



102 ARTEM STORY MAPPING

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STORY MAPPING - IO2

ARTEM training, Output 2 report
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I. WHO IS THIS GUIDE FOR?

This guide is intended for professionals, volunteers and local social workers who work or are linked to migrant audiences. It is also intended for migrant.

The aim is to understand and have a global view on the use of Storymapping as a non-formal communication tool to facilitate communication between migrants and indigenous people.

Indeed, how can we communicate with people when you do not know their experiences or stories without encountering trauma, unlike cultural codes and the language barrier. After many encounters with this audience we realized that to tell their story, they do so by using maps to show us their travels...

II. WHY USE STORYTELLING?

This guide aims to provide a brief theoretical and practical framework for local professionals/volunteers to hold a tool and training on storymapping.

Storytelling is a primary human need, the importance of face-to-face or other forms of communication is the vital need to express oneself and share the stories we tell every day. They reflect our lives and experiences - the happy moments, the difficult moments, our dreams, our problems, our expectations and our fears.

Sharing stories helps to reflect on our being and to develop healthier and more meaningful personal and professional attitudes. This storytelling and storymapping training will aim to enable migrants to encourage them to express themselves, support them and help them develop and regain their self-esteem and self-awareness.

The project aims to encourage the exploration of their potential by expressing their stories and transforming them into videos (digital storytelling), using accessible and everyday technologies, to increase their resources, creativity, communication skills and digital literacy. Indeed, let us forget the term migrant which defines their status, it is people who have skills, know-how and experience, by discovering it, it will reduce the distance between the two populations. The goal is to value the person through his or her history by making him or her unique.

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OBJECTIVES

By the end of this booklet, users will be able to:

- Go beyond the status of "migrants", overcome innate or acquired stereotypes
- To know the differences between formal, non-formal and popular education
- Knowing and promoting empowerment
- Discover storytelling and storymapping and the use of these techniques
- Refine the role of the facilitator
- Use digital storymapping on Cov'on

III. MIGRANTS – WHO ARE THEY? WHO ARE WE?

PREFACE

Man has always migrated and his desire to travel, discover and change countries has never been so widespread as it is today. There are many causes, but let us first go back to our roots. According to palaeontologists, Homo Sapiens owes its survival and success to its ability to migrate, which has enabled it to respond to the glaciations and heat waves of the last 100,000 years. Today, we are Homo migrants. The desire to migrate follows different logics depending on the region of the world.

Today, the terms used to describe men in movement are as follows: we are "migrant", "immigrant", "refugee", "expatriate", in migration or in circulation. The reasons are diverse: there is

poverty as well as political conflicts and crises, population displacements, the desire to improve one's life, global warming, the desire to study elsewhere.

How were migrations perceived and what did they tell? What are the causes of migration? Why do we emigrate? What are the reactions to immigration? What are the profiles of people who migrate?

According to Dominique Garcia, President of INRAP : « *Migration is an essential characteristic of humanity. Humans only exist through migration, whether through displacement, expansion or leakage,* »

1. MIGRATION, THE DNA OF THE HUMAN BEING

Some 100,000 years ago, modern man never stopped leaving his native Africa. This was the beginning of a rapid expansion. Perhaps taking advantage of the last ice age, this ancestor began to populate Eurasia via the Near East. On the way, he mixed with the Neanderthal man who, before him, had populated Europe as far as Siberia and had evolved differently.

There has been a crossbreeding that we see in the genomes. This makes it possible to say that we are all Africans and half-breeds (Eva-Maria Geigl, geneticist at the CNRS) Migration in the contemporary world.

¹International migration has taken on a new dimension in the contemporary world. Several series of factors can explain this phenomenon. Some causes of migration are economic, the purpose of which is to seek employment abroad in order to take advantage of the best employment opportunities and a better standard of living; other causes have a social character, such as family reunification. This specific case where families join the head of the family who has already emigrated. Unfortunately, nowadays, migration is the result of wars, conflicts or natural disasters.

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However, migration is not only a consequence of an economic or political situation, or a dramatic phenomenon: it is one of the very components of the globalization of the economy. Thus, the World Bank considers that «international migration is not only a competitive factor in the manufacture of products for trade, it is at the centre of international trade in services» (International Migration and International Trade, 1992).

2. GENERAL CHARACTERISTICS OF MIGRATION

While the International Labour Organization (ILO) estimated the number of migrants at 45 million in 1965, the International Organization for Migration (ILO) estimated that «more than 150 million international migrants celebrated the beginning of the new millennium outside their country of origin» (World Migration Report 2000). This figure considers an estimate, necessarily very approximate, of illegal migrants, but excludes tourists.

Indeed, an international migrant is an individual who chooses to settle in a foreign country or is forced to do so, and the departure from his or her country of origin is of an if not definitive, at least long-term nature.

Typology of migratory movements

Four main criteria make it possible to establish a typology of migratory movements:

- the cause of departure,
- the degree of qualification of the persons concerned,
- the duration of stays,
- the situation of migrants with regard to the host countries.

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2.1 REFUGEES AND ASYLUM SEEKERS

For reasons of racial, political, religious or ethnic persecution, «political» refugees are those who fled a regime because their lives were threatened or difficult or even unbearable. This phenomenon particularly concerns countries with dictatorial regimes and those where there is strong political or religious pressure on individuals. These refugees have a special status, governed by the 1951 Geneva Convention. Other refugees have had to flee their country to take refuge in another country as a result of internal conflict or foreign war. The 1951 Convention also applies to them. Asylum demand is a relatively important phenomenon today due to the increase in regional conflicts.

According to the United Nations High Commissioner for Refugees (UNHCR), in 2000, the total number of refugees in the world (including political refugees) was 22.3 million.

2.2 ECONOMIC MIGRATION

We are talking about the dilemma of reception between economic migrants and refugees. Indeed, refugees represent people whose lives would be threatened if they stayed in their country while the lives of "economic" migrants would not be in danger. Indeed, the line is very thin and blurry.

Economic migration is higher than previous ones. There are various types of migration, but they all have one thing in common: they are migrations aimed at improving the material situation of migrants.

Most often, they concern employees with either low or modest qualifications or high qualifications. For a long time, the "arms" and "brains" have thus been distinguished in these migrations of workers, but, in addition to being too abrupt, this distinction is unwise because there are many intermediate cases. Migration also involves entrepreneurs, especially traders, craftsmen, businessmen, especially in the case of diasporas such as those of the Chinese, Indians and Lebanese.

2.3 ENVIRONMENT RELATED MIGRATION

Environment-related migration occurs as a result of a natural disaster, famine or major industrial accident. These factors cause population movements.

Halfway between economic migration and departures to ensure refuge, some of these migrants cross a border and are therefore considered international migrants, but most try to seek refuge within their own countries.

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2.4 STUDENTS

When we talk about migration, we must not forget migration related to students because it is not negligible. One million Third World students will be trained in North America (about 480,000 in the United States in 1997-1998) or Western Europe; the United States' share is declining.

The objective is clear and allows young Europeans to improve and perfect their foreign languages, to open up to other cultures and to discover other ways of training and functioning.

2.5 FAMILY MIGRATIONS

Family migration affects millions of people. The most common case is that of family reunification: women and children will join an immigrant when the situation in the host country has stabilized.

It should also be noted that family reunification leads to a chain of migration, beyond the single reunited family. It is necessary to meet different criteria (majority of the couple, minor children, monogamy, etc.)

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3. THE "MIGRATION CRISIS" IN EUROPE

From 2014, Europe began to experience a massive flow of migrants, this flow is called "Migratory Crisis" it explains for many a new national and European policy in response to these population movements.

Where do they come from? How many died trying to escape war or misery? How have arrivals changed since the peak in 2015? Where are asylum applications lodged in the EU, how many are accepted? AFP has collected figures to understand the migration crisis.

The refugee crisis explained in a video (in English):

<https://www.youtube.com/watch?v=QXDBS9k-9KrY>



Another video has been made by Le Monde in French to explain the routes of migration through maps and two of the main actions done by EU to deal with it. The video is in French :

<https://www.youtube.com/watch?v=fwlasoHmR-DA>



3.1 THE 2015 PIC

The crisis would not have an official starting point, but according to data from the International Organization for Migration (IOM), time benchmarks can be identified.

After a gradual increase since 2011, 2014 marks a leap forward, with arrivals of 170,100 people on the Italian coast and 43,518 on the Greek coast, almost four times more than the previous year in total.

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Nevertheless, it is in 2015 that the situation takes on dizzying proportions: in that year, IOM recorded 1,011,712 arrivals by sea in Europe, including 853,650 on the Greek coast, with a peak in October, and 153,842 on the Italian coast.

This increase is mainly due to the deadlock in the bloody conflict in Syria, combined with a deterioration in living conditions in the Syrian refugee camps in Turkey, Lebanon and Jordan, where international aid is lacking.

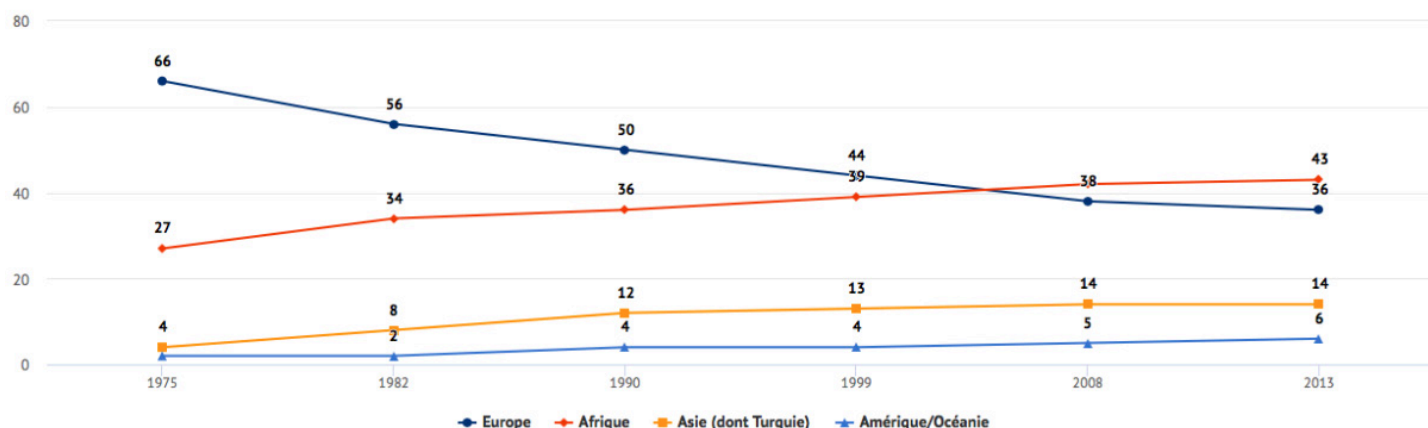
Among the arrivals in Greece in 2015 more than half are Syrian asylum seekers (56.1% Syrians, 24.3% Afghans, 10.3% Iraqis), having transited through Turkey.

Most of them continued northward along the "Balkan Route". 579,518 migrants have been registered in dedicated centres in Serbia, for example, according to the European agency Frontex.

The arrivals on the Italian coast in 2015 come more from Africa - among the main nationalities, in order:

- 39.162 Eritreans,
- 22,237 Nigerians,
- 12,433 Somalis,
- 8.932 Sudanese.³

Origine géographique des immigrés PAYS DE NAISSANCE DES IMMIGRÉS



Source : INSEE

Infographie **LE FIGARO**

² Source INSEE. Origine géographique des immigrés. {En ligne} (Consulté le 26/06/2019) « {En ligne} (Consulté le 10/07/2019) <http://www.lefigaro.fr/assets/infographie/print/highcharts/graphiques/web_201825_4393_Origine_geographique_des_immigres/web_201825_4393_Origine_geographique_des_immigres.html>

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3.2 2016, 2017: A LULL, BUT...

Crossings of the Mediterranean are falling sharply in 2016: IOM has a total of 363,401 arrivals on the Greek and Italian coasts, almost three times less than the 2015 total.

In Greece, arrivals by sea fell by almost 80% (173,614 arrivals), due to the combined effect of the migration pact sealed between Ankara and the EU in March 2016 to curb crossings of the Aegean Sea and the near closure of the Balkan Route.

This trend continues in 2017: 7,699 arrivals by sea have been recorded in Greece by IOM since the beginning of the year. The lull in the Aegean Sea remains fragile, however, due in particular to Turkish goodwill.

Especially on the Italian coasts, the pace is far from slowing down. In 2016, arrivals even reached a new record (181,436), mainly Nigerians (20.7%), Eritreans (11.4%) and Guineans (7.4%), according to IOM. Most are not considered as potential refugees by Europeans, but as irregular economic migrants to be sent back.

And in 2017, figures confirm that the Central Mediterranean has once again become the main

4. HUMAN TRAGEDIES

Behind the migratory "flows" are human tragedies, as shown by IOM's figures on the number of deaths in the Mediterranean. Nearly 14,000 migrants have died or disappeared in the last four years: 3,283 in 2014, 3,784 in 2015, 5,098 in 2016, and already more than 1,800 since 1 January.

In addition, among asylum seekers in the EU in 2015 and 2016, about one third were minors, according to the European Commission. In 2016, 63,300 asylum seekers were even unaccompanied minors, according to Eurostat, which states that 38% were Afghans and 19% Syrians, the two main nationalities.

The Europol police coordination agency reported in January 2016 that more than 10,000 unaccompanied migrant children had disappeared in Europe in the previous 18 to 24 months, fearing that many of them would be exploited, including sexually, by organised crime.

The EU is trying to strengthen its rescue capacity in the Mediterranean and its fight against criminal networks. By tripling the resources available in 2015 and 2016, 400,000 ⁴ lives were saved.

³ L'UE et la crise migratoire. En ligne} (Consulté 10/07/2019)
<<http://publications.europa.eu/webpub/com/factsheets/migration-crisis/fr/>>

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4.1 ASYLUM APPLICATIONS

EU countries experienced a record level of asylum applications in 2015, with almost 1.26 million first-time applicants registered, after 562,700 in 2014, according to Eurostat (these figures may include applications lodged in several countries by the same people).

In 2016, the level remained extremely high, with 1.2 million first applications registered, filed mainly, as in the previous year, by Syrians, Afghans and Iraqis.

In 2015 and 2016, Germany alone recorded more than 1.16 million first applications out of a total of 2.46 million in the EU for these two years, according to Eurostat data. Many asylum seekers in the EU have arrived through the Mediterranean, but not all of them. For example, there are Albanians (28,925 in 2016) or Russians (23,015).

Three principal routes



4.2 PROTECTION GRANTED

Not all asylum applications are decided in favour. In 2016, EU countries granted protection to a total of some 710,400 people, more than twice as many as in 2015, according to Eurostat.

This «protection» covers three different statuses:

- «refugee» status (55% of the total in 2016),
- «subsidiary protection» for those who do not meet the criteria for refugee status but are in danger in their country (37%)
- «residence permit on humanitarian grounds» (8%).

Germany, the country that received the most requests, is logically the one that granted protection to the largest number of people in 2016. Eurostat reports 445,210 positive decisions in 2016, «three times more than in 2015». Then, far behind, Sweden (69,350), Italy (35,450), France (35,170) and Austria (31,750).

The main beneficiaries of protection in the 28 EU countries in 2016 remained, as in 2015, Syrians (405,600 people, owes 57% of the total), Iraqis (65,800) and Afghans (61,800).

In 2016, for example, it averaged 98.1% for Syrians, 92.5% for Eritreans and 63.5% for Iraqis. But it was much lower for others: 17.4% for example for Pakistani applicants, 5.2% for Algerians or 3.1% for Albanians.

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4.3 RETURNEES

When the asylum application is rejected, it is destined to be sent back to its country of origin, in the same way as irregular migrants who do not seek asylum, generally considered as "economic migrants". 305,365 people were the subject of an administrative or judicial decision to return from an EU country to their country of origin in 2016 (compared to 286,725 in 2015 and 251,986 in 2014), according to figures collected by the Frontex agency.

The three nationalities with the highest number of forced returns were Albanians (19,482), Moroccans (7,506) and Kosovars (4,916).

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IV. WHAT IS STORYTELLING? HOW DOES THIS HELP US TO UNDERSTAND THE MIGRATION PATHS MENTIONED ABOVE?

The experience of the project partners, who are in permanent contact with organisations that receive migrants, when they do not participate themselves, directly, has highlighted that maps are a tool regularly used by migrants to explain their journey, their history.

Storytelling is perceived as an art form, so we talk about *the art of storytelling*. The story has always been told as old as the appearance of language. Indeed, since the dawn of time, we have listened to and retransmitted stories to understand our world and cultures.

The art of telling a story, in which we find these six elements that exist in any story:

- the representation of a story ⁵
- interactivity
- verbal or semiotic language
- "show" the story
- the use of actions such as vocalization, the use of physical instruments, etc.
- Movement and/or gesture
- encouraging the active imagination of listeners.

These elements improve with the practice of the storyteller.

« It is important that a storyteller is passionate about the story, and also that the storyteller should be honest and authentic with the audience, because, if not, the audience will not be willing to "enter" the story. » Liene Millere, participant à Storytelling + ⁶

⁴ Sandra Horea, Marcus Vrečer. (2016.) Storytelling Cookbook – a practical guide for teachers, youth workers and educators on how to use storytelling to enhance creativity and learning,

⁵ Sandra Horea, Marcus Vrečer. (2016.) Storytelling Cookbook – a practical guide for teachers, youth workers and educators on how to use storytelling to enhance creativity and learning,

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1. INTERACTIVE

Storytelling is interactive, the storyteller creates connections between his story and his listeners and braves all obstacles. There are different forms of interaction and roles between the storyteller and the audience. *This interactivity creates a sense of community and intimacy within the audience.*

“When using storytelling, sometimes the “feeling” becomes stronger than the “thinking” for the audience, which can be used in a positive way for example to break prejudices and stereotypes by making the audience feel empathy with a person facing exclusion or discrimination.” Maria Bratchel, participante à Storytelling+

2. STORY TELLING AS VERBAL AND NON-VERBAL LANGUAGE

The narrative uses a rich and diversified language. The story Teller uses actions such as vocalization, physical movements, non-verbal language and the use of voice, which depend on the personality of the person telling the story.

Music is a powerful instrument in storytelling and can be used as background music during the sessions. This expression tool allows the Teller story to express its feelings and create emotions among the audience.

The use of music in telling a story changes the way participants see things and the visual images themselves. The interpretation is changing, according to some researchers, music is powerful and influences the emotional evaluation of faces.

Tell it by showing. The narrator wants to create images from the listener’s imagination. Creating images, characters, events and the story takes place in the author’s mind, the listeners then become co-creators. In the end, we are all made of histories.

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3. THE DIFFERENT TYPES OF STORY TELLING

Telling a «digital» story - Digital storytelling

There are many ways to tell a story. With innovation, technology also contributes to the art of storytelling.

Of course, the latter cannot replace the power of a storyteller. Telling a story using digital tools then blends with the traditional way of telling. For example, anyone with the help of video on the internet or using CDs can tell us a story, we could compare it with a postcard. It is important that a «digital» story lasts between 2 and 5 minutes. The storyteller can choose the tools they want to use: videos, photos, images, music.

Historytelling

This type of Storytelling is frequently used in storytelling classes. The storyteller who is then the history teacher chooses a period he knows well and creates his story with the elements they want.

The aim is to arouse the audience's curiosity and make the course more concrete. It also makes it easier to use the imagination and to understand and memorize the lesson. The aim is therefore to meet the needs of the learners by creating a story.

Telling a story from our imagination

There are different types of stories, the one told in books, the one that come from our own history, the stories of our imagination by creating a story based on our own environment.

Imagination is the soul of creativity.

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V. STORYTELLING & STORYMAPPING

1- The storymapping, what is it?

The term «story maps», which can be translated as «narrative maps», is a polysemous term that refers to different definitions.

According to the company ESRI, which has widely disseminated the use of story maps and made it a promotional tool for its **ArcGis online** platform, they are essentially narrative maps in *a multimedia form*: «Storymaps rely on geographical narration to organize and present information. They present a story about a site, an event, an issue, a trend or a motif in a geographical context. They combine interactive maps with rich content: text, photo, video and audio in basic and intuitive user experiences.» (Source: **ESRI**).

This definition does not say what is meant by *geographical narration* and focuses on the multimedia dimension (message to be communicated). It is a question of enhancing content. Every map in some way delivers a message, even if not every map is a story map. The strength of the story and the message conveyed by the maps should therefore not be underestimated.

2- What can we do with it?

Telling stories with maps is apparently nothing new, as **Media Académie** points out on its site: «It's a service for which Google Maps, and more recently OpenStreetMap, has been used for a long time. These services are designed for data visualization.» (allusion to the possibilities of visualization but also of geographical information processing). In addition to the great variety of map styles, the aim is *to stage a narrative*: the map as a staging of reality is approached by Nicolas Lambert. The author defends the idea that there is a cartographic staging. He takes up the idea of Philippe Rekacewicz for whom *a geographical map is like a play*: there is the set and the actors. «The set is the background of the map, its projection, its generalization, the toponyms, the graphic style, the general layout, etc. The actors are the visual variables used to transcribe statistical information. And a good map that is well staged is a map where these two aspects are brought together in such a way that each element ultimately contributes to telling a spatial story».

An interesting dimension of story maps is indeed the possibility of mapping *life stories*. Several articles in the special issue of the **magazine M@ppemonde** insist on the interest of crossing spatial and temporal dimensions. It is a question of putting back *temporality and lived experience* in a scientific cartography that too often wants to be objective and disembodied. This opens perspectives for mapping explorers' journeys, but also migrants' journeys that are often made of errancy. Migrant story maps have the message of raising awareness of the plight of migrants with the idea that emotion cannot be removed from the lived experience.

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Moreover, as soon as a map is present in a room, migrants are very often attracted by it because it allows them to visualize and present to others their journeys, their stories. We can notice that the term migrant is only a general and generic term that covers a diversity of profiles, individual and collective histories, and legal status. ARTEM proposes to start from this observation in order to highlight their individuality, to take them out of this vague definition full of clichés and stereotypes.

Indeed, by discovering both their life path and their experiences, their know-how, their skills, the existing distance between local and migrant populations will be reduced.

The use of digital mapping is a method that has not been used so far in the work of professionals and volunteers working with migrants. This innovative approach, used by Pistes Solidaires in the fight against dropping out of school, has shown how much the use of this tool can facilitate communication. The transferability of this tool was first proven during a learning mobility of the KA2 “Tell Your Story” project, where its use proved its effectiveness when migrant school dropouts were able to share their journey with other young people. This confirmed the usefulness of this tool in breaking down stereotypes about migrants.

3- Story map tools to discover and experiment with:

Nowadays there are a variety of digital tools that allow us to make digital story maps. Here is a comparative grid of story map tools in an article published in the magazine M@ppemonde. Here are some of these tools.

ArcGIS

Since 2014, ESRI has been offering an integrated environment for building narrative maps via its website **storymaps.arcgis.com**. The term storymap (often in a single word) is closely associated with ESRI, which provides, through its ArcGIS Online platform, a range of tools and geographic data with predefined models to adapt the map layout to the project. ESRI's Story map platform offers a turnkey tool that allows multiple uses: animated presentation of one or more maps, export in the form of a slide show, and the creation of a true interactive atlas. It is nevertheless necessary to open an account on the platform and to have a high-speed Internet connection. ArcGis is a paying platform.

Cov'on

Cov'on is an application that allows to make a playful and interactive cartography that permits to design a life course. It allows a wide choice of symbols and pictograms to tell a story, the identification of similarities and points of convergence between different life trajectories, the recognition of differences and the enhancement of singular identities. This application was developed in the framework of a social innovation laboratory allowing elderly people in French Nursing houses (EHPAD) to tell their story and create a link with the care staff. This application is also available for a fee.

Mapstory

Mapstory integrates an interactive timeline. It is inspired by a different philosophy as it is an open source tool designed to highlight contemporary social and environmental issues in the form of maps.
<http://mapstory.org/>

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StoryMaps.js

It is a free tool that is starting to be used more and more in the media and for educational applications. See for example the pedagogical session on the cashew world circuit proposed by **the academy of Reims** or this work on **Gustave Eiffel**. StoryMaps.js has also been used to present research results on the diversity and age of **wines in Greece**.

<http://storymap.knightlab.com/>

Tour Builder (Google)

Launched in 2013 by Google, Tour Builder uses Google Earth as a mapping medium. Tour Builder is a new way to show people the places you've visited and the experiences you've had along the way using Google Earth. It allows to choose places directly on the map, add photos, text and videos, and then share creation. You can create your maps directly by logging in with a google account.

<http://tourbuilder.withgoogle.com/>

Tripline

As Tour Builder, Tripline is more of a tourist attraction. It's a way for you to communicate by identifying places on a map. Tripline adds a social layer to this communication.

<http://www.tripline.net/>

Cart(o)Graff

The application was developed by Urban Expé, a design agency in the field of tourism and innovative leisure activities. It allows to share images where they were taken and to produce stories or geolocated fictions in route mode. It is free access.

<http://app.cartograff.fr/>

Neatline

Neatline has been designed in a logic of archiving and exhibiting digital artifacts, which allows to organize and structure these artifacts in a spatial and temporal way. The map then becomes a mode of navigation within these narratives and collections of narratives, allowing certain spatial structures to emerge. This in-depth mapping is also a slow mapping since the use of Neatline requires a much longer learning period than that required for other applications (about 30 hours instead of a dozen hours for others). Neatline is more like a graphical mapping tool offering great flexibility in representation modes, but little functionality for automating representations.

<http://neatline.org/>

TimeMapper

TimeMapper is a project of the Open Knowledge Foundation Labs. It allows using a set of open-source components (TimelineJS, ReclineJS, Leaflet, Backbone and Bootstrap) to build a TimeMap from a map and a timeline.

<http://timemapper.okfnlabs.org/>

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Kontinentalist

Kontinentalist is not an application, but rather a site that provides examples of story maps on a large number of themes (history, environment, techniques, society, politics, religion, travel...). The access to the stories is free.

<http://kontinentalist.com/stories/>

Terrastories

Terrastories is a geostorytelling application designed to enable indigenous communities to locate and map their own oral traditions in places that are meaningful to them. The application, which works both online and offline, was developed by the Amazon Conservation Team from Mapbox and made available on Github.

<http://www.amazonteam.org/terrastories/>

Wevis storymap

It is an easy-to-use tool for teachers and students. The objective is to create markers on the map in order to define the steps to be taken. A step can be seen as an event. The tool is particularly suitable for showing a circuit, for following the stages of a phenomenon or for constructing a didactic itinerary.

<http://www.wevis.ch/>

<http://app.wevis.ch>

STORY TELLING USED IN NON-FORMAL EDUCATION⁷

Narrative is frequently used as a very powerful and valuable non-formal educational method. It is used by educators, youth workers and teachers. Different types of stories appear, personal stories, well-known stories, unwritten stories, the one that are created on the spot. Telling stories creates a safe and inspiring environment for those who participate, they can discover, communicate, reflect. In education, this form of narrative can be used to create awareness, promote understanding, invite reflection and discussion, arouse curiosity and create identity. There are many values, feelings, concepts? Many objectives and any learning topic can be included in these narratives.

⁷ Sandra Horea, Marcus Vrečer. (2016.) Storytelling Cookbook – a practical guide for teachers, youth workers and educators on how to use storytelling to enhance creativity and learning,

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VI. THE DIFFERENCE BETWEEN NON-FORMAL, INFORMAL AND POPULAR EDUCATION

In France, or within the countries of the European Union, we can have a structured reading of education and training. In other countries, there are different types of formal, informal and popular education.

There are several criteria to be able to distinguish them:⁸

- National institutions (school and university system)
- Organized structures (school or other: NGOs, associations, extracurricular, health, popular, professional, etc.)
- Identification of a particular target audience (age group, specific population)
- The educational objective with readable intentionality (expected knowledge, curriculum, recognition of prior learning).

⁸ Thierry Ardouin. Formation. Dis-moi qui tu es ? Éducation formelle – Non formelle – Informelle. {En ligne} (Consulté le 26/06/2019) <<https://ec.europa.eu/epale/fr/blog/formation-dis-moi-qui-tu-es-education-formelle-non-formelle-informelle>>

STORY MAPPING - 102

1. FORMAL EDUCATION INCLUDES THESE 4 CRITERIA ABOVE.⁹

In a school, university setting (educational or training institution or at the workplace), the latter is taught in schools or universities by teachers as part of the curriculum.

This education refers to a structured and organized educational system. This type of education is characterized by uniqueness, programming and organized structures that are horizontal (homogeneous age groups, standardized cycles) and vertical (programming, hierarchical cycles).

Teaching is universal with the objective of gradual continuity over time, on a full-time basis. It is generally composed of multiple programs. These programs can be general or technical and vocational training programs. This formal teaching is generally intentional on the part of the learner whose purpose is to validate a certification or diploma.

2. NON-FORMAL EDUCATION¹⁰

It meets three of the criteria mentioned above. It is used for an audience that is identified, voluntary and can meet specific educational objectives. It is aimed at people of all ages. It can take place inside or outside official institutions.

This type of education could be used, for example, in workshops, seminars, organized courses, activities, etc.

Depending on the country, this education may include adult literacy, out-of-school child education, life skills, health education, vocational skills and general culture programmes. This also includes preparing for active citizenship and learning social and professional skills. Programmes do not comply with school curricula in terms of duration or objectives.

The goal is not to achieve a diploma, a certification. Non-formal education is based on experience, action and above all on the needs of the participants. This type of education is most often provided by associations, non-governmental organizations or faith-based groups. This type of learning can be done on your own initiative.

⁹ Syvie Ann Hart. Apprentissage formel, informel et non-formel, des notions difficiles à utiliser et pourquoi... ? {En ligne} (Consulté le 26/06/2019) <<https://oce.uqam.ca/article/apprentissage-formel-informel-non-formel-des-notions-difficiles-a-utiliser-pourquoi/>>

¹⁰ Apprentissage non formel : Apprendre par la pratique. Portail européen de la jeunesse. {En ligne} (Consulté le 26/06/2019) <https://europa.eu/youth/eu/article/54/1731_fr>

STORY MAPPING - I02

3. INFORMAL EDUCATION

It does not consider any of the criteria mentioned above. It is an education where an individual is enriched with knowledge and skills from his daily environment, from his private sphere such as the family for example, work, leisure, travel, the media. There are no specific programs or objectives.

This education does not respond to programming and does not take place in institutions or official bodies. Generally, the acquisition of knowledge and know-how is not foreseen and the latter is carried out afterwards. Education is increasingly present, particularly in adult education. «Travelling is youthful.»

In a way, we are all concerned by this learning, because we all have different life experiences. Indeed, thanks to new technologies, the growth of the Internet and social networks, we are quickly informed, we analyse and appropriate knowledge.

In the 1970s, a Canadian researcher Allen Tough emphasized that instituted, organized, accredited learning accounted for only 20% of informal learning. *You can learn everywhere and constantly!*

4. POPULAR EDUCATION ¹¹

Popular education¹² is to realize your place in society, to experience your ability to act. The aim would be to develop personally, we talk about emancipation, both personal and collective, because learning is achieved through collective action.

Paulo Freire (Brazilian pedagogue, pedagogy of the oppressed) said: «No one educates anyone, no one educates himself alone, men educate themselves together through the world».

In addition, we seek to create our own political consciousness and emancipate ourselves from the mechanisms of domination, to develop our inner power. The pillars of such education would be: emancipation, awareness, empowerment, and social transformation. «If you want, you can», and educability: everyone has abilities.

This is called empowerment.

¹¹ Qu'est-ce que l'Éducation populaire ? {En ligne} (Consulté le 26/06/2019)
<<http://www.education-populaire.fr/definition/>>

¹² Régis Balry. Qu'est-ce que l'Éducation populaire ? Site internet CEMEA Pays de la Loire. {En ligne} (Consulté le 26/06/2019)
<<http://www.cemea-pdl.org/Qu-est-ce-que-l-education>>

VII. EMPOWERMENT

This notion of empowerment¹³ only arrived in France in the 2000s. An Anglo-Saxon word that combines two notions: power and the learning process to access it. This word is used in different fields: academic, educational, social action, professional, etc. Empowerment can refer to both a being and a process.

Individual empowerment is a process of restoring self-confidence. Through the development of the empowerment process, trust is already self-confidence that has been acquired through a commitment to take responsibility. Similarly, despite the difficulties, the aim is to continue to assume these responsibilities during these difficult conditions of struggle. Critical awareness develops side by side with learning and the ability to express one-

self. The ability to think, understand and be critical develops with the right that a person receives or takes to express himself.

With this platform and thanks to the non-market exchanges between locals and migrants, we would like to create a social link between these two populations, which would bring them closer together, but not only. By offering its services, migrants demonstrate that they have capacities and can respond to needs and vice versa. It is difficult to be inactive for any person. (e.g. Unemployment, retirement)



¹³ Carole Dane. L'empowerment, un concept pour la France ? {En ligne} (Consulté le 26/06/2019)
<<https://www.cairn.info/revue-vie-sociale-2007-2-page-59.htm>>

¹⁴ La prise de pouvoir. Shema. Site web. {En ligne} (Consulté le 26/06/2019)
<<http://www.thinkstockphotos.fr/image/photo-empowerment/482819040>>

STORY MAPPING - I02

The aim here would be for migrants to regain their self-confidence through their ability to act. Become aware of their skills and abilities to make decisions and take up challenges. Indeed, this would result in an improvement in the individual's ability to help himself, which allows him not to be perceived as a passive and ignorant person, deprived of opportunities, powerless in contemporary society, but rather as an autonomous person, ready and confident in creating his own opportunities.

Indeed, the role of social workers with migrants is to deepen on empowerment¹⁵ with them and not instead of them. It is therefore essential to promote empowerment in groups in difficulty, that they know they are not alone and people are present to help them. Migrants can develop their power of action to achieve their personal and professional objectives.

« The notion of empowerment calls into question the supremacy from the point of view of social workers over that of individuals or groups facing difficulties. It denounces the fact of thinking and acting in their place. The social workers who refer to it, together with the person or community accompanied, build actions likely to enable them to overcome the obstacles that hinder their progress. », states Bernard Vallerie, Director of the Social Careers Department at IUT2 in Grenoble.

¹⁵ Katia Rouff. *L'émancipation par l'empowerment*. {En ligne} (Consulté le 26/06/2019)
<<https://www.lien-social.com/L-emption-par-l-empowerment>>

STORY MAPPING - 102

VIII. ROLE OF FACILITATOR

The learning environment created by professionals and volunteers must inspire mutual trust or present attitudes must be non-violent, and above all non-judgmental, advocating respect for each other's opinions and emotions. The aim is to encourage the public to work on their self-awareness without fear.

The group's feedback during the sessions should not generate any judgment but should be the subjects of listening, respect and self-evaluation.

DURING THE ACTIVITIES:

1. ROLE OF THE FACILITATOR:

- Make sure of the equipment and space to start his session
- Explanation of the objectives of the session
- Motivate participants to participate
- Promoting mutual understanding
- Become the mediator if they need it
- To be the guardian of personal integrity
- To be a link between partners, locals and migrants
- Build a safe learning environment ¹⁶

3. THE FACILITATOR'S KNOWLEDGE:

- Knowledge of the theme of the sessions
- To "know how to be"
- Have some knowledge about the audience they will be working with (Cultural Codes etc.)
- Prepare activities
- Knowledge of non-formal education and other types of education
- Know local resources to work with migrant audiences
- To know yourself

2. THE FACILITATOR'S ATTITUDES

- Be tolerant
- Be empathetic
- Be patient
- Be flexible
- Be in active listening
- Be open-minded
- Being responsible
- Be motivated and motivating
- Be committed
- Be focused
- Be positive and dynamic
- Be ready to transmit and receive

4. THE FACILITATOR'S SKILLS

- Communicate formally and informally
- To be the guardian of time and space
- Know how to be a mediator but also a leader and a member of the team
- Be willing to work on this project, this workshop and have knowledge of this audience
- Notice the group dynamics take hold of it and know how to bounce back
- Know and communicate the use of storytelling & storymapping
- Ensure that objectives are achieved
- Summarize and conclude

¹⁶ EEE-YFU. (2016). *Manuel Coloured glasses*. p. 55-60

STORY MAPPING - I02

IX. TRAINING AGENDA

TRAINING MODULE - MIGRANTS PATH

SESSION 1 - ACTIVITIES TO BUILD CONFIDENCE

30 MIN

ACTIVITY 1 : Introduction

- **PRESENTATION:** Presentation of the facilitators, who you are, status, your structure (Briefly) and a feature of your personality. (Sometimes, it is important to share a personal aspect of yourself to build trust and facilitate communication with others. If we want them to share certain passages of their personal lives, it would be important to do the same.)
- **TABLE TOUR:** Get to know the participants. Name- First name - age- a feature of their personality - A hobby
- **ARTEM INTRODUCTION**
- **ENERGIZER**
- **EXPLANATION OF THE AGENDA**

STORY MAPPING - I02

30 MIN

ACTIVITY 2 : Write draw write

Description	a short and very amusing exercise that shows very well how every detail of our drawing, design or visual narrative adds something to the message. With a very small detail, you can add context and change the whole meaning.
Group size	a group
Age of participants	None
Duration/ Material	30 Minutes / A4 sheets - A fairly large room - Pens
Objectives	<ul style="list-style-type: none"> • Create a link in groups, • Fun activity, • Create a context using a certain tool - Drawing writing
Instructions/Procedure	<ul style="list-style-type: none"> • Everyone sits in a circle and takes an A4 sheet. • They write a short sentence, then pass the paper to the person to their left who is supposed to draw the sentence without using words. • Then they fold the paper so that the next person can see only the drawing and write a short sentence describing the drawing. • This goes on and on for some time. • The final results are generally hilarious.
Advice/Evaluation	

STORY MAPPING - 102

30 MIN

S2 - WHY STORYTELLING?

ACTIVITY 3 : Story spine

Description	<p>Most stories have important aspects in common, whether it is a princess, a knight, a tree or a student going against a witch, a dragon, the wind or a teacher. These things constitute what we call structure.</p> <p>The objective is to identify the main moments in history, i. e. the turning points, that dictate the rhythm of our history, by showing us what is happening.</p> <p>The purpose of this activity is to present the creation of a scenario to the participants so that they can do it on their own.</p>
Group size	A group
Age of participants	None
Duration/Material	30 Minutes / A4 sheets - A large enough room - Pens
Objectives	<p>Participants know what the scenario is They familiarize themselves with the main elements of a story, while trying to build one according to the proposed scheme Instructions/procedure</p> <p>The facilitator presents the structure of the spine of the story (see advice).</p>

STORY MAPPING - 102

Instructions/Procedure

He divides the participants into two groups and, following the first line of the structure of the spine story, gives the beginning of a story:

«Once upon a time... There was a little girl who came from a town called Pau.»

Each group writes the story of the «little girl» following the structure of the spine:

1. Once upon a time...
2. Every day.....
3. Until one day when....
4. And because of that, ...
5. That is why.... (repeated as many times as they wish)
6. Until finally...
7. From that day on

In fact, the following seven sentences can help us to start writing a story and build it, scene by scene, until its climax and resolution.

And it all starts with these four familiar words: Once upon a time...

Participants are free to choose the period of their story (past or present), to invent their characters or to be inspired by their own stories or experiences.

The host is also free to change the beginning of the story as long as he or she respects the script.

The two groups then share the invented stories.

STORY MAPPING - 102

<p>Comments</p>	<p>The facilitator can complete the information already provided via the activity sheet by consulting the following pages:</p> <p>Back to the story spine, which also provides examples of well-known stories whose structure has been analyzed according to this scheme; Scriptwriting: The Five Key Points of Story Structure;</p> <p>STORY STRUCTURE: The 5 Key Turning Points of All Successful Screenplays;</p> <p>“What makes a hero?” - Matthew Winkler;</p> <p>Digital storytelling – Guidebook for educators (from page 21 to 24).</p>
<p>Advice/Evaluation</p>	<p>Example: Once upon a time..... Whether or not you use these exact words, this openness reminds us that our first responsibility as storytellers is to present our characters and our setting, that is, to set history in time and space. Instinctively, your audience wants to know: Who is the story about? Where are they, and when is all this happening? You don't have to provide all the details, but you have to provide enough information for the public to have everything they need to know to understand the story that follows.</p> <p>And every day..... Once you have established the characters and set the scene, you can start telling the audience what life is like in this world every day. In The Wizard of Oz, for example, the first scenes establish that Dorothy feels ignored, unloved and dreams of a better place «above the rainbow». It is Dorothy's «world in balance», and the term «balance» should not be confused. This does not mean that everything is fine, but only that it is so.</p>

STORY MAPPING - 102

Advice/Evaluation

Until one day when
Something is happening that unbalances the main character's world, forcing him to do something, to change something, to achieve something that restores the old balance or to establish a new balance. In the structure of the story, this moment is called the triggering incident, and it is the pivotal event that launches the story. In The Wizard of Oz, the tornado incited the incident by apparently carrying Dorothy away, far from home.

And because of that.....

Your main character (or «protagonist») begins to pursue his goal. On the structural level, it is the beginning of Act II, the main body of history. After being literally thrown into the land of Oz, Dorothy desperately wants to go home, but she is told that the only person who can help her live far away. She must therefore walk to the emerald city to meet a mysterious wizard. Along the way, it will encounter several obstacles (apple trees, flying monkeys, etc.) but these only make the story more interesting.

That is why...

Dorothy achieved her first goal - to meet the Wizard of Oz - but that's not the end of her story. Thanks to this meeting, she now has another objective: to kill the wicked witch of the West and hand over her broomstick to the Wizard. In shorter stories, you may only have one «because of it», but you need at least one. Until finally...

We enter Act III and approach the moment of truth in history. Dorothy succeeds in her task and presents the Wizard with the deceased witch's broom, so he must now keep his promise to help her return to Kansas. And that's what he's doing, but not quite as we had originally planned.

And from that day on.....

Once we know what happened, the final scenes tell us what the story means for the protagonist, for others in the story, and (not least importantly) for those of us in the audience. When Dorothy wakes up in bed and realizes that she has never left Kansas, she learns the lesson of history: what we are looking for is often in us from the very beginning.

STORY MAPPING - I02

2 H

ACTIVITY 4 : Mapping the journey of life

Description	The objective of the exercise is to create visuals of your personal stories, participants will be able to represent their moments in life, reflect on their journey and aspirations for the future.
Group size	a group
Age of participants	None
Duration/ Material	120 Minutes (try to do it in 1h45) / A4 sheets - A large enough room - Pens - Video projector - Computer with Internet connection
Objectives	<ul style="list-style-type: none"> • Deepen participants' self-awareness and reflection. • Increase knowledge • To create visuals of your personal stories, he/she will be able to represent their moments of life through artistic expressions • The participant will be able to reflect on their life course and aspirations for the future.
Instructions/Procedure	<p>Give each participant a large sheet of paper and ask them to draw a winding path. In the middle of the trail, ask them to draw a circle. On the left of the path, ask them to write «path already travelled» and on the right - «the path to come».</p> <p>Retrospective (30 min)</p> <p>1. At the beginning, ask participants to think and include elements from where they come from.</p>

STORY MAPPING - 102

Instructions/Procedure

For example, places, culture, language and/or spirituality.

2. Ask them to think about their companions throughout this journey. They can be individuals, groups, communities, organizations. Ask them to include people of different generations, so they can include invisible friends, spiritual leaders, pets, etc.

3. Ask them to draw or list some of the favourite places they have visited on this trip so far.

4. Ask participants to identify two steps in their journey. Ask them what key things they have already accomplished and represent them on their way.

5. Ask them to draw a mountain and a river to symbolize two obstacles they have already overcome. Ask them to indicate how they overcame, avoided or circumvented the obstacles.

6. Ask participants to draw the survival kit at the top of the page. Inside it, they must write down what helped them in difficult times. They can be values, skills, people, proverbs, songs,

Looking to the future (30 min)

1. Ask participants to write down their hopes, dreams, wishes towards the end of the journey. He can act for themselves, their family members, their friends, even future generations.

2. Ask them to identify some of the places they want to see during the rest of their trip and ask them to mark it on the trail.

3. Ask participants to review the steps they have already taken and mark the following three milestones for the future. Note that these steps should be achievable, which they really want to do.

4. Ask participants to draw a mountain to symbolize an obstacle on the way of the future. Ask them how they and their travelling companions will try to avoid, avoid or overcome this difficulty. Ask them to think about how they can stay strong because they will face these problems.

5. Finally, ask participants to mark the songs they will take with them and sing and sing as they travel forward. Ask them to think about why these particular songs, what they say and what they mean to them.

STORY MAPPING - I02

Instructions/Procedure

Retrospective (30 min)

1. Give participants time to reflect on their journey.
2. Ask participants what good memories they will take with them in the future.
May they draw them like stars throughout their journey. They may include sounds, curiosities, tastes, touches or smells to which they are related. Ask them who played an important role in these memories and why. Each of these memories is important to them. Let them think about what these memories offer them and their fellow travellers. Ask them to place the answers to these questions inside or next to the stars.
3. Ask participants to name their paths to symbolize what this Journey of Life means to them.
4. Finally, ask participants to go back over everything they said. Ask them if they want to send a message to the person who is just starting his or her journey and what would be one of the lessons they have learned that they would like to share with others.

Share the trip (30 min)

When all the «Journeys of Life» are over, give the participants time to walk around and look at the stories of the other participants. Gather the participants in the circle and ask a volunteer to share their story.

Ask each of them, one by one, to tell the story of the journey and the images they have drawn represent their lives, following the steps that follow the temporal dimensions. Ask all groups to give their full attention to the person who is sharing and for all group members to wait for the end of the questions and comments. Allow 5 to 7 minutes for each story.

If the group is too large for everyone to hear all the stories, you can divide into two small groups of 5-6 people.

End the activity by reflecting on how the participants felt, what was most difficult to address and how they felt.

Identify if they have discovered something new or forgotten.

Ask a series of questions to stimulate group discussion:

- How was it for you to tell your story to this group?
- What was it like for you to hear all those stories?
- What knowledge did you acquire about yourself and your friend in the group?

STORY MAPPING - I02

Conseils/evaluation	The facilitator must accompany the participants and through dialogue help them to identify the main elements of their lives - The facilitator must draw his «Journey of Life» before implementing the activity with the participant.
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40 MIN

Energiser

SESSION 3 - DIGITAL STORY TELLING

Story telling activity (technical contribution on narrative)

ACTIVITY 1 : Why telling story

Description	Presentation of different stories: The facilitator presents some examples of stories. Ask participants to listen carefully and focus on the content. After each story is presented, the facilitator divides the participants into three groups. Invitation of participants to choose their favourite story, they should put forward their arguments and opinions.
Group size	A group
Age of participants	None
Duration/Material	30 Minutes / Photos - Videos - Written stories
Objectives	<ul style="list-style-type: none"> • The purpose of this module is to present the advantages of telling a story using digital tools. • Participants learn to know different aspects of storytelling with different assets (written history, photo, video).

STORY MAPPING - I02

Instructions/Procedure

STEP 1

- Presentation of different stories: The facilitator presents some examples of stories. Ask participants to listen carefully and focus on the content. After each story is presented, the facilitator divides the participants into three groups.

- Example of a short-written history: A dream come true (Daniel)

<<https://www.values.com/your-inspirational-stories/3081-a-dream-come-true>>

- Example of a photo report: «Dear Orlando» photo

- series: Photo series of personal stories of people about the nightclub shooting
<https://www.buzzfeed.com/skarlan/dear-world-series?utm_term=.eIEkRnRgN#.tspw282vo>

- Sample video stories: Angelas' story
<https://digitalearth.eu.maps.arcgis.com/apps/MapJournal/index.html?appid=59bf8918b6dd-4c299ab55a4cc46dc0e5>

DIGITAL STORIES

Sample video stories: Joely's story - Digital history: < <http://tellyourstorymap.eu/fr/joelys-story/>>

Sample video stories: Steven story - Digital history:
<https://www.bristolstories.org/story/226?autoplay=true>

stories

<https://www.youtube.com/channel/UCrE2IT-piUwLE7vbU_svo1sQ/playlists>

STORY MAPPING - I02

Instructions/Procedure	<p>STEP 2</p> <p>Activity: Each group writes which story is the most powerful and why. Invite participants to present their conclusions.</p> <p>STEP 3</p> <p>Discussion with participants: Invite participants to share their opinions - positive and negative aspects of telling a story with different assets.</p>
Advice/evaluation	<ul style="list-style-type: none"> • Make sure that all participants are able to connect and access the websites. • Check if the participants have understood what they have done and if they are able to make a link with their story map

50 MIN

Cov'on

SESSION 4 - DISCOVERY OF COV'ON

- Discovery of Cov'on
- Distribution and explanation of the Guide
 - Show the platform
 - Questions?

1H15 MIN

(Cov'on)

- Start creating you maps with key points in your life, create every step of your journey

STORY MAPPING - 102

30 MIN

- RETURN ON THE PREVIOUS DAY - Answer doubts and questions
 - ENERGIZER
- EXPLANATION OF THE AGENDA

1H45 MIN

SESSION 5 - CREATION AND ASSEMBLY OF MAPS

- Use of the materials sought the day before
 - Create the maps

1H

- Finish the maps

2H30 MIN

SESSION 6 - MAP PRESENTATION

Each participant presents his or her card orally with the tools he or she wishes and has chosen in previous sessions. 15 minutes per card?

30 MIN

SESSION 7 - OBJECTIVES AND EVALUATION

- Reminder of the objectives of the cards, storytelling and storymapping.
 - The challenges of this training and the project.
 - Collect feedback from participants
 - Use FCC evaluations?
 - Questionnaires?

STORY MAPPING - I02

TRAINING MODULE 2 - PROFESSIONALS / VOLUNTEERS

SESSION 1 - INTRODUCTION

30 MIN

PRESENTATION: Presentation of the project, introduction of the facilitators, who you are, status, your structure (Briefly) and a feature of your personality.

TABLE TOUR: Get to know the participants. Name- First name - age- a feature of their personality - A hobby

- **ENERGIZER**
- **ARTEM INTRODUCTION**
- **EXPLANATION OF THE AGENDA**

1H

ACTIVITY 1 : Powerpoint

Presentation of the booklet in brief with a powerpoint that presents the fundamental points of the booklet (ppt)

- ARTEM presentation
- Why use story Telling for migrants, what is Storymapping?
- The objectives of these sessions for migrants and professionals
 - Who are the migrants?
 - Empowering

SESSION 2 - ACTIVITIES

1H30 MIN

- Group of 16 participants divide into two groups
- 30min' Animation: Why telling stories? (See above)
- 60 min' Coffee Word on the role of the facilitator

STORY MAPPING - I02

ACTIVITY 2 : Word café : Facilitator's Role

Description	The participants are divided into 4 teams and brainstorm on the questions that will be presented to them in turn. The aim is to reflect as a team and discuss the role of the facilitator.
Group size	A group
Age of participants	None
Duration/Material	60 Minutes / A4 sheets - A large enough room - Pens - Flipchart
Objectives	<ul style="list-style-type: none"> • Create a link in the teams • Reflect together on issues • Allows you to think about all the questions
Instructions/Procedure	<ul style="list-style-type: none"> • Divide the group of 16 participants into 4 groups of 4 • Prepare the room with 4 tables & chairs • Distribute 4 rotating flipcharts with questions so that each group can ask their ideas on each flipchart • Designate a person from the group to present the last flipchart in their possession. • Debriefing and group reflection on the role of the facilitator <p>QUESTIONS:</p> <ol style="list-style-type: none"> 1. What is the role of the facilitator? 2. What knowledge should he have? 3. What qualities should it have? 4. What should never be done as a facilitator? <p>DEBRIFING: introduction of each flipchart to the audience</p>
Advice/Evaluation	

STORY MAPPING - I02

SESSION 3 - DISCOVERY OF COV'ON

2H

- Discovery of Cov'on
- Distribution and explanation of the Guide
 - Show the platform
 - Questions?
- Test of map creation of the platform, create your journey according to the topic: my professional back ground.

SESSION 4 - MAP PRESENTATION

1H

- Finish creation + maps
- Start Presentations (3 maps or 45 minutes)
- How to animate and present cov'on to an audience

15 MIN

Answer doubts and questions
• **ENERGIZER**

3H15 MIN

- Presentation of maps
(15 min per participants)
- How to animate and present cov'on in front of an audience
 - Evaluation

STORY MAPPING - 102

XI. THE ARTEM PROJECT

The ARTEM project aims to improve the integration of migrants into local communities through three key aspects:

- strengthening the intercultural skills of professionals and volunteers who receive migrants,
- improving migrants' skills,
- creating links between local communities and women migrants.

Starting from the observation that the staff who receive and assist migrants are not always armed in terms of intercultural knowledge and skills, ARTEM seeks to develop an educational model to develop and strengthen the intercultural skills of people who receive migrants in the local community (professionals or volunteers) - and vice versa - and to promote the inclusion of first-time migrants in local European communities by enhancing their skills.

The original approach of the project is based on the creation of a platform for the exchange of non-market services between locals and migrants, the opportunity to create meetings, get to know each other and offer useful services to others, provide simple answers and meet small everyday needs. Including the one of doing, having activities, time for exchanges and meetings, feeling useful and recognized for one's skills and qualities, more than by one's status.

The project will therefore use a system of exchanges of non-market services encountered on the online platform "**ARTEM ACCESS**" to support the achievement of its goals and objectives.

The project is funded by the EU's Erasmus+ programme and is implemented between October 2018 and August 2020.

The following project and activities are described in detail on the website: <<https://www.artemproject.org/>>

XII. THE PARTNERSHIP

pistes solidaires

Pistes-Solidaires is an association that develops its projects and actions according to UNESCO's 4 pillars of education: learn to know, learn to be, learn to do, learn to live together and with the others

OUR GOAL

That each young person may benefit from the unique experience of international educational mobility. Education goes hand in hand with openness to the world and an understanding of local / global interdependencies.

OUR WORK

- Promoting European and international openness in education
- Facilitating the educational mobility of young people in Europe and throughout the world
- Make each experience abroad a unique experience with high human and educational added value

OUR APPROACH

Pistes-Solidaires bases its work on non-formal education methods, particularly those based on experiential learning.

OUR METHOD

We create educational situations to develop social skills, to facilitate living together and to learn to be

OUR AREA OF WORK

1/ Youth and educational mobility

The core of our work is to facilitate the access to the international mobility.

We create and bring together internship and volunteering opportunities so that each year more than a hundred young people can live a European and/or international experience.

2/ Social and educational innovation

Research and innovation are at the heart of this work area.

European cooperation Centre is characterized by the creation of educational, social or socio-cultural resources resulting from projects carried out with European consortia.

3/ Europe Direct Information Center

Our commitment: to inform, to advise, to understand, to know about the European

Union, the countries that make it up, its functioning, its importance and its impact on our daily lives.

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The Accorderie is an association where people can exchange several services with one unique money: the time.

For example, I can ask help to paint my wall, and in exchange I can cook some portugeses meals for someone else.

We are part of a French Organisation «Réseau des Accorderies de France ». Today we are 36 Accorderies in France, the concept comes from Quebec (Canada).

The exchange system allows people to develop their skills and the empowerment of everyone.

Moreover, thanks to this system, we fight (at our level) against financial and social precariousness.

Accorderie has been opened for 3 years, and we have 300 members. A majority of women (85%), single parents and job seekers.

Members can exchange everything except for: services being a matter of health, their profession (because of the unfair competition) and services has to be limited in short term.

Members can exchange thanks to an application on the web with their profiles (my asks, my offers) They can link directly with all members.

Besides the exchanges, we propose friendly moments every week (breakfast, lunch, picnic...)



Verein Multikulturell is a non-governmental non-profit organization founded in 1993. The organization's main objectives are to promote professional, social and cultural, inclusion of migrants and it aims to enhance intercultural dialogue and education.

The organization's activities are organized in close collaboration with international and National partners, like e.g. the Tyrolean Government and other State institutions, Chamber of Commerce, job centers, schools and other providers of education, as well as different civil organizations and networks.

Being involved in a variety of projects for several years it has gained wide experience in leading national and international projects.

Verein Multikulturell budgetary resources are provided by the regional government of Tyrol, Austrian government program as well as by European programs and funds (e.g. 2019 mainly Erasmus+, ESF, AMIF and CHAFAE).

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The organizations' staff currently holds 9 permanent members providing services within the field's education, counseling and health, 8 trainers for basic education and language training and 2 European volunteers.

For several years VM has been involved in a variety of projects (LLL, Daphne, Leonardo; Erasmus+ KA1, KA2, KA3; AMIF; ESF;). It has gained experience in designing and leading national and international projects and taking up the role of an active and motivated transnational project partner.

VM is accredited for EVS - European Voluntary Services and affiliated to following networks:

- Tirolean Initiative for Culture (IG Kultur Tirol)
 - Austrian Initiative for Culture (IG Kultur Österreich)
 - Social Network Tirol
 - Integrationsforum Tirol
 - ANAR – Austrian Network against Racism
- PARTNERS' PROFILES
- European Multicultural Foundation



Asociación Mundus- Un mundo a tus pies, with headquarters in the city of Badalona (Barcelona) is an association created by young Catalan people passionate about mobility and exchange, as well as cultural diversity and non- formal learning opportunities for young people.

The Association begins his journey with the goals of implementing projects which facilitate the contact between cultures and with the idea of promoting a more inclusive and egalitarian society. It aims to give opportunities to young Catalans and Europeans to develop their competences, and learn through non- formal education.

In the last few years, Mundus has also engaged in working to extent the learning opportunities that mobility programmes offer to young migrants.

With a multidisciplinary team of passionate educators, Mundus facilitates and manages mobility projects in the fields of Non-Formal Education, Vocational Education and Training and Adult Education; besides that, the organisations is also engage in several strategic partnerships.

That is why we have a global vision of the European Mobility programs, not only superficial but profound in its possibilities, content and objectives. We believe we are a group motivated by our own experiences that aims to draw attention to the world of opportunities that Europe offers us through our work.

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CATRO Bulgaria is part of the leading Austrian consultancy group – CATRO Personalberatung and dieBerater®, providing cutting-edge know-how in all areas related to human resources management and development.

Since 2010, CATRO has been supporting its clients in Bulgaria – recruiting new talents, developing employees' potential, providing HR consultancy in areas as Leadership Development, Performance Management, Change Management, and Coaching.

A crucial part of our mission is to develop and implement corporate socially responsible projects through which we build a bridge between different socially disadvantaged groups and the corporate sector, opening a space for identifying opportunities for sustainable partnerships.

We are proud of being recognized as one of the key partners of UNHCR Bulgaria (United Nations Higher Commissioner for Refugees) and another relevant stakeholder as NGO's and public authorities due to our efforts in improving the opportunities for refugee employment and integration in Bulgarian companies.



VIFIN is a knowledge and research centre at the Municipality of Vejle. We work to create, disseminate and mainstream good practice on integration and social development at the local, regional, national and international levels.

The Municipality established the Resource Centre for Integration (VIFIN) in 2002 to create a resource centre that collects and processes knowledge on integration of ethnic minorities and also develops and implements integration projects and activities.

Within the field of integration, VIFIN's core competence is development of digital material for learning Danish as a second language.

Over the years, our competencies have expanded and today go beyond integration and language learning, and include smart learning and pedagogical innovation with digital tools in general. We also work with projects and activities on smart city, resilience and sustainability.

VIFIN sources its funding for projects and activities from the European Union, Danish ministries and from income-generating activities. We see ourselves as a combination of resource centre, project organisation and consultancy agency.

In Vejle Municipality's organisational structure, VIFIN is located under the Department for Education and Learning.

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REPLAY Network is an association of trainers active at international level within almost all the EU programs dealing with non-formal education, learning through mobility and active citizenship.

Our mission is to promote social cohesion, responsible participation, active citizenship, inclusion and equal opportunities, employability and active aging, cooperation and multiculturalism, contributing to the achievement of the objectives of the Europe 2020 strategy for the growth of a smart, sustainable and inclusive society.

REPLAY Network projects, organizes and develops different kind of training and educative activities addressed to trainers, youngsters and adults, organizations, etc., using non-formal learning, active methodology and international mobility in order to contribute to the personal and professional growing of individuals in a lifelong learning perspective.

The active methodology is based on learning by doing, experimenting situations or activities meant to encourage individual and group reflection, and the reflection of the individual in/within the group. In a process of human growth towards the increasing self-awareness, the active methodology allows the participants to learn about themselves.

Replay Network promotes the learning process throughout any intercultural experience as fundamental for tackling self-awareness, integration and the development of transversal skills needed to act in a globalized environment.

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PiNA was founded in 1998 at the Initiative of the Open Society Institute. Today, the Association for Culture and Education PiNA is a Europe Direct Information Centre, a Eurodesk regional partner, a regional Centre for Intercultural Dialogue, a regional HUB and a youth centre with the status of operating in the public interest in the field of youth.

PiNA's main activities are divided between three pillars:

- (1) strengthening of the NGO sector (advocacy, educational activities, networking activities),
- (2) development of a critical and responsible society (project work, creation of new didactic and educational methods, research)
- (3) international (co)operation (collaboration on key international issues in order to provide common framework for action).

PiNA has experience with coordination of international projects (Interreg Danube, Erasmus+, Europe for Citizens, European Social Fund, Norway's Financial Mechanism) and has a wide thematic reach (active citizenship, youth employment, socially responsible entrepreneurship, capacity building of/for NGOs, non-formal education), 12 full-time employees, with educational backgrounds in Psychology, Education, Anthropology, Philosophy, Political Science and Law, and more than 40 external experts.

PiNA's educators and expert trainers are qualified in youth education, social participation, Integration of immigrants and democratic practices. They run courses and initiatives designed for youngsters and adults. They work and believe in principles of non-formal education as tools to develop fundamental skills, values and approaches for the holistic development of responsible citizens. They refer to different techniques in order to engage the participants through an inner discovery, involving critical reflections and new understandings of the social models surrounding our society (for example: the Theatre of the Oppressed technique, adapting and inspired by model, the Loesje creative writing technique, service design and multimedia).

PiNA is specialized in the development of educational modules and didactics and has three experienced trainers that have worked for national ministries, the Council of Europe, Erasmus+ national operators and similar institutions. PiNA has experience in organizing and implementing workshops in schools/youth NGOs and has developed a strong relationship with many primary and secondary schools in Slovenia and local and national youth NGOs.

STORY MAPPING - I02

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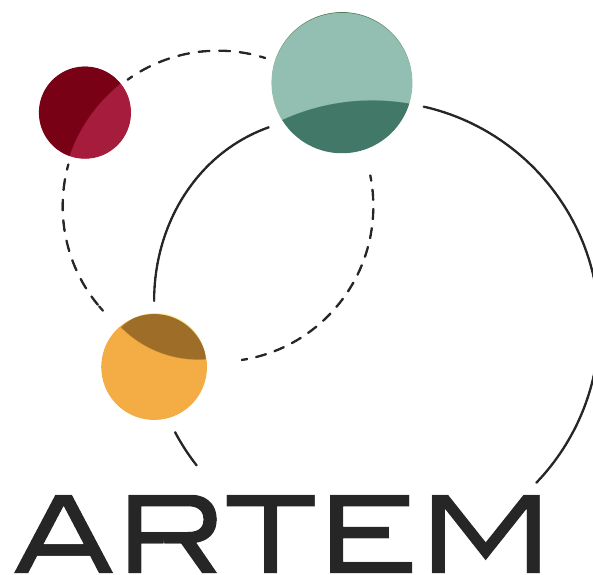
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