

“Paint your town and you will paint the world” (L. Tolstoi)

**A SHARED PROJECT OF VIDEO STORYTELLING:
“THE SKIN OF MY NEIGHBOURHOOD”.**

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Abstract

In the context of the Valencia seminar “Pedagogical Innovation and Multimedia”, an experience has been developed at the Secondary School “Isabel de Villena”, leading to the creation of a digital video storytelling: “The skin of my neighbourhood”. This paper describes the socio-pedagogical issues involved in PI&M seminar research and practices, together with the collaborative process of creating and sharing this digital video storytelling mini-documentary.

Keywords

Teacher training processes, Research, Practices, Pedagogical uses of multimedia, Digital video storytelling, Life stories

1. BACKGROUND AND AIMS

The seminar “**Pedagogical Innovation and Multimedia**” (PI&M), conducted by CEFIRE (teachers' training centres) of Valencia and Torrent, and integrated by researchers, policy makers and practitioners¹, has been researching and experimenting about **pedagogical uses of multimedia**.

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Aware of the spreading status of multimedia in communication, this seminar focus in **the role of multimedia in education**: society is exploring communicational potentialities of multimedia, how can schools explore, develop, assess and generalize its educational potentialities?

The **aims** of the Valencia seminar “Pedagogical Innovation and Multimedia” (PI&M) are:

- to enhance competences in education, exploring innovative pedagogical potentialities of multimedia tools
- to create synergies, involving different relevant agents (administration, university, teachers' training centres, schools, teachers), with previous experience in the subject
- to take advantage of the seminar fostered links, in order to research and develop educational strategies and expand them at a local and international scale (such as cooperation in FINNABLE 2020 project)

In this paper we present an **experience developed inside this seminar**: “*La pell del meu barri*” (The skin of my neighbourhood). At the Secondary School “Isabel de Villena” in Valencia, a group of students, accompanied by trained teachers, has developed the **creative video production**, “**The skin of my neighbourhood**”, observing, analysing, shooting and composing narrations on life stories in the surroundings of the school.

The **purposes** of the workshop “The skin of my neighbourhood” have been to develop sociolinguistic competences, enhancing attention, enriching the way of looking at oneself, the others and everyday world, and learning how to tell stories through a camera by implementing with students the technique of digital video storytelling.

2. THEORETICAL FRAMEWORK

The theoretical framework of the Valencia seminar “Pedagogical Innovation and Multimedia” (PI&M) and of the experience “The skin of my neighbourhood” includes interrelated socio-psychological and educational issues.

2.1. Socio-psychological issues

(*Conselleria de Educació, Cultura y Deporte de la Generalitat Valenciana*) and schools of different levels and social contexts.

- *“Perception is real, even when it is not reality”* (De Bono, 2001). Partial, biased, rigid perceptions of the reality are related with stereotypes and prejudices; to enrich perceptions can lead to more complex, nuanced and flexible conceptions about oneself, the others and the world.

- *“With a poetic approach, beauty can flow from every bit of reality”* (*“Res no és mesquí, perquè la cançó canta en cada bri de cosa”*² Salvat-Papasseit, 1921). Superficial, routinised perceptions of the reality are related with indifference and passivity; to enrich perceptions can contribute to develop affection and commitment towards oneself, the others and the world.

- *“Identity as a patchwork”* (Rodrigo Alsina, 2009). Individual and collective identities are built as patchwork tissues, combining heterogeneity and homogeneity in a dynamic interaction. Learning to identify this process of self-construction is clue for students personal development and flexible cultural understanding. Reminding and imagining together around a shared context (such as school neighbourhood) allows to create collective identities and to position them, in a real territory, in the debate between tradition and modernity (and how historical and social heritage can be preserved).

- *“Service-Learning as a methodology to promote students competences and social engagement”* (Hoskins&Deakin, 2008). Students are already citizens and can develop critical thinking and be active and participative. Deepening conscience and stimulating students appreciation of their everyday reality can foster links between them and their immediate context, as a first step in a service-learning project oriented to assume an active role in the transformation of real needs in the community.

2.2. Educational issues

- *“Collaborative and active teacher training”* (Duncombe&Armour, 2004): Centre based teams, together with experimental research requirements, are key to facilitate practices to be transferred to classroom. When the training process involves active participation of the teachers in experimentation and research, centre based teams can encourage and support their members through the organisational and pedagogical issues that may arise along the transference of trained practices to the classrooms.

2 Nothing is miserable, because the song sings in every piece of thing.

- “*Multimedia is real and is in social reality*” (Hobbs, 2011). Technological and methodological innovations in school must walk hand in hand and can be used as a motivational vector. School is in society, which is nowadays digital: most school learning processes are still textual and individual, while real life learning processes are overall digital and collective. Mobile multimedia technologies can develop a double-sense path between schools and contexts: schools open themselves to community and technologies bring the context inside the schools. It is important to empower students, to enrich their technological skills with pedagogical uses in order to enhance their learning processes and to empower teachers pedagogical strategies with a sufficient technological capacities. The core idea is to build citizens and “netizens” in a global digital world.

- “*Life-wide learning*” (Niemi, 2009): Connecting informal and formal learning processes to reinforce motivation and acquisition. Informal learning processes (“learning in the wild”, for instance with mobile devices, “mobile informal learning”) provide opportunities to introduce active, intentional, authentic, constructive and cooperative traits into formal learning strategies.

- “*Slow education*” (Holt, 2012): processes of change, when human beings and social relations are involved (as in education and training) are usually slow. Respecting an accurate rhythm, coherent with the needs and the progress of everyone and every group, is key to assure a deep incorporation of new attitudes, capabilities and wills.

2.3. Complex relation between social and educational issues

Socio-pedagogical approach in Valencia “Pedagogical Innovation and Multimedia” seminar, and particularly in the experience “The skin of my neighbourhood” is inspired by the core issues that Edgar Morin (2001) identifies as essential for education in the 21st century in his text "Seven complex lessons in education for the future" (written for UNESCO as a contribution to the international debate on how to educate for a sustainable future).

This seven complex lessons are, considered "not as a treaty or set of subjects to be or should be taught [but as] what remain completely ignored and forgotten but is necessary"(Morin, 2001):

- a) *Teaching relevant knowledge*: development of a way of learning that can grasp objects in their contexts, their complexities, their sets, able to address critical global and fundamental issues in order to enrol partial and local knowledge.
- b) *Teaching the human condition*: the nature of a complex unit in the human being as

physical, biological, psychological, cultural, social, historical.

c) *Teaching the blindness of knowledge*: a study of the main characteristics in the brain, mental and cultural human thought, its processes and procedures, for both psychological and cultural provisions which may allow the error or illusion.

d) *Dealing with uncertainty*: not only certainties, the uncertainties in the physical sciences, in the science of biological evolution and historical sciences, as well as the principles of strategy that can face uncertainty.

e) *Teaching earthly identity*: the history of progressive global communication since the sixteenth century, the present and the responsibility towards the future.

f) *Teaching understanding*: understanding among human beings as the means and end of human communication, teaching also misunderstanding from their roots, their types and their effects, education for peace.

g) *Teaching ethics for the human genre*: conscience that the human being is at one and the same time an individual, a member of a society, a member of a species. Every individual carries this triple reality within himself. Education should teach for democracy and global citizenship .

3. MATERIAL AND METHOD

The seminar Pedagogical Innovation and Multimedia (PI&M) was formed in 2012-2013, with the **support of regional autonomous educational government** (*Conselleria de Educació, Cultura y Deporte de la Generalitat Valenciana*) and specifically its **teachers' training department** (*Servicio de Formación del Profesorado*).

Coordinated by teachers' training centre (*Centro de Formación, Innovación y Recursos Educativos, CEFIRE*) in Valencia, this **seminar** has gathered a number of **members from different institutions**: Department of Research Methods and Assessment in Education (*Métodos de Investigación y Diagnóstico en Educación, MIDE*) at University of Valencia, Department of Technology in Education at regional government scale (*Conselleria de Educació, Cultura y Deporte de la Generalitat Valenciana*) and schools of different levels and social contexts.

Secondary School “Isabel de Villena”, in Valencia, is one of the members of PI&M seminar. Teachers in this school have participated in a **workshop** to introduce the use of small documentaries in the classroom. As a result of this workshop, a group of them have **motivated students** to develop

an experience on digital storytelling **“The skin of my neighbourhood”**.

The **participants** in this experience have been:

- **Teachers** at Secondary School “Isabel de Villena”: Drama (Antoni Navarro), Mathematics and form responsible (Adela Gascón), Languages (Miquel Lillo), Music (José Sanz), Technology (Felip Segura)
- **Students** at Drama-theatre workshop: 22 students, 13-14 years old (most of them girls)
- **Trainers**: CEFIRE de Valencia, Company “Como pez en el agua” (audiovisual language) and Company “Trencaclosques-Rodamonsteatre” (storytelling through music and drama)

The chosen **research methodology** has been a **critical ethnography approach** (Myers, 1997), grounded to the **experience of researchers university team** participating in PI&M seminar. Antoni Navarro (**teacher** at Secondary School “Isabel de Villena” with a trainer and researcher profile) has been in charge of **providing evidences** through a long-time detailed **participant observation**.

Data have been **collected, shared and analysed all along the process**, through:

- School blog (every cultural activity is shared – main subjects mediation and conflict management, creativity, conferences – also this project “The skin of my neighbourhood” has its place)

<http://villenasolidario.wordpress.com/>

- “Learning to look” phase: Picasa album (sharing the images proposed and taken along this project)

<https://plus.google.com/photos/112367451252750223052/albums/5856632219351224321?banner=pwa>

- “Learning to look” phase: Logbook of every student
- “Learning to tell” phase: Flash-fictions blog (students create and share micro and short stories, in written, comic, audio, photo, etc. format)

<http://concursmicrorelatsiesisabeldevillena.blogspot.com.es>

- “Looking and telling” phase: final version of the documentary “The skin of my neighbourhood”

<http://vimeo.com/68076512>

The experience “The skin of my neighbourhood” has been the result of a complex socio-pedagogical process, involving learning to look, learning to tell and learning to create and share a digital storytelling mini-documentary with a patchwork approach.

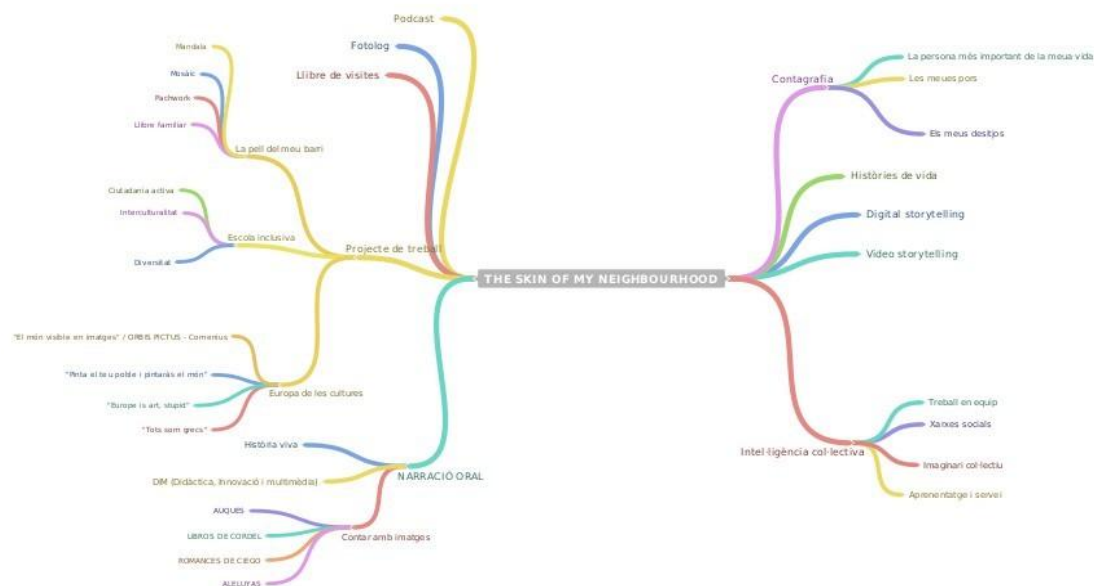


Fig. 1: Conceptual map of the experience “The skin of my neighbourhood”³

Phase 1: Training teachers

In *Comunitat Valenciana* (Spain), regional educational authorities (*Conselleria de Educació, Cultura y Deporte de la Generalitat Valenciana*) are promoting autonomy in teacher training: every school can choose, at a certain extent, which teacher training subjects to develop, and they receive the support of local teacher training centre (*Centro de Formación, Innovación y Recursos Educativos, CEFIRE*).

In this context, a group of teachers working at Secondary School “Isabel de Villena” chose to follow a course about the educational possibilities of documentaries (trainers were mainly members of the company “Como pez en el agua”).

3 Terms from MAIN to [(emerging)] branches (clockwise beginning in up-right corner): “STORY-GRAPHY” [the most important person in my life, my fears, my desires] – STORIES FROM LIFE – DIGITAL STORYTELLING - VIDEO STORYTELLING – COLLECTIVE INTELLIGENCE [team work, social networks, collective imagination, service-learning] – ORAL NARRATIVE [Living history - PIM (Pedagogical Innovation and Multimedia) - Telling through images (graphic stories “*auques*”, cord tales “*cuentos de cordel*”, ballads “*romances de ciego*”, publicity graphic-texts “*aleluyas*”)] - WORKING PROJECT [The skin of my neighbourhood (mandala, mosaic, patchwork, family book) – Inclusive education (active citizenship, intercultural understanding, diversity) - Europ of cultures (“World made visible through images” Comenius project, “Paint your town and you will paint the world”, “Europe is art, stupid”, “We are all Greek people”)] - GUESTBOOK – FOTOLOG - PODCAST

This workshop, and the subsequent activities conducted in school, received a new impulse when joining FINNABLE 2020 project exploration of the innovative uses in education of emerging technological tools.

Phase 2: Motivating students

One of the key ideas that emerged in that workshop was that the proposal of a documentary activity to students had to be interesting for them.

This has been a hard process. In fact, this is the story of three failures. Teachers first proposed the students the idea of exposing, through a slide presentation, the foundation of the district surrounding Secondary School “Isabel de Villena” by the Robillard family. They showed no interest at all. The possibility of narrating the itinerary from their homes to the school, by using only five images was then launched. Same result, no motivation. The final try was to ask them to register some grandparent or aged person telling a story related with their neighbourhood.

The team analysed deeply what the problem could be: no will to make extra efforts, or to working in projects no directly related to exam results, a curious shame to be on video or audio recordings while developing academic creative activities (but a permanent show of their “private” life through online social networks)...

Endurance and perseverance lead to success: searching, researching, generating, possible ideas. And one of them, “collecting and telling anecdotes about the neighbourhood”, shows itself to be appealing. Students in the school Drama-theatre workshop were interested in publicly telling and sharing local anecdotes. And the storytelling project “The skin of my neighbourhood” began!

Phase 3: Learning to look

This project is NOT:

- a presentation of a neighbourhood through clichés
- a postcard image showing beauty sights of a neighbourhood for attracting tourism

The aim was to sharpen students perceptions, analyses and comprehension of their entourage.

Every student received a logbook to register his or her discoveries. Wandering around the neighbourhood, or in their usual routes, they were asked to:

- to question every detail (why certain plants are growing in certain streets, why is this quarter called “*Malva-rosa*”)
- to go beyond the present, to the past (finding ancient photos of the neighbourhood and asking their grandparents about them)
- and to the future (imagining what can happen if...).

Teachers and students worked together to develop every sense:

- sight (trying to perceive details we hadn't noticed before, “what three beautiful new things can I see from my window?”)
- touch (discovering rough walls and leaves, smooth wooden doors, tiles...)
- taste (traditional flavours like “arròs amb fesols i naps”, “els bunyols de carabassa”; “la clòtxina i les tellines valencianes”⁴)
- smell (winds that carry stories from faraway lands “Llevant”, “Llebeig”, “Ponent”⁵...)
- and hearing (winds again, and animals, and conversations, and markets sounds, and...).

Phase 4: Learning to tell

This project is NOT:

- an annoying school-work composition
- a bunch of anecdotes with no relation between them

The aim was to train students creativity and develop their storytelling skills.

At the beginning, many of them felt no self-confidence and preferred to read written stories than to tell stories spontaneously. Teachers have had to insist in the idea that “if you read, no one is interested” and to ask students repeatedly “tell me again”. Some techniques helped us to provoke fantasy and true emotions and to transmit them by different means:

- written expression:
 - imagined biography (how your first house was, which your first drawing, friend,

4 Rice with beans and turnips, pumpkin fritters, Valencia mussels and clams.

5 East, West, South-West winds.

- enemy, letter, film, travel, tears...)
- imaginary (and informal) curriculum vitae
- inventing a story from a surprising image in my neighbourhood
- analysing traditional and present written language (proverbs vs quotes, etc.)
- graphical expression:
 - visual map of my world
 - my name expressed without letters
 - my neighbourhood name expressed without letters
 - anecdotes in my neighbourhood expressed through 5 images
- oral expression:
 - telling jokes, anecdotes, false events...
 - spoken word movement (telling life stories from rich connotative images, with or without someone in the role of interlocutor, and re-telling them by different students incorporating new details and feelings)

One turning point in this process was the show-conference by the company “Trencaclosques-Rodamonsteatre”, explaining different strategies and resources to oral narration (*kamishibai*, russian dolls...) and everyday objects to create sound landscapes (“*quotidiòfans*”).

Phase 5: Looking and telling

For the proposal of mini-documentary entitled "The skin of my neighbourhood", more than the type of the support to be used, the interest was focused in the way the experience were going to be told. A new term was created: "*stories from life*". This new term is inspired by both "*life stories*" and "*digital stories*". Video storytelling techniques are used to tell life stories, anecdotes, experiences that give narrative voice and body to this reality. After all, it is about creating a mosaic, a patchwork of the skin of the neighbourhood, formed with images that will be stitched together (stitched-basted) by the stories and anecdotes behind them.

a) *ORIGIN: LIFE STORIES*

Students were asked to bring anecdotes related to the following proposal:

“Do you know an amazing person? Someone interesting, kind, good, brave, crazy, amazing, unselfish or generous still living life to the fullest? Do you know someone active in your family or your neighbourhood that you admire? Do you have a place in your neighbourhood that you consider special? Would you like to discover the poetry in every corner of your neighbourhood? We suggest that you write a "piece of life" of this prominent person, this emblematic place or that special memory.”

b) STRUCTURE: THE DIGITAL STORIES

Description of the 7 elements in the “*stories from life*”:

1. Personal point of view: tell from your experience to seem authentic.
2. Trouble: do not forget that every good story always hides an overcome difficulty.
3. Dramatic tension : for the “*stories from life*”, we can use the narrative model of a) desire, b) action c) wish (un)fulfilment. So the struggle between oneself and the characters trying to avoid the possibility of fulfilling the desire creates a dramatic tension.
4. The gift of the voice: the “*stories from life*” (once converted into digital stories) incorporates a voice over that enriches the story.
5. The power of sound: music, special effects, audio narration, etc. It is a fact that music changes our reaction to any situation and reinforces the emotional impact on any scene; if we add the sound effects we can create a particular theatrical atmosphere.
6. Economy: The digital story means saving in the use of language as it is complemented by the juxtaposition of images. In the type of personal digital story there are two main channels of meaning, visual and auditory. When developing the story we have to think about the contribution of each of them and the effects produced on the receiver.
7. Rhythm of the narrative: a slow pace suggests contemplation, romance, relaxation, or simple pleasures, while a fast pace with rapidly changing images or faster music can suggest nervousness, exasperation, excitement.

c) THE OUTCOME: STORIES FROM LIFE

A “*story from life*” is a personal story that is built up from images (digital or scanned), digital documents, videos, a soundtrack and, most important, a narrative script that will allow us to organize all this material according to a story we want to tell.

After all this previous work, endless corrections, narrative practices, shooting and editing, the collaborative video storytelling was finally created! It can be watched at: <http://vimeo.com/68076512>

We got a mosaic of stories that appear in the documentary. We invite you to carefully caress “The skin of my neighbourhood” to identify them:

- The boy that was in a neighbourhood nursery and thinks they have unpleasant memories from him
- The abuse of a major who believes she is all-powerful and designs the city according to constructing companies
- The “ghost” school in an empty lot from where they claimed a decent school when they were small children
- Anecdotes about naughty children in Primary School “Blasco Ibañez” and how they became from being the leaders of the playground to be a nobody in the secondary school
- A grandma that helps everyone
- The mad woman of the neighbourhood is warm-hearted and you always find her in the streets

Phase 6: Sharing, evaluating and celebrating

Students have acquired skills to look at the squares, streets, parks and buildings of shared usage with a new perspective of “never accept an easy explanation” and, above all, to wonder what the signs mean in our neighbourhood.

Evidence: Students identify signs that appear in the urban fabric, such as deserted plots, the red weevil that is killing all the palm trees in the neighbourhood, the excess of tar areas and on the opposite side the warmth of some school playgrounds that keep even the beach sand dunes, the proliferation of grocery stores open morning-afternoon-evening and run by immigrants, socio-cultural diversity of the neighbourhood, etc.

Students have acquired self-confidence to tell stories with their own voices, re-creating them in every telling occasion. In the field of multimedia storytelling, three typical student attitudes can be identified: those who launch themselves into storytelling with no fear, those who keep on needing the support of an academic written report and those who thought they already master storytelling techniques and didn't welcome teachers communicational and pedagogical indications. Long-term perseverance in the project has lead students to learn how to express their personal stories with their own authentic voice.

Evidence: Final digital video story-telling rehearsal has been an easy process, with most of the students expressing freely their souvenirs, feeling and concerns.

Evidence: Public watching this mini-documentary keeps on watching and listening because of authenticity appeal.

The experience of looking-telling-recording in the neighbourhood has been highly valued by students.

Evidence: Students ask which project will they do next year.

In the intra-personal and inter-personal development area, some of the students have already assumed they had to be more creative, others have understood the importance of human networks. They have also understood that friendship, sense of humour, film and art are good resources to cope with the adversity and conflict that each one can face through lifetime.

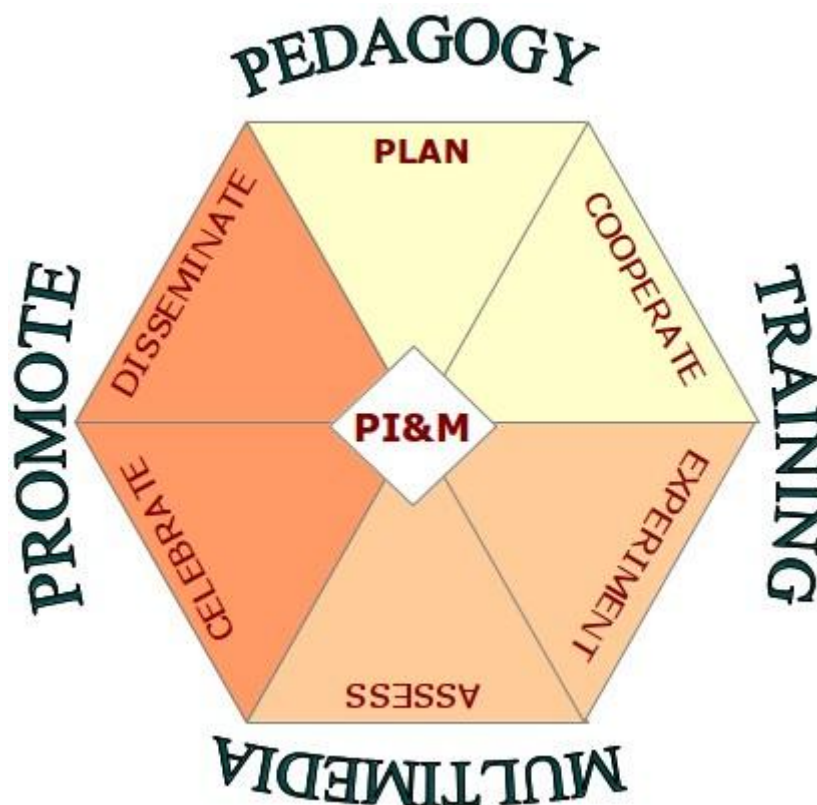
Evidence: Ambiance and relationships in the classroom and in open social interactions at school.

Along 2012-2013 scholar year, students have initiated to find a way to understand themselves and their environment. The main idea was to think of how some of the paradigms that have been imposed on each of us are no longer relevant. Teachers should facilitate students process of building tools to construct, to shape their own ways of understanding the world. For example, students accepting that adolescence is a lost period of time and has nothing to contribute in building their identities is a preconceived idea that can and must be made explicit and erased. The hardest thing has been awakening in the students the desire to build a new paradigm.

Evidence: When an analysis of the situation of the “economic crisis” in Spain was proposed at the beginning of the school-year, most of the students (almost unanimously), claimed that they were not interested in any protest or mobilization, because they assumed that nothing could be changed. It was as if the cuts in education and health that all of us were suffering, did not affect them (although most of the students were starting to suffer the effect of the crisis). As the year was progressing, and mainly through the fieldwork with the students, a change of attitude and a bit of awareness could be perceived in the students. They started considering themselves as active citizens who can contribute to make a better society: they understand the crisis as an opportunity to grow and not as an excuse to ignore their responsibility.

4. FINDINGS AND RECOMMENDATIONS

Along, and as a result of, the experience “**The skin of my neighbourhood**” (among others), **practitioners, policy makers and researchers**, involved in the **Valencia seminar “Pedagogical Innovation and Multimedia (PI&M)”**, have shared reflections and analysis around the realities and potentialities of using **multimedia in teaching and learning practices**.



Process proposal for successful experiences in promoting initiatives and training teachers
(Rodes&Simó, 2013)

Some of these reflections and analysis are presented here, following the phases proposed in the diagram above.

4.1. Plan

a) When a teacher training process involves experimental and research issues (and therefore) has an impact in students learning processes, the project has to be closely **linked to curriculum**, integrating competences, skills, aims and values **relevant for the teachers and students group** participating in the experience.

b) To allow long-lasting impulse of experiences, teachers trainers should promote **school working teams**, with one of the teachers assuming the role of **teacher training coordinator** (contact person and responsible to steer and accompany processes from inside the school).

c) **Time organizational issues** must be addressed: innovative pedagogical experiences need longer periods (over the usual 50-60 minutes), and it's frequent that some lessons should be re-scheduled in order to provide them.

4.2. Cooperate

The development of a dialogic pedagogical approach involves a process of breaking boundaries in teachers and in students mutual perception and in group relationships.

a) **Breaking limits in teachers perceptions**: “When you give voice to students, they have a lot to say”.

Changing power relations in the classrooms and schools into a more democratic model (fighting the scary idea of students not responding or proposing poor learning activities), allows both teacher and students to change attitudes in order to develop a more critical thinking and activates deep learning.

b) **Breaking limits in students perceptions**: “Little by little, students begin to trust teachers”

Listening to the emotional side of personal stories that students bring to the classroom and the school allows them to feel more secure and then to open their inner feelings and thoughts to establish a teacher and group more friendly relationship.

4.3. Experiment

a) Introducing innovative practices in the classrooms and in the schools, even when correctly planned, team supported and dialogically approached, can face a number of obstacles. When innovation includes technological tools, such as multimedia, one hard **barrier** can be **teachers lack of confidence in their technological skills**.

b) Students perceive technologies as their own territory, as a generational right. Teachers feel pedagogy as their own territory, as a professional right. Students, in fact, know how to use technologies, but not in learning processes. Teachers feelings of non-confidence (or fear) in front of digital world can be overcome by **empowering** them (and, as a result, students) in the **pedagogical uses of technologies**.

4.4. Assess

a) One evidence of **success in motivating students** to take part (and an active role) in innovative practices can be “**spontaneous demands**”: research has shown that innovative experiences

involving multimedia technology are well received by the students, not only in the focus group, but also in other groups, who demand their inclusion in next projects.

b) Multimedia and socio-pedagogical approach facilitates **appropriation of knowledge and develops skills and competences**. As in every process related to competences, the **pace is slow** and learners' acquisitions can only be appreciated in **long-term view**. **Students should persistently be exposed to experiences** facilitating skills and competences development, in order **to incorporate socio-pedagogical usages in their everyday entourage and to be empowered to apply them to new life-wide and life-long contexts**.

4.5. Celebrate

Celebrating the achievement of acquired learnings is **clue as it opens the way to new learnings**:

a) **Public communications** of a final product (and of the process to create it) are important occasions to **reinforce self-concept, involvement, membership to an educational group**. **Students** feel the product as their own (both as individual and as group) and **displays their own identity through this medium**.

b) To **appreciate and reward the work behind the final product** improves students relationship with the teacher and with their class- and school-mates and launches motivation to continue the project or develop similar ones using multimedia resources.

4.6. Disseminate

Interesting and successful **experiences** produces **low or no effects** if they are just an **anecdote** in teaching and learning processes. To avoid that risk, teachers training experiences producing successful practices should **integrate them in curriculum organization and program**, preferably through **projects** in which **different teachers and class** could **cooperate**.

Some **key steps** are:

a) To detect **pedagogical leaders** in each school, establishing **respectful and trustful links between them and teacher trainers**

b) To develop **human groups constructive relations** inside schools (by communication and social strategies) in order to improve **identification with a shared collective project**

c) To **accompany** these **pedagogical leaders** throughout the process, and to **network** them to **colleagues working along the same lines** in different schools (both local and internationally).

d) Disseminating successful innovative pedagogical practices must **not rely on teachers personal equipment**. It is essential to provide teachers, students and schools with **adequate network, hardware and software equipment**, with the **maintenance** required.

5. CONCLUSIONS

The experience “**The skin of my neighbourhood**”, described in this paper, is one of the **good practices** accompanied by Valencia seminar “**Pedagogical Innovation & Multimedia**” along scholar year **2012-2013**. Lessons learned have lead Valencia PI&M seminar to propose a new phase in this innovation. The students are now trained in, among other issues, how to look, how to tell and how to work together in a project. During **next term** (2013-2014), the goal should be to enhance their **competences** and **social engagement** by participating in a **service-learning experience** responding to real needs in the neighbourhood, and to foster their **autonomy** in using **technologies** (specifically mobile devices), whilst boosting their **motivation** interacting in a multicultural group at **international** level (cooperating in FINNABLE 2020 project package “Boundless classrooms”).

Valencia seminar “Pedagogical Innovation & Multimedia” will continue working in a process that involves **training** teachers and **promoting** successful **pedagogy and multimedia educational practices** along a virtuous circle of **innovation** (plan, cooperate, experiment, assess, celebrate and disseminate). Our **interdisciplinary team** (researchers, policy makers and practitioners), whose aim is to **develop 21st century educational competences and global citizenship in schools as communities, local and internationally**, welcomes further cooperation in these subjects.

6. ACKNOWLEDGEMENTS

We feel deeply thankful to the human group conforming the **Valencia “Pedagogical Innovation & Multimedia” seminar** and, very specially, to staff, teachers, students, families and community members in Secondary School “Isabel de Villena”, that have made possible the experience presented in this paper.

To the **team organising TEPE 2013 Congress**, we would like to express our acknowledgement for their excellent work and our gratitude for the opportunity given to participate. To offer visibility to our project, to get to know other international practices and researches and to share ideas with colleagues from different countries, have renewed our motivation and encourage us to keep on working and reflecting about innovation in teaching and teacher training strategies through pedagogy and multimedia.

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