



Grandma's
STORY.EU

POP UP EXHIBITION

Guide lines

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GLOCAL FACTORY



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Introduction

This e-Publication Guide a methodology for creating simple pop-up exhibitions. It empowers young people collect the stories of older migrant women for educational exhibits in pop up exhibitions in youth centers, libraries, museums etc. This method of delivering pop-up exhibitions offers new perspective in giving access to culture to minorities “Break into the castle of culture” - bringing people into cultural institutions, not just creating one-off exhibitions, but empowering communities.

“Grandma’s Story”- brings together the extensive experience of several organisations working with migrants and youth from several parts of Europe. The objective is to develop a comprehensive training material for the target group youth workers working with refugees and their children, intercultural learning environments, teaching in their second language about their history in a setting of migration, tolerance and diversity. The secondary target group is educators working museums and galleries, heritage and community associations especially those within areas of larger ethnic minority populations.

Documenting Patterns of Migration and Integration as a resource for training in youth work the project will begin by recognizing and recording the stories of the “Grandmothers”. The older generation of women whose stories are seldom collected or retold. The stories upon which the project is based are found all over Europe. Young women left their homes and migrated to another country or region. Through hard work they established themselves and to varying degrees integrated into their new homeland. The narrative is similar even if every story is unique:

I had to move because it was even impossible to survive cultivating the ground...

I had to move because of the war.....

I just deserved a better life.....

We were exchanged.....

I came because my husband came to work.....

The aim is not specifically to look at why people left but to record the migrant women’s story of migration and integration. We wish to learn from Grandma’s experience and tell their stories.



1. MIGRATION 3.0, EXPLORE MORE

Why is it important to explore and educate about migration?



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If you searched the Internet for the following terms; migration, immigration or integration, you would find out that there are a many people who move to other countries for a variety of reasons, e.g. love, work, a better life, being forced from their own country etc.

Look at the following links that talk about these issues:



<https://www.youtube.com/watch?v=PdxPCeWw75k>
(My escape from North Korea by Hyeonseo Lee)



https://www.youtube.com/watch?v=YjXJ_xaXBsk
(New Zealand migration story by Jordan Leary)

Various kinds of migration depend upon several factors; the flow and number of people involved, the reasons for their movement, the time they spend in migration and the nature of that migration. Here are a few forms based on these criteria:

Voluntary criteria:

- a) voluntary migration - labor migration*
- b) forced migration - wars, fear of persecution, human rights violations*

Motive criteria:

- a) economic and non-economic migration*
- b) family migration*
- c) educational migration*

Legal criteria:

- a) laws - along with documents and permissions*
- b) irregular - unauthorized crossing of borders and stay*

Space criteria:

- a) external - across state borders*
- b) internal - within the state boundaries*
- c) transitory*



Time criteria:

- a) long - term*
- b) seasonal*
- c) periodic*

Do you know that there are 5 different categories of migrants: an economic migrant, an irregular migrant, a refugee, an asylum seeker and a victim of human trafficking? Do you understand the importance of information and education about these concepts related to migration?

Here is a brief introduction to information that may be relevant: basic concepts related to migration, about organizations who work with migrants, activities that they carry out and how these organizations can help you. What you have to do is to study fully the sources we have suggested to better adapt them to your community.

EDUCATE YOURSELF!

Research the terms!

Keywords: migration, emigration, migrants integration, migrants perception, immigrant, emigrant

Migration: movement of people to a new area or country in order to find work or better living conditions

Emigration: Emigration is the act of leaving one resident country with the intent to settle elsewhere

Integration: the intermixing of people who were previously segregated

Immigrant: a person who comes to a country to take up permanent residence

Emigrant: a person who emigrates, as from his or her native country or region

Get to know organizations.

International Organisation for Migration.
www.iom.int/

Migration News Sheet.
www.migrationnewssheet.eu/

Human Rights Watch.
www.hrw.org/topic/migrants

UN: Refugees and migrants.
www.refugeesmigration.un.org/

UN Women: Women refugees and migrants.
www.unwomen.org/en/news/in-focus/women-refugees-and-migrants

Be aware - take your stand!

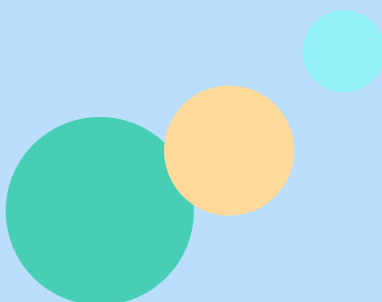
The Guardian- Migration.
www.theguardian.com/world/migration

The Independent- Migration.
www.independent.co.uk/topic/migration

Daily Mail- Immigration.
www.dailymail.co.uk/news/Immigration/index.html

The Telegraph- Immigration.
www.telegraph.co.uk/immigration/

The New York Times- Immigration and Emigration.
www.nytimes.com/topic/subject/immigration-and-emigration



GET TO KNOW YOUR NEIGHBOUR!

How to feel more comfortable and at home in your local community.

What sort of things can you find in local community that you are currently living? Do you know how to adapt quickly and how to feel at home there? Have you heard about activities such as “Christmas lunch with refugees” or Android/iPhone mobile apps intended for learning languages? All of this can be found in organizations that encourage integration and welcome refugees. The main goal of such humanitarian organizations are to help displaced people by offering various services such as counseling, pastoral care, access to information, psycho-social support, etc.

For more information visit next web sites of organizations which may help you:

Integration in Republic of Croatia www.irh.hr

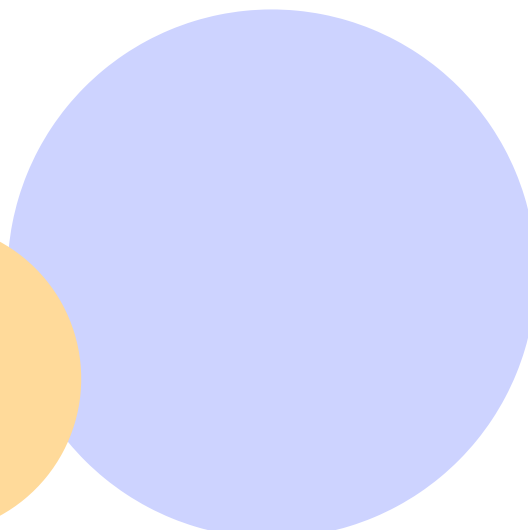
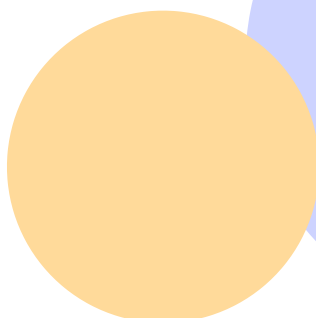
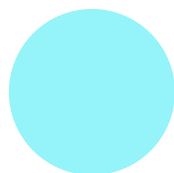
Jesuit Refugee Service www.jrs.hr

Croatian Red Cross www.hck.hr

HOW CAN WE HELP?

Many local communities try to open their hearts and minds towards a positive integration of immigrants and refugees into the social fabric of their receiving communities.

There are many challenges, and we can overcome them through volunteering, conversation and meetings between diverse groups in our community concerning our shared values and cultural contributions. Through friendly conversation, education, social and cultural activities engaging immigrants, we want to build a sensible understanding of the immigrant community that would ensure that both residents and newcomers can feel at home here in our local community.



2. DESIGNING A POP-UP EXHIBITION

Creating and hosting an exhibition, though no easy or superficial task, is a fun activity that can stir very deep emotions in all of the parties related to it: artists/contributors, organisers and visitors alike.



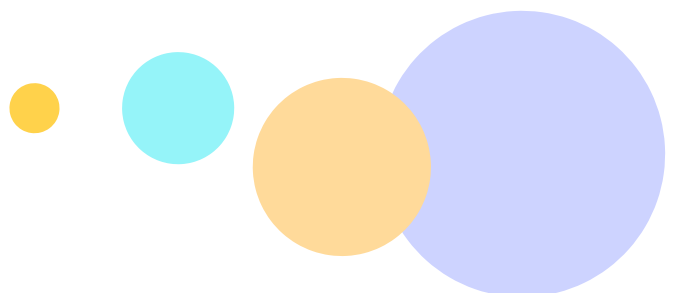
A well thought out and designed exhibition can succeed in touching all of us in one way or another! There are many different types of exhibitions and one of the easiest is a 'pop-up exhibition'. They are simpler and practical in character.

A pop-up exhibition is a new and effective way of utilizing unused/unoccupied shops, buildings, parks, halls and other spaces for a limited time period, starting from an hour to a few weeks. It has many advantages apart from being a practical way of holding exhibitions on a small budget. A Pop-up, can bring new life to long-neglected areas of a neighborhood. It is also very effective in connecting people living in the same area and thanks to the pop-up, giving them a lot of ideas to discuss about.

In this chapter, you will find all the necessary information needed to help you organise a Pop-up of your own along with a sample task that will function as a starting point for you. We have had a very enjoyable time while working on it and sincerely hope that you will share the same feelings with us when you, yourself, are also involved in developing your own. The artists/contributors of the exhibitions should either be descendants of the people who experienced migration or population exchange or interview somebody who experienced it themselves in order to learn After learning about their story, you need to find a way to share it with the visitors of the exhibition. Below, you will find some ideas in relation to this:

Choose an object to present in the exhibit. This may be an artifact or a photo/picture/video recording/voice recording. You may tell the visitors the objects' story yourself through texts placed on your stand or you can invite the person who owns it to do so. If that person is not available to come to the exhibition, you can have their video or voice recording to share with the visitors. Keep in mind that you need to hold a written consent of this person with their signature on in every case listed here. If they are illiterate, then you can have it verbally through a video recording. You may choose to compose a song, play one or share a poem written by you based on the object or the story you have chosen and perform it in your stand in the area. You may present an object that you have created upon hearing the incident. Keep in mind that there may be lots of other ways of holding such an exhibition and you can come up with a mixture of activities/concepts by following an eclectic method. Feel free to be as creative and practical as possible.

A hands-on spot where the visitors in the exhibition area could handle objects can be a fun idea and a memorable one. Perhaps; you can let them express and share their feelings and ideas on the stories they have come across there. They can sing a song, read a poem, write a short note, draw a picture, leave a photo they have taken during their visit or perhaps make a model by using cartoons or bits and peaces that you can provide them with on a table in a separate area in the main hall. Remember that you may need boards to share these with the others on the spot, too.



WHAT TO DO IF YOU ARE AN ORGANIZER

Creating the Theme

This is a must in order to develop an effective exhibition because it provides integrity.



Preparation of the Objects to Be Exhibited

These may be pictures, photographs, video and/or voice recordings, commemorative objects or even a narration either in person or in voice and/or video recording.

It is a good idea to prepare an application form to be filled in by the participants/ artists so that you choose among them easily. Along with this form, you will need to publish a call introducing the idea you have in mind apart from drawing up a contract and a specification.

Name tags/ identification cards for each one of the items is needed in two ways: This will help the visitors to understand exactly what they are looking at as it will be feeding them with the necessary information and secondly, it will ensure much more memorable effects. The information given by the contributors/ artists will help you with the content.

Drawings by Semih poroy



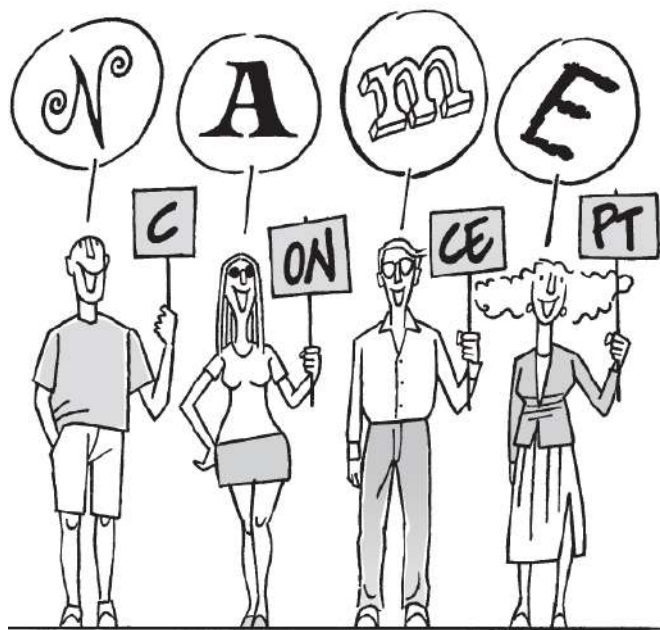
Distribution of Responsibilities

In any sort of organisation, group members working within need to know what to do and how to do and decide on who will take care of what so that everything goes smoothly. (See Planning Document)



Deciding on the Name of the Exhibition and the Concept

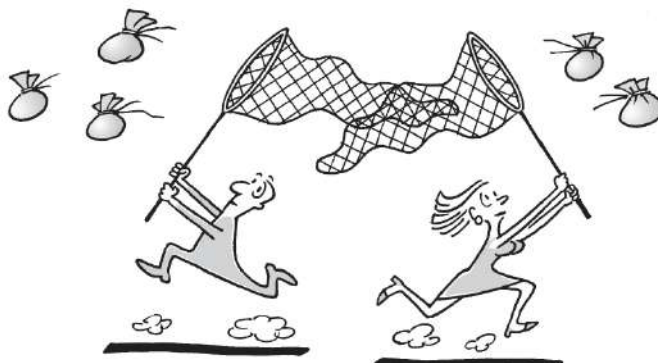
The title of an exhibition should be chosen as to the theme to reflect the idea behind it and ring a bell in the minds of the public. Plus, the composition of the objects to be exhibited is also of utmost importance as every exhibition has an artistic attribute too. Plus, it is also important to arrange the display area in a way that reflects the feeling that you aim to create for the visitors. Background music and treats to be served could be considered here as well. These are important to leave a warm feeling on the visitors.



Drawings by Semih poroy

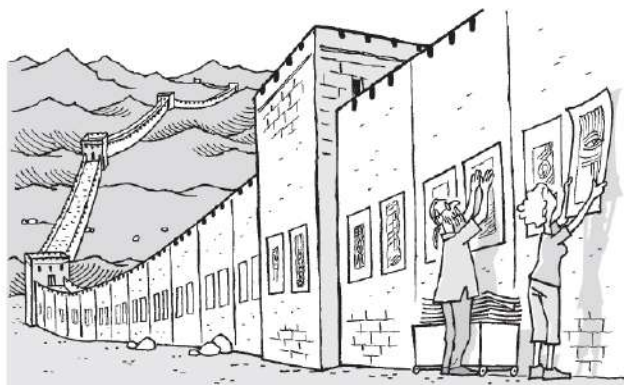
Budgeting

In order to hold an organisation where resources are used effectively, one needs to know their budget and how to use it successfully. So, you should start with the definition of budget items.



Deciding on the Exhibition Area

One can hold an exhibition in any place that you can think of depending on the concept and the items (size, value etc). You should keep in mind that you may need a board or a stand or a table at least to arrange your items on. You may also need wall space and access to electricity. Remember that you will need to decide on the exact number of the contributors and/or exhibits in relation to the space you have.



How to Gain Publicity

Letting the public know about your upcoming exhibition is a must. Networking is, of course, the key, here. Plus, you can come up with some creative means of inviting people to the exhibition too. Try to find simple, cheap but effective ways of arousing public interest. If possible, reaching the local media to help you with this would work quite well, too. Keep in mind that much of the work could be done by word-of-mouth recommendations once it is open. Don't forget about social media such as Facebook. Set up a Facebook page for your exhibition and encourage friends to share it.



Making Your Mark in History – Ensuring that there are long term effects

Photograph and video your work in order to 'make your mark in history' and create a long-term effect for publicity. A printable online catalogue made up of photos along with some interviews, recordings and the online form of the guestbook would well do. Use, for example, You Tube to share your videos.

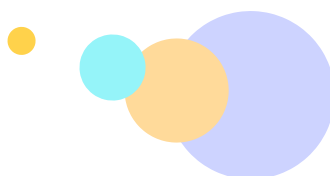


Drawings by Semih poroy

WHAT TO DO IF YOU ARE AN ARTIST CONTRIBUTING TO A POP-UP EXHIBITION

Decide on the object/ artifact to exhibit in the area and the composition in which you are going to present it.

Give a name to your object and/or artifact or the composition in a way that it could be presented to the visitors through an identification tag. The name must be a catchy one that will have a sound effect on visitors. Remember writing a short but impressive legend to be published on the tag along with the name of the exhibit. Make an application -if need be- stating that you want to be involved in the exhibition. You may need to fill in a form in which you may need to give information on the articles listed right above.



WRITING TEXTS FOR EXHIBITIONS

Start by looking at the target group you are writing for; adults, children, people from the town or people from the country, wealthy people, poor people, experts, specialists, general public? Are you writing for local people with local knowledge or for people who have no basic knowledge of the area or the exhibitions content. We have to think about what languages we are going to write the text in, is it the local language or do we have to write for tourists and foreigners visiting the area?

A good way to start this task is by looking at the Pop up exhibitions aims, who is the exhibition for, who is the primary audience or target group. Is it a general exhibition for everybody, a specialist exhibition for the experts, a children's exhibition or an exhibition with a specific educational role or a exhibition specifically for tourists. We have to choose, we can't write for everybody!

Here is a little guide for writing text for an exhibition. First of all we need some sort of introductory panel explaining the purpose of the whole exhibition and why the visitors should stay and read or look at this exhibition. This will be the equivalent of a start page to the exhibition. We then need section panels, like the chapters in a book and this will give some general background information on the topic or the section or the part of the exhibition we are looking at. Throughout the text we should pose questions and the answers to the questions could be found in the objects, the pictures or the visual/audio information that we are giving. If you're using larger objects it may be an idea to give them a label. Give more detailed information about the objects themselves, explain what they are and why they are significant to the exhibition.

Research has shown that exhibition texts are often too complicated, they are often written by experts long removed from the knowledge level of the visitor. Most visitors will probably know very little about the subject. On the other hand, exhibition text can be too simple if they just consist of a title, 'Greek vase' 2000 BC. It gives no extra information to the visitor. I was once at an exhibition where the title was simply "object given by a mountain man".

This left me a little bit confused. Often they can be too long, as a golden rule or the rule of thumb, keep it shorter. Always ask, who is this text for? A little rule of thumb here also, for your introductory text tell about the exhibition about what it's about, its context about maximum 150 words but 50 words is better.

Your section text again maximum 200 words and here again 50 words is better. Your object labels, telling about the specific objects or parts of the exhibition itself 40 words at the most. If you need any more text than this, it is probably better to put the text into a pdf and let the visitor download as an addition to the exhibition. Keep it simple, don't use jargon, don't use the language of an expert, use the language that the general public is used to.

When you're writing text in English... Here is a little exercise to do to get you to the right level of your exhibition. For every hundred words in the text, count the amount of sentences and the amount of syllables. A six or seven year old child will probably use 115 syllables per hundred words. A person with a university education will use 160 syllables per 100 words. A six-seven year old will use about 13 sentences per 100 words. A university educated person will use 3-4 sentences per 100 words. We should aim for a text level for an exhibition for the general public at a language level of a 12-14 year old. Exercise to do and a little pause for thought. Take an object from your pocket, wallet or bag and write a short exhibition text about it with an introductory text, a section text and an object text and use not more than 30 words per section.

STORYBOARDING AND STORYTELLING

Explores the use of a storyboard and story telling in planning an exhibition. What is a storyboard? It can be a simple piece of paper or a sophisticated computer program? It maps the sequence of your exhibition and allows the designer to put thoughts into logical actions. A storyboard helps you with notes, drawing a prototype or creating a flow chart. You can also manage your schedule, ascertain your priorities and order and note which equipment you will need. You can use sticky notes, both paper and electronic to keep track of your inspirational ideas. A storyboard helps you put these notes in order.

If you're creating your first formal storyboard, you'll have to decide if you require a paper or screen board. Both of them have their advantages and disadvantages - and both come in so many types that you can have a great time deciding which works best for you.

In new technologies a tablet or pen emulates a regular pen, and it comes with an electronic eraser. And you could use a speech recognition program to input ideas straight into your electronic storyboard. Handwriting recognition and OCR programs can port all your existing paper storyboards onto the screen level.

Screen storyboards have other advantages over paper storyboards. - You can share them over your network or the internet. By sharing, your storyboards become more collaborative, and consequently your content is richer, your ideas are originated from a higher base level.

Paper storyboards have advantages - not everybody carries a palmtop or laptop everywhere - paper is everywhere: It is necessary to mention here that it is better to carry a small paper notepad to capture your sudden or planned spurts of inspiration.

The single biggest advantage of a screen storyboard is duplication. Use a combination, use paper, but convert it to electronic format as soon as possible.

In its simplest form, a digital storyboard could be a text editor for example - Notepad that comes with Microsoft® Windows®. Next are word processors - you could use them as they are, or you could use them with a specialized storyboarding template. Such templates can also be printed to paper. There are specialized storyboarding programs. Programs which allow you to draw onscreen, others allow you to input text and create links. You will need a tablet - pen, preferably pressure sensitive. This will allow you to draw onscreen. Some software/hardware allows you to draw inside Microsoft® Word®. Once you have a tablet, you can try out free storyboarding programs for example Springboard <http://6sys.com/>



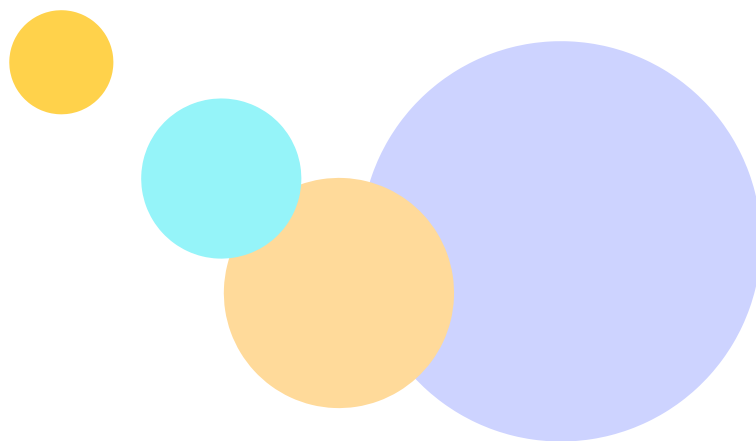
Storyboard for exhibitions consist of different elements - representation of actual elements of a finished exhibition. These are in the form of text, video, sound, images and more. You don't put everything that's going to be a part of your finished exhibition into your storyboard - the storyboard is an intermediate stage - what's more it's a link to preserve your ideas for use in the actual finished product.

There are many free apps to help us in storytelling. Our favorite is Adobe Spark video
<https://spark.adobe.com/about/video>
Adobe Spark Video is a video storytelling application for the iPad and iPhone developed by Adobe Systems. It combines motion graphics, audio recording, music, text, and photos and is used to produce short animated, narrated explainer videos. It is part of the Adobe Spark suite of design and storytelling apps.

Unlike traditional video and animation software applications that rely on a timeline or key frames, Adobe Spark Video presents a unique, simplified narration-based animation model: users read a line of their story to their device (pressing and holding an on-screen button as using

a walkie talkie), choose a visual (e.g., photo, icon, or text), and repeat these steps for each line ("page") of their story to create a complete animated, narrated video.[5]

Spark Video edits users' voices, adds backing music, and the automatically generates animated motion graphics synchronizing the narration and corresponding visuals, dynamically adjusting the length of animations to smoothly align with each line of the story.[6] It includes several dozen motion graphics the themes that apply custom typography, color palettes, and digital effects and animation designed using Adobe After Effects, such as motion blur, drop shadows, zooming and panning, 3D, camera motion, textures, and animated masks.[7] The software claims to allow non-professionals to create animated narration-driven short videos "in minutes." [8] Videos can be shared via a custom web page, email, SMS, Facebook, Twitter, or exported as H.264 video files. The application is popularly used by students and educators, small businesses, non-profits, and others intending to create short narrated videos to present ideas and stories online.



3. RECORDING STORIES AND CONDUCTING AN INTERVIEW

An interview is not just a conversation but a dialogue between two or more people



As you have known your grandmother all of your life it might be a little difficult to interview her. An interview is not just a conversation but a dialogue between two or more people, during which questions help the participants to remember their experiences and give more detailed answers to the questions. The method of asking questions and conducting interviews is important all through the project and they will come in handy while talking about objects, photos and journeys. Prepare thoroughly for the interview by reading the sections:

Collecting stories from your own family
Preparing for the interview
During the interview
After the interview

Look at the additional information provided here about conducting oral history interview



<https://folklife.si.edu/resources/pdf/interviewingguide.pdf>

While collecting stories from your own family members keep in mind.

Family members trust each other.

The situation of collecting and recording stories differs from everyday interaction.

You have probably already heard some stories and are familiar with the theme.

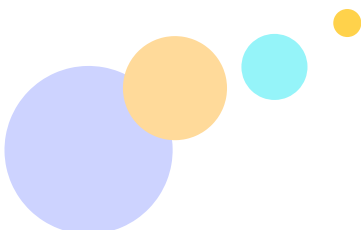
You know how and when to ask more detailed questions.

Suggestions.

Don't hesitate to ask about the stories that you have heard before. Encourage your grandmother to tell those stories once more!

While collecting and sharing stories keep in mind, whether you want to share it all with the wider public (family members might share very personal stories with each other).

Talking about negative experiences could be difficult, but this might also be therapeutic for the talker.



How to prepare for an Interview?

Think about your goals, why are you doing this?

Set up a date for the interview.

Do some research on history - what happened during the time your grandmother moved? What was happening in her birthplace and in her destination country at that time?

Think, how and why is sharing her migration story useful for your grandmother? (Would it give her an opportunity to discuss about her experiences, remembering that part of her life?)

Think about what you want to know and talk about what you are going to talk. Prepare some key questions.

Think about the stories you have heard a lot. Could you use them while conducting the interview or ask additional questions about them?

Think what are you going to do with the material later on, how are you planning to present it?

How are you going to record the stories? Test your devices before interviewing.





During the interview

To begin with – explain why you are conducting the interview and how you are going to use it later. Ask permission to record the story and make notes.

Check that your equipment is working, and you have additional batteries.

Give attention to the sounds surrounding you, choose the quietest location and if possible ask to turn off devices like radio or television.

Start with broader questions or topics, it helps to get into the theme. For example ask about her childhood, parents, where she was born.

Ask one question at a time, so that it would be easier to answer. Don't be afraid of silence and longer pauses - sometimes people need some time to think after they have heard the question.

Always prefer open-ended questions (for example, start with how, why, what kind, describe).

Avoid questions, which could be answered with simply yes or no.

An interview should develop as a conversation; when needed lead it with questions.

Listen carefully even when it seems that the story is far from the theme you are interested in. Give your grandmother some time to think about the question and talk it through.

Ask about the stories that you have already heard or what are commonly told among your family.

Don't interrupt the storytelling. If you have additional questions, write them down and ask later.

Use non-leading questions, don't tell the interviewee what you want them to think.

In addition to facts and opinions ask about descriptions and interesting stories.

When your grandparent is showing signs of weariness or the topics get too emotional for her, finish the interview. If needed, reschedule and continue the interview another time.

Thank her for the interview!

After the interview

Listen to the recording and write everything down, so that you could ask additional questions if needed

Before you share or present the story, show it to your grandmother to get her feedback.

Write down what surprised you the most and whether the interview questions worked or didn't work as you expected. Did you find out something new about your grandmother?

If you wish to give the stories to a museum or to an archive, talk about it with your grandmother and ask, whether she wants to set any restrictions on using them. Get in touch with a museum to set those terms.

Methods for collecting stories

Using only an interview to get the information, might not give the full results. To enhance your interview you can also take into account using additional material and methods. Under this chapter you will find instructions on how to:

1. *Use photos, objects and maps for collecting stories.*
2. *Bring up memories, which could be used in exhibitions.*

Using maps

Maps help us to restore and remember the paths of moving from one place to another. Look at the maps together and find out:

Which paths did your grandmother use to migrate?
What does she remember best from the journey? Why?

Consider using Google street view to help her reminisce her journey and birthplace. Can you find the place she originates from? What does it remind her of? Has this place and the places from her journey changed a lot?

Going on a walking interview

Walking together brings up themes that might not come up during an interview. Stroll around the neighborhood and ask about the following things:

What places are important for your grandmother?
What places were important for her as she arrived at her destination country? Have they changed? How? Why?
What does your grandmothers' daily route looks like?
How has the neighborhood greeted new arrivals?



Different ways to share and present the stories

Your grandma's stories are unique and interesting! Having collected enough tales and memories, it is time to think whether and how you are going to present them to others. Before doing that, think back to the research process and all the material collected and try to find answers to the following questions.

What are your purposes with your grandmother's story, what are you trying to tell?

What is the best way to present your grandmother's story to others?

How many and what kind of objects and/or illustrative material have you got to use?

What issues were most important for your grandmother?

What did she spend talking about the longest?

Find powerful quotes from her text.

How many resources do you need and where will you get it?



For more inspiration you can look at the following examples:

Presenting migration stories as comics

http://www.esri.mmu.ac.uk/resprojects/project_outline.php?project_id=180

Telling a life-story through songs

<https://www.youtube.com/watch?v=Vfm2H0pvR4Q>

Making a video of one family's migrations

<https://vimeo.com/68291245>

Writing a speech

https://www.ted.com/talks/tan_le_my_immigration_story

Read more about exhibiting history and stories through objects

<https://museumsvictoria.com.au/website/discoverycentre/websites-mini/small-object-big-story/planning-your-project/index.html>

You can present your interview and documentary information by developing your stories into:

An exhibition
Treasure chest
Art project
Book

Developing stories?!



Exhibition

Think about the theme you are going to showcase. Categorize themes and put similar things together so that there would be a base for comparison with other migration stories (food, stores, moving, longing, migration trail, family, emotions - happiness, sadness, nostalgia, pride, etc.).

Take into consideration different objects, photos and other materials you have collected. How do they tell your grandmother's story? Keep in mind, that it would be good to have pictures and objects from different time periods.

Choose interesting quotations from the interviews.

Think about the space for your exhibition. An exhibition could also be created on the internet: *create a map application where the viewer could see your grandmother's path. You can choose different topics (food, vehicles, clothes etc) and add pictures and stories next to them.*

Use pictures of your grandmother from different time periods. Also take a look at the instructions on How to make a pop-up exhibition.

Art-project

Think how an art project would be the best to share your grandmother's experience.

Decide, what you would like to portray with the artwork.

Choose a genre which would be the best to share the experience and story:

*a painting, comic, collage or some other means of visual art;
scrapbook with pictures and texts;
write a piece of music or a song;
find partners and perform a play in your community house based on local migration stories.*

Treasure chest

Think about the theme of the box – do you want to talk about your grandmothers' life, one year/decade or just the process of migrating?

What kind of objects and photos characterize this theme the best?

Collect all the objects and pictures into one suitcase or box.

Add explanatory signs. Are there some quotes from interviews that describe the objects or photos very apposite?



Book

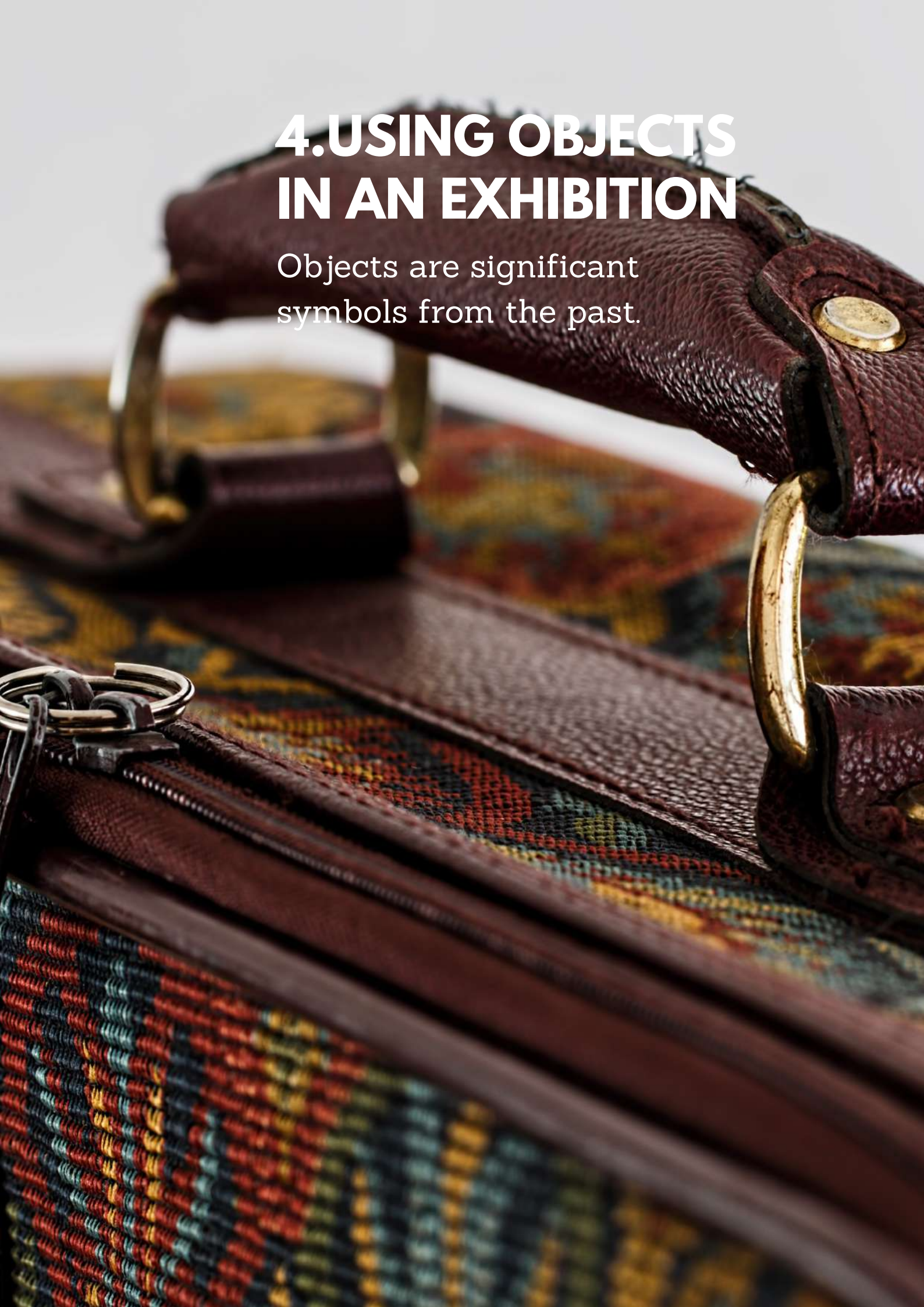
Think what kind of book you would like to do (what genre) and who should be the audience o Biography (story of one person, one street, one generation):

*children's book;
cookbook with your grandmother's favorite recipes and stories about them;
some other type of book;
choose the most expressive stories.*

Find partners or an publisher and think about distributing your book.

4.USING OBJECTS IN AN EXHIBITION

Objects are significant
symbols from the past.



Objects are significant symbols from the past. Probably your grandmother didn't have a chance to take everything she had with her while migrating from one place to another, so the keepsakes she still has with her are very important. In addition, there might be real importance to the objects she first bought from the country she migrated to. Keep in mind that if you wish to present your grandmothers' story, objects are a great way to illustrate it.

“ Objects can become precious. If you were forced to leave your home with only a few limited belongings. What would you take and what would you choose to leave behind? Would you only take practical things or those with sentimental value? ”

- Ask your grandmother what she left behind that she misses.
- Ask your grandmother to describe an important object. Why does it have significance for her?

How has she gotten it? What kind of a story does it tell?

- Ask you Grandmother what she chose to take with her and why?
- Are there any heirlooms in your family that go down from generation to generation?
- Ask her to remember the first things she bought from the country she migrated to.
- Pay attention to postcards, letters and documents.
- Look around her room, what kind of objects do you see? How are they positioned? Is there anything hidden or put away in a box? How does it all relate to her story?
- Ask whether you could use some objects to illustrate and present her story.

We all use objects as a way of understanding our world. That is why museums display their collections of artefacts. A motorcycle, a telephone, a carriage, a knife and fork, all conjure up images of the people who used them and the lives they led. Even the most mundane objects can reveal a range of information if we ask the right questions.

This task is about Reading Artefacts or real objects.

Why can't we use pictures you may ask?

In most cases we can almost certainly learn something from reading pictures or photographs or watching a video.

However, the following aspects may be lost.

- Detail, Exact colouring, Smell, Taste
- Ambiance, sense of location
- Size, scale, weight, mass
- Texture, shape, marks of manufacture, 3-dimensional design
- Sense of history or age
- Clues to the story behind the object

Your task is to collect pictures of or real artifacts from your grandmothers and to find out and document the story of the people who, owned, used or cherished it!

1. Make a mini museum of the objects and pictures. Each learner is to choose three personal objects from the grandmothers to tell the story about them and their lives. Only 3D objects or real photographs are allowed for this exercise. No digital photos, videos, or PPT to be used.
2. Arrange the objects on your bench and give them labels.
3. Prepare a 5 minute presentation of your objects for your visitors.
4. Decide if they can touch, taste, smell etc the objects or not.
5. Decide if you are going to tell a story, ask questions ie "Is your presentation a monologue or a dialogue?" .

Be a guide of your display

1. Chose an object from the display.
2. Write a display text.
3. Use the list of questions in the document "reading Artifacts" and answer as many as you can about your object. The questions are divided into sub categories:

Physical Features

Construction

Function

Design

Value

4. Use the internet to research more about your object.

Prepare a display about a person who used, owned or cherished the object.

Using Artefacts or Can we use pictures?

In most cases we can almost certainly learn something from reading pictures or photographs or watching a video.



However, the following aspects may be lost:

detail, exact colouring, smell, taste, ambiance, sense of location; size, scale, weight, mass; texture, shape, marks of manufacture, 3-dimensional design; sense of history or age; clues to the story behind the object

Collecting and telling stories with Grandma's special objects.

Objects provide graphic illustrations of continuity and change. Heritage sites and museums use displays to demonstrate the differences and similarities of objects through time. Now you have looked behind the display and found out about the people behind the object.

Investigating an artefact

Physical Features: What does it look like, feel like, smell like, sound like? What color, shape, scale and size is it? What is it made of? Is it a natural material such as bone or stone? Is it made of artificial material such as plastic or glass? Is it one material or several? Is it complete or just a fragment? Has it been altered, repaired or adapted? Is it worn? Has it perished over time?

Construction: How has it been made or constructed? Was it made by machine or by hand? One piece in a mould or several pieces fixed together? Is it constructed by one person or several? How has it been fixed together: glue, solder, rivets, welding? Does it have a handle, gears, levers, wires, a sharp edge or fasteners?

Function: Why was it made, for what purpose? How has it been used? Has the function changed through time? Can you find evidence of use? Has it been used a lot or sparingly?

Design: Does the object do the job it was designed for well? Were the best or most relevant materials chosen? Is it aesthetically pleasing? Does it have patterns or decoration on it? What were the constraints of the designer at the time that it was made?

Value: What is/was the object worth? In terms of money? In symbolic terms? In sentimental terms? In social terms? In historical terms?

The people behind the object: What can you find out about the people behind the object? Who do you think made and used it? What does it tell us about their social standing, social customs, their taste, status, aspirations, sentiments or feelings, their economy or wealth, their skills, technologies and resources, their beliefs and religion? Who found or discovered it? Who conserved it?

5.USING PHOTOGRAPHS IN YOUR EXHIBITION

An effective way to bring up
memories is through photos.



Using photos

An effective way to bring up memories is through photos. Nowadays taking pictures is a part of our everyday lives, but it hasn't always been the same. In recent history photos weren't taken on everyday basis and also there were stages of life that weren't photographed. Still, when it came to celebrations and important life events like baptizing, confirmation, wedding, funeral or birthdays, pictures were gladly taken.

While looking at the photos with your grandmother:

Ask her to describe the actions going on on the photography. Who is there, what is happening and when? Ask about the noteworthy features on the photos for her, is there anything important missing? Why? What is the photo telling about the time: what kinds of clothes are people wearing, what are the emotions, what is the surrounding? Who and how are interacting on the photo? A photo is commonly seen as a reflection of events. Ask about what preceded and followed the situation of taking a photo. Are photos used as home decorations? How? When looking at a photo album, ask your grandmother about the interaction of different photos – why are they placed next to each other? How does the album share grandmothers' story? Ask, whether you could use the photo later on the exhibition or for illustrating her story.

When talking about photos, keep in mind, that their author has had a purpose

So, a photo might have a different meaning for the photographer, viewer and to the person on the photograph.

Ask your Grandma if she has any photographs from her youth. Perhaps a wedding photograph or pictures from her youth or hometown.

Analyse the photographs. Was she rich or poor, middle class? How can you tell? What is the environment like? Who are the people in the photographs?

A growing number of pictures are used in exhibitions, books and documentaries on historical topics. "Old" photographs are the raw material in advertising, for decorating hotels, restaurants, and business premises, and for design material.

Why this increased focus on a pictorial past? Digital storage media and the Internet have simplified access to historical photographs and made it easier to process them.

Photographs seem to take us effortlessly into a bygone world, touch us and they trigger feelings in us. However, the only thing a photograph can offer is a manipulated view of a world that we do not or no longer understand.

Exercise 1.

Reenact the setting of a photograph from your Grandmas' collection. Investigate, explore and understand her world as a child in the 20th century. Did she live through war or peace, good times or bad?

Prepare a presentation to show your work as a team. The presentation should cover these topics:

- a. discuss your first impression of the historical photograph*
- b. show your photographs and explain your experience as you reenacted*

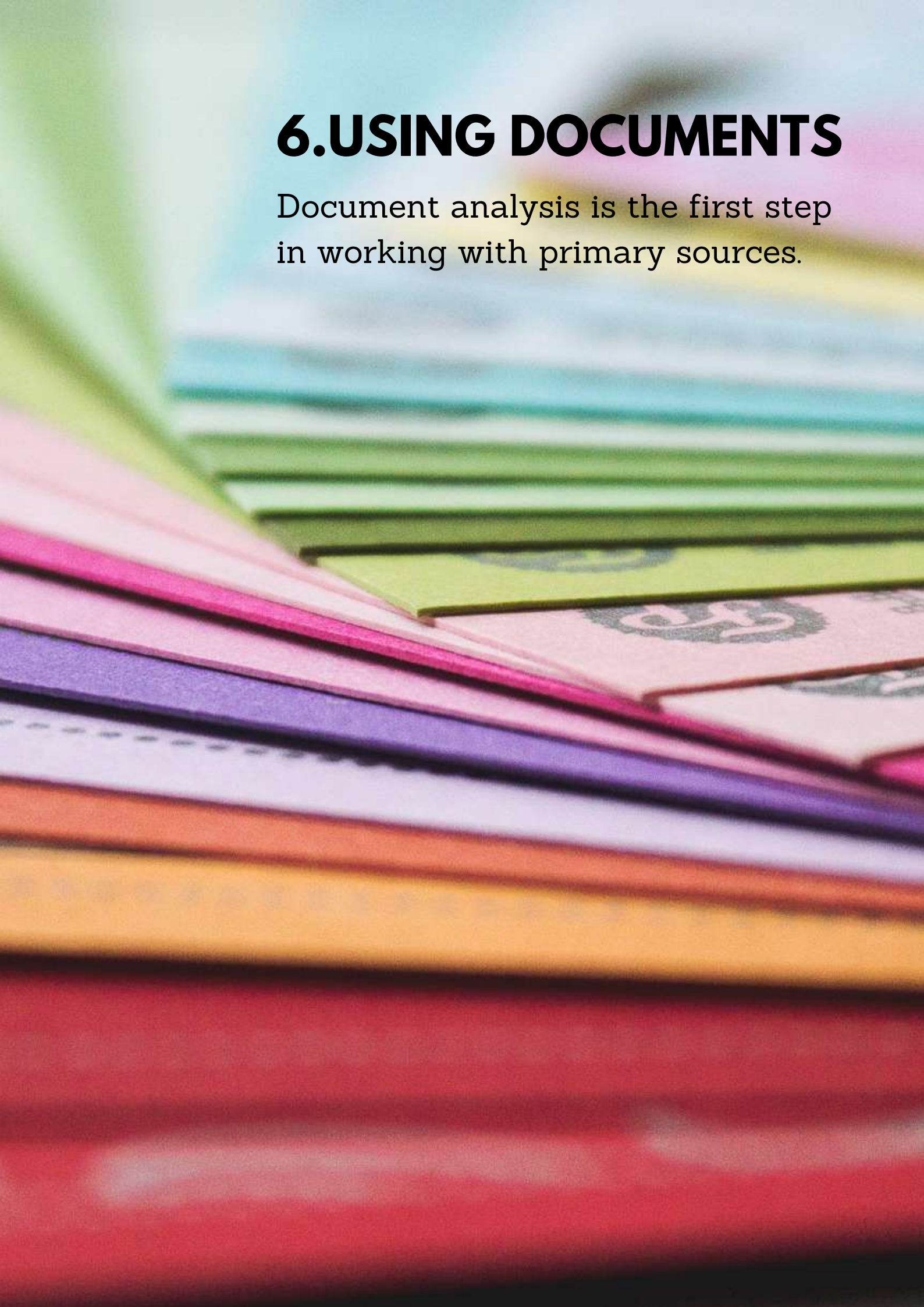
You should work in groups of three or four for this task.

1. Before you start, discuss your first impression of the historical photograph.
2. Reenact the posture of the photograph. Stand in the same positions as the people in the photograph. Every group member should try out all three positions, those of the two boys as well as that of the photographer. Document the outcome with digital cameras or your smart phones.
3. Compare your impressions as actors and document them for the presentation
4. Use the background information, the web links and your own research on the web to get some general information to answer these questions
 - a. describe the different roles and that of the photographer*
 - b. give an impression of the lives of poor and rich children in your grandmothers youth*



6.USING DOCUMENTS

Document analysis is the first step in working with primary sources.



We can use Grandmas old papers to think through primary source documents for contextual understanding and to extract information to make informed judgments. She may have written documents, old passports, driving licences, posters, maps, cartoons, videos, and sound recordings. We can use them for our exhibition and to learn the process of document analysis.

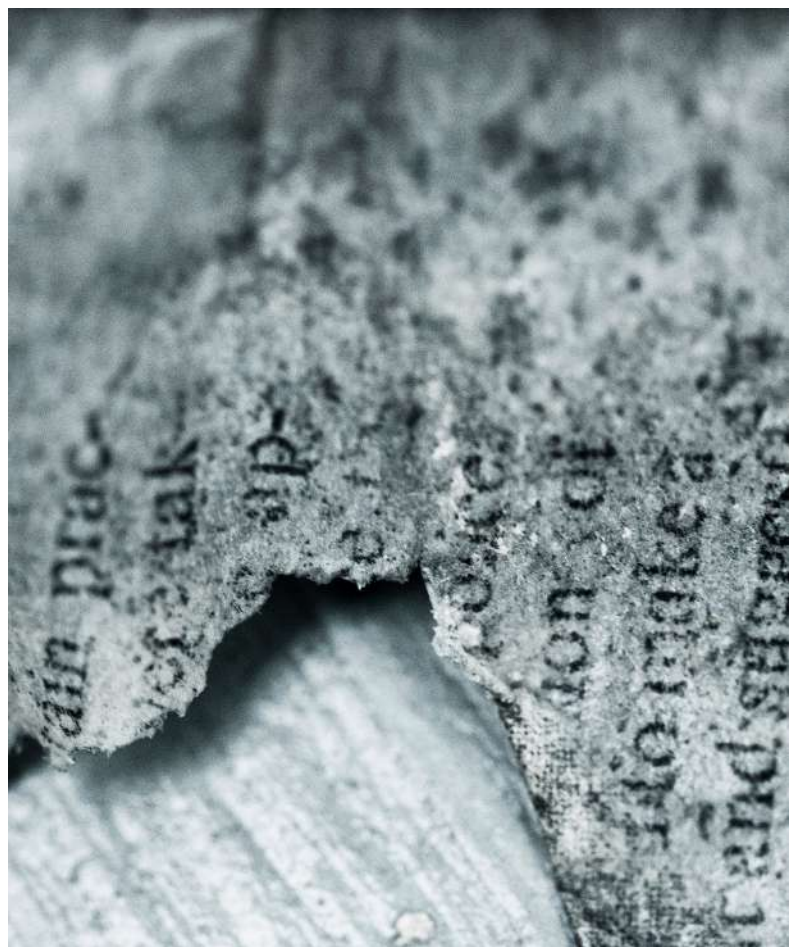
Follow this progression:

1. Work with primary sources (original documents), and whenever you have not worked with primary sources before follow this process for every type of primary source:

*meet the document,
observe its parts,
try to make sense of it and
use it as historical evidence.*

2. Once you have become familiar with using primary source documents, you can start to analyze documents as a class or in groups without documenting the four steps as they go.

3. Eventually you will follow the procedure every time you encounter a primary source document. Don't stop with document analysis though. Analysis is just the foundation.



7.FAKE NEWS

Many local communities try to open their hearts and minds towards a positive integration of immigrants and refugees into the social fabric of their receiving communities.



If you search the Internet for the following terms; migration, immigration or integration, you would find out that there are many people who move to other countries for a variety of reasons, e.g. love, work, a better life, being forced from their own country etc. Various kinds of migration depend upon several factors; the flow and number of people involved the reasons for their movement, the time they spend in migration and the nature of that migration.

Do you know that there are 5 different categories of migrants: an economic migrant, an irregular migrant, a refugee, an asylum seeker and a victim of human trafficking? Try to understand the importance of information and education about these concepts related to migration? If you wish to fully understand and be

aware of migrations and why is it happening study fully the internet sources and educate yourself and your local community. Many local communities try to open their hearts and minds towards a positive integration of immigrants and refugees into the social fabric of their receiving communities. There are many challenges, and we can overcome them through volunteering, conversation and meetings between diverse groups in our community concerning our shared values and cultural contributions. Through friendly conversation, education, social and cultural activities engaging immigrants, we want to build a sensible understanding of the immigrant community that would ensure that both residents and newcomers can feel at home here in our local community.

***Exercise 1. Educate yourself!
Research the terms! Share!***

Look up for keywords such as migration, emigration, migrants integration, migrants perception, immigrant, emigrant. Use Google search or any other browser and find out more about what is happening around you. Some news are fake news. Choose wisely. To share results of research you made you can create several easy to make educational resources, such as:

*create a PowerPoint presentation
create a poster or collage,
create Social Media Material and share it to promote
integration of migrants (create social media posts and share it
wisely)*

A simple video guide to Canva

<https://www.youtube.com/watch?v=XqYti78riU8>

How to Make a Poster - Sources of Strength

<https://www.youtube.com/watch?v=nGDJl1vnMA>

10 Laws of Social Media Marketing

<https://www.youtube.com/watch?v=---s2sfm9JkI>

Exercise 2. Get to know your neighbour! How to feel more comfortable at home in your local community.

What sort of things can you find in the local community that you are currently living? Do you know how to adapt quickly and how to feel at home there? Have you heard about activities such as “Christmas lunch with refugees” or Android/iPhone mobile apps intended for learning languages?

Look up for organizations that encourage integration and welcome refugees.

Engage in activities of humanitarian organizations and help displaced people

Learn more how you can support migrants or displaced people and welcome them to your local community.



8.DRAMA PLAY

How to create a short and exciting drama play out of a grandma's story?



Do you want to create a play? Let's go! Let's learn some key words. What is your idea, what is the scenario, who is the author of the script and what do the actors do?

IDEA

„Once upon a time a young lady travelled the world!“

Every play begins with an idea. The idea is the main thought that triggers the whole process of playing the game. Sometimes a sentence is enough to trigger a play.

SYNOPSIS

Once you have determined the basic idea, you need to prepare a detailed record in which you will describe the idea for the play.

This record is called a synopsis. A good synopsis contains a physical description and characteristics of the characters and their mutual relationships. The length of the synopsis can be two or three sentences up to several tens of pages.

SCENARIO/SCRIPT

The script is a plan of a drama or film piece.

The script is the story of a movie or a play. The script describes the scenes, specifies who and what characters actors will represent, how they appear, what they do and say. The script puts the play into a logical order and with a progressive intensity, so smaller events lead on to the most important. Characterization of the characters and dialogue between them is important because it improves the story. The script can be written either by hand or on a computer. It can be printed in a notebook or in script writing software.

DIRECTOR

The script writer can often be a movie or play director.

The theatrical director is a person who ideally and organically sets a stage piece. He or she also participates in the design of the stage arrangement and is responsible for all aspects of the stage act and working with the actors. The director can also take part in the process of selecting actors, editing or replacing particular scenarios.

ACTOR/PLAY

An actor is a person who plays a role in an artistic performance.

This term usually refers to people acting in the film industry, television, theatre or radio, and sometimes used for street entertainers.

A play is the most prominent feature of dramatic education. Because of its character of dialog, it is a very appropriate way to encourage expressions of speech and creativity.

Scene exercises

Scenes exercises and performances help develop self-confidence and positively affect the cognitive development of a person. It is a good idea to get acquainted with the technique of breathing, at the beginning of the workshop. Often participants in playwriting workshops are guided through a series of games and dramatic exercises through the process of raising awareness of themselves and their bodies as an acting instrument, both individually and in the group. After that, they explore their body, movement and voice and, based on their self-knowledge and through drama exercises create archetypes of characters and make them aware of dramatic situations – scenes, that they will be engaged in. The next stage is connecting characters and creating short drama scenes. The last step is to rehearse the show until the premiere show. You can perform at parties, in front of friends or at special events.

It's important to study scenery, costume, lighting, and tone. But the play can be performed in the classroom, or at the park, in the theatre or the living room of your home.

FROM GRANDMA'S STORY TO THEATRE PLAY

Grandma's stories have a strong message. We often remember special moments from our lives, but also the lives of people we know. Numerous films and even theatrical performances are based on true stories. The theme of a film extends our life experience and understanding of the world and the relationship around us. The theme teaches or acquaints you with different cultures, characters and actions. It conveys our experience and introduces us to the way people react to the world around them.

Exercise 1. This grandma's story is great? You've got an idea!

Interview an older woman (mother or granddaughter, neighbour or teacher) and learn more about her life. Is there a special moment or person in her life? Is there a special item? Perhaps this moment or subject is an ideal idea for the scenario. The theme of the grandma story can be "Extraordinary Weaving/Knitting". The theme of the play is the weaving technique that Caterina, French born in Sardinia, taught in a small Croatian village called Habjanovci.

Exercise 2. You have chosen the theme! Create a synopsis.

The synopsis is a record describing the theme and characters of the play. Remember! Find out more about people and details from their lives to be able to better describe the features and characteristics of the characters that will appear in the play. Each character must be described (its appearance, age, characteristics). It is also necessary to clarify their interrelationships.

Example.

Habjanovci is a small Croatian, picturesque village, located in Slavonia, near Osijek. Caterina lives in Habjanovci. Caterina (a woman born in Sardinia who grew up in France, aged 65, height 160 cm, a medium constitution, a short haircut and a wide smile, very swirling, bright and tender) was married to Slavko (a man born in Croatia, life spent in France, height 180 cm, slim body constitution, dark hair, very diligent and handsome man, favourite among family and friends).

Why is this description important? Because you will be looking for ideal actors for roles. If the body structure or appearance of the actor does not match the physical appearance, then you will try to transform the character through the costumes and the makeup. But if it's a children's play, then it is enough to enjoy the roles and deliver the script.

Exercise 3. After selecting a theme, characterizing the characters and clarifying their relationships you can start with making a scenario.

Let's remember! In the scenario we show events through a logical sequence. The script can be from a few pages up to a hundred. But, for starters, it's enough to prepare a short scenario through several scenes. Afterwards every new scenario will be done more easily. We wish you success in writing your play.

Short scenario for two scenes of "Extraordinary Weaving/Knitting"

Characters:

Caterina - a woman born in Sardinia who grew up in France, lives in village Habjanovci in Croatia, aged 65, height 160 cm, a medium constitution, a short haircut and a wide smile, very swirling, bright and tender

Marija - student age 23, lives in Osijek in Croatia, conducts a researches of „living in villages“

Location: Habjanovci, Catherine's house

Time: noon

Scene 1.

Marija visits Caterina. It's around noon. Sound of knocking at the entrance door.

Marija: Good day! Is anyone there? Marija opens the door and glimpses into the house. Catherine answers from the kitchen.

Mrs. Caterina: Good day! Good afternoon! Go on. Here you go! The influence of a French accent in is felt in Catherine's Croatian.

Marija: Good day! Great that I was able to find your home! Today is a wonderful day. I am so lucky to be interviewing you, dear Caterina. The deadline for submission of the final work is close and the only thing I miss is talking to you!

Mrs Caterina: Come on in! Please. I apologize, but I have not prepared anything, since my grandchildren are coming to visit from France and there is a lot of handcrafting. I want to prepare special presents for them using traditional weaving loom. *

Marija: A traditional weaving loom? I've never seen one. And you've learned to use it? Mary looks at Caterina in wonder and with a big smile on her face.

Mrs. Caterina: Yes, yes. After my Slavko died, I asked grandma Ceca to teach me how to weave. She is a beautiful old lady who lived at the end of my street. She always fitted my daughter for her folk costume. I remember her telling me "My dear child, weaving is hard, you do not know what that is". And I'm so busy learning to weave. And then ... I climbed up the attic and discovered her loom, took it down, cleaned it well and began to weave on it.

Marija: I have never weaved!

Mrs. Caterina: Do you want to try it?

Marija: Yes! Of course!

Scene 2.

Catherine looks at Mary and encourages her to sit at the loom and encourages her to sit down. Mary is shy, yet she lets Catherine first show her how to work on the loom.

Mrs Caterina: You see! These are all the essential parts of a weaving loom. Catherine pleasantly agrees and starts weaving.

Mary: Catherine, so you're a true master! Well this is not easy! And tell me ...is there anything special you have thought Habjanovci residents?

Mrs Caterina: The Habjanovci culture is so rich that I simply could not think of anything to teach them. I really live their culture. Actually, it's my culture now.





9. LEARNING MEDIA AND INTERVIEW SKILLS TO RECORD GRANDMA

An On line course aimed at young people and youth workers involved in their community who would like to interview a grandma and tell her story to the rest of Europe.



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An On line course aimed at young people and youth workers involved in their community who would like to interview a grandma and tell her story to the rest of Europe.

Introduction

Our series of tutorials explores how to develop your media and interview skills so you and your team can conduct a quality interview with Grandma and upload her story to the Grandma's Story website, so other young people in Europe can see your work.

The course is aimed at young people and youth workers involved in their community who would like to interview a grandma and tell her story to the rest of Europe.

Aims of the course: - The aim of this course is to develop your basic film making and interview skills so you and your team can conduct an interview with confidence. What you will learn using the video tutorials.

- a. Setup and use a camera to record a video
- b. Learn about cutaway objects and photos that you can use in final edit to enhance the story you are telling
- c. Setup and use an audio recording device
- d. Learn about lighting for an interview
- e. Put those 3 elements together to setup for an interview
- f. Copyright, what is it and why is it important to Interviews skills
- g. Learn basic film editing skills by using free software you can download to put your interview together and make it look professional
- h. How to upload your interview to the "Grandma's Tales" website.

PROJECT TASKS

As your task is to produce and create one or more interview videos of Grandma or Grandmas and upload your final content to the Grandma's Story website. You will need to plan your project by breaking the task down into smaller manageable chunks or tasks.

Task 1:- Review all the tutorial videos and associated content on the website.

Task 2:- Team Roles – Form a group and divide up the roles. You will need a person each to work the cameras and audio. There is a lot to do on the interview side as in planning, research, preparation and shooting the interview. The more people helping you on this section the easier the task will be. You will also want a person to do the editing of your video/s. Never do an interview on your own for personal safety reasons.

Task 3:- Who is the Team Leader? – Start planning the project and assigning roles.

Task 4:- Who is the Camera Person? – start learning about cameras and decide what equipment you need.

Task 5:- Who is the Audio person? – start learning about your recording equipment.

Task 6:- Who is the video editor? – download the video editing software (<https://fxhome.com/>) and the project files, review the editing tutorials and put together a video of an interview from the project files. <http://grandmas-story.eu/>

Task 7:- As a team do a couple of practice interviews and review and reflect on your strengths and areas of improvement.

Task 8:- Who will do the interview, planning and research (never do an interview on your own always have somebody with you this is for personal safety reasons) Once everybody has a role you can get to work and start the initial stages of the project. Start learning what you have to do.

STEPS

Step 1.

Elect a Team Leader and assign the team roles you will need more than one person doing the same role is ok. The team leader is responsible in overseeing the project ensuring everybody knows their role, how to use the equipment and that the team meet their deadlines. While we have broken the tasks into steps each team member can learn their assigned roles at the same time.

Step 2.

Go to the Tutorial Videos section on Grandmas-story.eu website. View the tutorials for Course introduction and How to use the Tutorials and Team Roles.

Media and Interview Skills Course Introduction.

In this video you will be given an overview of the skills and knowledge you will learn by completing the series of tutorials for Grandma's Story.

How to use the Tutorials.

The best way to use the videos depending on Your skill levels.

Team Roles for your Interview.

Team Roles and how important they are for Grandma's interview

Step 3.

Find the camera, tripod, lights, and video cards you are going to use. Learn how to setup the camera for focus, white balance, exposure, and audio.

Click on the thumbnails below to view the tutorial video.

Camera, Lighting and Audio Setup.

How to Setup your Cameras, iPad, DSLR or Camcorder.

Simon shows you how to setup Focus, Exposure and White balance for DSLRs, Camcorders and iPads.

Shooting video on your iPhone

<https://wistia.com/library/shooting-video-with-an-iphone>

How to Setup your Lighting.

Simon shows you how to light for an interview depending on your available light levels.

Step 4.

Find and learn how to setup your audio equipment to record an interview.

Record Audio for a clean sound.

In this tutorial Darren will show you how to setup your recording device and set the levels for a good clean sound for your interview.

Step 5.

Learn and practice your interview skills and techniques.
Mashkura Interview Skills Case Study.
Mashkura discusses the successes Legacy had when interviewing Grandmas for their project Old Wives' Tales. There is a load of good tips on conducting interviews with Grandma's

Interview Day Tips and Recap with Robert.
Robert recaps and gives you tips for interview day.

Interview Tips.
We give you practical tips on how to conduct your interview

Step 6.

Do a practice interview as a team to find out your strong points and areas of improvement if any and fix them.

1. Top 10 Video Interviewing Tips for Documentary Filmmaking

<http://www.desktop-documentaries.com/interviewing-tips.html>

2. Know your setting before you go to conduct your interview.

See University of Leicester's YouTube video. Lots of excellent tips and advice here.

<https://www.youtube.com/watch?v=jTCzxWt1RQk&t=2s>

3. Interviewing tips for how to get people to talk about their life stories for articles, oral histories and videos.

In this particular situation, two USC College students do a mock interview using a crisis situation as the basis for asking the type of open-ended questions that lead to good answers.

<https://www.youtube.com/watch?v=0plSyP-uDzU>

4. Good example of interview with a 101 year old woman.
Plenty examples of cutaways here

<https://www.youtube.com/watch?v=z0nytiwjY5s>

5. Minnesota History Channel You Tube. A series of videos planning, preparing and conducting interviews.
The focus is Oral History but that is what you will be doing.

<https://www.youtube.com/playlist?list=PL1F2C83CBF809534B>

6. Minnesota Oral History Guides

<http://education.mnhs.org/immigration/student-activities/oral-history-guides>

Step 6.

7. East Midlands Oral History Guides.

<http://education.mnhs.org/immigration/student-activities/oral-history-guides>

8. How to conduct a great Interview - Media skills training. Excellent Do's and Don'ts

<https://www.youtube.com/watch?v=ShaLkQUCR7k>

9. Interviewing my grandmother about being an immigrant from India. Part 1

<https://storycorps.me/interviews/interviewing-my-grandma-40/>

10. Interview with an Irish Immigrant.... My Grandmother

<http://blucupcake3.blogspot.co.uk/2006/04/interview-with-irish-immigrant-my.html>

Websites to give you ideas for what and types of questions to ask

1. 20 Questions You Can Use to Capture Grandma's Story—MeetMyGrandma

<https://familysearch.org/blog/en/20-questions-capture-grandmas-story/>

2. 20 questions to ask your grandma before it's too late

<https://familyshare.com/22623/20-questions-to-ask-your-grandma-before-it-s-too-late>

3. Genealogy: 150 questions to ask family members about their

lives.
<http://www.deseretnews.com/article/865595932/Genealogy-150-questions-to-ask-family-members-about-their-lives.html>

4. Fifty Questions for Family History Interviews

<https://www.thoughtco.com/fifty-questions-for-family-history-interviews-1420705>

5. 7 questions to ask your grandma

<http://www.mymommystyle.com/2015/01/09/7-questions-ask-grandma/>

6. 15 Best Questions To Ask Your Grandparents Now

<https://www.theodysseyonline.com/15-questions-grandparents>

Step 7. Copyright – look at the resources and understand about Copyright and how it affects you.

Copyright

Robert discusses the awareness of Copyright and the importance of Copyright for Grandma's Story interviews.

Here are some links to website which will help your understanding of Copyright further.

Copyright what is it?

<https://www.gov.uk/copyright/overview>
the Berne Convention.

Creative Commons Licence

<https://creativecommons.org/about/program-areas/arts-culture/arts-culture-resources/legalmusicforvideos/>

You will need to download a copy of the HitFilm Express software.

*Step 8.
Film Editing*

Don't worry this is free and you can download it here:
<https://fxhome.com/express>

Click on the link "Get HitFilm Express Free". You will need to share with your friends on Google+ or Facebook or Twitter. Once you post your share you will be asked to fill in your details and Fxhome will send you a link with a code to activate your free copy. Just follow their instructions to install the software.

Download the film, music and Ident Project Files Kerrie used for her tutorials I have uploaded them to the Google drive under Output Ihere:

<https://drive.google.com/drive/folders/1xhTDkAOMUUb1sjaBlpNtrhsH8gaoBEJp>

Basic Editing in HitFilm Express.

Practical tips on how to conduct your interview.

Making Transitions.

Explore how to add transitions between clips to make your footage look more professional in HitFilm Express 2017.

Adding Titles and Credits to your Edits.

Learn how to add Titles, Credits and Lower Thirds to your footage in HitFilm Express 2017.

Adding Music to your Edit.

Explore how to add music to your video to add to the story using HitFilm Express 2017

Syncing your Audio and Video.

In this video we show you how to synchronize or match up your video and audio in HitFilm Express if you have recorded them separately.

Rendering and Exporting your Finished Video.

Learn how to render out your finished video and the format to export it to Grandma's Story.eu website.

Example of a finished edited interview with a Grandma.

Simon has a completed edited video of an interview with Elsa. See if you can spot the Titles, fade ins and outs and most importantly the jump cuts.

10.FUNDING YOUR POP- UP EXHIBITION

How can I find money to implement my cultural project? Which tools can I use? Who will support my project? How can I approach them? Who is a fund raiser? Which skills does he need? How can I improve those skills?



Welcome to our fast course in fund raising for cultural project. We will guide you in the labyrinthine world of funds providing you some useful and ready-to-use tools. You could find out and improve your hidden funding skills!

The course is aimed at Youth Workers and young people involved in their community who would like to manage a project on telling grandma story through a pop-up exhibition.

What you will learn using this material.

- a. Who is a fundraiser and which skills he needs
- b. Work together with management and marketing member of your team
- c. Find out real needs of your project and translate them into money
- d. Draw up a budget
- e. Find a fund: various kind of funds available
- f. Express yourself and communicate your project effectively (communication skills –writing and speaking)
- g. How to communicate with your funder (find and keep him!)
- h. What crowdfunding is, its advantages and disadvantages
- i. How to manage a crowdfunding campaign
- j. Use tools already available



TASKS

*Task 1:- Who is a fundraiser?
Which skills does he need?*

You will find out a real job description with specific skills that you may already have but that you surely can improve. Watch our videos!

*Task 2:- Which other team
members does he work with?*

You need to make this cooperation as effective as possible, in order to have a good result and also to build a good team spirit. A good job actually integrated with others is not just a good job, it's the beginning of a good project. Explore other parts of these guidelines and cooperate with your team members doing these exercises.

*Task 3:- Which are the project's
needs? And above all, how can
you translate these needs in
number?*

Setting up a good budget is crucial. In this case, 'good' means specific and exact, two of the main skills of a fundraiser. Watch our videos, explore our links and list down your pop-up exhibition budget.

*Task 4:- Which source of funding
is available in your context?*

Find them out through some useful link we provide you and list them. Which one is the best to fund your pop-up exhibition?

Task 5:- What is the best way to communicate with a funder?

Watch some examples and exercise yourself.

Task 6:- What's about crowdfunding?

Learn how to manage a crowdfunding campaign and why it can be a 'more than funding' tool for your project. Actually plan your crowdfunding campaign. Once everybody has a role you can get to work and start the initial stages of the project. Start learning what you have to do.

We are going to simulate the actual funding of your pop-up exhibition. If you've already planned one, use it! If not, try to imagine it. A suggestion: use your real context and team, do not invent them. At the beginning of each step you have to write down your answer to our question before you read learning materials. In this way you will understand your previous knowledge and how it changes during the course. It's also a good way of self-evaluation!

Ready? Let's go!

STEPS

Step 1. Understand what exactly is the role of fundraiser and which skills he needs.

List these skills (which ones you have in mind) and arrange them from that you think the most important to the least one. Then look at the job profile of fundraiser we provided you with and try to correct yourself. Were you right, where you wrong? What does exactly change in your opinion about this role? Watch our experts tips!

Step 2. List your pop-up exhibition's needs and try to translate them in money.

Suggestion: brainstorm everything you think it needs for a pop-up exhibition, then ask your colleagues to check and add something to your list. Then circle in green things you already have and in red what you haven't and arrange them in two different columns. Now put aside the 'green' column and keep the red one. Do not forget to add the non-material 'things' you need, like each human resource or availability of location and support of institutions. You can follow our template!



Step 3. Arrange your list in a budget form: learn the great skill to be meticulous and specific!

Delete from your 'red list' things you can't buy with money and send them to another management sector of your team: their job is to reallocate aims.

Now give a number! Contact another member of your team or who can estimate the cost you need. You have to put a number (more specific possible) near each word of your list. Add the numbers. You have the whole amount your pop-up exhibition needs to be actually created and implemented.

N.B.: do not forget sustainability cost. How long do you expect it will last?

Look at the examples we give you and, if you need, try to follow our format: that tool can make your life easier!

Step 4. List the sources of funding you think you have.

Now check our list and find out the best source of funding available in your context following the size and needs of your project. By process of elimination, select two options. Keeping in mind management and marketing needs make your options and present it to other members justifying it (in order to convince them).

Step 5. Learn some strict rules and funny tips to better communicate with your funder, valid for all kinds of them.

Exercise them with your team in some funny team games.

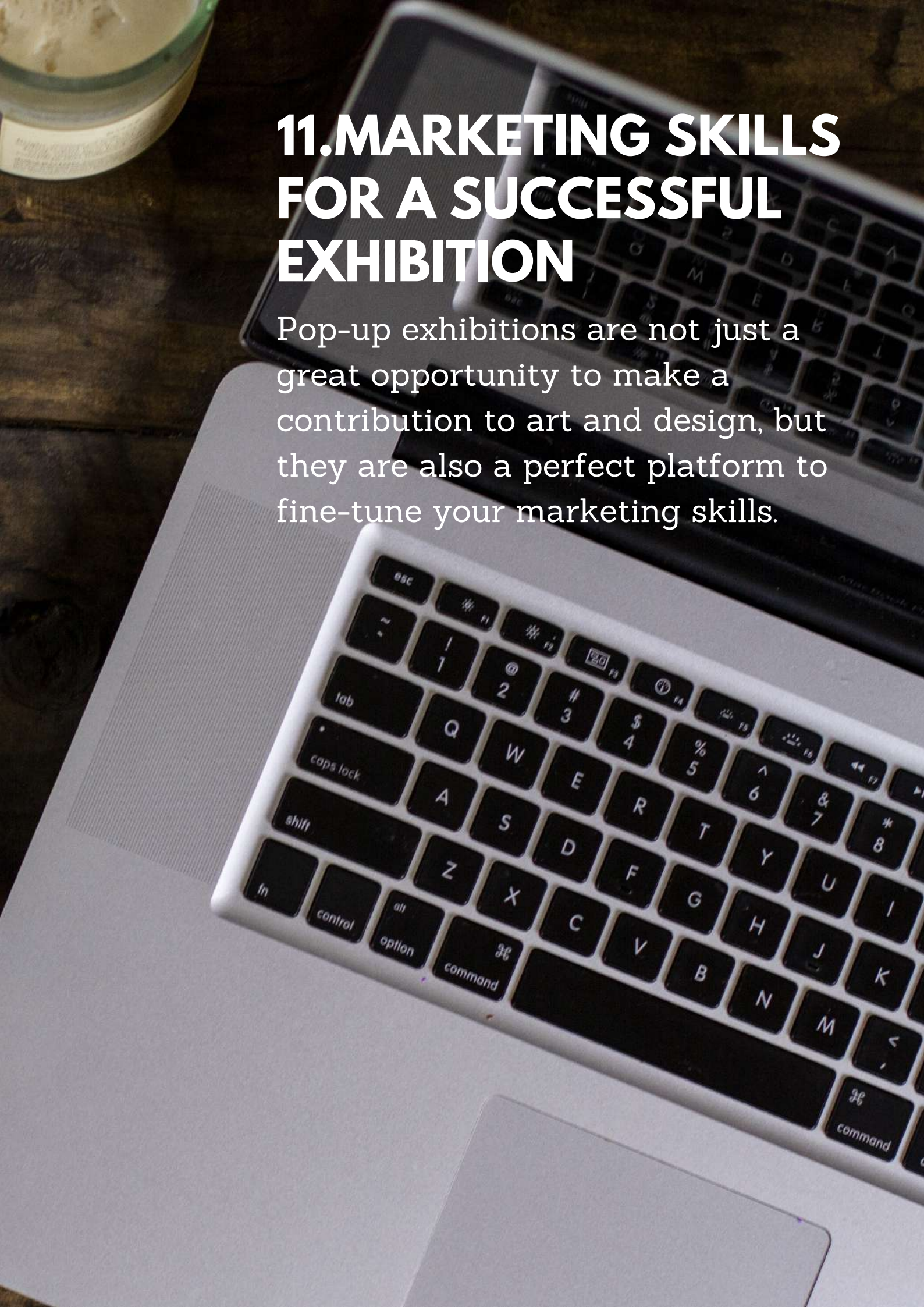
Step 6. Discover the advantages of a crowdfunding campaign in cultural project and tools already available: follow our links.

Oh yes, remember! We can have different kinds of crowdfunding: the four different types of crowdfunding all get lumped under this umbrella term of crowdfunding, but they're actually very different. This is also an important question, because the rest of this series focuses almost completely on one of those types of crowdfunding. Depending on where you look online, you'll see different answers and sometimes different terms, but the way I break it down, there are four distinct types of crowdfunding.

Rewards-based crowdfunding
Donation-based crowdfunding
Equity crowdfunding
Debt crowdfunding

Step 7. Plan your own crowdfunding campaign.

Connect your team and make it collaborative. Mix funding and marketing, funding and dissemination, people and institution, economic and cultural, artistic world!



11.MARKETING SKILLS FOR A SUCCESSFUL EXHIBITION

Pop-up exhibitions are not just a great opportunity to make a contribution to art and design, but they are also a perfect platform to fine-tune your marketing skills.

A pop-up exhibition created by young people is a meeting place where they can present ideas and concepts about their community to interested organisations, individuals and groups. They may see your work as a model for a similar project or may even decide to support you financially. Maybe you will, just like a superhero, impress your local community and they will give you the title of an active citizen! Therefore, it would be good to show yourself in your best light by using some clever marketing steps. Here are some tips on how to achieve this!

Before you start organizing a pop-up show, you should work on strengthening various marketing skills. Every good marketing expert has a number of useful skills that enable him to manage the project well. See if you recognize yourself in any of them!



The art of telling stories

A good marketing expert knows that people love to listen to stories. If your exhibition tells a story, it will be a hit! Find an interesting story, make an exhibition that will guide viewers through time and space. Remember, people love to be able to associate with the characters in a story. Make your exhibition interactive!

Here are a few web links with interesting storytelling techniques:

http://mashable.com/2014/07/01/rewriting-storytelling/#U_VSDgfHEPqi

<https://www.sparkol.com/en/Blog/8-Classic-storytelling-techniques-for-engaging-presentations>

Exercise 1: Find some old postcards and photographs.

Who doesn't love reading stranger's letters? Imagining the stories that are yet untold? Flea markets, antique stores, and even eBay are perfect for snagging piles of old notes and letters. Buy a postcard or an old photograph, or even better open your photo albums and use a photo of old family holidays. Turn off all distractions and stare at the image or letter. What immediately comes to your mind? Write it down. Consider these questions or just let your mind wander:

Where was the person sitting when they wrote this note?

What's their relationship to the person they're writing to?

Where was this photo taken? Why were these people there?

What do the facial expressions in the photograph say?

Exercise 2: Look up a word in the letter in the dictionary and then look up the word before and after. Make up a short story using the three words.

Creativity

Creativity is the core of marketing. It creates new ideas and products. Develop your creativity: take notes and write in it all that comes to your mind, no matter how silly it may seem, in a plethora of colors it will be a new, never-spoken idea!

Develop it and you will have a new product!

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=lxWa3Ok2e94)

[v=lxWa3Ok2e94](https://www.youtube.com/watch?v=lxWa3Ok2e94)

Literacy

A good marketing expert will know how to formulate every message. Whether it's a message for media or e-mail. It's important to know how to start and finish the message, highlight the essential things in it, and be clear about it.

It's important to know the grammar or at least have a grammar manual close to you. Also, develop your media literacy. An integral part of media literacy is access to the source of information, primarily the Internet that requires the development of one's own information-communication or digital competence and the ability to analyze content, news and their impact on you and society!

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=GIaRw5R6Da4)

[v=GIaRw5R6Da4](https://www.youtube.com/watch?v=GIaRw5R6Da4)

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=JvvDTuosJyY)

[v=JvvDTuosJyY](https://www.youtube.com/watch?v=JvvDTuosJyY)

Exercise: Perception of migrants in the media. Unrealistic models or images of migrants often distort the reality and affect the success, acceptance, and self-esteem of migrants.

Tasks:

Find out examples of migrant stories in the newspaper or on portals.

Find out examples of an article which created the wrong perception of migrants, especially young migrants. Create a collage showing how the media present young migrants.

Create your own page collage to show your own attitude and knowledge about migrants.

Analyze:

I. describe some pressures of the environment and peers related to how are they thinking about young migrants?

II. What is the behavior of a migrant in the media?

III. Investigate whether such an attitude is present throughout history?

IV. Have a talk with older family members about the circumstances/attitudes of migrants in previous times.



Teaching

If you have the knowledge you want to convey to others, do it! You can start writing a blog or organizing workshops through which you will pass on the experience of organizing a pop-up show! There are always people who don't possess your knowledge and who are willing to adopt it.

"Teacher! My name is the Educational rock star! "
"Teacher? I prefer the term educational rock star!"

Communication Sky

If you are an introverted person, it doesn't mean that you can't be successful in communication. Maybe you will not love it, but presenting your idea to another person or in front of a group of people can be learned. Exercise breathing before presenting your exhibition and remember, people who listen don't want to criticize you, they are here because they are interested in your idea!

<https://www.youtube.com/watch?v=IQM8y9vxGIQ>
<https://www.skillsyouneed.com/ips/improving-communication.html>

Exercise 1: Read a short story, and have your colleagues/friends/ partner paraphrase. This activity is a study in how team members choose to interpret and prioritize certain information over others.

Exercise 2: Pair up and have one person discuss a hobby or passion, while the other person is instructed to ignore them. Discuss the frustration that can come with not feeling heard or acknowledged, and review good body language and verbal remarks a good listener should practice.

Listening

Communication doesn't only mean just talking, but also includes listening to others. Listening means paying attention not only to the story but how it's told, the use of language and voice, and how the other person uses his or her body (body language). In other words, it means being aware of both verbal and non-verbal messages. Your ability to listen effectively depends on the degree to which you perceive and understand these messages.
<https://www.youtube.com/watch?v=D6-MIeRr1e8>
<https://www.skillsyouneed.com/ips/active-listening.html>

Team Work

Marketing involves team work with your colleagues, but also with other business sectors. For organizing the exhibition, you may need expert advice from design studios, cultural institutions or the IT sector. You may also need assistance from financial experts or representatives of local self-government. In addition, for the organization of the exhibition, you will need: a designer, a technician, a promoter and of course, you, alone or with a group of people, will take over the role of a curator-manager. Be open, communicative and clear. You will be the leader from the beginning to the end and you will lead your team of people towards the common goal!

https://www.youtube.com/watch?v=Fd_nkBHgX8s

Exercise 1: Secrets

In this exercise, a team task is that the participants say to each other three things they don't know about each other. One of three sentences should be incorrect. The task of the team is to guess which sentences are correct and which is not. It's important to give the members time to think before they tell them. To make members feel more comfortable, the first three sentences should be uttered by the team leader. Enjoy !!



Research

In order to make the exhibition, it's necessary to develop research skills. To realize every new idea you need to get familiar with new things. Therefore, you should learn how to conduct research related to the subject you want to deal with. So, first define the theme/problem you are interested in, then start the search with an established search engine like Google or Bing. Although search engines often do a good job of guessing what you need, you will get better results when you use more specific terms. Also, please feel free to contact your local institution, museum or gallery, which will provide you with helpful tips on the subject you are interested in.

<https://www.searchenginepeople.com/blog/how-to-do-online-research-in-3-easy-steps.html>
<http://www.lexiconcontentmarketing.com/blog/editorial-content/5-tips-for-conducting-online-research.aspx>

Graphics creation of the visual identity of the pop-up exhibitions (logo, colours, graphic design visual recognition)

Each marketing product, in this case, a pop-up exhibit, must have its unique visual identity by which it becomes recognizable.

With the help of a person who understands graphic design, together, you can create a logo, choose fonts and colours that will serve as a background for all the other materials that come out to the public (web, facebook, printed materials-invitations, posters, maps).

<http://www.creativebloq.com/branding/create-brand-identity-1233282>

Or you can do this alone with the free website, you just need some creativity: www.canva.hr

Networking

By networking with local organizations, involving youth clubs or art organizations to participate in the exhibition you will have new co-operation, increase the number of direct or indirect visitors to the exhibition, and make contact for future initiatives in your local community. Start cross-networking through social networks, it's easy and fast!

https://www.youtube.com/watch?v=_h4DRGXUsv0

Marketing tools

You'll need lots of marketing tools for a successful promotion of the pop-up exhibition. They are an important and indispensable element of marketing. Meet with them and use them wisely!

Management web platform

The second step after creating a visual identity is the creation of a web page where besides the colors and the logo will be placed short, interesting texts describing the project and the goals, and highlighting the partners. In addition, the page must include a gallery of images that accompany the implementation of the project. You can also add the link(s) that page visitors are referring to on the pages you have on social networks and the links that directly connect to the partner website. This step is important because it gives legitimacy to those involved in the project. When it comes to communication with the public (media), it's important to have a Media Coverage on the website, where all interested parties can keep track of what was announced in connection with the project. On the website can also be set up a blog that gives a subjective picture of the project's realization.

<https://www.wix.com/blog/2014/02/7-must-haves-that-for-your-nonprofit-website/>

Social network management

(profile creation, planning, and realization of online campaigns)

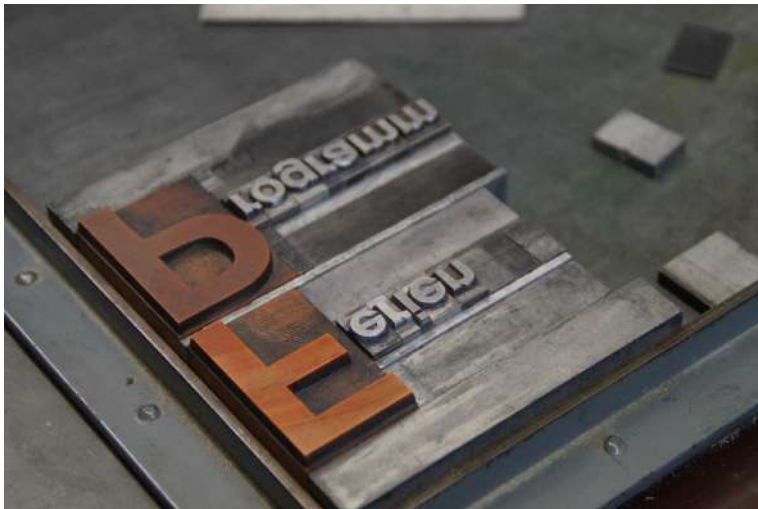
After we've made a social network profile, we create an activity strategy (online campaign) that contains a frame-by-time, time frame for delivering specific information that is being monitored by the project. For example, we set up interesting texts about the project, photos, links to similar projects, and so we are creating more and more trackers of our profile, and only in time we go deeper into the project and announce the main event, in this case, a pop-up show. On social network profiles, we need to publish the texts related to your project before and after the pop-up exhibition.

<https://www.fundsforngos.org/featured-articles/using-social-media-enhance-ngo-visibility/>

Creation and realization of sponsorship campaign

In order to achieve an event such as a pop-up exhibition, certain financial resources for promotion are required, such as website, invitations, posters, photographs, an organization of the exhibition opening, etc. Searching for support (unless the funds are pre-secured through a contest) we begin after the project have created a visual identity, website, and social network profiles. We can get financial support from three types of sources. The first is through an application to some of the pre-announced tenders, another possible source is local self-government, and the third is the economic sector involving entrepreneurs and craftsmen. Support may be in the shape of patronage (the project is funded entirely or in large part), sponsorship (a larger amount of money) and donation (a smaller amount of money and/or nature). It's important to include the local self-government in the project implementation because it can help us get the resources and space in which we can hold a pop-up exhibition. In addition, It can also help with successful contact with the media.

<https://www.thebalance.com/nonprofit-corporate-sponsors-250206>



Production of printed materials

Before the pop-up exhibition, you need to send invitations to your target group for your event. Excellent marketing tools for the promotion of the event are labels, flaps, and/or posters that contain our visual identity and minimum information related to the announcement of a pop-up exhibit. Here's how:

<https://www.youtube.com/watch?v=nGDJIlIvnMA>

Important

After the completion of the project, it's important to write and send a letter of thanks to the sponsors and donors. It's important because in the next project we can again ask for funds for realization.

<https://www.thebalance.com/writing-donor-thank-yous-2501860>



Management media

The project can be considered a success if it is talked about by the public in your local community, or if the public shows a positive interest in it. For easier project presentation in the public, we need to get in touch with printed and electronic media, so it's important to collect a mailing list of television, radio and media and portals that are tracked by our target group. In order to be able to target the information needed to promote our project, it's a good idea to draw up a media plan (when and how we want to present the project, what we want to present to the public, when and where we plan to organize a pop-up exhibition as a final goal of the project).

During the project we need to produce short, interesting PR texts and photos that we are going to send to the media and publish on our website and social network profiles. In this way, journalists will notice us and invite us to perform in TV and radio shows.

The announcement for a pop-up exhibition can be done at a press conference (a week before the exhibition) or by writing a call to the media that is sent to the mail address (a few days before the opening of the exhibition). Material for the press conference, as well as the call for media, besides the name of the exhibition, venue and opening time of the exhibition, should include a brief description of the project and announce what will be visible at the exhibition.

<http://study.com/academy/lesson/what-is-media-planning-definition-process-examples.html>

Logistics

Logistics is the key element to plan an event. In order for logistics to be well done you have to make a plan of events that make things much easier to realize our goal, in this case the organization of a pop-up exhibition. The plan must contain answers to questions where, when, who and what.

The main precondition for making a logistic plan is the vision of the concept of the exhibition; what you want to exhibit, how you want to set up an exhibition, how much space is needed for the exhibition, whom you want to get involved in helping us to perform, whom you want to invite to officially open the exhibition (eg local government representative, director of an institution, project manager), whom you want to call as special guests (media, people who support the show, people we consider important to call).

Logistics - Important steps before the exhibition:

1. Finding a location (contract with the manager / owner of the space - about lease or free assignment, about the time we need to place the exhibition, about the duration of the exhibition).
2. Creating promotional materials (invitations, posters, social event events) that clearly show the name of the exhibition, the author of the exhibition, the time and venue for the opening of the exhibition, as well as the logo of eventual sponsors and / or donors.
3. Publishing promotional material to the public (contacting the media, sending press releases by inviting media to accompany our event, sending invitations, sharing social events)
4. Organization of catering - If you want to welcomed your guests and visitors of the exhibition, you need to buy a drink and a meal, or organize a party (at the opening of the exhibition most often serve snacks, kippers, snacks or small snacks, water, juices). It is important to know how and when to get food and drink at the location of the exhibition opening.
5. Organization of the exhibition setting (when the exhibition sets, who comes to help, how much time is needed to set up).
6. Preparation of the text for the moderator at each opening of the exhibition The program guides the person who welcomes the guests, highlights the important guests, announces the speakers, presents the project and the author, invites the guests to take their food and drink after passing the official part. The text that the moderator uses is prepared a few days before the opening of the exhibition and sent to the moderator to prepare for the given assignment.

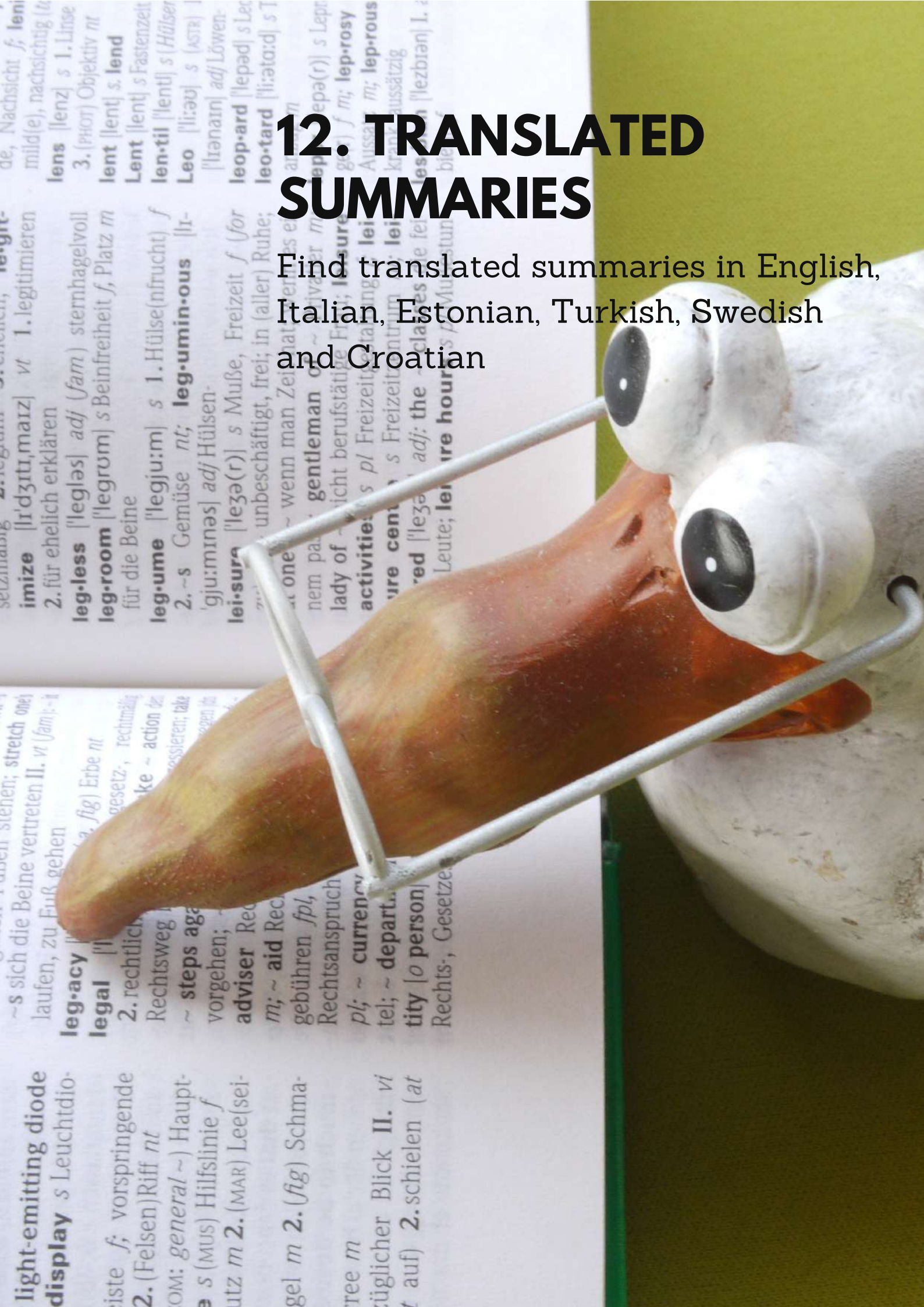
• Important steps on the day of the pop-up exhibition opening:

- a. Check the prepared program and list of speakers (those who officially open the show) and the guests we would like to especially greet.
- b. Agreement with assistants: who will be the moderator at the exhibition, who will receive the guests and send them where they should go and give information to journalists from whom they can take a statement (eg author, president of the association, person who opens the exhibition) who will serve guests (meal, drink).
- c. Set up a table for refreshments.
- d. Finalizing the space in which the opening is taking place.

When everything is ready, we will welcome the guests and implement the opening of the pop-up exhibition.

12. TRANSLATED SUMMARIES

Find translated summaries in English, Italian, Estonian, Turkish, Swedish and Croatian



MIGRATION 3.0, EXPLORE MORE

Why is it important to explore and educate about migration?

MIGRAZIONE 3.0, ESPLORA DI PIÙ

Perchè è importante esplorare e educare a proposito della migrazione?

MIGRATSIOON 3.0

Miks on oluline migratsiooni uurida ning selle kohast teavet jagada?

MIGRACIJA 3.0, ISTRAŽI VIŠE

Zašto je važno istražiti i bolje se educirati o temi migracije?

MIGRATION 3.0, UTFORSKA MER

Varför är det viktigt att utforska och utbilda om migration?

GÖÇ 3.0

Nedengöçhakkındakieğitimv earaştırmaönemlidir?

If you searched the Internet for the following terms; migration, immigration or integration, you would find out that there are many people who move to other countries for a variety of reasons, e.g. love, work, a better life, being forced from their own country etc. Various kinds of migration depend upon several factors; the flow and number of people involved the reasons for their movement, the time they spend in migration and the nature of that migration. To fully understand the importance of information and education about these concepts related to migration we can all search more about basic concepts related to migration, about organizations who work with migrants, activities that they carry out and how these organizations can help you. Many local communities try to open their hearts and minds towards a positive integration of immigrants and refugees into the social fabric of their receiving communities. There are many challenges, and we can overcome them through volunteering, conversation and meetings between diverse groups in our community concerning our shared values and cultural contributions. Through friendly conversation, education, social and cultural activities engaging immigrants, we want to build a sensible understanding of the immigrant community that would ensure that both residents and newcomers can feel at home here in our local community.

Se si cerca su internet i seguenti termini; migrazione, immigrazione o integrazione, troveresti che ci sono molte persone che si muovono in altri paesi per diverse ragioni, e.g. amore, lavoro, una migliore vita, forzati dal loro stesso paese etc. Diversi tipi di migrazione dipendono da diversi fattori, il flusso e numero di persone coinvolte il motivo del movimento, il tempo che spendono a migrare e la natura di questa migrazione. Per capire pienamente l'importanza dell'informazione e educazione di questi concetti legati alla migrazione possiamo tutti cercare di più sui concetti base legati alla migrazione, sulle organizzazioni che lavorano con i migranti, le attività che portano e come queste organizzazioni possono aiutarti. Molte comunità locali cercano di aprire i loro cuori e menti verso integrazioni positive verso immigranti e rifugiati dentro le fabbriche sociali delle comunità ricevitrici. Ci sono molte sfide, e noi possiamo aiutare con il volontariato, parlando e con incontri con diversi gruppi nella nostra comunità preoccupandosi di condividere valori e contribuzioni culturali. Attraverso una amichevole conversazione, educazione, attività sociali e culturali coinvolgendo gli immigranti, noi vogliamo costruire una sensibile comprensione della comunità immigrante che assicurerebbe che entrambi i residenti e nuovi entrati possano sentirsi a case qui nella nostra comunità locale.

Kui oled otsinud Internetist järgmiseid sõnu: migratsioon, immigratsioon, integratsioon, oled tõenäoliselt märganud, et ühest riigist teise kolimiseks on palju erinevaid põhjuseid. Ajendiks võib olla armastus, töö, parema elu otsimine aga vajadus sõja või vägivalda eest põgeneda. Migratsioon sõltub mitmest tegurist: inimeste hulgast, kes liigub, põhjustest, miks liigutakse, ajast, mis veedetakse migratsioonis ning rännaku iseloom. Selleks, et täielikult mõista migratsiooniga seotud kontseptsioone, tuleks pühendada aega erinevate immigrantidega tegelevate ettevõtete, tööühmade, mittetulundusorganisatsioonide tegevusega tutvumiseks. Millised organisatsioonid töötavad migrantidega, mida nad teevad, kuidas saavad need organisatsioonid sulle kasulikud olla? Palju kohalikud kogukonnad püüdleval selle poole, et avatud suhtumisega võtta vastu immigrante ja põgenikke. Siiski on palju takistusi, neid saab ületada vabatahtliku tööga, vestlustega ja eri gruppidele omavaheliste kokkusaamiste korraldamisega. Nii mõistavad lõpuks kõik ühiseid jagatud väärtusi ning näevad kultuurilisi erinevusi. Kaasates sisserändanud sõbralikku vestlusesse, haridusse, sotsiaalsesse ja kultuurilistesse tegevustesse, tahame luua üldist arusaamist migrantide kogukondadest, mis tagaks selle, et nii varasemad olijad kui uustulijad tunneksid end kohalikus kogukonnas koduselt.

Ako ste pretraživali internet na sljedeće teme; migracija, useljavanje ili integracija, saznali ste da postoji mnogo ljudi koji se sele u druge zemlje iz brojnih razloga, npr. ljubavi, posla, boljeg života, ili protjerivanja iz vlastite zemlje itd. Različite vrste migracija ovisе o različitim čimbenicima; protok i broj ljudi, razlog njihove migracije, vremena koje provode u migraciji i prirode migracije. Da bismo razumjeli važnost informiranja i educiranja o ovim konceptima vezanim za migraciju, svi možemo više istraživati o temeljnim konceptima vezanim za migraciju, o organizacijama koje rade s migrantima, aktivnostima koje obavljaju i načinu kako te organizacije mogu pomoći. Mnoge lokalne zajednice pokušavaju otvoriti svoja srca i umove prema pozitivnoj integraciji imigranata i izbjeglica u društvenu strukturu primateljskih zajednica. Postoje mnogi izazovi, a sve ih možemo prevladati kroz volontiranje, razgovor i susrete s različitim skupinama u našoj zajednici koje dijele zajedničke kulturne vrijednosti. Kroz prijateljski razgovor, obrazovanje, društvene i kulturne aktivnosti u koje su uključeni imigranti, želimo izgraditi razumijevanje o imigrantskoj zajednici koje će omogućiti da se i lokalni stanovnici i pridošlice osjećaju kao kod kuće, ovdje u našoj lokalnoj zajednici.

Om du söker på Internet efter termer som migration, immigration eller integration så märker du att det är många människor som flyttar till andra länder av varierande orsaker, till exempel kärlek, arbete, ett bättre liv, tvång att lämna sitt eget land etc. Olika sorters migration beror på olika faktorer; flöde och antalet personer, orsakerna till migrationen, den tid det tar för förflyttningen och själva migrationens karaktär. För att helt förstå vikten av information och utbildning kring dessa begrepp kopplade till migration så kan vi söka mera information om migration, organisationer som jobbar med migranter, aktiviteter som de utför eller hur dessa organisationer kan hjälpa dig. Många lokalsamhällen försöker öppna sina hjärtan och sinnen mot en positiv integration av immigranter och flyktingar i den sociala väven i det mottagande samhället. Det finns många utmaningar men vi kan klara av dem genom frivilligarbete, samtal och möten mellan diverse grupper i vårt samhälle kring våra gemensamma värderingar och kulturella insatser. Genom vänlig konversation, undervisning, sociala och kulturella aktiviteter som engagerar immigranter, så kan vi bygga en förnuftig förståelse som säkerställer att såväl invånare som nykomlingar känner sig hemma här i vårt lokalsamhälle.

Internette aşağıdaki terimler için arama yapıyorsanız; göç, göçmenlik veya entegrasyon, çeşitli nedenlerle başka ülkelere giden çok sayıda insan olduğunu öğrenirsiniz. Sevgi, çalışma, daha iyi bir yaşam, kendi ülkelerinden zorlanmak vb. Çeşitli göç türleri çeşitli faktörlere bağlıdır; insanların akışı ve sayısı, hareketlerinin nedenlerini, göç ettikleri zamanı ve bu göçün doğasını açıklar. Göçle ilgili bu kavramlar hakkında bilgi ve eğitimin önemini tam olarak anlamak için, göç ile ilgili temel kavramlara, göçmenlerle çalışan kurumlara, yürüttükleri faaliyetlere ve bu kuruluşların size nasıl yardımcı olabileceği hakkında daha fazla bilgi edinebiliriz. Bir çok yerel topluluk, göçmenlerin olumlu yönde entegrasyonlarına ve multecilerin kabul edildikleri toplumun sosyal yapısına kalplerini ve zihinlerini açmaya çalışır. Pek çok zorluk vardır ama ortak değerlerimiz ve kültürel katkılarımızla ilgili olarak toplumumuzda çeşitli gruplar arasında gönüllülük, sohbet ve toplantılar aracılığıyla bunları aşabiliriz. Dostça sohbet, eğitim, göçmenlerin ilgisini çeken sosyal ve kültürel faaliyetler aracılığıyla, göçmen topluluğunun, hem bölge sakinlerinin hem de yeni gelenlerin yerel toplumda evde hissetmelerini sağlayacak mantıklı bir anlayış oluşturmak istiyoruz.

DRAMA PLAY

How to create short and exciting drama play out of a grandma's story?

Every play begins with an idea. The idea is the main thought that triggers the whole process of playing the game. Once you have determined the basic idea, you need to prepare a detailed record in which you will describe the idea for the play. This record is called a synopsis. Once the synopsis is ready you should start with writing a script - the story of a movie or a play. The script describes the scenes, specifies who and what characters actors will represent, how they appear, what they do and say. The script puts the play into a logical order and with a progressive intensity, so smaller events lead on to the most important. Read the educational resource and find out more about the drama crew – director and actors – and why exercising of the scenes is really important and beneficial both for youth workers and youth. Find an example of transforming grandma's stories into theatre play. We often remember special moments from our lives, but also the lives of people we know. Numerous films and even theatrical performances are based on true stories. The theme of a film extends our life experience and understanding of the world and the relationship around us. The theme teaches or acquaints you with different cultures, characters and actions. It conveys our experience and introduces us to the way people react to the world around them.

DRAMMA

Come creare corti e entusiasmantissimi drammi da una storia della nonna?

Ogni recita comincia con un'idea. L'idea è l'ispirazione principale che innesca tutto il processo del gioco. Dopo aver determinato l'idea di base, necessiti di preparare un dettagliato schema nel quale descriverai l'idea per la recita. Questo schema è chiamato SINOSI. Quando è pronta la sinossi dovresti cominciare a scrivere il copione - la storia di un film o una recita. Il copione descrive le scene, specifica chi e quali caratteri gli attori rappresenteranno, come appaiono, cosa fanno e dicono. Il copione organizza la recita in ordine logico con una intensità progressiva, perciò piccoli avvenimenti portano ai più importanti. Leggi LE RISORSE D'EDUCAZIONE e trova di più sul DRAMMA CREW - direttori e attori - e perché provare le scene sia molto importante e beneficia sia i giovani lavoratori che i giovani. Trova degli esempi su come trasformare le storie della nonna in recite da teatro. Di solito ricordiamo eventi speciali della nostra vita, ma anche della vita delle persone che conosciamo. Numerosi film e anche proiezioni teatrali sono basate su storie vere. Il tema di un film estende le nostre esperienze di vita e della conoscenza del mondo e delle relazioni intorno a noi. Il tema insegna o ti fa venire a conoscenza di diverse culture, attori e azioni. Trasporta le nostre esperienze e ci introduce il modo in cui le persone reagiscono al mondo intorno a loro.

NÄIDEND

Kuidas luua oma vanaema lugudest lühikest ja põnevat näidendit?

Iga teatritükk algab ideest. Idee on peamine mõte, mis tervet näidendit läbib. Kui oled välja mõelnud, mis on sinu sõnum/idee, pead detailselt välja kirjutama, kuidas see avaldub sinu näidendis. Saadav sisu ongi sünopsis. Kui sünopsis on valmis, võiksid järgmisena kirja panna stsenaariumi. Stsenaarium kirjeldab stseene, täpsustab, kes kes mängib, millised on erinevad tegelaskujud, mida nad teevad ja ütlevad. Stsenaarium paneb teatritüki loogilisse järjekorda ning aitab väiksemate sündmuste kaudu viia lugu edasi kõige olulisemani. Loe materjale sellest, kes töötavad kaasa näidendi tegemisel - lavastaja ja näitlejad. Ning püüa aru saada, miks olemasolevad stseenid on kasulikud nii noortele kui noortega töötajatele. Leia mõni näide sellest, kuidas oma perekonnaliikmest on tehtud näidend. Tihti peale meenutame oma elust erilisi hetki, samuti nende inimeste eludest, keda varasemalt teame. Paljud filmid ja näendid ongi alguse saanud tõsielulugudest. Tõsielulood õpetavad meile erinevaid kultuure, karaktereid ja tegevusi. Nad sisaldavad endas kogemusi ja näitavad meile, kuidas inimesed reageerivad maailmale nende ümber.

IGROKAZ

Kako izraditi kratki i uzbudljivi igrokaz pomoću bakine priče?

Svaki igrokaz počinje s idejom. Ideja je glavna misao koja aktivira cijeli proces igranja igrokaza. Nakon što odredite osnovnu ideju, morate pripremiti detaljan zapis u kojemu ćete opisati ideju za igrokaz. Ovaj zapis naziva se sinopsis. Kada je sinopsis spreman, počnite pisati scenarij - priču o filmu ili igrokazu. Scenarij opisuje scene, određuje koje likove predstavljaju glumci, kako se pojavljuju, što čine i govore. Scenarij stavlja igru u logičan redoslijed, uz progresivan intenzitet, tako da manji događaji vode k onim najvažnijim. Pročitajte edukativni materijal i saznajte više o dramskoj ekipi - redatelju i glumcima - i zašto je uvježbavanje scena igrokaza važno i korisno, i za osobe koje rade s mladima i za mlade. Pronađite interesantnu bakinu priču i preoblikujte ju u kazališnu predstavu. Često se sjećamo posebnih trenutaka iz naših života, ali i života osoba koje poznamo. Brojni filmovi, pa čak i kazališni nastupi temelje se na istinitim, životnim pričama. Tema filma proizvodi naše životno iskustvo i razumijevanje svijeta i odnosa oko nas. Tema vas podučava ili upoznaje s različitim kulturama, likovima i događajima. Tema oblikuje naše iskustvo i upoznaje nas s načinom kako osobe reagiraju na svijet oko sebe.

DRAMA

Hur kan man skapa en kort och spännande dramatisering av grandma's story?

Varje drama börjar med en idé. Idén är huvudtanken som triggar hela processen kring att spela teater. Då du en gång har bestämt dig för själva idén, så behöver du göra en detaljerad beskrivning där du för fram spelets idé. Detta kallas synopsis. När synopsisen är klar kan du skriva ett manuskript - handlingen för filmen eller teaterstycket. Manuskriptet beskriver scenerna, specificerar vem och vilka karaktärer skådespelarna ska utgöra, hur de framställs, vad de gör och säger. Manuskriptet delar in skådespelet i logisk ordning med en ökande intensitet, så att de mindre händelserna leder till viktigaste inslagen. Läs undervisningsmaterialet och lär dig mer om ensemblen - regissör och skådespelare - och varför repetitioner av scenerna verkligen är nyttiga för både ungdomsarbetare och ungdomar. Hitta ett exempel på hur du omvandlar Grandma's stories till ett teaterstycke. Ofta minns vi speciella stunder i våra liv, men också stunder som människor vi känner har upplevt. Många filmer och även teaterstycken bygger på verkliga händelser. Filmens budskap vidgar vår livserfarenhet och vår världsuppfattning och ger sammanhang runt omkring oss. Temat lär dig eller gör dig bekant med olika kulturer, karaktärer och handlingar. Det förmedlar vår erfarenhet och introducerar oss till hur människor reagerar på sin omvärld.

DRAMA

Büyükanneninhikayesinden ansılıksaveyaratıcı drama oyunuluşturulur?

Her oyun bir fikirle başlar. Fikir oyunun tüm sürecini tetikleyen ana düşüncedir. Kesin fikri belirledikten sonra, oyunun fikrini tarif edeceğiniz ayrıntılı bir kayıt hazırlamanız gerekir. Bu kayıt bir özet olarak adlandırılır. Özet hazır olduğunda, bir senaryo yazarak başlamalıdır - bir filmin ya da bir oyunun hikayesi. Senaryoda sahne tanımlanır, aktörlerin hangi karakterleri temsil edecekleri, nasıl göründükleri, ne yaptıklarını ve söylediklerini belirtir. Senaryo, oyunu mantıksal bir düzene ve ilerici bir yoğunluğa sokar böylece çok daha küçük olaylar en önemlilerine yol gösterir. Eğitim kaynağını okuyun ve drama ekibi - yönetmen, oyuncu- hakkında daha fazla bilgi edinin ve neden sahnelerin kullanılmasının önemli olduğunu ve hem gençlerin hem de gençlik çalışanları için neden yararlı olduğunu bulun. Büyükannenin hikayelerini tiyatro oyununa dönüştürmenin bir örneğini bulun. Sık sık hayatımızdan özel anları hatırlarız, fakat aynı zamanda bildiğimiz insanların hayatlarını. Sayısız film ve tiyatro gösterileri bile gerçek hikayelere dayanmaktadır. Bir filmin teması, yaşam tecrübemizi, dünyayı ve etrafımızdaki ilişkileri anlamamızı sağlar. Tema, sizi farklı kültürler, karakterler ve eylemler ile öğretir ya da tanıtır. Deneyimimizi aktarır ve insanların çevrelerindeki dünyaya nasıl tepki verdiklerini anlatır.

DEVELOPING YOUR MEDIA AND INTERVIEW SKILLS.

When you view an interview on TV or the Internet you just see the finished product.

What you do not see is the planning, preparation, filming and editing plus the time and the number of people contributing to the making of the interview. To create a good quality interview with Grandma you will need a good team around you who have the knowledge, skills and the competence to record, edit and upload the finished interview to Grandma's website. The Developing your Media and Interviews skills course will show you by following our video tutorials how to use your team to plan and prepare for the interview, set up your camera and audio equipment, how to conduct the interview with lots of tips on what to avoid, learn to put your interview together by editing it on free editing software and upload the finished interview to the Grandma's Story.EU website so other young people in Europe can see your work.

SVILUPPARE LE MEDIE E LE ABILITÀ DI INTERVISTA

Quando vedi un'intervista in TV o su Internet, vedi il prodotto finito.

Quello che non vedi è la pianificazione, la preparazione, le riprese e il montaggio oltre al tempo e al numero di persone che contribuiscono alla realizzazione dell'intervista. Per creare un'intervista di qualità con la nonna avrai bisogno di una buona squadra intorno a te che ne abbia la conoscenza, abilità e la competenza per registrare, modificare e caricare l'intervista finita sul sito web della nonna. Il corso Sviluppare le tue abilità multimediali e interviste ti mostrerà seguendo i nostri tutorial video su come utilizzare il tuo team per pianificare e preparare il colloquio, impostare la videocamera e l'attrezzatura audio, come condurre il colloquio con molti suggerimenti su cosa evitare, impara a mettere insieme la tua intervista modificandola su software di editing gratuito e carica l'intervista finita sul sito Web della nonna Story.EU in modo che altri giovani in Europa possano vedere il tuo lavoro.

MEEDIA JA INTERVJUEERIMISOSKUSTE ARENDAMINE

Kui vaatad telerist või arvutist mõnd intervjuud, näed juba lõpp-produkti.

Kaadri ees ei ole näha ettevalmistusi, filmimisi ja materjali korrastamist, samuti ei tea sa, kui palju inimesi ühe intervjuu tegemisel abiks on. Oma vanaemast hea kvaliteediga intervjuu tegemiseks on sul vaja head meeskonda, kel on arusaam ja oskused videot salvestada, monteerida ja üles laadida. Meedia ja intervjuerimisioskuste arendamise püüabki sulle õpetada videote kaudu, kuidas oma meeskonnaga planeerida, ettevalmistada intervjuud, üles sättida kaamerat ja helisalvestust, kuidas intervjuud läbi viia. Samuti antakse nõuandeid selle kohta, mida vältida intervjuud tehes ning kuidas hiljem intervjuud kokku monteerida, millist programmi selleks kasutada. Oma töö võiksid hiljem internetti üles laadida, et ka teised saaksid tuttavaks sinu vanaema looga.

RAZVIJANJE VJEŠTINA – MEDIJI I INTERVJUI

Kada na televiziji ili internetu pregledavate intervjuue vidite gotov proizvod.

Ono što ne vidite je planiranje, priprema, snimanje i uređivanje te vrijeme i broj ljudi koji sudjeluju u izradi intervjuua. Da biste stvorili kvalitetan intervju s bakama, potreban vam je dobar tim koji ima znanje, vještine i sposobnost za snimanje, uređivanje i prijenos završenog intervjuua na web stranicu Grandma's Story.

Upute za razvijanje vještina - mediji i intervjui, nalaze se u videozapisima koji govore o tome kako članovi tima mogu planirati i pripremiti intervju, postaviti fotoaparati i audio opremu, kako provesti intervju s mnogo savjeta o tome što izbjegavati, kako montirati intervju pomoću besplatnog softvera za uređivanje i kako prenijeti završeni intervju na stranicu www.grandmas-story.eu tako da drugi mladi ljudi u Europi mogu vidjeti vaš posao.

UTVECKLA DINA FÄRDIGHETER INOM MEDIA OCH INTERVJUTEKNIK

När du tittar på en intervju på TV eller Internet så ser du en färdig produkt. Det du inte ser är planering, förberedelser, inspelning och editering plus all tid och alla människor som behövs för att göra intervjun.

För att skapa en intervju av god kvalitet med Grandma så behövs ett bra team runt dig som har kunskaperna, färdigheterna och kompetensen att spela in, editera och ladda ner den färdiga intervjun på Grandma's webbsida.

Kursen Utveckla dina färdigheter inom media och intervjuteknik (The Developing your Media and interviewsskillscourse) erbjuder dig en video manual och genom att följa den kan du se hur du använder ditt team för att förbereda intervjun, riggar kameran och ljudutrustningen, hur man genomför intervjun med många tips på vad man ska undvika, lära sig hur man editerar den på gratisappar och hur man laddar upp den färdiga intervjun på Grandma's EU-webbsida så andra unga människor i Europa kan se ditt arbete.

MEDYAVERÖPORTAJBECERIL ERİNİZİ GELİŞTİRME

Televizyondaya da internette bir röportajı görürkenizde, sadece bitmiş bir ürünü görürsünüz.

Görmediğiniz şey, planlaması, hazırlığı, filme alması ve düzenlemesinin yanı sıra röportajın yapılmasına katkıda bulunan kişilerin sayısıdır. Büyükanne ile kaliteli bir röportaj oluşturmak için çevrenizde kayıt, düzenleme, bilgi ve beceri sahibi iyi bir takıma ihtiyaç duyacaksınız. (bitmiş bir röportajı Grandma'nın web sitesine yükleyin...) Medya ve röportaj becerilerini geliştirme kursu video eğitimcimizi takip ederek ekip planınızı nasıl kullanacağınızı, röportaj için nasıl hazırlanacağınızı, kamera ve ses cihazlarınızı nasıl röportajın nasıl yapılacağı konusunda birçok ipucu ile nasıl yürütüleceğini, röportajınızı nasıl bir araya getireceğinizi öğretecek, ücretsiz yazılım üzerinde düzenlemeyi ve bitmiş Büyükanne'nin Hikayesini yüklemeyi size gösterecektir. AB web sitesi, böylece Avrupa'daki diğer gençler de çalışmanızı görebilir.

CREATING STORIES

Interviewing

An interview is a dialogue between two or more people, during which questions help the participants to remember their experiences and give more detailed answers to the questions. The method of asking questions and conducting interviews is important all through the project and they will come in handy while talking about objects, photos and journeys.

To begin with – explain why you are conducting the interview and how you are going to use it later.

Ask permission to record the story and make notes.

Check that your equipment is working, and you have additional batteries.

Give attention to the sounds surrounding you, choose the quietest location and if possible ask to turn off devices like radio or television.

Start with broader questions or topics, it helps to get into the theme. For example ask about her childhood, parents, where she was born.

In addition to facts and opinions ask about descriptions and interesting stories.

Thank her for the interview!

Additional methods for collecting stories

Using only an interview to get the information about your grandmother's past, might not give the full results. To enhance your interview you can also take into account using additional material and methods.

Use photos, objects and maps for collecting stories.

While looking at the photos with your grandmother, ask her to describe the actions going on in the photography. Who are there, what is happening and when? What is the photo telling about the time: what kinds of clothes are people wearing, what are the emotions, what is the surrounding? Objects are significant symbols from the past. Probably your grandmother didn't have a chance to take everything she had with her while migrating from one place to another, so the keepsakes she still has with her are very important. Ask your grandmother to describe an important object. Why does it have significance for her? How has she gotten it? What kind of a story does it tell? While looking at maps ask her to show, how she moved to the destination country, where she has been and how has it changed. Walking together brings up themes that might not come up during an interview. Stroll around the neighbourhood and ask about what places were important for her as she arrived at her destination country? Have they changed? How? Why?

Presenting stories

Your grandma's stories are unique and interesting! Having collected enough stories and memories, it is time to think whether and how you are going to present them to others. You can present your interview and documentary information by developing your stories into an exhibition, treasure chest, art project, book. Before doing that, think back to the research process and all the material collected and try to find answers to a few overall questions, which will help you in the end.

What are your purposes with your grandmother's story, what are you trying to tell?

What is the best way to present your grandmother's story to others?

How many and what kind of objects and/or illustrative material have you got to use?

What issues were most important for your grandmother?

What did she spend talking about the longest?

Find powerful quotes from her text.

How many resources do you need and where will you get it?

CREARE STORIE

Intervista

Un'intervista è un dialogo tra due o più persone, durante il quale delle domande aiutano i partecipanti a ricordare le loro esperienze e a dare più dettagliate risposte alle domande.

Il metodo di porgere domande e condurre un'intervista è importante durante tutto il progetto e tornerà utile mentre si parla di oggetti, foto e viaggi.

per cominciare - esporre il perché si sta conducendo l'intervista e come verrà usata più avanti

Chiedere il permesso di registrare la storia e prendere appunti

Controllare che gli attrezzi funzionino, e di avere batterie di scorta

Prestare attenzione ai suoni intorno a te, scegliere la località più tranquilla e se possibile chiedere di spegnere i dispositivi come radio e televisioni

Cominciare con domande generali o argomenti, aiuta ad entrare nel tema. Per esempio chiedere a proposito dell'infanzia, genitori, luogo di nascita

Oltre a fatti e opinioni chiedere descrizioni e storie interessanti

Ringraziare per l'intervista!

Altri metodi per ricavare storie

Usando solo un'intervista per ottenere le informazioni sul passato di tua nonna, potrebbe non dare pieni risultati. Per migliorare la tua intervista si può anche usare altri materiali e metodo. Usare doro, oggetti e mappe per raccogliere le storie.

Mentre guardate le foto di tua nonna, chiedile di descrivere quello che stava succedendo nella foto. Chi c'era, cosa stava succedendo e quando? Che cosa nella foto indica il tempo: che cosa indossavano, che emozioni c'erano, qual'è l'ambientazione? Gli oggetti sono simboli importanti dal passato. Probabilmente tua nonna non ha avuto l'opportunità di portare tutto quello che aveva migrando da un posto all'altro, perciò i ricordi che ha ancora con lei sono molto importanti. Chiedi a tua nonna di descrivere un oggetto importante. Perché ha così tanto significato per lei? Come lo ha avuto? Che storia racconta? Camminare insieme riporta a galla temi che potrebbero non venire fuori durante l'intervista. Passeggiare intorno al vicinato e chiederle quali posti erano importanti per lei quando arrivò al paese di destinazione? Sono cambiati? Come? Perché?

Presentare le storie

Le storie di tua nonna sono uniche e interessanti! Hai raccolto abbastanza storie e ricordi, è ora di pesare a come presentare queste agli altri. Puoi presentare la tua intervista e informazioni documentarie creando le tue storie in una esibizione, (treasure chest), progetto artistico, libro. Prima di fare questo, ripensare al progetto di ricerca e tutti i materiali raccogli e cercare di trovare le risposte ad alcune domande, che ti aiuteranno alla fine.

Quali sono i tuoi propositi con la storia di tua nonna, cosa stai cercando di dire?

Qual'è il miglior modo di esporre agli altri la storia di tua nonna?

Quanti e che tipo di oggetti e materiali illustrativi hai usato?

Quali problemi erano più importanti per tua nonna?

Di che cosa ha parlato di più?

Trova buone citazioni dal suo testo

Di quante risorse hai bisogno e dove le andrai a prendere?

LUGUDE KOGUMINE

Intervjuerimine

Intervjuu on vestlus kahe või enama inimese vahel, mille puhul suunavad küsimused aitavad inimesel paremini meenutada ja põhjalikumalt vastata. Küsitlemist puudutavad teadmised on olulised igas etapis ja neid läheb vaja nii esemetest ja fotodest kui ka teekonnast rääkides.

Alustuseks selgita, miks sa intervjuud teed ning kuidas sa seda hiljem kasutad.

Küsi, kas sa tohid jutu salvestada ja märkmeid teha.

Kontrolli üle, kas tehnika töötab ja tagavarapatareid või aku on olemas.

Kontrolli taustaheli, võimaluse korral palu televiisor või raadio välja lülitada.

Alusta üldisemate küsimustega, sest need aitavad inimesel teemasse sisse elada, küsi näiteks lapsepõlve, vanemate või sünnikoha kohta.

Lisaks faktidele ja arvamustele palu kirjeldada ka kogemusi ja rääkida huvitavaid lugusid.

Täna vestluse eest!

Lisameetodid lugude kogumiseks

Oma vanaema eluloo kohta informatsiooni hankimiseks ainult intervjuu kasutamine ei pruugi anda kõige paremaid tulemusi. Selleks et anda kogutud materjalile lisajõudu, võiksid kaasata erinevaid vahendeid, kasuta fotosid, kaarte, esemeid, et koguda rohkem lugusid.

Üheskoos fotosid vaadates palu vanaemal kirjeldada fotol toimuvat. Kes seal on, mis toimub ja millal?

Vaata, mida ütleb foto oma aja kohta: millised on inimeste emotsioonid, riietus, ümbrus. Esemad on kõnekad sümbolid minevikust. Tõenäoliselt polnud vanavanemal võimalik kolides kaasa võtta kogu oma maist varandust, nii et need vähesed, mis alles, on eriti tähenduslikud. Palu, et vanavanem kirjeldaks üht tema jaoks olulist eset. Miks on see on oluline? Kuidas ja mis asjaoludel see ese on saadud? Mis lugu see räägib? Tihti peale kerkivad üheskoos jalutades esile teemad, mida ei õnnestu kodus vestluse käigus puudutada. Jalutage naabruskonnas ringi ja uuri järgmisi asju: millised kohad olid nende jaoks olulised siis, kui nad Eestisse tulid? Kas need on muutunud? Millisel moel?

Lugude esitlemine

Sinu vanaema lood on unikaalsed ja huvitavad! Olles kogunud piisavalt palju lugusid ja mälestusi, on aeg mõelda, kuidas oled valmis neid teistega jagama. Intervjuudest ja muudest dokumentidest saadud infot võid esitleda arendades lugudest näituse, aardekirstu, kunstiprojekti, raamatu või palju muud. Enne aga võiksid hetkeks mõelda, mis materjal sul olemas on ning püüda vastata järgnevale küsimustele, mis sind pikas plaanis kindlasti aitavad.

Mis eesmärgiga sa oma vanaema lugu korjasid, mida tahaksid sa teistele sellest jutustada?

Milline viis sulleks parim on?

Kui palju esemeid ja illustreerivaid materjale on sul kasutada?

Mis teemad olid su vanaema jaoks kõige olulisemad?

Millest ta kõige rohkem rääkida tahtis?

Leia temaga tehtud intervjuudest mõjusad tsitaadid ning kasuta neid.

Kui palju ressursse sul on vaja ning kust sa neid saad?

STVARANJE PRIČE

Intervjuiranj

Intervju je dijalog između dvije ili više osoba, tijekom kojih pitanja pomažu intervjuiranim osobama da se prisjete svojih iskustava i da detaljnije odgovore na pitanja. Način kako postavljamo pitanja i provodimo intervju je važan kroz cijeli projekt jer pomaže u razgovoru o objektima, fotografijama i putovanjima.

Za početak - objasnite ispitaniku zašto vodite intervju i kako ćete ga kasnije koristiti.

Tražite dopuštenje za snimanje priče i bilježenje.

Provjerite radi li vaša oprema i imate li dodatne baterije.

Obratite pozornost na zvukove koji vas okružuju, odaberite tihu lokaciju i, ako je moguće, zatražite da se isključe uredaji poput radija ili televizije.

Započnite s širim pitanjima ili temama, to pomaže u opuštanju sudionika. Na primjer, pitajte o djetinjstvu, roditeljima, o mjestu gdje se ispitanik rodio.

Uz činjenice i mišljenja pitajte za opise i zanimljive priče.

Zahvalite osobi na vremenu za intervju!

Dodatne metode za prikupljanje priča

Koristeći samo intervju da biste dobili informacije o prošlosti svoje bake, možda neće dati potpune rezultate. Kako biste poboljšali svoj intervju, također možete uzeti u obzir upotrebu dodatnog materijala i metoda. Koristite fotografije, objekte i karte za prikupljanje priča. Dok gledate fotografije zajedno s bakom, zamolite je da opiše što se odvija na fotografiji. Tko je prikazan, što se događa i kada? Što fotografija govori o vremenu: kakvu odjeću fotografirane osobe nose, koje su emocije prikazane, kakva je okolina? Predmeti su značajni simboli iz prošlosti. Vjerojatno vaša baka nije imala priliku sa sobom uzeti sve što je posjedovala dok je migrirala s jednog mjesta na drugo, tako da su joj uspomene koje još uvijek ima vrlo važne. Zamolite baku da opiše njoj drag predmet. Koje značenje predmet ima za nju? Kako je dobila predmet? Koju priču predmet govori? Gledajući zemljopisne karte, zamolite baku da pokaže, kako se preselila u zemlju odredišta, gdje je bila i kako se to promijenilo. Pješačenje donosi teme koje možda neće uslijediti tijekom razgovora. Prošetajte po susjedstvu i upitajte koja su mjesta važna za nju kad je stigla u njezinu odredišnu zemlju? Jesu li se promijenili? Kako? Zašto?

Predstavljanje priča

Priče vaše bake su jedinstvene i zanimljive! Nakon prikupljanja dovoljno priča i sjećanja, vrijeme je da razmislite hoćete li i kako ćete ih predstaviti drugima. Možete prezentirati svoj intervju i dokumentarne podatke razvijanjem vaših priča u izložbu, kovčeg blaga, umjetnički projekt, knjigu. Prije nego što to učinite, razmislite o procesu istraživanja i prikupljenom materijalu i pokušajte pronaći odgovore na nekoliko cjelovitih pitanja koja će vam na kraju pomoći.

Koje su vaši ciljevi s pričom vaše bake, što pokušavate reći?

Koji je najbolji način prezentiranja vaše bake priče drugima?

Koliko i koje vrste objekata i / ili ilustriranog materijala morate koristiti?

Koje su teme najvažnije za vašu baku?

O kojoj temi je najdulje govorila?

Pronađite moćne citate iz njezinog teksta.

Koliko izvora/informacija trebate i gdje ćete ih dobiti?

SKAPA EN HISTORIA

Intervjuande

Under en intervju, som är en dialog mellan två eller fler människor, används frågor för att hjälpa deltagarna att minnas sina erfarenheter och för att ge mer detaljerade svar på frågorna. Frågemetoden och intervjutekniken är viktiga för hela projektet och de blir användbara när det kommer till beskrivningar av föremål, foton och resor..

- Till att börja med - förklara varför du gör intervjun och hur du kommer att använda den senare.
- Fråga lov för att spela in berättelsen och göra anteckningar.
- Kolla att din utrustning fungerar och att du har batterier i reserv.
- Lägg märke till ljudmiljön som omger dig, välj den tystaste platsen och om möjligt få apparater som TV och radio avstängda.
- Inled med bredare frågor och ämnen, det hjälper dig att komma in på temat. Fråga till exempel om hennes barndom, föräldrar, var hon är född.
- Förutom fakta och åsikter, kan du fråga om beskrivningar och intressanta berättelser.
- Tacka henne för intervjun!

Att bara använda en intervju för att få fram information om din mormors förflutna kanske inte ger dig ett optimalt resultat. För att förbättra intervjun kan du också fundera på att använda tilläggsmaterial och metoder. Använd foton, föremål och kartor för att samla in berättelser.

När du du tittar på foton tillsammans med din mormor kan du be henne beskriva det som händer på fotografiet. Vem finns där, vad händer och när? Vad berättar fotot om samtiden: hur är man klädd, vilka är känslorna, hur ser omgivningen ut? Föremål är signifikanta symboler för det förgångna. Sannolikt hade din mormor inte möjlighet att ta med sig alla sina saker då hon flyttade från en plats till en annan, så de prylar hon fortfarande äger är mycket viktiga. Be din mormor beskriva ett viktigt föremål. Varför är det betydelsefullt för henne? Hur fick hon tag på det? Vilket slag av historia berättar det? När ni ser på kartor så be henne visa hur hon flyttade till det nya landet, var hon har vistats och hur det har förändrats. Att promenera tillsammans kan locka fram teman som annars inte skulle komma upp i en intervju. Ströva runt i grannskapet och fråga henne om vilka platser som varit viktiga för henne då hon först kom till landet. Har de förändrats? Hur? Varför?

Att presentera berättelser

Din mormors berättelser är unika och intressanta! Då du samlat in tillräckligt med berättelser och minnen, är det dags att fundera på om och hur du ska presentera dem till andra. Du kan presentera din intervju och dokumentation genom att utveckla dina berättelser i form av en utställning, skattjakt, konstprojekt, bok. Men före du gör det, tänk tillbaka på undersökningsprocessen och allt det material du samlat in och försök hitta svar på ett par övergripande frågor. Det kommer att hjälpa dig i slutändan.

- Vilka är dina syften med mormors berättelse, vad försöker du säga?
- Vilket är det bästa sättet att presentera mormors berättelse på åt andra?
- Hur många och vilken sorts föremål och/eller illustrationsmaterial har du tillgång till?
- Vilka frågor var viktigast för din mormor?
- Vad pratade hon mest och längst om?
- Hitta kraftfulla citat i hennes text.
- Hur mycket resurser behöver du och var får du tag på dem?

HİKAYE OLUŞTURMA

Görüşme

Bir röportaj, iki veya daha fazla kişi arasında diyalog olup, sorular sırasında katılımcılar deneyimlerini hatırlamalarına ve sorulara daha ayrıntılı cevaplar vermelerine yardımcı olur.Soru sorma ve görüşme yapma yöntemi tüm proje boyunca önemlidir ve nesneler, fotoğraflar ve seyahatler hakkında konuşurken kullanışlı olacaktır.

- Başlamak için - neden röportajı yaptığınızı ve daha sonra nasıl kullanacağınızı açıklayın.
- Hikayeyi kaydetmek ve not almak için izin isteyin.
- Ekipmanınızın çalıştığını ve ek pillerin olduğunu kontrol edin.
- Sizi çevreleyen seslere dikkat edin, en sessiz yeri seçin eğer mümkünse radyo veya televizyon gibi cihazları kapatmayı rica edin.
- Daha genel sorular veya temalar ile başlayın, bu temanın içine girmeye yardımcı olur.Örneğin, onun çocukluğu, ailesi, nerede doğduğu hakkında soru sorun.
- Gerçeklere ve görüşlere ek olarak, tasvir/tanım ve ilginç hikayeleri sorun.
- Röportaj için ona teşekkür edin!

Hikâyelerin toplanması için ek yöntemler

Büyükannenizin geçmişi hakkında bilgi almak için sadece bir röportaj kullanmak, tam sonuçları vermeyebilir. Röportajınızı geliştirmek için ek malzeme ve yöntemler kullanmayı dikkate alınız.

Hikâyeleri toplamak için fotoğraf, nesne ve harita kullanın.Büyükannenle fotoğraflara bakarken,fotoğraftaki olayları/eylemleri anlatmasını isteyin.Kim var, neler oluyor ve ne zaman?

Fotoğrafın zamanı nedir, ne tür kıyafetler giyerler, duyguları nedir, çevresi neresidir? Nesneler geçmişten önemli sembollerdir.Muhtemelen büyükannen, bir yerden bir yere göç ederken onun olan her şeyi alma şansına sahip değildi, bu yüzden hala onunla birlikte olan anılar çok önemlidir.Büyükannenden önemli bir nesneyi tanımlamasını isteyin. Onun için neden önemi var? Onu nasıl aldı? Ne tür bir hikâyesi var? Haritalara bakarken, geldiği ülkeye nasıl taşındığını, nerede olduğunu ve nasıl değiştiğini, göstermesini isteyin. Tüm bunlarla birlikte gitmek, röportaj sırasında akla gelmeyen konular getirir. Semtin/mahallenin etrafında gezinin ve göç ettiği ülkeye geldiği sırada onun için hangi yerlerin önemli olduğunu sorun. Değişmişler mi? Nasıl? Neden?

Sunuş hikâyeleri

Büyükannenin hikâyeleri eşsiz ve ilginçtir!Yeterli miktarda toplanan öykü ve anıları başkalarına nasıl sunacağınızı düşünme zamanı gelmiştir. Röportajınızı ve belgesel bilgilerinizi, derlediğiniz hikâyelerinizi aracılığıyla bir sergi, bir sandık, sanat projesi, kitap haline getirerek sunabilirsiniz.Bunu yapmadan önce, araştırma sürecini ve toplanan tüm materyalleri tekrar düşünün ve sonunda size yardımcı olacak birkaç genel soruya cevap bulmaya çalışın.

- Büyükannenizin hikâyesi ile amaçladığınız nelerdir, ne anlatmaya çalışıyorsunuz?
- Büyükannenizin hikâyesini başkalarına sunmanın en iyi yolu nedir?
- Kaç tane ve ne tür objeler ve / veya açıklayıcı materyaller kullanmak zorundasınız?
- Büyükannen için en önemli konular nelerdi?
- En uzun ne hakkında konuştu?
- Metninden güçlü alıntılar bulun.
- Ne kadar kaynak ihtiyacınız var ve nereden alacaksınız?

FUNDING

Introduction

This publication aims at providing you with a simple, dynamic and funny guide to improve your funding skills in order to make you able to sustain an amazing and effective pop-up exhibition. The guide consists of a short theoretical part, supported by interactive lessons such as videos, specific website or articles, some exercises and ready-to-use and downloadable tools. "Is that you?" The course is aimed at youth workers and young people involved in their community who would like to manage a project on telling migrants' story through a pop-up exhibition. So, let's start!

Fund raising

Few people know what fund raising actually is, or what are the main activities of a fund raiser. But this is one of the most important roles in a team, now more than ever. So, first of all, we need to know exactly what we are talking about.

Link: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>;

<https://www.youtube.com/watch?v=0DbVwG0Kze8>

Exercise. List skills which you think a fund raiser needs, then check it here:

<https://www.thebalance.com/list-of-fundraiser-skills-2062419>

Collaboration

Collaboration with other members of your team is fundamental to make your work effective. Explore other parts of this publication and, from now on, work collaborative with them!

Link: <https://www.youtube.com/watch?v=9neBMeyxiD8>

Needs

Individualizing your project's needs and translating them into money is the first step to draw up a specific and exact budget.

Exercise. List your pop-up exhibition needs and try to translate them into money. Then arrange it in a budget form (follow our template at annex 2).

Sources of funding

There are many sources of funding. One of your main and most difficult tasks is to find the best for your project.

Link: <https://www.youtube.com/watch?v=CXw16BBZpq0>

Exercise. Select two chances of funding your pop-up exhibition, then present them to your team trying to convince them of your choice. (If you need, consult annex 3).

Communication

Learn how to communicate at best with your funder.

Link: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Crowdfunding

Crowdfunding is not only a new and modern way to fund a project, but also a good tool to disseminate it and to involve and collaborate with your local community and authorities (see 'match funding'). Simply, it's the future!

Link: <https://www.youtube.com/watch?v=y6dKoWlJif4>; <https://www.crowdfunding4culture.eu/>;

<http://crowdfundinghacks.com/different-types-of-crowdfunding/>.

Exercise. Plan your own crowdfunding campaign following these four steps.

<https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>;

<https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>;

<https://www.crowdfunding4culture.eu/case-studies>.

Conclusion

Now, just apply your new skills to your projects and remember... your job can make them actually happen!

CAPACITÀ DI FINANZIAMENTO

Introduzione

Questo documento ti fornisce una guida semplice, dinamica e divertente per migliorare le tue competenze nel raccogliere fondi per realizzare una fantastica ed efficace mostra pop-up.

La guida è composta da una parte teorica, supportata da lezioni interattive con video, siti web specifici o articoli, da alcuni esercizi e da strumenti pronti all'uso e scaricabili.

"Si tratta di te?" Il corso è indirizzato a chi lavora coi giovani e ai giovani stessi coinvolti con un progetto nella propria comunità e che vorrebbero realizzare una mostra pop-up per raccontare le storie delle persone immigrate. Dunque, iniziamo!

Raccolta fondi

Poche persone conoscono che cosa è veramente la raccolta fondi o quali sono le principali attività di un fund raiser (chi si occupa appunto del cercare e trovare fondi). Ma questo è uno dei ruoli più importanti in una squadra di lavoro, oggi più che mai. Dunque, prima di tutto, dobbiamo conoscere meglio quello di cui stiamo parlando.

Link: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>; <https://www.youtube.com/watch?v=0DbVwG0Kze8>

Esercizio. Fai una lista delle competenze che pensi servano a un fund raiser, poi controlla qui:

<https://www.thebalance.com/list-of-fundraiser-skills-2062419>

Collaborazione

La collaborazione con gli altri membri della squadra è fondamentale per rendere efficace il tuo lavoro.

Esplora le altre sezioni di questo documento e, da adesso in avanti, svolgi gli esercizi insieme a loro!

Link: <https://www.youtube.com/watch?v=9neBMeyxiD8>

Bisogni

Individuare i bisogni del tuo progetto e tradurli in soldi è il primo passo per fare un budget specifico ed esatto.

Esercizio. Fai una lista dei bisogni della mostra pop-up che stai organizzando e prova a tradurli in soldi. Poi sistemali in un budget (segui il nostro modello all'allegato 2).

Fonti di finanziamento

Ci sono molte fonti di finanziamento. Uno dei tuoi compiti più importanti e difficili è trovare la migliore.

Link: <https://www.youtube.com/watch?v=CXw16BBZpq0>

Esercizio. Seleziona due opzioni di finanziamento, poi presentale alla tua squadra e prova a convincerli della tua scelta (se necessario, consulta l'allegato 3)

Comunicazione

Impara come comunicare al meglio col tuo finanziatore.

Link: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Crowdfunding

Il crowdfunding (let. 'finanziamento della folla') non è solo un nuovo e moderno mezzo per finanziare un progetto, ma è anche un buon veicolo per promuoverlo e per coinvolgere e collaborare con la tua comunità locale e con le autorità (vd. alla voce 'matchfunding'). Semplicemente, è il futuro!

Link: <https://www.youtube.com/watch?v=y6dKoWlJif4>; <https://www.crowdfunding4culture.eu/>;

<http://crowdfundinghacks.com/different-types-of-crowdfunding/>.

Esercizio. Pianifica la tua campagna di crowdfunding seguendo questi quattro passaggi.

<https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>;

<https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>;

<https://www.crowdfunding4culture.eu/case-studies>.

Conclusione

Ora, devi solo applicarle le tue nuove competenze al tuo progetto e ricorda... è il tuo lavoro che fa accedere le cose!

FUNDRAISING

Introduktion

Den här publikationen syftar till att ge dig en enkel, dynamisk och rolig guide till att förbättra din skicklighet inom fundraising (gräsrotsfinansiering) för att du ska kunna fixa en effektiv och håftig pop-up utställning. Guiden innehåller en kort teoretisk del, stödd av en interaktiv lektion med video, specifik webbsida och artiklar, några övningar och lättanvända nedladdningsbara verktyg. "Is that you?" kursen riktar sig till ungdomsarbetsare och unga människor som är involverade i samhället och som vill engagera sig i ett projekt som berättar emigranternas historia genom en pop-up utställning. OK, så nu kör vi!

Fundraising

Få människor vet vad fundraising egentligen är, eller vad en person gör som sysslar med fundraising. Men det här är en av de viktigaste rollerna i teamet, nu mer än någonsin. Så, först och främst behöver vi gå djupare in på vad vi snackar om. Länk: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>; <https://www.youtube.com/watch?v=0DbVwG0Kze8>
Övning. Gör en lista på vad du tror att en fundraiser behöver, kolla sen in det här: <https://www.thebalance.com/list-of-fundraiser-skills-206219>

Samarbete

Samarbete med de övriga medlemmarna i teamet är jätteviktigt för att arbetet ska vara effektivt. Undersök de övriga delarna av publikationen, och från och med nu, träna på att samarbeta med dina teammedlemmar! Länk: <https://www.youtube.com/watch?v=9neBMeyxiD8>

Behov

Att ringa in vad ditt projekt behöver och att översätta det till pengar är det första steget till att dra upp en specifik och exakt budget. Övning. Gör upp en lista på vad din pop-up utställning behöver och försök föreställa dig vad det betyder i pengar. Gör upp en budget (använd vår mall i bilaga 2)

Källor till finansiering

Det finns många källor till finansiering. En av dina viktigaste och svåraste uppgifter är att hitta det bästa sättet till det för ditt projekt. Länk: <https://www.youtube.com/watch?v=CXw16BBZpq0>
Övning. Välj två möjligheter till finansiering av din pop-up utställning. Presentera förslagen för ditt team och försök övertyga dem om att dina förslag är de bästa (om du behöver kan du kolla bilaga 3).

Kommunikation

Lär dig att kommunicera på bästa sätt med din finansör.
Länk: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Crowdfunding

Crowdfunding är inte bara ett nytt och modernt sätt att finansiera ett projekt, också ett bra sätt att nå ut och att involvera och samarbeta med ditt lokalsamhälle och med myndigheterna (se 'match funding'). Det här är helt enkelt framtiden!
Länk: <https://www.youtube.com/watch?v=y6dKoWlJif4>; <https://www.crowdfunding4culture.eu/>; <http://crowdfundinghacks.com/different-types-of-crowdfunding/>.
Övning. Planera din egen crowdfunding-kampanj genom att följa dessa fyra steg: <https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>; <https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>; <https://www.crowdfunding4culture.eu/case-studies>.

Sammanfattning

Såja, nu är det bara att koppla dina nya färdigheter till dina projekt och kom ihåg... ditt jobb kan faktiskt göra att de blir verklighet!

VJEŠTINA FINANCIRANJA

Uvod

Ne znaju svi znači prikupljati financijska sredstva ili koje vještine mora imati osoba koja se bavi tim aktivnostima. U današnje vrijeme prikupljanje novaca je jedna od najvažnijih uloga u projektnom timu. Stoga je važno razumjeti o čemu govorimo.
Poveznica: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>; <https://www.youtube.com/watch?v=0DbVwG0Kze8>
Vježba. Načini popis vještina za koje smatraš da ih osoba zadužena za prikupljanje financija mora imati, a nakon toga provjeri poveznicu: <https://www.thebalance.com/list-of-fundraiser-skills-2062419>

Prikupljanje novaca

Ne znaju svi znači prikupljati financijska sredstva ili koje vještine mora imati osoba koja se bavi tim aktivnostima. U današnje vrijeme prikupljanje novaca je jedna od najvažnijih uloga u projektnom timu. Stoga je važno razumjeti o čemu govorimo.
Poveznica: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>; <https://www.youtube.com/watch?v=0DbVwG0Kze8>
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Suradnja

Za uspjeh projekta je jako važna suradnja s preostalim članovima tima. Istraži preostala poglavlja ovog priručnika, a od sada nadalje razvijaj suradnju sa svojim suradnicima.
Poveznica: <https://www.youtube.com/watch?v=9neBMeyxiD8>

Troškovi

Prvi korak prema utvrđivanju troškova pop-up izložbe je odrediti što je sve potrebno i kolika je trošak aktivnosti i materijala.
Vježba. Izradi popis troškova pop-up izložbe, a zatim u obrazac troškova uvrsti sve podatke. (koristi naš obrazac iz priloga 2).

Izvori financiranja

Postoje brojni izvori financiranja, a najteži zadatak je pronaći onaj najbolji.
Poveznica: <https://www.youtube.com/watch?v=CXw16BBZpq0>
Vježba. Odaberi dva izvora financiranja pop-up izložbe, a zatim svoj odabir predstavi ostalim članovima tima i pokušaj ih uvjeriti zašto je baš taj odabir najbolji. (ukoliko je potrebno više o svemu potraži u prilogu br. 3)

Komunikacija

Nauci kako komunicirati sa sponzorom ili institucijom koja financira tvoj project.
Poveznica: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Crowdfunding

Crowdfunding kampanja, osim što je moderan način financiranja projekata, je i dobar alat za informiranje javnosti o projektu, ali i prilika za suradnju s lokalnom zajednicom i predstavnicima vlasti. (istraži pojam 'match funding'). Jednostavno, to je budućnost.
Link: <https://www.youtube.com/watch?v=y6dKoWlJif4>; <https://www.crowdfunding4culture.eu/>; <http://crowdfundinghacks.com/different-types-of-crowdfunding/>.
Vježba. Isplaniraj crowdfunding kampanju pomoću ova četiri koraka. <https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>; <https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>; <https://www.crowdfunding4culture.eu/case-studies>.

Zaključak

Nakon svega, primjeni nove vještine u realizaciji projekta i upamti....tvoj trud će se uvijek isplatiti.

RAHA KOGUMINE (FUNDRAISING)

Sissejuhatus

Siinse teksti eesmärk on anda lihtne, dünaamiline ja humooriaks ülevaade sellest, kuidas leida oma projektile rahastust ning milliseid oskusi on vaja, et luua vägev hüplik-näitus. Materjal koosneb teoreetilistest osast, kus on ära toodud õpetlikud videod, kasulikud kodulehed ja artiklid. Eesmärk on anda oskused projekti haldamiseks ja ellu viimiseks. Hakkame pihta!

Raha kogumine / korjandus

Vähesed inimesed teavad, mida endast tegelikult kujutab raha kogumine või millised on selle tegevuse peamised etapid. Tegelikult on projektikirjutamise oskus muutunud üha olulisemaks. Seega peamegi esimese sammuna endale selgeks tegema, mida see endast kujutab. Tutvu järgnevate lehekülgedega: <https://www.prospects.ac.uk/job-profiles/charity-fundraiser>; <https://www.youtube.com/watch?v=0DbVwG0Kze8> Mõtle kaasa, pane kirja kõik oskused, mis raha taotlejalt võiks olla ning siis vaata, mis on kirjas siin lehel: <https://www.thebalance.com/list-of-fundraiser-skills-2062419>

Koostöö

Koostöö teiste meeskonnaliikmetega on väga oluline, et tööd efektiivselt teha. Vaata seda videot ning edaspidi proovi harjutada teistega koos töötamist. Vaata videot: <https://www.youtube.com/watch?v=9neBMeyxiD8>

Vajadused

Püüa konkreetset välja tuua oma projekti vajadused ning vajaduste kõrval ka summa, mis kulub nende ellu viimiseks. Nii jõuad esialgse eelarveni. Harjuta! Pane kirja kõik, mida oma hüplik-näitusel vajad ning lisa ka summad. Kanna summad tabelisse.

Rahastuse saamise võimalused

Rahastuse võimalusi on palju ja erinevaid, üks sinu kõige olulisem ja ka kõige keerulisem ülesanne on leida projektile sobiv võimalus.

Vaata videot: <https://www.youtube.com/watch?v=CXw16BBZpq0>

Harjuta. Vali hüplik-näitusele kaks erinevat rahastusallikat, esitle oma taotlust teistele meeskonnaliikmetele ning püüa neid veenda sind toetama.

Kommunikatsioon

Õpi, kuidas rahastajaga paremini läbi saada.

Loe juurde: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Ühisrahastus

Ühisrahastus on uus ja moderne viis projekte rahastada. Peale selle on ühisrahastusplattvorm hea vahend projekti tutvustada, sinna uusi inimesi kaasata ning olla kogukonnas nähtav.

Lihtsalt öeldes - see on meie tulevik!

Vaata videot: <https://www.youtube.com/watch?v=y6dKoWIJif4>; <https://www.crowdfunding4culture.eu/http://crowdfundinghacks.com/different-types-of-crowdfunding/>.

Harjuta. Plaan oma ühisrahastuskampaaniat ning loe järgnevatelt lehtedelt lisainfo.

<https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>;

<https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>;

<https://www.crowdfunding4culture.eu/case-studies>.

Kokkuvõte

Nüüd võta oma uued oskused kasutusele ning pea meeles, need aitavad sul projektid reaalsusesse tuua.

FONLAMA

Giris

Bu yayın size, şartıcı ve etkili bir pop-up sergisini sürdürebilmeniz için size fon sağlama becerilerinizi geliştirmek, basit, dinamik ve eğlenceli bir rehber sunmayı amaçlamaktadır. Rehber, videolar, belirli bir web sitesi ,makaleler, bazı alıştırma ve kullanıma hazır, indirilebilir araçlar gibi etkileşimli dersler tarafından desteklenen kısa bir teorik bölümden oluşmaktadır. "Bu siz misiniz?" Kur, göçmenlerin hikayesini bir pop-up sergisiyle anlatmaya yönelik bir projeyi yönetmek isteyen gençlik çalışanlarına ve toplumlarına katılan gençlere hitap ediyor. Haydi başlayalım!

Fon yükseltme

Az sayıda kişi fiilen hangi fonun fiili olduğunu ya da bir fon toplayıcısının ana faaliyetlerinin hangileri olduğunu bilir.Fakat bu, bir takımdaki en önemli rollerden biridir, şimdi her zamankinden daha da fazla.Yani, her şeyden önce, ne hakkında konuştuğumuzu çok iyi bilmeliyiz.

Link:

<https://www.youtube.com/watch?v=0DbVwG0Kze8>

<https://www.prospects.ac.uk/job-profiles/charity-fundraiser>;

Örneğin,Bir fon toplayıcısının ihtiyaç duyduğunu düşündüğünüz becerileri listeleyin, daha sonra buradan kontrol edin:<https://www.thebalance.com/list-of-fundraiser-skills-2062419>

İşbirliği

Ekibinizin diğer üyeleriyle işbirliği yapmak, işinizi etkili kılmak için esastır. Şuandan itibaren bu yayının diğer kısımlarını keşfedin ve onlarla birlikte kendinizi deneyin.

Link: <https://www.youtube.com/watch?v=9neBMeyxiD8>

İhtiyaçlar

Projenizin ihtiyaçlarını tek tek ele almak ve paraya dönüştürmek, belirli ve kesin bir bütçe oluşturmanın ilk adımıdır. Örneğin, Pop -up sergi ihtiyaçlarınızı listeleyin ve bunları paraya dönüştürmeye çalışın. Ardından bütçe formunda düzenleyin (Ek 2'deki şablonumuzu takip edin).

Finansman kaynakları

Birçok finansman kaynağı var. Ana ve en zor görevlerden biri, projeniz için en iyisini bulmaktır.

Link:<https://www.youtube.com/watch?v=CXw16BBZpq0>

Örneğin, Açılan serginizi iki kez finanse etme şansını seçin, ardından onları ikna etmeye çalışan ekibinize seçtiklerinizi sunun. (İhtiyacınız varsa, ek 3'e bakın).

İletişim

Fon sağlayıcımızla en iyi yöntemle iletişim kurmayı öğrenin.

Link: <https://grantspace.org/resources/knowledge-base/approaching-foundations/>.

Kitlesel fonlama

Kitle fonlaması sadece bir projeyi finanse etmek için yeni ve modern bir yol değil, aynı zamanda bunu yaymak, yerel topluluk ve yetkililerinizle işbirliği yapmak için iyi bir araçtır (bkz. "Eş finansman"). Açıkça, bu bir gelecektir!

Link:<https://www.youtube.com/watch?v=y6dKoWIJif4>; <https://www.crowdfunding4culture.eu/http://crowdfundinghacks.com/different-types-of-crowdfunding/>.

Örneğin; Bu dört adımı takip ederek kendi kitlesel fonlama kampanyanızı

planlayın.<https://entrepreneur.indiegogo.com/education/guide/pre-launch-calendar-checklist/>;

<https://www.crowdfunding4culture.eu/platforms-map>; <https://www.nesta.org.uk/publications/matching-crowd-combining-crowdfunding-and-institutional-funding-get-great-ideas-ground>;

<https://www.crowdfunding4culture.eu/case-studies>.

Sonuç

Şimdi, yeni becerilerinizi projelerinize uygulamanız ve hatırlamanız yeterli... İşiniz onları gerçekten gerçekleştirmek!



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