



Co-funded by the
Erasmus+ Programme
of the European Union



ONLINE METHODS TO BE USED IN TRAINING OF YOUNG MUSICIANS

by Ana Simona NEGOMIREANU





Co-funded by the
Erasmus+ Programme
of the European Union



ONLINE METHODS TO BE USED IN TRAINING OF YOUNG MUSICIANS

by Ana Simona NEGOMIREANU

Authors Ana Simona NEGOMIREANU

Project SoundBeatsTime
soundbeatstime@gmail.com
soundbeatstime.com

Partners Yellow Shirts - Romania
Institutul Român de Educație a Adulților – Romania
Giovani senza Frontiere – Italy

Disclaimer This project has been funded with support from the European Commission.

This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

This manual has been elaborated during the project “SoundBeatsTime” (with the ref. no. 2020-1-RO01-KA227-YOU-095777), funded by the European Union through the Romanian National Agency, in the context of the Erasmus+ KA2 – Cooperation for innovation and the exchange of good practices action, Partnership for Creativity sub-action.

CONTENTS

INTRODUCTION	6
TYPES OF ONLINE ACTIVITIES IN WHICH YOUNG PEOPLE AND MUSICIANS CAN ENGAGE	7
COMMUNICATION AND MANAGEMENT TOOLS	11
Platforms that can be used for meetings between young creators	11
Communication platforms for young people and young musicians	15
Examples of activities that can be conducted online	18
THE ONLINE MANAGEMENT & COMMUNICATION TOOLS	26
Music management tools and software	26
SAMPLING OF MUSIC CREATION TOOLS	31
ICT programs presented focus on learning fundamental notions of music.....	31
Software available for working on vocal quality	32
Music writing, composition and arrangement	32
Audio-visual technology in music training	33
Overview of ICT in music training	35
Musical e-learning	37
ICT and Virtual Learning Environments	38
Experimenting with interactive composition programs in music education	39
Using ICT to understand compositional processes in music education	40

THE USE OF SOCIAL MEDIA IN THE ONLINE ACTIVITIES 42

 How social media can help young people..... 45

RESOURCES 50

**Musicians want to be the loud
voice for so many quiet hearts.**

Billy Joe

INTRODUCTION

Music was one of the sectors most seriously affected by the pandemic. With no possibility of holding concerts and performances, musicians found themselves in an incredible struggle for economic survival. Some of them have temporarily taken up other jobs or they have attempted a professional reconversion.

If musicians have been affected by the pandemic, young musicians were in an even more delicate situation. Finding themselves at the beginning of their career they were faced with no possibility of pursuing their dream. Nevertheless, youth work with young musicians was an engaging solution using mostly online methods.

This guide is a repository of methods that were constantly used during the pandemic, some of them being instruments that are here to stay, both for communication, for music production or even for more general activities with young people.

These methods can be used by youth workers or other professionals working with young musicians, most of them irrespective of the musical background. We will never return to a pre-pandemic learning context and therefore, it is relevant for young musicians to have access to a guide reuniting online methods that can be used in their activities.

We have decided to divide the selected online methods in two categories:

1. Communication and Management - During the pandemic, but also before, the online communication and management tools were essential for the good implementation of the projects. People all over the world started to use online management and communication tools in order to complete their tasks and to be able to continue to work with their fellows.

For young people it was more accessible than for other age categories to use the online methods, because they are the digital generation. We will look into the most effective communication and management tools that have been reported by young people in our organizations as well as by young musicians.

2. Music Creation - given the fact that our guide focuses on the online potential for young musicians or young people who are interested in picking up a musical career, we have found that music productions methods and instruments are of utmost importance in the youth work conducted with these young people. Music production tools and methods make music accessible even to those who cannot read solfege and scores. It is an incredible advantage that has been brought by the digital age.



The benefits of using online methods for young musicians are many and we will focus on some of them. The use of online methods is done in the context of serving the musical goals of their current or future profession through approaches that promote critical, analytical and creative thinking, collaborative learning, self-action, initiative, exploration and experimentation.

Technology can offer opportunities that were not previously possible, especially in areas related to creativity, interdisciplinarity, motivation, boosting the self-esteem of young musicians, communication with audiences, citizenship development and personalization of the training experience.

Technology also provides the opportunity for very young musicians as well as for those who do not read music notation to compose music, to overcome the limitations imposed by traditional teaching and learning such as the coordination of physical movements.

The concept of "digital literacy", in addition to the use of new technologies for access or production and promotion of information, includes a broader understanding of the goals and mechanisms of the media and communication industry, the awareness of young musicians in relation to the protection of personal data and copyright as well as avoiding the risks involved in using the media (especially the internet).

Benefits the use of online methods brings to young musicians:

- Distinguish, through musical listening, the contribution of technological means to the creation of musical works;
- Use new technologies to play music with the best possible sound quality;
- Use technology as an aid in the study of performing vocal and instrumental works;
- Take advantage of the possibilities provided by new technologies in composition and improvisation;
- Utilize the possibilities provided by the new technologies for image capture, recording, visualization of executions and creative works and their processing;
- Communicate with audiences and present work using new technologies;
- Utilize the possibilities provided by new technologies for access to different forms of information (multimedia);
- Express their views and feelings regarding the role of new technologies in music and the music industry;
- Recognize and avoid the dangers of using new technologies.



TYPES OF ONLINE ACTIVITIES IN WHICH YOUNG PEOPLE AND MUSICIANS CAN ENGAGE

The Internet is not a well-defined environment; it can trigger both positive and negative effects on young people (Hasebrink, 2012, p. 127). The Internet is rather an environment that creates opportunities. The way and the limits of taking advantage of these possibilities depend on the needs, motivations and also of the economic and social conditions, and cultural characteristics of the youngster.

The pandemic has changed this pattern a lot, as most of the educational activities have been moved to the online, states and governments all over the world, especially in those countries that were mostly hit by the pandemic, finding solutions to guarantee access to the internet to large categories of young people.

The Internet is a vast source of information for learning and accumulation of knowledge, provides space for creativity and training, respectively exposure of personal identity, creation of contacts, for initiative and participation in community life.

Young people can benefit from these opportunities under several forms. They can passively accept the possibilities online, they can get involved as active participants, respectively to initiate and give rise to these possibilities.

Online activities for young people can be grouped into three categories. The first category is related to the consumption of online content, another one is related to creating contacts and communication, and a third type is related to the creation of content and organizes learning and training activities. The most widespread online activity of young people is content consumption, followed by content activities and communication.

The hierarchy of the spread and popularity of online activities is reflected in the scale of online opportunities (ladder of opportunities), which is based on the concept according to which online activities are gradually integrated into the pattern of use of children starting from the simplest activities and evolving towards the more complicated.

Online activities include some simpler operations that can be easily performed, or more complex ones, which require certain skills. Advancing on the scale of online possibilities is possible through long use and increasingly complex use of the Internet, respectively by increasing the level of digital skills.

The online opportunity scale model has strong explanatory force, but at the same time it attracts counterarguments. The critique of the model is based on the consideration of the use of the online possibilities and the assimilation of internet-related skills in a linear way, although there are many online activities that young people carry out in parallel. More precisely, depending on the quality of the execution, some activities may belong at the same time to several levels.



Another disadvantage of the model is that it does not allow the elaboration of a scale valid for several countries, because the particularities related to online possibilities depend on the economic, social and cultural characteristics of countries (Pruulmann-Vengerfeldt, Runnel, 2012, p. 73).



The individual online media directory is the result of the interaction of several specific components, such as: daily internet usage, type online activities, the particularities of the accessed contents, the motivations that determines the use of the Internet, the way of integration in the structure of activities the subjective interpretation of Internet use (Hasebrink, Domeyer, 2012, pp. 758).

In fact, there is a connection between youngsters' offline and online habits, but no exact line can be drawn between their offline and online worlds. Online opportunities open up new ways to meet age-related needs; in this way online practices are integrated in the daily lives of teenagers, influencing and shaping their habits.

During the online activities young people show what their knowledge, areas of interest and motivations are, as there is a close connection between individual online media repertoire of young people and values, individual motivations, their lifestyle and social environment (Hasebrink, Domeyer, 2012, p. 770).

The online media directory reflects the extended pattern of the individual mode use of the internet. The purpose of analyzing individual repertoires is to allow classification into significant categories of various online behaviours, starting from the components that determine the formation of online media directories.



Determining the characteristics of online young user types

The description of user groups allows us to better understand the role of the Internet in the daily life of young people, assaulted by media phenomena. The habits of young people on the use of the Internet are influenced by more factors. Online access and use of tools is determined on the one hand by individual factors and on the other hand by factors related to the local community, respectively to certain macro factors: social, cultural, economic, political.

Among the individual level factors can be mentioned the demographic peculiarities (gender, age) and psychological (personal efficiency, psychological difficulties, search excessive use of the internet). Within the level of community factors we can mention the mediation-socialization role of the family, of the school and of friends.

Macro-social factors include elements such as social structure, the peculiarities of the educational system, the culture and the value system of the country respectively, the dynamics of the spread of new ICTs, the national policies related to dissemination of innovation.



COMMUNICATION AND MANAGEMENT TOOLS

Platforms that can be used for meetings between young creators

Online communication platforms: Zoom, Google Meet, Webex and indications to youth workers on how to use these platforms

During the pandemic youth organizations had to find solutions in a difficult context in which meetings in person were not possible anymore. The solution was to replace physical with the online platforms that are used for communication. The rules of the game have changed fundamentally, so youth workers were faced with the challenge of making the transition from physical activities to online activities and to keep the level of enthusiasm of the participants at a high level.

The main indications for a youth worker working with young musicians

The main indication for youth workers is to be well informed and to be able to use the platform they choose, because this will give them a sense of confidence and they will also inspire confidence in the young participants. So, each youth worker should take time to learn by himself, or through the use of online tutorials to learn all the functionalities of the specific communication platform that they intend to use in their work.

The problem that might appear is that youth workers are not always very young people so for some of them it could be a challenge to become professional users of the online communication platforms. Nevertheless, youth workers have to align themselves to the progress of technology as well as to the integration of digital tools in the youth work.

What should youth workers do and use out of the functionalities of the communication platforms?

1. The use of the waiting room

This is a very important option that is featured by most of the online communication platforms in order to provide the host, in this case the youth worker, with the possibility to control the meeting and to set a regulated framework. Young people or young musicians in our case, click on the link to join the call, they will be unable to enter the meeting room until the host, the youth worker will allow them in. In the meantime, they will see that the host will soon let them and that they are there for the right online meeting, with the topic displayed and the name of the host.

This option of the online communication platform is really important from two different perspectives: on the one hand because the youth worker knows when to start to meeting,



and that is when most of the participants have appeared in the waiting room and on the other hand because this prevents an awkward situation in which people from outside the specific youth organization might join.

This feature is important because it increases the level of responsibility of young musicians and young people, who know they have to be on time in front of their computer and that they have to wait until the youth worker decides that the meeting can start. It is an environment of shared values and mutual respect that is educational for young people.

2. The use of the share screen function by all the participants

The screen share function in Zoom can be really useful for showing participants online resources, giving PowerPoint presentations or even adding a virtual whiteboard to your meeting. Through this function all the young people participating in the meeting can be equally engaged and can share the materials they want to share.

Online communication platforms become a place where every participant with a computer has equal rights to the other participants. Through this function, the online platforms are a space of democracy and healthy communication and sharing of ideas, contributions and information.

3. The chat section and the possibility of sending messages to the group as well as to individual participants

As well as audio and video, each online platform meeting contains a group chat box where participants and hosts can share thoughts and links and any other information they might consider relevant. In all the communication platforms, messages are shared in a common chat with all the participants. Nevertheless, each of the participants has also the possibility to send private messages to another participant.

4. The obligation to create a safe space of interaction

At the beginning of the meeting the youth worker has the responsibility to make all participants feel safe in the given online environment. So, all participants should be given the possibility to share their names, nicknames or to call themselves as they prefer in the meeting. It is a prerequisite for creating a safe communication environment.

The activity has to start with an icebreaker similar to a physical activity. The icebreaker has to engage all the participants and to set the optimal environment and tone for the whole activity. The process of training has to be as collaborative as possible. The digital environment has limitations in terms of collaboration that can be much better implemented in physical activities.

Still there are possibilities of making the activities engaging through the use of shared boards on which each of the participants can bring contributions to build a common activity and the sense of shared ownership.



When setting the rules for the activities, the youth worker has to pay attention to the reactions and the behaviour patterns of each of the participants, given the fact that young people can react differently to the online training context. Some of them will prefer to react in the chat rather than speaking, some others might prefer to use a shut camera than to appear in front of the others, etc.

Therefore, the youth worker has to be highly empathic, and this can definitely be a challenge in the online environment. In some of the online platforms such as Zoom and Google Meet, the participants have the possibility to react and to engage, through raising the hand or sending different reactions to what has been said or displayed in the meeting.

The responsibility of the youth worker is to go through the rules and the functionalities of the platforms, to make sure that all the participants know what tools they have in hand in order to actively participate and also to engage in the activities according to their preferences and wishes.

Before the meeting, youth workers have to check the background of the participants to be sure that the activities that will be implemented respond to the needs of the group and the individual participants and that the tools to be employed are relevant for the topic and useful to the participants.

5. The youth worker has to properly define the roles during the online meeting and online training

Similar to any other training course that is implemented by the youth worker, should have a clear plan for who is going to be doing what during the training activity. It is recommended that the youth workers make a plan in advance for the assignment of the roles. In the case of several youth workers facilitating the meeting, they should join the call a few minutes before the time that has been communicated to the participants. As well as making sure that the meeting can start on time, this will give you an opportunity to set up fellow team members as co-hosts.

This is a beneficial feature of the online platforms, because it allows youth workers in taking turns in facilitating and being in charge of the technicalities of the meeting. Therefore, online platforms are a favourable place for youth workers to cooperate and acquire good feedback from the participants.

From the very beginning of the meeting the hosts, the youth workers, will communicate to the young people what is expected from them, what should be their behaviour during the meeting and the technical details they have to consider when speaking or when contributing in the activity. The youth workers will state their support for the issues that might arise during the online meeting, due to different aspects related to misunderstanding, poor communication, etc.

Setting the rules from the beginning of the meeting is essential because it creates a safe space, in which each of the participants knows what to expect and also it makes them aware what are the lines that cannot be crossed.



6. Online platforms and the time needed to respond

Young people are often reacting slower during online meetings than in person and this is a fact that has to be considered by the youth worker. It brings consistency and coherence in the activity to make pauses and give space for young people to engage, to answer questions, to propose solutions and to come up with creative ideas.

The pauses may be perceived as awkward in the first experiences, but youth workers will understand that moments of silence are important to give space for people to respond. The youth workers should also consider the fact that there might be internet connection problems and these can lead to a few seconds lag between someone speaking and the rest of the group hearing them. The youth workers should give time to the person answering to say what they intended to say, even if this disrupts the flow of the activity.

7. Using tools that make the work more effective

Youth workers find themselves in the situation in which many of the methods that are available in the physical activities cannot be used, so they have to integrate new tools that make the online activity more interactive, without putting pressure in terms of digital competences.

Participants should be given very clear and comprehensive instructions so that it is easy for them to use the specific tool. It is true that in addition to the content of the specific activity, the youth worker adds another request, that of using these digital tools. Nevertheless, this is an action to the benefit of the participants and also to the entire flow of the activity that is more dynamic and more attractive.

8. Debriefing of the activities

The territory of the online tools and methods is new both for the youth workers and the young people. So it is important throughout the activities youth workers to request from time to time feedback from the young participants. Based on the feedback they get throughout the activity, youth workers can adapt the activities as well as the online tools they associate to the use of the online platform.

9. Keeping the level engagement and of participation

The online platforms can be a space of good communication and understanding but also a place where you can easily lose the attention of the participants. The lack of visual contact, the lack of movement and energizers is definitely a problem for the online. Nevertheless, youth workers have to build their online activity by using the contents and making them work in combination with energizers and different activities that are meant to bring the people again at the same pace, with the same focus and interest. It is not easy, it is a challenge, but a talented youth worker will know how to split the activities and how to make an effective training programme.



Communication platforms for young people and young musicians

Zoom

What is Zoom? Zoom is a cloud-based video conferencing service that young people and young musicians use to virtually meet their peers - either video, audio-only, or both, while having the possibility to engage in live chats - and allows you to record these sessions for later viewing. During the pandemic the use of Zoom has increased to reach levels of 1000% of use as compared to the previous period. The popularity of Zoom goes so far that some people refer to online communication platforms as Zoom, even if they have other names.

When people talk about Zoom, we usually hear the following phrases: Zoom Meeting and Zoom Room. A Zoom meeting refers to a video conference meeting that is hosted by Zoom. Young people can join these meetings via webcam or phone. As for Zoom Room, it is the hardware installation that allows youth organizations to schedule and launch Zoom meetings from their conference rooms. Zoom rooms require an additional subscription in addition to the Zoom subscription, and are an ideal solution for larger NGOs.

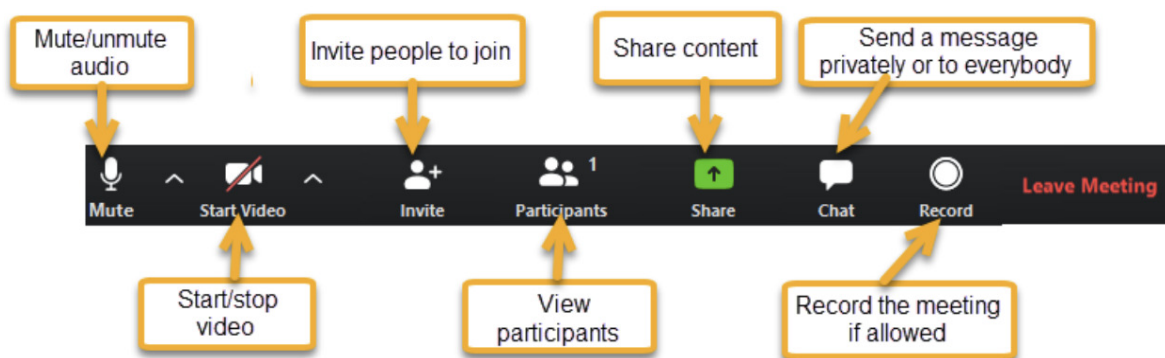
Main features of Zoom

- One-on-one meetings: organize an unlimited number of one-on-one meetings, even with the free plan;
- Group video conferencing with free of charge and payable plans for different numbers of people;
- Screen sharing: meet one-on-one or in large groups and share screens with the other so they can see what you see;
- Recording: you can also record your meetings or events.





Source: Information Technology Center its.ucsc.edu/zoom/index.html



Source: Division of Information Technology - University of Maryland

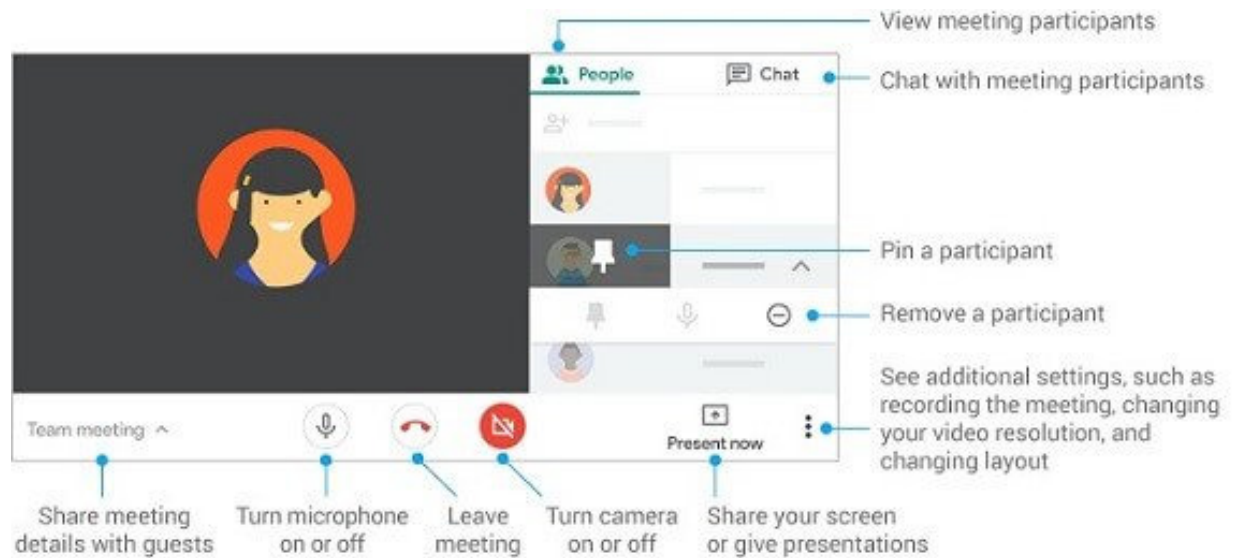
Google Meet

The years 2020 and 2021 were clearly the ones we all wanted to learn how to make a video call, no doubt. Many continue and will continue to work from home and this has completely changed our lives. That's why we need to use technology so that we can continue to communicate smoothly at all times.

One of the solutions for the online activities for young people is Google Meet, an accessible solution with a friendly interface. Tools like Google Meet and the other two platforms we present in this guide can be described as good, useful and also free.



Anyone with a Google Gmail account can open the platform sections and create a video conference without any problems. Once this meeting is set up, youth workers can invite the participants, mainly young people.



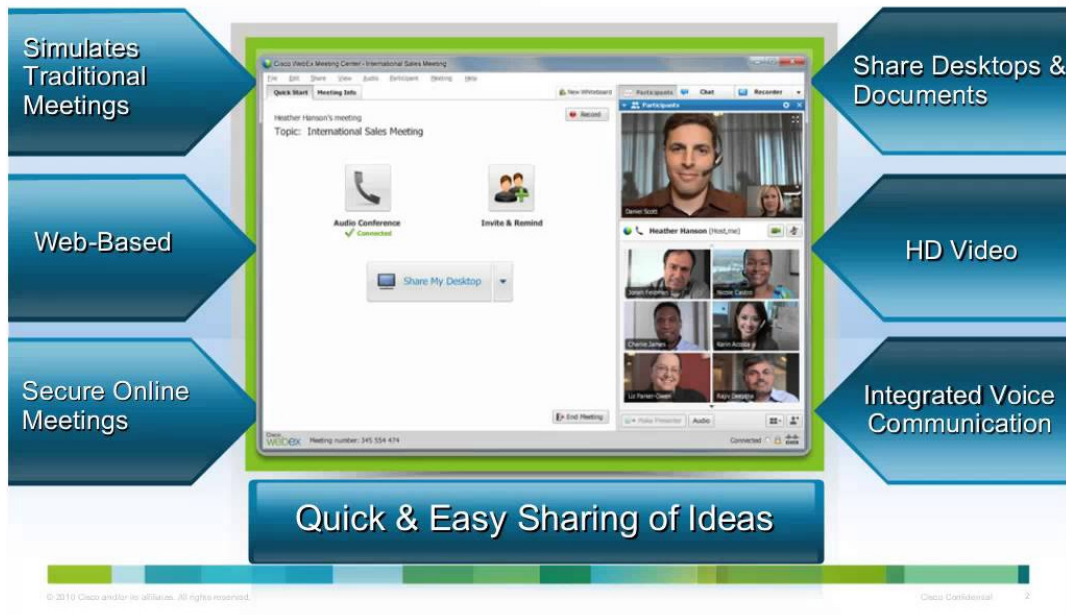
Source: [mashtips.com/best-google-meet-features](https://www.mashtips.com/best-google-meet-features)



Source: blog.webex.com



What is WebEx?



Source: <https://hostingjournalist.com/webex-tutorial-key-features/>

Examples of activities that can be conducted online

Using Brainstorming online tools: DOTSTORMING, FLIPGRID, JAMBOARD, PADLET

Activity Title: Tell me about yourself

Purpose of the activity: capturing attention, improvisation, creativity development

The activity is inspired by the radio show *How to summarize life in 20 seconds?* The youth worker will ask the young people to introduce themselves either by a text, or through a record.

What should the youth worker aim at? Developing the ability of young people to be concise, creative, and convincing! The message the youth worker conveys to them is: "Don't forget the way you feel about things should be the message. So be confident, enthusiastic and passionate about yourself!"



Example:

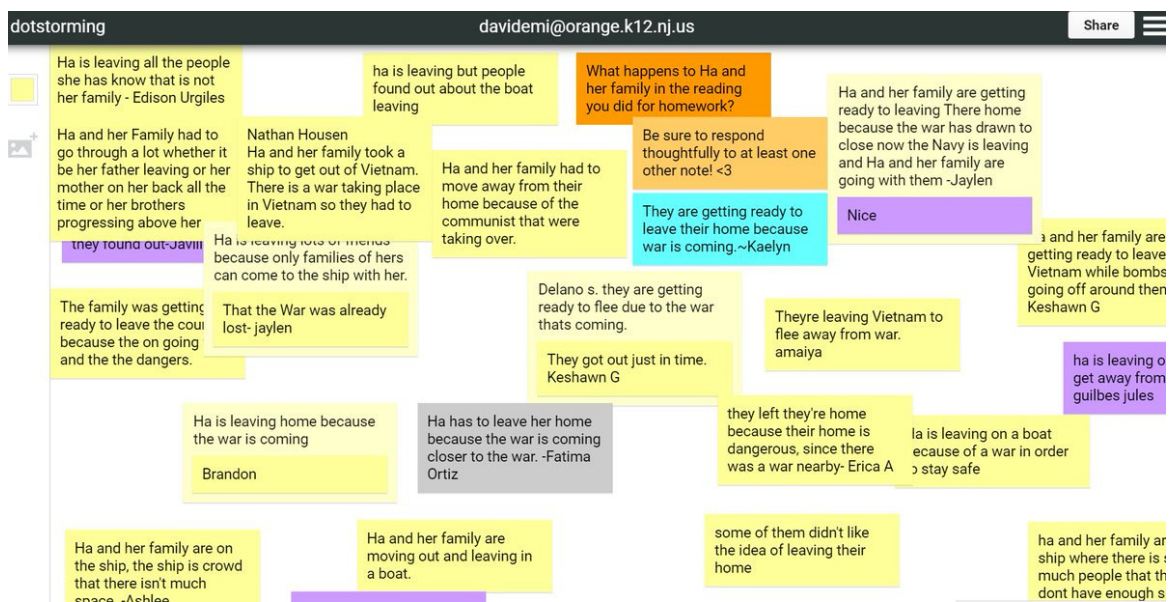
"I am always looking into the opportunities that appear along the road. I am not afraid to take any risks in my academic and professional life. I see the bright side in all the things in my life".

In addition, the youth workers ask young participants to associate 1-3 adjectives (#hashtags), which, as far as possible, start with the first letter of their first name, of which the first be a dominant feature. For example: Sullivan is #sensitive, #socially oriented, #survivor. For inspiration, the youth worker can present a list of positive adjectives to the participants.

Options to implement the activity:

Option 1

Each youngster will post on a virtual Dotstorming panel (dotstorming.com) a short text, accompanied by an image.

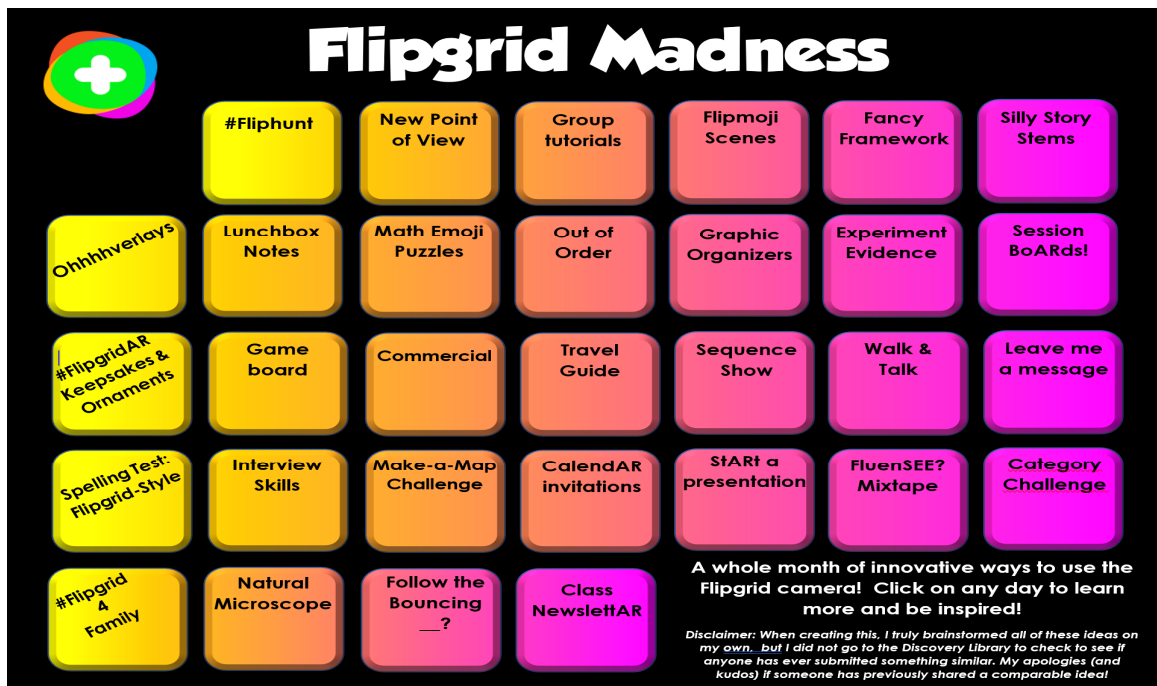


Source: twitter.com/dotstorming

Option 2

Each student will post on a virtual Flipgrid panel (info.flipgrid.com) a video (can be accompanied by a #selfie) in which they can describe themselves in a maximum of 30 seconds. Youngsters who do not feel comfortable filming themselves will be given the option by the youth workers to use a video of other surroundings and record only their voice.

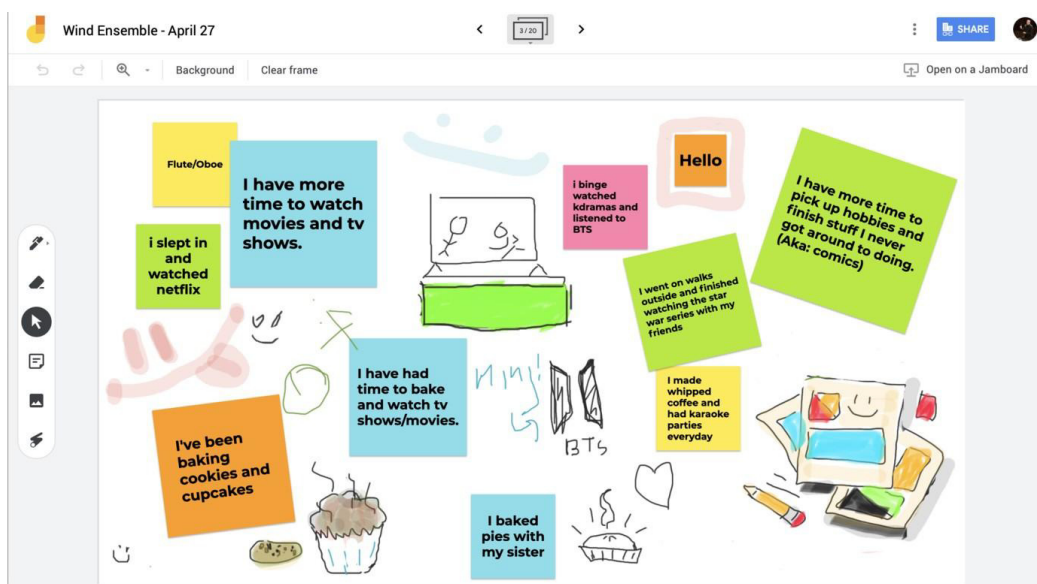




Source: www.kerzi.com

Option 3

Because both DotStorming and FlipGrid require authentication via an email address, this activity can be implemented by asking young people to work on Jamboard (jamboard.google.com), if you use the Google app suite and work with Google Classroom.



Source: vibe.us/blog/how-to-use-jamboard



Activity Title: RANDOM & PICK – When you are what you are not

Purpose: This activity develops teamwork and allows the youth worker to discover the values of the group through role play. In addition it will create an appropriate context for the youth worker to understand the problem-solving skills in the group.

Two of the essential skills young people need in their personal life (and professional in some sectors such as music) are spontaneity and creativity. These competences help youngsters to think "outside the box", react quickly and find it in a short time the best solutions to the problems or challenges you face.

How to proceed? Using the RandomLists application collection (www.randomlists.com). The youth workers generates either a list of defined number of characters (Random People www.randomlists.com/random-people), or a list of a defined number of things (Random Things www.randomlists.com/things). The number chosen by the youth worker is equal to the number of young people participating in the training activity. The list can be displayed from the very beginning or the youth worker can display each character/object in turn.

The story will begin in an alphabetical order each youngster saying a sentence in which the character or the thing is mentioned. The game continues with the next youngster, who will move on to another character/object and one by one the participants will develop the story. The activity will continue so that everyone can contribute to building up the story.

Because there are some challenges in the online environment, it is recommended that, from the very beginning, youngsters should have their cameras and microphone open, but do not intervene until it is their turn. The youth workers have the role of maintaining the group discipline and to guarantee that all the participants feel safe in this learning context.

The youth worker can also choose to make the activity even more challenging, by playing in groups, distributing certain "roles" such as, Group A will uses the tone of a sports commentator, Group B will play the role of a small child, crying, Group C will be an opera singer and so on.

The youth worker can also play with the rules (for example, the story will flow from one group to another Member1 Group1 -> Member1 Group2 -> Member1 Group3 then Member2 Group1 -> Member2 Group2, etc.



Random Lists

SEARCH MENU

Behold the power of random selection!

No method of selection is less bias than random selection. [Create your own random list](#) or browse our many random generators below:

Random Generators... Show All

[Random Team Generator »](#)

Paste your list and we'll randomly separate it into groups. You can specify as many groups as you need. Easily generate random teams or random groups.

[Random Addresses »](#)

Generate a fake United States address complete with street, city, state, zip codes. Be careful though: some of these could end up being real addresses.

[Random Word Generator »](#)

A word randomizer for finding quick inspiration. Generate a random list of words from 2500+ of the most common English words. Also filter by part of speech!

[Random Animals »](#)

Generated a random animal species: A goat, armadillo, orangutan, porpoise, cheetah... Nearly 200 different animals!

[Random Things »](#)

Stuff, things, and 1000s common everyday objects pulled together at random for list of random things.

[Female Names »](#)

Find a random name for your newborn baby girl! Traditional and non-traditional first names for girls like Skylar, Ryleigh, Erika, Britney, Bernice, Lily, or Megan.

Source: www.randomlists.com

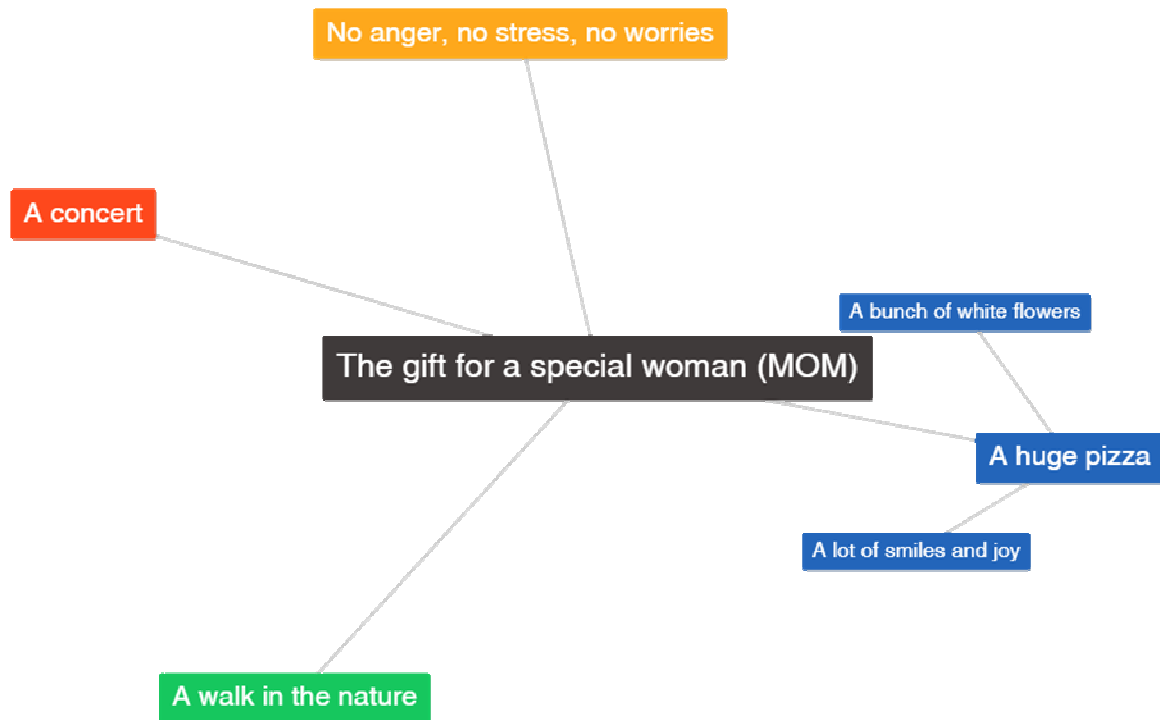
Activity Title: TEXT2MINDMAP: The perfect gift

Purpose: to organize and synthesize the informational content of a text

The coolest gifts are the ones that offer emotions and experiences. The youth worker starts by asking the following question: What gift do you give your mother (or to the most important women in your life)? In this activity the youth worker and the youngsters will use Text2MindMap (tobloef.com/text2mindmap) to create such a list of gifts.

Once created the youngster will right-click and save the list in image format. This can be included on a common virtual panel in one's own portfolio or in the learning management system of the institution as an evaluation task.





Activity Title: The map of a story

Purpose: to organize and synthesize the informational content of a text

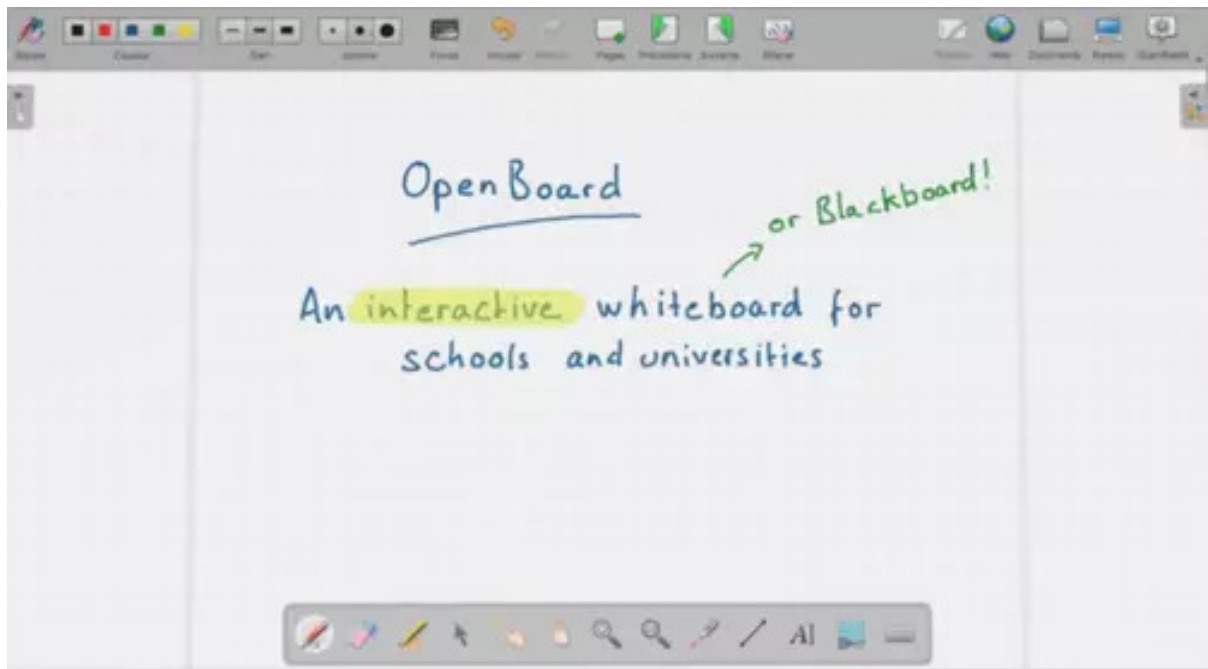
Choose one of the topics below or suggest another one and do a graphical view including at least three nodes. The youth worker can raise the level of complexity for graphically visualizing the content of a classic story, a play or a movie.

Depending on the age, various dedicated applications can be used for the creation of mental/cognitive maps, such as:

- Mindomo (www.mindomo.com);
- Bubbl.us (bubbl.us);
- Mindmup (www.mindmup.com);
- Mindmeister (www.mindmeister.com);
- Sketchboard (www.sketchboard.me/home);
- OpenBoard (www.openboard.ch/index.en.html).

The latter is open source software download to your computer and you can use it without authentication.





Source: cm.net/downloads/professional/7977-openboard/

The youth worker can complicate things by adding inclusion to each requirement node on level 1 images or videos. It is best to work in collaboration with the whole class.

Example:

1. What would the world look like without mothers?
2. What is the most important thing you would like to do this year?
3. What animal would you like to have at home?
4. What would you do if a dragon hid under your bed?
5. What animal do you think your neighbours would look like? How about you?
6. What would be the ideal vacation for you?
7. If you could change something about yourself, what would you change?
8. Make a list of things you are grateful for.
9. When did you do a good deed and what did it consist of?
10. What annoys you and why?
11. What scares you the most?
12. What makes you happy? Or what does happiness mean to you?



13. If you were Santa Claus for a day, what would you give to your country/Europe under the tree?
14. If you could write to the president of the country, what would you write about?
15. Which famous person would you like to meet and why?
16. If a dog could talk, what do you think he would say?
17. Invent a recipe ... for happiness.
18. Ten animated movies you recommend.
19. Ten books you recommend (from the bag, from the nightstand, from childhood, etc.).



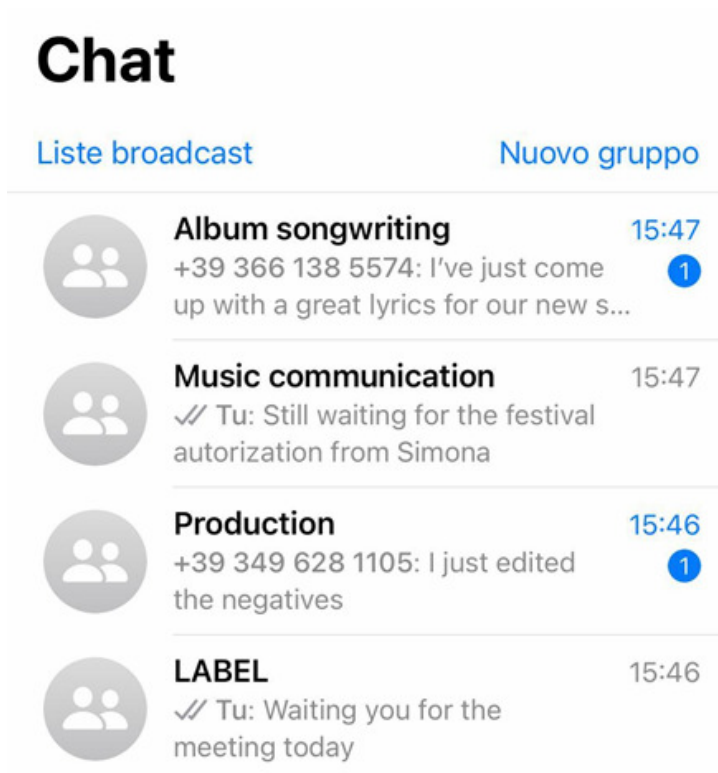
THE ONLINE MANAGEMENT & COMMUNICATION TOOLS

In addition to the general features of the applications and tools, young musicians have to put the existing online resources at the service of their professional aspirations. Therefore we will focus on the use of general platforms for the benefit of the young musicians and we will also approach some of the features of the specific tools that can be used by youth workers in working with young musicians and aspiring young musicians.

Music management tools and software

WhatsApp

WhatsApp Group Chats work as a breeding ground for new ideas, quick rehearsal organization and just overall band communication. You can set up groups in various categories, for example album song-writing, live communication, music production etc. You can also collect live-pictures and videos, using WhatsApp as a sort of mobile archive, forwarding your audio-visual fragments to other platforms and working from there.



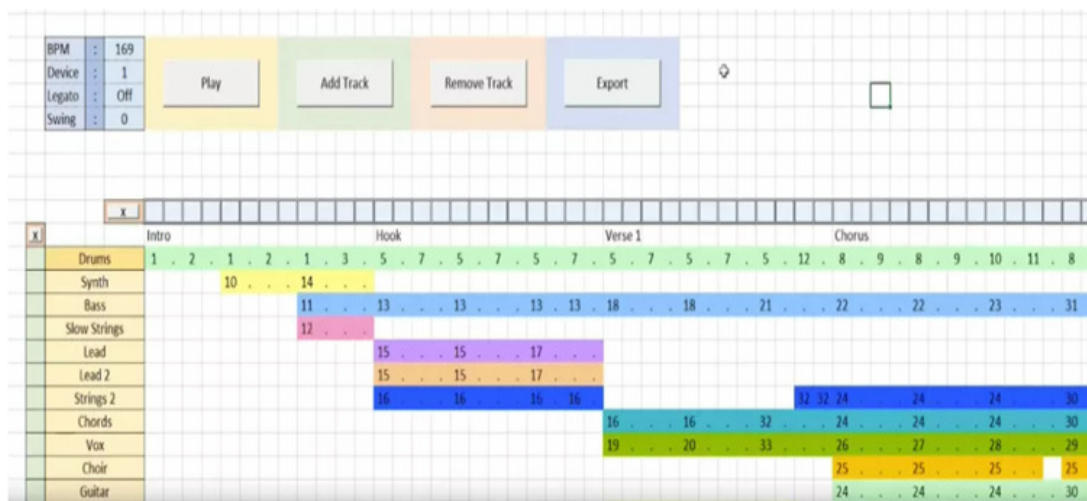
Be sure to set up your data-service properly and according to your plan, especially when sending song-moods and large videos.

- **Benefits:** feasible, easy to use, free;
- **Benefits for music industries:** help to create more networks;
- **Musicians:** photo and video, audio, stories to share; share documents; create specific groups and call meetings.

Google Spreadsheet

Planning tours, finances or production details, you should think about opening the process to various band members, instead of just editing sheets by yourself on various files on your hard drive. You can achieve a great level of transparency by inviting your fellow musicians to overview current information concerning live- or production planning.

A great way of using spreadsheets is also sharing documents with certain trusted people you work with. Let your booker have access to your live sheet and set up a joint coordination of live activity.



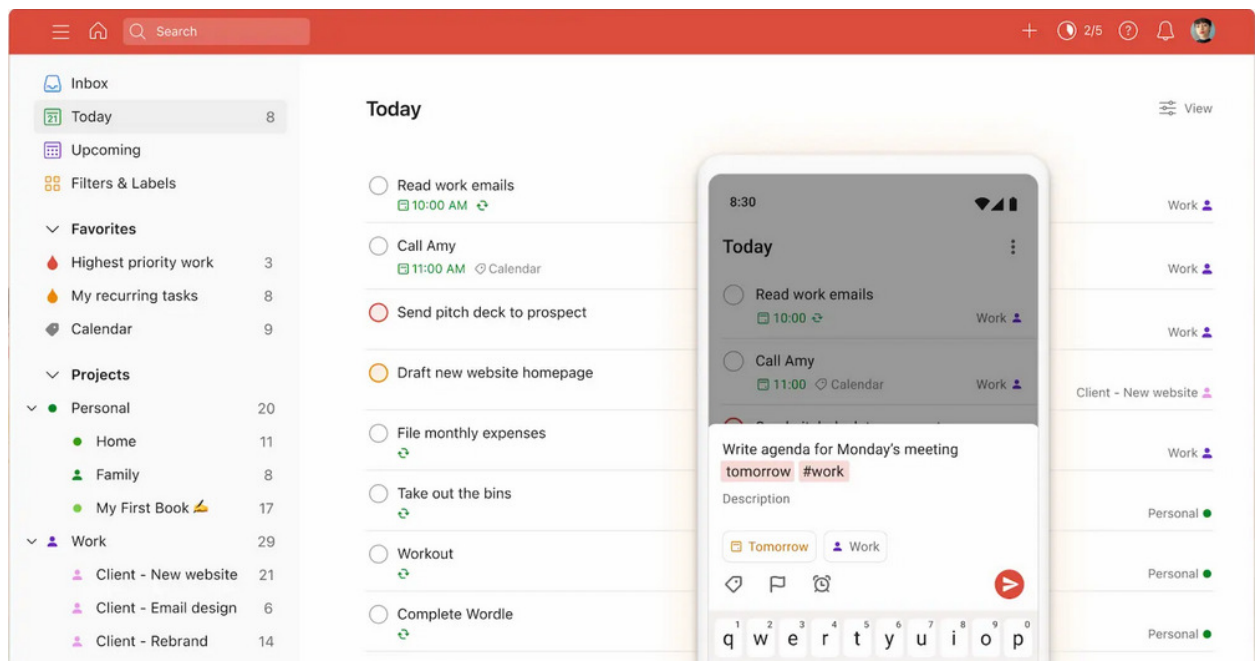
- **Benefits for music industries:** open a production-sheet with your producers or songwriters and actively visualize where more works needs to get done, which projects are finished or in the final stages.
- **Benefits for young musicians:** spreadsheets are a great way of sharing information with financial advisors or active participants in your budgeting process.



Todoist

Todoist is a free tool for staying on top of things. Don't fall into the musicians' cliché of getting lost in sonic endeavours. Don't neglect the day-to-day stuff like presswork or plain deadlines. Use this tool to set up neatly organized to-do events and make it a daily habit of checking them.

At the end of a month, you'll be sure to get a real kick out of realizing the amount of stuff you were able to get done, feeling good about the process while having a clear image of tasks you were able to work out.

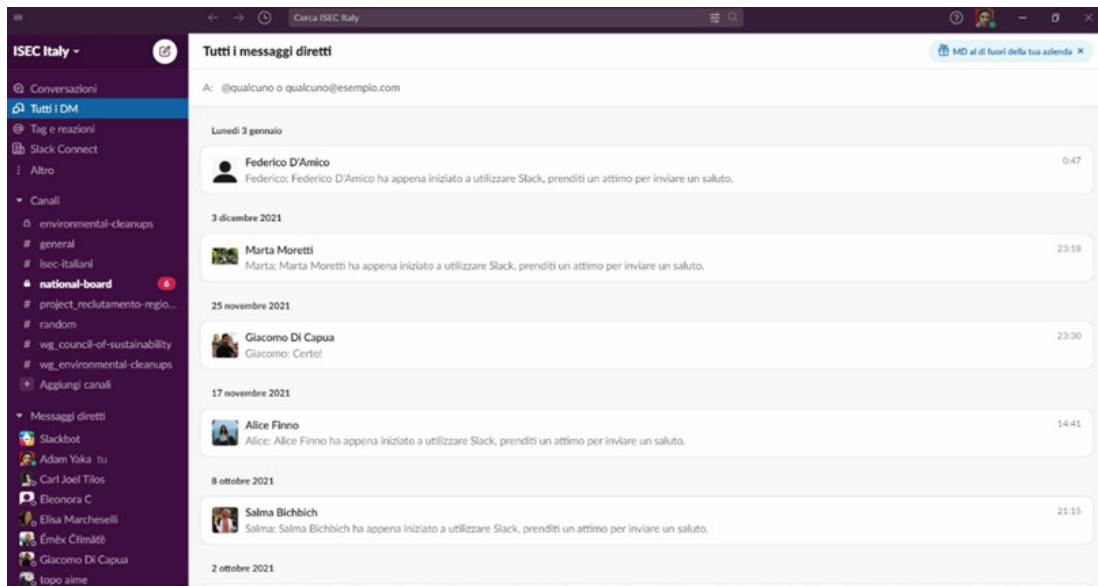





- **Benefits for the musicians:** share your Todoist with certain band members or set up shared lists to get larger projects done. Especially when working in hot phases of various creative processes, this tool can act as a helping hand, giving you more headspace for the creative process.

Slack

Slack is a powerful real-time messaging service, used massively within the start-up scene. As a band you can profit from the extensive archiving and search-functions, it also has a great integration with other services such as DropBox.





 **Èmèx Ctimàtè** 6:33
 Alright
 Will be available for the meeting today
 **Giacomo Di Capua** 14:08
 @canale Hi team! I am connected.
 Are you coming?
 **Èmèx Ctimàtè** 15:38
 Please is the meeting still on if yes can someone share the meeting link so I can join thank you
 1 risposta 2 mesi fa

Mercoledì 16 marzo ▾

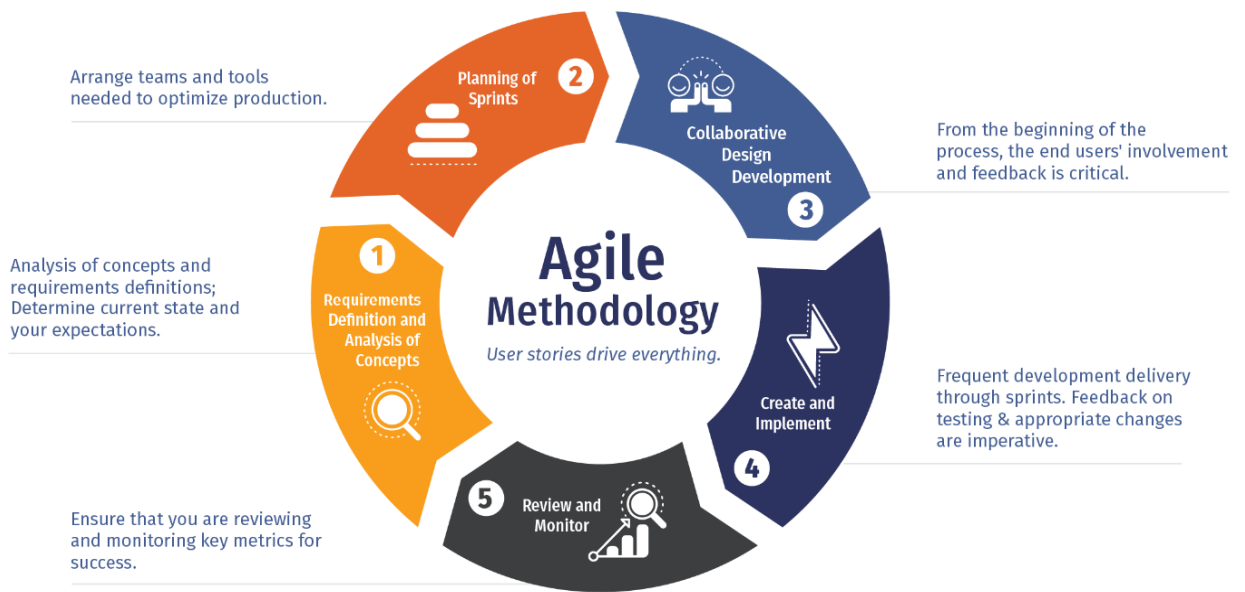
B I U | ↻ | 🔗 | 📄 | 📌 | 🗑️ | 📎 | 📧
 Invia un messaggio a @national-board
 + | 📎 | 📧 | 📌 | 📄 | 🗑️ | 📎 | 📧

- Benefits for the musicians:** you can use it to stay in close contact to your external team. Sorting the people, you work with into different groups can help. Save time while staying organized and on top of things.

Agile Methodology

It's a process for managing a project that involves constant collaboration and working in iterations. Today, the word Agile can refer to these values and the frameworks for implementing them, including Scrum, Kanban, Extreme Programming (XP), and Adaptive Project Framework (APF).

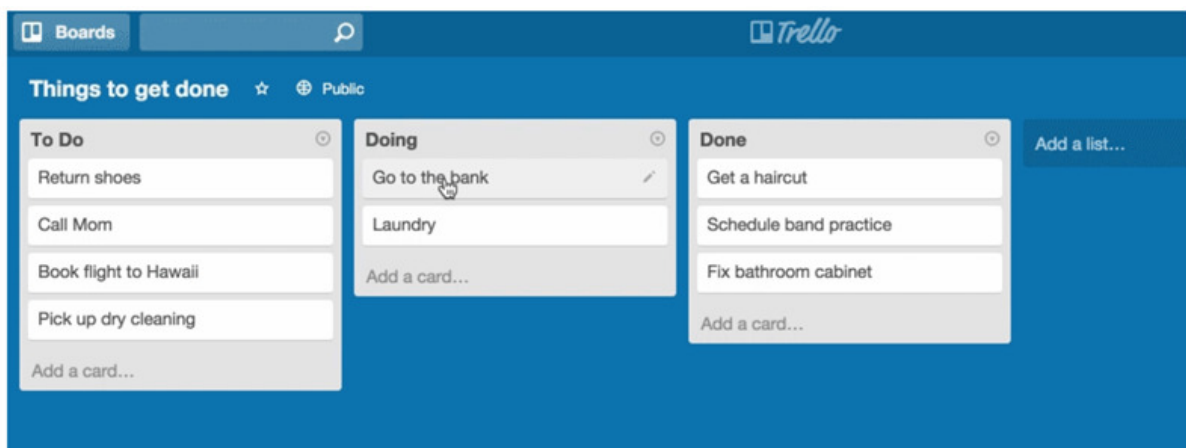




Source: www.nvisia.com/insights/agile-methodology

Agile Tools - TRELLO:

Trello is a free web-service for organising stuff. One of its common applications is using it as a Kanban board (agile methodologies), with cards moving across that represents a task in a production process. This concept allows you to get a big picture and see each individual task simultaneously in a nice visual way, something that a typical to-do list fails to achieve. It is commonly used for software and web development, marketing, customer support, and other teams and businesses.



Source: www.trello.com



SAMPLING OF MUSIC CREATION TOOLS

ICT programs presented focus on learning fundamental notions of music

Solfege covers the entire music theory program studied in conservatories, ranging from reading and writing music to understanding notions such as melody, harmony, dictation and rhythm. Students can follow a guided course or freely choose from sixty different workshops.

How can a solfege be integrated in training activities?

Crescendo offers guidance to young people aspiring to become musicians through a pedagogical curriculum corresponding to a study program that can go up to 8 years. Young musicians manage their progress using self-evaluation of the proposed exercises including note reading, dictation, rhythm studies, and music theory.

How does EarMaster Essential work?

EarMaster Essential is a program for ear training and music theory practice that proposes 139 progressive lessons that help students to identify, transcribe and play intervals, chords and rhythms.

EarMaster Pro 5 offers 651 interactive and progressive exercises divided into 12 customizable activities on intervals, chords, cadences, scales and modes, rhythms and melodies.



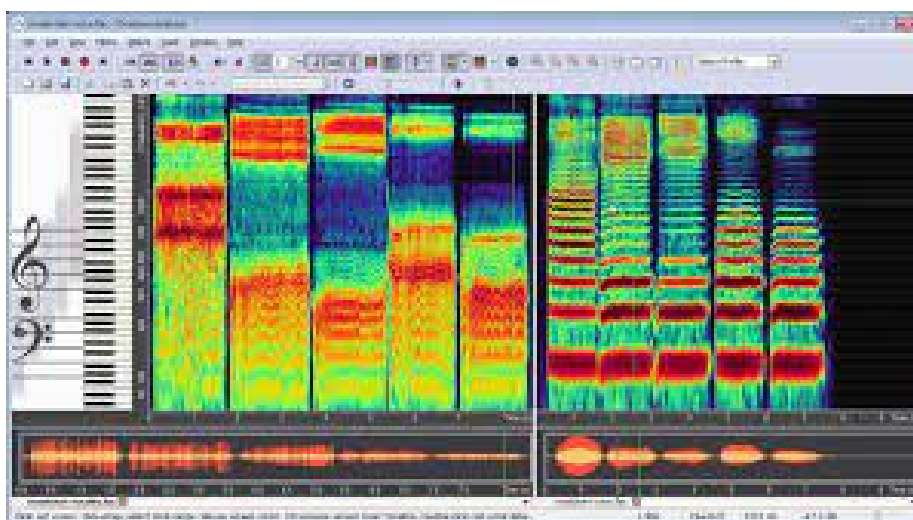
Source: www.finger-style.eu



Software available for working on vocal quality

Voice analysis software allows singers to visualize components of their vocal quality on the computer screen. This visualization via a spectrogram makes it easier for singers to work on elements such as pitch, balance of the timbre, vowel definition and articulations, legato and vibrato. It also provides visual and auditory feedback that gives students an additional means of self-control in real time and provides them with elements to work on after the recording.

When used in parallel with traditional teaching, this kind of software saves time by helping the student to overcome bad habits more quickly and to better consolidate technical learning done during the singing lesson. In this category of software, the most notable softwares are: *Sing & See* and *Overtone Analyser*.

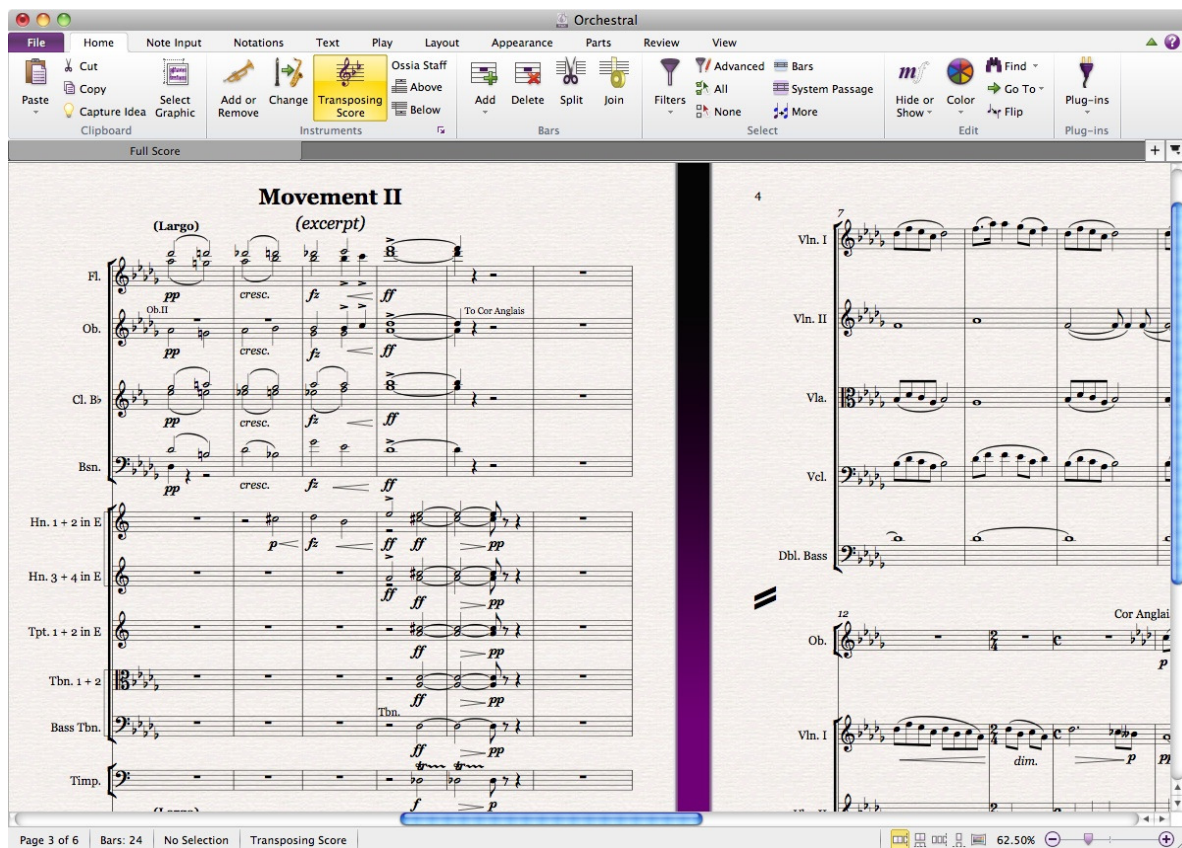


Source: www.youtube.com

Music writing, composition and arrangement

The online learning program *Polyphonies* proposes three cycles of complete and personalized training with pedagogy based on a thorough practice of musical writing. *La nouvelle école* is another online school that makes up for the lack of professional training in the field of song-writing, offering accessible teaching modules to professionals and music enthusiasts alike. *Sibelius First* is an intuitive music notation learning tool for songwriters, teachers and their students that allows them to easily create and share compositions. *Sibelius 7* one of the best-selling music notation software sophisticated enough to meet the demands of the world's leading composers, arrangers and editors, yet easy to use for beginners and students. Finally, *Ultimate 7* works in complement to the aforementioned programs, allowing composers to scan paper scores and rework them directly in music notation software such as *Sibelius* or *Finale*.





Source: cdm.link/2011/07/sibelius-7-updated-ui-more-samples-64-bit-more-interchange-and-sharing

Audio-visual technology in music training

Pascale Terrien, researcher at the Université Aix-Marseille, conducted a study from 2018 with a group of professors wanting to perfect their skills in computer assisted music in order to best use them in a pedagogical context. The purpose of this research was to integrate computer assisted music and to develop cooperative learning among students. The results can also be integrated in working with young musicians in non-formal education.

During the study, the teachers chose to work on the music-image relationship, choosing a precise objective for students: replace the original soundtrack on a video excerpt by a student-made production. For this study, teachers worked with middle school students from 13 to 16 years old having little knowledge of music software and little music practice.

The experiment employed a "research-action" methodology, relying on teachers to take on a researcher role in their observation and analysis. Students worked with free image and audio editing software: *CDex*, *Audacity*, *DVD shrink*, *Virtual dub*, *Free video converter*, *Windows movie maker* and *VLC media player*. Using these programs, the teachers developed a series of courses designed to help students develop listening, expression and creation skills while cultivating interdisciplinarity, initiative and autonomy.



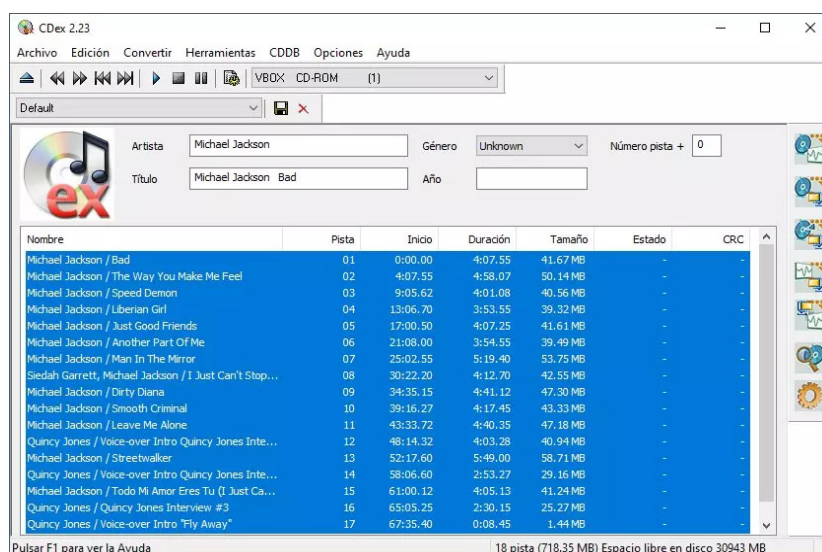
As part of this interdisciplinary approach, the music teachers developed their courses with the help of teachers from other domains: history, art, geography. A series of four courses was developed around the theme of “artwork and power”. Students were given training with the software before working in pairs to select video sequences from a given film, and replace the original soundtrack with the audio of their choice in order to create a new audiovisual creation around the given theme.

In terms of music education, youth workers following the guidelines of this study can support young people in developing creativity and listening skills and gain a better understanding of the distinction between structural musical elements. For youth workers, this activity can be a way for them to experiment with the management of the participating young musicians, as well as their own role which shifted to that of a mediator. Overall, this research-action showed that technology can help young musicians and young people that want to enter the music sector to apprehend the complex nature of music and discover new musical elements.

How does CDex work?

CDex is a free software package for Digital Audio Extraction from Audio CD (a so-called CD ripper) and audio format conversion for Microsoft Windows. It is a highly useful app to be used by young musicians that can rely on its features to convert music from CDs to digital format. It is possible that nowadays, in the digital age this app becomes less and less relevant, but as long as we can find music on CDs we consider it is an app that should be known.

It converts CDDA tracks from a CD to standard computer sound files, such as WAV, MP3, or Ogg Vorbis. CDex was previously released as free software under the terms of the GNU General Public License (GPL). Unfortunately, recent versions of the software may be compromised and a security threat.



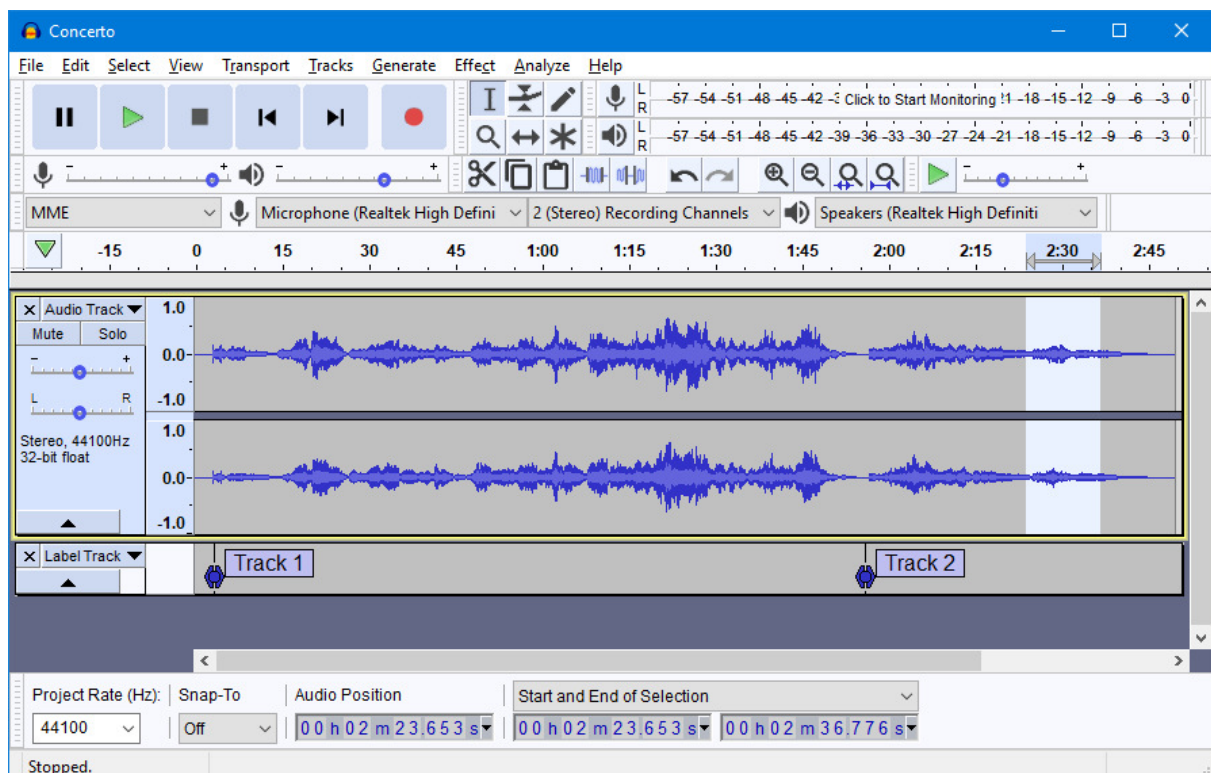
Source: www.usitility.com/cdex



How does Audacity work?

Audacity has a lot of features that are useful to young musicians, being one of the most complex music apps. First and foremost it has the feature of Recording, having the functionality of live audio recording through a microphone or a mixer as well as that of digitizing recordings from other media.

This app also gives the possibility to young musicians to import, edit as well as export music, in different formats, including multiple files at once. This app also gives the possibility to the young musician to edit and to create effects to the music, which is one of the features that really matters nowadays when doing music.



Source: www.audacityteam.org

Overview of ICT in music training

Computer assisted music or CAM programs such as *Sibelius* and *Finale* offer the possibility to write scores and to listen to them as you write, while other software programs such as *GarageBand* and *Ableton* allow for the creation of melodic and rhythmic loops that students can assemble to create original compositions. *Cubase* and *Logic Pro* are two other programs that allow advanced students to work on the sound of instruments and voices track by track.



When it comes to sound creation, programs like *Hyperscore* and *Metasynth* offer an entertaining approach to learning, allowing students to draw sounds. This is useful for young people especially, who will be able to make a relation between gesture, colour and sound thanks to compositions which exploit the contrasts of forms and colours.

A text from Vincent Maestracci indicates that in music education the presence of constantly evolving computer tools opens “additional dimensions to the pedagogy implemented”. By associating computers and pedagogy, trainers will be able to give a creative dimension to their music education activities, something that is difficult to access otherwise according to Maestracci.

Singing and listening exercises that often prove difficult for teachers can be made easier through the use of equipment such as synthesizers or sequencers, giving teachers the possibility of “adapting the accompaniment of the song to the progress made or the difficulties encountered.”

Other examples of apps used in music production and editing

GarageBand



Source: multimedia.journalism.berkeley.edu/tutorials/garageband-basic-editing



Ableton



Source: kytary.ro/ableton-live-10-suite

Musical e-learning

Researcher Sylvaine Martin de Guise gives an overview of musical distance learning. She begins with a historical approach, explaining how over the past few decades, musical e-learning has widely developed thanks to MIDI communication which allows the dialogue between machines and traditional musical instruments and the transformation of fundamental elements of music into computer data.

According to the author, musical distance learning using the internet is inherited from a tradition of distance learning via radio and television. The further development of e-learning using CDs and then the internet and other programs of Information and Communication Technology or ICT, was well adapted to musical learning, permitting teachers to create individual learning units using dedicated programs.

There is a distinction between “self learning” and “traditional learning at a distance”. In the case of auto learning, youth workers can use ICT programs, video classes, or a mix of different kinds of digital supports: PDF, MP3, JPEG.

Traditional learning at a distance can range from an individual or small group course to an online conference or lecture course. Activities are filmed in their entirety and made accessible to students online. The advantage of e-learning in this case is that a lecture



course with a long duration can be broken down in to smaller parts that the youngster can choose when they listen to.

The youth worker has the possibility to design activities that combine distance learning with traditional, in-person classes. The youth worker can encourage the young musician to attend physical activities or online training activities and then to go and follow the complementary program on the online module.

In addition, weekly forum discussions should be held by the youth workers and young people would be invited to participate regularly. Individual classes for learning a musical instrument can also be adapted to distance learning, using the right filming techniques such as employing a split screen to show different angles of the teacher demonstrating how to play the instrument.

In these different cases of auto and traditional learning at a distance the young person benefits of more autonomy while still maintaining regular contact with their trainer. If the trainer-youngster interactions in e-learning are less frequent, they can be more fruitful as the student is more in control of their learning and must be involved in the modalities and the course of their training.

ICT and Virtual Learning Environments usage in auditory training and general music education

The professional music world has kept up with recent technological advances but music education has been more hesitant in adapting to and adopting ICT. In order to account for this difference between the use of ICT in music education compared to that of the professional music world, the authors looks to empirical studies concerning the use of ICT in auditory training, and relating to the use of virtual learning environments or VLE in music education in general.

Despite being at the core of most music education programs, auditory training often poses challenges for music teachers who must adapt themselves to very heterogeneous groups, and for students who have trouble working autonomously, as the help of a teacher is needed in order to target and correct errors immediately.

This is where ICT and VLE can be useful, as programs dedicated to auditory training allow students to practice anytime and anywhere, and allow teachers to use class time to focus on the acquisition of learning strategies and on the individual needs of students with varying skill levels.

Concerning the use of ICT in auditory training, the authors found that the use of mobile ICT devices offered to students new possibilities concerning their access to educational resources, the decentralization of education towards a student centred approach, and participative and collaborative learning.



The use of ICT in auditory training has proven beneficial, as it gives students access to educational resources anytime, anyplace, thus bringing the experience out of the classroom and allowing a more personalized approach.

This autonomy given to students thanks to ICT was found to encourage teachers to adopt new pedagogical approaches, moving towards a constructivist approach that gives the student more independence and allows them to acquire learning strategies that support the development of their auditory and musical capacities. The increased accessibility also helped to foster a collaborative approach to learning where students can exchange on forums and other online platforms at any time.

Combining a virtual classroom and a social network, VLE were found to motivate students and give them more autonomy, while allowing educators to create and share assignments and to follow their students' progress in real time.

The ICT and VLE do have their limits, as the authors point out that a lack of feedback from the teacher could negatively affect the student's learning, and lead to deficient or wrong learning. Yet overall, the authors found these tools to be beneficial to music education, promoting a constructivist approach and encouraging the students to work autonomously.

In order to take these benefits even further, they encourage increased communication between ICT developers and music educators, in order to develop digital tools in line with teachers' and students' needs.

Experimenting with interactive composition programs in music education: the case of Musique Lab Maquette

Musique Lab Maquette, or ML Maquette, is an application developed within the program Musique Lab initiated by the IRCAM and the French Ministry of Education to promote the use of new pedagogical tools in conservatories. ML Maquette is an extension of the music composition program *Open Music*, adapted for pedagogical purposes.

The application features a workspace similar to that of a computer desktop, with documents arranged in folder icons. Documents are divided into three areas: objects, operators and model (maquette), which correspond to specific moments of the course: aggregation of musical material, creation or transformation of this material with the help of operators, and organization of this material. Young people can use a "drag and drop" technique to move materials around.

Objects are broken down into five categories: chord, chord sequence, rhythmic sequence, envelope, and audio, and can be visualized and modified with the help of graphic editors. The objects interact in the "model" space, which acts like a sequencer using a linear "piano roll" type representation of the objects and their duration that can be placed along the horizontal axis of the model and played back.



The program also features a system of MIDI and an audio track allows users to control elements such as volume, panning, and instrumental timbre, using a mixing console function.

Though ML Maquette is not yet widely available to music educators, it was tested by the pedagogical team of the IRCAM, as well as certain public schools and conservatories. These experiences brought to light the different uses of the software by specialized and non-specialized teachers.

Generally, music trainers broke down the use of the software into two phases: a demonstration phase where the teacher uses the application and shows it to students, and a user phase where young musicians are given computers and documents prepared by the trainer in order to use and understand the program themselves.

In public school settings, teachers tended to use the program as an assistant, combining and demonstrating actions that would normally require them to use a variety of tools and spaces in the classroom. The software was also used by trainers to undertake long term creation projects and to create assignments where young musicians can analyze and reconstruct a piece of music.

Given the studies done so far, Musique Lab Maquette has proved to be a pertinent online music tool, proposing an experimental and interactive approach to composition that stimulates interest and creativity in music students both in public school and conservatory settings.

Using ICT to understand compositional processes in music education

The author Nicolas Reynolds also presents a literature meant to contrast learning approaches between music learning and the use of ICT in a broader educational context, the former appearing to maintain an instructional approach while the latter leans towards a constructivist approach.

According to Reynolds, computer programs dedicated to composition help to give insight into children's musical perceptions and understanding, providing opportunities to look at musical development in different ways.

Reynolds sees the computer as a tool capable of reshaping our relationship with knowledge, and helping us to put into question assumptions about developmental psychology and how we acquire skills (in the case of his study, how children develop compositional skills), and he encourages educators to go beyond simply using computers and ICT to reinforce musical instruction.

The author goes on to identify parallels between ICT in education research compared to ICT in music education research specifically. One common point is research dedicated to the type of tools and equipment being used, how they are being used and what connections can be made to learning outcomes.



Another common stream of focus relevant to Reynolds' study in particular is the trainer using technology as an enabler of different things. To support this focus in his own study, Reynolds builds on the work of Papert and Resnick, presenting young people's learning with ICT in a creative and collaborative environment.

He also cites the work of Narayanan, whose view of technology-enabled learning aligns with the concept of "Slow Schooling", where time is devoted to experience in the physical and virtual environment. Here, the use of technology is central without it being explicitly taught, and children develop skills by connecting with their environment, interacting with it and investigating it. Mitra's "Minimally Invasive Education" model is a similar example that allows children to learn ICT through experimentation and play.

Reynolds continues by looking at studies that specifically treat the use of ICT in young people's compositional approaches. One such example is a study from Jennings using the compositional program *Hyperscore*.

Furthermore, according to the author, researchers studying young people's compositions tend to work around harmonic and melodic structure, making assumptions of young people's understanding of these features even when adult intervention may have altered the children's' musical compositions.

In his own study, Reynold attempts to put these conventions aside, allowing students to "draw" their compositions without any regard to conventional beat and time structures. For Reynolds, this kind of free graphic representation of musical composition is just one of many new and exciting approaches that ICT offers to understanding children's musical composition development and their music learning in general.



THE USE OF SOCIAL MEDIA IN THE ONLINE ACTIVITIES WITH YOUNG PEOPLE

A digital social network is a website (or even an application) that allows its members to create a personal page in order to share and exchange information, photos or videos with a network of users, and to consult their publications. This definition encompasses sites as diverse as eBay, Wikipedia, LinkedIn, YouTube, Twitter, Ask or Snapchat. The best known of them is Facebook, and its multiple uses: expression, sharing, meeting, playing.

Why do we join a digital social network? The reasons are many: desire to be in contact with friends, or to find new ones; belong to a larger society, or a smaller group; keep up to date with the latest gossip, stay informed on subjects that we consider important... or not. And more general, spending time there while being connected to the world around us.

Generally, an online social network forms a replica of the initiated social network "in real life", but this copy is somewhere between the very conforming or not at all similar, both from the point of view of behaviour and relationships. Regardless of the size of the network, the number of people with whom the Internet users interact remains more or less restricted.

Examples of social media:



Source: www.freepik.com/free-vector/social-media-logo-collection_10363326.htm



A variety of functions

Social networking platforms perform many functions. In the main lines, we can distinguish:

- The social network in the strict sense, a site with limited access where each user has of a profile;
- Members liaise bilaterally, participate in groups;
- Some networks offer extended functionalities (messaging, publication and sharing of content, etc.) or host third-party applications. Facebook, LinkedIn are among them.

But many other categories of sites allow its users to enter into a relationship:

- Forums, public discussion areas where messages are posted by chronological order. Consultation is free. Examples: Doctissimo, or even forums related to online press materials.
- Blogs, simplified publishing tools where articles are displayed in order chronologically and optionally sorted into categories. Readers can leave comments there. Examples: Blogger, Skyblog, Canalblog.
- Wikis, online knowledge bases where Internet users write and correct the content themselves. Example: Wikipedia.
- Sharing sites, where Internet users publish photos, videos, links, etc., which can be commented and rated. They are invited to create channels and groups. Example: YouTube.
- Microblogs: publication services, sharing and discussion based on very short posts or posts. Each member has a public profile where the latest posts. Members can subscribe to other profiles to receive their publications in a single feed. Example: Twitter, Snapchat.
- Collaborative networks: mutual aid services where questions and answers are posted by users. Examples: Yahoo Q-R, but also Ask.
- Social games: online games using member profiles to offer different interactions between players.
- Geolocation services: applications for publishing, sharing and chat on mobile devices. The articles or photos published are attached to a place in order to give them a geographical context. Examples: Foursquare, Tripadvisor.



We can add to these interest-sharing sites the Pearltree. However, any typology remains risky; most of these sites overlap several categories.

A variety of motivations

The motivations for joining a digital social network are very diverse:

- Belonging to a group. Some networks are designed to bring together members who are part of a network already formed on general criteria (philosophical, geographical, professional, cultural, class age), like most uses of Facebook.
- Event mobilization. Some networks are used to gather their members around one-off events, such as certain uses of Twitter.
- Social development. Networks, including Facebook, LinkedIn or Skyblog, Snapchat, are intended to develop the networking of its members by categorical affinities: a profession, a class of young people, etc.
- Grouping by common interests. Pinterest, YouTube, Wikipedia, bring together members with common passions or interests.
- Grouping by common production: social networks help to produce a common literary and artistic content, a use observed among adolescents reinvesting the functionality of Skyblog for this purpose.
- Contact with strangers. A number of social networks serve a prerequisite for a physical meeting between people who do not know each other not (Meetic), to a professional collaboration between people who know little (LinkedIn), to a playful collaboration between people who do not all know each other (most network games).

Classifying social networks

This activity aims to allow young people to discuss their uses of social networks and to understand how these mediate the identity of users.

1. Classification

According to sociologist Dominique Cardon, we can classify in the following diagram the different ways of expressing who we are:

The horizontal axis creates a continuum between what the person is (gender, age, marital status...) and what they do (work, projects, productions, etc).

The vertical axis creates a continuum between what the person is in real life (daily, professional, friendly) and the imaginary representation that it can propose and which makes it possible to express a part or a potentiality of itself.



To allow young people to take ownership of this scheme, we can ask them beforehand what are the different ways of presenting themselves that they know (tell their life story, show their identity card, use a photo, make a mime, etc).

2. Duplication

Duplicate a series of various social media logos and ask young people to place them in the diagram below. We introduce ourselves by:

- The civil identity, which objectively characterizes the person (proper name, gender, age, place of residence, etc.);
- The narrative identity, which characterizes the person through a story told (diary, nickname, etc.);
- Their acting identity, which characterizes what the person does (commitments, passions, tastes, etc.);
- The virtual identity, which characterizes the person through an imaginary life (role play, avatar, etc.).

How social media can help young people

While social media can pose some risks, it's important to understand the benefits of giving your child the guidance they need to get the most out of their social media use. Below is a list of ways in which social media can be a source of good for children and young people.

Collaborative learning

Expand connections and understanding of the world

Children can learn and appreciate different perspectives and worldviews to better understand the world around them and strengthen their knowledge on a range of topics. With so many ideas shared across multiple platforms, they can discover areas of interest and use them for educational purposes.

Develop communication and technical skills

With social media now part of everyday life, it is important for children and young people to learn how to communicate online to prepare them for future opportunities in the workplace and to support them in their interactions with friends and family.



Mental health and well-being

Remove limits to expand links

Social media removes the boundaries of meeting and keeping people and making connections across borders. For children who may have a disability or may not feel like they can connect with other members of their community, this can be a great way to bond with other like-minded people and interests.

Strengthen relationships

Having access to family members who sometimes live miles away from friends who have left a local area can help them nurture relationships and allow them to stay in touch and share their lives with ease.

A place to look for support

This can provide the opportunity to offer support to friends and family who may be facing a particular problem. On the other hand, for some young people, it may be a place where they can seek help if they are going through something that they cannot tell their loved ones about.

Campaigning for social good

Social media can help young people raise awareness about a cause they care about and have a real impact on change, where they want it.

Develop a positive fingerprint

Young people can also use their accounts as a tailored resume to share their accomplishments, showcase their talents, and build a positive online portfolio that they can use in the future.

Learning and education

The use of social networks is rarely used at school. However, it is possible to capture the attention of students by offering them activities that are similar. Here are 6 inspiring ideas, accompanied by models to download or interactive simulators.

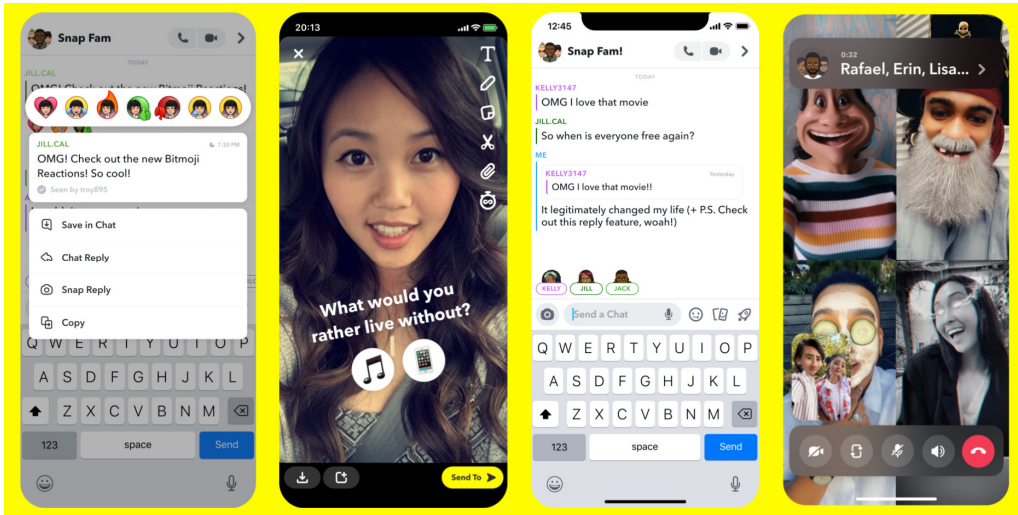
Matt Miller, who taught high school Spanish for ten years in Indiana, is a mine of ideas for geeky teachers. No wonder he is considered one of the most important influencers in the world in the use of digital in education.

Recently, he published on his blog this list of 10 inspiring ideas to take advantage of the enthusiasm of young people for social media. "If your students aren't using social media yet, they probably know all about it!", he believes. And in his opinion, it is not necessary to use them "for real" if one wants to recreate the experience. Here are 6 ideas from the original article:



1. Inspired by Snapchat

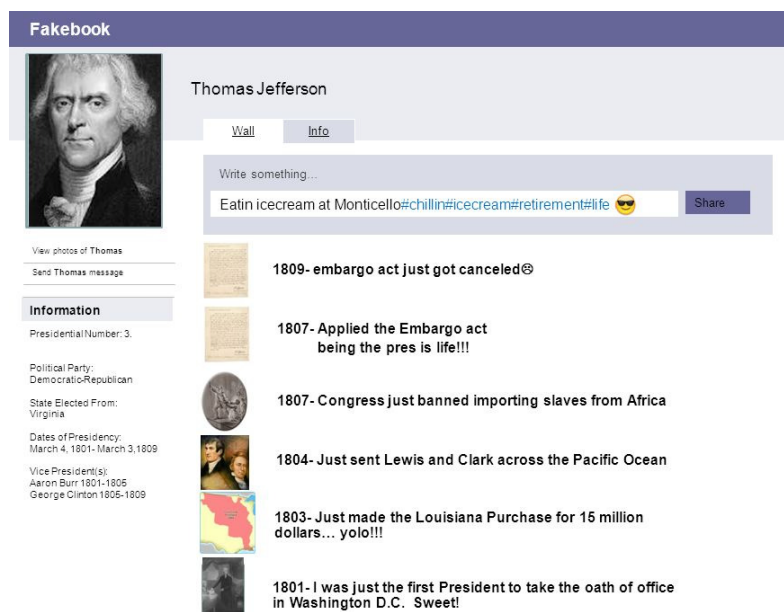
Play “My face when...” to personify words or ideas, but using Google Slides. Here you can find more explanations (in English) and a template to download.



Source: newsroom.snap.com/new-messaging-tools

2. Inspired by Facebook

Use ClassTools' “Fakebook” tool to create a fake profile of a historical figure. To create a realistic profile, students will need to use creativity and critical thinking.



Source: slideplayer.com/slide



3. Inspired by TikTok

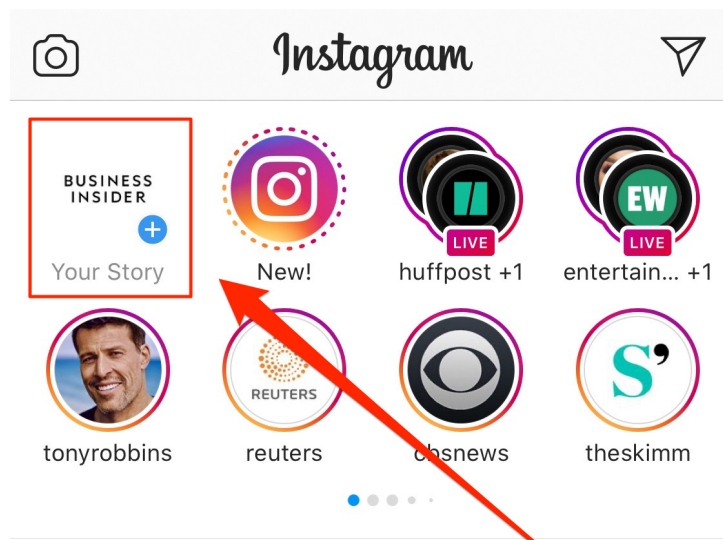
Use Google Slides to create a public service announcement in video format, TikTok style. “Kids and adults are already enthusiastically shooting, uploading and sharing videos on TikTok” says Matt Miller. To use it in class, the model and the pedagogical can be developed by youth workers.



Source: digitalyouthwork.scot

4. Inspired by Instagram

Create Instagram stories (stories) using Google Slides, in which students demonstrate a skill and teach others via video. “Instagram stories are very popular and a great feature to work on the narrative scheme. Users can capture important moments in photo or video and string them together for others to watch with this template”.



Source: www.businessinsider.com



5. Inspired by texting

Imagine a dialogue between characters for a creative writing activity using the online application ifaketextmessage.com.

6. Inspired by Pinterest

Create a Pinterest-style board with Google Slides or PowerPoint. "Pinterest is a great source of inspiration for illustrations and projects. It also allows you to share your creations; students can use the layout and appeal of a Pinterest board and then present them in class," Matt Miller suggests. Here is a ready-to-use template.



Source ro.pinterest.com/pin/596234438161740303



RESOURCES

1. youthatworkpartnership.org/ict-tools/
2. education.ec.europa.eu/focus-topics/digital/education-action-plan
3. www.oecd-ilibrary.org/education/talis-2018-results-volume-i_1d0bc92a-en
4. education.ec.europa.eu/focus-topics/digital-education/digital-education-action-plan/action-Z
5. culturalrelations.org/Resources/2019/Through_non-formal_to_digital_-_2019.pdf
6. www.revistadesociologie.ro/pdf-uri/nr.1-2-214/05-TGyongyver.pdf
7. www.eun.org/resources/detail?publicationID=741
8. all-digital.org/events/adw-biblio/
9. www.tandfonline.com/doi/full/10.1080/02601370.2021.1919768
10. conference.pixel-online.net/conferences/ICT4LL2013/common/download/Paper_pdf/115-ITL17-FP-Lousada-ICT2013.pdf
11. journals.rta.lv/index.php/ETR/article/view/6646
12. www.ultimateyouthworker.com.au/2016/10/14-online-tools-youth-workers-need-use/
13. londonyouth.org/news-and-updates/covid-19/working-with-young-people-remotely/
14. www.canr.msu.edu/news/facilitating_distance_meetings_with_youth
15. www.quaker.org.uk/blog/breaking-down-barriers-through-online-youth-work
16. www.edu.gov.mb.ca/m12/frpub/ped/gen/outils_app/docs/document_complet.pdf
17. media-animation.be/IMG/pdf/reseaux-sociaux_light.pdf
18. www.cairn.info/revue-hermes-la-revue-2011-1-page-89.htm
19. www.ise.ro/wp-content/uploads/2021/02/Ghidpracticderesurseeducationalesidigitalepentruinstruireonline.pdf
20. apps.google.com/intl/en/intl/fr_ca/meet/how-it-works/



