinions on the progress of the course and to suggest changes where they see fit.

The course curriculum (3.3) is based on 6 ½ working hours per day, including short breaks, and is structured as follows.

For each unit, the chart gives:

- the time frame,
- the topic,
- a short description with comments on method,
- the trainer responsible for each individual unit, which can be agreed during course planning depending on local arrangements,
- teaching and learning materials, handouts and web links that can be used in the unit. The handouts are numbered and are to be found in the appendix of this handbook (p. 30 ff.).

With regard to the **technical requirements**, the course was developed taking into account both urban situations with good infrastructure and rural areas with simpler facilities; the course could be successfully realised in either context. In any case, it is essential to have access to a stable internet connection and a minimum of about 8 to 10 PCs or laptops for 15 to 20 persons. If the participants are using their own laptops, it is important that the necessary freeware programmes be installed on the laptops in advance – such as Audacity for digital audio editing and IrfanView for editing images (on installing Audacity: see the “Audacity” handbook available as a free download at [www.comapp-online.de](http://www.comapp-online.de)). If a WLAN is being used, particularly in rural areas there may sometimes be problems with the speed of the internet connection when several users access it simultaneously. Some work processes,

such as transferring data while producing multimedia maps, may be interrupted and disturbed. With a relatively “slow” internet connection, care should be taken that the participants do not all try to upload their files at the same time, but rather one after another. In work locations with good infrastructure and high security standards for internet use, for example at universities, it may happen that a firewall blocks the data transfer being attempted. In this case, it is necessary to establish contact in advance with those responsible for the system and to specify the operations (installation, access, data transfer/upload) undertaken in the course, so that work clearance can be arranged in good time if necessary. Within the course, normally the smartphones brought along by the participants will be the ones to use. It is important that, before the course, they receive a list of the apps they should install (see Handout 2 in the appendix) in order to have their smartphones “ready to go” at the first meeting. Participants without a smartphone of their own can be supplied with one on loan.

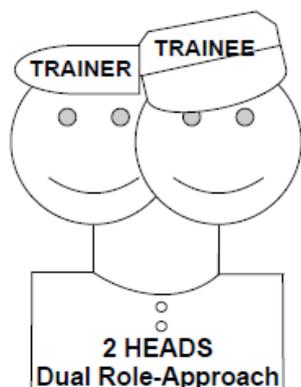
In terms of **required space**, for a group with 15 to 20 participants there should be two large enough rooms available, one of them with PC/laptop work desks (2 persons per PC/laptop). In the second room, the arrangement of chairs and tables should be flexible so that activities can be undertaken either in the entire group (input including projection with a beamer, discussion rounds) and / or just as easily in smaller work groups, and so that switching from one to the other is easily possible. Depending on the number of persons, additional smaller rooms are of advantage for phases of work in small groups.

The curriculum presented in this handbook is based on course hours (morning session from 10:00 till 13:30, afternoons from 17:00 till 20:00) adapted to the customs of Southern European countries (Spain, Portugal, Italy). For North and Central European countries, other course hours may be more suitable, possibly beginning earlier, with a shorter midday break, and finishing before evening.

Overall: the curriculum described here is a concrete example of one possible course, and together with the numerous working aids and teaching and learning materials, forms a serviceable and flexible framework for the conception and realisation of similar courses. However, courses need to be individually adapted and structured to suit the local circumstances, the time and space available, the target groups, etc.

### 3.2 Training Approach

The training approach of the course is centred on the participants and puts them at the centre of media production. It is based on the theory and practice of what is called in Germany ‘action-oriented media education’ (Schorb 2011, Schell 2006, Günnel 2010 and 2006), on the project method (Frey 1982) and on theories of holistic learning (Flake 1993). The common denominator of these approaches is to regard learners as autonomously acting individuals who acquire knowledge through active interaction with topical content and with other persons. Where media are concerned, creative composition of participants’ own media productions, including critical reflection of the outcomes and the production process, plays a major role.



The course presented is primarily intended for advanced training of educators / trainers who would like to integrate what they learn here into their own work with various target groups. To facilitate this, the so-called “**dual role approach**” was developed, specially directed toward the needs of those who will in their turn go on to teach. From the outset, participants are frequently encouraged to shift their perspective and their role: they are both learners acquiring new knowledge and at the same time teachers/trainers who will apply this knowledge in their work contexts. In this way, the participants continually reflect on and experiment with the practical application of what they learn. This includes examining options for the application of content and method with their own target groups as well as discussing conceptions and evaluation strategies for their own courses.

Alternatively, the course or individual units can be implemented flexibly and directly applied for work with various target groups in adult education, with young people, seniors or migrants. In this case, all the units addressing the perspective and role of future trainers are omitted, including the units on teaching methods and evaluation strategies (Day 5).

Within the course, various work methods are applied. To ensure variety and accommodate different forms of learning, there are short units of information input given by the trainers, plenary group discussions, work in small groups that form anew from time to time during the course days, and individual tasks.

### 3.3 Course Curriculum

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
<b>Welcome</b>					
	19:00-21:00	Welcome meeting	Arrival, introduction, dinner		Initial questionnaire (if not already filled in before) Handout 1: schedule participants Handout 2: list of required android apps
<b>Day 1</b>					
<b>Introduction to course (objectives, content, methodology) and participants. Techniques for journalistic interviews.</b>					
<b>Soundwalk: recording of interviews, sounds and photos</b>					
	10:00-10:30	General aims, introduction	Icebreaker. COMAPP project: objectives, presentation of website. Interactive online maps. Action Oriented Media Pedagogy (AOMP), holistic approach, intergenerational and intercultural learning, role switch (methodological approach “dual heads”).		ppt „COMAPP objectives, methods and mapping” slide 2 – 5  COMAPP-website: <a href="http://www.comapp-online.de">http://www.comapp-online.de</a>
	10:30-11:00	Introduction to group	Introduction to group: soundbox intros. Activity: working in pairs, each pair chooses a sound or two to introduce themselves and talk a little bit about why they are doing the course.		Sound boxes
	11:00-11:10	Ground rules	Group discussion (plenary). Establishing agreements (ground rules) for the course.		Flip chart, pencils
	11:10-11:50	Skills in the group	Fiesta! Skills exercise: What skills do we have as a group? General skills, good at..., media, smart phones and apps. Also discuss how much smart phones are used. Listing strengths and weaknesses as a group. Activity: Organise a party and distribute it via media. Who does what? Working in groups of 3-4 Exercise - Introduction by trainer (5 min) - Write down what skills and experience you have (10 min) - Discuss cards in groups (10 min) - Put cards on wall. Discuss in plenary. (15 min)		Cards, pencils

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
	11:50-12:15	Exploration of internet maps	Demonstration and exploration of internet maps- who is our target group? How do we integrate text, sound and images? Target group of internet map. Participants could explore for themselves and discuss in plenary		ppt „COMAPP objectives, methods and mapping” slide 6-8  COMAPP-website: <a href="http://www.comapp-online.de">http://www.comapp-online.de</a>
	12:15-12:30	Break			
	12:30-13:00	Introduction to recorders	Recording of sound and photos. Introduction to smart phones.		Handout 3: recording sound with the smart phone
	13:00-13:30	Input by participants	Participants present work about their project /media work/station.		
	13:30-17:00	Break			
	17:00-17:45	Interview	Introduction to interviewing: research, questions, technical aspects, microphones.		ppt „COMAPP objectives, methods and mapping” slide 9-13  Handout 4: about journalistic interviews
	17:45-18:30	Introduction to sound walk	Route, hotspots, tasks (ideas and collection of sounds, ambient recordings, creative writing etc. interview and sounds), group building.		ppt „COMAPP objectives, methods and mapping” slide 14-20  Handout 5: creating hotspots
	18.30 -19.45	Sound walk	Walking tour with recording : including appointments with some people of local interest to be interviewed and example of developing a hotspot poem in situ (early in walk)		Handout 6: simple exercise in acoustic ecology  Local map to be prepared
	19.45-20.00	Evaluation	Oral feed back		

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
<b>Day 2</b>					
<b>Creating an interactive hotspot: digital editing of sound and photos, composition of online text</b>					
	10:00-10:30	Warm up, overview	Warming up exercise, open questions, planning for day ahead.		
	10:30-11:00	Planning for group map	Plenary: What did we gather? Building/drawing a group map that includes hotspots. What are participants trying to achieve?		Flip chart
	11:00-11:45	Saving data	Save all media data and put them on the computer. Listening to some examples.		different leads,
	11:45–12:00	Introduction to text, pictures, sound for maps	Why and how to reduce size of pictures? How to compose text and edit down sound for internet maps?		ppt „COMAPP objectives, methods and mapping” slide 20-23  Handout 7: designing with COMAPP-generator
	12:00-12:45	Detailed planning in groups	Group work: groups plan their hot spot. What additional materials do groups need?		Additional material for hot spots to be prepared
	12:45-13:00	Break			
	13:00-13:30	Input by participants	Participants present work about their project /media work/station.		
	13:30-17:00	Break, lunch			
	17:00-17:15	Introduction to composition of online text	How to write for small spaces?		Handout 7: designing with COMAPP-generator
	17.15-18.45	Creating text	Groups write their text for the hot spot.		
	18:45-19:00	Editing pictures	How to reduce size of pictures, cropping of pictures?		Demonstration of the software (e.g. Irfan View)
	19:00–19:45	Editing sound	Introduction to the editing software “Audacity”, participants edit their hotspot recordings.		Handout 8: Audacity and Reader: Audacity 2.0
	19:45-20:00	Evaluation	Short written feedback of first 2 days.		Cards

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
<b>Day 3</b>					
<b>Webspace, Creating interactive online maps with the OpenStrettMap (OSM) generator</b>					
	10:00–10:15	Objectives	Planning for day ahead.		
	10:15-11:45	Editing for hotspots	Group work on hot spots (text, sound, pictures).		
	11.45- 12.00	Break			
	12:00–13:00	Establish FTP-server	FTP, Space for Websites: Everyone establishes an individual FTP server using webspace at no extra charge (e.g. bplaced). Upload of files using individual FTP server.		Handout 9: Creating web space
	13:00-13:30	Input by participants	participants present work about their project /media work/station.		
	13.30-17.00	Break, lunch			
	17:00-17:30	OSM, google maps	Background information to OSM, google maps. Comparison of systems employed by map suppliers: Respective strengths and weaknesses.		Handout 10: Maps on the internet
	17:30-18:30	Generator, introduction and exercise	Introduction to OSM generator. Participants are introduced to the generator. Individual work to input hotspots: Participants construct first elements of map, integrating visual elements and sound.		Handout 11: Short direction for the OSM-generator Reader: OSM Generator
	18:30-18:45	Break			
	18:45-19:30	Composition of group map	Uploads for the group map. Participants´ exercise with OSM continues.		
	19:30-20:00	Reflection, feed back	Presentation of group map, reflection and feedback in plenary.		
<b>Day 4</b>					
<b>Creating individual websites, Geo caching</b>					
	10:00-10:30	Warm up, objectives	Warm up exercise, Open questions, objectives, planning for day ahead		
	10:30-12:00	Creation of website	Everybody creates a very simple website. Creating HTML-documents that include links.		Handout 9: Creating web space Handout 12: Integrating OSM projects

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
	12:00-12:15	Break			
	12:15-13:00	Introduction to geo caching	Geo caching as an intellectually demanding GPS based outdoor game.		Demonstration
	13.00-13.30	Input by participants	Participants present work about their project /media work/station.		
	13:30-17:00	Break, lunch			
	17:00-18:00	Import of cache files to smart phones	Find, download, and use online geo cache information (smart phones, outdoor devices). Participants download gpx files from the map /import the cache file into the app.		Handout 13: Geo caching with Columbus Reader: Geo caching
	18:00-19:00	Outside search for caches	Participants search caches with their smart phones.		
	19:00-20:00	Reflection and adaptation for participant projects	Open questions geo caching, ideas for use in different settings, feed back.		
<b>Day 5</b>					
<b>Teaching and Learning Skills, Evaluation</b>					
	10:00-10.15	Warm up	Exercise		
	10:15–10:20	Objectives	Planning for day ahead.		ppt „COMAPP teaching and learning“ slide 3
	10:20-10.50	Philosophy of teaching/learning	- The learning cycle. - Training in community media. - Action oriented media pedagogy. - Holistic, interactive, student –centred approaches.		ppt „COMAPP teaching and learning“ slide 4-8
	10:50-11:30	Experiences of teaching and learning	Exercise: participants put down their experience as learners and teachers, discussion in small groups, exchange in plenary.		Cards, pencils
	11:30-11:45	Learning styles	Introduction by trainer, discussion in plenary		Handout 14: Learning styles
	11:45-12:00	Break			
	12:00-12:30	Input by participants	Working with Special interest groups :		ppt „COMAPP teaching and learning“

	Time	Topic	Description, Methods	Who?	Materials, Links, Handouts
			<ul style="list-style-type: none"> <li>- Community tutors/peer educators.</li> <li>- Tandem training.</li> <li>- Specialist techniques for different groups-e.g. migrants, women.</li> </ul> Toolbox of possible group work activities and teaching methods. (Possible participant presentation).		slide 9-17  Handout 15: toolbox Handout 16: Case Study
	12:30-13:30	Course design for community media course (specify target group)	Introduction. Divide into groups: <ul style="list-style-type: none"> <li>- Preparation-work on presentations.</li> <li>- Define course aims, content and approach.</li> <li>- What skills and knowledge do you want the trainees to learn?</li> </ul>		Handout 17: Design media course Handout 18: Course outline plan form
	13:30-17:00	Break, lunch			
	17:00-18:00	Course presentation	Groups present courses followed by questions and feedback. Participants could be divided into 2 feedback rounds to save time.		
	18:00-18:15	Objectives	Introduction to evaluation session.		ppt "COMAPP evaluation", slide 3-4
	18:15-18:35	Information on evaluation	Trainer provides basic information.		ppt "COMAPP evaluation", slide 5-8
	18:35-18:50	Brainstorm methods, instruments	Brainstorm on different evaluation tools people have experience of. Summary by trainer.		Flip chart ppt "COMAPP evaluation", slide 9-10
	18:50-19:20	Evaluation exercise	Head Heart Carrier bag.....evaluation exercise and handout.		Handout 19: Head and Heart - Evaluation Large paper, cards in 4 colours, pencils
	19:20-19:30	Open questions	Plenary discussion.		
	19:30-20:00	Course evaluation	Participants and trainers fill in COMAPP questionnaire.		Final questionnaire
<b>Day 6</b>					
<b>Excursion</b>					
		All day	Excursion, visit of local organisations, exchange of experience		

### 3.4 Overview of the Content and Goals of Individual Course Days and Units

#### 3.4.1 Welcome Meeting

If the course participants do not know one another, it can be helpful to hold a welcome meeting the evening before the course begins, perhaps over an informal dinner. This can be a good starter with an opportunity to address organisational points, introduce the group to the localities, give an overview of the course (Handout 1), and get into conversation. Such a welcome meeting is especially recommended when the course (for example, one advertised across Europe) is not taking place in the home country of the participants. If pre-course questionnaires asking about previous knowledge and the motivation of participants – sent out to participants about two weeks in advance – have not yet been returned, they can be filled out during the welcome meeting. Also, the list of apps to be installed on the smartphone (Handout 2) can be distributed again and discussed.

#### 3.4.2 Day 1

*Introduction to course (objectives, content, methodology) and participants, techniques for journalistic interviews, sound walk – recording of interviews, sounds and photos*

Alongside an extensive overview of the course aims, content, and methods (see chapter 3.2), Day 1 also serves to create a pleasant working climate. The participants are given the opportunity to get to know one another, to mention their existing skills and learning needs, and to agree on ground rules for the group process and the progress of the course. In addition, the focus on “acoustic perception” and “audio” is introduced right at the beginning. The participants are encouraged, when presenting themselves, to introduce sounds – such as melodies or noises – that have a particular meaning for them.

During the latter half of the day, the focus is on recording images and sounds of good quality with the smartphone (Handout 3) and trying out its use for creative purposes. There is a unit on the interview as a journalistic form (Handout 4), in the course of which the participants conduct and record short interviews with one another. Then the group begins preparing its “sound walk” to a series



of different ‘hotspots’ where sounds and noises, - “atmosphere” - will later be recorded and/or interviews conducted (Handout 5). The trainers have selected these hotspots in advance – in accord with the focus of the sound walk – and have made arrangements with persons willing to give an interview. After a practical introduction to the topic “acoustic sensitization”

(Handout 6), the participants begin their sound walk. They form small groups, each responsible for one hotspot location where they record sounds and noises and an interview if one is planned. The course day ends with a short oral feedback round, a so-called “flash round”(see chapter 3.5): an opportunity to find out how the participants experienced the first day of the course.

### 3.4.3 Day 2

*Creating an interactive hotspot: digital editing of sound and photos, composition of online text*

The goal and content of Day 2 are to process the elements planned as hotspots and place them in the multimedia map of a neighbourhood or an area. In the same work groups as on Day 1, each responsible for one hotspot, the participants select photos and sounds they have recorded and edit them digitally using freeware programmes: for example, IrfanView for editing images and Audacity for editing sound. They also draft texts for their hotspot. Explanations and information given by the trainers (Handouts 7 and 8) alternate with phases of supervised work in groups. Supervision is important not only to monitor the necessary technical steps, but also with regard to group dynamics. Production processes in a small group often call for compromise and – due to the limited time available – participants have to avoid lingering over details for too long while selecting their images and sounds, since they need sufficient time for the other steps of production. Since the participants have varying levels of previously acquired skills, some differentiation is necessary. Those already familiar with digital sound editing can use the Audacity handbook (free download at [www.comapp-online.de](http://www.comapp-online.de)) to advance their knowledge beyond the basics covered in the course.

Day 2 ends with a written evaluation of the first two course days, set down by the participants in free form on cards which are then displayed for all to see.

### 3.4.4 Day 3

*Web space, creating interactive online maps with the OpenStreetMap (OSM) generator*



During the morning session, the small groups spend two hours working on their materials (texts, audio, images) for the hotspots.

If the sound walk is being designed not only for playback on a smartphone, but additionally or alternatively as an audio guide for mp3 players, at the end of this group work phase individual audio clips can be transferred to an mp3 device in the order specified by the plan for the sound walk. Then, a map of the area and an mp3 player are all that are necessary to try out the sound walk on location without using a smartphone.

The goal of Day 3 is to enable the participants to create and publish an interactive internet map. The trainers give a thorough introduction to both points. To publish the map on the internet and make it generally accessible, one registers at a free-of-cost web space offering such as *bplaced.net* (Handout 9). During the practical work session, each participant sets up an individual FTP access to a webserver (such as *bplaced.net*) and uploads the edited audio files, photos, texts, and html files via an FTP connection. The files are then accessible on the World Wide Web.

The afternoon begins with information on the advantages and disadvantages of various internet maps: Google Maps and OpenStreetMap (OSM) (Handout 10). This is followed by an introduction to the map generator **comapp openstreetmap-Generator** developed in the framework of COMAPP and based on OpenStreetMap, which makes it easy to produce interactive multimedia maps (Handout 11, handbook: COMAPP Map Generator, Creating Multimedia Maps based on OpenStreetMap). The generator is freely accessible to all via the project website ([www.comapp-online.de](http://www.comapp-online.de)). In the following phase of practical activity, the work groups use the OSM generator to set up their hotspots. Then, all the individual hotspots are integrated into the mutually produced map of an area or a neighbourhood. The day ends with the presentation of the completed map and an extensive discussion of the whole group on the map's content and design. The feedback round focuses on the progress of the day and particularly on the production process in the small work groups.



### 3.4.5 Day 4

#### *Creating individual websites, Geocaching*

During the first part of Day 4, the participants learn how – using conventional text software, and with no knowledge of programming – to produce a simple html document as the basis for a rudimentary website of their own, including web links (Handout 9). In the practical work phase that follows, each participant creates an individual website, linking in the OSM map produced on the previous day and depositing their website in their own web space (see day three), thus publishing it on the internet (Handout 12). The participants are now able to publish future projects and productions on the internet in the same manner. This is of great

significance with regard to integrating what they have learned into their own professional work in adult education or neighbourhood, youth, and recreation centres.

The second emphasis of the day is the topic of “Geocaching”. The participants are given an introduction and learn how to prepare their smartphones to search for a cache (Handout 13). The OSM map produced on the previous day automatically provides the GPX coordinates for each of the hotspots the participants have included in the map. These coordinates can be imported onto a smartphone with the aid of a Geocaching app (such as Columbus). With this data imported, the participants set out on their search for the cache, which has been hidden by the trainers. It is recommended that the GPX function of the smartphones be activated a day earlier, or at the beginning of the course, so that the beginning of the search is not unnecessarily delayed while the satellite connection is established to determine the exact position of the smartphone.

The day comes to a close with an extended discussion of the entire group on the options for applying Geocaching as an activity in various contexts and with diverse target groups, followed by a round of feedback.

In the event that participants want to create caches of their own in the future, they can



generate the required GPX data (coordinates) easily by using the OSM map generator. Those who wish to deepen their knowledge on Geocaching can find extensive information in the handbook “Developing Projects with Geocaching” produced by the project (free download at [www.comapp-online.de](http://www.comapp-online.de)).

### 3.4.6 Day 5

#### *Teaching and learning skills, evaluation*

The topics for Day 5 are a set of innovative, teaching/learning and evaluation strategies for use in media training projects. The participants reflect, on the one hand, on their own personal experience as teachers and learners, and on the other hand they examine individual learning styles (Handout 14) and various training approaches suited for work with young people, older people, migrants and socially disadvantaged persons. Methods that encourage a hands-on approach and team teaching (tandem training) are given special emphasis. In small groups, the participants draft an introductory community media course on one of the topics treated in the previous days. These course plans are then presented to the entire group and discussed.

The significance of evaluation in the framework of training projects is the second major emphasis of this course day. The importance of on-going evaluation is discussed, as well as

evaluation methods more or less suited to certain types of projects. As an example, the participants apply a creative method of evaluation to the COMAPP course itself (Handout 19). After extensive discussion and assessment, the participants fill out the final questionnaire (download at [www.comapp-online.de](http://www.comapp-online.de)).

### 3.4.7 Excursion

It is a good option to plan an additional day for an excursion, for example a visit to a local agency involved in adult or media education, aimed at learning about its work. This provides an opportunity for exchange and can help to encourage networking across Europe among adult educators, institutions, agencies, clubs, non-profit organisations etc.

## 3.5 Flexibility in Handling the Course Curriculum

As already mentioned the continuing training course can be conducted compactly on five consecutive days or, as an alternative, divided into shorter sections and held, for example, on three weekends. It is also possible to extract individual units and realize them separately, independent of the other units. The content and units to be selected depend on the needs of the potential participants and the time available: Should, for example, the topic of conducting, recording, and editing interviews be of primary interest, then the corresponding units can be taken from the overall curriculum and recombined as needed. If the theme is creating interactive maps without audio elements linked in, all the units relating to audio production, Geocaching, teaching and learning, and the basic rationale of evaluation can be left out.

There are elements, however, that should never be omitted:

- an extensive introduction round, in which participants present themselves and the skills that they can put at the service of the group,
- negotiating ground rules for the course (such as not interrupting one another, or organisational details like agreeing on breaks for smokers, etc.),
- assessing the participants' productions together in the entire group and
- feedback and evaluation.

The participatory approach on which the course is based integrates the participants as autonomous individuals with diverse competencies and skills which affect the progress of the course. In order to allow the group to work successfully, it is essential that not only the trainers, but also the participants introduce themselves fully at the outset and get to know one another.

Agreements discussed at the beginning of a course by all those present and written down (perhaps posted on a pin board) promote a positive and productive atmosphere. These ground rules can be re-negotiated and adjusted during the course.

The presentation and mutual assessment of the participants' own media productions (interviews, texts for internet maps, etc.) in the overall group is an essential aspect of the learning process. Feedback and suggestions for improvement given in the framework of this group dialogue advance the communicative skills and self-confidence of participants, while promoting critical reflection and providing impulses for future productions.



From the outset, feedback and evaluation should form an integral part of the course, whereby different methods can be applied: from the simple “flash round” with each participant speaking briefly about a unit or a course day – with no comments added by the others, through written evaluation methods, such as remarks noted down in free form about positive points of the course and aspects that could be improved, or structured answers on a questionnaire. Feedback and evaluation give participants the opportunity to exert influence on how the course is conducted and are indispensable elements in courses oriented toward participation.

## 4. Outlook

As related earlier (see 2.2), the continuing training course described here has already been conducted very successfully three times within the framework of the COMAPP project. Many of the participants plan to apply what they have learned in their own professional work.

Some of the project ideas that emerged were:

- ❖ Three generations working together create a multimedia “music map” of Algodonales/Spain, presenting locations where music can be heard – music with which the participating musicians, young or old, make a contribution to local life and make themselves heard.
- ❖ Apprentices with migrant background living in Waldkirch/Germany produce a world map on the topic “plastic for the automotive industry“ showing the global interconnection of deliveries – of raw materials and components, down to the final assembly.
- ❖ Historic locations in Freiburg/Germany – their significance in times past and today, their appearance before and after World War II – are presented in a multimedia map created by students from a middle school in cooperation with contemporary witnesses, older people who experienced these changes personally.
- ❖ A family project in Sunderland/England presenting, in a multimedia map, locations referred to in traditional stories, poems, songs, and games (see also Handout 16).

We would like to encourage you to view examples of related projects by surfing the links provided on our website, [www.comapp-online.de](http://www.comapp-online.de). They demonstrate how creative and socially inclusive media projects can be realised simply, employing the course materials and outcomes (such as the map generator) developed and made available free of cost by our project. Those interested are invited to use these materials flexibly, to disseminate them further, and to develop new projects across Europe.

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## 6. Frequently Asked Questions (FAQs)

### Legal Issues:

#### **Do I need permission to record or take photos of people (e.g., interviewees or people in the background)?**

Yes, you should always ask for permission to record or take photos of people. In some countries it is obligatory to ask for permission at all times. In other countries (e.g., Finland or Hungary) it is not obligatory, however, it is always recommended to secure your permission.

#### **Do I need permission to publish photos and recordings in the Internet or other media (e.g., local newspaper, blog, social media, etc.)?**

Yes, you should always have permission to publish any recordings and photos in which people can be recognized. Also, you have to ask for parents' permission if you want to use photographs or recordings of children under 18.

#### **Do I need copyrights for materials (e.g., photos, texts, music, etc.) that I have not produced myself?**

Yes, you need to secure copyrights at all times. Therefore, it is advisable to produce your own material. Also, there exist online databases from which you can download photos or sounds for free.

#### **Do I need to refer to copyrights when I publish photos or recordings?**

Yes, you should always acknowledge copyrights when you publish photos or recordings by putting a reference to a copyrights' owner.

#### **What shall I do if I cannot secure copyrights but I have to use a photo, text, or recording that is available online?**

In this case you should publish a link (with a full address) to a photo, text, or recording that is of interest to you.

### Teaching and learning:

#### **What is an icebreaker?**

Icebreakers can build bridges but they can also build barriers. How to avoid building barriers?

Icebreakers are short activities to introduce people, to put people at ease and to encourage interaction. To choose the appropriate icebreaker for the people attending the course you should know the background of participants through their pre- course questionnaires because the icebreaker might be too challenging for some of them and become counterproductive.

#### **Why do participants lose concentration during the course?**

In courses with multi-lingual participants the teacher and the participants who are native speakers of the course language need to consider not to speak too fast or not to use too high level language to make sure that all participants can follow the course. Be prepared to repeat

things and check regularly to make sure that everyone understands. Attending a course that is run in a language that is not your mother tongue can be very tiring. The energy need to concentrate, understand and contribute is much higher.

### **Are you listening?**

Take the time to listen carefully to participants and the sounds around you. You may need to control the sound environment you are in to enhance the listening experience of all participants.

### **Technical Issues:**

#### **Why is everything in this project about Android Smartphones?**

After tests and research we decided to use Android systems because they are handy for the needs of the COMAPP course. You can also work with iPhones, but you need to know how to handle the operating system, otherwise iTunes will complicate the transfer of your recorded data.

#### **Does it make any difference using an I-Phone or Android -smartphones?**

Yes, because iPhones are based on a closed system using iTunes e.g. iPhones are incompatible with non-Macintosh computers. Think about using e-mail, Bluetooth or a cloud service like DropBox if participants use iPhones in your course.

#### **How to do a proper recording with a smartphone?**

Use a windshield to avoid unwanted noises. Remember to turn the smartphone upside-down because the microphone is on the bottom of the phone. The distance between the smartphone and the speakers' mouth should be approx. 20cm. More in-depth information is available in handout 3: "Recording sound with smartphones" (link to material).

#### **What can I do when I have a problem with uploading data from my smartphone?**

Sometimes systems are not compatible. Think about using e-mail, Bluetooth or a cloud service like DropBox.

#### **Why is the phone battery draining so fast while Geocaching?**

Fast battery draining while Geocaching is caused by the GPS. Bring along a fully recharged phone, mobile charger or think about using a second battery, one with a larger capacity.

#### **Why can't I open my map with my smartphone?**

Some older smartphones have problems with showing the map. Please check that all your apps are up to date. If that does not help it is more sensible to use e.g. a notebook.

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## **7. Appendix**

**A)** 3 Questionnaires

**B)** 19 Handouts (along course curriculum in chapter 3.3)

For Power Point Presentations and reader mentioned in the course curriculum please visit our website: [www.comapp-online.de](http://www.comapp-online.de). Under "materials" you also find all questionnaires and materials of this handbook for free download.

## **Appendix A: Questionnaires**

Initial Questionnaire Participants

Final Questionnaire Participants

Questionnaire Trainer

# Initial Questionnaire for participants

(please fill in before the course starts)

---

## Annotation:

We would like to ask you to fill in this short questionnaire. The questionnaire is used only for evaluation purpose. It can help to improve the quality of future project activities. Anonymity is guaranteed: your personal data will not be published. Thank you very much for your support!

---

## A Personal data

**Gender:**  male  female    **Age:**                      **Languages spoken:**

### How did you learn about the course?

- personal contact                       newspaper                       flyer                       Internet  
 other, namely: ...

### What is your current occupation or voluntary work?

- adult educator /  school teacher /  professor / lecturer /  social worker /  
 member / staff in community radio /  student /  volunteer at NGO  
 other...

## B Expectation

What do you want to gain from the course?

What new knowledge and new skills would you like to acquire?

## C Teaching experience

What target groups do you usually work with or intend to work with?

What training methods do you normally use? (for example: lecturing, group work, one to one training, learner centred, teacher centred, etc.)

## D Media experience

What experience have you had personally using the following media and communications applications?...

### (1) Smartphone – use / application

none  a little  quite a bit  a lot

If you use smartphones: what for?

telephone  SMS  internet  taking pictures  videos  apps (please give examples)

others...

### (2) Apps

none  a little  quite a bit  a lot

### (3) Use of **digital / virtual** (geographic) **maps** (e.g.. Google, Open Street Map...)

none  a little  quite a bit  a lot

Did you ever create / edit such a map?

yes, with (Google, OSM...):  no

### (4) Geocaching

none  a little  quite a bit  a lot

Did you ever create an own cache?

yes  no

### (5) Computer

none  a little  quite a bit  a lot

### (6) E-mail

none  a little  quite a bit  a lot

### (7) Web surfing / web research

none  a little  quite a bit  a lot

**(8) Social networking** (e.g. facebook, twitter...)

none  a little  quite a bit  a lot

**(9) Blogs**

none  a little  quite a bit  a lot

Have you got your own blog?

yes  no

**(10) Taking still pictures**

none  a little  quite a bit  a lot

Please say with what device (e.g. mobile phone, digital camera...):

**(11) Taking moving pictures**

none  a little  quite a bit  a lot

Please say with what device e.g. (mobile phone , digital camera, film / video camera...):

**(12) Digital editing**

none  a little  quite a bit  a lot

What software did you use? (e.g. Audacity, Adobe...):

**(13) Audio recording**

none  a little  quite a bit  a lot

Please say what kind of recorder:

**(14) Uploading materials onto websites**

none  a little  quite a bit  a lot

**(15) Any other experience** (use back of page if necessary)...

# Final Questionnaire for course participants

(please fill in at end of course)

## Annotation:

We would like to ask you to fill in this short questionnaire. The questionnaire is used only for evaluation purpose. It can help to improve the quality of future project activities. Anonymity is guaranteed: your personal data will not be published. Thank you very much for your support!

## Personal data

**Gender:**  male  female

**Age:**

**Languages spoken:**

1. Please indicate how useful you found the different parts of the activity / course

- **Researching and developing content for interactive maps including the sound walk**

	1	2	3	4	5	
Not interesting	<input type="checkbox"/>	very interesting				

- **Learning about, practising and doing journalistic interviews**

	1	2	3	4	5	
Not interesting	<input type="checkbox"/>	very interesting				

- **Creating hot spots using photographs, text, narration, sounds**

	1	2	3	4	5	
Not interesting	<input type="checkbox"/>	very interesting				

- **Digital audio editing**

	1	2	3	4	5	
Not interesting	<input type="checkbox"/>	very interesting				

- **Working with interactive digital maps**

	1	2	3	4	5	
Not interesting	<input type="checkbox"/>	very interesting				

- **Using the COMAPP OSM - generator to create a map**

Not interesting      1      2      3      4      5      very interesting  
                       

- **Creating a website and transferring the OSM map on to the web**

Not interesting      1      2      3      4      5      very interesting  
                       

- **Introduction of geo caching & search of a cache**

Not interesting      1      2      3      4      5      very interesting  
                       

- **Applying what you have learnt about smart phones, creation of interactive maps, geo caching to your own teaching and learning setting**

Not interesting      1      2      3      4      5      very interesting  
                       

- **Teaching and learning techniques for work with different target groups in different settings (e.g. adult education centres, community media, schools, youth clubs...)**

Not interesting      1      2      3      4      5      very interesting  
                       

- **Evaluation strategies and instruments**

Not interesting      1      2      3      4      5      very interesting  
                       

**2. Which part / activity / unit of the course did you like best? Why?**

3. What was your greatest success in learning? Why?

4. Was the level of technical information:

- too high                       too low                       about right

5. Were your expectations for the activity /course disappointed in any way?

- yes    no

Please give some details:

6. Do you have any feedback for the trainers? (About the course / about the methods / about teaching and learning materials / about course organisation.....)

7. What use will you make of what you have learnt during the course? (individually / as part of your work / your voluntary activities.... Please give some details!)

**8. suggestions** for what could be improved:

a) Handouts , readers and teaching and learning materials

b) The tools (for instance the OSM – generator....)

c) the course in general

**9.** Any comments about rooms, facilities and food?

**10.** Any other comments

Name (optional).....

Thanks!

# Questionnaire for Trainers

(use at end of activity / course)

## 1. Place, date:

**Name:**

**Did you teach:**

Training Tandem ? (for instance: media tutor/s, working alongside partner organisation...)

Training alone?

Other variations? (for instance: if you only taught

parts / a part of the course).

Which parts...

## 2. If you taught **in a team**: What was **your role**?

Which parts / units of the course did you teach? What was your main focus?

## 3. Please comment (where applicable) on the **effectiveness of the teaching** and on the **course units** relating to what is listed below. Please refer to the content, the methods, the timing, technical issues, interaction with participants and between participants. Please also mention reasons and suggestions for possible changes.

**(a) Approach of teaching and learning, the dual role approach, dynamic of the group, collaboration between participants during group work**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(b) Audio editing**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(c) Taking and editing pictures**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(d) Doing and recording interviews**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(e) Sound walk, sound perception (supported by the handouts)**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(f) Creative writing for hotspots**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(g) Creation of maps with the Open Street Map Generator (OSM)**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(h) Introduction / creation of website with b-placed**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(i) Geo caching / search for a cache**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(j) Teaching / learning methods for different target groups**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(k) Applying course content to teaching contexts**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

**(l) Evaluation (introduction and exercise)**

	1	2	3	4	5	
Very good	<input type="checkbox"/>	not good				

Reasons:

4. (a) Please comment on the **effectiveness of other aspects** of the interaction between yourselves as trainers and the course participants (besides those listed above). Please mention reasons and make suggestions what to improve.
- (b) What would you say worked well in the **interaction between course participants**? What worked not so well? (Please give reasons).
5. What do you think of the **success / achievement of the participants** in general? How did you observe / register the achievements in learning? (Please give examples).
6. **Course materials and equipment:** What was missing? Problems?
7. **Administrative aspekts?** (including travel, accommodation, participants' comment on arrangements at venue, childcare etc...)
8. Did the moments of **evaluation** for participants work? Please "tick"
- Initial questionnaire participants
  - Final questionnaire participants
  - Group discussion
  - Others (which)...
9. Space for **additional comments** (please also use reverse side)

## **Appendix B: Handouts**

(along course curriculum in chapter 3.3)

- Handout 1: Schedule participants
- Handout 2: List of required android apps
- Handout 3: Recording sound with the smart phone
- Handout 4: About journalistic interviews
- Handout 5: Creating hotspots
- Handout 6: Simple exercise in acoustic ecology
- Handout 7: Designing with COMAPP-generator
- Handout 8: Audacity
- Handout 9: Creating web space
- Handout 10: Maps on the internet
- Handout 11: Short direction for the OSM-generator
- Handout 12: Integrating OSM projects
- Handout 13: Geocaching with Columbus
- Handout 14: Learning styles
- Handout 15: Toolbox
- Handout 16: Case Study
- Handout 17: Design media courses
- Handout 18: Course outline plan form
- Handout 19: Head and Heart - Evaluation

Handout 1: Schedule Participants

# COMAPP – Community Media Applications and Participation

- 6 day international train the trainers' course -

## **Welcome, 19:00 – 21:00**

- Welcome meeting

## **Day 1, 10:00 – 13:30 and 17:00 – 20:00**

- Course content, objectives and philosophy
- Introduction of participants
- Exploration of internet maps
- Interviews, sound and pictures: introduction to recorders; explore different types of journalism. Exercise.
- Sound walk. Recording of sound and pictures

## **Day 2, 10:00 – 13:30 and 17:00 – 20:00**

- Planning for group map to create 'hotspots'
- Introduction: how to compose text, how to edit pictures and sound files for hotspots on the map
- Group work: Editing and production for "hotspots"

## **Day 3, 10:00 – 13:30 and 17:00 – 20:00**

- Establishing web space (bplaced.net). Upload of files via ftp
- Background information: open street map (OSM) and google maps
- Introduction of OSM Generator with exercise
- Composition of group map
- Reflection, adaption for different teaching context, feed back

**Day 4, 10:00 – 13:30 and 17:00 – 20:00**

- Creation of a website (introduction and exercise)
- Introduction to geo caching, preparation for the search
- Outside search for caches
- Reflection, adaption for different teaching contexts, feed back

**Day 5, 10:00 – 13:30 and 17:00 – 20:00**

- Philosophy of teaching and learning
- Experience of teaching and learning
- Learning styles
- Working with special interest groups
- Exercise: course design
- Presentation and reflection
- Evaluation: introduction and exercise
- Open questions, feed back, course evaluation

**Day 6, all day**

- Excursion (e.g. visit of local organisation)

Every day from day 1-5 there is half an hour reserved for participants of the course to present their project/ media work / station.

## Handout 2: List of required Apps

## List of Required Android Apps

Purpose	Name of App	
geocaching	Columbus	suitable open source app for geocaching
monitoring GPS function	GPS Status	
file manager	Astro	universal file manager
	ES File Explorer	access to server via FTP
	OI File Manager	necessary for searching through folders with Columbus
	FTPServer	on some Samsung devices there is no access via USB. In the LAN, FTPServer offers an alternative method if necessary
browser	Firefox	as up-to-date as possible
audio recording	Virtual Recorder	Optional
mp3 encoder	FreeMP3Droid	Optional
Mp3 player	StreamFurious	may be required additionally on older smartphones
reading QR codes	QR Droid	optional

Please keep in mind that navigation technology and mp3 encoding draw heavily on your power source. Bring along a freshly recharged device. You should have your recharger with you, and a USB cable for transferring data. If you have one, also bring along a cable for transferring audio onto to a computer (may be analogue). Of course, Apple devices can also be used. Here however, transferring audio is a bit more difficult, and the selection of geocaching apps is more limited.

## Handout 3: Recording Sound with the Smart phone

## Virtual Recorder and FreeMP3Droid

Recording sound with the mobile? Depending on the microphone that's integrated into the smartphone, the recordings may sound good or not so good – but in any case, better than telephone quality. Provided that one uses a special app for high-quality audio recording. Extensive background and links can be found on the topic *Radio via Smartphone* at

[http://mediensyndikat.de/20\\_10.html](http://mediensyndikat.de/20_10.html)

There are a number of decent **recording apps**, including *Smart Voice Recorder* and *Easy Voice Recorder*. Here, we will discuss the free Android app *Virtual Recorder*. It stores the recordings as PCM files without using data reduction technology.



Recording is started and stopped with buttons that are self-explanatory. With the yellow arrowhead, one can also listen to previous takes. The recording levels are modulated automatically when the limiter is activated. (via context menu, *Enable Limiter* should be green). The fader outlined in red controls the recording level: if the fader is too far to the right, the activated limiter automatically adjusts the setting to a suitable level.

The PCM files are normally stored on the SD memory card in a folder called *Virtual Recorder*. As raw data (mono, sampling frequency 22050 Hz) they can, for example, be transferred to Audacity on the computer or converted into mp3 format directly on the smartphone.

For **converting PCM files into mp3**, the Android app Free MP3Droid can be recommended. After selecting the PCM file via the grey button in the heading of the app, one sets the sampling frequency and the bit rate to the audio quality the mp3 should have, and then the file can be converted from PCM into mp3 format.

Factors relevant to the **quality of the recording** are the distance (at least 20 cm) between sound source and microphone (the side of the smartphone near the mouth when telephoning), the use of a foam-rubber wind shield, and a steady hand while recording. Tip: start the recording and then turn off the touchscreen to avoid entering commands by mistake, and hold the smartphone with the wind shield on the microphone side toward your interview partner upside down (standing on its head) as if it were a cable-free microphone.

## Handout 4: About Journalistic Interviews

# About Journalistic Interviews

## Preparing a Journalistic Interview

### What is the topic, and what will be the approach to it?

- Why is the topic of interest to you / to listeners?
- Is anything unclear to you, do you need more background info?
- Are there any contradictions / conflicts latent to the topic?
- What aspect do you think most important / relevant to current events?

### Who will be your interview guest?

- Who is competent on your topic? (you may have to research this!)
- If the topic is controversial: which side does your guest represent?
- What makes your guest interesting for a radio interview?

*In choosing your guest, you are also choosing the perspective onto your topic.*

*Some useful criteria:*

- *Do you want opinions from people who are not normally heard in other media?*
- *What aspect of the topic, or which side of the controversy would you like to present?*
- *If you are approaching an official institution, there may be one person designated for such interviews (press representative / speaker)*

### Establish contact

- Tell your potential interviewee who you are and what station you represent. Explain what you would like to conduct the interview about (topic / main aspects), and about how long it will be.
- Don't give away your questions: spontaneous answers are usually the best ones! *Exception: if your guest is an inexperienced speaker, you may tell them what question*

*you would like to begin the interview with (and then do so). Also, sometimes prominent guests such as political figures ask you to send your questions to them in advance.*

### **Planning your questions**

- Write down questions that come to mind (brainstorming) and then begin re arranging them!
- Decide what the main question is that you would like to have answered. Usually, this main question is not asked directly, because it's too large or too complex. Instead, you break it down into smaller, indirect questions. Still, this main interest will give you a structure for the conversation.
- Remember to narrow down the topic for the interview to a certain aspect.
- What will be your opening question (see tips below)?
- Are there any facts / figures that you should have on hand to ask your guest about?
- Make notes for your questions rather than writing them out: this will make your interview more lively.

*Do you have all the facts you need? Anything you would like to look up?*

*Imagine the interview situation, going through it or as a role-play with a colleague.*

*Don't be afraid to ask critical questions, just do it politely.*

## **The Interview Itself**

- You are the interviewer: create a productive conversational atmosphere / show your interest
- Take on the responsibility of leading the conversation – do it for your listeners!
- Ask short, clear questions (exception: questions with built-in background info)
- Ask only one question at a time
- Address your guest personally, and with respect
- don't begin questions with „hmmm“ or „yes“ (puts distance between you and guest)
- Avoid global statements and suggestive questions, also questions that are too 'closed' or to 'open' (explained below)

- Ask about particular events and experiences rather than general opinions
- (when working with a mobile unit) Keep the microphone in your hand, never pass it on to anyone! The microphone symbolizes the fact that you are responsible for the # conversation.

*Listen very carefully to what your guest says, and respond with your questions, rather than sticking to a prepared plan! You can repeat a question if your guest did not understand it right away, or tries to skirt the question (this can happen particularly with experienced partners such as politicians, who might want to avoid giving a straight answer!).*

Don't hesitate to ask a question to which you already know the answer: you are asking for your listeners, not for yourself; and perhaps you want your guest to explain something in his or her own words. If your guest uses abbreviations or 'insider lingo', translate for the listener!

### **What makes an interview interesting?**

#### **Good questions will get you good answers!**

A good interview has a **main focus**, something you want to find out. Keep this focus in mind, even though you may never ask about it directly, but rather will break it down into 'smaller' questions that give your guest more leeway in his or her answers.

Here are a few thoughts about kinds of questions, and how to use them:

#### **Ask one question at a time!**

#### **Ask open questions**

Open questions give your guest enough space to answer as he or she sees fit. These are typically questions that begin with 'how, why, what'.

Instead of asking, "*was the protest rally successful?*" (which could give you a YES-NO answer) ask, "*how would you sum up the effect of the protest rally?*" But be careful with questions that are too open. "*What was the rally about?*" is too open: you lose your hold on the conversation, and your guest feels as if he/she has to explain everything at once. Better: "*What events led to this protest?*" "*Why did local groups support the planning?*"

## Avoid closed questions

Closed questions are those that can be answered with ‘yes’, ‘no’, or a simple fact. They are usually not productive in an interview, since they interrupt the flow of conversation. And they may even be impolite, because they limit the guest in his or her freedom to explain things.

Often these are questions you might want to ask in a preliminary talk in order to get together some background facts as a basis for open questions in the interview itself.

There are exceptions – sometimes it is important to ask point blank: did this local politician vote FOR or AGAINST the new security regulations at the school....

One constructive way that closed questions can be used is to introduce a new facet in a conversation: “*Were you involved in the protest rally?*” Then, “*What was your impression?*”

## ’Loaded’ questions are not suitable for interviews!

A question is ‘loaded’ when it has a particular cast, suggesting a certain answer or interpretation, or implying that ‘this is the way things must be’. Ultimately, these are not questions to be answered freely, but invitations to confirm clichés or prejudices.

Asking a refugee, for example, “*As a migrant, don’t you sometimes feel homesick?*” would not be very diplomatic to begin with, but – worse – it also suggests that a very complex situation like that of refugee can be reduced to a simple label (like homesickness – what is that, anyway?). Depending on the context, the suggestion might even be that the refugee *should* feel homesick = *does not belong here*, etc.

Questions using “or” often lead in this unfortunate direction: They limit the guest to one of two interpretations (while neither may, in fact, apply). Sometimes, everyday words and assumptions just don’t capture a person’s reality. Asking someone, “*Is music your profession or your hobby?*” will nearly guarantee that more interesting answers cannot come up: maybe it’s their passion, their companion, their comfort, a substitute for words?

”Or”-questions tend to offer categories, ‘pigeon-holes’, labels: and sometimes a lot can depend on one word, particularly when it makes a guest feel entirely misunderstood!

## It’s a good idea to prepare an opening question and a final question.

And if the interview goes well, you may not need the final question after all.

## Handout 5: Creating Hotspots

# Creating Hotspots

The COMAPP Generator offers the opportunity to create content for your map using links to multimedia files. These files can include factual information, creative writing and audio files.

### **Who is going to access my map and look at the hotspots?**

To begin you will need to decide upon your hotspots. Once you have done this you can create content.

Consider your audience and their needs – adults, young people, children, families or the elderly? Photographs and audio files add interest to each hotspot.

Remember that your map should be accessible to as many people as possible.

These considerations will enable you to develop hotspot content that is relevant to their needs.

### **What do I want to include within my hotspots?**

You can include photographs | archive images | narration | interviews | oral histories | music | poetry | descriptive text | creative writing

#### Text

Content for the on-screen description should be 150 characters and should capture the reader's attention.

A longer description as a word file should be quite short – around 150 words.

#### Audio

Again you need to consider your audience. How long will someone listen to your recording? Do you want to use a local accent? Do you want to add sound effects? Should you include music?

If you are writing the text for someone to record as an audio file then consider that around 250 words = 1 minute.

Remember you can extend information by making additional links to folders with images, audio links and Internet sites.

### **Where can I get factual information about my hotspots?**

Internet sites | books | site visits | local people | interview experts | oral histories

### **Where can I get photographs about my hotspots?**

You can take photographs on-site but remember if your photographs involve identifiable images of individuals then you will need to gain permission. If possible make sure you have permission in writing allowing the use of the photograph on the Internet. Try not to use photographs of children.

Be careful using images from the Internet as they are usually copyrighted to someone. Instead, make a link to the website where the image(s) are held. **IMPORTANT:** Check the content of the whole website for its suitability.

## Creating imaginative content

The Openstreetmap Generator offers the opportunity to include creative content as well as factual information within your map. An example might be where you would like your group to make an imaginative response to a selected ‘hotspot’ – perhaps recalling images and sounds from times gone by.

Most people will not see themselves as ‘creative writers’ and may be nervous or self-conscious about writing creative prose or poetry. However there is a simple technique using a list of questions that works with a wide range of ages and abilities.

Participants can use this technique and record their thoughts and responses to ‘questions’ in writing or by using a sound recorder on their Smart phone or I-pad.

The questions are designed to prompt thought and help the participant to engage with what they can see, hear or imagine. You can write your own questions.

## Developing a Hotspot poem or a piece of creative writing

Where are you standing?

What is the weather like?

What can you hear?

What can you see in front of you?

Look at one detail and describe it.

**NOW imagine the past –**

What can you imagine you can hear?

Close your eyes – what can you see?

Look at one detail that you can see in your minds eye and describe it.

Look for another detail and describe it.

Can you hear anyone talking? What are they saying?

Reflect for a moment – what do you feel?

Responses made ‘on the spot’ can be added to, re-ordered and redrafted later – perhaps adding more thoughts or removing words that are not needed to capture the moment.

Here is an example by a COMAPP workshop participant.

Example: Flight by Caroline Mitchell

This poem is Caroline’s response to Craig Knowles sculpture in Sunderland’s marina. The sculpture is a sequence of steel girders that gradually morph into a cormorant, reflecting the River Wear past and present.

### Sunderland Marina February 2013

Is the sky blue or steel grey today?  
 Taking flight, one, two, three, four,  
 Girders release the cormorant, phoenix-like,  
 Hot metal sparks and transforms,  
 One, two, three, four,  
 Port out to sea.  
 Starboard towards the river  
 To scoop the whiteys and flatties from the Wear  
 Water transformed from industrial sludge  
 ...to sparkling fishing ground.



## Handout 6: Exercises in Acoustic Ecology

# Simple Exercises in Acoustic Ecology

## Sound walks

A sound walk is as simple as it seems. An individual or group goes into the field (which could be in nature, a town, or building), and pays close attention to all sounds heard along the way. Participants may take notes, or pause to collect their memories at the end of the walk. It is interesting to compare notes, and see how different people often have quite individual experiences of the sound mix of a given place.

## Ear Opening

This one is best done in a single location. A series of questions is posed, either beforehand, or during the listening session. Examples: What is the quietest sound you can hear? What is the most distant sound you can hear? The closest? What sounds of your own body can you hear? What is the mix of natural and human sounds in this place? Pay attention to, as you might watch, a sound that travels through your listening space. Try to notice a sound just as it becomes audible, and follow it until it is barely perceptible.

## Explorations in Listening

Here's a fun one; the underlying idea is that listening is an active process—that we are, in a sense, performers and audience for our own environmental sound concert. The quest here is to find places in the given location where there are especially interesting mixes of sounds, or perhaps places where common sounds are somehow transformed (muffled, distorted, pushed to background or foreground in unique ways). It is a sort of sonic walkabout: both the changing mix as you move, and the delights of specific locations are the rewards.

(<http://www.acousticecology.org/edu/currintros.html>, <http://wfae.proscenia.net/library/articles/index.html>)

## LISTENING

Step outside and close your eyes - take a minute to clear your mind and let your ears warm up and tune-in. Open your eyes and choose a direction you want to walk in.

Walk for about 5 minutes and as you walk, listen to sounds from all directions. Sound is 3 dimensional. Listen above you, below you, to your left and right, in front of you and behind you. Hear a sound before you see it, and keep listening once it moves out of sight. When you've reached a turning back point, stop, close your eyes and turn in a slow circle. Listen to how the sound moves around you.

Step outside and close your eyes - take a minute to clear your mind and let your ears warm up and tune-in. Open your eyes and choose a direction you want to walk in.

Walk for about 5 minutes, then turn around and return where you started. Listen for very tiny sounds. What are the smallest sounds you can possibly hear? Where are they coming from? Are they close or far away? Are they getting louder, or softer? When a soft sound is interrupted by a louder sound, are you able to hear it again when the loud sound passes?

Sound waves can be absorbed and processed by your whole body, not just your ears.

You can feel the sound in your stomach, against your face, in your hands, through the soles of your feet. You have to be REALLY listening to do this. Step outside and close your eyes - take a minute to clear your mind and let your ears warm up and tune-in.

Open your eyes, turn and walk to your right - move slowly and quietly, so the waves of sound can reach you with as little disruption as possible. Listen and hear with every part of your body.

How did listening make you feel?

How do you feel now?

What do you remember hearing?

What did you expect to hear?

What didn't you hear?

(adapted from: <http://www.treetheater.org/score.pdf>)

Nada an Experience in Sound

Mati Ghar, Indira Gandhi National Centre for the Arts

Janpath, New Delhi, India

December 10-25, 1998

**Author: Hildi Westerkamp**

New Delhi

December 21, 1998

For just a moment...

can you drop your inhibitions

your pre-conceived notions

can you forget where you have come from

where you have to go

who you are

where you will be

can you let your love & hate

anger & pain

sorrow & joy

can you forget everything

can you just listen

listen

listen.....

([http://wfae.proscenia.net/library/articles/westerkamp\\_nada.pdf](http://wfae.proscenia.net/library/articles/westerkamp_nada.pdf))

## Handout 7: Designing maps with the COMAPP Generator – Texts, Images, Sound

# Designing with the COMAPP Generator

## Texts

With the map generator, you can create multimedia maps. Things to keep in mind:

- The *title* you assign in the overall map settings will later be displayed in the title bar of the browser. It is the main heading of your project.
- The *descriptive text for the map* provides some additional background.
- The *name of a marker* should not contain more than 20 characters: short, concise information.
- The *description of the marker* gives additional information, there is space for 150 characters.

It's undisputed among online editors:

**The first words should make people curious.** That means:

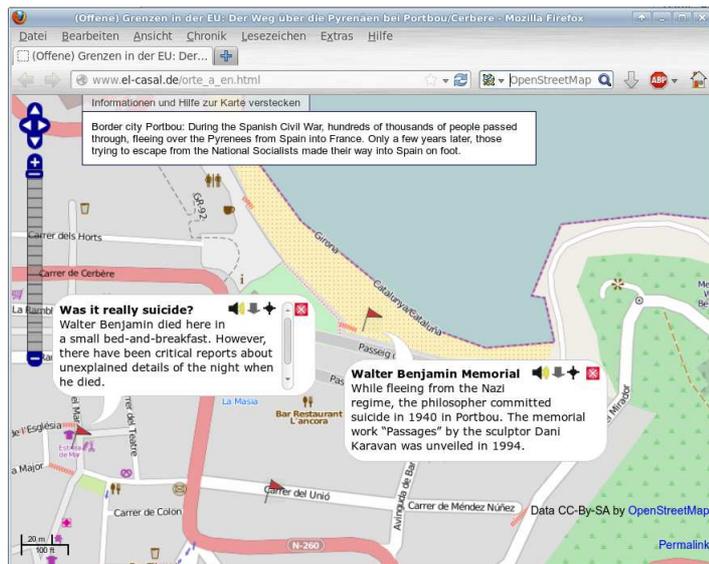
The name and description of a marker begin with the essential information, inviting the user to continue reading.

**20 + 150 characters will have to do.**

If your text is too long, the pop-up window will appear with a scroll bar – and experience shows that most visitors to your map will not use it. Therefore, in every case: **put the most important thing first.**

**Good:** Concrete information about persons or events related to the marker location. Simple, concise language. Weigh each word carefully in terms of importance and effect.

**Bad:** Empty phrases. Formulations such as “Interview with ...“ or “We spoke to ...”. Better: a core statement made by the interview partner.



## Images

For images that will be viewed on screens, there are different requirements than for high-resolution images printed on paper: screen images should be small and compact.

- By comparison with photo prints, screens display rather rough images. Therefore, low resolution is good enough.
- Partly, the images will be displayed on mobile devices, where only lower data densities are feasible.

It is wise to use images with 800x600 pixel. The format *jpg* should be chosen for photos; it is only recommended to use *png* for graphic elements (such as bar graphs). For use on the web, photo images with clear motifs and good contrast are most suitable. Clip your photos before publishing them, cropping the edges to bring out the main image.

## Sound

Some tips for publishing sound clips on the web:

- Choose only the most incisive passages from your material. Web listeners are impatient.
- Pay attention to good modulation: In the audio editing programme, you should raise the volume level of your clips to 0 dB.
- Sound takes with background atmosphere should be briefly faded in and out.

---

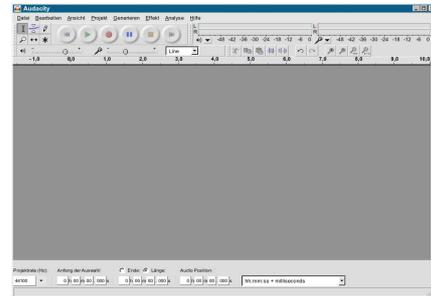
To be kept in mind in all cases: you may only publish texts, images, and sounds after being granted permission to do so. This also applies to material you have recorded yourself (photos, audio). The persons depicted or interviewed must agree to the publication.

## Handout 8: Audio Editing with Audacity 2.0

# Audio Editing with Audacity 2.0

Audacity opens with an “empty document window”.

- Clicking the red “record” button will start the recording process directly from the mixing console.
- Alternatively, existing audio material (such as WAV, MP3, OGG) can be imported with the command `Project > Import audio`. PCM raw data is imported by choosing the corresponding sub-item in the menu.



The audio material, which may be located on several tracks, can be copied (if necessary, from one track into another) or cut with the usual PC commands `Strg + c / v / x` or with menu item `Edit`. Editing steps can be reversed, as usual, with `Ctrl + z` or `Edit > Undo`.

With the tool buttons, the mouse assumes various functions depending on its location on the audio diagram:



If the mouse pointer is visible as an insert line on the wave depiction, areas can be marked in order to move or delete them. To listen to a preview of a cut you have made, press “c” on the keyboard.



At the juncture of the wave depiction and the slightly darker background, volume nodes can be created and moved around.



Audio material from a track, as well as individual clips, can be moved around (also from one track to another).



Using the menu item `File`, the entire project can be saved or exported (either the complete file or just a marked area) in the formats wav, mp3, or ogg. Many of the functions (such as keyboard layout, format for saving) can be configured; making these settings will allow you to work faster. Audacity is currently available in the version 2.0. On the web page [mediensyndikat.de](http://mediensyndikat.de) you will find extensive directions, including an 18-page tutorial in German, English, and Spanish.



Handout 9: Where shall I put my map?

## Via FTP: Access Webspaces

Maps created with the generator (HTML) are extremely compact but audio elements (mp3) and photos (jpg) involve much greater data volumes. For the production of a map that includes multimedia files, many providers will offer a webspaces of up to several gigabytes at no extra charge.

Here are **some examples** that can be used easily on various operating systems (Win/Mac/Linux, mobile systems). Access via FTP is possible from all devices and is convenient and comprehensive.

The following page offers step-by-step guidance using the example of *bplaced.net*.

Product	Volume	
Bplaced <a href="http://www.bplaced.net">http://www.bplaced.net</a>	2 GB	separate home folders for a number of users, separate FTP access is possible
Telekom Cloud <a href="http://telekom.de">http://telekom.de</a>	25 GB	plenty of storage space, even without a Telekom contract, good online support, service telephone free of charge
HiDrive <a href="http://www.strato.de/online-speicher/">http://www.strato.de/online-speicher/</a>	5 GB	free offering of the second largest web host in Europe, with computing centres in Karlsruhe and Berlin, green technology, "CO2-free"
Arcor <a href="http://www.arcor.de/mps/hp/tp_hp_index.jsp">http://www.arcor.de/mps/hp/tp_hp_index.jsp</a>	50 MB	advantage: FTP uploads / disadvantage: not much storage space but enough
Dropbox <a href="http://dropbox.com">http://dropbox.com</a>	2 GB	as webspaces, very uncomplicated to use from a local file folder and for uploading onto the web / disadvantage: since the beginning of 2013 it has become much more difficult to publish HTML files

A good overview of additional providers: <http://www.realwebmaster.net/kostenloser-webspaces/>

Setting up Webspaces example:

## Using bplaced.net

1. **Establishing access:** Register at <http://www.bplaced.net/> for the free offering. You will receive confirmation via e-mail and can begin working immediately.
2. You will have seen “**http**” at the beginning of most web addresses. This represents the communication technology that makes surfing the net possible by retrieving websites. For our purpose, you will use “**ftp**” protocol to **connect your computer to a server** (in a similar way that your computer connects to a USB flash drive).

If you are using Windows, open *Explorer* and, in the address slot, enter the server name you have just assigned yourself in bplaced. This should look like “<ftp://myname.bplaced.net>”. Now you can see the content of your personal folder on the bplaced server. This is your personal space on the net!

3. Use the mouse to move a file into your personal folder – for example, a **photo image** (myphoto.jpg). You have now **published** your photo. This means that anyone anywhere can now access your photo at its address using a web browser: <http://myname.bplaced.net/myphoto.jpg>

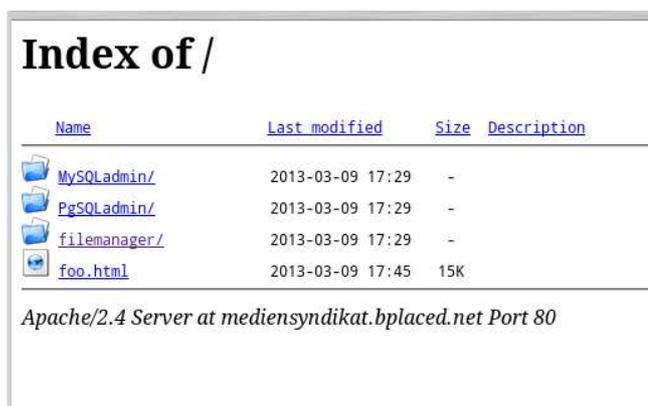
4. Using a word processor, write a short text and save it, not in the usual data format, but as an “**html**” file. On your local PC you will now have a file called, for example, mytext.html. When you **move this text onto the server**, anyone can read it under the corresponding address. You can do the same thing with the map you have created on the generator.

5. IMPORTANT: If you do not enter an explicit file name into your browser by writing, for example, <http://myname.bplaced.net/>, it will display the

**folder content of your personal folder on the server.** Leave the first three folders as is, untouched. You will also see all the files you have uploaded via ftp. NB: You may have to click on “reload” in the browser. As soon as you upload a **file with the name**

**index.html** (in accordance with a “right of way” rule on the entire Internet) this document will always come up as the opening page when the address is entered.

Using the file explorer, you can create **subfolders**, such as for audio or images. This will enable you to maintain an overview even if your web pages are extensive.



Name	Last modified	Size	Description
<a href="#">MySQLadmin/</a>	2013-03-09 17:29	-	
<a href="#">PgSQLadmin/</a>	2013-03-09 17:29	-	
<a href="#">filemanager/</a>	2013-03-09 17:29	-	
<a href="#">foo.html</a>	2013-03-09 17:45	15K	

Apache/2.4 Server at mediensyndikat.bplaced.net Port 80

The Word Processor Knows How:

## Creating HTML Documents that Include Links

No matter whether you're using OpenOffice, LibreOffice or MS Word: all the word processing software packages can generate files in the HTML format (File > Save as). Experts may not approve, but the great advantage of this is the low threshold: practically everyone is familiar with word processing.

It's simple to create a link with a word processor:

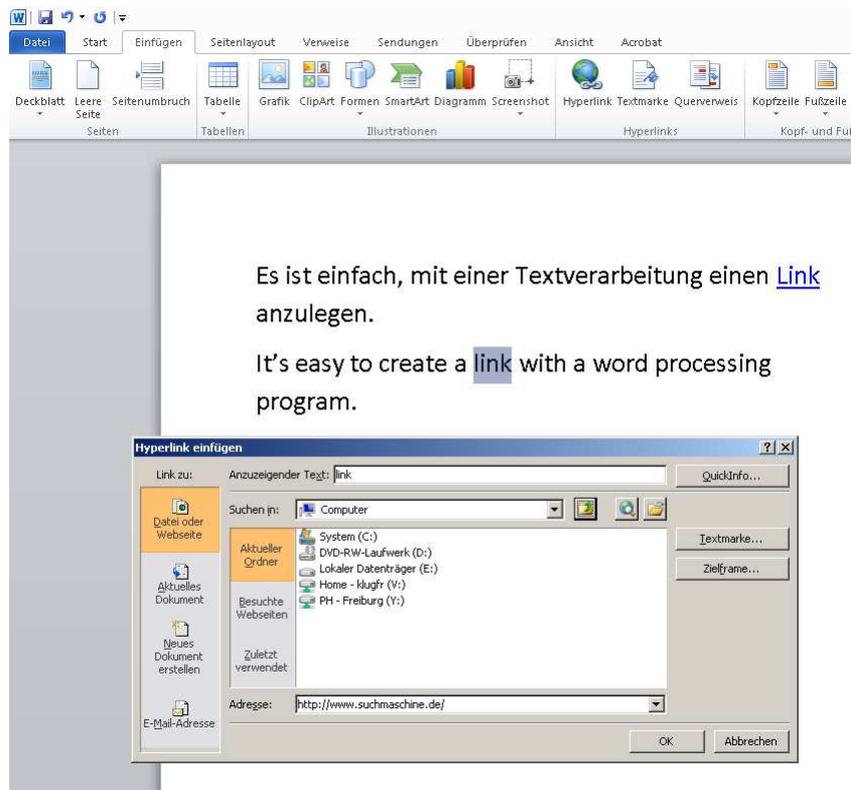
1. Mark the word that you want to function as a button.

2. Click on Insert > Hyperlink, and a window will open.

3. In this window, enter either an internet link such as `http://www ...` or alternatively, a link to another

document in the same folder (for example, `neighbouringdocument.html`).

4. Now use the internet browser to open the document you have saved. The links are underlined in blue. Clicking on your first link takes you to another (external) website. The second (internal) link opens another of your own documents located in the same folder as the file into which you inserted the links. If you now move your documents into your webspaces, you have published your website.

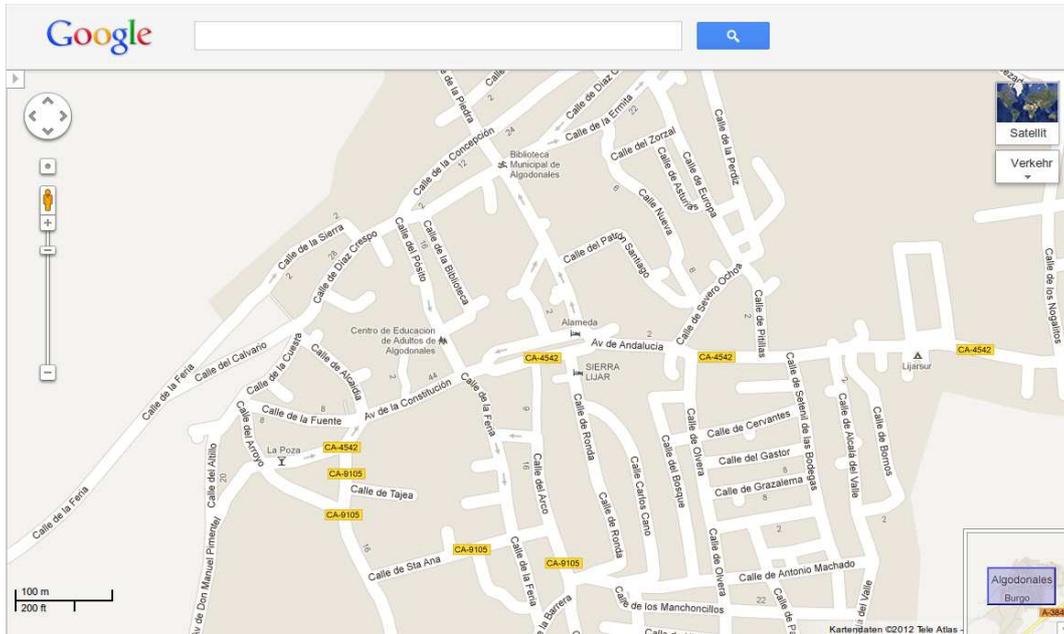


Handout 10: Comparison of Google Maps with Open Street Map:

# Maps on the Internet

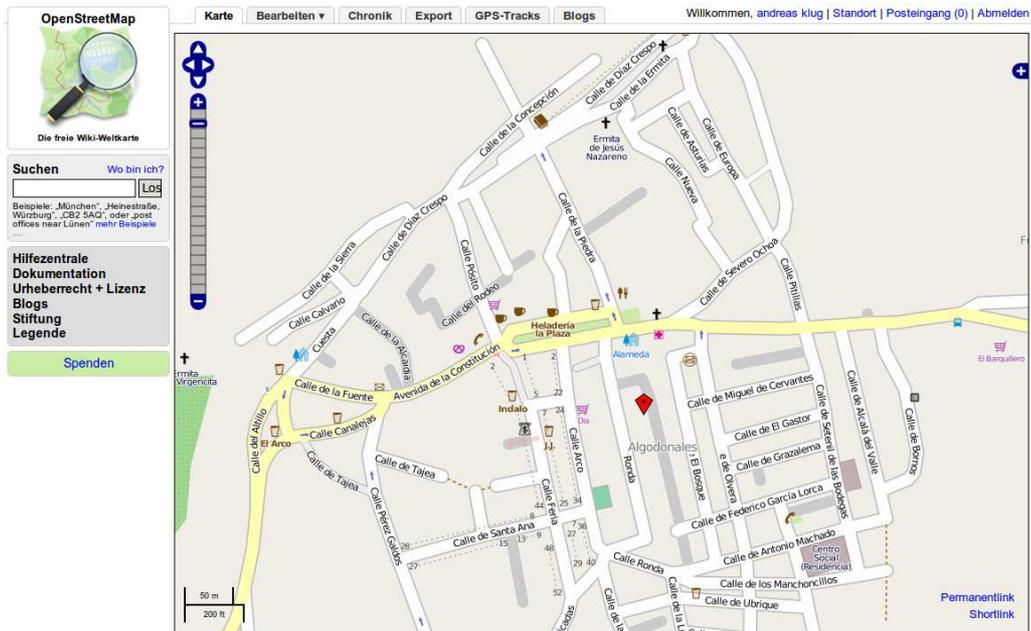
Example: Algodonales (Spain) on Google Maps

<http://maps.google.de/maps/myplaces?hl=de&ll=36.88,-5.405&z=14>



Example: Algodonales (Spain) on OpenStreetMap-Mapnik

<http://www.openstreetmap.org/?mlat=36.88&mlon=-5.405&zoom=15&layers=M>



# Short Directions for the Open Street Map Generator

You may use the generator in different languages, you should first select your preferred one. The generator presents two working levels, first we'll address the *overall map settings*:

## 1. Overall Map Settings

1. Choose a title for your map and type it into the *Title* box.
2. *Description of map*: Compose a short description of your map. This text (and the title too) will be analysed by search engines.
3. *Map Segment*: Magnify the segment you want by double-clicking until you reach the desired region. Alternatively move your mouse pointer to that area and magnify it by turning the mouse wheel. Move the map around by holding down the left mouse key until you have chosen your map segment. The segment you have selected will be confirmed automatically. If you want to alter your segment at any later time, you should modify the map as described above and then additionally click on “Import coordinates/ zoom factor from map”. The map as depicted forms the basis for all the following steps.
4. Handling and display settings adds some tools – if you want to use them.
5. In the slot “Master path to linked files” you can enter the address of the server where your audio and images are accessible. Then, when creating (audio) links, it will only be necessary to add the extension – the (folder and) file name of the linked file. This makes it more simple to transfer your project from one server to another at any time: You will only need to alter the server address here, not for each of the files.

Portbou

Informationen und Hilfe zur Karte verstecken

Border city Portbou: During the Spanish Civil War, hundreds of thousands of people passed through, fleeing over the Pyrenees from Spain into France. Only a few years later, those trying to escape from the National Socialists made their way into Spain on foot.

**Water Benjamin Memorial**  
While fleeing from the Nazi regime, the philosopher committed suicide in 1940 in Portbou. The memorial work "Passages" by the sculptor Dani Karavan

Overall map settings (map in preview mode)

**Title** ?  
(Offene) Grenzen in der EU: Der Weg über die Pyrenäen bei Portbou/Cerbere

**Description of map** ?  
Border city Portbou: During the Spanish Civil War, hundreds of thousands of people passed through, fleeing over the Pyrenees from Spain into France. Only a few years later, those trying to escape from the National Socialists made their way into Spain on foot.

Display description automatically when loading map ?

**Map Segment**

Longitude ?:

Latitude ?:

Zoom factor ?:

Import coordinates/zoom factor from map ?

**Handling and display settings**

Pan/zoom bar ?

Permalink ?

Scale ?

**Master path to linked files** ?

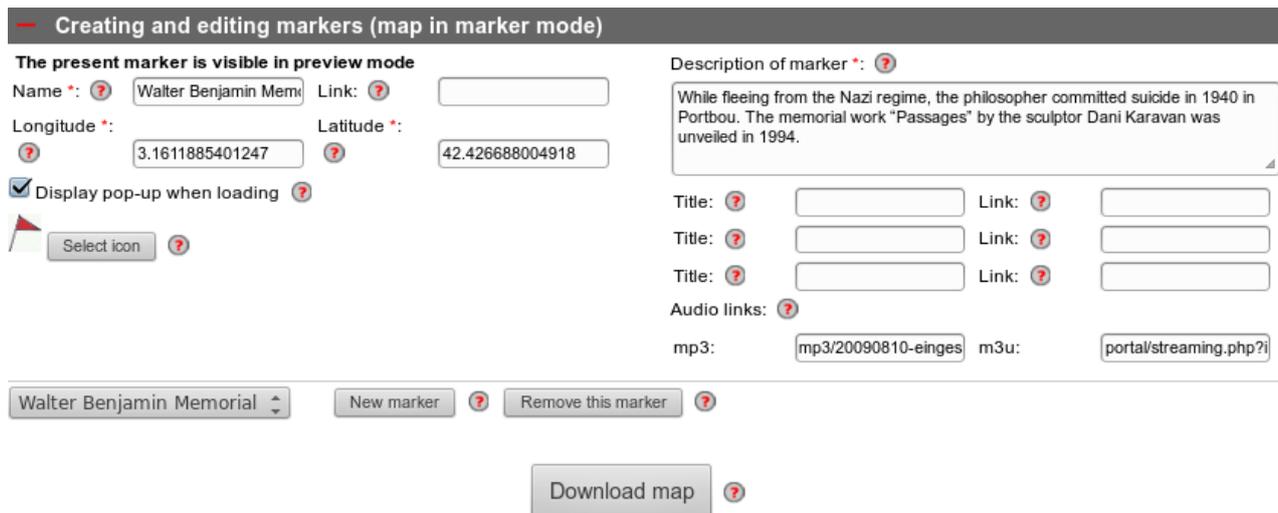
Creating and editing markers (map in marker mode)

Download map ?

# Short Directions for the OpenStreetMap Generator

## 2. Creating Markers and Saving the Generated Map

The core function of the comapp OSM Generator is that it enables you – on a map segment you have selected – to attach markers, connect them with multimedia elements, and then download the map you have generated.



**Creating and editing markers (map in marker mode)**

The present marker is visible in preview mode

Name \*:  Link:

Longitude \*:  Latitude \*:

Display pop-up when loading



Description of marker \*:

Title:  Link:

Title:  Link:

Title:  Link:

Audio links:

mp3:  m3u:

Walter Benjamin Memorial

Markers always have a *name*. If you enter an internet *Link*, the name you have assigned becomes a link (button). The most convenient way to provide the *coordinates* (*longitude/latitude*) of the marker is by clicking on the map. In the slot “description of marker”, enter your own text: about 150 characters will fit into to the window for your marker (without a scroll bar). You can, to a certain extent, include HTML code.

To create an *Audio Link*, you must make two entries:

1. an internet link to an audio file in mp3 format
2. an internet link to a streaming file in m3u format

The *m3u* file has to contain, in the form of simple text, the link to the *mp3* file followed by a line break command (“Enter”). More background on the following page.

The internet addresses you enter for your audio links can either be complete valid addresses or, if you have made an overall entry under *Master path to linked files*, consist only of the extension for the individual file (see previous page).

Now you can *download* your map as an HTML file and use it locally or within the framework of your web page. With the button “Load existing project” at the very top of the generator page, you can continue working on your project at any time.

# Short Directions for the OpenStreetMap Generator

## 3. Integrating Audio Elements



The unique feature of the comapp OSM Generator is the option to connect multimedia content with individual points on a map. To ensure the highest possible compatibility, there are a few details to be kept in mind. When integrating audio elements, mp3 files are used.

### 1. The mp3 files

Since the audio material will be streamed via internet or mobile phone, it's important to offer **compact files**. In the case of spoken recordings, the following quality specifications are entirely sufficient: mono, sampling frequency 44.1 kHz (or less), bit rate 48 kBit/s.

When an audio link is created, the generator displays a “play” button as soon as a marker flags on the map is clicked on. This button starts a flash player.

### 2. The m3u files

In case the map is displayed on a device that does not have a flash player plug-in installed, conventional streaming serves as a default mode. To enable this, it's necessary to enter an m3u audio link.

Such an audio link consists of a simple text file containing the **complete valid internet address** of the mp3 file. It's essential to end this one line of text with a *line break command*.

### 3. Server folder

If several audio files are included in the project, it is urgently recommended to locate all the corresponding mp3 and m3u files in a **special folder on the server**.

### 4. File names

In the interest of compatibility, file names should never contain special characters or empty spaces. Ideally, one should use only **lower case letters** (“ASCII”) and **numbers**. **Short file names** make it easier to avoid typing mistakes.

### 5. Addresses

Make certain that all your file names refer to the **correct goal files**. You can test this by entering the mp3 and the m3u links into your browser. If the links are correct, download or playback should begin immediately. If that doesn't work, you've got a mistake in the address.

Handout 12: Placement on an Extensive Website:

## Integrating OpenStreetMap Projects

Example of a web page with an integrated map produced on the OSM generator

The screenshot shows the website 'Bundesverband Freier Radios'. The main content area features an OpenStreetMap with several radio stations marked by yellow dots. A callout box for 'Radio Z (live/FRN) Kopernikusplatz 90459 Nürnberg' is visible. The website has a navigation menu with 'Unsere Radios' selected, and a sidebar with 'Literatur' and 'Suchen...' search bar.

It is relatively easy to integrate map projects realised with OpenStreetMap into existing web pages, because the map generator produces an HTML file that can be built into the site as an *inline frame*.

## The HTML Code

The following snippets of code are merely meant to serve as an example; the passage in blue shows the essential commands necessary in order to integrate an external page (in this case, an OSM map) into a larger document using an iframe.

```
<!DOCTYPE html>
```

```
<html>
```

```
<head>
```

```
<title>Sample page</title>
```

```
<meta charset="UTF-8" />
```

```
</head>
```

```
<body>
```

Here, I enter my text. It is followed by the integration of the map:

```
<iframe src="http://www.mediensyndikat.de/geo/bfr.html"
```

```
width="100%"
```

```
height="500"
```

```
scrolling="auto"
```

```
frameborder="1">
```

Please use a browser that supports inline frames!

```
</iframe>
```

```
</body>
```

```
</html>
```

## Handout 13: Geocaching with Columbus

# Geocaching with Columbus

## 1. Using the Android App with opencaching.de – Preparations

The technical basis for geocaching is provided by **gpx files** containing all the information a mobile device needs to lead the user to a cache. These files are usually stored on special web pages, and from there they can be downloaded for immediate use.

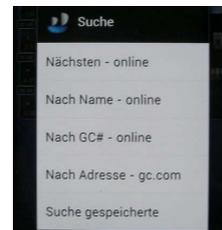
When Columbus is opened, it displays a list of the geocaching files that may already be saved on the device. New files can be added in two ways:



The files can be **loaded manually from a PC**. To take full advantage of the import function, the app's file manager should already be installed on your device. This method does not require an active internet connection or GPS contact.



Alternatively, one can use the menu function on the Columbus opening screen to **search online**. Under the menu item “nearest online” and the selection option for a geocaching platform, you can view a list of caches near your current location, specifying a maximum distance in kilometres. This requires having an online and GPS connection.



When using an open platform, such as opencaching.eu, you can download the gpx files immediately; on commercial pages (such as geocaching.com), you must have an existing account that you have already listed in your Columbus settings.

The cache file you have downloaded now appears in the list on the opening page and can be viewed. Often, these downloaded files contain important tips for finding the cache.

Occasionally, there are also external links embedded in the file. In these cases, additional texts, images, sounds, and even videos can be accessed.



## 2. Using the Android App with opencaching.de – On Location



Once the cache file has been downloaded, the search can begin. In **map mode**, the current position of the user is indicated. Possibly, this function may need to be activated via the menu button “My position”. The location of the cache is also visible. As a matter of course, the cache search is subject to the GPS standard deviation of a few metres. This means that the actual treasure has to be searched for and found analogously, for real!

The map material you use depends on your personal preference. But particularly when the location is farther away from centres or large cities, it is recommended to have a look at the OpenStreetMap (OSM) material, which is very true to detail. You make your selection by using the menu button in map mode.

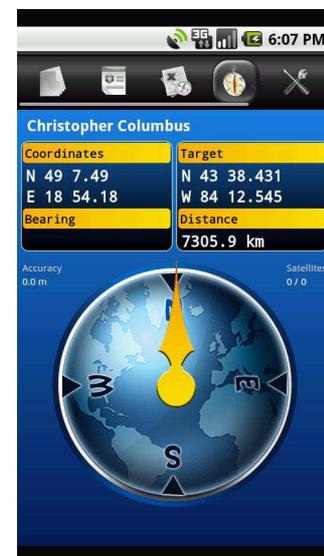
While out-of-doors, it is not absolutely necessary to have internet access: if you have downloaded the map segment in advance using your home WLAN, it will later be accessible (offline) during your search.



Alternatively, a search can be conducted via the **compass and direction function**. In addition to the geocoordinates of the cache, for navigation it uses an arrow and the distance from the cache in metres.

In both methods, it is possible at any time to switch back into the list or the detailed information to get additional support and tips.

To do this, it is not necessary to be online.



## Handout 14: Honey and Mumford's Learning Styles

## Honey and Mumford's Learning Styles

Learning styles were developed by Peter Honey and Alan Mumford, based upon the work of Kolb, and they identified four distinct learning styles or preferences: **Activist**, **Theorist**, **Pragmatist** and **Reflector**. These are the learning approaches that individuals naturally prefer and they recommend that in order to maximise one's own personal learning each learner ought to:

- understand their learning style
- seek out opportunities to learn using that style

The characteristics of the four learning styles are summarised in the following table:

Learning style	Attributes	Activities
<b>Activist</b>	Activists are those people who learn by doing. Activists need to get their hands dirty, to dive in with both feet first. Have an open-minded approach to learning, involving themselves fully and without bias in new experiences.	<ul style="list-style-type: none"> <li>• brainstorming</li> <li>• problem solving</li> <li>• group discussion</li> <li>• puzzles</li> <li>• competitions</li> <li>• role-play</li> </ul>
<b>Theorist</b>	These learners like to understand the theory behind the actions. They need models, concepts and facts in order to engage in the learning process. Prefer to analyse and synthesise, drawing new information into a systematic and logical 'theory'.	<ul style="list-style-type: none"> <li>• models</li> <li>• statistics</li> <li>• stories</li> <li>• quotes</li> <li>• background information</li> <li>• applying theories</li> </ul>
<b>Pragmatist</b>	These people need to be able to see how to put the learning into practice in the real world. Abstract concepts and games are of limited use unless they can see a way to put the ideas into action in their lives. Experimenters, trying out new ideas, theories and techniques to see if they work.	<ul style="list-style-type: none"> <li>• time to think about how to apply learning in reality</li> <li>• case studies</li> <li>• problem solving discussion</li> </ul>
<b>Reflector</b>	These people learn by observing and thinking about what happened. They may avoid leaping in and prefer to watch from the sidelines. Prefer to stand back and view experiences from a number of different perspectives, collecting data and taking the time to work towards an appropriate conclusion.	<ul style="list-style-type: none"> <li>• paired discussions</li> <li>• self analysis questionnaires</li> <li>• personality questionnaires</li> <li>• time out</li> <li>• observing activities</li> <li>• feedback from others</li> <li>• coaching interviews</li> </ul>

(Reference: <http://www2.le.ac.uk/departments/gradschool/training/resources/teaching/theories/honey-mumford>)

## Handout 15: 'Tool box': Teaching Community Media

## 'Tool box' of some strategies for teaching community media

**Icebreakers:** help to get students to feel part of the group and participate in learning process. Often used at first session or early session of course. For example Introductions ice breaker used in first session of META Europe course.

**Brainstorming:** asking whole group a question and writing up all group suggestions on paper or board. Important to value all suggestions and not to write your own interpretation. Good for defining or problem solving. Example of question: What is community radio?

**Buzz Groups:** Dividing class into small groups- of 2-4 participants and asking them to consider a question or problem. Has the advantage that people feel more comfortable talking in small groups. One member of group can then **feed back** to rest of the group.

**Trainer exposition:** trainer describes or explains a particular topic or concept. Useful for communicating specific parts of the curriculum efficiently but remember it is often more effective to enable learners to find out things for themselves!

**Demonstration:** showing the stages of learning a particular skill (e.g. an editing technique). Demonstration should be followed up by the learner practising the skill. Research has shown that someone has to practice a new skill **7 times** before it becomes automatic!

**Question and Answer:** trainer asks questions and trainees answer. Useful for establishing if people understand a particular aspect of the curriculum. Needs to be done with care so as not to...

**Role play:** setting up a particular situation with trainees playing different roles (perhaps written on a card). Useful for trying out new skills or working through a problem re attitudes.

**Simulation:** setting up a simulation of a real life situation. Example could be simulating the first 15 minutes of a live radio programme without actually broadcasting.

**Games/Quiz:** useful to see what existing knowledge trainees have about a particular topic or find out how much they have learnt. Need to be careful that this is kept fairly light hearted as some trainees might have had negative experience of exam/test situations. Example might be quiz about different types of radio programmes people are aware of or drawing out aspects of personal radio listening histories.

**Case Study:** looking at a fairly detailed an example of a real life situation or problem. Trainees may look at case study materials and follow up with discussion and answering prepared questions.

**Tutorial:** small group or one- to- one session to look at/listen to a particular piece of work and discuss any issues or problems that trainees might have in relation to it.

This is just a starter. Think about training techniques that you have used or experienced.  
Which ones work best in different situations?

## Handout 16: Case Study - Course relating to Open Street Map

# Family Health and Well-being Project: “Lets get away from the telly!”

## Aims

- To promote the sharing of traditional stories, songs and rhymes between generations.
- To value the oral traditions of grandparents relating to play and early forms of communication (rhymes and action rhymes).
- To enable young parents to learn about and share their cultural, social and historical heritage with their children.
- To use site specific / themed songs and stories to raise the level of interaction and communication between parents and their children.
- Raise awareness of local places that are free for families to visit.
- Use mobile technologies for cultural information, travel information, facilities and practical advice.
- Teach practical technology skills of interviewing, sound recording and editing, digital photography, creation of PDF-files, and using OSM software.

### **By the end of the project participants will be able to:**

- Visit local places with their children, tell stories and sing rhymes.
- Work together to create an Open Street map of places to visit.
- Apply basic interview, editing, video and photography skills
- Understand their local geographical, social and cultural heritage and pass knowledge on to future generations.
- Apply IT and Media skills to add information and build map for future projects.

## Brief structure of the Open Street Map course

### **Session 1: Introduction**

The introduction would be a relaxed session where mothers / fathers / grandparents and young children could share tea and biscuits. This session would take place in a familiar, non-threatening environment where people would be encouraged to talk and share stories about their children or families. The workshop leader would outline the project briefly.

### **Session 2: Hot Spot Visit**

Everyone (including children) would be taken on a visit to a location where there would be someone (an experienced facilitator) who could tell stories and introduce new games, fun ideas and adventure activities to children and adults.

The facilitator would take photographs and make recordings of sounds if appropriate. (These skills will be taught later in the course to enable the participants to do their own 'content gathering').

### **Session 3: Developing Content**

Select photographs; write up activities that could be included in this Hot Spot. Try out further activities that could be included in the Hot Spot e.g. *Make a Pirate Hat*.

Decide upon other Hot Spots to include on the map.

### **Session 4 and 5: Introducing interviewing, sound recording and editing skills**

Record songs and rhymes (possible older generation involvement). Set tasks to gather more sound recordings to add other Hot Spots supported by an expert storyteller / singer to encourage and motivate people to 'have a try'. Remind participants that although the content may sound professional it is the mother's father's voice is the one the child would like to hear.

### **Session 6 and 7: Introducing and creating a bespoke Open Street Map**

Step-by-step walk through of Open Street map software.

How to embed content to hotspots - Embed hotspot content

### **Session 8: Conclusion**

Complete the Open Street Map with visiting times | buses and other useful information.

Test, share and evaluate.

## Hotspot example: Off to the Beach!

Things to consider as content for the hotspot:

- How do we get there? How much will it cost us? (Bus timetables | costs)
- What can we do on the way there? (Songs and rhymes | I -spy)
- What to do when we get there? (Games and Activities)
- What should we take? (Make a list)
- What can we eat? (Recipes for a fun, healthy picnic)

The hotspot could include:

Pre visit PDF downloads of ‘things to do, make and take’

- How to play I-Spy
- Making little boats from recycled materials
- Pirate flags, pirate hat
- Flags for sandcastles
- Things to do when you are there
- Simple fishing net
- Rock pooling – what to look for –identification of creatures and shells
- Information re. Conservation of the marine environment – returning creatures to the rock pools ...etc.
- Making ‘sand boats’ at the water’s edge
- Sandcastles
- Ball games to play together
- Recipes

## Songs and rhymes: MP3 downloads

*Bobby Shaftoe | Come here me little laddie(songs)*

Counting and action rhymes

*The Walrus and the Carpenter(poem)*

*The Owl and the Pussycat (poem)*

*She sells seashells on the sea shore (tongue-twister)*

## Handout 17: Instruction Course Planning

# Design an introductory community media course

Work in small groups (3 or 4 persons). Choose who you would like to work with. It may be people who have similar target groups in mind- for instance migrants, young people, older people ...etc.

### **You need to decide the following:**

- The target group
- What are the course aims and objectives?
- How many participants
- How long the course will be and how the hours will be divided up. For example is it a 2 day workshop over a weekend or 2 hours a week over 15 weeks or ...?
- Where will the course take place and what facilities do you need? Does your group need any special support (for instance childcare)
- Are you working in partnership with any organisation or person, are you working with 'community tutors'?

*Use Handout 18 "course outline plan form" to plan your course in detail.*

You have 15 minutes to discuss this in your small group, then 10 mins to present your ideas to the rest of the course group and answer any questions.

Handout 18: Outline Plan Form

# Introductory Course - outline plan form

**Trainers:**

**Participants:**

**Location:**

**Length of course and sessions:**

## Aims of Course

- 1.
- 2.
- 3.

**By the end of the course the participants will be able to:**

- 1.
- 2.
- 3.
- 4.
- 5.

6.

## **Structure of course (how you divide up sessions)**

## **Course materials and resources**

## **Further notes**

## Handout 19: Evaluation Exercise

## Evaluation Exercise: Head/Heart/Bag/Bin

This is a quick, easy and informal evaluation tool that provides feedback about an event, activity or project. It can be a useful tool for capturing people's reactions where other more formal forms of evaluation are less appropriate. An outline of a body is either drawn on a large sheet of paper on the floor, or given to people on an A4 sheet of paper. The head and heart areas of the body are marked out clearly, along with a bag and bin. Participants are then asked to use four sticky notes to write down something to represent the head, heart, bag and bin.

### Head

Something I have learnt from being part of this event, activity, project.

### Heart

Something important I have felt or experienced from being part of this event, activity, project.

### Bag

Something useful I will take away with me from this event, activity project.

### Bin

Anything that I thought wasn't so good and would want to forget having been part of this event, activity, project.

Please start with trying this exercise in your working group before starting to evaluate this instrument!