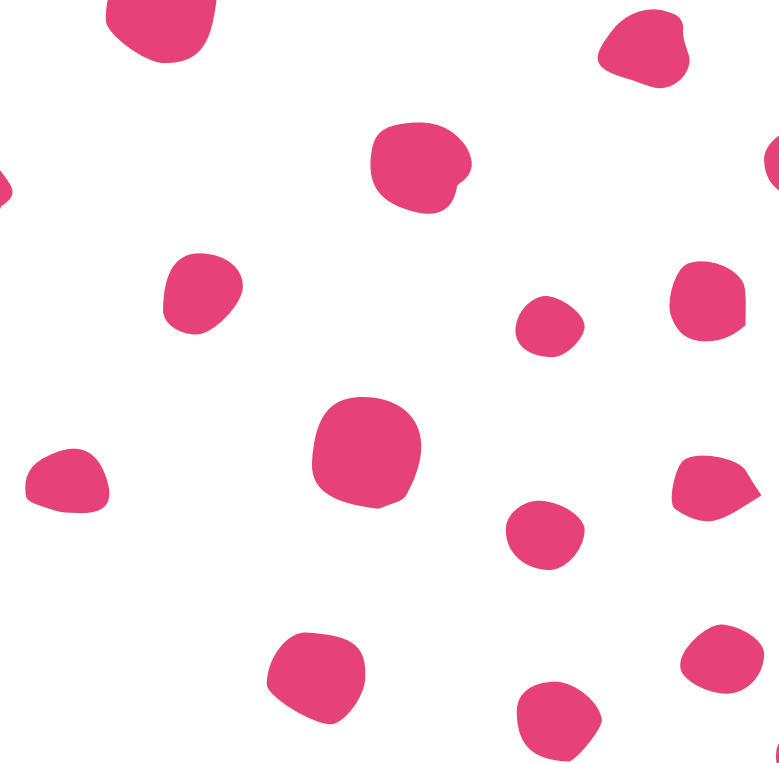
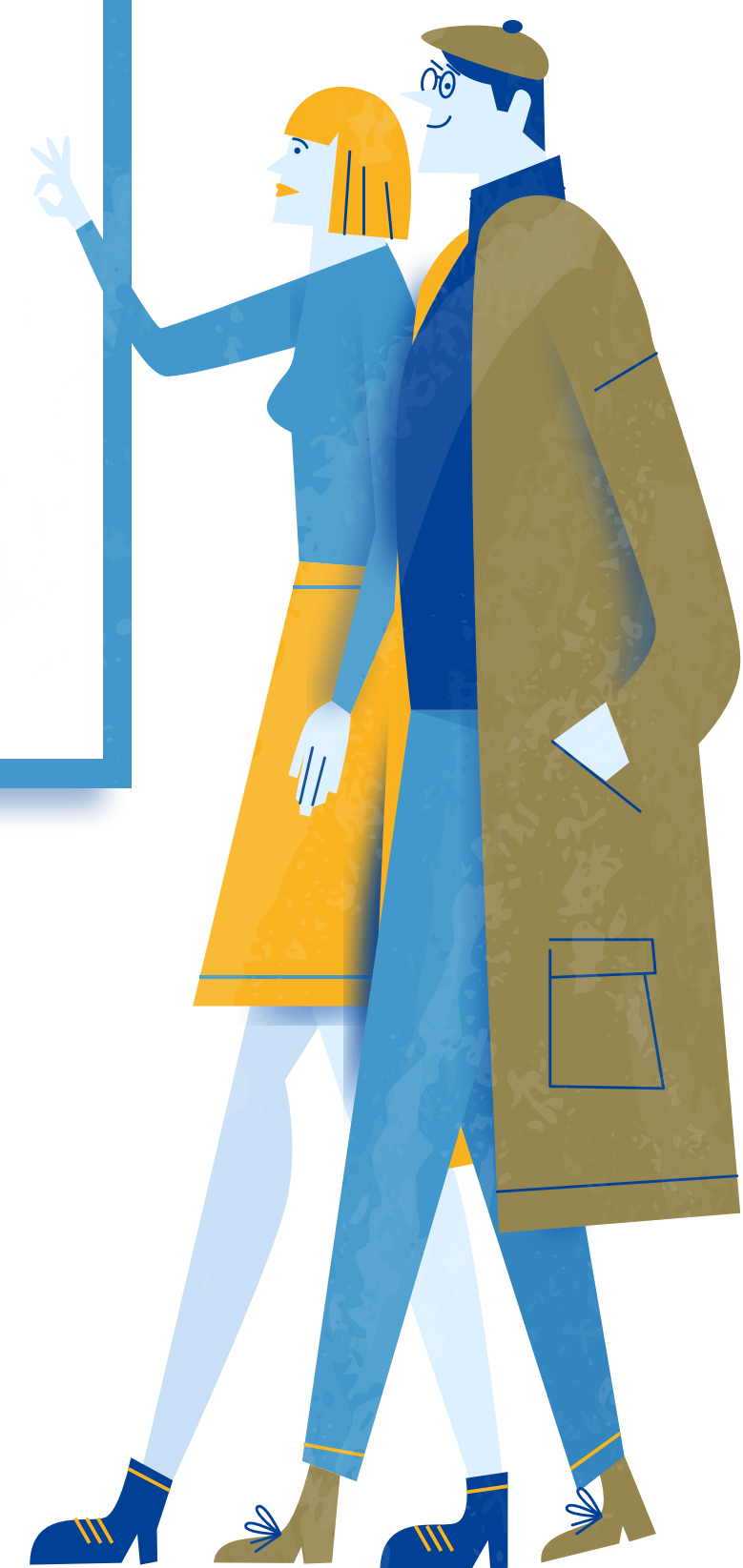
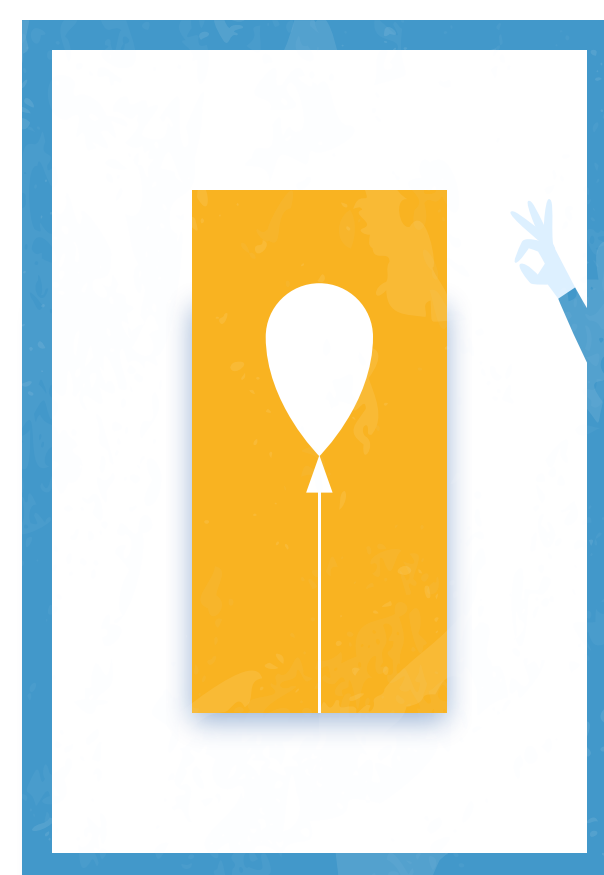




# POEME



## 101 E-Report



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





Erasmus+

The POEME project has been funded with the 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.

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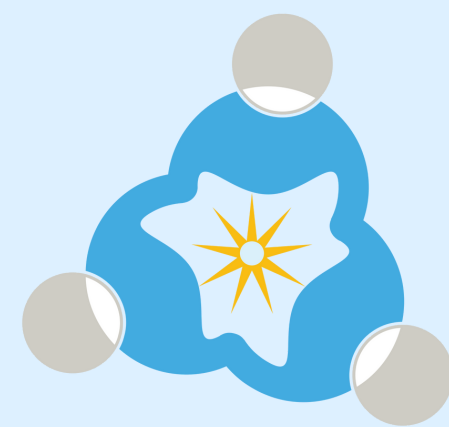


# PARTNERS

## LES APPRIMEURS

A publishing house and a digital agency dedicated to accompany professionals of the cultural and educational sector to the digital creation and dissemination of their contents. Specialized in EPUB 3 format, our team imagines tailor-made solutions to answer the new expectations of users in terms of accessibility, dissemination and interactivity.

An independent non-profit, non-governmental organization from Cyprus that addresses the needs and demands of people through their involvement in social and civic life, by simultaneously providing them innovative material and free trainings related with a variety of fields, such as education (including on-line education), inclusion, entrepreneurship and business, culture, labour market and lifelong learning. CIP mainly aims at the development of education, entrepreneurship and lifelong learning in Cyprus and abroad.



**CITIZENS  
IN POWER**



A Belgian organization with expertise in Specific learning disorders (SLD) which includes dyslexia, dyspraxia (or DCD), dyscalculia, etc. All the speech therapists, are experts on the topic and their expertise is often asked by several hospitals and university clinics.

The logo for 'iasis' is rendered in a dotted, halftone style. The letters are lowercase and spaced out, with the 'i's having a small dot above them.

A non-governmental, non-profit organization active in the field of Social Inclusion, Mental Health and De-institutionalization, which actively participates in the psychiatric reform promoted by the Ministry of Health and Social Solidarity and the European Union. The organization's main objective is to provide psychosocial support and education to people who either belong to the range of or are at risk of exclusion, and to adult learners in the humanitarian field.

A network of schools founded in 1990 by a group of teachers who intended to create a new concept of School, that would not only convey knowledge to the students but also support them psychologically and socially and implement teaching and professional training methods that are adjusted to the social realities of more disadvantaged communities. In this context, SPEL's goal is to improve the socio-economic conditions of children, youngsters and adults from disadvantaged communities through education/training and coaching.



**Directorate of Secondary Education of  
Pieria, Greece**

A public, regional authority and a connecting link between the central authority, the Ministry of Education and Religious Affairs and the secondary schools. Its mission is the administrative and centralized monitoring of Secondary Schools of Pieria in terms of curriculum implementation, the staff appointment, the management of funds and the communication of national education priorities into the educational planning. DISEPI supervises 41 Secondary Schools.

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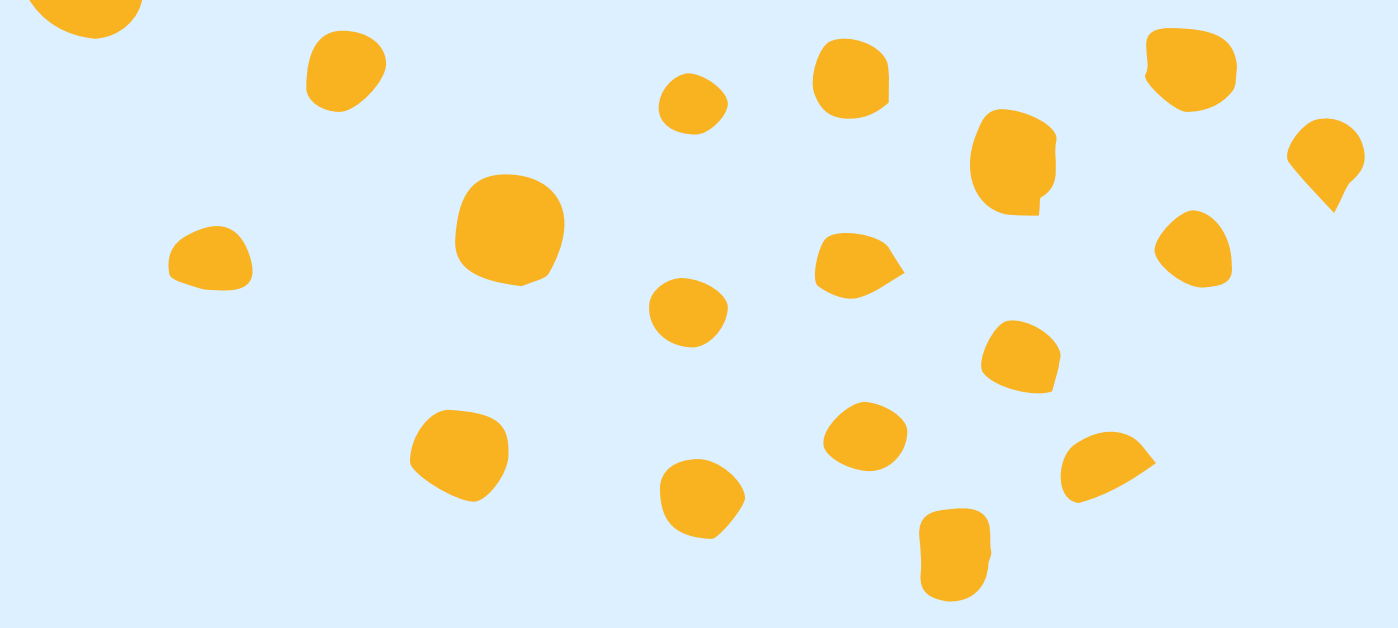
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# PROJECT SUMMARY & INTRODUCTION

## ABOUT POEME PROJECT

“POEME” project is a “Project leading to an Exhibition for the incorporation of Migrant children into the European school frameworks” mainly intending to equip language educators, local and migrant students with current educational materials in digitized formats in an effort to advance their second language acquisition. Concurrently, “POEME” aims to ease migrant students’ integration through a predominant focus on European cultural heritage awareness that does not only foresee a positive effect on their well-being and performance in schools but also in their general ability to integrate and identify with their host country’s culture. The blended learning exhibitions that will transpire as a result of project activities aim to enrich and advance powerful skills vital for 21st century needs amongst the target groups. The number of migrant students in European schools has been increasing exponentially over the past years and will continue to do so long after the project’s duration.

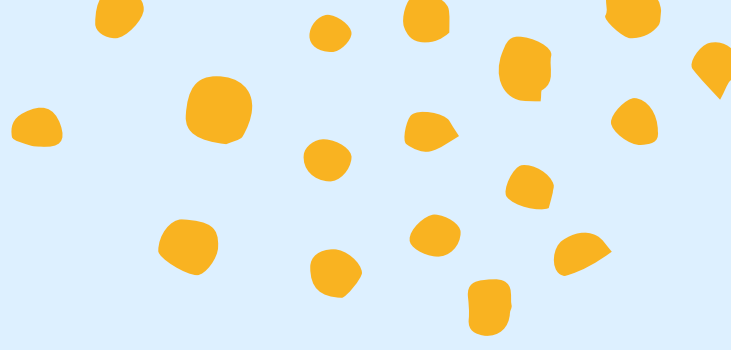
To address the low levels of inclusion of migrant students in schools and the disengagement with European cultural heritage, schools need to become more engaged with second language acquisition practices, appreciate the values of European heritage and recognize their benefits on social inclusion and positive educational development. The enhancement of second language acquisition development on the basis of European cultural heritage notions, in combination with the development of innovative practices, grounded on the augmentation of digital skills to support the adaptation of content for digital learning, is one of the ways for the target to be achieved, thus allowing students and educators to gain a sense of competence and self-worth and to mitigate the impact of the COVID-19 crisis.



After all, according to the EC's Eurydice Report on Integrating Students with Migrant Backgrounds in European schools (2018), "a student who is well integrated into the education system both academically and socially has more chance of reaching their potential". Since migrant students face challenges that can affect their development and learning; either due to the migration process, their socio-economic/political contexts, or even their participation in education, this can ultimately lead to them lagging behind their native-born peers.

For this reason, POEME project prioritizes the creation of innovative practices in a digital era for digital education readiness, through the deployment of blended learning approaches, combining physical and digital materials to develop tailor-made solutions and quality digital tools for educators and students in distance learning. Concurrently, the project aims to encourage more migrant students to update their sense of belonging to a common European space, by discovering interculturality in blended learning exhibitions and reflecting on their powerful influence in their national contexts.

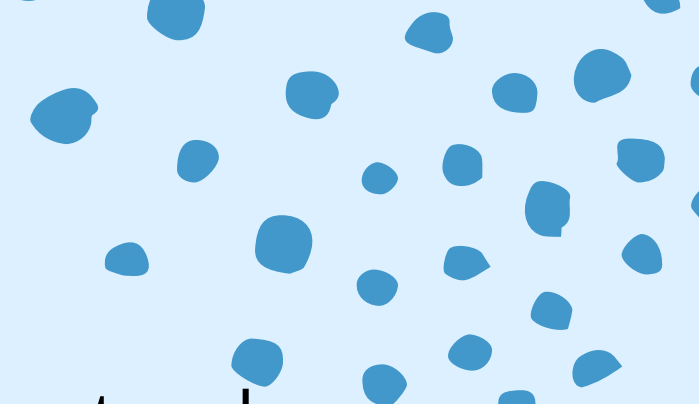
Therefore, POEME intends to provide the necessary structures, means and resources to ease migrant student's entry into the culture of their host country, through introducing innovative resources for second language acquisition that are centred on European Cultural Heritage, focused on the consortium's national contexts and beyond, to widen their ability to understand their social surroundings and blend in better. By upskilling school education staff and students, POEME leads them towards more resilience, adaptation to change and agility, for both second language acquisition as well as familiarization with cultural heritage. Innovation in this case, is achieved through a bottom-up approach, where students, both migrant and local, are given opportunities to co-create a number of resources and develop cross-cultural awareness. These methodologies enable the target groups to build technical and soft skills as a response to COVID-19 specifically, but also in regards to crisis situations generally.



The project is centered on reinforcing the development of key competences such as students' motivation; maintaining on one hand the cultivation of a positive attitude amongst students towards language acquisition, and on the other hand, the enhancement of their creative thinking. Additionally, the planned activities will enable them to acquire self-knowledge, emphasize on their communication skills, help them become active and interactive users, and strengthen their relationship with their class fellows and teachers through co-creation and knowledge-exchange.

To battle migrant students' underperformance and low sense of well-being in European schools compared to their local peers, POEME project is tasked with enhancing their second language acquisition development in order to increase their sense of belonging and general well-being at school, as well as decrease their chances of being bullied for not speaking the language or not being aware of certain cultural heritage elements that could facilitate their integration.





POEME's aspirations regarding students (12-18 years old) and language teachers are:

- To acquire second language skills through familiarizing with European culture, thus feeling in more unity with their local peers and understanding their host country better;
- To allow the language learning to be done through acknowledging cultural treasures, whilst using innovative, open source, inclusive, digitized methodologies and materials;
- To learn how to use digital technologies to communicate knowledge, thus also contributing to the modernization of didactic models in language learning and adaptation to distance learning;
- To equip students aged 12-18 years old – both locals and migrants – and their educators, with powerful tools on how to curate an exhibition; in this way, students will create collaborative frameworks while practicing language through the simultaneous acquisition of communications and transversal skills.

## ABOUT THE E-REPORT

Given the establishment of the general need for a project such as POEME, it is important to take a first look at how its activities will unfold. The E-Report you are currently reading is aimed at setting the framework of notions that will be encountered through the upcoming outputs of the project. The main priorities of this E-Report are to:

- Develop the knowledge of teachers on using comprehensive digital and open educational materials, whilst explaining their pedagogical value;
- Empower teachers to use engaging teaching activities in and outside the classroom; and
- Present strategies and recommendations on using non-formal approaches to teaching a second language, whilst simultaneously developing knowledge of the host country's culture.

Setting the ground for the whole project, the E-Report will highlight the value of non-formal teaching methods as well as the possibilities offered by the deployment of e-worksheets and e-books for second language acquisition, and also the value of integrating European cultural heritage acknowledgements and blended learning exhibitions as pedagogical tools.

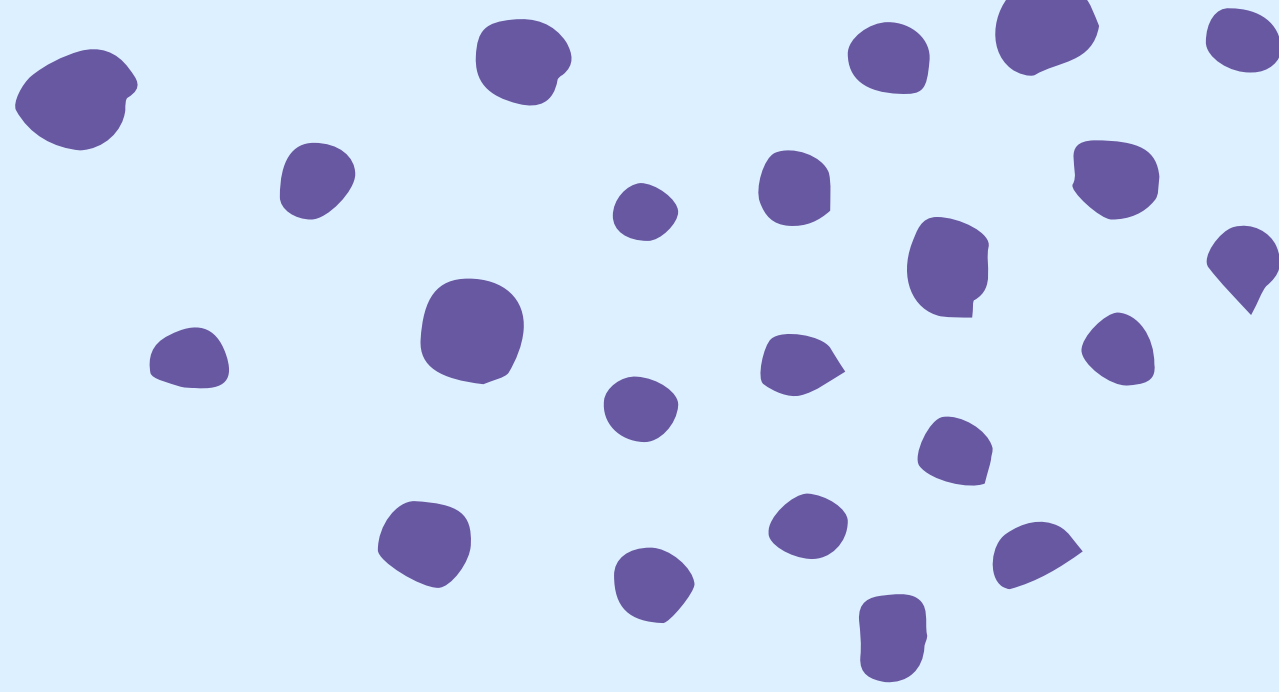
## STRUCTURE OF THE E-REPORT

The report is structured in such a way that navigation within it allows for smooth comprehension and exploration of diverse topics of interest for both students and educators. It is divided in four main chapters that concern topics which will arise in all project activities, directly or indirectly, and are vital to the realization of the project. The first section is a comprehensive exploration of digital and physical non-formal methods for teaching a second language and best practices developed so far, including other projects and hands-on material. This section wishes to engage users with the idea of non-formal teaching in its most typical forms, outline the benefits of using such methodologies generally and for language teaching, to explore the ways teachers' knowledge can be developed through using this methodology, and finally, to present best practices so far as a starting point of inspiration for realizing POEME's methodologies through identifying strategies and recommendations.

The second section of the E-Report highlights the possibilities of using E-Books and E-Worksheets for the development of oral and written language acquisition. This section sets out to explain what e-books and digital worksheets are and what this can entail, as well as the benefits of the digital transformation of education in terms of skills for students and teachers. Finally, the section includes concrete examples and links as to how these formats can be developed.

The third section pertains to the process of developing cultural heritage acknowledgements and European cultural heritage awareness in education. This section sets out to define cultural heritage and its 4 main themes, as well as to outline the usefulness and benefits of developing EU cultural heritage awareness for second language acquisition. Finally, Part 3 delineates tangible examples of how cultural heritage has been used as a pedagogical tool per national context and generally.

Part 4 and the final section of the E-Report concerns the benefits of digital and physical exhibitions as a pedagogical tool. Firstly, exhibitions are defined and their pedagogical value and potential is explored. This includes their uses for learning, their ability to empower teachers to use engaging teaching practices and their impact in terms of teaching a second language whilst developing knowledge of the host country's culture. Additionally, the section will explore the concept of students as co-co-curators/creators in terms of the benefits to education and the skills, knowledge and competencies this



process offers. Finally, the E-Report ends with a sub-section highlighting the ways in which such high-quality content can develop the digital competencies of educators and students-curators through advice on practical uses and a comprehensive list of competencies developed.

The manner in which the E-Report has been structured offers educators and students the ability to grasp POEME's blended educational methodology and ultimately helps facilitate the creation of tailor-made, high quality content that corresponds to the need of taking up digital technologies and innovative pedagogies to ensure the continuous provision of inclusive education. This not only addresses challenges in terms of equity, diversity and inclusion, but can also be adapted to online and digital education to mitigate the impact of the COVID-19 crisis.

The importance of investing effort into helping students from migrant backgrounds to become well-integrated into the European educational system has become apparent. So has the need to introduce more digitized methodologies in the classroom. Without any further ado, follow this report to see how POEME project can turn this policy gap into a potential best practice methodology.



# PART 1: DIGITAL AND PHYSICAL NON-FORMAL TEACHING

## ABOUT NON-FORMAL EDUCATION

Education is the wise, hopeful, and respectful cultivation of learning and change based on the belief that we all should have the chance to share in life (Smith, 2015, 2021). Learning, which is the intent and outcome of education, happens all the time and is a lifelong process of acquiring and sharing knowledge and skills, both explicitly and implicitly. It is a “process of living and not a preparation for future living” (Dewey 1916).

During the 1990s, the Organisation for Economic Co-operation and Development (OECD) began to actively promote and recognize learning as a lifelong endeavor. Non-formal education and informal learning have become more recognizable with the introduction of the lifelong learning paradigm in the late 1990s and have been reinforced by the ratification of the Lisbon Strategy in 2000 and later by ET 2010 and ET 2020 Strategy (Lipnickienė 2018).

Between formal and informal learning is non-formal learning that may occur at the initiative of the individual but also as a by-product of more organized activities. Latchem (2010) highlights UNESCO’s (1997) definition of non-formal education as “organized and sustained educational activities that do not correspond exactly to the definition of formal education [and] may have differing durations and may or may not confer certification”.

Thus, cooperation between non-formal education actors and schools can add a new perspective to traditional education practices and increase tolerance, openness, respect for diversity, and understanding among children, as well as reinforce school efforts in addressing specific needs of vulnerable groups of children (Golubova, 2018).



## DIGITAL AND PHYSICAL TEACHING IN NON-FORMAL EDUCATION

Digital learning is any instructional practice that makes effective use of technology in order to enhance students' learning experiences thanks to innovative and challenging content (text, images, video and more), individualized instruction, and opportunities for learning anywhere and anytime (Education in Digital Age 2019).

Digital learning incorporates and occasionally substitutes traditional educational practices. This may be due to the newly emerging educational needs that have to be satisfied or by special circumstances like the recent COVID-19 pandemic or the education of migrant populations that are not yet ready or eligible to attend the regular schooling system (European Commission 2020). The level of inclusion of digital tools may vary from simply using tablets instead of paper or a whiteboard to integrating sophisticated software and equipment in order to support or replace physical teaching. Of course, digital technology has to be deployed skillfully and coherently in order to contribute to the achievement of high-quality education and training for all learners (European Commission 2020; Sefton & Green 2004; European Parliament 2020).

It is important that learning theories underpin the integration of digital tools in the teaching practice. "They set the foundation of how people learn and serve as a way to explain, describe, analyze and predict learning and help educators make more informed decisions" on the design, development and delivery of learning along with the digital tools integration (Olson & Maurath 2020).

## SECOND LANGUAGE ACQUISITION

Second language acquisition is an excellent example of knowledge that may be acquired formally, informally and non-formally by means of both physical and digital teaching (Eaton 2010; Kalogirou & Trimmis 2020; Lai et al. 2015). The term "second language acquisition" describes the procedure learners follow in order to learn a second language.

According to Krashen (1994), the process of second-language acquisition consists of five stages: **preproduction**, **early production**, **speech emergence**, **intermediate fluency**, and **advanced fluency**. The Common European Framework of Reference for Languages describes foreign language proficiency at six levels, A1 and A2, B1 and B2, C1 and C2, which develop as shown in Figure 1 below.

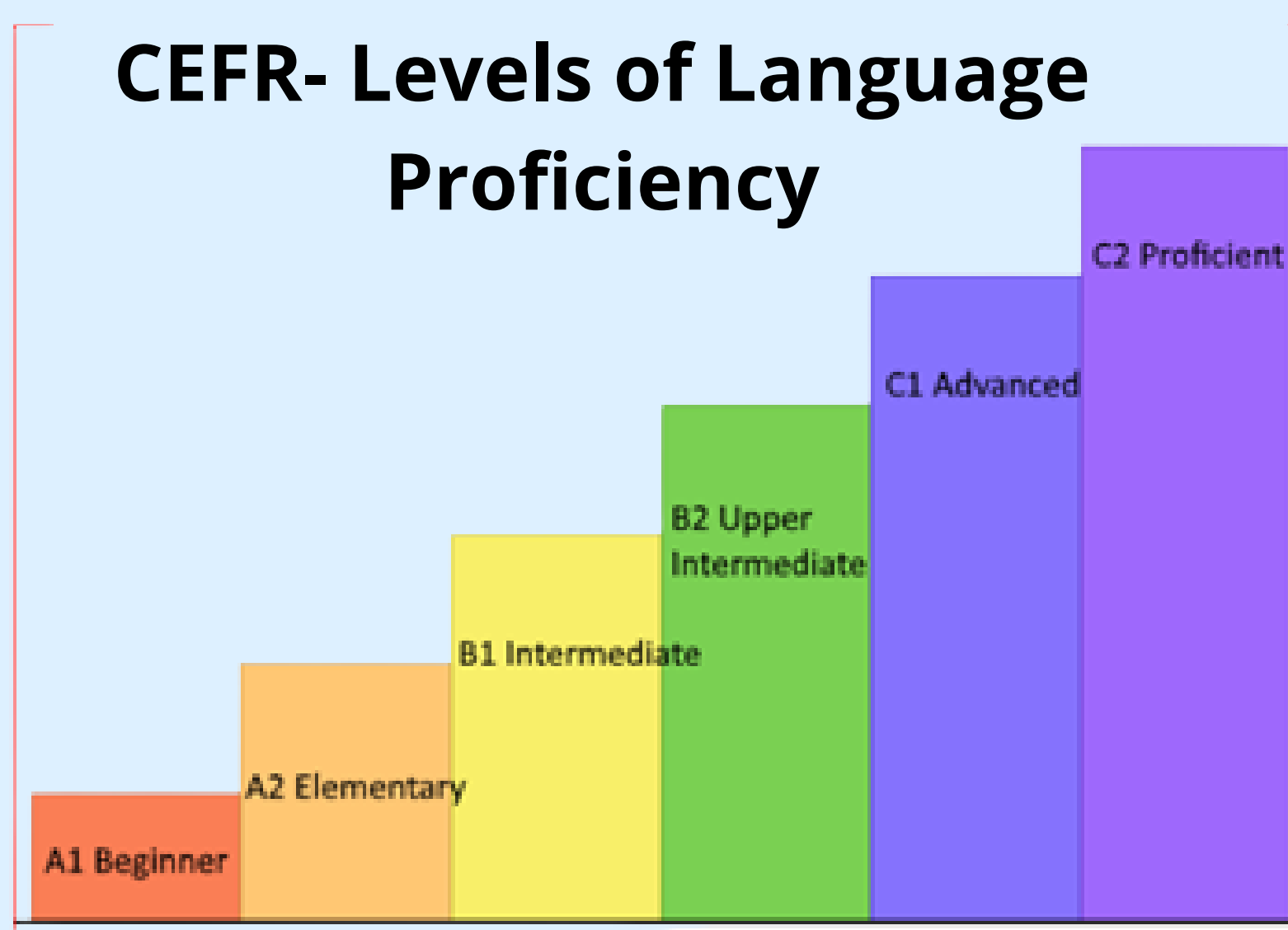


Figure 1 (Source: <https://talkwithmyneighbor.com/levels-of-language-proficiency/>)

Studies have shown the extensive benefits of the combined application of formal and non-formal language learning for children (Lai et al. 2015). That, is quality out-of-class learning experiences may be considered as learning experiences that contribute to and maintain diversity in the overall language learning experience.

## BENEFITS OF BLENDED LEARNING AND NON-FORMAL EDUCATION

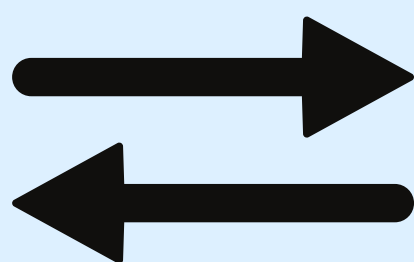
Non-formal education possesses a great potential in aiding a wide range of learners to achieve more desirable and rewarding circumstances for themselves and their communities (Latchem 2014). Non-formal education may be addressed by means of blended learning methods, practices and tools in addition to the in vivo practice. According to the Oxford Dictionary, blended learning is a style of education in

which students learn via electronic and online media as well as traditional face-to-face teaching. Blended learning combines traditional education practices with a modern technology based approach (Yalçinkaya 2015) and is reportedly a more effective way than purely face-to-face or purely online classes (Moodlelearning 2015).

The following figure attempts to present the main advantages of non-formal education and blended learning as found in literature (European Commission 2020; Education in the digital age 2019; Kalogirou et al. 2020 etc.)

## NON-FORMAL LEARNING

- Flexibility (time and place)
- Adaptability to individual education needs and social context
- Personal development enhancement
- Professional skills development
- Better academic performance



## BLENDED LEARNING

- Facilitation and enhancement of education
- Higher quality and enriched learning experience
- More efficient than purely online or one-to-one instruction
- Personalized involvement of teachers in case of special learning needs

- Students: no longer passive receivers gaining more autonomy
- Teachers: no longer the only facilitators
- Motivation and higher engagement
- Increased responsibility and accountability of students
- Supports digital competence

Ideally, if non-formal education integrates blended learning practices, a unique learning experience would emerge minimizing weak points and raising several of the existing limitations. Of course, without proper planning and useful strategies, blended learning can have a negative impact on student development and academic performance (Blended learning in Education 3.0).



## DEVELOPING TEACHERS' KNOWLEDGE ON USING COMPREHENSIVE DIGITAL AND OPEN EDUCATIONAL MATERIAL

Teachers, nowadays, have access to a plethora of digital tools and strategies that facilitate the learning experience of their beneficiaries. Digital technologies are utilized to enhance instructional activities, provide online assignments, and make teaching preparation easier through interactive quizzes, multimedia, video, digital libraries, and other Information Communication Technology (ICT) tools (European Framework for the Digital Competence of Educators - DigCompEdu, 2017). The current digital era has reshaped the way we interpret the terms “training”, “learning” and “education”, as in the past those terms were formerly linked with the learning environment of the classroom, while now this is not restricted to any space (Zadorozhnyy & Yu, 2020). ICT brought new teaching and learning techniques to the surface, such as the distance and the online synchronous or asynchronous experiences where learners can develop competencies in their own time, pace, and space, which can be considered of utmost importance especially for immigrants because they can begin learning the language of the potential host country even before their relocation. The adoption of new technologies that are tailored to the abilities of the learners can also stimulate new dialogues, and foster critical thinking.

Having described the benefits of ICT in the everyday life of learners, less than 40% of educators throughout the EU felt prepared to employ digital technology techniques in their teaching methodologies and classrooms according to the research conducted by the Organization for Economic Co-operation and Development (OECD, 2020). Incorporating digital solutions in education has two-fold implications as both sides - educators and learners - will be more competent in utilizing ICT tools. Since teachers act as role models for their beneficiaries, it is crucial for them to be digitally literate themselves so that the latter can “mimic” those competencies, get inspired, and familiarize themselves with digital technology. Studies have shown that approximately 40% of adults who work in the EU lack basic digital competencies, while more than 30% of students aged 13-14 years old underperform in basic computer and digital tasks (Shaping Europe’s digital future - European Commission, 2021). Therefore, we can see that even though digital solutions in education, particularly teaching a foreign language, are convenient tools, enhance the learning experience, make on-site and online classes more interactive, assist learners to grasp concepts, and bridge geographical distances, teachers have to develop their own digital skills first.



## DIGITALLY COMPETENT?

But what do we mean by saying that an educator needs to be “digitally competent”? Hatlevik et al. (2018) defined this competency as the combination of knowledge, skills, and capacity that teachers need to have in order to use ICT for solving educational challenges. Taking this statement a step forward, DigCompEdu, a scientific-proven framework, specifies these competencies while also acting as a wide framework for the development of digital competencies among educators across Europe, at all levels of formal, informal, and non-formal education. With a total of 22 competencies, the DigCompEdu (2017) framework differentiates six main areas in which educators' Digital Competence is represented:

- Professional Engagement: Communication, cooperation among learners, and professional growth are all enhanced by the use of digital technology.
- Digital Resources: The ability to create, acquire, and disseminate digital materials for teaching use to enhance the learning experience.
- Teaching and Learning: The ability to organize and manage the use of digital technology in education and learning.
- Assessment: The ability to use digital technologies and strategies to enhance the assessment of learners.
- Empowering Learners: The ability to use digital technology to improve inclusiveness, personalization, and active participation among students.
- Facilitating Learners' Digital Competence: The ability to enable learners (namely beneficiaries) to utilize digital technology for information, communication, content production, wellness, and problem-solving in a creative and responsible manner.

From the above, it is observable that DigComEdu is more interested in the mix of soft and hard skills, as well as how to use technology as an ally and facilitator, rather than only the technical elements of digital capacity.

## UTILIZING DIGITAL OPEN EDUCATIONAL MATERIAL

Although there is a widespread misunderstanding that integrating technology into the classroom and helping educators acquire digital skills might be costly for the educational infrastructure, simple inexpensive technology such as PowerPoint



presentations, interactive online games, quizzes, and online homework assignments can make a significant difference in the learning progress as many individuals are auditory and visual learners.

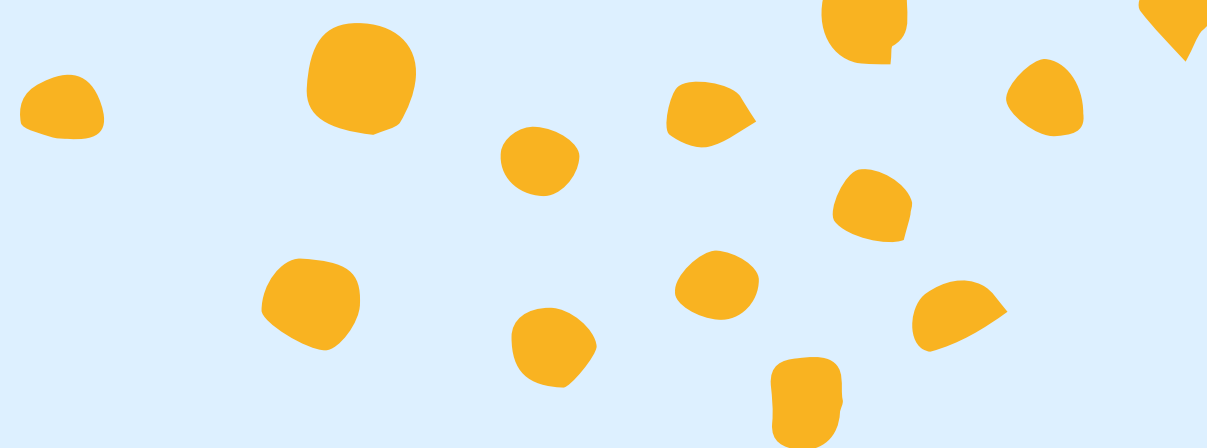
The current chapter does not aim to merely provide digital educational tools but to introduce educators to the practical theory and the concept behind the digital transformation where they in turn will be able to search for and even create their own tools. To acquire digital literacy in education, adequate time must be spent experimenting with the new approaches and tools. Educators can try to create demos, experiment, and ask for feedback from their peers before publishing their digital idea.

There are numerous techniques and tools that educators can practice so they can facilitate language teaching. For instance:

- iSpring Free: a tool that allows educators to create mobile-friendly online language courses with quizzes instead of dull non-interactive PowerPoint presentations.
- Edmodo: Allows educators to create online learning spaces where students can interact, exchange messages while it enables to share class deliverables and view the progress of students. This tool is effective for the practice of the written language.
- Kahoot: An interactive tool that gives the opportunity to educators to create engaging educational activities in a gamified manner, such as “Find the Missing Word”, grammar and vocabulary quizzes, and other educational games.

## FINAL THOUGHTS

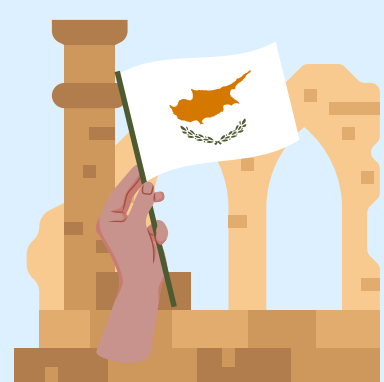
Simply possessing several digital tools will not solve the digital gap that has emerged. For the usage of a range of devices in and outside the classroom, school officials must offer training and support to all educators of all levels of education. The digital era



and transformation is here to stay, therefore, educators need to be able to adapt, be creative, follow the digital trend and reshape concepts and teaching pathways to satisfy the needs of learners and enhance their learning potential. Digitalization acts more like a supplement which can have a tremendous positive impact if it is applied and monitored correctly. Recent studies (Yooyativong, Luang & Rai, 2018) have shown that one of the greatest ways of developing digital skills for education is through the collaborative approach, where educators are asked to select the digital tools presented by the Teaching IT Committee so they can work in groups, exchange perspectives, make trials, conduct role-playing, use a peer-learning approach and create a community of Digital Educators, where everyone supports each other.

Finally, it should be mentioned that Digital Competence do not focus on the technical or engineering knowledge of the tools, as most of the available educational resources are user-friendly and require minimum time for someone to get familiarized with them, but tries to integrate Digital Solutions and simple digital techniques to make the teaching process easier and better.

## NATIONAL BEST PRACTICES (EU AND OTHER PROJECTS / HANDS-ON MATERIAL)



### CYPRUS

- 1. Adult Education Centers in Cyprus** provide non-formal continuing education through afternoon and evening classes. They organize special classes each year which are tailored specifically to meet the needs of various disadvantaged groups (free-of-charge courses)
  - The main fields of study are literacy, ICT, health and sports education, domestic science, cultural activities, foreign affairs, handicrafts, parental education, etc. (Ministry of Education and Culture 2008)
  - Can advance their knowledge and practice through talking English with other students (they might feel more comfortable practicing among people that are non-native English speakers)
- 2. "EdComix" EU project:** learning English through comics creation (<http://edcomix.eu/>)

3. **Home for Cooperation** is a community center and a cultural space where, amongst others, Greek and Turkish language classes are taught to encourage communication between the two ethnically divided groups

- & Exhibition on markets as intangible cultural heritage for encouraging interactions and cultural exchanges with others

(<https://www.home4cooperation.info/node/22179>)

4. **Euroculture** ([euroculture.com.cy](http://euroculture.com.cy)) – Pancyprian cultural and educational association that uses non-formal education methods, activities & workshops to promote integration in the Cypriot society, and civic engagement in the Cypriot and European societies

- Examples: cultural trips to museums, use of videos (watch movies in foreign languages in language classes; this way students can develop an understanding of different cultures)

5. **Study** “Non-formal Pathways in Language Teaching” in which a Cypriot NGO was a partner for the project “Incorporate Non-Formal Methods into Language Education for Adult Immigrants” (<https://nonformalmethods.wordpress.com/intellectual-output/>)

6. **Study** about Learning Greek as a Second Language through learning the culture and history of Cyprus for migrant children (Οδηγός διαχείρισης κοινωνικοπολιτισμικής ετερότητας στο σχολείο ([pi.ac.cy](http://pi.ac.cy)))



## PORTUGAL

1. **Youth Coop** (<https://youthcoop.pt/>) - This is a non-profit cooperative with the office at a community center in Agualva, Cacém and whose actions are focused in the region of Sintra, which aims to empower young people between 13-30 years old through the creation of initiatives that promote social, personal and cultural development.

2. **Programa Escolhas** (<http://www.programaescolhas.pt/>) - A programme by the Portuguese government integrated in the High Commissariat for Migrations, that aims to promote the social inclusion of children and young people in vulnerable socioeconomic contexts. The programme has projects with over 900 entities in Portugal, among which municipalities, school groupings, commissions for child protection, immigrant associations, institutions of social solidarity, among others.

3. The High Commissariat for Migrations has created a **Guide for teaching Portuguese** as a host language in the context of non-formal education, which provides technical guidelines for the organization of actions of non-formal education aimed at third-country nationals. The guide intends to provide guidance to entities and teachers/educators alike. The guide mentions possible pedagogical approaches, what the trainer's profile should be, how to adapt the educational offer to the students' profile, among other principles that have the goal of improving the teaching of Portuguese as a foreign language in non-formal contexts.

4. **The Portuguese Council for Refugees** develops training actions with the aim of helping asylum seekers and refugees acquire linguistic and communication skills in Portuguese, through activities that aim to welcome and integrate these individuals, associating language classes with a sociocultural component as well, teaching the students Portuguese historical and sociocultural facts, organizing activities such as museum and park visits, parties, games and socials, among other actions that work as factors of integration in the society



## GREECE

1. **Digital Welcome project** - The aim of the project “WELCOME Programme” is to exchange best practices between organizations specialized in digital inclusion of disadvantaged groups and, based on this exchange, to develop and pilot an innovative methodology for social inclusion of third-country nationals in educational and social activities, cultural life, volunteering, and digital creation activities.
2. **E-learning course** provided by the Athens University of Economics and Business. This provides information on how digital technologies including Information and Communications Technologies (ICT) provide enhanced teaching and learning opportunities in ways that improve the learning process.
3. **V-UPGRATeS project** aims to help educators in their digital skills improvement, offering an online personal professional development programme
4. **Accelerated training program** by the Greek Ministry of Education & Religion in 2020 for digital learning techniques and tools for teachers. The aim is to utilize the acquisition of distance education and to further cultivate the knowledge and digital skills of teachers in pedagogical and didactic approaches with the support of modern digital media.

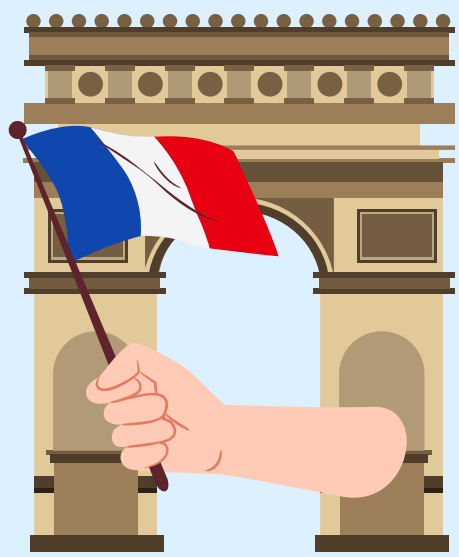




## BELGIUM

1. **Flash mind project** - the project that aims to be the first European platform offering personalized learning paths for the student and customizable by the teacher based on the principles of adaptive learning with a strong emphasis on the tools used by visual and sequential pedagogy methods.
2. **SpeakER project** - The project aims at creating escape rooms and creation tools for language teachers in secondary education
3. **AKI project** - a project dedicated to the assessment and recognition of non-formal competences acquired by young people in the framework of mobility projects
4. **Migrant literacies project** - project analyzing the best practices and methodologies of adult migrant literacy programs in the countries of the partnership and the development of innovative practices, including the creative use of ICT for language learning, using, for example, mobile devices and social media: APPs, Whatsapp, videogames, etc.
5. **AFS Intercultural Programs** - International, voluntary, non-governmental, non-profit organization that provides intercultural learning opportunities; it is present in more than 50 countries, including Belgium
6. For the recognition of non-formal learning: Les Scouts and the Scouts en Gidsen Vlaanderen have developed **Scout Leader Skills**, a tool to evaluate the skills individuals have acquired during their scouting experience, to better understand them and to determine how best to use them in their personal and professional projects.
7. **Forem Formation**: <https://www.leforem.be/particuliers/formations-forem.html>
8. **The Flemish Youth Council** <https://vlaamsejeugdraad.be/en>
9. **Explorative research project** on Formal and non-formal second language learning for adult migrants in Flanders in 2013





## FRANCE

1. **Bibliodos project** - aims to offer adapted and accessible readings, by combining language learning with the promotion of European literature and heritage.
2. **Team of Art project** - proposes to accompany people who have little or no access to culture in their discovery of artworks through a scripted presentation, in the form of a linear narrative, with a level of language which is easy to read and understand.
3. **4 Elements project** - Innovative learning materials for a second language presented in culturally accessible E-books consisting of European legends and stories, adapted to learners with special needs, giving visibility to the underlying common EU values and principles.
4. **Pilipop** - a software that develops 2 different kinds of tools for children to learn a second language. The first one is an App for mobile devices based on monthly subscription. Children will learn the languages through more than 200 hundred activities and approximately forty themes. The second one are immersive books, written in simple english, linked to App with augmented reality. In the app, children can listen to the audio version of the book read by an English-speaking narrator and can thus practice their oral comprehension. Thanks to interactive reading, they can also have more information on each word and practice saying them out loud. Pilipop exclusive voice recognition technology will tell them if they are pronouncing them right.
5. **LingoZing** is an audio-visual-story-telling system that allows a learner to see two languages side by side; and by seeing the speech balloons in the context of an image, which is part of a story, the user can easily assimilate the entirety. LingoZING uses two speeds: normal speed (the way people talk) and slow speed (slowed down), giving additional assistance for those who need that pace, which is many of us when learning the sounds of a new language. The story appeals to the imagination and to many psychological factors – thus it can also be argued that emulating characters one likes is further incentive to pronounce better and ‘own’ the language.
6. **Tip Tongue Books Collection** - a paper and Epub digital interactive books collection (available on Apple Books). By traveling with the characters in the Tip Tongue novels, the reader is exposed to the way of life of the inhabitants of another country and learns about their culture from the inside. Ebooks are available with audio books to learn pronunciation.



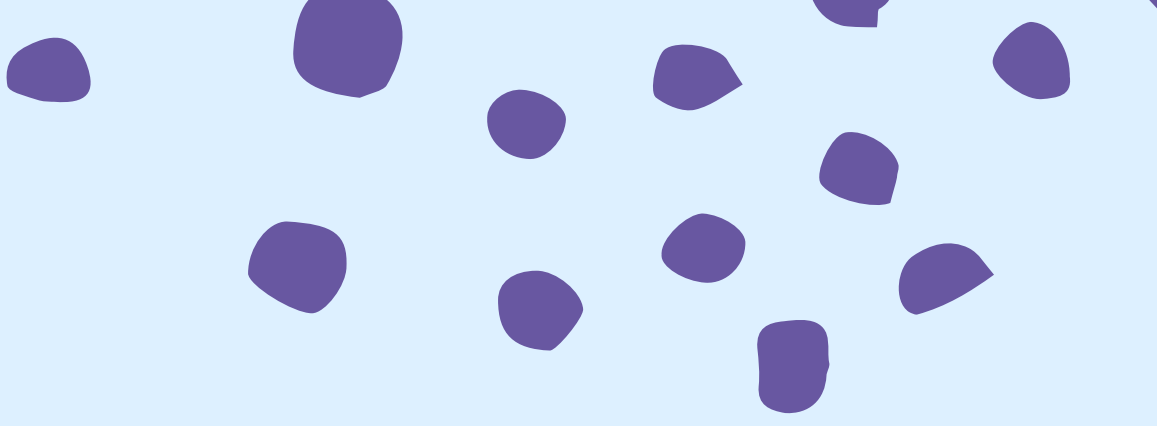
## PART 2: POSSIBILITIES OF E-BOOK AND DIGITAL WORKSHEETS FOR THE DEVELOPMENT OF ORAL AND WRITTEN LANGUAGE ACQUISITION

### WHAT ARE E-BOOKS AND DIGITAL WORKSHEETS?

E-books are books available in digital form, instead of being printed on paper. They can be displayed on a number of different electronic devices. Most commonly, readers will use a computer screen or on a handheld electronic device designed specifically for this purpose: e-readers with e-ink technology. Since 2007, smartphones and tablets have changed the way we are consuming media. E-books and pedagogical resources have also evolved. They can now include multimedia or interactive contents. Digital publishing has been gaining popularity, as digital devices are progressively more widely used.

Like print books, a variety of e-book styles exists and they can be used for entertainment, education, and training alike. Without taking merit away from print books, there are some added advantages to using e-books. Harman (2018) identified a few of these. First, e-books are functional and easy to carry everywhere (since they can be read on many digital devices, for example a mobile phone or a tablet), making them accessible everywhere. Another advantage associated with this is that one device can potentially store many books. The content of e-books is also easily shareable, for example, while a print book can only be shared with one person at a time, an e-book has the potential to reach a lot more people, even people who might have a difficult access to physical books. E-books are also more easily adaptable to readers' needs in terms of accessibility, as usually it is possible to adjust the device's brightness and change or adjust the text's font or font size. Some e-books also have interactive elements, containing links that offer additional information or videos that can enhance the reading experience. Additionally, e-books are environmentally-friendly, because they eliminate the process of paper printing and, in the long run, are more affordable. Although e-books require a digital device to be read, most people already have a digital device such as a computer or a mobile phone that they can use to read, making the investment of buying an e-book more economic than buying a print book, as the former tend to cost substantially less than the latter.





Digital worksheets follow the same principles of e-books, so they are worksheets available in digital formats. They represent a great way for educators to make their lessons more engaging and environmentally-friendly. Digital worksheets have the potential to be more interactive, for example with some elements of gamification, they can also have videos or links to relevant information. Digital worksheets can be more engaging than paper worksheets, as students can feel more motivated by having a hands-on approach to interactive elements of worksheets, making them more memorable and facilitating learning. Some elements also have the potential to motivate students, for example, digital worksheets can incorporate progress bars, encouraging words and even self-correcting elements, which allow the student to see whether their answer was correct or not. Overall, without taking merit away from traditional, printed methods, it is important to acknowledge that in the digital age we live in, digital elements in education, such as books and worksheets, have a greater potential of engaging and motivating students.

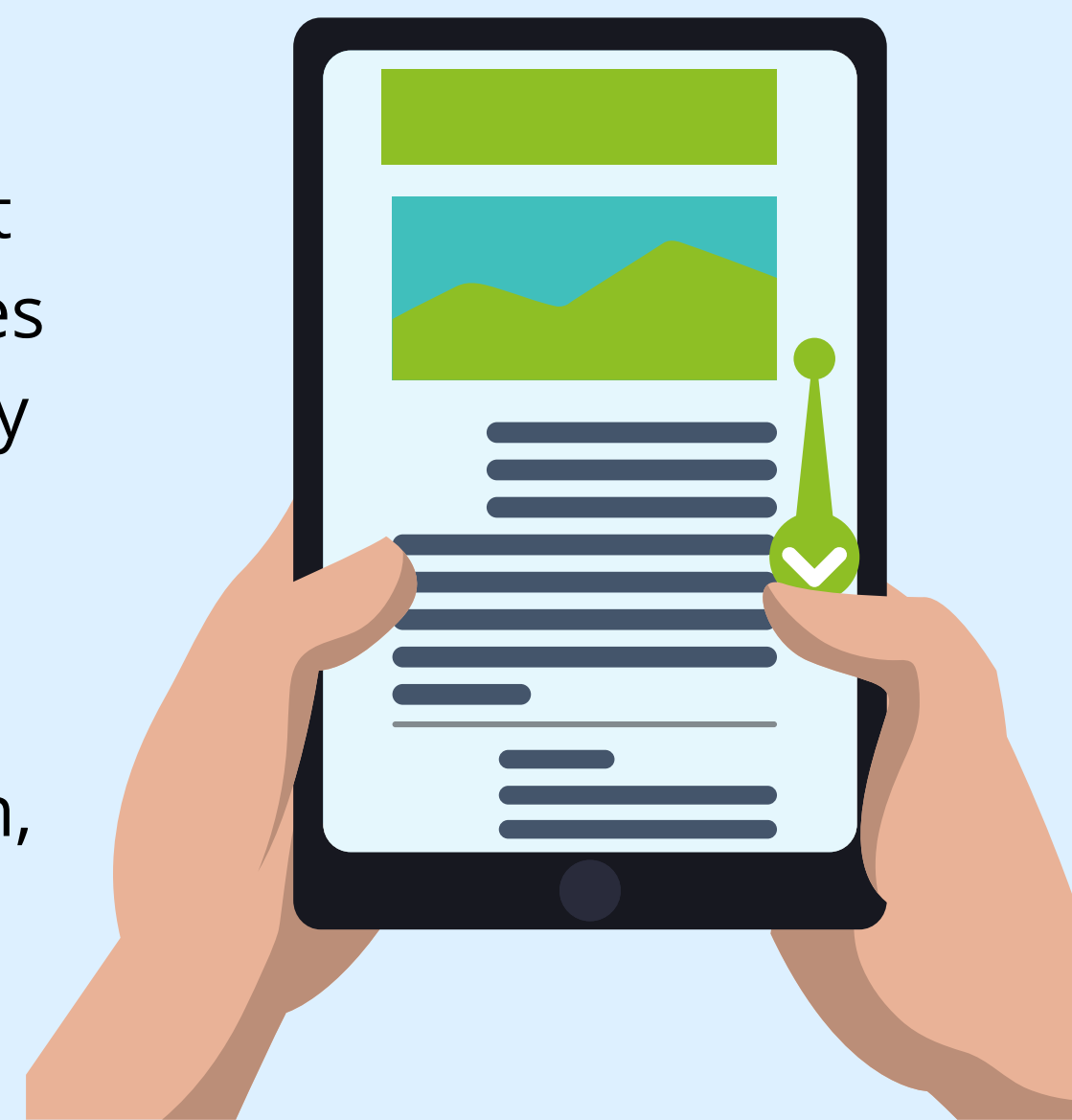
## **DIGITAL TRANSFORMATION IN EDUCATION**

The current digital age we live in, in conjunction with current world events, such as the COVID-19 pandemic, are propitious to the occurrence of changes in the current educational paradigms. In fact, digital technology has changed our ways of learning and nowadays, youngsters are immersed into the digital world very early on.

Therefore, it makes sense that digital transformation has encompassed not only businesses and our daily lives, but also learning structures and environments. These changes have been accelerated by the COVID-19 pandemic in early 2020, when educators and students had to adapt to distance learning, which was made more possible and easier to implement due to the advancements made regarding technology. Digital transformation in education, according to Takyar (2021), is about enhancing the educational experience of students, teachers and other personnel involved in education through technology. Some of the ways in which this can be done is by organising online classes, allowing students to study and work on digital devices, creating the right conditions for this to happen, using technology to

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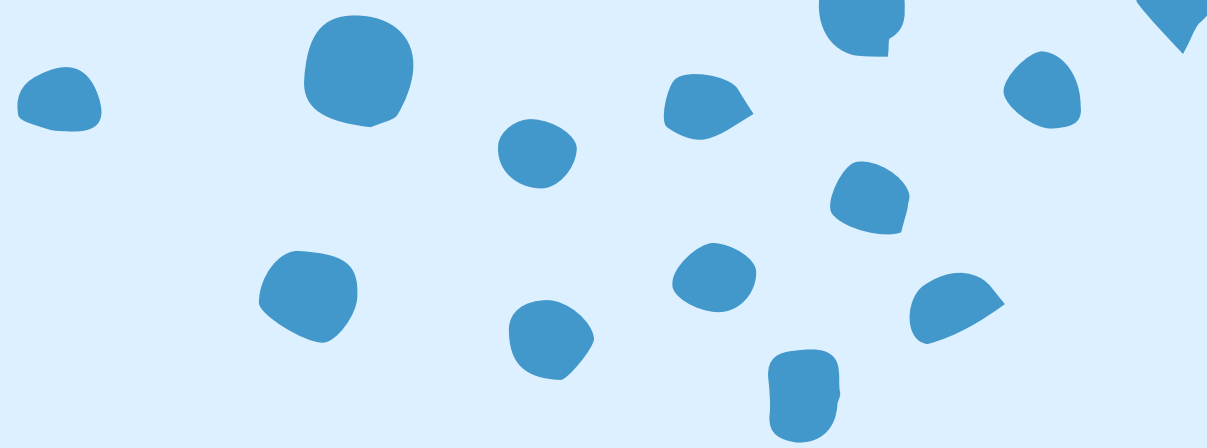
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## **BENEFITS OF DIGITAL EDUCATION FOR TEACHERS**

It is important to cover how language learning can benefit from digital education, more specifically, in what ways it can benefit both teachers and learners.

For teachers, digital education and the incorporation of educational technology into teaching have the potential to make learning more engaging. It is true that adjusting to using educational technology can be challenging for some teachers (Ostanina-Olszewska, 2018), especially if they were previously used to traditional teaching methods. This, however, should not be a deterrent, as teachers themselves have a lot to gain by incorporating new technologies into their lessons. McNulty (2021) argued that the benefits of digital education for all parts involved in the learning process provide an incentive for teachers to develop new skills. More specifically, according to Ostanina-Olszewska (2018), there are several ways in which teachers can benefit professionally, both in terms of digital skills and soft skills. First, teachers have the opportunity to increase their functional competencies, that is, their knowledge about how to use these tools, or, in other words, teachers can improve their digital skills, learn how to use different types of technology in the classroom to enhance learning. Second, teachers can develop soft skills, such as their critical competence, which will help them identify which tools can be used for certain specific purposes and third, they can develop rhetorical competence (by comprehending how certain tools can aid in the transformation of the learning environment and how to apply these to teaching foreign languages).



Additionally, according to Stoeva (2018), through digital education, teachers also have the opportunity to focus on self-development and/or develop skills like creativity. There is a variety of digital and online resources that teachers can incorporate into their classes, but most resource platforms offer the possibility to create and share new content too. They can also take advantage of lifelong learning opportunities, by joining online communities with other teachers and share their experiences.

However, it is also important to mention that digital education is not just about using technology in order to facilitate traditional lecture time (such as using PowerPoints to explain subjects), but rather about incorporating technology in order to make learning more student-centered, more engaging, and collaborative (Alqahtani, 2019). One of the ways in which technology can be incorporated into teaching is by using mobile devices for educational purposes, taking advantage of the mobility and connectivity of these devices, as well as of the interest the learners typically already demonstrate for these kinds of devices. Another tool that teachers can take advantage of is the Internet, as using devices with access to the Internet can “increase students’ extrinsic motivation to participate in learning” (Ostanina-Olszewska, 2018, p. 159). The use of online resources is also a tool that can help teachers make their classes more student-centered, as there are plenty of tasks and attractive material that can be used/adapted by teachers, not only in class but also to encourage the students’ autonomous learning.

## **BENEFITS OF DIGITAL EDUCATION FOR LEARNERS**

Digital education can positively impact learners’ educational experiences. McNulty (2021) argues that in the 21st century, our personal and professional lives are becoming dominated by digitization, making it essential to equip students with the necessary digital skills that will enable them to succeed in this environment. McNulty mentions Bloom’s taxonomy of skills for the 21st century (Fig. 1), which represents the skills one must have to succeed in the 21st century.

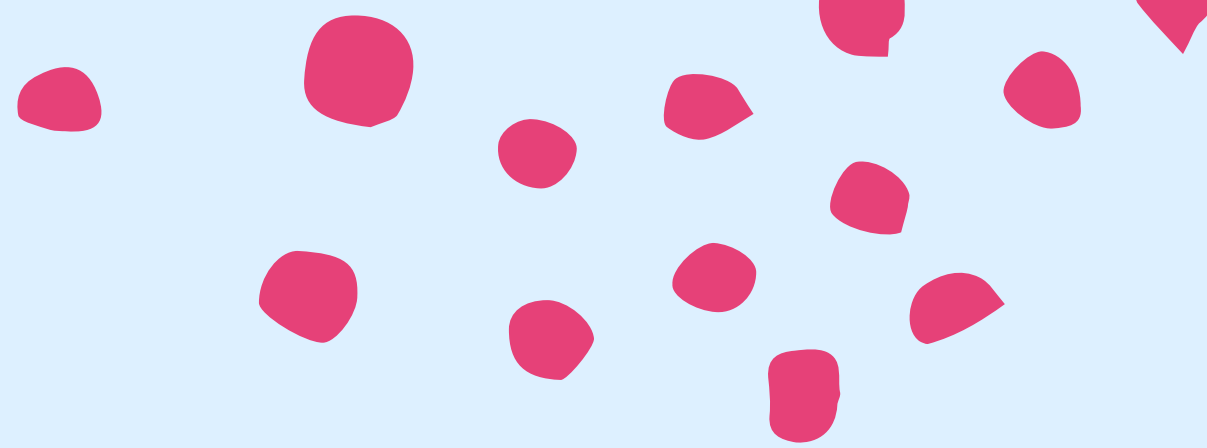
# Skills for the 21st century



Figure 1 - Skills for the 21st century

As can be seen in Figure 1, there is a mix of practical skills, including social, cross-cultural skills, and cognitive skills, such as critical thinking and problem-solving. Through digital education, students can improve their digital skills and apply technology effectively. Although many students are now digital natives, they often use technology for leisure purposes, so by using it to learn, they might acquire technological skills that can help them become better students, by making the most of technology to learn, but also acquire digital skills that can be useful in the non-immediate future.

Digital education also has the potential to increase communication. For example, in language learning, educational technology can lead to an increase of the learners' contact with the language they are learning (Ostanina-Olszewska, 2018), as there can be opportunities for students to use digital technology to access resources they would not access in traditional education.



One example of this is the possibility of, through digital technology, accessing and collaborating with native speakers and thus practicing the language in “almost” real-life situations.

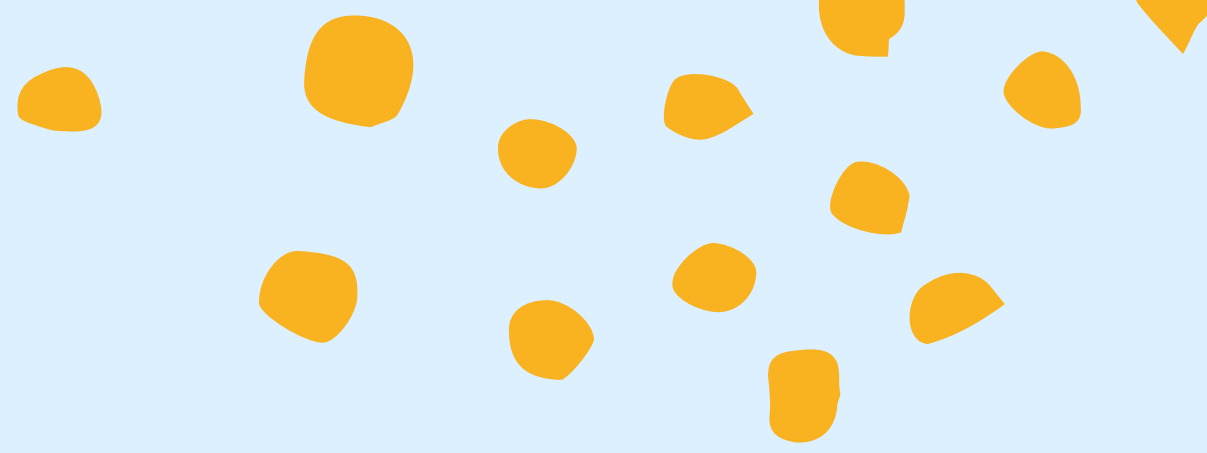
Digital education also has the potential of making classes more student-centered, where students take charge of their own learning, as the teacher can incorporate technologies that engage student collaboration and critical thinking, which can increase student involvement in the activities and increase student interest and motivation to learn. By becoming more involved and working collaboratively, students also develop their interpersonal skills, learning how to communicate more effectively with each other. According to McNulty (2021), digital education also facilitates the development of these skills because it is easier to adapt the level to the learner’s ability, as teachers can pace learning according to each learner’s needs.

McNulty (2021) also states that digital education is compatible with additional learning opportunities outside the classroom and that the existence of a variety of online content allows learners to develop their knowledge and critical thinking skills, through the selection of relevant information among all of the resources that exist online.

There is also evidence that digital education can help decrease achievement gaps, according to a report from the Alliance for Excellent Education (2014), if three components are conjugated, namely the teacher should guide both the student and what technology is being used, then the technology should fully engage the student in the process of learning and lastly, the technology should incentivize the learners to explore and create.

## **INCLUSIVE ASPECTS OF DIGITAL EDUCATION**

Digital transformation and digital technology are embedded in the education of today’s students (Iivari, Sharma, Ventä-Olkkonen, 2020). Digital learning is rapidly replacing traditional educational methods and it has an important role in education. Digital transformation and digital technology are embedded in the education of today’s students (Iivari, Sharma, Ventä-Olkkonen, 2020).



Moreover, digital technologies represent valuable resources for education in order to create opportunities for all students and digital transformation in education is receiving growing attention in the last few years (Hamburg, Bucksch, 2017; Bogdandy, Tamas, Toth, 2020). Most recently, the COVID-19 pandemic accelerated digital transformation and initiated a digital leap in the education of children and youngsters. In this section of the e-report, we will focus on inclusive aspects of digital education. POEME project aims to use cultural heritage as a pedagogical tool to acquire second language skills in an inclusive way.

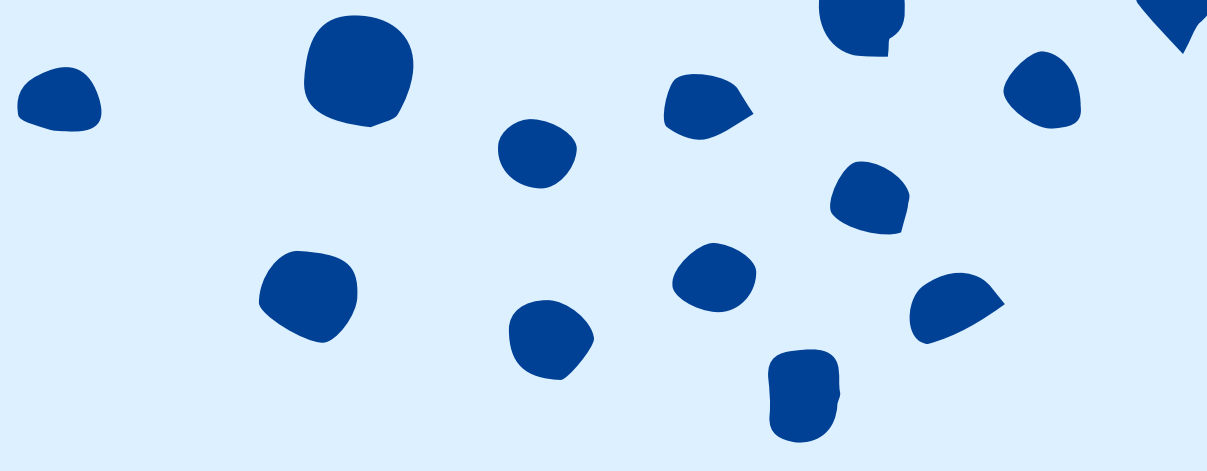
Digital learning may empower students to be more interested in learning and broaden their horizons. It can help students of all ages, and particularly students with learning disorders, disabilities, migrant background, or poor socio-economic status to develop skills needed to succeed.

Traditionally, education has been geographically limited with fixed locations. Digital transformation frees education from the spatial limitations, therefore, it has the potential to offer more possibilities for students to access learning content and materials.

In addition, through digital learning environments students can benefit from self-directed and personalized learning which puts the student in the center of the learning process. In that way, students are able to identify what they need to learn, search for additional information and enhance their problem-solving skills.

Moreover, in terms of language learning, digital technologies can support learners in developing verbal interaction skills, vocabulary and improve their reading comprehension. In addition, with digital technologies, students can access information and adjust their own learning style, and communicate with their peers, teachers, and educators (Hamburg, Bucksch, 2017).

It is important to keep in mind that not all students are in an equal position to engage with digital education (Iivari, et al., 2020). One of the major limitations to educational access is access to the internet, as well as the language. DEAP states that improving access to technology and the internet for all learners needs to be a starting point in reaching inclusive digital education (European Commission, 2020).

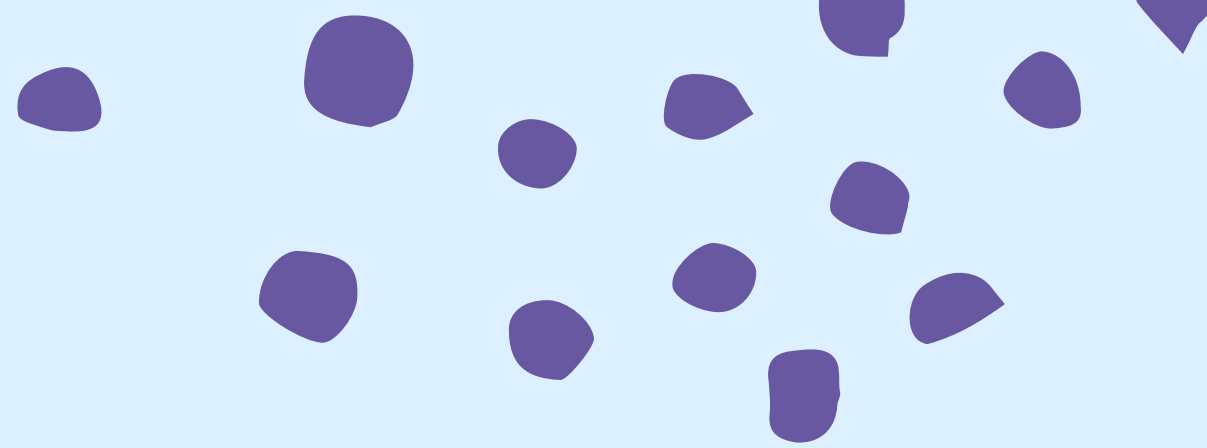


Therefore, a starting point in creating inclusive digital education is to make sure that all students have equal access to the internet and digital media that will be used in the learning environment (Balkin & Sonnevend, 2016). Furthermore, in order to make the digital learning environment inclusive, students with disabilities, learning disorders, migrant background or poor socio-economic status should be included in the development of learning environments.

The use of digital technologies should be aligned with the goals of inclusive education and made available for formal, informal, non-formal, blended, and other forms of learning.

When creating digital resources there are several techniques and adaptations that can be made in order to make the content available and accessible for all students:

- 💡 Digital education needs to be flexible so that learners can have different ways to access learning materials
- 💡 Multisensory methods (visual, auditory, and kinaesthetic) can facilitate students' integration in the learning process
- 💡 Learning content and materials need to be accessible and available for all students with necessary adaptations: it is recommended to use font types such as Arial, Century Gothic, or OpenDys, font size between 12 and 14, adapted spacing of 1,5 in between the lines and the text should be aligned to the left
- 💡 To make it easier for students to navigate and avoid skipping lines, the text should be written in shorter paragraphs with clear sentences
- 💡 The use of visual elements is encouraged to illustrate the content, highlight the important information, and present the information in bullet points can help in increasing students' focus and memory
- 💡 Exercises should focus on logic rather than on memory
- 💡 Lesson scripts and providing captions for visual materials can support students with hearing impediments
- 💡 Online lessons should be recorded so that students can view them at any time and adjust it to their own learning pace



## CONCRETE EXAMPLES / LINKS FOR DEVELOPING DIGITAL BOOKS AND WORKSHEETS

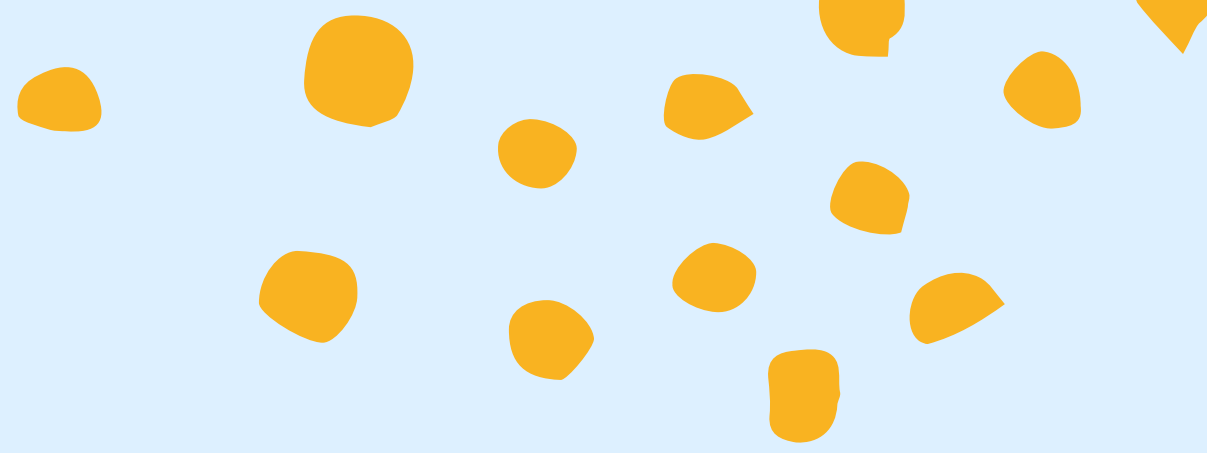
In this section, some examples of how digital technology can be successfully implemented in education are presented.

### E-BOOKS

E-books are electronic books and come in many styles and formats, being used for both entertainment and educational purposes and can contain only electronic text or extras, such as audio, video, or hyperlinks. They can be read on several devices, such as computers, mobile phones, tablets, but one of the best devices to read an e-book would be an e-reader, which provides an experience that is most similar to reading a paper book, due to the E-Ink technology employed, which makes the screen feel almost like paper and is not as tiresome for the eyes as other types of screen. E-books have their own standard format. The EPUB format, which is an open-source format, and mostly published and available on online libraries is the main format but E-books are also often published in PDF format. Harman (2018) refers to some of the advantages of using e-books in the context of education:

- With E-books, it is possible to **study anywhere, at any time**, as they can be accessed on most mobile devices and students can have multiple books on the same device
- Students can download the books and access them **offline**.
- E-books have **interactive features** (bookmarks, search tools, page zoom, online dictionaries, etc.) that make the experience of reading a book much more interesting (Note: these features mostly depend on the reading device used)
- E-books have an “Edutainment value”, meaning that they can be more entertaining than paper books, as they can have video content and animations, which can help students retain information more easily
- They are more easily updated, due to saving on reprinting costs, publishers can update learning materials more easily, without having to reprint new books





The following free resources allow users to create e-books, providing interesting templates:

- [www.visme.co](http://www.visme.co)
- [www.canva.com](http://www.canva.com)
- <https://bookcreator.com/> (free and paid options)
- <https://calibre-ebook.com/> (free software that requires downloading)
- <https://sigil-ebook.com/> (free software that requires downloading)

The following websites contain some free e-books to draw inspiration from:

- <https://piktochart.com/blog/free-ebooks-inspired/> - A website contains e-books with modern and interesting designs
- <https://www.gutenberg.org/> - Huge library of public domain e-books
- <https://edtechbooks.org/> - A website that contains free textbooks in PDF format
- <https://www.europeana.eu/> - A European library that provides royalty-free books from several national libraries in Europe

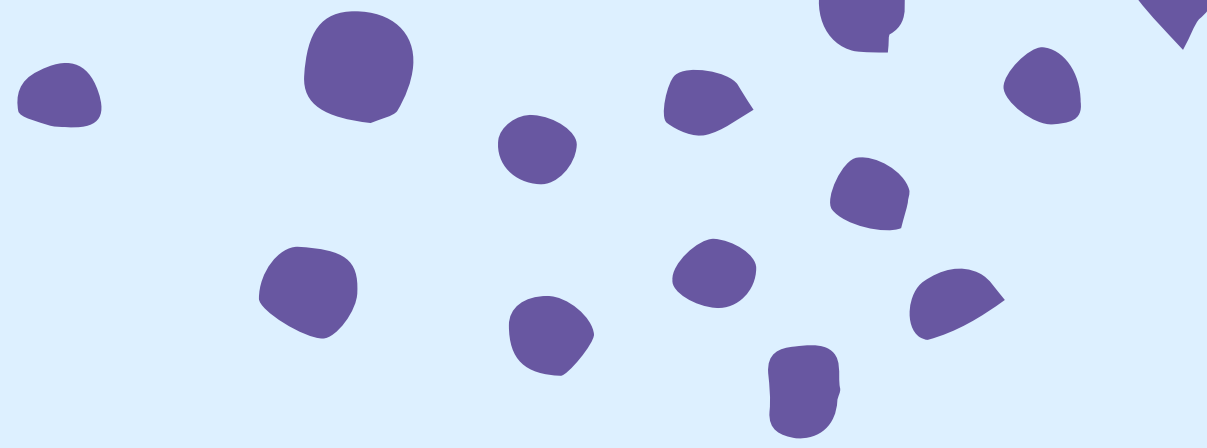
## E-WORKSHEETS

Teachers can use the following tools to create customized worksheets for their students' needs:

- [www.canva.com/create/worksheets/](http://www.canva.com/create/worksheets/)
- [www.quizlet.com](http://www.quizlet.com)
- <https://myworksheetmaker.com/>
- [www.visme.co](http://www.visme.co)
- <https://www.topworksheets.com/>
- <https://app.wizer.me/>

## ONLINE LEARNING ENVIRONMENTS

Online learning environments are online platforms, also known as Learning Management Systems (LMS), that have several features that allow teachers to create courses, deliver learning materials to students, communicate with students, use collaborative work in their classes, and track student progress. Some examples of these platforms are Moodle, Edmodo, and Google Classroom (which is technically not an LMS but shares some of its characteristics).



This type of platform presents the following benefits (adapted from Glatkauskas, 2020 and Westfall, 2020):

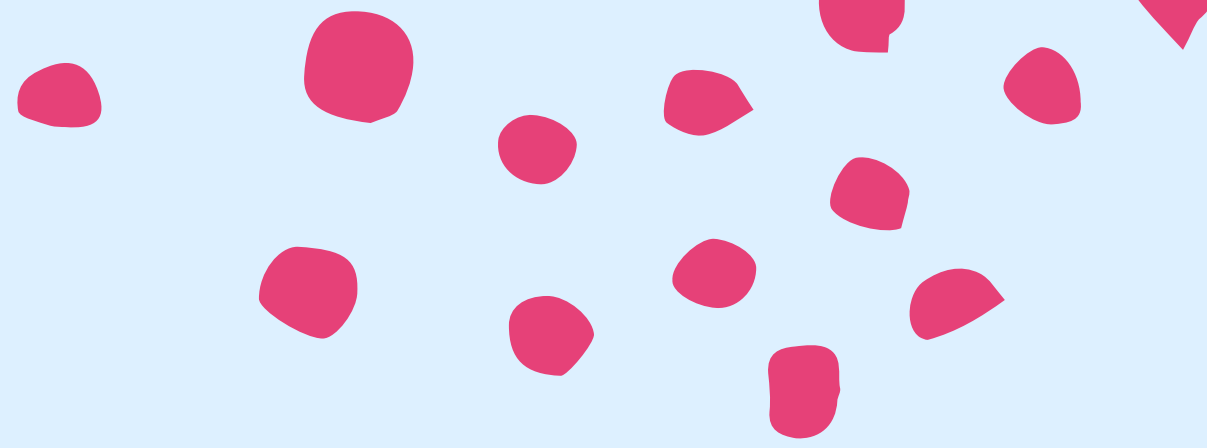
- **Accessibility** – An LMS is always accessible provided one has Internet access and learners can have access to learning materials and resources whenever they need them, and also use it to interact with each other, ask questions, and clear doubts.
- **Easy progress tracking** – teachers can monitor student metrics and track their progress and identify areas in which they require help
- **Collaborative work** – Learners can have discussions and do activities together.
- **Self-paced learning** – As courses and materials are available online, students have more freedom to work at their own pace.
- **Flexibility** – Students can access the LMS from different devices, giving them the flexibility to choose where they want to learn.

## THE DIGITAL CLASSROOM - FLIPPED CLASSROOM

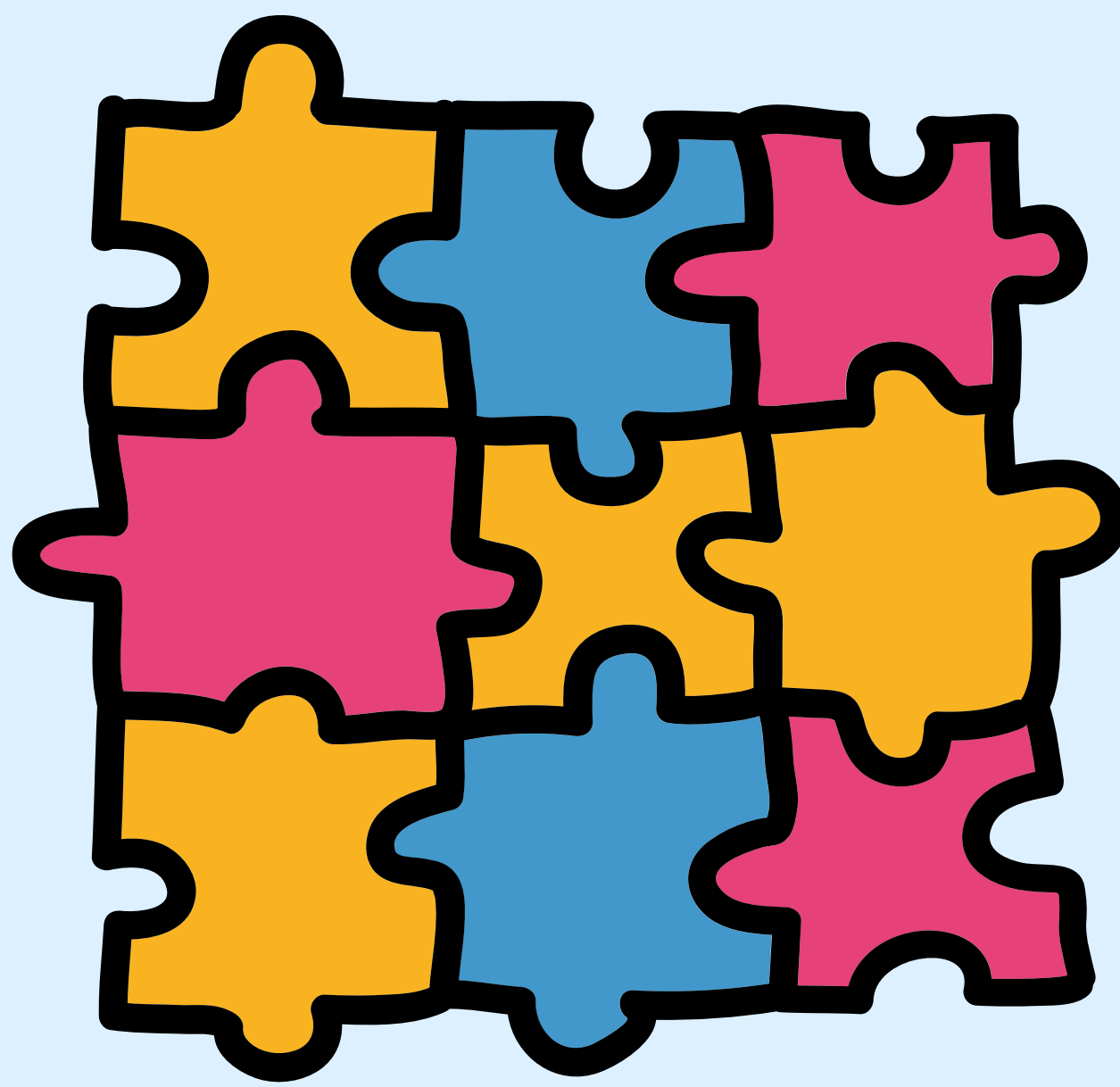
In this blended learning model, the teacher must plan learning opportunities, providing the students with materials that they will use to learn independently, outside the classroom. Then, in the classroom, more customized learning takes place, where students can discuss and deepen the knowledge they gained from the materials made available by the teacher, both with the teacher and between peers. Usually, the teacher gives the students specific questions or discussion topics, giving them practical activities and opportunities to practice what they learned at home. This way, the teacher can also predict which topics will most likely raise more doubts and give them special attention. The teacher can provide feedback as learning takes place.

## GAMIFICATION

Gamification in the context of learning involves the use of game-design elements and principles in non-game contexts. The idea behind gamification is that learners learn best and are more engaged when they perceive something as fun. In education, game-based elements can be applied to school subjects, such as teamwork, levels, scoring, peer competition. These gaming elements can be implemented with the use of technology, with apps or websites. Some websites can also help teachers add gamification elements to their classrooms, such as Kahoot, Gimkit, Classcraft, and Class Dojo.



Some teachers can even incorporate Virtual Reality (VR) into their classes. With this technology, a teacher can immerse students in 3D adventure stories, explore cities around the world and take students on virtual tours, which can help children learn and practice soft skills, through interaction and exploration (Zimmerman, 2019)



This chapter has outlined explored digital resources such e-books and e-worksheets in regards to their utilization for non-formal teaching methods. The digital transformation of education is of high importance in today's rapidly transforming digital era and these resources are outlined in terms of their benefits to today's society. We have also explored the benefits that digital education can provide to language learning in terms of digital and soft skills for both students and teachers, as well as the inclusive aspects that need to be considered in the creating of e-resources.

The POEME partnership has finally provided examples of useful and open resources that can be used for the realization of such innovative educational tools and methods to facilitate better second language acquisition to both locals and migrant students but also to ensure that digital transformation occurs effectively.

The following chapter will explore the use of cultural heritage acknowledgements and awareness for second language acquisition.

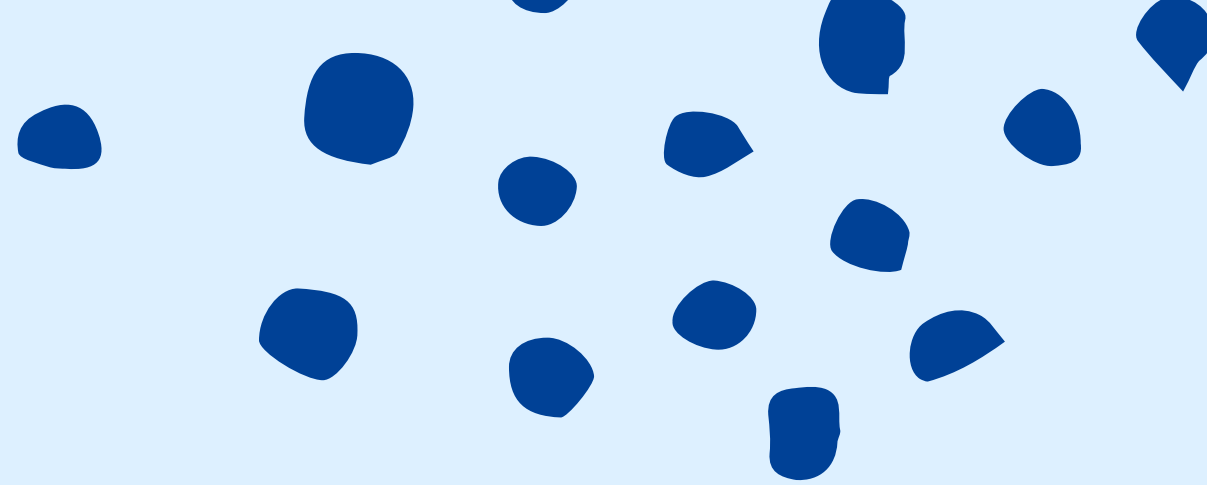
# PART 3: DEVELOPING CULTURAL HERITAGE ACKNOWLEDGEMENTS AND EUROPEAN CULTURAL HERITAGE AWARENESS

## WHAT IS CULTURAL HERITAGE?

Cultural heritage tells us stories about our past, and it is something we will pass on to future generations. Through cultural heritage, we can interpret the lives of our ancestors and past societies (Champion, 2015). Cultural heritage influences our daily lives and represents a steppingstone of our identities (UNESCO, 2008). It can be found in cities, natural landscapes, archaeological sites, monuments, literature, crafts, food, and much more.

European cultural heritage is diverse and unique and provides a source of inspiration for all citizens in Europe. Moreover, cultural heritage connects people and communities, builds relationships, shapes identities, and strengthens the sense of belonging (European Commission, 2018). The Council of Europe Framework Convention on the Value of Cultural Heritage for the Society (2005) defines cultural heritage as “a group of resources inherited from the past, which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge, and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time” (Council of Europe Convention, 2005, p 8). United Nations Educational, Scientific and Cultural Organization (UNESCO) states that cultural heritage includes monuments, buildings and sites with historical, aesthetic, archaeological, scientific, ethnological, and anthropological value (UNESCO, 2008, p 3).

In the past, cultural heritage referred to individual monuments and buildings without taking into account their relationship with the surrounding nature. This, however, changed over the last half-century and the concept of heritage broadened significantly (UNESCO, 2013).



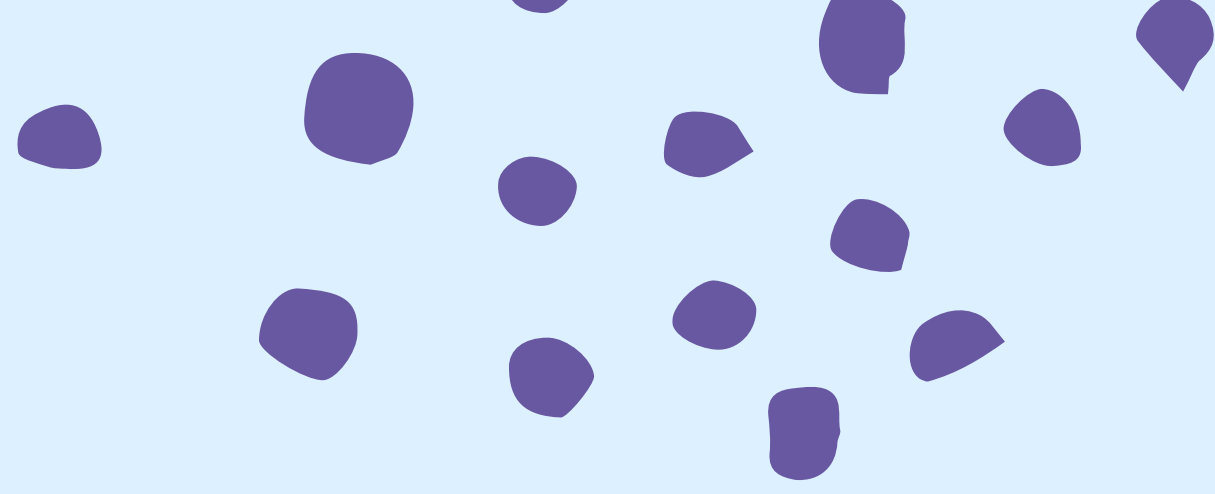
The concept of World Heritage is universally applicable, meaning that the sites on the World Heritage list belong to all people in the world (UNESCO, 2008). The 1972 Convention concerning the Protection of the World Cultural and Natural Heritage connects the concept of preservation of cultural heritage as natural conservation, recognizing the way people interact with nature (UNESCO, 2008).

Furthermore, UNESCO's Universal Declaration on Cultural Diversity (2001) states that "cultural diversity is as necessary for humankind as biodiversity is for nature." It also states that "culture is at the heart of contemporary debates about identity, social cohesion, and the development of a knowledge-based economy" and that even though globalization may threaten cultural diversity, it can also foster cultural awareness and interchange (Ruggles & Silverman, 2009). According to Gražulevičiūtė (2006), cultural heritage contributes towards well-being and the quality of life. It fosters the feeling of togetherness, mutual understanding, and shared values, both within and across borders. In addition, cultural heritage can help mitigate the impacts of cultural globalization and become an incentive for sustainable development which is an important point to consider in an ever-changing globalized world.

There are four different aspects of cultural heritage: tangible, intangible, natural, and digital. These aspects will be further explored in the following paragraphs.

## DEFINING THE 4 SECTIONS OF CULTURAL HERITAGE

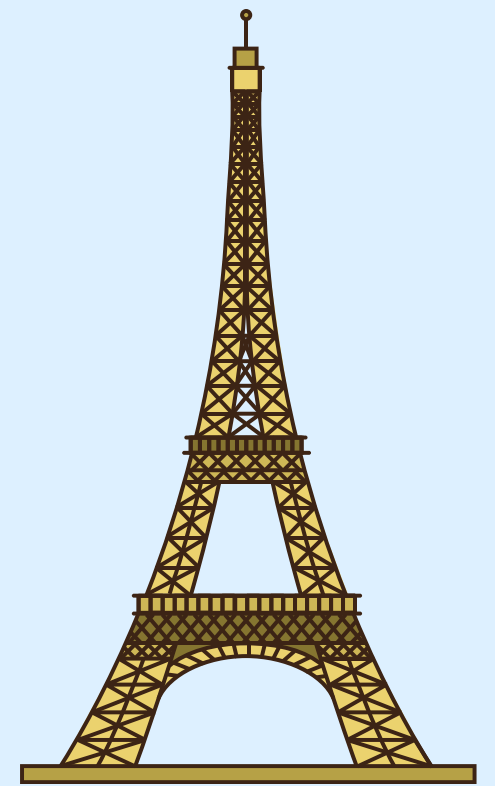




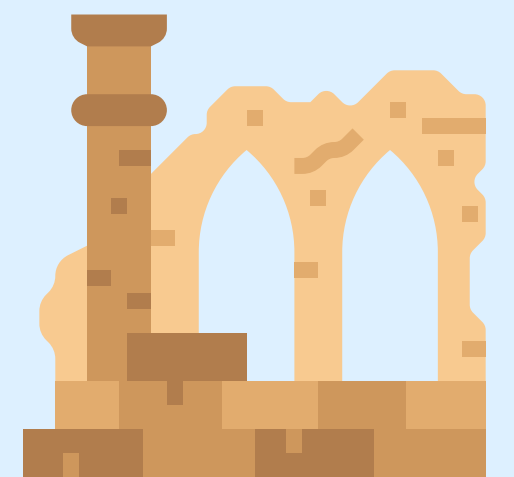
## TANGIBLE

Tangible heritage includes buildings, monuments, sculptures, artifacts, archives, clothing, artworks, books, machines, historic towns, archaeological sites, architectural structures, tools from technology and science from the different ancient cultures, etc.

Moreover, tangible heritage is divided into movable and immovable heritage. Tangible movable heritage consists of archaeological, historic, ethnographic, religious, and artistic objects, for example, artworks, manuscripts and documents, recordings, photographs, audio-visual documents. Immovable heritage includes historical buildings, monuments, archaeological sites (Kurniawan, Salim, Suhartanto, & Hasibuan, 2011).

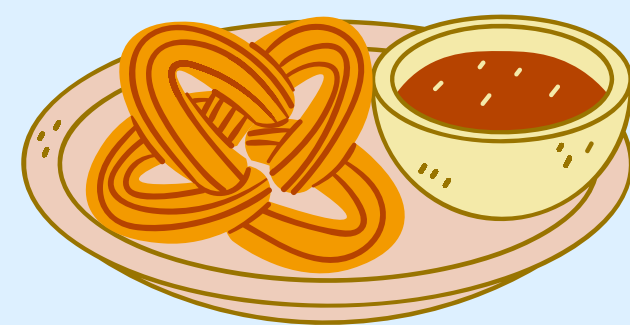


The tangible and intangible cultural heritage are closely connected and cannot be completely separated from one another (Van Zanten, 2004). This implies that intangible cultural heritage is often manifested in tangible forms. Van Zanten (2004) gives the example of musical instruments – the skills and the knowledge to build a musical instrument are manifested in tangible heritage, the instrument itself.



## INTANGIBLE

According to UNESCO (2003), there is an existing need to raise awareness about the importance of intangible cultural heritage and its preservation, especially among youngsters. UNESCO's Intangible Heritage Convention defines intangible heritage as "the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage" (UNESCO, 2003, p 4). The Convention aims to safeguard intangible cultural heritage and raise awareness about the importance of intangible cultural heritage at the local, national, and international levels.



Intangible cultural heritage is passed on from generation to generation and it is constantly recreated by communities in response to their history, environment, and their interaction with nature and history (UNESCO, 2003). Intangible cultural heritage is “embodied in people rather than in inanimate objects” (Logan, 2007, p 33). Moreover, instead of using the term “intangible cultural heritage” the term “living culture” is frequently used (Van Zanten, 2004).

UNESCO (2003) identifies several categories of intangible cultural heritage:

- Oral traditions and expressions including language
- Performing arts (such as traditional music, dance, and theatre)
- Social practices, rituals, and festive events
- Knowledge and practices concerning nature and the universe
- Traditional craftsmanship



It is also important to mention that intangible heritage consists of processes and practices and requires a different safeguarding approach. It is fragile by nature and much more vulnerable than other forms of heritage (Bouchenaki, 2003). With the process of globalization, intangible cultural heritage faces difficulties of societies being more easily influenced by other societies. This makes the protection of intangible cultural heritage more difficult than protecting tangible cultural heritage (Karadeniz, 2020).

## NATURAL

Beside our shared cultural heritage, we also need to preserve our natural heritage and natural history. Europe is filled with a variety of animals, plants, and landscapes. The majority of Europe’s flora and fauna cannot be found anywhere else in the world (European Union, 2018).



According to UNESCO (2008, p 3), natural heritage consists of biological and geological formations that have exceptional scientific or aesthetic value, threatened species of animals and plants as well as areas with scientific, aesthetic or conservation value.

In addition, natural heritage sites provide habitats to many rare species, protect remarkable landscapes, and contribute to climate stability and overall well-being.



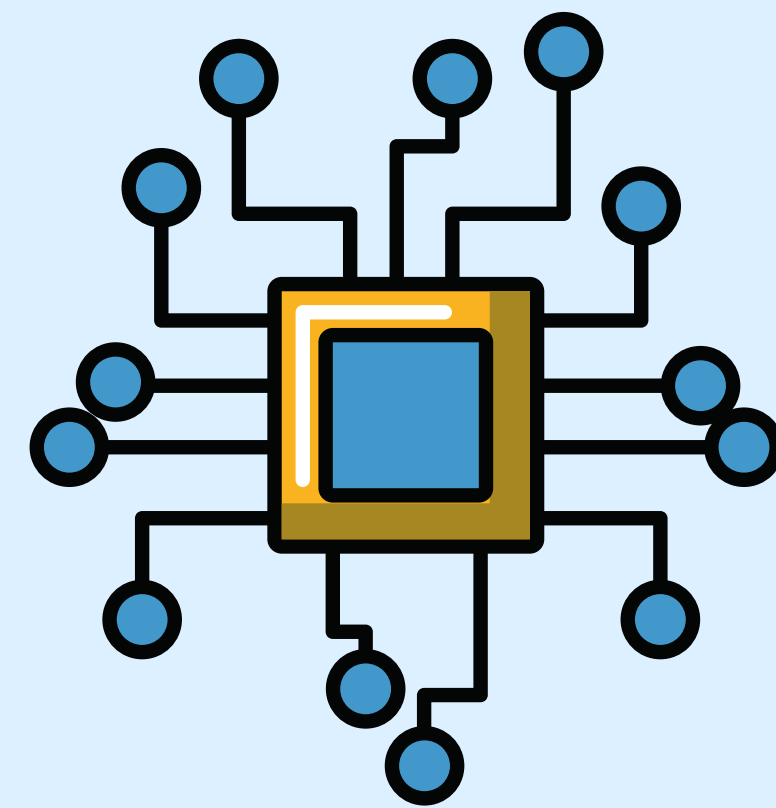
## DIGITAL

UNESCO (2003, p 1) states that digital heritage “embraces cultural, educational, scientific and administrative resources, as well as technical, legal, medical and other kinds of information created digitally, or converted into digital form from existing analog resources”. Digital materials include texts, databases, images, audio, graphics, software, and web pages.

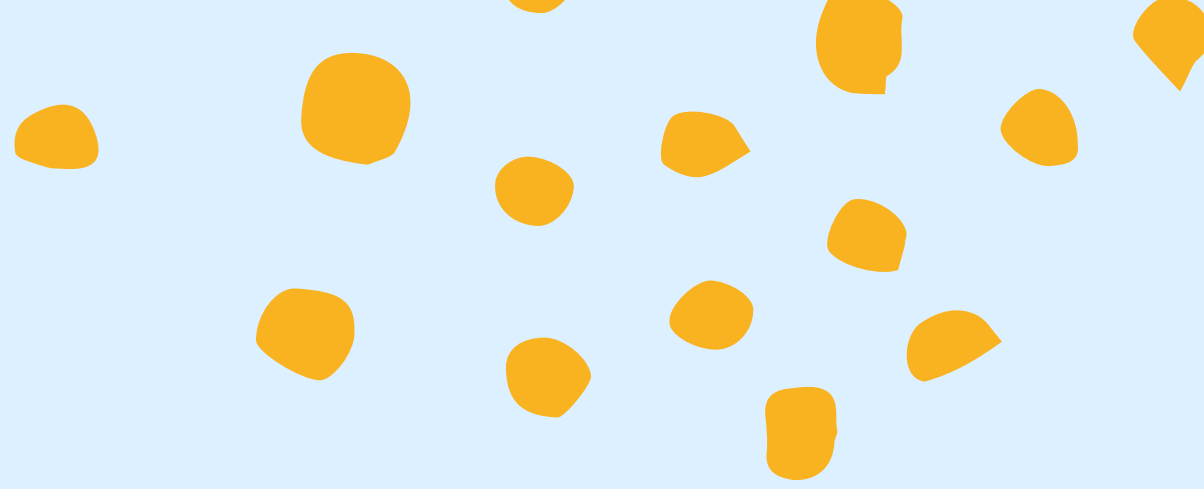
Digital heritage is unlimited by the place, time, culture of format. Although it is culture-specific, it is usually accessible to every person in the world. Therefore, digital heritage may exist in any language, in all parts of the world, and in all areas of human expression and knowledge (UNESCO, 2003).

Digital heritage includes resources that were created in a digital form (for example digital art and animation) or that have been digitalized as a way to preserve them (including text, images, video, and records).

The development of new information technology helped to raise awareness of Europe’s remarkable tangible and intangible heritage. In addition, digital tools are recognized as suitable tools for rethinking and enhancing education, supporting the research, and foster the preservation of cultural heritage (Ott & Pozzi, 2008). Digital technologies should not only be seen as tools to look at cultural heritage but as a method to learn about them. Although modern and digital technologies are often perceived as a threat to traditional ways of expression, they can have a key role in the preservation and dissemination of intangible cultural heritage (Alivizatou-Barakou, et. Al, 2017). “Digital resources like the Europeana project have played a significant role in digitally preserving the cultural heritage of Europe” (Koya & Chowdhury, 2020).







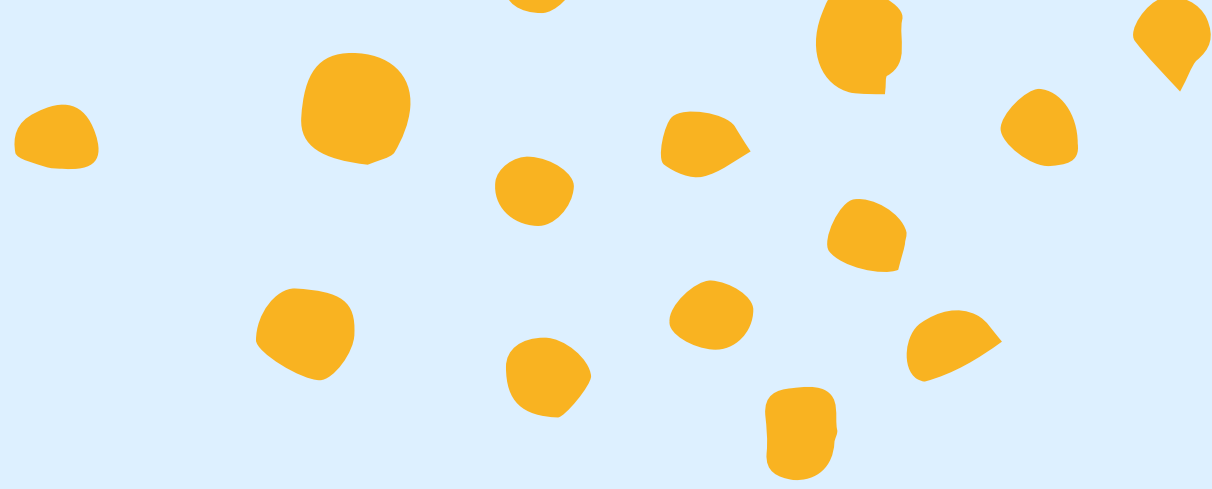
“Digital technologies can offer possibilities of finding out new, unexplored links thus providing a more ‘global’ perspective of Cultural Heritage artifacts” (Ott & Pozzi, 2010) and they can support cultural transmission and learning about cultural heritage in new and innovative ways (Alivizatou-Barakou, et. al, 2017).

## **BENEFITS OF DEVELOPING CULTURAL HERITAGE AWARENESS FOR SECOND LANGUAGE LEARNERS**

Including cultural heritage in education is not only about getting to know the culture but it can be used as a tool to develop various skills, such as language skills. In POEME we intend to use European cultural heritage as a pedagogical tool in second language learning. Students will get better acquainted with the local cultural heritage as well as learn a language related to the topic.

The relevance of cultural heritage education has been underlined by the Committee of Ministers of the Council of Europe already in 1998 in Recommendation No. R(98)5. The Recommendation states that cultural heritage is an important factor in social integration, good citizenship, and building tolerance. Moreover, including cultural heritage in educational activities can represent a great way to provide a better understanding of the past and of the future. Cultural heritage values provide opportunities for the learning and development of young people while nurturing creativity and the motivation to explore (Karadeniz, 2020). In recent years, schools in Europe are also affected by large migratory waves which increased the interculturality of the classrooms. This requires education to enable students’ intercultural awareness, understanding of others, and improve communication with peers coming from different cultures and contexts (Milosevic, 2020). As mentioned before, cultural heritage is a reflection of knowledge, values, beliefs, and traditions from the past to the present (Karadeniz, 2020).





Linguistic diversity is a valuable source for cultural identity and social cohesion. According to the European Commission (2018) states that linguistic diversity and multilingualism in Europe represent a powerful symbol of unitedness in diversity. Students whose first language is different from the language of instruction may face a number of challenges in adapting to the new culture and new environment (Milosevic, 2020).

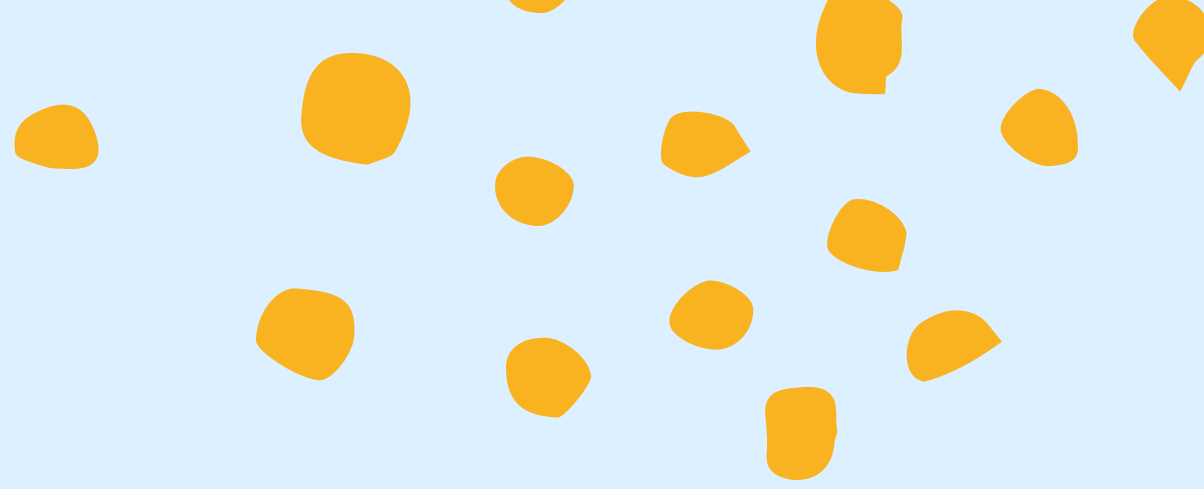
According to Milosevic (2020), language and culture are intertwined, especially in the case of “foreign language learning where students learn about cultural heritage (customs, traditions, and festivals) of the country” where the language is spoken. Moreover, the goal of culture learning should be less tied with the coverage of the content, but more focused on engaging student’s interests in cultural identity and differences (Knutson, 2006).

An important component of the protection of cultural heritage is awareness, and one way to achieve that is through education (Karadeniz, 2020). Therefore, schools and education, in general, have a task to teach about diverse cultural heritage and to value and preserve it. In addition, cultural heritage reinforces the feelings of solidarity and unity with the sharing of the past among the individuals of the society (Karadeniz, 2020). Intercultural learning can be achieved by creating activities and opportunities for students to learn about the culture of their peers and about the world culture (Milosevic, 2020). Developing a deeper understanding of the host country's culture and connection with the local community is one of the main advantages of international and intercultural education (Milosevic, 2020). Thus, cultural heritage is personal, but it is also a connection with others.

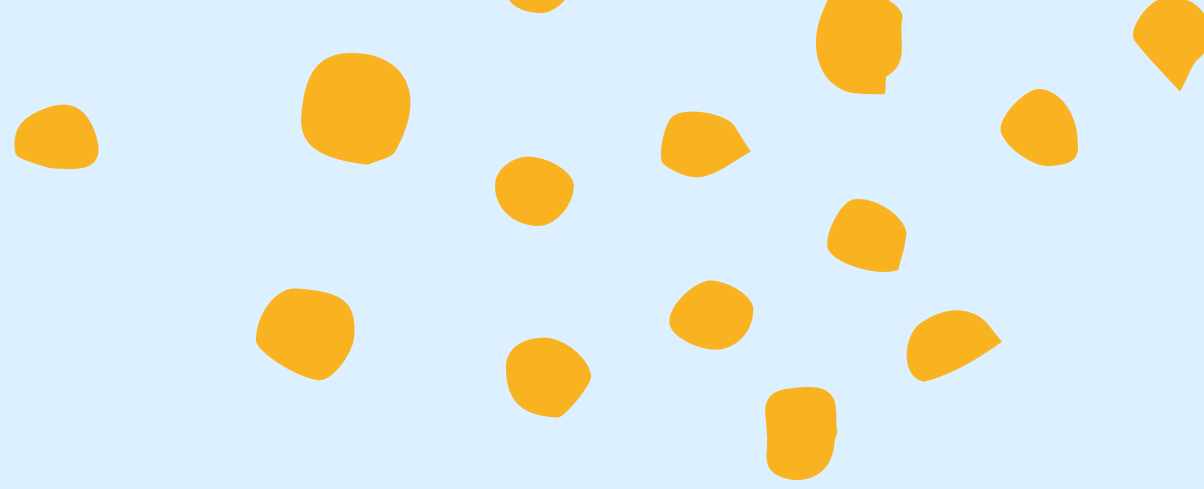
## **TANGIBLE EXAMPLES OF HOW CULTURAL HERITAGE AWARENESS HAS BEEN USED AS A PEDAGOGICAL TOOL**

Cultural heritage awareness has been used as a pedagogical tool in formal, non-formal, and informal education, across different subjects and topics. Here are some examples of how cultural heritage has been used as a pedagogical tool in non-formal education and can serve as inspiration:





1. The Cyprus Institute runs an Imaging Center for Archaeology and Cultural Heritage where they use 3D analysis and presentation of cultural heritage objects and other scenarios. They hold training courses and collaborative projects to enhance the public exposure to and education about cultural heritage artifacts and locations which contribute to important research
2. Use of Aphrodite's birthplace in Cyprus as a cultural route by the Cyprus Ministry of Tourism to educate people on Cypriot cultural heritage whilst visiting various ancient sites
3. The Technical Committee on Cultural Heritage in Cyprus conducts a number of programs involving the participation of youth to get involved with cultural heritage matters in Cyprus, especially involving Turkish and Greek-Cypriots to encourage their collaboration and integration to each other's common cultures
4. STEAMER project uses cultural heritage to learn about STEAM subjects in secondary school education through Escape Rooms
5. STEAMBuilders project uses cultural heritage to teach STEAM skills to secondary school students (i.e. 3D Printing)
6. BIBLIODOS project engages with European classics to enhance language learning whilst promoting EU literature and cultural heritage
7. VX-DESIGNERS project aims to create a learning methodology for using exhibitions as a pedagogical tool for secondary school teaching whilst developing educators' and pupil's skills and key competencies through cultural heritage
8. TEAM of ART project aims to accompany disadvantaged audiences in their discovery of artworks through a scripted presentation
9. Islam, it's also our history! (ICANH) is a civilization exhibition that gives an insight into the legacy left by the Muslim civilization on European soil after 13 centuries of presence
10. Sharing a World of Inclusion, Creativity and Heritage (SWICH) project connects 10 European museums to reflect issues concerning the role of ethnographic museums within an increasingly differentiated European society



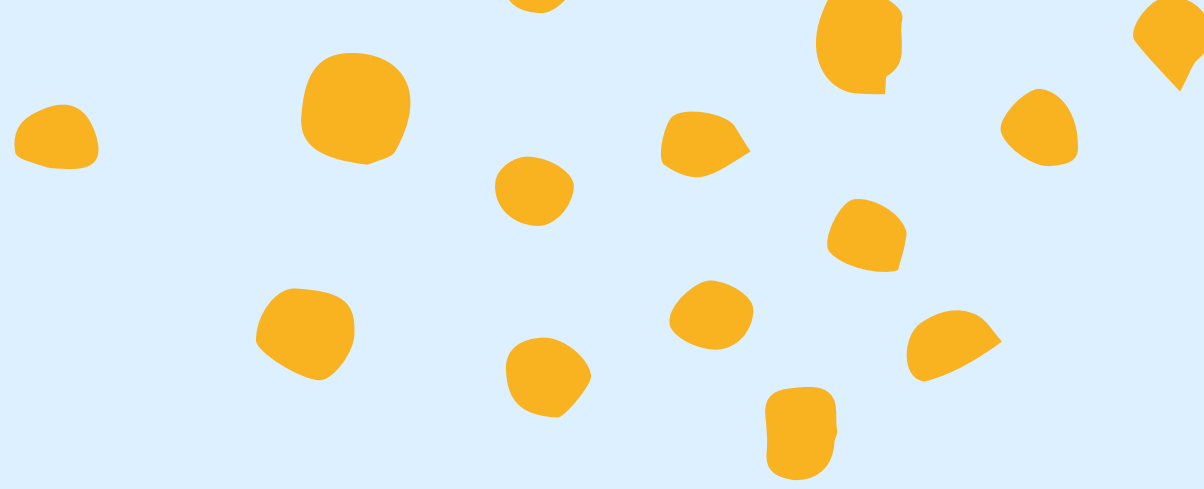
11. CONNECTING Early Medieval European COLLECTIONS (CEMEC) is a project creating exhibitions on connectivity and exchange during the Early Middle Ages in Europe, a set of high quantity 3D models, and a number of digital applications and animations to enrich the exhibition experience. The partners also created an interactive Cross Culture Timeline application for making engaging interactive timelines for cultural heritage.

12. Pilot Project: Heritage Education, organized by the Chair in Education, Citizenship and Cultural Diversity, of the Lusofona University in Portugal. The project aims to articulate education and cultural heritage, promoting the knowledge, comprehension, and respect for cultural diversity, identities, and values existing in schools, involving teachers, students, and the community.

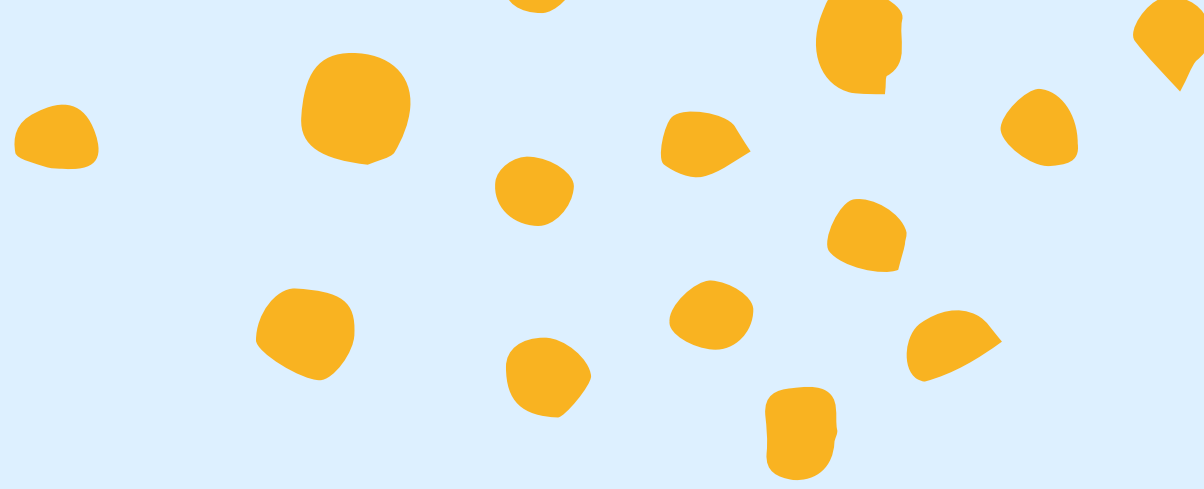
13. The National Museum of Archaeology runs the Educational and Cultural Extension Service - a program that aims to promote the country's cultural heritage, by exploring the content of its collections in a pedagogical way and promoting the museum as a space of knowledge and enjoyment. Some of the activities of the museum include guided tours with role-playing, workshops, and educational and thematic games.

14. Kit Intercultural Escolas (Intercultural School Kit) is an action promoted by the High Commissariat for Migrations that aims to give schools and all professionals in the education sector a set of materials focusing on the topic of interculturality. The materials include books, guides, booklets, videos, and other publications concerning the topic of intercultural communication and cultural heritage.

15. RefugiActo - An amateur theatre group that was created in 2004 with the goal of integrating refugees and using theatrical practice as an instrument of learning, communication, and social intervention. This group has the goal of fostering intercultural dialogue while helping refugees to learn Portuguese



16. Acropolis Museum kids: the website with activities that encourage children to actively engage with the Museum
17. Herakleion Archaeological Museum developed two educational programs which are implemented entirely by exploiting the benefits of digital technology.
18. The Archaeological Museum of Delphi offers different educational programs such as: "The time of the Athenian Democracy through the monuments of Delphi: from the battle of Marathon to the Aegos Rivers", "Sports and music games in antiquity"
19. The Museum of the Olive and Greek Olive Oil showcases the culture, history, and technology of olives and olive oil production in Greece, from prehistoric times through to the early 20th century.
20. The Chios Mastic Museum is located in the Mastichochoria, the only site in the Mediterranean where the mastic tree is cultivated. The Museum aims to present the production history of the mastic tree's cultivation and the processing of its resin.
21. Olympus National Park Management Agency Organizes Tours in the Information Center: guided tours for students to learn about Mount Olympus
22. CretAquarium presents species and ecosystems of the Mediterranean sea and its unique biodiversity
23. The Greek Language Center: digital material concerning databases and anthologies of Greek ancient and modern authors, modern Greek dictionaries, etc.
24. Experiential educational game for exploring the social identity of the Greek revolution – BYRON: the project aims at an innovative approach to the Greek Revolution, highlighting the social forces that acted for its beginning and development, addressed to both students and the general public.



25. TV5 Monde, the digital library makes more than 300 books of French literature available in digital form. This program of the French-speaking channel TV5 Monde allows to discover or rediscover the classics of literature: Zola, Molière, Baudelaire, or Perrault, from the novel to the theatre, including poetry and stories.

The site also offers teaching aids for teaching literary texts. The teaching sheets, listed by level and by theme, allow you to analyze the style of the great French-speaking authors and suggest you write a text in their own way.

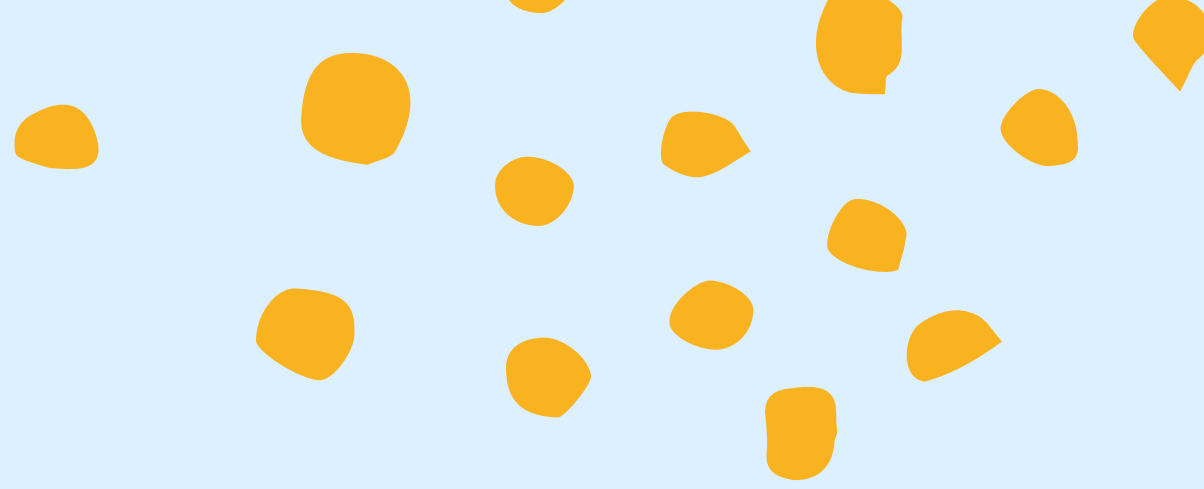
#### 26. SINGA Museum

The Musée d'Orsay and the Musée de l'Orangerie and the SINGA France association have joined forces to make culture and visits to heritage sites essential elements in the process of integrating refugees into French society.

The « Mahatta. Paroles d'ailleurs, oeuvres d'ici » project (Mahatta means "station" in Arabic) echoes, in its title and spirit, the Multaka program conducted since 2016 by the Berlin museums in favour of refugees. In this project context, the public establishment of the Orsay and Orangerie museums is organizing, with SINGA France, visits to the exhibitions and permanent collections each week in order to turn refugees into cultural brokers.

#### 27. « Apprendre le français par l'art » Learn French through art.

The French school and the Jeu de Paume museum have been working in partnership since February 2018 on the "Learning French through art" program. The idea is to allow students to improve their language skills while discovering artists exhibited at the museum. Integrated into the French classes given by the aa-e school, the images presented in the exhibitions are studied before, during, and after the visits. Playing an important role in the acquisition and memorization of the language, they encourage the exchange of points of view and sensibilities.



In this chapter, we aimed to explain what is cultural heritage, defined its areas, and the usefulness of developing cultural heritage awareness for second language learners. When thinking about using cultural heritage in education, we can sometimes be unsure of how to include it. However, due to its interconnectedness, cultural heritage can be used in different subjects within formal, as well as non-formal, and informal learning settings. In POME we intend to use cultural heritage as a pedagogical tool in the second language learning of students with migrant backgrounds. To conclude, cultural heritage helps us to better understand our past, our present, and our future. It comes in different forms (tangible, intangible, natural, and digital) and each of these forms can serve as a pedagogical tool in second language learning. Therefore, using cultural heritage in education is not only about getting to know the culture but it can also be used to develop different skills, such as language skills. Language and culture are especially connected in second language learning as students learn about the cultural heritage of the country where the language is spoken. In addition, in this chapter, we offered examples of projects and material build on the topic of cultural heritage.



The following and final chapter of this E-Report explores the benefits of using physical and digital exhibitions as a pedagogical tool in your classrooms.

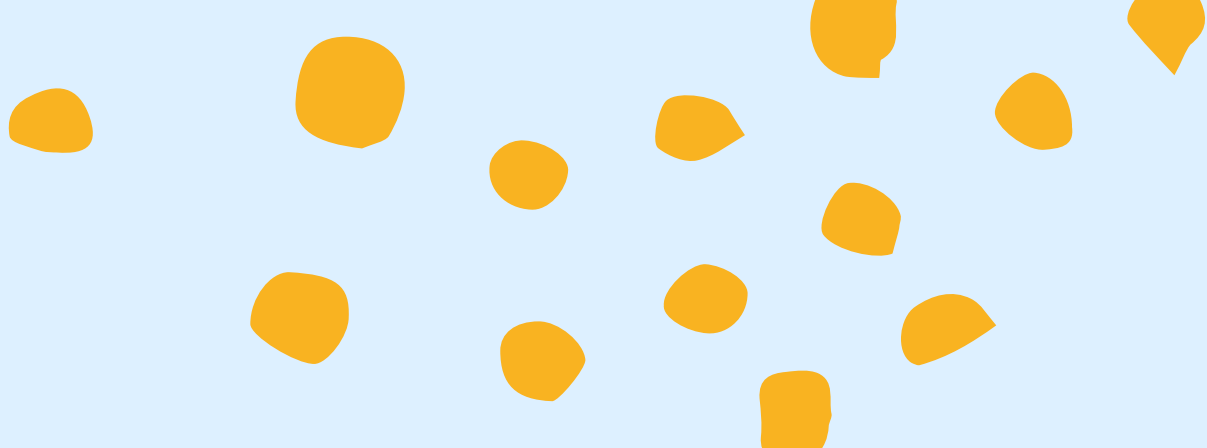
# PART 4: BENEFITS OF DIGITAL AND PHYSICAL EXHIBITIONS AS A PEDAGOGICAL TOOL

## WHAT IS AN EXHIBITION?

The nature and meaning of an exhibition have been discussed by several authors. Filipovic (2013, p. 102) defines it at its most basic level as “an organized presentation of a selection of items to a public”. Kaplan (2005) argues that usually, exhibitions use the same basic elements to tell their stories, using objects that are man-made or drawn from the natural world, they require texts (e.g. labels, wall panels, headlines, and banners) and can often incorporate graphic elements (e.g. photographs, maps, charts, and drawings). Dean & Edson (2008) argue that an exhibition is more than just the process of presenting things, that it is a “medium or channel of expression” (p. 151), combining the artist’s elements of self-expression. Filipovic (2013) adds to this idea, stating that an exhibition is more than a sum of artworks, highlighting the importance of the relationship that arises between the artworks and how they are organized, as the way the artworks are staged and presented can elicit different experiences and readings on the part of the viewers/visitors. Taking these ideas into account, one may say that an exhibition typically aims to produce a certain reaction in the viewer, and is curated taking into account the reaction it intends to produce.

Filipovic (2013, p. 103) also mentions that exhibitions can be presented in many ways, that they “can be physical or virtual, real or projected; the “items” either spectacular or discursive, material or immaterial; and the “public” either known or unknown, composed of one or many”. In addition to this, it is important to note that in the current digital age, a blended format has also appeared, using both digital/virtual and physical elements. Many museums and galleries around the world felt the need, in particular during the COVID-19 pandemic crisis, to make their collections available online, through virtual exhibitions, video tours, and social media content, as many people could not visit the physical locations of the museums.

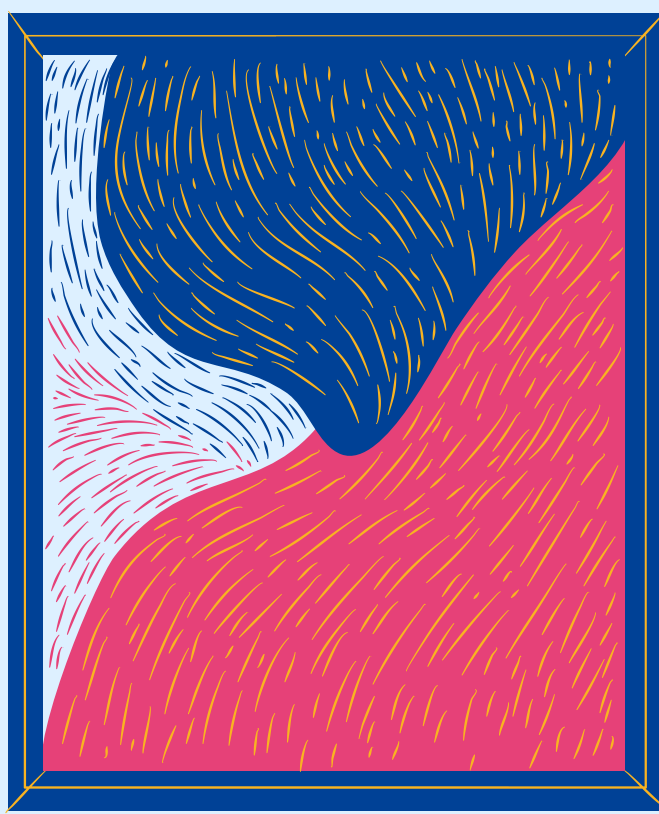




Typical museum collections or exhibits are curated by professionals and often have educational purposes, however, the goal of the POEME project is not to create blended exhibitions curated by professionals, but rather that students and teachers have an active role in the creation of their exhibitions, transforming this act into an educational experience in itself. Within this framework, we should further specify what the concept of ‘exhibition’ means in the scope of education. According to the Glossary of Education Reform (2014), an exhibition organized in the field of Education “refers to projects, presentations, or products through which students “exhibit” what they have learned, usually as a way of demonstrating whether and to what degree they have achieved expected learning standards or learning objectives”. Naturally, these exhibits can be presented in different formats, physical, digital and blended. In the next section, the pedagogical value and the potential of blended exhibitions will be discussed.

## THE PEDAGOGICAL POTENTIAL OF BLENDED LEARNING EXHIBITIONS

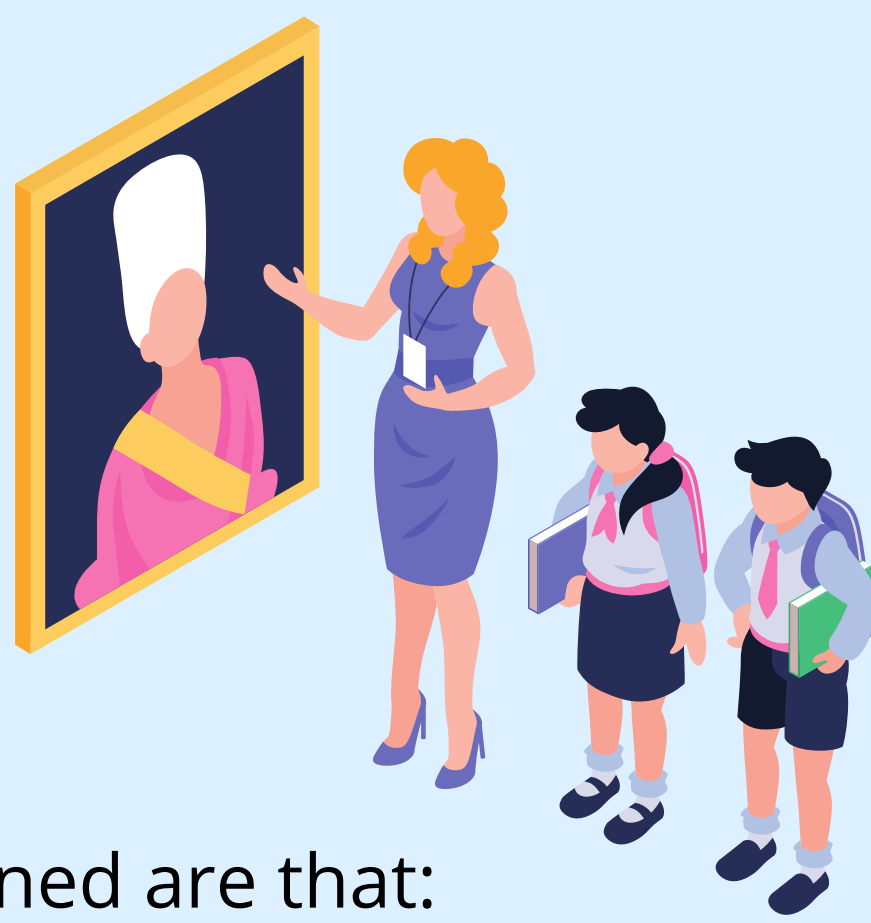
Exhibitions have long been used as learning environments. It is not uncommon that students take field trips to museums in order to learn more about certain topics they are learning about in class. These types of activities tend to be more engaging for students than the traditional classroom environment, where the teacher imparts information, which the students passively absorb. Many students are not able to make the most of their education in traditional settings, as this type of education does not usually cater to different learning styles and preferences. In fact, in traditional education, which is predominantly teacher-centered, there is not a lot of space for experiential learning, which, according to Barton (2019) is about engaging students in learning by doing. By having hands-on experience in an educational activity, students will likely reflect on the process they went through and create meaning from it, and consequently, learn. There are many types of activities that incorporate experiential learning, such as field trips, group assignments, visits to museums, but in this report the focus will be on the pedagogical value of blended exhibitions, and more specifically, on blended exhibitions curated by the students themselves.



Although there is not a lot of data regarding the organization of blended exhibitions by students, it is easy to identify their pedagogical value by drawing on the benefits of physical exhibitions. The creation of exhibitions by students has a great potential to foster learning among students. Davidson (2009, p. 36) argues that, when curated by students, “exhibitions are public demonstrations of mastery that occur at culminating moments, such as at the conclusion of a unit of study, the transition from one level of schooling to the next, and graduation”. According to Davidson (2009), there are several benefits to the creation of exhibitions by students. For example, it ensures accountability on the part of the students, who are more likely to remain accountable for their learning and their work knowing that it will be seen by the school community and, quite possibly, by other audiences. Exhibitions are also one way of facilitating formative assessment, which is defined by Cowie & Bell (1999, p. 101) as “the process used by teachers and students to recognize and respond to student learning in order to enhance that learning, during the learning”. What this means is that teachers do not rely on quantitative assessment methods like tests and exams to provide feedback to their students, but rather that they do so while the students are working and learning, by, for example, providing feedback. It is easy to see how the creation of exhibitions by students, which is a hands-on experience that requires students to combine soft and hard skills, is a fruitful environment for teachers to provide feedback and work together with the students to enhance their learning. Regarding blended exhibitions, it is important to mention that the students will not only acquire hard skills that have to do with learning the language and cultural facts about the country they live in but also curation and computer skills, as they will have to learn how to create both a physical and a virtual exhibition. Thus, the curation of blended exhibitions by students in the context of language learning can work as a vehicle for cultural transmission, as the students will develop knowledge about the culture of their host country while learning and working in its language.

In addition, Barton (2019) mentions other benefits of experiential learning, which can be applied to exhibitions curated by students, that can potentially make teaching and learning more effective.





Some of the benefits mentioned are that:

- These kinds of activities provide safe learning environments, where students can make mistakes and correct them without negative consequences, as opposed to, for example, in graded tests or exams;
- Learners are more easily able to retain concepts, as they are applying them in real life, which is very important in all subjects, but especially language learning, where being able to communicate effectively is one of the targets;
- Through collaborative work and communication, each student can make the most of their individual strengths and work on the areas they need to improve, with the help of their peers and teachers

Tying into the last benefit mentioned, it is easy to conclude that student exhibitions are a great opportunity for students to develop their soft skills, as there is an opportunity for socially engaged learning, where students can help each other learn and develop their interpersonal skills through collaborative work. For teachers, the creation of blended exhibitions provides the opportunity to engage the students in hands-on learning and let them take the lead regarding their own learning. The teacher can act as a facilitator, helping the students learn at their own pace and according to their needs. The main role of the teacher as a facilitator is, according to Tout (2016), to provide support, give advice, provide scaffolding and teach skills when necessary. Despite being a student-focused activity, the teacher still has a vital role not only in terms of teaching students the necessary language skills and the skills needed to create blended exhibitions but also in terms of intercultural communication, as the teacher will undoubtedly share knowledge about the culture of the country they live in with the students.

It is also important to mention that these activities and benefits do not refer only to formal teaching, but also to non-formal education. In fact, research shows (Agner & Strang, 2004) that non-formal education is an effective way of helping



migrants learn the language of the country they are in, as, according to Morrice (2016), community-based and non-formal educational approaches tailored to the learners' needs and motivations are more likely to help the learner learn more effectively. The idea of teaching migrant children the language of their host country through teaching them about cultural heritage and the creation of blended exhibitions is compatible with this approach, as it adds more engaging elements than text-based or academic learning, which might be a more suitable and dynamic option for teaching migrant children not only the language but also the cultural heritage of their host country.

## RECOMMENDATIONS FOR TEACHERS

The Council of Europe is aware of the need to promote the educational and cultural integration of migrant communities, part of which involves facilitating school education for migrant children, which in turn can foster the adaptation of their parents as well (Council of Europe, Resolution (70) 35, adopted by the Ministers' Deputies on 27 November 1970). Naturally, teachers play an important role in the education and bridging of cultural differences for migrant children, working with them to convert barriers to communication into “into a source of mutual enrichment and understanding” (Council of Europe, “Recommendation No. R (82) 18 of the Committee of Ministers). Language teaching and learning play a very important part in the integration of migrant children, as previously mentioned. Taking this into account, this document presents some recommendations and strategies that teachers can follow in a non-formal approach to language teaching while promoting intercultural understanding and the cultural heritage of the host country. The Sirius Watch 2018 report (Lipnickienė, Siarova, and van der Graaf, 2018) draws attention to the fact that education authorities and school management should play an important part in providing a supportive environment (including teacher training) for teachers to successfully develop and sustain non-formal education practices. However, teachers can also follow some recommendations in order to improve their practice.

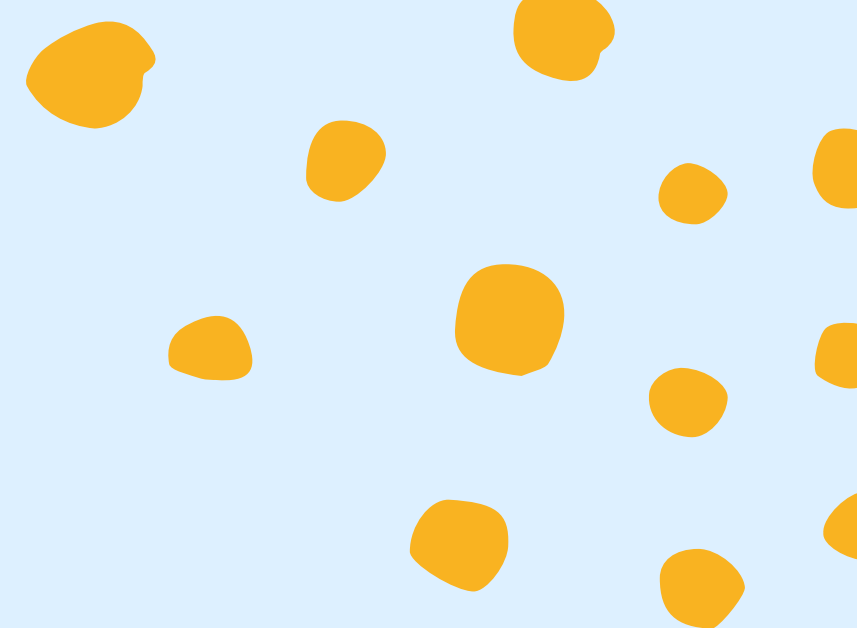


The Council of Europe has presented a series of recommendations for the governments of member states regarding teacher training, that can also be implemented by teachers on a personal level. In this context, it is recommended that teachers become aware of the following aspects (adapted from Council of Europe, Recommendation No. R (84) 18 from the Committee of Ministers):

- That there are various forms of cultural expression present in their own national cultures, as well as in migrant communities;
- Recognize the possibly damaging effect that ethnocentric attitudes and stereotyping can have on the students, making an effort to counteract their influence;
- Realize that they have an important role as agents in a process of cultural exchange, acknowledging other cultures and educating their students in order to do so as well, developing effective strategies to do so in their teaching.

Being aware of these factors, teachers should effectively diagnose the linguistic skills of students and develop them accordingly. Once a child's learning needs are identified and addressed, this will help them to settle in the school's culture and environment more quickly, being able to "benefit from the opportunities of school life on a basis of equality with other children" (Recommendation CM/Rec(2008)4 of the Committee of Ministers). Although non-formal education is structured, the more flexible nature of non-formal education curricula makes it easier to suit this type of education to the needs of the students.

Having identified the level and needs of the students, one of the strategies that teachers can take advantage of is the incorporation of teaching materials that aim to develop not only orality and literacy in the host language but also to deepen the knowledge of the host country's culture. The teacher must also be mindful of the cultural background of the students, creating a supportive environment in class. Using culture alongside the language can help students better understand the meanings behind the language.

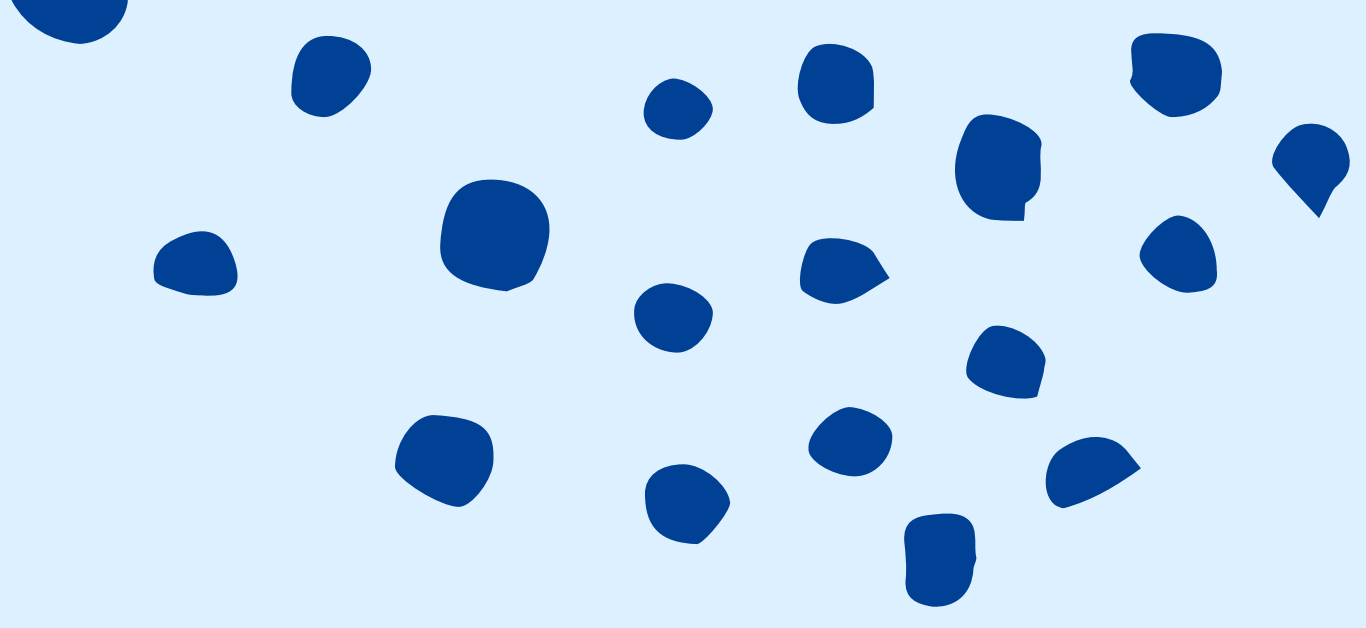


Teaching students both traditional elements of culture, such as the country's history and cultural heritage, as well as addressing current events can help the student have a better understanding of the host country, its culture, and habits. Overall, this will make it easier for the students to create a connection with the host culture. However, it is important not to dismiss the students' original cultural background, as having students share their backgrounds is also a tool to raise awareness and tolerance towards cultural differences.

Exposing students as much as possible to the host language is also an effective way to develop language skills, enabling the students to start using the target language as much as possible, even if it is for simple classroom commands.

Teachers must try to be creative and use interactive approaches, as non-formal education has more flexibility to break free from the constraints of traditional education. The use of technology and authentic materials in-class activities, for example, is an effective way of helping students develop their language. With authentic materials, like videos, news, radio broadcasts, the students can experience the way language is used in real life. Adding elements of gamification to the language learning activities is also a way to actively engage the students in language learning. For example, role-play is an important activity that helps students recreate real-world scenarios and encourages students to think on their feet, which facilitates the acquisition of the language.

Teachers should also engage in and promote collaborative practices, such as peer-learning, mentoring, formative feedback, reflective and inquiry-based practices (Lipnickienė, Siarova, and van der Graaf, 2018). Peer learning can take many forms, but it encompasses essentially activities where students can work collaboratively with others, sharing knowledge, ideas, and experience, giving and receiving feedback on their own learning (Boud, 2002). Students can also benefit from mentoring in a context of non-formal education, by, for example, older or more experienced students being assigned as mentors to younger students/newcomers and sharing their experience of language learning with them.



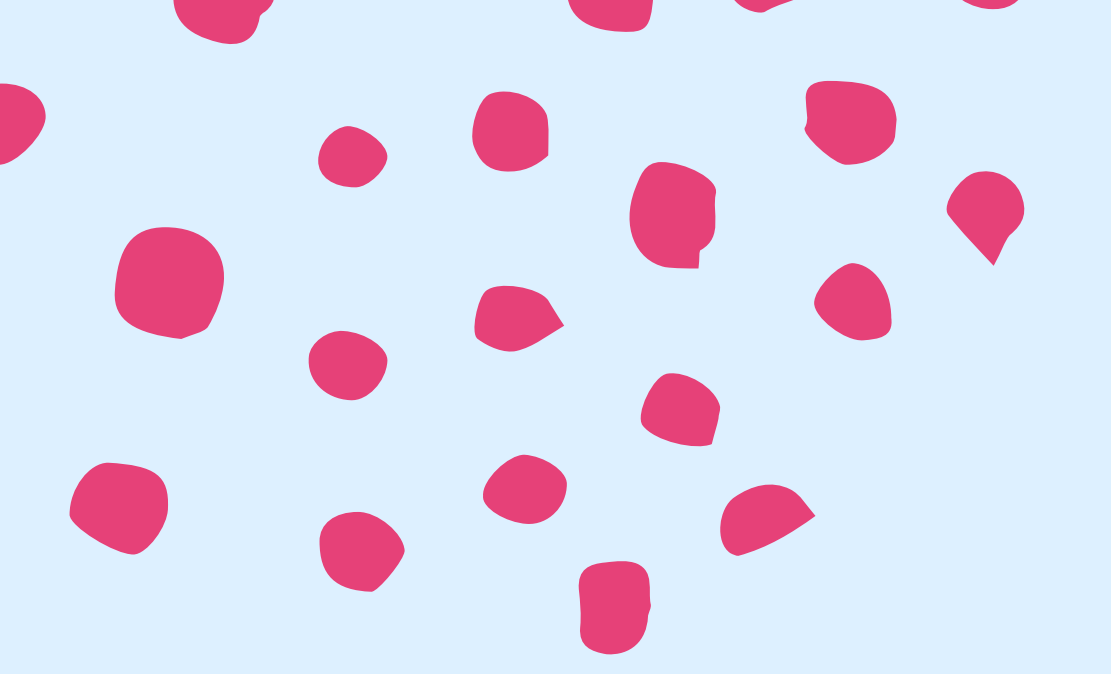
Formative feedback is also important, as it is something the teacher can implement throughout the practice, as a non-formal way of assessment, giving the students feedback regarding their learning, helping them become more aware of the most successful aspects of their learning and of what areas they need to focus and improve on. Lastly, the concept of reflective and inquiry-based practices refers to the teachers themselves and their practice. Earl and Ussher (2016, p. 48) recommend the following reflective and inquiry-based approaches for teachers:

- Self-study, for examining one's own practice to gain self-knowledge and professional growth with consequential expected improvement in practice.
- Autoethnography for attention on social, cultural, and political issues through a personal lens.
- Action research, for identifying 'new' actions, individually, as a team, or in an organization, to implement and evaluate for shifts in the consequences of our changes.
- Teaching as inquiry, for focusing directly on greater levels of student achievement as defined by centralized standards.
- "Spiral of inquiry, for the exploration of hunches, involvement of students, and development of innovative practices to change the way in which things have been done previously for learners by teachers".

Although it is important to note that the possibility for teachers to adopt certain pedagogical innovations or teaching methods depends on the autonomy they are given to implement such practices, many of the aforementioned mechanisms can be implemented on a personal level, regardless of school policies.

## STUDENTS AS CURATORS

The theory behind the pedagogical value of blended learning exhibitions has already been established but it is especially important to also explore the process of students becoming curators.

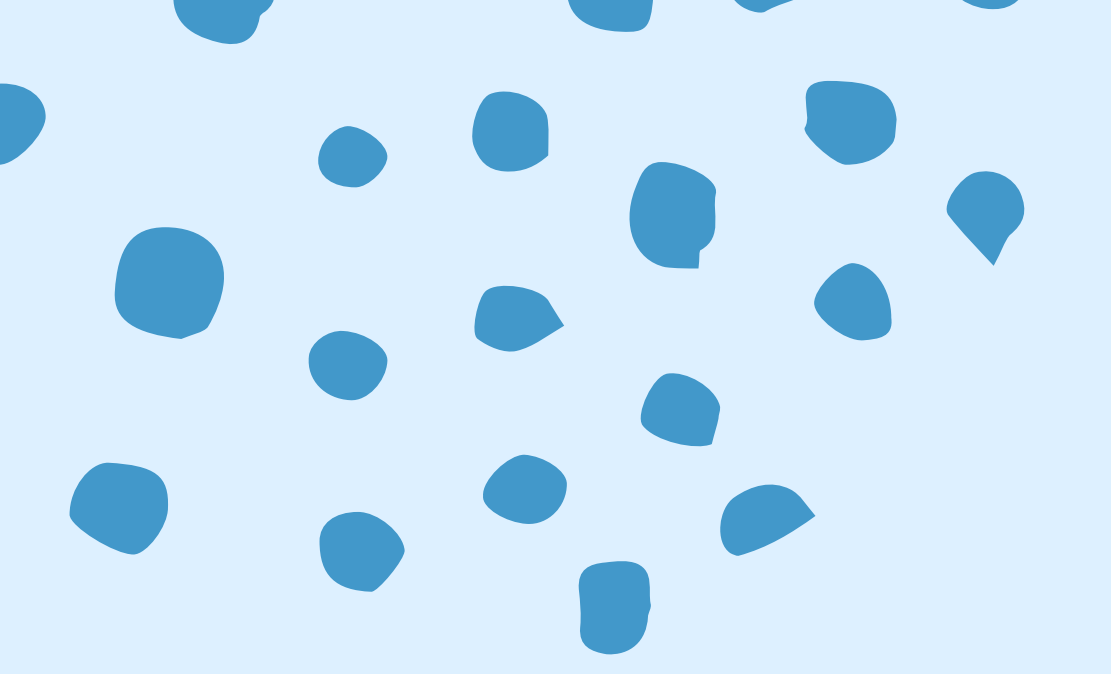


The curation process offers a multitude of benefits to anyone who engages with it and these should be highlighted to further enhance the pedagogical value of blended learning exhibitions for the learning process.

Initially, it is important to make a distinction between the benefits that engagement with physical and digital exhibitions offer separately. Naturally, different types of exhibitions offer varying advantages to the educational process, by no means suggesting, however, that one type is superior to the other. On the one hand, virtual exhibitions tend to present more opportunities for developing digital and ICT skills, using more advanced technical tools than would have been used with physical exhibitions – such as Augmented Reality, Virtual Reality, special effects, sound, and audio software. Virtual exhibitions may require more experimentation with alternative ways of presenting which may require the development of specific ICT skills to achieve this. On the other hand, physical exhibitions, because of their use of physical spaces, often require the activation of more sensory competencies, such as processes that have to do with the physical positioning and structure of the exhibits and the organization of the setting. Depending on the topic of the exhibition, of course, different skills and competencies may be advanced, both when curating physical and virtual exhibitions. In this matter, it seems that despite their differences, both physical and digital exhibitions can offer very similar pedagogical benefits when it comes to students being curators, as curation as such is a very engaging and knowledge-filled process.

Co-creation and curation of an exhibition, from start to finish, is a highly valued skill in and of itself. A simple visit to an exhibition can be highly engaging and participatory if designed and realized properly. Therefore, imagine what the ability to plan, design, and implement an exhibition from scratch could offer to the curator. Students often find themselves to be passive users in the classroom, or worse, they may not even recognize this passivity. The benefits of curation are often overlooked, especially within formal educational settings, where students learn through more traditional methodologies, often being deprived of the opportunity to advance a multitude of soft and technical skills.





Curation, is equally, if not more engaging and beneficial for education. Passive learning is transformed to participatory learning, where students engage better with content, and learning is achieved more productively. Especially for the case of migrant students, curating an exhibition can be an invaluable experience, where they not only learn to practice their presentation and language skills but also engage better and in more depth with cultural heritage elements that will facilitate their social integration within the host country's culture.

Curation, especially within educational settings, often inherently entails co-creation as well. Cook-Sather et al. (2014) address the fact that this enables a partnership to be formed where students consult teachers on how to plan and realize an exhibition, involving decision-making, investigation, and thorough analysis of the subject to be presented. Ryan and Tilbury (2013) find this to be an empowering process for students as it encourages active participation. As this process provides a large amount of agency to make one's own decisions and form their own strategy of how to realize an exhibition, this is a highly empowering process. For migrant students, who are often lacking a sense of belonging in their host country, involvement in the curation of an exhibition can encourage them to be more self-confident and open up new pathways for communication between them and their native-born peers. Additionally, migrant students may lack a sense of agency in their new environment which can be enhanced through creating meaningful content that is the result of thorough research and planning.

The benefits of curation for education seem to be countless. Since curation places the learner at the center of the learning process, there is nothing more rewarding than this. Curation enables one to identify the needs behind the topic at hand, problematic areas that need to be tackled from the beginning, as well as creative and practical solutions that will enhance the experience and make learning more effective.

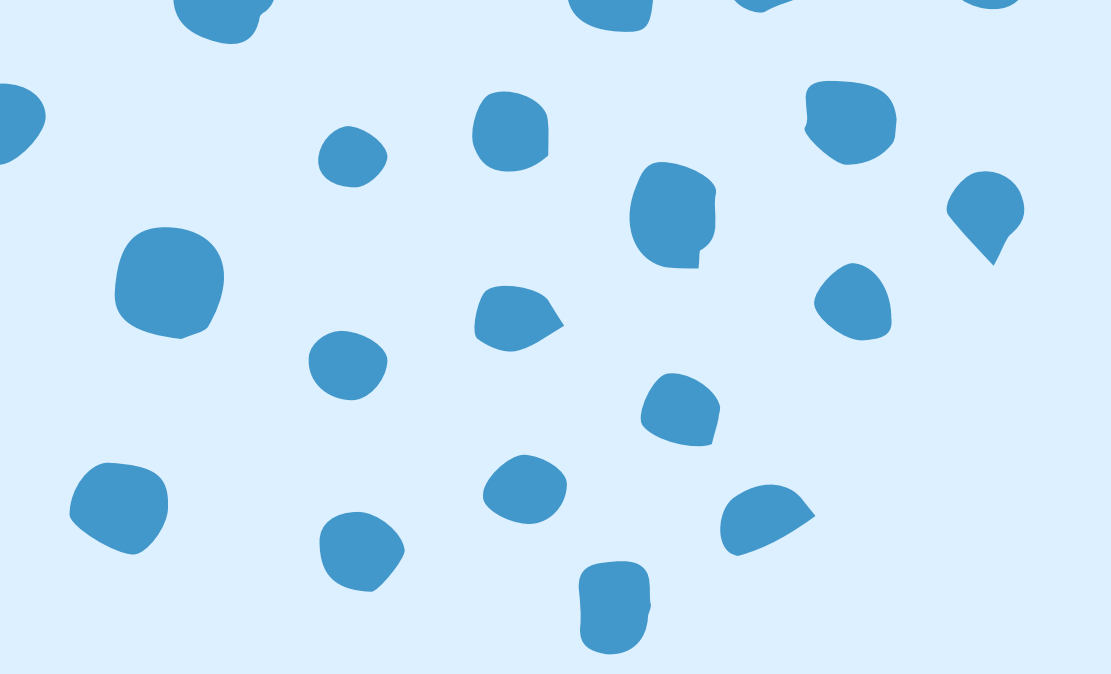
To be a curator, one must learn to be an effective facilitator (Sotheby Institute, 2021), therefore, learners will be called to make their own decisions regarding most of the aspects that form an exhibition and aid its realization.



Some of the key skills that curation can offer to students are (partially adapted from the American Alliance of Museum Curators Committee, 2018):

1. Teamwork – collaborating with others to achieve a desired outcome
2. Critical and innovative thinking
3. Interpersonal and intrapersonal skills
4. Information literacy
5. Ability to apply what has been learned
6. Effective goal-setting and problem-solving
7. Knowledge-exchange
8. ICT and digital skills/literacy – profound understanding and use of ICT for professional and educational communication
9. Active engagement and participatory learning
10. Management & Leadership
11. Research and analysis of academic literature
12. Object research skills – categorizing, classifying, documenting, and establishing taxonomic systems for collected specimens/artifacts/artwork
13. Presentation skills
14. Collection planning
15. Communication skills – interpersonal (verbal communication and personal observation)
16. Attention to detail and design capabilities
17. Ability to organize, present and communicate messages effectively through design
18. Project management and organizational skills

The list is not exhaustive and can be viewed as an indication as to how fruitful it is to engage students with this type of non-formal learning in an effort to enhance their cultural heritage awareness but also to facilitate better the integration of migrant children within their host country through language acquisition and teamwork with their native-born peers in educational settings.



Because the skills offered by the curation of an exhibition are inexhaustible, this enables the production of high-quality content for both educators and students from which both can benefit in and outside of the classroom.

## **THE WAY HIGH-QUALITY CONTENT CAN DEVELOP THE DIGITAL COMPETENCIES OF EDUCATORS AND STUDENTS-CURATORS**

As mentioned in the previous sections, students can benefit in many ways through the curation of exhibitions, whether they are physical or virtual/blended. In a progressively more technology-dominated world, it is essential for both educators and students to develop digital literacy, in order to keep up with the necessary requirements for thriving in a digital society. Salar et al. (2013) argue that virtual museums (or exhibitions) can be very beneficial for teachers and learners, as they provide access to learning materials beyond the classroom walls, and are not as bound by physical and time constraints. These benefits can be applied not only to the use of virtual exhibitions as pedagogical tools but also to the act of curation itself when performed by students. The curation of virtual or blended exhibitions does not only help develop soft skills but can also increase digital literacy and the digital competencies of both students and educators. In fact, digital literacy can help develop some soft skills. According to ResourcEd (2018), digital literacy in pedagogy can increase deep learning, which is characterized by six core skills: collaboration, creativity, critical thinking, citizenship, character, and communication.

When it comes to the digital skills of educators in the context of the creation of virtual or blended exhibitions, one of the main responsibilities they must take on is that of facilitating the use of technology, which means that they need to know which technological resources can be used and how to use them. Therefore, in order to guide students in the process of the creation of virtual exhibitions, teachers must learn not only how to use the resources/platforms needed to create high-quality content but also learn digital problem-solving techniques (Gothart, 2020) as students will most likely need a lot of assistance in the process of creation.

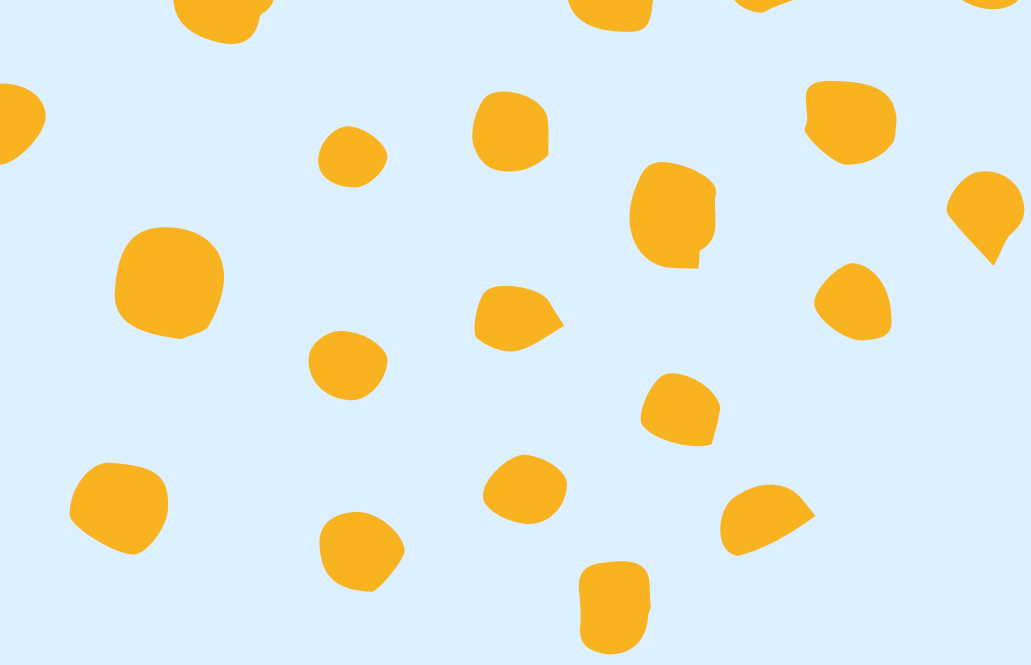
# EDUCATORS

- Development of basic digital skills
- Learning how to use different resources and platforms to guide students in the process of building a virtual exhibition (scaffolding)
- Learning digital problem-solving skills
- Co-learning with the students, as this is a fairly recent area of pedagogy

# STUDENTS-CURATORS

- Deep learning (develop 6 core skills)
- Development/enhancement of basic digital skills
- Learning how to use virtual platforms and applications to build virtual exhibitions
- Acquisition of problem-solving skills
- Acquisition of digital manipulation skills
- Learning how to develop and integrate different artistic mediums in the exhibitions
- Learning about how to organize layouts, visual graphics, and the sequence of information flow





This section aimed to cover the benefits of digital and physical exhibitions as a pedagogical tool. Based on the research undertaken, it was possible to conclude that the act of curating exhibitions can enhance learning and provide an engaging and fun educational experience. The curation of exhibitions by learners is a student-focused, highly engaging, and participatory activity. By being actively engaged in the process of creation, students can develop a wide range of soft skills, as well as digital skills. Educators also benefit from this activity, having the opportunity to engage in formative assessment, helping students have a more engaging learning experience through scaffolding and, given the novelty of this field, they have the opportunity to co-learn with their students and increase their digital literacy. Overall, learning through the curation of digital exhibitions has the potential to be a very positive experience both for students and educators.



## CONCLUSION

This E-Report has attempted to provide an initial framework of the POEME approach by exploring the notions that will be encountered in the upcoming results of the project.

The first chapter has provided comprehensive information regarding both digital and physical non-formal methods of teaching a second language, the best practices developed so far in the countries of the partnership, as well as other complementary projects and hands-on materials that can contribute to the advancement of the project's results.

The second chapter has outlined the possibilities that E-Books and E-Worksheets bring to the development of oral and written language acquisition, as well as to the digital transformation of education with concrete examples and links of how these can be developed.

The third chapter has developed cultural heritage acknowledgements and European cultural heritage awareness. It is based on the four sections of cultural heritage - including tangible, intangible, natural and digital - and provides examples of how cultural heritage awareness has been used as a pedagogical tool.

The fourth and final chapter of this E-Report has explored the benefits of digital and physical exhibitions as a pedagogical tool with samples of students as curators and investigated how high-quality content can develop the digital competencies of educators and students-curators.

The E-Report has attempted to help you grasp the ways in which POEME's blended educational methodology will facilitate the creation of tailor-made, high-quality educational content that corresponds to the need of taking up digital technologies and innovative pedagogies to ensure the continuous provision of inclusive education, which on the one hand addresses challenges in terms of equity, diversity, and inclusion, while on the other one, is adapted to online and digital education to mitigate the impact of the COVID-19 crisis.

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