EMPOWERING YOUNG TRANSLATORS

REPILOT ACTION ACTIVITY HANDBOOK

NEW ABC – UNIBO Team

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Networking the Educational World: Across Boundaries for Community-building

Empowering young translators. Repilot action activity handbook.

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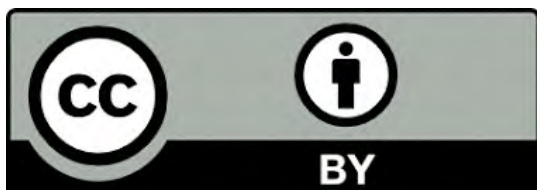Corso della Repubblica 136
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INTRODUCTION

In this handbook you will find:

- a brief description of the NEW-ABC project and the main concepts that guide it;

- some general guidelines and specific tips for adapting this pilot action to different contexts;

- the aims and objectives of the pilot action;

- a thorough description of the activities conducted alongside tips for replicating them;

- some reflections emerging from our experience that you might find useful for your adaptation.

The NEW ABC project in a nutshell

NEW ABC is a project funded by the European Union's Horizon 2020 research and innovation programme, and brings together 13 partners from nine European countries with the aim of developing and implementing nine pilot actions that foster youth engagement and belonging in their communities. All NEW ABC pilot actions include children and young people, as well as teachers, families, communities and other stakeholders in education, as co-creators of innovation to empower youth and enable their voices to be heard.

If you want to learn more about NEW ABC **this is** the link to the project website where you can find information on the other pilot actions too:

newabc.eu

NEW abc

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What is co-creation?

Before we introduce the activities co-created with young people for the *Empowering Young Translators* repilot action, we would like to explain in just a few words the basic features of co-creation.

Co-creation is a method used to develop democratic partnerships between researchers and local/community stakeholders by promoting their involvement in the design of practices that are tailored to a specific context and responsive to the needs of the community and the participants they serve.

Co-creation is particularly apt in increasing engagement and participation on behalf of citizens in policy-making because it:

- places end-user value at its core

- gives particular relevance to the implementation of co-created practices

- includes broader dissemination strategies as part of the design from inception

All the activities presented in this handbook have been planned and implemented together with pupils, coordinators, facilitators, and researchers by taking the children's perspective and allowing them to voice their dreams and needs. Both adults and students had been given the opportunity to reflect on their social roles, positions in the community, mutual relations and fundaments of dialogue to search for the best way for common values and understanding despite the diversity and different cultural and linguistic backgrounds.

Adapting this repilot action to different contexts

A key aim of the NEW ABC project is to ensure that all 9 pilot actions can be adapted and replicated in different contexts (i.e. different countries, educational systems, different communities). Following the completion of their original implementation, all pilot actions were retested in a different partner country and by a different NEW ABC team. Our repilot action was first implemented in United Kingdom and then re-implemented in Italy. You can read more about the different piloting versions through the NEW ABC's platform. If you are interested in implementing this action in a different context, you might find these recommendations useful.

Main suggestions for institutions interested in repiloting this and other actions from the NEW ABC project

o **Invest time to consider what is unique to your own context and what you might need to adapt.**

You might have to think if there are any required changes or modifications in relation to specific characteristics such as geographical, social, or cultural features. For instance, if you are planning on working with children and young people from different national and ethnic backgrounds, you might want to invest resources to recruit community translators to support the young participants during the project.

o **Invite colleagues both inside and outside your school setting to work together.**

If you need the support of other colleagues in the school (fellow teachers or teaching assistants), you may want to involve them early and make sure their opinions on what they feel is important to do as part of the project.

o **Work *with* the children and young people and collectively agree *how* you will collaborate together.**

Involve young people and children from the start and make sure their opinions, skills, and needs, feed into the design of the project. For example, you may decide to involve a small advisory group of young people so they can help you set up the project.

o **Design your learning environment.**

For example, will you be working in schools or non-school learning environments (e.g. youth groups, after-school clubs, weekend clubs, etc.)? This will also determine how you will structure the activities (i.e. long-term project or individual activities) and how many participants will be engaged each time (i.e. working across a school year or with a smaller group of young people).

o **Make a 'wish list' of materials, resources, and services you may need.**

As you develop your project ideas it is important to consider what resources you will need. For instance, where will you complete the activities? What types of space will you need? (e.g. rooms, outdoor places). You might also like to consider issues of accessibility (e.g. parking availability, wheelchair access, toilets, close to public transport stops). Your wish list may also include activity ideas (e.g. field trip, museum visits) or working with specialist practitioners (e.g. digital artist, drama teacher). Equally important, what materials will you be needing for the activities? (e.g. paper sheets, paint, notebooks, stationary, whiteboard access, online training courses etc.)

o **Invest time and care in co-creating a safe environment.**

Make sure you include time for relationship-building activities that encourage participants to become familiar with each other and develop trust across the group. Refreshments and snacks help at creating a more relaxed social environment so make sure you have thought about your hospitality budget!

o **Support your project participants.**

Provide training and skills-development opportunities to support those involved in project activities (e.g. students, teaching assistants or fellow classroom teachers) as they join the project. Are there any particular social, cultural, linguistic, or learning needs you might need to think of?

o **Evaluate your repilot action.**

Every project serves as a unique learning opportunity to reflect on what worked, what didn't and what could be done differently. Invest time to plan your project's evaluation and think of activities you might find helpful (e.g. feedback postcards, reflections, creative responses, group reflections).

o **Plan ahead.**

While developing an 'action plan' and thinking of what your project might look like, it is also important to focus on your plans for engagement and dissemination. Things to consider may include:

• What key issues are you aiming to address?

• How can participants engage in these activities in meaningful ways?

• Who are your primary audiences? (i.e. local community, decision-making audiences)

We hope that these suggestions might support your planning process as you decide what your future project activities might look like.

What adaptations did we make to implement the original pilot in our context?

Three different elements between the pilot and the repilot led to significant adaptations, and they were the setting, the target group and the methodology used.

>> SETTING: the repilot took place in an out-of-school educational setting, the "Welcome" youth centre in Forlì, Emilia Romagna, Italy. The "Welcome" youth centre was set up by the "Welcome" voluntary association in the parish of Ravaldino, in the city centre of Forlì, in a district with a large number of immigrant families. The aim of the Welcome centre is to provide young people with a space where they can meet, exchange ideas, have fun, play sports, and carry out after-school activities, including afternoon homework and workshops.

The origianal pilot action took place in a school.

>> TARGET GROUP: the target group of the repilot was younger (6 to 11 year old children) than that of the pilot (11 to 18 year old pupils). In addition, in the repilot, all children attending the Welcome youth centre were selected as target participants, irrespective of their translating experiences, whereas in the pilot, only the children selected on the basis of their translating experiences took part in the activities.

>> METHODOLOGY: Both the pilot and the repilot relied on arts-based workshops, although they differed due to the different contexts and ages of the participants. The repilot used specific methods already adopted by the Welcome Centre, such as circle time and games, together with new methods proposed by the UNIBO team, such as role-plays, music activities, and digital storytelling.

Aims and objectives of the repilot action

The original pilot action carried out in the UK and the repilot action carried out in Italy both aimed at:

- co-creating resources to support young translators' social, cultural and emotional wellbeing;

- framing brokering as a caring practice;

- raising awareness of the value of multilingualism and young translating practices.

The repilot action also had the additional aim of testing the pilot's adaptability and scalability.

How this handbook works and who might find it useful

The handbook has been developed during the repiloting phase of the original pilot action in the United Kingdom. The team in the United Kingdom produced the **first Handbook** which details the co-creation process and outlines the development of different activities developed by participating members. In our handbook, you will find a collection of co-created learning activities and resources implemented in Italy. The handbook follows a step-by-step overview of all co-created activities which you can use to replicate, adapt, and evaluate with your pupils.

You will find this guidance useful if you:

o are planning out-of-school activities for linguistically diverse student groups;

o wish to organize workshops for co-creating artistic projects that raise awareness about linguistic and cultural diversity;

o want to start a plurilingualism-related project.

For doing so, this Handbook provides a list of activities that have been designed for out-of-school programs involving students aged 6 to 11.

Firstly, a table summarising the chapters and the activities will be provided.

Secondly, a general overview of the activities conducted will be presented, but it is necessary to consider that, following the principles of co-creation, each activity could be adapted not only to the general socio-linguistic, cultural and socio-political context but also to individual pupils, individual contexts and their needs, interests and desires.

Thirdly, for each multilingualism and young translating practices, the activities will be presented in detail. It is important to consider the overall view given to the entire course of action aimed at raising awareness of language and cultural heritage.

For this reason, the activities can be replicated and adapted in their entirety in other contexts, or each individual activity can be used within other pathways with similar objectives.

Finally, we emphasise that each activity can also be conducted in a different order, depending on the needs of the new group and context.

Important information to share

Consent:
Depending on participants age group and the national legislation, you might need to obtain parental consent for them to be able to participate in the activities. Make sure that your consent form is clear (no technical terms, accurate, and detailed). It needs to explain how the young people will be involved in the pilot action activities and how the data (e.g. audio recordings of conversations, artwork, or podcasts) may be used for dissemination purposes (e.g. reports, presentations, exhibitions, social media posts etc.), and the overall purpose of the project.

Privacy and anonymity:
Processes of co-creation and collaboration are based on relationships of trust. If you plan to display students' products, discuss where and how they will be disseminated. Explain that any mention of their stories/experiences/personal information will remain anonymous - no one will know it was them, and within the smaller classroom/group environment, they will always have the choice whether to put their name on shared writing or not, and may write under a pseudonym if they wish. Writing under the anonymity of a pseudonym may in fact be freeing, as children may feel emboldened to share more of their inner world and more willing to deepen their creative process.
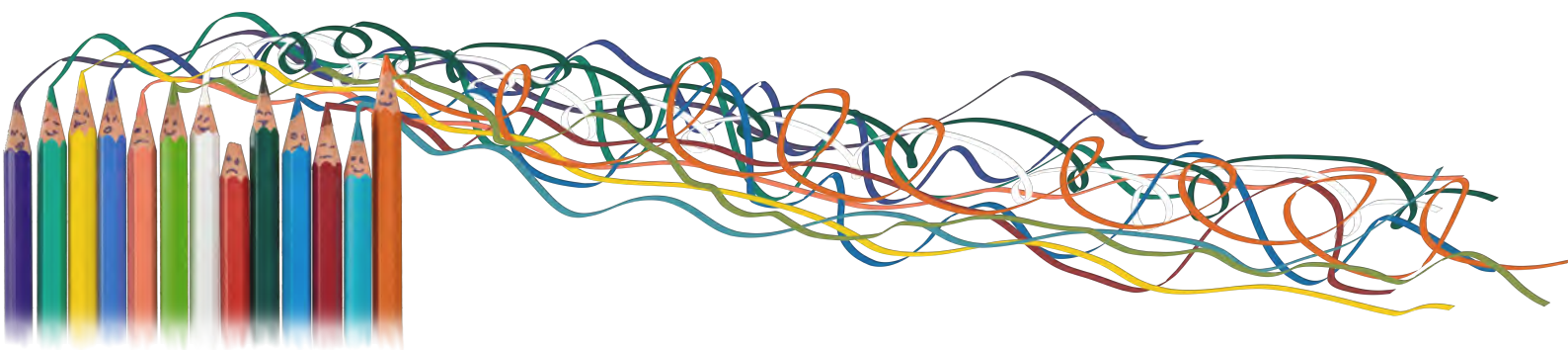
LET'S GET STARTED!

CHAPTERS: activities' overview

> By the end of this Chapter you will have...
>
> 👹 Developed an understanding of the whole action in relation with the single activities
>
> 👹 Acquired good knowledge of how the entire action was structured and how individual activities were organised

This handbook is divided into five chapters. From chapter 2 to chapter 4, each chapter section presents the general and specific aims, the methods, materials and tools used, and the anticipated problems and solutions. This allows the reader to quickly understand the organisation and flow of the content, while providing a roadmap of what to expect in each chapter. The advantages and disadvantages of each method and activity are also outlined at the end of the description.

Chapter	Title
Chapter 1	**Context and participants**
Chapter 2	**Jumping on board: Warming up and activation** 2.1. Activity 1: Setting the stage 2.2. Activity 2: CLB and care & compassion: games as a tool for exploration 2.3. Activity 3: Circle time
Chapter 3	**Let's set sail: Exploring the role of young translators** 3.1. Activity 1: Role-play 3.2. Activity 2: Vignette interviews 3.3. Activity 3: Peer interviews 3.4. Activity 4: Field trip 3.5. Activity 5: Multilingual Song

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CHAPTER 1: Context and participants

In this chapter we will describe the setting in which we carried out the activities and the participants involved, so that you can better understand how similar it is to the context and people you work with, and to motivate the choice of the activities proposed and described in the following chapters.

The context in which the repilot of the "Empowering Young Translators" action took place was the **"Welcome" youth centre** located in Forlì, Emilia Romagna, Italy. The "Welcome" youth centre was set up by the "Welcome" voluntary association in the parish of Ravaldino, in the historic city centre of Forlì, in a district with a large number of immigrant families. The aim of the centre is to offer a space for young people where they can meet, exchange ideas, have fun, play sport, and carry out after-school activities, including afternoon homework and workshops.

The number of children and young people enrolled in the Welcome centre during the school year in which the Empowering Young Translators action took place was 67: 47 attending primary school and 20 attending middle school. There were 20 nationalities represented among the 67 children: Moroccan, Chinese, Burkinabe, Bangladeshi, Tunisian, Senegalese, Algerian, Ukrainian, Ethiopian, Congolese, Egyptian, Italian, Nigerian, Pakistani, Argentinian, Romanian, Moldavian, French, Albanian and Peruvian.

After-school activities take place from October to the end of May. Monday to Friday, children do their homework with educators and volunteers from 3 p.m. to 4.30 p.m.: on Mondays and Wednesdays for Years 1, 2 and 3; on Wednesdays and Fridays for Years 4 and 5; and on Tuesdays and Thursdays for middle school children. After homework, from 4.30 p.m. to 5 p.m., the children can play freely and have a snack, and then at 5 p.m. they participate in a one-hour workshop.

The Empowering Young Translators repilot took place during workshop time, involving all the primary school children, who were enthusiastic about the project. The activities carried out have been decided and planned in collaboration with the educators of the Welcome Centre and have been adapted by being integrated into the methodologies already adopted by the educational team of the Centre. As this was a participatory action research project, the researchers and educators met once a month in team meetings to discuss the progress of the activities and to suggest changes or modifications where necessary. Throughout the year, the researchers were present at the Welcome centre, assisting the teachers and volunteers with activities as needed and taking field notes, every day of the workshop (Mondays and Wednesdays for Years 1, 2 and 3, and Fridays for Years 4 and 5 who have physical education activities during workshop time on Wednesdays). The presence of us researchers, together with the educators and volunteers, allowed for excellent group management and smooth running of the activities.

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CHAPTER 2: Jumping on board: Warming up and activation

General aims	Activate children's awareness of their role as young translators and their multilingual skills.
Specific aims	Create a framework to take the children on this journey. Begin a reflection with the children on the value of their multilingualism, their activity as translators and the care that this activity shows towards others.
Methods	Arts and craft, games, circle time.
Materials and tools	Paper and poster board, felt-tip pens, scissors.
Anticipated problems and solutions	1. Young children's difficulty in expressing themselves in words. Bring the experience they want to talk about to life through games or activities first, then move on to a possible spoken reflection (circle time). 2. Using circle time to get children to express themselves can be boring or ineffective with shy children who do not like to speak up and be the centre of attention. In this case, free group discussion (rather than inviting each child to speak in turn) can be both more dynamic and more likely to involve shy children. At the same time, however, it is more likely to cause noise and chaos, so we recommend alternating the modes according to the needs of the group.

The first thing you could do during the first months is creating an environment that help activate the children's linguistic awareness, their linguistic repertoire and their self-reflection on their activity as young translators (a practice commonly referred to as Child Language Brokering, CLB). The aim is to get the children to reflect on the languages they speak and their role as young translators from a perspective linked to the concepts of care and compassion. This chapter details three activities that could help with this reflection.

We recommend doing all three activities in each workshop session (20 minutes per activity if you have e.g. 1 hour) in order to segment and differentiate the activities and to make the workshop more interesting and engaging, especially for primary school children.

☑ Remember to be guided by the children themselves, to understand the best methods for them to express themselves according to their age, and to be flexible and adaptable to any changes during the activity.

Activity 1: Setting the stage

"Imagination is the beginning of creation. You imagine what you desire, you will what you imagine, and at last, you create what you will".

George Bernard Shaw

Drawing of the pirat ship

The first activity consists of choosing a theme that would accompany the whole Empowering Young Translators action. In our case, the chosen theme was pirates. The first workshops therefore focused on the children's choice of characters: each child had to choose their role within the crew (doctor, cook, ship's boy, etc.) and also a pirate name. The children then drew a boat and stuck their names on it.

Once the boat had been built and everyone's role in the crew had been decided, the whole group used their imagination to embark on an adventure to a distant island. This island was inhabited by people who spoke a different language to the crew, and to communicate with the islanders, the child pirates needed the help of an interpreter.

After this moment of imagination and play, the role of the interpreter was introduced by explaining to the children who an interpreter is and what he or she does. This situation allowed various reflections during the circle time (Activity 3) on the feeling of being a castaway, i.e. being unable to understand the locals or to be understood, as can happen when arriving in a country where another language is spoken. Or on the feeling of being an interpreter, i.e. someone who helps communicate, on the possible role of the children as interpreters and on the value of their multilingualism.

Pretend play is powerful for kids. By using their imagination to play something like pretending to be pirates, kids get a chance to practice executive functioning skills when they're planning out their play.

Description of what the pirate ship contains

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😊 **Fun fact:**

Already at the stage of choosing a pirate name, some children came up with ideas in or inspired by non-Italian languages: for example, one child chose the name 'Bluzzer' (after 'blueberries' in English) based on her favourite fruit; another child wrote his name in Chinese ideograms, pronounced it aloud during circle time and explained what it meant in writing. Some children gave each other ideas based on words in their mother tongue, such as a child who suggested the name Biscochuelo ('doughnut' in Argentinian Spanish) to another classmate.

*Remember to value these spontaneous episodes in which children draw on their multilingual repertoires.

Pirates' roles

Children making their pirate's hats

Activity 2: CLB and care & compassion: games as a tool for exploration

"A child's greatest achievements are possible in play, achievements that tomorrow will become her basic level of real action and morality".

Lev Vygotsky

The second activity is the playing of games, which has a threefold purpose for the children: playful, educational and an exploration of the theme you want to investigate.

The games we proposed had to deal with issues related to caring for others and the importance of communication, so that the children, while having fun, could understand the importance of caring for others and possibly relate this concept to their role as young translators.

Children ready for outdoor play

Below we describe some of the games we played:

Game 1_Instructions:

The children walk around the room without interacting with each other (no words, no eye contact, no touching). Each time the educator whistles, the children can add a communication step (first just looking, then greeting each other with gestures, then trying to sign a more articulate thought).

Aim: This game allows the children to experience not being able to communicate and the difficulties that result from this.

Children listening to instructions before playing

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Game 2_Instructions:

Let's set up the room by placing some obstacles around.

The group of children is divided into pairs and one child of the pair is blindfolded. The child who can see should lead the blindfolded child around the room by tapping him or her on the left or right shoulder. Each pair should zigzag around the obstacles to reach the other side of the room.

Setting up the room before starting the game

Aim: This game is designed to build mutual trust and also to provide the experience of not being in control of the situation because you cannot see and therefore need to be guided by others.

Game 3_Instructions:

Let's set up the room by placing as many chairs in a circle as there are children playing. The educator starts the music and everyone has to dance around the chairs, when the music stops the children have to sit on a chair. However, one chair is taken away each time, so there are not enough chairs for everyone. Unlike the classic game of chairs, where the child who is left without a chair leaves the game, in this variation, the aim is for the children to find ways of getting everyone to sit down, even if the number of chairs available is gradually reduced.

Children playing the musical chairs game

Aim: To develop the concept of sharing and caring.

Activity 3: Circle time

"Circle time creates an emotionally 'safe' place for pupils to explore what they think and feel".

Marilyn Tew (1998: 22)

The third activity you can do during each workshop, along with the previous ones, is circle time. Circle time is when the children sit in a circle and the educators engage them in a discussion. During circle time, educators use strategies to build children's self-esteem, promote positive relationships and develop five key learning skills: looking, listening, speaking, thinking and concentrating. In particular, communication takes place according to shared rules designed to encourage active listening and participation by all. It can be useful, for example, to establish that turns to speak are ritualised by the passing of an object, and in our case the object was the tape recorder, which the children passed from hand to hand.

Children during circle time

The circle time methodology had already been used by the Welcome association, which had always applied it successfully in previous workshops, so it was also adopted during the Empowering Young Translators activities to encourage discussion on the topics covered in each workshop. The topics discussed during the circle time were different and all started from a question posed by the educator (e.g. How did you feel when you could not speak during the game? Have you ever felt like a castaway or an interpreter? What does an interpreter do?). With regard to the role of young translators, the circle time tried to explore for whom, where and when the children act as interpreters and how they feel when they do so. It is interesting to note that during the circle time, when the discussion turned to other aspects not directly related to the role of the translator, but, for example, to how the children felt when playing a game, the theme of caring and looking after others through translating emerged spontaneously. Very often, while one educator sat in the circle with the children, another would write down the key words that came out of the discussion on a poster that hung on the wall. If there was time, the circle time was followed by a moment of calm in which the children drew and coloured what they had just talked about.

Positive aspects and challenges of circle time:

Circle time was a very useful method because it provided a moment of calm, of reflection, in which everyone could speak, express their moods and share their own experiences while listening to those of others. However, there were moments of difficulty when, for various reasons (their young age, the difficulty of the topic, the difficulty of expressing themselves

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in Italian, the difficulty of remembering past moments), the children found it hard to express themselves orally one by one. In these situations, a successful solution was to put the recorder in the middle and to start a free group discussion, without necessarily following the order in which the children were seated and without necessarily inviting everyone to speak (even during the circle time, when the recorder was given to all the children in turn according to the order in which they were seated, the children could choose not to speak, but they still received the recorder in their hands and had to say that they had nothing to say about it). The free group discussion allowed for more participation in some circumstances. Another piece of advice we give is to use the circle time at the end of the workshop after other activities or games related to the topic you want to explore.

To sum up:

>> Choose a theme to frame the activities (Activity 1);

>> Create characters that the children can identify with (Activity 1);

>> Make these characters live the experiences you want to talk about through games and activities (Activity 2);

>> Get the children to think aloud and share their experiences during circle time (Activity 3).

Children drawing their pirate characters

CHAPTER 3: Let's set sail: Exploring the role of young translators

General aims	Investigate in depth the issue of child language brokering, children's agency as multilingual speakers and the related concepts of care and compassion.
Specific aims	Make children more aware of the role they play as young translators, the value of this activity and the care they give to the people they help. Investigate children's emotions related to the activity of child language brokering. Make children develop a positive attitude towards their multilingualism.
Methods	Role-plays; vignette & peer interviews; field trips; music activities.
Materials and tools	Microphone and interview equipment, video projector, boards, pens and felt-tip pens.
Anticipated problems and solutions	If necessary, be prepared to provide scaffolding, especially for activities that are carried out by the children on their own.

Chapter 2 described the preliminary activities to be carried out in the first few weeks in order to activate the children's awareness of their role as young translators and their awareness of the care they bring to others. After climbing aboard the pirate ship in Chapter 2, with Chapter 3 we will start sailing the sea! We will show you activities that intend to cut to the chase and explore the topic of Child Language Brokering (CLB, meaning the activities of translation and interpreting carried out by children) and the value of multilingualism in more depth. Specifically, we will present five activities in this chapter, while we will devote the next chapter to a sixth activity which in our case took longer to carry out and will therefore be described in detail in a dedicated chapter. All activities are followed by the circle time activity already described in Chapter 2.

* Remember that the following activities can be alternated, repeated and carried out in any order. We recommend that you carry out these five activities and the sixth, which is presented in the next chapter, after a warm-up period such as the one described in the previous chapter, which allows primary school children to become familiar with the topic and begin to think about it. However, if you feel that the children in your group are ready for the following activities earlier, that is entirely up to you! We also recommend that you always allow at least 15 minutes for a final circle time to allow the group to reflect on what they have done and the emotions they have felt.

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5 activities we recommend:

1. Role-play

2. Vignette interviews

3. Peer interviews

4. Field trip

5. Multilingual song

 Activity 1: Role-play

"Role-play helps children not only to explore, but also to understand and relate to everyday reality".

Le Toy Van

Children can experience the role of translators through role plays, also known as pretend plays, written and performed by the children themselves. We recommend that the group of participants is divided into small groups of 3/4 children each, led by an educator. Once in the small groups, the educator leads the group discussion and together with the children constructs a story in which someone helped someone else to communicate or failed to communicate. The participants define the characters, set the context and build the story, paying particular attention to the emotions of each character. Once the story has been created, the children choose a character from the story and try to act it out in a small group, reconstructing as far as possible the setting in which the story takes place (if possible, if the

Children performing the role play in front of their peers

characters to be portrayed have characteristic features, we recommend that the children have fun making them, e.g. a doctor's coat, or the teacher's glasses, or the train conductor's hat). Finally, all groups present their role play to the other groups. The workshop ends with a circle time session, which is of great importance: it is in fact an opportunity to discuss the emotions experienced and, above all, it allows the children to use what they have experienced during the role-play as a means of exploring their feelings more deeply when they play the role of translators in real life.

We feel that role-playing the CLB situation was very helpful for the children to become more aware of their role as brokers and young translators.

Children performing the role play in front of their peers

* We believe that the preparatory work done in the previous weeks allows for a greater activation of the children's memory when recalling episodes of CLB or similar. Moreover, thanks to the preliminary activities, the educators themselves know the children and their experiences better and can guide them in the construction of a role-play that retraces something similar that happened to them.

Positive aspects and challenges of role-play

Positive aspects:

1. Creativity and imagination: Role-playing develops children's creativity and imagination.

2. Social and emotional development: Children learn to take on different roles and empathise with others, developing social and emotional skills.

3. Communication skills: children develop their communication and language skills through role play.

4. Problem solving: children learn to solve problems in the context of their scenarios.

5. Confidence building: Children build confidence as they explore different roles and express themselves.

Challenges:

    1. Time constraints: Role play can be time consuming.

    2. Challenges of inclusivity: some children may feel excluded or struggle to participate fully in role play.

Activity 2: Vignette interviews

"Real-life' vignettes have the potential to allow for the elicitation of rich, detailed, and frank comments".

Le Toy Van

You can rely on narrated real-life vignettes as a tool to explore in depth the experience of CLB. Real-life vignettes provide a narrative trigger that allows children to reflect on what happens in the story and is a valid method for eliciting complex and sensitive accounts of child language brokering in our case.

We created 4 vignettes which we then read to the children (divided into groups of 3/4 children per group) as if they were a story to be listened to. We chose to read the vignettes aloud because of the young age of our participants (6-11 years old). In these vignettes, we told the story of 4 children who were asked to help someone by interpreting in 4 different contexts that we chose on the basis of the experiences gained during the preliminary activities described in the previous chapter.

Below are the contexts we chose:

    1. Child language brokering at school between a teacher and the mother of a newly arrived child who belongs to the same linguistic community as the child language broker, but whom the child language broker has never met.

    2. Child language brokering at home.

    3. Child language brokering at the supermarket.

    4. Child language brokering at school for a classmate.

After reading the vignettes, you can start a group discussion with the children, guided by the following questions:

    o How did the main character feel?

    o Would you have felt the same way in his/her situation?

    o Have you ever been in a similar situation?

    o And how did you feel? Do you remember what happened and would you like to talk about it?

Positive aspects and challenges of real-life vignettes

Positive aspects:

1. In-depth insights: In-depth insights can be gained into how children perceive and react to real-life situations.

2. Natural responses: Children may feel more comfortable and provide more authentic and natural responses.

3. Ethical issues: Vignettes allow for a distance from personal experience, allowing for the exploration of sensitive and potentially distressing issues.

Challenges:

1. Limited context: vignettes may lack the full context of real-life situations, potentially affecting children's responses.

2. Emotional impact: some scenarios may evoke emotional reactions, causing distress or discomfort.

Scenetta 1: A scuola (con maestra)

DRIN! DRIN! La campanella che segna l'inizio della ricreazione è appena suonata, Elena sta per prendere la merenda dal suo zaino (ha una fame tremenda!), quando arriva la bidella in classe e chiama proprio lei.

"Elena, ciao, mi hanno chiesto di venirti a chiamare perché hanno bisogno di te" dice la bidella.

Elena, agitata e spaventata perché non sa dove deve andare e nemmeno chi l'ha mandata a chiamare, ripone la merenda nello zaino e segue la bidella. Arrivano in aula insegnanti dove vede maestra Anna, la sua maestra di italiano, insieme a una signora cinese.

"Ciao Elena" dice maestra Anna "ti ho fatta chiamare perché avrei bisogno che mi aiutassi a parlare con la mamma di Huan, che ancora non parla italiano, potresti fermarti qui con noi e aiutarci?". Elena resta quindi in sala insegnanti e interpreta in cinese alla mamma cinese quello che la maestra Anna dice in italiano e in italiano alla maestra quello che la mamma cinese dice in cinese.

Il tempo passa, la ricreazione termina e l'ora successiva è iniziata da circa 15 minuti quindi Elena ritorna in classe al suo banco tra i suoi compagni.

Elena è stata contenta di aiutare la maestra Anna che è sempre gentile con tutta la classe, ma allo stesso tempo non ha potuto fare la ricreazione, ha perso pure un po' dell'ora di matematica e soprattutto ha ancora tantissima fame!!

Left and down: two examples of vignettes we used in Italian as a starting point for discussion with children

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Scenetta 2: A casa

"Youssef!" urla la mamma "Youssef!"

"Eh?!"

"Youssef vieni qua un attimo, ho bisogno di te"

"No mamma, c'è Inter-Milan, ora non vengo!"

"Youssef, ho detto vieni qua, SUBITO!"

"Okay...arrivo...dimmi mamma"

"Cosa dice questo foglio, non capisco niente"

"Nemmeno io, mamma, è troppo difficile!"

"Dai per favore, concentrati, almeno dirmi cosa dice in generale"

"ok..."

Youssef traduce a grandi linee quello che c'è scritto nel documento che gli ha fatto vedere la mamma. È scocciato, perché è veramente difficile capire cosa c'è scritto in quella bolletta e perché nel frattempo Lukaku ha pure segnato goal e lui non l'ha visto.

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Activity 3: Peer interviews

"The power of peer interviews lies in the authenticity of the connection, where one young soul can genuinely relate to another".

Unknown

Peer-to-peer interviews are another option you can adopt to engage children and explore topics concerning children first-hand.

As an ice breaker, the adults involved can first simulate interviews and the children can step in and ask questions as if they were in the audience. This allows children to observe the role of the interviewer and the interviewee. To enable children to become familiar with this methodology, you can also use some practice sessions in which the children learn how to use the interview equipment, i.e., the microphone, the background frame, and in which they become familiar with the interview mode.

Children carrying out peer-to-peer interviews

During the interviews, each child takes turns in the following roles: interviewee, interviewer (holding a golden toy microphone and wearing a special hat), videomaker using the video camera, sound technician (holding the voice recorder), frame holder (in our case children had a photo booth frame to hold in front of the interviewee), and the audience of a fictitious talk show. In addition, during the preparation sessions, the children can write down some questions to be used as a guide during the interviews, which could be supplemented by other questions chosen by the interviewer. At the end of each interview, the children in the audience are invited to participate by asking more questions.

To sum up:

>> Practice sessions to get the children familiar with the tools they would use and the way the interview would be conducted.

>> Preparation of questions to be used during the interview, to be supplemented by others chosen by the interviewer.

>> Q&A session: Keeping the audience attentive and ready to ask more questions at the end.

*The children enjoyed playing the role of interviewer and interviewee, conducting and guiding the interview themselves, allowing them to explore issues that were important to them.
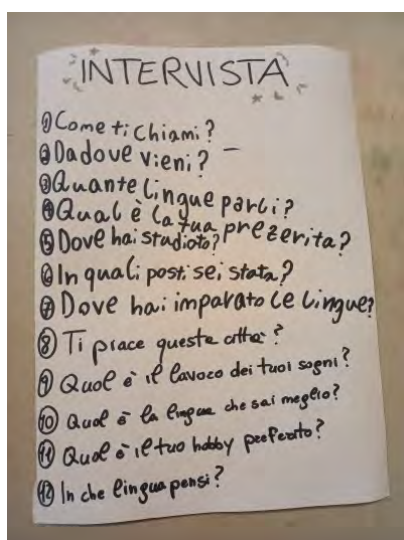
Positive aspects and challenges of peer interviews

Positive aspects:

1. Comfortable environment: children often feel more comfortable talking to their peers, creating a safe space where authentic experiences can be shared.

2. Empathy and understanding: children can relate to each other's experiences, increasing mutual empathy and understanding.

3. Active engagement and participation: children may be more engaged in peer interviews, increasing their active participation.

Challenges:

1. Power imbalance: there may also be power imbalances between peers, which may affect the level of comfort and participation.

Some interview questions

Children carrying out peer-to-peer interviews

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Activity 4: Field trip

"Life without adventure is like pizza without cheese".

Unknown

We proposed a field trip to visit the interpreting booths of the Department of Interpreting and Translation of the University of Bologna. The department's facilities are less than 10 minutes' walk from the Welcome Centre, so the children were able to walk there accompanied by their educators. At the university, they were greeted by a professor (and researcher for the New ABC project) who first explained the profession of a professional interpreter, linking it to the children's activities as language brokers. She then showed and explained to the children how the booths worked and had them do some interpretation exercises so that they could experience the job firsthand. The aim of this trip was to give the children a better knowledge of professional interpreting practices (both dialogue interpreting and conference interpreting) and to better position CLB as a caring practice that, although non-professional, is also difficult for 'adults' and should be valued.

*In our case, it was nice to be able to let the children experience the interpreting booths of the Department of Interpretation and Translation, but any trip is a positive experience, to be organised according to what the area and local community offer. Additionally, you can show some videos of interpreters in action if you are interested in showing the work of interpreters and cannot show real interpreting booths: **Interpreters at work in the European Parliament - YouTube**.

Children visiting the interpreting booths of the Department of Interpreting and Translation of the University of Bologna

Note: a great source for videos to be interpreted is the **EU DG SCIC's Speech Repository** (level: beginner, use: consecutive). Some of the videos used in this activity were produced by the **Consortium of European Masters in Conference Interpreting (EMCI)**, co-funded by DG SCIC and DG LINC of the European Union.

Positive aspects and challenges of field trips

Positive aspects:

1. Enhanced learning: field trips provide hands-on learning experiences.

2. Real-world connections: children can see practical applications of what they are learning and studying. In this particular case, they can see future career prospects in relation to their CLB practice.

Challenges:

1. Behaviour management: managing groups of students outside the classroom or the usual place where they are used to carrying out activities can be more challenging.

Children visiting the interpreting booths of the Department of Interpreting and Translation of the University of Bologna

Activity 5: Multilingual Song

Creating a song that uses the children's language repertoire in the lyrics can help children to become more aware of the value and beauty of their multilingualism. The aim is also to highlight the diversity of languages represented in the song, to show the beauty of each language and to create a sense of pride and respect.

The steps you can follow are:

1. Show the English song "Over the deep blue sea" to the children, listen to it, watch the video, analyse it and learn it. The children we worked with really liked the song, both because of the pirate theme and because it was an action song with movements to accompany the lyrics.

2. Encourage the children to invent a new refrain to add to the song. In this refrain they can choose the actions that the pirates would perform (in the original refrain the pirates move "this way, that way, forwards,
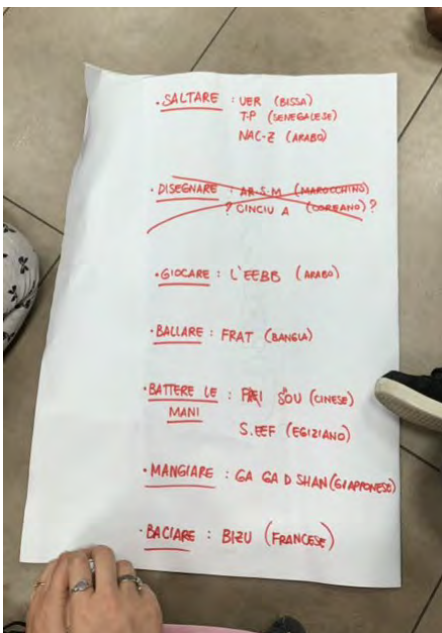

Children creating the multilingual song

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Listening to the song 'over the deep blue sea'

backwards, up and down over the deep blue sea") and these actions have to be proposed by the children in a language of their choice.

3. Carry out a collective brainstorming in which each child proposes a different action in the language of his/her choice. The children who propose the action teach all the others how to pronounce it and play the role of "teachers" to their peers.

4. Write the chosen action on a poster and have the children who proposed the action say it out loud several times and the group repeat it.

5. Help the children to intone the suggested actions and show them how to sing the refrain they have made up.

6. Have the children sing the multilingual refrain they have created, accompanying each word with the action it indicates (clapping, jumping, blowing a kiss, etc.).

7. Have the children sing the whole song in English, adding the new refrain at the end.

*Through the creative use of music, children can develop a deeper connection with languages and appreciate, develop and improve their multilingual skills. Combining music with movement activities is an interactive approach that can encourage participation and increase children's interest in languages.

Creation of the multilingual song

Positive aspects and challenges of using music to value and promote multilingualism

Positive aspects:

1. Motivation and involvement: Music motivates children to participate actively and makes the whole process more enjoyable. Multilingual songs can promote an appreciation for linguistic diversity.

Challenges:

1. Distracting elements: The use of music can increase the presence of distracting elements during the workshop.

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CHAPTER 4: Digital storytelling

"Story is a song line of a person's life. We need to sing it and we need someone to hear the singing. Story told. Story heard. Story written. Story read creates the web of life in words".

Christina Baldwin

General aims	Foster children's appreciation for linguistic diversity, and preserve and revitalize heritage languages.
Specific aims	Empower children express their identities, experiences and emotions related to their heritage languages and child language brokering experiences.
Methods	Digital storytelling.
Materials and tools	Paper, felt-tip pens, i-Theatre.
Anticipated problems and solutions	To use the i-Theatre, we recommend dividing the children into groups of 3-4 children each. It is then necessary to have a second activity ready for the children who do not use the i-Theatre. In our case, the group of children who did not work with the i-Theatre did the peer-to-peer interviews.

Another tool that you can use to encourage your children to talk about their multilingualism and child language brokering experiences is the use of digital storytelling. Digital storytelling is a form of storytelling that combines traditional narrative techniques with digital media, such as videos, audio and interactive elements. In our case, the tool we used to create the stories was the **i-Theatre**, an interactive integrated story creation and multimedia storytelling system for young children aged 4-10.

However, you can also create digital stories using other tools that are easily accessible on the web, from the more common Power Point and Canva to more specific platforms such as StoryJumper or Storybird.

Below is a step-by-step description of the process you can follow.

*We recommend the use of digital storytelling as it is a versatile tool that suits different contexts and purposes, while harnessing the power of digital media to create powerful narratives.

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i-Theatre: what it is and how to use it

All instructions on how to use the i-Theatre can be found **here**. We will outline the main steps to give you an idea of how the tool works:

i-Theatre

- The children, working alone or in groups, draw the backgrounds and characters of their story on a sheet of paper and develop a story;

- They transfer the characters and backgrounds drawn on paper to the digital format by using the i-Theatre's scanner drawer and pressing the appropriate button;

- From now on, the children will only use the touch screen to move the silhouettes of the characters in the backgrounds they have created;

- Once the scene is ready, they simply press the 'record' button and tell the story, using their voice to narrate and move the characters around the screen.

✅ We have described the i-Theatre tool, but you can also create digital stories using other tools that are easily accessible on the web, such as Power Point, Canva or Genially.

Step 1 | **Meeting the expert**

Our digital storytelling project started with a meeting with a storytelling expert. The expert met the children and told them what animation is, described the different types of animation and showed real examples with a video projector. He also showed the children the i-Theatre and let them try it out in small groups. You can of course carry out this step yourself if you are an expert in storytelling or if you cannot hire an expert.

The storytelling expert explaining to the children what animation is

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Steps 2 & 3 | Creating the story and drawing the characters and context

The second step is to create the story. The group can open the workshop with a brainstorming session and a group discussion in which personal experiences of multilingualism, child language brokering and/or interlingual communication problems experienced by the children are shared. They then choose which story to tell based on what they have heard, and move on to the third step where the children draw the characters and the context of the story they are going to animate.

Children creating the story and drawing the characters

Step 4 | Character animation and digital story creation

Step 4 is the highlight for each group: they scan the characters and backgrounds into the i-Theatre and start to record their stories. Obviously, the more stories they create, the more attempts they make, and the more interest and enjoyment the children have.

Some of the stories created can be seen **in this short film**, enjoy!

Children using i-Theatre to animate their stories

Positive aspects and challenges of digital storytelling

Positive aspects:

1. Engaging and interactive: Digital storytelling is engaging and interactive for both the audience and the storyteller.

2.Creativity and expression: it allows children to express their ideas and stories, developing their creativity.

Challenges:

1. Technological challenges: Internet connection problems or software limitations can be an issue to deal with when using digital storytelling.

CHAPTER 5: Concluding remarks & final tips

In this final chapter, we would like to highlight the importance of two elements that were key to our project: the final event where the children shared what they had done with their families and the wider community, and the team meetings regularly held with the local stakeholders.

Final event

The main results of the workshops were presented to the families and the whole community during the final event at the end of the school year. In particular, on this occasion, the animated film "Intrecci di parole", created by combining different parts of the digital stories produced during the digital storytelling workshop, was shown on video:

The children also sang and danced the song in English, adding the multilingual refrain they had created.

Being able to show their family, classmates and community what they had achieved was a moment of pride and satisfaction for all the children and a source of motivation during the final workshops.

Children singing the multilingual song during the final event

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Team meetings

Each month, the researchers met with the Welcome Centre educators in team meetings, which were also attended by a psychotherapist. During these meetings, we first recapitulated what had been done during the previous month and then everyone gave their impressions on the progress of the project, the effectiveness of the methods used, the impact of the project on the group and on each individual child, and any aspects that needed to be modified. It was a very important moment of discussion and sharing, and the presence and advice of the psychotherapist was precious added value.

Three advantages of team meetings with educators in projects involving children:

1. Better communication: Team meetings provide a safe space for open communication and collaboration between educators and, in our case, between educators and researchers. They provide a platform where to discuss project goals, share opinions, and address any problematic issue.

2. Planning and coordination: during team meetings educators and researchers can plan the activities, set timelines, and assign roles to ensure the success of the project.

3. Problem solving and progress monitoring: during team meetings educators and researchers can identify and address challenges or issues raised during the project, and come up with effective collaborative solutions. Educators and researchers can also monitor the progress of the project, assess its impact, and make changes if necessary.

DISSEMINATING YOUR ACTIVITY

The final stretch of this journey is to make the pilot available and accessible by anyone. There are several strategies that you can deploy to enhance the visibility of your activity. We divided them into two macro-areas:

Local level

At the local level, you can start disseminating the activity while you are implementing it. For instance, you can involve other people by illustrating the activity through posters and informal chats with children's parents, colleagues, and schools or educational centres. You can also organize final events that allow to showcase what you have done – an exhibition of printed poems or an oral poetry slam, for example - invite local authorities and policy makers to these events!

(Inter)national level

You can use various digital channels to present your activities to a broader audience. For example, a platform at the European level is eTwinning; here, you can upload a description of your activity and share it with other teachers from different Europe countries.

As you know, there are also other multi-purpose platforms such as Twitter, Facebook, Instagram and so on (but be careful with privacy issues!).

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As this project comes to an end, we would like to thank each and every one of you for making this an enriching and enjoyable experience. We shared stories, songs and laughter and celebrated the diversity of multilingualism and the many facets of child language brokering. As this chapter closes, we hope that the activities we have suggested can be replicated and continue to flourish during your own journeys.

So, that's pretty much it. Thank you very much for your attention!

We hope this handbook has been (and will be) useful for your professional practice. Best of luck!