



## METHODOLOGY

# Start Project IO3: #STARTathon Methodology

## Development of a Guide for Organising STARTathon Camps



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

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

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1.	INTRODUCTION.....	(p.3)
2.	WHAT IS A HACKATON?.....	(p.5)
3.	HACKATON BEST PRACTICES EXAMPLES.....	(p.10)
4.	#STARTATHON, A PROPOSAL FOR SOCIAL CHANGE THROUGH DIGITAL ARTS .....	(p.20)
5.	DIGITAL ART AND SOCIAL CHANGE: TOPIC PROPOSALS FOR THE #STARTATHON	(p.32)
6.	PROBLEM SOLVING.....	(p.52)
7.	MOTIVATION METHODOLOGIES TO START A HACKATON .....	(p.56)
8.	INVITING GUEST SPEAKERS OR PERFORMERS .....	(p.63)
9.	AWARDS .....	(p.65)
10.	HOW TO COMMUNICATION AND DISSEMINATION OF THE STARTAHTON.....	(p.69)

## 1. INTRODUCTION

The word hackathon, also called hackfest, comes from the union of two terms HACK and MARATHON, and whose protagonists came from the sector of technological entrepreneurship, programming and computer development. This term was born in 1999 from the first hackathons, from meetings organized without previous contact between the participants.



The first hackathon was born from the meeting of a group of developers of an operating system, the objective of this meeting being the search for new solutions that would make the operating system more secure and integrated with encryption systems. This event was baptized as a Hackathon, which was nothing more than a meeting of experts who shared their knowledge in order to solve a challenge related to the development of a common software or hardware project.

This terminology used in hacker communities and with participants from the IT sector, has evolved over the years giving way to other very different topics such as health, literature, education, society or climate change, among others.

Thanks to the advance of ICTs, it is also presented in different formats such as face-to-face, hybrid or online, which has become more and more popular in the last decade.



Within a department (and specifically, the marketing department) the "brainstorming" or "brainstorming" where solutions were launched without taking into account its feasibility, logic, sustainability, ethics, and other parameters that today are already seen as necessary.

Later, in 1999 and with the term "hackathon", it was a meeting where several software developers collaborate with each other to face different challenges, share knowledge and establish contacts, a combination of 'hacker' and 'marathon', although it was not an event aimed at 'hackers'.



Subsequently the term 'hackathon' has been extended to a wider field and not just software developers or computer scientists.

## 2 - What is a Hackaton?

The hackathon is based on the collaborative work of a group of people looking for innovative solutions to a challenge related to a specific topic, encouraging creative thinking as a result of collective thinking.



The hackathon is developed through collective meetings where each participant can work individually or in small teams and where the duration can vary from 24-

48 hours to weeks, depending on the difficulty of the challenge and the deadlines set to achieve it.



This type of events are very unique, since their planning, characteristics, type of challenge, organization or evaluation will depend on the objective to be achieved, the organizers set the rules and what prevails is creativity and common learning.



For a hackathon to be successful, certain aspects must be taken into account:

- Choose a topical and interesting subject matter.
- Plan very well how the hackathon is going to develop.
- Establishing clear rules and a clear schedule.
- Communicating the event well in advance.
- Respecting all ideas and voting for the brightest idea.
- Collect the opinions of the participants and compile the knowledge you have worked with in the event.



It is important to take into account, depending on whether it is a face-to-face or virtual event, that the attendees feel as comfortable as possible so that they can develop all their creativity and show their talent.



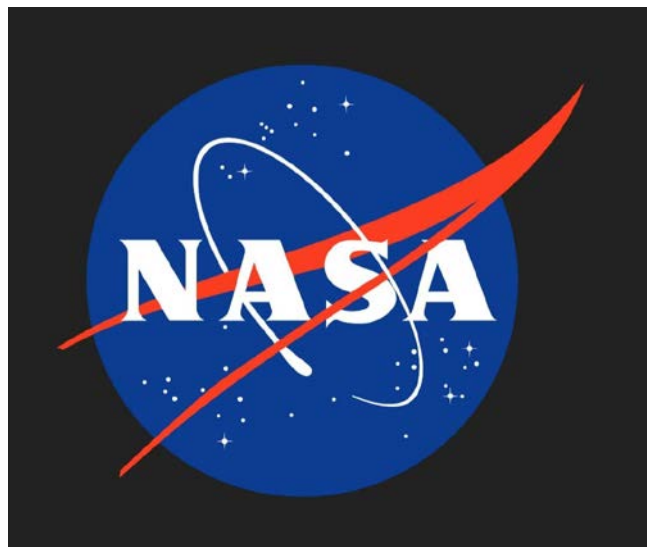
For face-to-face events we recommend large spaces, round tables, good lighting, a good wifi network and plugs for charging computer batteries. In the case of virtual events it is essential to have a good platform capable of supporting the number of hackathon attendees.



## SOME EXAMPLES OF INTERESTING HACKATHONS

### 1.- NASA Space Apps Hackathon

The Space Apps Challenge is a NASA project to drive the development of mobile apps using data from the universe, environment, satellites and other open data. With more than 18,000 participants distributed in 200 events spread around the world, the Space Apps 2018 has given as winner 'Pillars of Creation', the Spanish group that created 'Galaxy Quest' and rose to the first place in the competition thanks to a game that offered "the best use of science and the scientific method".



<https://www.xataka.com/espacio/estos-primeros-espanoles-que-han-ganado-hackaton-nasa-aplicaciones-espaciales>

First, an issue to be solved is set, and then, a response is given to that problem from different sectors and specialties, in a multidisciplinary space; it is currently used to seek innovative solutions for the transformation of society, from different profiles, after having understood and located, with precision, the challenge.





Now we are at a higher level than the options of a few years ago, because it is not about people with the same profile, but multidisciplinary, and focus on seeing viable, sustainable, ethical, integrative, ecological and artistic solutions, that is, it is not about giving a volume of ideas and see the best strategies that have a global concept of the challenge to be addressed, holistic, with a higher level of awareness than a "brainstorming" and, above all, more effective.



Currently, the different "hackathons" that we can find, deal with different objectives: Art vindication, digital art, activism, climate change, health, integration of immigrants, people with neurodiversity, equality ...



All these premises and circumstances, not only are making a great change in society and in the mentality of people, but we are also seeing results from an early age in education, to address the issues from different points of view, as a whole to which everything affects everything.



That is why it is not possible to approach a subject from a single perspective

### 3 - HACKATON BEST PRACTICES EXAMPLES.



The 5 participating countries developed a minimum of 5 surveys each, obtaining information on examples of good practices. This methodology is intended to be a reference for educators and teachers of young people with inclusion difficulties to carry out "Startatones" and therefore in this section the best examples of the consortium's previous research work are proposed.



In France, only one good practice was identified. A day on the theme "Design your city" with Entreprendre Pour Apprendre (Acto to learn) and the Cooperative d'initiative Jeunes ( Youth Initiative Cooperative) with young people who had to reflect in groups on innovations for their territory, and present their projects to a jury.

A hundred young people were welcomed to the Cannes neighborhood center of Ajaccio city to take up a creative challenge for a day. The program prepared them was as surprising as it was intense in terms of the pace of work.



In view of the workshop format organisers were keen to get young people to work around the issue of the Ajaccio town center. The age group of 13-25 years is lacking in the city center. It was an opportunity to give them a voice and see what their concerns were in a funny way".

Students from the Stiletto college, the Fesch high school and the CFA of the Corse-du-Sud chamber were invited without knowing in advance what the day would be about. Facilitators from several youth organization, decision makers and other volunteers wer waiting for them to give them an experience called "mini company S".

This principle consists of promoting teamwork, developing creativity and encouraging public speaking in a few hours. The young people were divided into different groups in which the establishments were mixed to promote diversity. The theme of the day: "Design your heart of the city".



The students proceeded in stages. It was first a question of determining according to them the strengths and weaknesses of the Ajaccio town center and then of noting what solutions they would like to bring. On the program good humor and creativity. No idea is ruled out, every opinion counts. Beyond the findings and lines of thought, in just one hour, young participants were asked to build a poster with logo, slogan and illustration to carry either a project with one idea, or a global project with several ideas.

Beyond a few animation projects, the concerns of young people that emerged most often were on transport and the environment with green spaces or urban cleanliness. The young people then went before juries made up of elected officials from the town hall and the CAPA as well as agents.



At the end of this presentation three projects were selected for a final in front of all the participants where the victory was won by applause.

If all the young people were congratulated for this exemplary work in one day, the project which won this small competition was that of a tramway for Ajaccio. Everyone left with a small reward and the feeling of having had the right to speak through this creative and civic involvement.

[https://www.corsenetinfos.corsica/Ajaccio-Design-ton-coeur-de-ville-en-une-journee\\_a46118.html](https://www.corsenetinfos.corsica/Ajaccio-Design-ton-coeur-de-ville-en-une-journee_a46118.html)

In Cyprus, during the discussion the participants exchanged a lot of ideas and shared their personal experiences occupied in the field of youth work (with our partner Enoros).

Based on what they have mentioned, below are some important examples of established practices in Cyprus that can serve as multiplier of the effort to empower youth work and make its benefits known locally and internationally.

An initiative run by the Cyprus Youth Council is the yearly call for Youth Ambassadors, who then form a group to undertake overseeing the process of managing, running and reporting on the consultations of the European Youth Dialogue, and participate in the new cycles of the European Youth Conferences, organised by the European Forum and presidencies appointed by the European Commission.

Additionally, hackathons are starting to be progressively more present in the Cypriot scene. HackCyprus is a technology summit organised annually in Cyprus, bringing programmers, designers and technologists together to compete to build interesting technical projects, form teams, network, brainstorm, share ideas and know-how. In the same fashion, in October between 3rd and 7th of October 2022, a hackathon will be conducted whereby participants will have the opportunity to participate and present their ideas about the future of Europe and share them between participants from 24 EU countries.



In Italy, among similar activities two stands out:

**CIVIC Hackathons organised through the IN-EDU PROJECT - INclusive communities through Media literacy & Critical Thinking EDUCation – Erasmus Project.**

In Bulgaria, Croatia, Italy and Slovenia hackathons were organised by engaging communities in innovative non-formal activities, aimed to enhance their media literacy skills and critical thinking and to empower them to be active citizens.

In Italy the first online Civic Hackathon "HackforInclusion", involving students from upper secondary schools on 4 challenges in the wide field of Media and Information Literacy, organised on the 8th and 9th of January 2021 by FORMA.Azione, coordinator of the IN-EDU project and of the No Hate Speech Movement Italy in Umbria, with the school ITET Aldo Capitini of Perugia.

Teams of students 15-19 years of age, including students from vulnerable groups (minorities, with migrant background) competed with innovative actions for public awareness campaigns in support of tolerant and participatory society in a digital age.

The concrete topics/problems addressed during the hackathons were linked to online hate speech, detecting and denouncing fake news, creating online content with counternarratives against hate speech, xenophobia, and other forms of discrimination, etc. Media and digital experts were involved as mentors of the teams.



Partners involved also students and families from disadvantaged communities (e.g. with migrant background, from a minority community, etc. from the school or a neighbouring school). Each winning team received a cash prize of € 2,250.00 to support the implementation of the campaigns conceived during the Civic Hackathon, and was invited to participate in the International Student Camp promoted by the IN-EDU project.

For more information: <https://in-eduproject.eu/civik-hackathons-all/civik-hackathons-italy.html>

### **SlowHack, the Ashoka hackathon against the depopulation of Central Italy**

It aimed to promote digitization and innovate the areas of Central Italy. Abruzzo, Lazio, Umbria and Marche Regions, the most affected areas by earthquakes in 2009 and 2016. The project was conceived by Ashoka Italia Onlus, a non-profit organization working in over 90 countries that selects and networks the best social entrepreneurs in the world in order to accompany processes of positive change in society and create an innovative ecosystem where this is not present.

It aimed to digitize and innovate the communities of the internal areas of Central Italy in order to avoid depopulation and contribute to the rebirth of territories that are experiencing strong depopulation and divestment processes.

The participants - made up of teams of 3 to 7 people - proposed hacking solutions to general interest challenges: Health and wellness, Education, New rural communities and inland areas, Connectivity, networks and relationships, in order



to support decentralized communities by developing digital solutions services. The prize was a voucher for online purchases worth 500 euros.

For more information: <https://www.bottegaterzose.it/eventi/slowhack>

Similar good practices in Lithuania were not mentioned.

However, a good example might be these two hackatons held in Lithuania in the recent years:

The hackathon "Hack4Vilnius" promotes sustainability and innovation solutions to the city of Vilnius, the capital of Lithuania. It invites you to gather a team and generate ideas to make Vilnius even cleaner, smarter, and healthier, and ensure sustainable mobility.

The event itself last for 3 days and participants are invited to approach one of 14 challenges proposed by different agencies or companies all working to improve and take care of the city.

Participants are invited to create not only software and digital solutions but have the opportunity to prove their engineering abilities by constructing prototypes.

During the event, participants are able to consult with mentors from business development, intellectual property protection, communication and marketing, sustainable mobility, and other areas. Hackathon participants have the opportunity to listen to the presentations of professionals in their field and deepen their knowledge on the topics of intellectual property and business model development.

The event is organized since 2018 and since then it has attracted more than 550 participants, 23 000 EUR of prizes fund, 35 mentors and 79 prototypes were created.

It also offers 3months mentorship program to continue your idea and possibility to develop your idea into a Start-up as well as other great prizes.

Take a look at some of the winners from previous years:

- In 2018 "Reality Check" team, has created the mobile app "GetPet" designed to promote responsible animal care and increase the chances of homeless dogs finding new homes. In the "Tinder"-based app, you can find dogs in Vilnius shelters. In 2019, the "GetPet" initiative was joined by Vilnius City Municipality, UAB Grinda. . GetPet received great support from the Lithuanian

public and even foreign media attention about the team and the new product was written about by such portals as The Washington Post, The New York Times, MailOnline and others.

- In 2020 "MyWonderbird" team , which offered a solution on how to find and explore the places of interest in Vilnius. The tourist can plan the route according to the principles of the Tinder app: favorite places are put into a plan and distributed according to a separate day, creating an optimal route.
- In 2021 „Heap Underflow" offered the "Eco peer" app, which gives sustainability points for environmentally friendly choices of city residents and city guests in the organization, to the sustainability points program. The team's idea would give Vilnius a sustainability boost - every time a reusable cup is used in a cafe or goods are placed in a reusable bag in a store, it would be scanned at the cash register QR code of the app and a certain amount of points is given, which can be later exchanged for prizes and discounts.

<https://hack4vilnius.lt/>

### **Technology enthusiasts and business uniting against coronavirus in HACK THE CRISIS hackathon**

The state and the public were facing unprecedented pandemic challenges. As a result, tech enthusiasts, start-up ecosystem players, and innovative businesses were invited to join a public-spirited initiative that unites the minds – hackathon Hack the Crisis. Inspired by the example of Estonia and proposed by business visionary Vladas Lašas, the initiative is not only an intense weekend dedicated to remotely create and implement real solutions to the problems caused by the Covid-19 outbreak but also a unifying platform that connects businesses, developers and professionals.



The idea of how business and proactive technology developers can contribute and help both the public and the state in managing the challenges posed by the pandemic was sparked by the Estonian start-up support platform Garage48, which, during one weekend, called together over a thousand participants from around 20 countries to deal with the outcomes of Covid-19.

"I know and see that in Lithuania we not only have bright minds but also active and socially responsible companies that have the resources, capability, and willingness to contribute to a similar initiative here in solving the problems caused by the crisis that is shaking our country. That's why we invite all professionals with experience, skills, and abilities to join Hack the Crisis and help create real solutions to real problems," Vladas Lašas, a businessman and one of the hackathon organizers, invited people to join.

Hack the Crisis platform has attracted dozens of companies and organizations ready to work on specific, formulated tasks.

According to Daiva Jankauskaite, head of LitBAN and one of the hackathon coordinators, the goal of the initiative was for the platform to remain a place where people and public authorities can identify problems that need to be resolved and coordinators to request the help of the teams to solve these problems.

Both companies and individual professionals were invited to join the initiative, they were put into teams by the coordinators of the hackathon. The hackathon was held remotely for 2 days.

During it, over 70 solutions for several specific selected issues were developed in categories like Education, Kids, Knowledge sharing, Medcare, News, Staying home, Supply chain, Tracing the Virus and Volunteering.

<https://hackthecrisis.lt/project/technologiju-entuziastai-ir-verslas-vienijasi-pries-koronavirusa-hakatone-hack-the-crisis/>

The following is an example observed in Spain: There was only one answer about this question. The Best Practice is addressed to Coca-Cola Contest for Young Talents – Short Story Award. This is the older young literature contest in Spain that has been held during more than 60 years. The goal is to get students to get inspired and express themselves by writing.



The goal is to write a short but complete story that makes sense. It has to be an intense text, concentrated, striking and deep. It is necessary to transform the character. Through the conflict, the character must get an internal transformation, knowing he or she has learned something and changed the way he or she understands the world.

This contest is aimed to kids studying their second ESO year (12-13th Years old) and they can participate through their schools. The teacher is in charge of practicing how to write a short story in class and choose the students that will represent the school at the contest. The writing test takes place simultaneously all around Spain. Every winner and their teachers will get a prize.



The first three classified per province will get a gift, depending on the classification order. All the participants will get a little gift from Coca-Cola, and the teachers from the first three classifieds per province will also get a very special gift.

The 17 autonomic winners will enjoy a Campus for young talents, a cultural trip to Madrid where they will get to know many important writers and life amazing experiences.

During 2022 there were 12,623 participants from all over Spain that have accepted the challenge of Coca-Cola and have faced the 'blank page', without limitation of style and with the option of writing their story.



## 4 - #STARTATHON, A PROPOSAL FOR SOCIAL CHANGE THROUGH DIGITAL ARTS

- Definition of the STARTathon aim
- Number of people, group formation techniques
- Planning dates and period of the hackathon
- Choosing venues, technical equipment and accommodation
- Budget calculation
- How to invite, register and follow up with participants

### Definition of the STARTathon aim

START project aims to introduce the "Four Cs=creativity, critical thinking, collaboration communication" into youth education and art-cultural education into youth organisations, giving an important role to art and cultural education in shaping young people.

This will be reached through the implementation of a #STARTathon consisting in a one day art making to change the world, by creating an original work/project of art about social change, made by the young people as leaders.

The #STARTathon foster young people to become active in their civic engagement and participation, building it in a larger framework within an entire educational cycle. It provides an innovative and individual-friendly approach in dealing with the complex set of issues posed by youth.

The #STARTathon is precisely an opportunity to understand needs and be part of a change, an experience in which everyone can learn and is immersed in a path of enrichment: in a short-lived participatory activity, the participants get together to solve particular real-life problems (challenges), in a friendly and fair competition . It provides a space and time for participants to progress on issues they are interested in and an opportunity to learn about specific topics (subject of the hack).

This document provides a Methodological guideline for youth workers in order to organize a #STARTathon at local level, defining clear goals, rules and guidelines, the members compositions coming from various backgrounds and expertise: designers/artists/activists/ youth leaders and other experts to collaborate intensively on developing projects such as creativity or an advocacy tools for

social inclusion. Through the #STARTathon Methodology provides practices, tools regarding the social inclusion and engagement of young people through the Arts, in order to foster social change and participation

The methodology is a dynamic tool for youth workers in order to organize such events in local level. The #STARTathon Methodology is a non-competitive activity, targeted for all young people, especially those **coming from a disadvantage background and/or people with disabilities.**

The aim is to provide a tool/ methodology to youth workers in order to start the practice of intercultural dialogue and social inclusion through the creation and development of customized art projects based on several participatory artistic workshops. The objectives are to explore the issue of exclusion in our societies and explore artistic tools to foster social inclusion and to learn and experience artistic methods as tools for bringing positive change to personal and professional life of young people. Also to create space for participants to share, explore artistic tools used in their realities and to inspire participants to discover their own potential, use their creativity, imagination and skills and to develop new artistic activities for more inclusive youth work.

The #STARTathon Methodology aims to support the youth workers and youth organisations in organising a #STARTathon:

- to promote social innovation and the inclusion of young people in difficult social situations, cultural and economic residents through artistic- laboratory paths and the use of non-formal education methods and tools;
- promote the improvement of personal, social and organizational skills of young people, with particular attention to the development of a sense of initiative and self-efficacy in disadvantaged young people;
- promoting increasingly welcoming, dialoguing and inclusive youth communities through the values of art, peer sharing and education;

- **Number of people, group formation techniques**

The STARThathon in its physical configuration could involve 30 participants (as also highlighted by the interviewers in the first phase of the project research), however a virtual configuration could be foreseen to allow the possibility of reaching a greater number of participants from a different geographical location (for a multi-site hackathon involving several cities at the same time). It is possible to involve as many participants as possible, but it is also important to consider the logistics, the costs involved and the final experience of the participants.

Then, small groups of 5-8 people (up to 10) should be created in order to create a fruitful environment, to facilitate the exchange of ideas and opinions diving into the challenge.

The structure of a hackathon is divided into several phases:

<p><b>MOMENT 1: to involve</b></p>	<ol style="list-style-type: none"> <li>1. PRESENT THE CHALLENGE <ul style="list-style-type: none"> <li>● Identifying a challenge to be solved in a competition between teams.</li> <li>● Involve experts on the subject and designers/ designers/artists/activists/</li> </ul> </li> <li>2. SHARE THE RULES <ul style="list-style-type: none"> <li>● Presenting the teams and the jury; the final presentation (pitch); the scoring criteria</li> </ul> </li> <li>3. ORGANISE THE TEAMS <ul style="list-style-type: none"> <li>● Establish spaces, tools, materials and tasks</li> <li>● Identifying the role of tutors to support the groups in the various phases of the competition.</li> <li>● Hacking begins with project introductions. Participants that bring projects to the event have an opportunity to briefly (1 minute max) explain what they are working on at the very start of the event so that other participants can join that project.</li> <li>● Create an inclusive environment with an ice-breaking (some tips as follows)</li> </ul> </li> </ol>
<p><b>MOMENT 2: to look for solutions</b></p>	<ol style="list-style-type: none"> <li>4. LEARN MORE ON THE CHALLENGE <ul style="list-style-type: none"> <li>● The teams collect information to investigate more on the thematic</li> </ul> </li> <li>5. COMPARE IDEAS <ul style="list-style-type: none"> <li>● The group discusses possible solutions to the problem, which can then be elaborated in a creative and art-based project idea</li> </ul> </li> <li>6. ANALYZE THE PROJECT <ul style="list-style-type: none"> <li>● The tutors support the groups in reviewing its feasibility of the art-based project, according to the</li> </ul> </li> </ol>



	SWOT matrix: strengths/weaknesses, opportunities/threats
<b>MOMENT 3: to take action to achieve them</b>	<p>7. ELABORATE the ART-BASED PROJECT/product</p> <ul style="list-style-type: none"> <li>• The groups rework the project detailing the operational aspects, if possible in prototype form</li> </ul> <p>8. PREPARE THE PRESENTATION</p> <ul style="list-style-type: none"> <li>• The groups work on the pitch: the presentation of the art-based project to be submitted to the jury and to an audience of people interested in the topic and above all in the proposed solutions.</li> </ul> <p>9. FINISH THE CHALLENGE</p> <ul style="list-style-type: none"> <li>• The jury evaluates both the projects and the pitches and proceeds with the awarding</li> </ul> <p>10. REFLECT ON THE EXPERIENCE</p> <ul style="list-style-type: none"> <li>• Proposing a moment of discussion on disciplinary and transversal skills put in place</li> </ul>

To create a positive environment:

1. Creating a team: it is complex to create a team that works and can work together with tranquility and enthusiasm, for this reason the guiding role of the youth worker is fundamental in this phase, who must help in the formation of the teams, starting from the soft skills of each young person.

2. How to bring the experimental approach to the group: the hackathon serves to improve and grow from a personal point of view and helps to achieve innovative, experimentation-oriented skills.

3. Problem solving: in a framework in which it is estimated that many of the existing jobs will be carried out by machines, it becomes fundamental to ask what human skills will be indispensable for collaborating with new technologies; one of these is undoubtedly the human side in solving problems.

4. The decision-making process: the hackathon goes beyond experiential learning and creates a new and democratic model, in which individuals confront each

other and co-build the rules to improve communities. It is a positive and miniature realization of society.

5. Investigation methodologies: there is no one valid research method for everything, for this reason the youth worker becomes a designer who, knowing the limits and potential of his own group and class, recommends a scientific investigation methodology.

6. System analysis: the study of a system always involves the acquisition of new knowledge, because it is always a dynamic and never a static entity.

7. Co-creation: the participatory processes, which lead to the creation of the solution and the final art- based project, are essential to enhance the different creativity and the relevance of teamwork. They allow you to organize time and resources and build a new place for learning, without forgetting the fun.

All these challenge points are moments of growth of extraordinary value that make the hackathon methodology an effective, complete and articulated tool for putting the youth workers and the youth to the test, often arriving at surprising results.

**TIP:** Don't expect to have actually solved a problem by the end of the hackathon. Real life problems are hard! Think of the hackathon as a pit-stop on a long journey to solve problems or as a training session to prepare participants for solving problems.

**TIP:** The hack is an opportunity for contamination and participants are engaged by a facilitator and a team of tutors and judged by a panel of experts. Interested visitors are welcome to the event, to build momentum around the most important moments of the competition. It is important to bring in developers, graphic designers, interface and usability designers, activists, creative professionals along with subject matter experts in a collective effort to think differently about the focused challenge/problem.

**TIP:** the ideal mindset of a youth worker who approaches the hackathon coincides with the openness towards innovation and the ability at the same time to balance what happens at a cognitive level and more concrete activities. It is vital that youth workers and youth can think outside the box. The creative impulse, in fact, is a central aspect that must be encouraged among young people at the time of the hackathon launch.

**TIP:** How to create an INCLUSIVE especially those coming from a disadvantage background and/or people with disabilities.

11. Draw a Diversity Flower: Use a large poster board as a drawing pad during your team's next company meeting. Sketch a large flower with numerous petals — there should be one for every person in the room. Each employee will write something that makes them different in their petal, so everyone can talk about the wonderful diversity within each team. Utilizing this drawing as a tool to talk about diversity will spark life-changing conversations. Drawing a diversity flower will provide the same spark that bonds everyone through educational, inclusive discussions.
12. Try the Privilege Walk Sometimes it's challenging for people to recognise their privileges, but a privilege walk may change that. Everyone should stand in a line and take a step forward when they hear a privilege they identify with, like having white skin or coming from an upper-class family. Discuss why those privileges help them get ahead in life to have a productive group discussion. <https://opensource.com/open-organization/17/11/privilege-walk-exercise>
13. Try Stepping Together Sometimes people don't appear inclusive because social anxiety keeps them from getting to know people. Ask everyone to line up on either side of a room and step forward when they hear a true personal fact, like if they like dogs more than cats. As everyone steps forward or back, they'll learn about each other and recognise the diversity in the room.
14. Establish a Gender-Neutral Jar: Language is a crucial part of fostering an inclusive workplace. Every time someone says something harmless but gender-specific, like using the term "guys" to address a group, they should put a slip of paper with their name in a jar. Whoever has the least number of slips in the pot by the end of the week wins a prize because they learned to use more inclusive language.

**For more tips:** check

<https://extension.psu.edu/more-diversity-activities-for-youth-and-adults>;

<https://teambuilding.com/blog/diversity-and-inclusion-activities>

**Planning dates and period of the hackathon**

The date of the event should be chosen carefully. It is better to avoid summertime, holidays, and other major events in your field. Weekends are hard for youth to attend. However, considering summertime could be considered if planning outdoor activities, in order to foster the creativity and the art-based activities.

Choosing venues, technical equipment and accommodation

## **THE VENUE AND FOOD**

Finding a venue to host the STARTathon is the first thing to do significantly in advance of the event. It should provide:

- Banquet-style setup with large circular tables that seat about 10 people each. Rooms in banquet-setup hold the fewest number of people compared to other table/chair arrangements, so take that into account when computing capacity.
- One power strip per table
- Wifi fast and reliable for all the participants
- Projector
- A microphone, at least in large rooms
- Accessible entrances and wheelchair-friendly seating space (and if there is a stage, check if it is accessible, if applicable)
- Gender-neutral, single-occupancy, accessible bathrooms (If running a larger event, also be careful to the accessibility concerns.)
- A place to provide coffee and light break for breakfast and beverages throughout the day (especially water). Attention should be dedicated to supply vegetarian and dairy-free options because these dietary restrictions are very common, to avoid heavy foods that make people sleepy (like bread) or ineffective (like alcohol).

## **PROMOTIONAL MATERIAL**

Providing information about the project before and during the event as well stickers or small gadget which could be linked to the thematic. Create a website, in the form of at least a wiki page, to send an invitation and provide a draft of the

challenge/problem list that is the topic of the hackathon should also be finalized first. Create a Social Network event, choose a specific # to then promote the event on the social network.

## **CODE OF CONDUCT**

Welcoming to women, minorities, disabled and disadvantaged by adopting a code of conduct for the event. A code of conduct is not just about enforcing rules. It sets community norms and sends a signal to would-be participants that you are trying to create a welcoming environment. And, of course, if there is a problem at your event having a code of conduct ahead of time will help you resolve the issue.

## **BRING TO THE EVENT**

Paper, markers, and tape to write and post signs with  
Name tag stickers and markers for people to write their names on their name tag  
Note cards, pens, paper and other supplies to facilitate project planning  
Plastic cups, paper plates, and disposable utensils if you are providing food  
several power outlets and a strong wireless connection  
Posters, banners, small lights, and couches in the open space where the hackathon is running are helpful. Deploy some artefacts that might be appreciated by the audience (braking the heavy work atmosphere a bit).

- **Budget calculation**

In order to run an hackathon the costs should be taken into consideration. In general, they are:

### **Budgeting the venue**

An adequate place to run the hackathon: large open space, a place for the catering and if possible also a place where participants could rest a little bit, tables and chairs (not fixed to the ground), a lot of power plugs.

Professional venues charge quite a bit of money, therefore the effort should be dedicated to find something that minimise the expenses. Some free space with

good wifi as the local library, a friend's company, school venues in the afternoon could be used,

For a large, one-full-day event in a major city, it could come out to about eur10- eur30 per person.

### **Budgeting the food**

Figure on eur 7 to eur 15 per person.

### **Budgeting the extra connectivity:**

A large bandwidth and a professional Wi-Fi able to provide large bandwidth to all participants without any issues, reliable 24x7.

### **Budgeting the staff involved**

The event requires a lead facilitator and a team of mentors. The main facilitator is the front end wrapping up the attendees, explaining the hackathon agenda in detail and keeping the time in order, to be on schedule and also in line with other hackathons running in other geographic locations (in the case of a multi-site hackathon).

If running interactive workshops where the participants are following along on their laptops and expect many participants to attend, to have workshop helpers around to help participants that get stuck, it should be planned at least one helper for every 10-20 participants.

A member of the organizational team who is shooting photos and videos of the participants is also very useful, not only to create materials / media to communicate the event, but also to make the participants feel the center of attention, like in a show.

Also find helpers to run a registration table and the building's front door if it is locked, or considering identifying volunteers to take point on photography, managing social media, and documenting what happens at the event for storytelling afterward.

### **Prizes:**

Prizes could be certified training courses, shopping tickets, gadgets and devices, tickets for cultural event participations.

Part or the entire cost could be covered by local partners and sponsors (from stakeholder group and local businesses) which is a key point to define if the event could be free for attendees. Figure out the budget for venue and food costs, especially — first, so you know how much in sponsorships you need. But then get started on securing sponsors early In general, it requires the following resources:

Finding available sponsors (from stakeholders group and local business) and defining if the event could be free for participants and if the prizes could be foreseen. They might be recruiting/hiring and are looking to scout out your attendees, or they might be marketing a product that they want to promote

### **How to invite, register and follow up with participants**

#### **AT LEAST 1 MONTH BEFORE REGISTRATION**

Set up an Eventbrite registration form or use another modality.

Determine your maximum capacity. For a free event, about 65% of those who register will actually show up. This number is very consistently seen across events. So it is recommended to maintain the registration at 150% of the actual maximum capacity.

It is also recommended to not close the list, it could change and the participants could propose related challenges that could be of interest.

#### **Gather info for the follow up**

Use the registration form to gather information about participants:

- Name (and possibly other information as required by venue security)
- Email address
- Job title
- Are they new to hackathons?

- What kind of hacker are they? Examples: Developer. Designer. Data Scientist. Domain Expert. Government Staff. Communicator. Project Manager. Advocate.
- What are they interested in hacking on? (free form question)
- How they heard about the event
- Special needs/requests

The more information can be gathered ahead of time the better planning it could be done later on for the follow up.

## **Communication**

Set up a way for your participants to communicate digitally and stay in touch after the event. Some options are:

- A chat room, like Slack
- A social media channel, like a hashtag on Twitter or a Facebook group
- A shared document space, like Google Docs or Dropbox Paper
- An email list, like a Google Group
- Whatsapp group

Create a website, in the form of at least a wiki page, should first be set up to send an invitation.

At least 1 month before the event, the draft challenges/problems should be posted with all other organization details on the hackathon website, in order to give potential participants sufficient time to evaluate, if they are experienced and almost ready to make great contributions.

Genuinely involve civil society through local associations, SMEs and cooperation, stakeholders, potential customers and SMEs who may be interested in the solutions developed by the hack to maximize the impacts.

Email any journalists you know who may be interested in the event.

Massively using social media like Twitter/Instagram before and during the event is a key element to build momentum among attendees (engage attendees with tweets, play games and engage facilitators, and capture moments with photos and tweets). Define an appropriate hashtag for the event (before, during, after) and make it use it!



## **10 DAYS BEFORE THE EVENT**

### Email attendees

Email the registered attendees with logistics information, so that they can plan ahead. Include:

contact information, including cell phone number so participants can call/text if they cannot find the venue

Start and end dates and times of the event

Location of the event (address and building name), exact location of entrance, directions, and map

Reminder to bring ID if the venue has a security check-in

Reminder to bring a laptop and charger

What food/beverages will be provided and when (breakfast, lunch, dinner?), and what restrictions will be accommodated (vegetarian, etc.)

Schedule of the event

Code of conduct

If there are any disability accessibility issues with the venue

Any read-ahead materials to prepare them for the topic of the event

Names of the organizers and acknowledgement/thanks to sponsors

Handouts

A short URL (e.g. bitly) to the tumblr or hackpad page

## 5 - Digital Art and Social Change: topic proposals for the #STARTathon

- Digital Arts and Gender Equality ECC
- Digital Arts and Climate Change TATICS
- Digital Arts and Disability Inclusion ENOROS
- Digital Arts and Access to Healthcare TAVO
- Digital Arts and Migrants IBOX

## Digital Art and Gender Equality

This research will report examples of digital art focused on promoting gender equality. The essays aim at inspiring the readers as well as giving them an idea of how art is relevant and connected to such topics.

Operationally art is capable of providing opportunities to address gender equality issues that will promote better health and mental wellbeing outcomes:

provide a way to experience what it's like to be an 'other'

disrupting gender stereotyping, e.g. the idea that someone must be a man or woman, and explore what it's like to be a man or woman

helping us tell stories about our past, present and future. It's crucial that these stories include diverse gender experiences to promote gender equality

revealing aspects of culture and behavior that might otherwise be taken for granted or hidden, e.g. unhealthy and unsafe male-dominated environments and toxic masculinity

providing a way for individuals and groups to express themselves and be heard, fulfilled, and validated (1).

Here the report will list a series of examples of artistic and creative projects focused deeply on the topic :

### Compliment

- Key creative personnel: Lucy Bonner
- Partners/Instigators: Designed and created for Oculus Rift (a virtual reality system)
- Year of production: 2015
- Country: USA
- This is a virtual reality project that was devised by a Parsons Film School student, based on her daily experience of being cat called and harassed as she walked through the streets of Brooklyn. She felt that her descriptions of the experience did not fully convey the impact that this had. Bonner developed the VR as a way of trying to capture the 'cumulative atmosphere of silencing and objectification' that she as a woman was experiencing. The men depicted in the project were more than six-foot tall,

heightening the viewer's experience of how vulnerable women feel in the face of these daily intrusions. (2)

### **De tu puño y letra: diálogos en el ruedo (by your own hand)**

- Key creative personnel: Suzanne Lacy with collaborators including Curator, María Fernanda Cartagena; Producer, Oderay Game; Executive coordinator of Centro de Arte Contemporáneo, Paulina Leon; Scriptwriter, Gabriela Ponce, and many others.
- Partners/Instigators: United States of America Embassy in Ecuador, The Rockefeller Foundation Bellagio Center, Agency of German International Co-operation, A Blade of Grass Fellowship for Socially Engaged Art, Diners Club and others
- Year of production: 2015
- Country: Ecuador

De tu puño y letra evolved from the UN backed Cartas de Mujeres project (2011), in which women in Ecuador were invited to give testimonies about their lives through the writing of letters. In three months, a total of 10,000 letters from women in all parts of the country had been collected, almost half detailing experiences of family and sexual violence. As a response, the city of Quito, a partner in the project, made sexual harassment of women in public places a criminal offence. Building on the Cartas de Mujeres project, Suzanne Lacy's De tu puño y letra, involved hundreds of men attending workshops on masculinity and violence. Each man 'adopted' one of the letters, without knowing its author, and used this letter as a way to explore his understanding of family violence. Working with local artists and activists, under the overall leadership of Suzanne Lacy, the men co-created an hour long participatory performance involving music, readings from the letters, and personal testimonials. The event took place in a bullfighting ring in Quito. (3)

### **Gender Unbound**

- Key personnel: Drew Riley, Jae Lin, Sharky Althen, and Dukes
- Partners/Instigators: Austin Creative Alliance and Gender Portraits
- Year of first production: 2016
- Country: USA
- The Gender Unbound Art Fest is based in Austin Texas, and features performances by trans and intersex artists. It is a multiform art festival, with film, performances and music. (4-5)

### **I'm Fine exhibition**

- Key creative personnel: Sophia Compton, Max Hayter and Dulcie Menzie.  
Production company: Curated by Brainstorm.
- Partners/Instigators: Exhibited at Copeland Gallery, Peckham
- Year of production: 2017
- Country: UK

When Dulcie Menzie's father committed suicide, his family had no idea of what was really going on inside his head. This prompted I'm Fine, an exhibition in London dealing with masculinity and mental health. Artists such as Frank Lebon, James Massiah and Wilfrid Wood joined 50 others who were asked to 'break down the wall' and creatively investigate brittle gender roles for men, such as not asking for help, putting on a brave face and suffering in silence. The exhibition included photos, drawings and films. Some of the images can be accessed from the link below. (6)

### **Locker Room Talk – A TMI Project**

- Key creative personnel: TMI Project
- Partners/Instigators: Tides, Prestige Kingston (NY), 12 Months of Giving, Community Foundations of the Hudson Valley and others. Patrons include Ulster Savings and BMW of the Hudson Valley
- Year of Production: 2018
- Country: USA

Locker Room Talk is a memoir writing and storytelling workshop for a group of high school football players. The workshop is designed to confront the hyper masculine culture the boys inhabit and redefine what it means to be men. It is run by the TMI (Too Much Information) Project.

TMI Project has led many workshops and performances with more than 1500 participants, and presented to audiences in schools, colleges, prisons, mental health clinics, theatres, community centres and the United Nations. Their workshops, writing retreats and performances focus on getting participants to become both personally empowered as well as agents of social justice change, by sharing the "too much information" parts of their stories, the parts they usually leave out because they're too ashamed or embarrassed to reveal them.

The Locker Room Talk program is being turned into a documentary by Stockade Works (a film and tech non-profit organisation). (7-8)

## Conclusion

Arts provides people with a key to read into complex issues such as gender equality, promoting positive change in society and communicating directly to beneficiaries through emotions.

This paper aims at listing various and different artistic ventures (in shapes and forms) aiming at providing readers with examples of how they can deal with a variety of aspects and dimensions directly related to the widest topic being gender equality.

## Reference

Promoting gender equality through the arts and creative industries: a review of case studies and evidence, Kate MacNeill, The University of Melbourne Amanda Coles, Jordan Beth Vincent, Deakin University With Ana Kokkinos and Mira Robertson (2018) - chrome-extension:

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www.tmiproject.org/about

www.tmiproject.org/lockerroomtalk

## Digital Arts and Climate Change

The idea is to define the main challenges linked to the Climate and the youth daily life. It's an hackathon about respect for the environment and to stand united for

the climate, through everyone way of living. This is about sustainability. Developers of all background and skills are welcomed to participate, together with the you as this STARTathon is looking forward to youth innovative contributions for an even more sustainable world.

The environmental challenges are many, each with its own complexity. In some areas we have come a long way, in other areas the humanity has barely moved. This hackathon's challenges will be put in the light of the following themes:

**CARBON:** How to go low carbon, by reducing emissions and cut energy consumptions?

**WASTE:** How to become more sustainable, by developing products with zero waste?

**WASTE:** Reusing clothes giving them a second life, giving clothes to friends/family or selling to second-hand shops, avoiding polyester fabric or unsustainable brand.

The number of participants recommended is 30 participants, which could be divided in 3 groups of 10 people each, analysing each of the above topics.

The 3 Challenge-based learning, involves the group work who define the problem in each specific thematic (for example for the Carbon, the CO<sub>2</sub> emission while arriving to school), identify the steps and create the solution. In this case the meta-learning dynamics are an integral part of the overall process. The facilitator assumes the role of a guide and the youth find themselves at the center of the activity; moreover, these are often problems related to the real world, which imply an active-learning process, i.e. active learning, also trigger the dynamics of peer learning.

Then, the facilitator will support the youth to create in the first 2 hrs a mind-map showing the range of knowledge, processes, and actors that were pertinent to their case. This allows participants to ground their assigned task in their own contexts and experiences in daily life. The mind-map allow them to connect different elements and help them to identify recurrent issues and to create projects that are:

Clearly articulate. Projects should have a clear question or problem they are trying to solve plus a reasonably specific proposed solution.

Attainable. Most projects will accomplish about 25% of what they think they can accomplish in the limited time they have. Manage each project's goals so participants are able to feel accomplished at the end of the session, not interrupted.

Led by a stakeholder. A stakeholder (or “subject matter expert”) guides a project to real-world relevance. Projects without a stakeholder can “solve” a problem that doesn’t exist. Ideally the leader (or one of the leaders) is a stakeholder, or a good proxy for a stakeholder.

Each group then have to identify one or two leverage points for change, that is, elements that occupied a crucial position on their map and required the participants to agree on a limited set of issues to be prioritized.

The groups are then required to develop innovations, such as a new behaviour change in a short-term plan to carry the idea through in their respective lives to the three challenges.

All the groups present their solutions in a plenary art-performance of 10 minutes, or producing a flashmob with slogans, where also the stakeholders could be invited to assist.

TIPS: Ask the youth to think what they could do to reduce the CO2 emission in the morning while going to school by cars; or which new recipes they could think in order to save food; or what they could do in order to give a second life to their clothes.

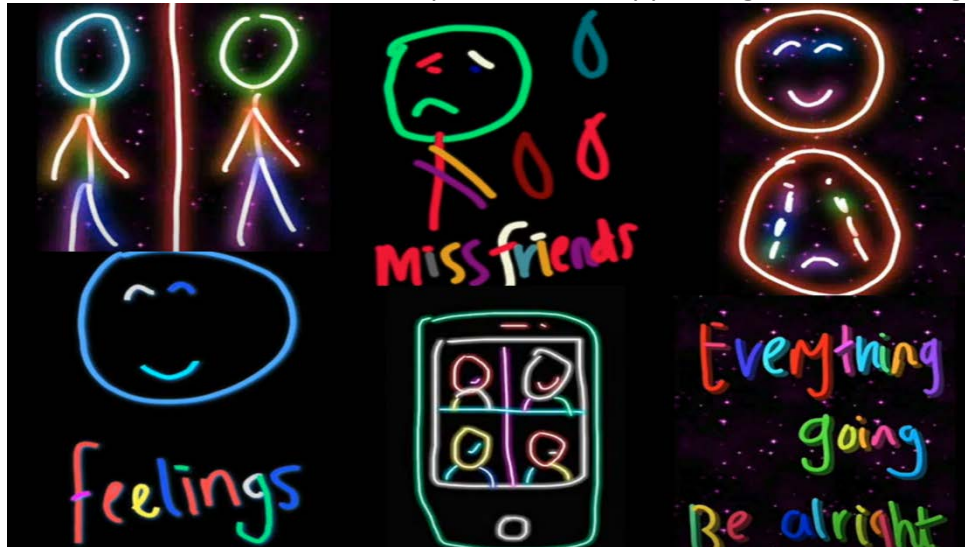
## Digital Arts and Disability Inclusion

Adults with Learning Disabilities (LD) frequently encounter difficulties getting the same services as adults without disabilities. Communication problems may also make it harder to develop relationships, which makes people feel more alone and isolated. Group art therapy sessions can combat social isolation by giving participants the chance to creatively address problems within a therapeutic setting (Datlen and Pandolfi, 2020).

An online art therapy development during the Coronavirus pandemic was introduced. For LD patients who were in danger of social isolation, an online group was created using social media from an existing studio group. Participants are still taking part and have given their permission for their photos and opinions to be published (Datlen and Pandolfi, 2020).

The online group's members actively participate, exchanging original comments on WhatsApp’s social media app. Members generally think that the modification is useful, and ongoing engagement is viewed as a positive indicator; nonetheless, difficulties have emerged in obtaining feedback (Datlen and Pandolfi, 2020).

Some of their creative parts are appearing in the figure below:



**Figure 1 - Online art therapy creations for learning disabled young adults**

\*Source: [Developing an online art therapy group for learning disabled young adults using WhatsApp: International Journal of Art Therapy: Vol 25, No 4 \(tandfonline.com\)](https://www.tandfonline.com/doi/abs/10.1080/17445019.2019.1644444)

Interactive digital art can be a beneficial therapeutic intervention for a variety of populations, specifically for the population with intellectual and developmental disabilities. Interactive digital art uses the engagement of the participant to create a digital form of art. Digital painting methods were proven to be beneficial in improving the cognitive functioning and social aspects of those with intellectual disabilities (Albrecht et al., 2021).

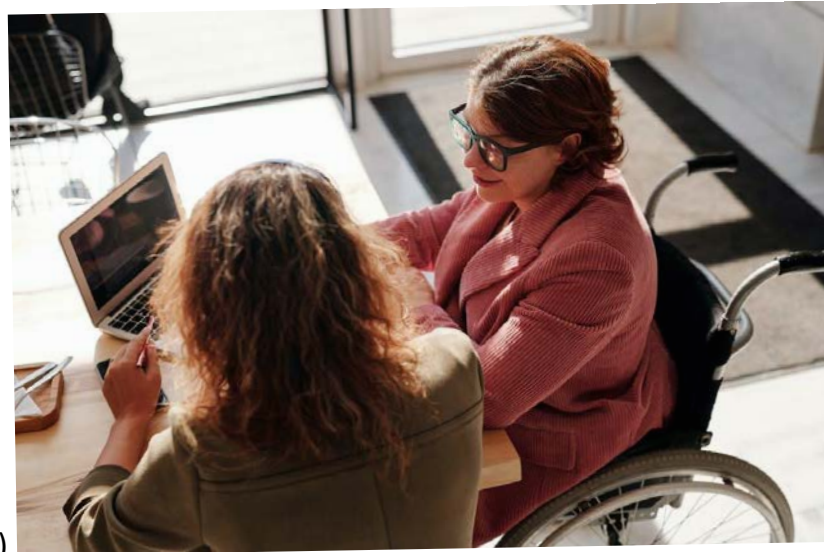


**Figure 2-Interactive art as a therapeutic intervention in women**

\*Source: <https://www.pexels.com/photo/a-woman-in-gray-sweater-sitting-on-wheelchair-surrounded-with-books-and-paintings-6195666/>



“Developments in arts and tech often place disabled people as recipients rather than creatives. As new technology shapes the future of culture, I’d urge us all to play our part in ensuring that disabled artists are at the forefront of innovation.”



(Verrent, 2019)

**Figure 3-Technology impact of digital art on disabled women**

\*Source: <https://www.pexels.com/photo/woman-in-red-sweater-wearing-black-framed-eyeglasses-sitting-on-wheelchair-4063789/>

It is crucial to start first by creating an international cross-sector network of academics, working artists, disability arts and accessibility organizations, charities, developers, arts/cultural organizations, and user experience experts in order to create a suite of digital tools that support, extend, and transform the practice of disabled artists (with extensive experience in participatory user design) (UK Research and Innovation, 2014).

The impact of digital art on disabled people could be seen in the following categories:

Disabled Artists: The social and cultural effects of new, innovative tools for artists with disabilities, provides them with more independence and possibilities to interact with both conventional and contemporary hybridized art forms. Additionally, it helps to promote their social involvement in traditional artistic activity.

Disability Arts Organisations: By enabling disability arts organizations to offer and use new digital tools with their artists and, as a result, to work in new ways, will have an impact on the social and cultural working practices of these organizations. This opportunity will give arts organizations that are leading innovators in the support of artists with disabilities, the ability to advocate for improved mentoring, access to cultural events, and relationships with galleries and venues. Therefore, disability arts organizations have a crucial role to play in

educating impaired artists about the options available and giving the work a cultural context.

Charities, Accessibility Organisations, Special Needs Schools, and colleges: There is a lot of promise for assistive technologies (“assistive, adaptive, and rehabilitative devices for people with disabilities and the elderly”) to benefit people with various physical disabilities.

Arts & Cultural Organisations: Due to the nature of new, developing, hybridized art forms, arts, and cultural organizations have begun to question traditional presumptions about working with disabled artists-not just in terms of accessibility, but also around new kinds of commissioning and curating.

SMEs: A brand-new, undeveloped commercial market has been created by the application of modern technology in the handicap arts sector. It is predicted that UK SMEs will soon want to create goods for both able-bodied artists who want to use such instruments and the global market of disabled artists.



**Figure 4 - The disabled artists using tech to defy their bodies' boundaries**

\*Source: <https://www.dazeddigital.com/art-photography/article/48044/1/the-disabled-artists-using-tech-to-defy-their-bodies-boundaries-criptech>

6. Problem solving -Speak about the process on how to identify a problem to how to propose a solution and translate it into art - (Enoros-2/3 pages)

The art historian Amy Herman believes that spending time with a piece of art is the simplest and most effective training when looking for new ways to improve our problem-solving abilities. Herman has been educating professionals,

including homicide investigators, medical students, lawyers, and engineers, on how to study art in order to sharpen their analytical skills (Quito, 2022).

The art of noticing-the capacity to resist the urge to grab our smartphones and to stop long enough to consider the specifics of a visual spectacle before us-is a critical talent in Herman's method. This is especially important in today's attention-strapped culture when the average museum visitor only gazes at a piece of art for less than 30 seconds (Quito, 2022).

We live in the Age of the Creative, with \$2.250 billion of the world's revenue coming from authors, singers, artists, photographers, filmmakers, and other creatives. The global economy is being shaped by creativity, which is also affecting and enhancing global society and culture. Creativity is all around us; we can see, feel, taste, hear, watch, consume, or be inspired by it every day (D, 2018).

In addition to improving well-being through enjoyment, immersion, skill development, emotion revelation and expression shaping of the self, connections with others and culture, and the possibility of transcendental experiences, the arts and creativity have made and continue to make enormous psychological contributions to society. Music and Memory, a project that uses music to provide alternative healing treatments that enable those with dementia, Alzheimer's, and other cognitive and physical challenges to reconnect with the world through music, is a great example of touching those points. It is an example of art and creativity making an impact and offering a solution that attempts to solve a medical challenge (music)(D, 2018).

Writing and storytelling that is based on true events and creates safe spaces for discussion of race, sexual orientation, and gender preference is art and creativity triumphing once more. This writing and storytelling approach offers solutions to the problems that specific minority communities have with LGBTQ equality and acceptance in general (D, 2018).

Problems can be solved via creativity and art. Addressing local and global issues while simultaneously fostering resilient arts, culture, and a human experience begins with integrating the creative artist community as viable answers. Giving them a place at the table to do so in this Age of Creativity closes the gap and demonstrates it (D, 2018).

Someone can approach problems at work with the tools that learns from viewing fine art (Voza, 2022). A visit to an art museum could aid in problem-solving skills improvement. That's because the perception of paintings, photos, or sculptures might provide you insights on how to tackle problems at work. Amy Herman highlights that "The best things happen on the exit ramp of your comfort zone".

“It helps to get out of thinking about the same things in the same way that you do every day. And very few people look at works of art every day.”

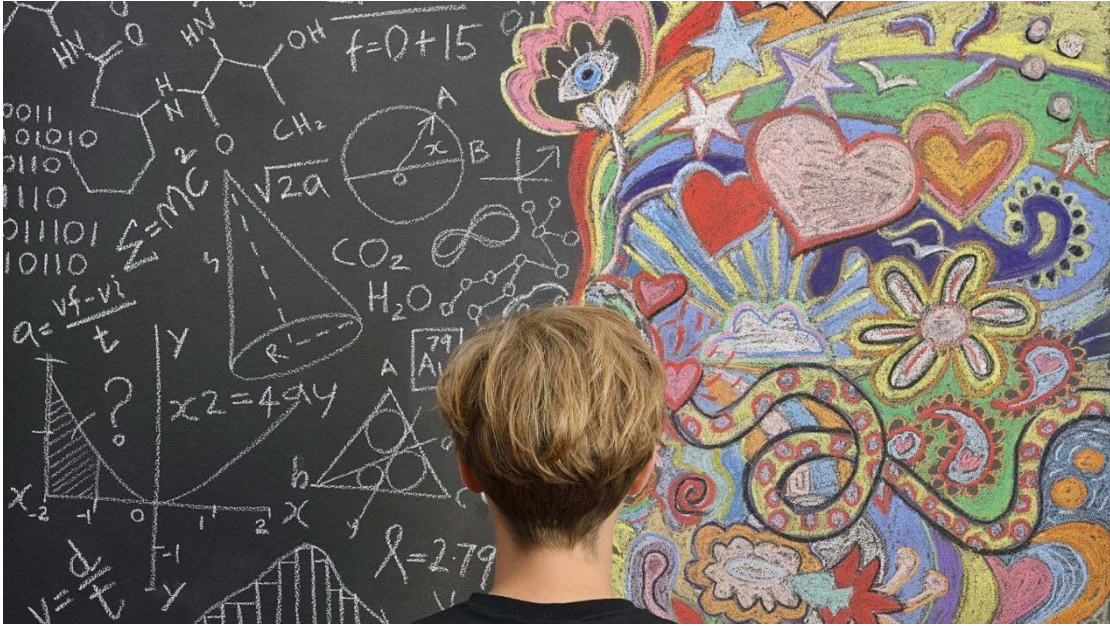
First, observe. What pieces of art would you want to bring home with you? Ask yourself this question while you enter a gallery or browse online galleries. Perhaps the fact that you or someone you know is depicted in that photograph is what drew you to it, suggests Herman. “Perhaps you can identify with the subject's expression, age, or physical type. Maybe you just like the way of putting together the colours. Look for what catches your eye, whether it's the form or the colours.

After that, reflect on the project you find the least enjoyable (Vozza, 2022). Set your phone's timer for two full minutes and study the image with an eye toward what precisely you dislike, advises Herman. Spending time with art forces us to step outside of our comfort zone, particularly with pieces we dislike. Additionally, the way you view art serves as a model for how to approach an issue. Make use of your natural ability to observe as you move around and consider various things. Don't talk, Herman urges, just look.

Second, ask questions. Don't place all the responsibility for a problem's solution on your own shoulders. Query a different person. What is their viewpoint? Everyone has a different perspective when viewing art.

Herman explains, “I can ask two people, like two police officers, to describe what they perceive in a certain painting. They will create completely different interpretations of what they see, which prompts them to wonder: If this is happening in front of the artwork, what's going on at the crime scene? It's about discovering there's more to look at, not about pointing out what you missed. It's a different way to approach problem-solving (Vozza, 2022). Don't ask them what they think; rather, ask them what they see. “Let me tell you what I think,” adds Herman, “those who jump into the meeting and speak. “They are really different.

I don't want to hear what you believe until you describe what it is that you see."



## Digital Arts and Access to Healthcare

-How to diminish the structural barriers for migrants and minorities?

Increased movement presents countries with new challenges regarding healthcare systems, and although the World Health Organisation's Constitution (2021) states that "The enjoyment of the highest attainable standard of health is one of the fundamental rights of every human being without distinction of race, religion, political belief, economic or social condition", real-life applications of this principle prove to be a challenge for most countries.

Due to ongoing globalization and migration waves, healthcare providers are increasingly caring for patients from diverse cultural and/or ethnic minority backgrounds. Adequate health communication with migrants and ethnic minorities is often more difficult to establish compared to people belonging to the majority groups of a given society, because of a combination of language and cultural barriers.

What is more, the past year has presented health experts and governments all throughout the world with an unprecedented challenge: a global pandemic in times of globalization and increased mobility. Nevertheless, this challenge drew attention to a pre-existent and growing problem: that of access (or lack thereof) to healthcare for immigrant populations and minorities. One segment of the population has been largely left-out of the pandemic responses all across Europe: immigrants, both undocumented and settled.

Patients with limited local language proficiency may have limited financial resources, a lack of formal education, vulnerability due to insecure immigration status, and mental health issues such as anxiety and stress. These disparities are further exacerbated in racial and ethnic minorities. Language barriers make it even more difficult for patients to advocate for themselves, ask questions, and navigate already complicated health care systems.

In order to tackle the problem at its root, there is a dire need in Europe for more inclusive healthcare structures and policies to which immigrant populations have full access to, and feel safe attending. A few European countries have already started implementing such policies in an attempt to include different groups in state provided healthcare, however, they remain largely inefficient at tackling the issue. Providers must focus on and address language and cultural barriers in order to ensure high-quality, compassionate, patient-centered care.

What can be done at a small scale, in a local setting? How can language barriers in intercultural health communication be mitigated? What concrete tools could help people with language and cultural barriers?

Sources:

<https://idrn.eu/immigration-and-access-to-healthcare-in-europe-an-ongoing-struggle/>

<https://fpscny.org/health-care-advocacy-language-cultural-barriers/>

-How to improve remotely located or/and patients with no transportation possibilities, care?

Half the world's people currently live in rural and remote areas. According to Slack et al. these characteristics often include a harsh climate, small population base, lower incomes and levels of education than are found in non-remote areas. Remoteness, by definition, means increased cost and limited access to goods, transportation, and services, including health care. Air transportation, the availability of which is highly dependent on financial resources and climatic conditions, is typically the most common mode of accessing physician care from remote communities through regional or specialized referral centers that are based in the city. People residing in remote communities can also frequently be considered both vulnerable in terms of health and underserved in terms of health care, highlighting the importance of finding novel solutions to address inequalities in access. At a population level, health status is often inversely proportional to the degree of remoteness.

The imbalance is common to almost all countries and poses a major challenge to the nationwide provision of health services. Its impact, however, is most severe in lower income countries.

There are two reasons for this. One is that many of these countries already suffer from acute shortages of health workers - in all areas. However in the rural and remote areas, appropriate and motivated health workers number proportion is significantly smaller. The other is that the proportion of the population living in rural regions tends to be greater in poorer countries than in rich ones.

What could be done? What are concrete tools to use in a local setting to improve access to healthcare?

Sources:

<https://journals.sagepub.com/doi/10.1177/1479972316633414>

<https://www.who.int/publications/i/item/increasing-access-to-health-workers-in-remote-and-rural-areas-through-improved-retention>

## Digital Art and Migrants

Sara Barackzay

Illustrator Sara Barackzay wants to develop the digital drawing industry in Afghanistan, her native country, from which she had to flee to Canada after the return of the Taliban and the lack of freedom and security she had.



Los dibujos de Sara Barackzay denuncian el recorte de derechos de las afganas.  
SARA BARACKZAY



Sara Barackzay no renuncia al propósito de que sus lápices digitales contribuyan a diseñar un futuro distinto.  
SARA BARACKZAY

Her form of social denunciation and the situations that other women would be living there is through her digital drawings, which reach the whole world.



Ilustración de una mujer afgana de Sara Barackzay.  
SARA BARACKZAY

From the beginning she had problems to be able to study arts, since women have been prevented from doing so and in this case, she did not even have family support, but that did not discourage her and she continued with her intention.

## Ai Wei Wei

Ai Wei Wei transforms his critical vision into art and focuses on the lack of freedom in his native China as well as on refugees as the basis for his social denunciation through art.







For Ai Wei Wei, art and politics go hand in hand. Born in 1957 in Beijing, son of a Chinese poet, in 1979 he organizes himself and a group of artists in his native China but, after the oppression of the Chinese authorities, they are forced to disintegrate the artistic collective in 1983.



He goes to the USA where he can develop his art and in 1993 he returned to Beijing to join his ailing father.

It is this abrupt change of freedoms and artistic expressions that he shows in his works and for which he has even been imprisoned.

One of his best known works is a room full of sunflower seeds, a metaphor that goes against the lack of freedom that he will have to face in 2011, when he is imprisoned based on lies that he can later denounce.

Until 2015 he could not leave China and in his journey, whether in documentaries, sculptures, stagings or photographs, he explains that the purpose of art is the struggle.



In 2020 he made an exhibition where he shows, on the one hand a migrant camp in Bangladesh and on the other a work of some elephants, shown in 360 degrees.



[MEGHNA BHAT](#) wrote that she is a proud first-generation immigrant from India who has been living in the U.S. for the past 15 years. Even as a South Asian immigrant woman with relative privileges, she cannot overlook the deeply troubling [anti-immigrant sentiments](#), negativity and hate that many of them experience, or the [oppressive border practices](#) of detaining children and separating families.

So, when she was invited to participate in a two-day storytelling workshop by [StoryCenter](#) that focused on immigrant and refugee women and their journeys, she was thrilled beyond words. The project, "[Stories of Home](#)," was created to provide a "safe, affirming and courageous space" to allow immigrant and refugee women to share their struggles and lived experiences of transitioning to a new country, culture and language.

StoryCenter's digital storytelling workshop is a seven-step process that includes identifying a story, writing a highly focused story script and audio recording the script and then selecting images, creating and editing the storyboard and producing a short digital film. As a storyteller in this project and volunteer of StoryCenter for the past year, I have found digital storytelling—especially participating in the Stories of Home workshop—to be a deeply cathartic and healing creative experience.

What was also powerful about Stories of Home was that each storyteller was paired with a woman-identified visual artist from the Bay area. One of the storytellers, Parul Wadhwa, new-media artist and storyteller of [Festival of Lights](#) film beautifully said, "it is incredible to create a space of inclusivity for immigrants via the model of storytelling because then it's both cathartic and non-prescriptive".

Each of the artists' unique creative and artist skills and insights helped bring our personal stories to life using imagery, illustrations and artwork. "Through this short digital story [Lesson 1: Apricots](#), I was able to connect two very different cultures—Afghan and American—and highlight how much we all have in common, more than we realize or like to admit," another storyteller, Nahid Fattahi, shared. "I hope future digital stories can shade light on our similarities and make this world more compassionate."

With the incredible support and sponsorship from Wellness in Action, a program of the Center for Empowering Refugees and Immigrants and StoryCenter, eight short digital films from Stories of Home were publicly screened on Friday, September 27 in Oakland, followed by a panel discussion where audience members posed questions to the storytellers and artists attending this event.

“The screening was incredibly powerful,” one of the visual artists for the films *Suenos / Dreams* and *First Communion*, Whitney Aguiñiga, told Ms. “There was an immense showing of support and excitement around the impact these stories have. It was a really lovely moment to honor the bravery of the stories shared and to celebrate the mutual vulnerability that went into the process of storytelling and image making.”



[\(United Nations /](#)

[Creative Commons\)](#)

When I walked around in the room of about 30 attendees, I, too, felt the same energy of solidarity, empathy and support—and the same beautiful experience we had encountered during our storytelling workshop last November, especially the Story Circle segment of the workshop. The Story Circle, adapted from Native American and Indigenous community peacekeeping practices, is comprised of storytelling participants taking turns verbally sharing their stories and receiving input and feedback from their fellow participants and the facilitators.



[\(United Nations /](#)

[Creative Commons\)](#)

“Storytelling is such a powerful tool,” Aguiñiga observed. “It is really quite exciting to experience how technology can so successfully connect community members and disseminate information that inspires empathy and ignites compassion. It is particularly exciting that this project combines in-person sharing and creating

that can then move to a digital platform with a far wider reach. While these stories are each unique and personal, they are also everyone’s stories—stories of love and loss, of traditions and funny family jokes. They have the power to remind people that we are all the same.”

Stories humanize people as individuals. Listening to stories can build empathy in those who haven’t gone through the same experiences and can make us feel connected and close to our community when we hear similarities or common themes from others’ experiences.

This project and each of [the Stories of Home digital films](#) were unique and powerful because it was inclusive of all cultures, languages, cuisines, geographical origin, and creative imagery—thanks to our wonderful artists!—and practiced community allyship and solidarity.

As immigrant and refugee women,  
Each of our stories matters.  
Each of our voices are important.  
Each of us matter.

Using creative, innovative, accessible and culturally relevant strategies like digital storytelling, I truly believe we can shift the culture and create social change. I do envision a safe space—where immigrant and refugee women and our families are welcome and embraced by allies and communities and are entitled to equitable resources, support and opportunities for housing, residency, asylum, employment, clean water, safety and other important rights.

It is now more important than ever to share our personal stories and support those sharing their stories about immigrant and refugee lives—without asking us “to go back home” or “speak English,” or asking “where are you from?” It is also more important than ever to have these uncomfortable yet critical discussions about creating safe spaces for immigrants and refugee families with our own community members including our family, friends and colleagues.

If we have a safe space, access to a powerful tool like digital storytelling and amazing allies and community support, nothing can stop us from achieving our own unique immigrant version of the American Dream.

## 6 – Art problem solving strategies

\*Source: <https://www.inc.com/karen-tiber-leland/want-to-get-a-better-creative-problem-solving-brain-visit-an-art-museum.html>

Finally, read the label. Reconcile your observations with the information on the label, the name of the work, and the history once you have understood what you see and heard what others view. According to Herman, reading labels before viewing works of art results in a type of confirmation bias. You will search for what the label specifies. And since I think that everyone has a keen sense of observation by nature, you should base your decisions on what your own observations tell you first. Then consider how you may reconcile what the label and other people say (Vozza, 2022).

Herman claims that it is more crucial than ever to think about problems in the same way you would look at art since it offers a fresh perspective. She claims that "everything is shattered right now". "When this pandemic is over, we will all have to rebuild from scratch. We must be able to repair it. People who are attempting to do that may find assistance and a fresh perspective from this method".

Questions, an interest in unexplained phenomena, or plain old curiosity are where problems begin. When the asker adds her own specifics and limitations, they stop being general and inclusive and start to become exclusive.

Image classification is a general problem with numerous subproblems that take into account various circumstances. Each image could only accept one of the many disjoint labels in its most basic version, such as Face Recognition. Images can, however, be tagged with numerous tags in scenarios like Scene Understanding, a process known as Multi-label Classification.

Furthermore, if we wish to categorize product photographs into the Amazon hierarchy, the label set is enormous and hierarchically organized; in this situation, we refer to the issue as Extreme Classification. The dataset could be unbalanced or there could be missing values, among other potential difficulties with real-world issues. As a result, applying limitations to the general problem yields many unique examples (Osia, 2021).

Studying earlier works and literature helps one understand the overall problem from which a particular problem is generated, its various facets, and what has been done previously (Osia, 2021). After that, give yourself enough time to reflect and allow your mind to consider the information you have learned about various concepts and their advantages and disadvantages. Finally, you might have a fresh thought for your own unique issue.

Some businesses just made the decision to create an automatic description generator that writes a description of the product using the product's title, image, and tags as input. For store owners without copywriting expertise, this could be a useful tool. At the time, they were aware of the rapid growth of Natural Language Generation (NLG), but unsure of the specifics of how the NLG model

functions. In order to learn how to optimize a pre-trained model on a new dataset, they made the decision to start with the literature and read GPT publications. Because they were accustomed to working with eCommerce data, it was simple for them to gather a sizable dataset, clean it with conventional NLP models, and use it for fine-tuning (Osia, 2021).

Thoughts and ideas reside in your head, where you should edit the specifics and develop intuitions to find new answers, while the underlying literature is found in books and academic studies written in precise formal language. Switching between these two is the actual art (Osia, 2021).

You must be able to handle the intricacy of academic writing, avoid getting lost in the intricate notations and identify the intentions that point to the main concepts if you want to be a successful problem solver. Reading literature may be a double-edged sword: on the one hand, relying only on your original ideas without considering previous works may lead to you creating something that has already been done. Therefore, finding the ideal balance between reading and thinking would be ideal. After coming up with a novel solution, it would be wise to put it in writing and run it by others in order to identify any potential



weaknesses.

**Figure 7 – Quote for problem solving**

\*Source: [Photo by Brett Jordan on Unsplash](#)

- To rule the formal setting, consult the core research, and practice self-learning. Blog posts and courses aren't official enough. Don't also let someone else find everything for you.
- Simple and few are the main concepts. You should strive to understand the straightforward intuition that underlies them because they are just wrapped up in a sophisticated formal language.

- Think before consulting the literature to avoid being preoccupied with the ideas and solutions that are already in place. Use your own unique vocabulary and notations as well because language is the foundation for all cognition.

Students can solve problems by drawing or sculpting paintings. He or she must figure out how to change a concept, image, or feeling into some sort of media. They begin with a blank sheet of paper, a pile of materials, or digital data.

This is the student's starting point for articulating a vision. In regulating the material such that it serves as a medium, they seek to be sensitive to the effects of individual acts. The artist gains awareness of the happy accident that will inevitably occur while working with media as they create artwork by doing so. It is hoped that the learner would have the ability to control their anxiety, irritation, and tension via the use of this learning approach. Being able to avoid closure makes it possible to be open to a moment of harmony and cohesiveness (News, A.B. 2022).

Students get adapt at identifying the turning points in their work. Students will get the ability to handle hundreds of interactions between visual qualities during the procedure. The child's utilization of the material will occasionally lead to instances of coherence, clarity, and unity (News, A.B. 2022). Students will conceptualize their artistic purpose and comprehend the significance after reflecting (perhaps in conversation with others). The goal of the exercise is to develop and maintain these qualities. It is widely accepted that painters us seven design aspects in their work.





**Figure 8 – Art teaches making judgements about qualitative relationships**

\*Source: [Creative Arts Develop Problem Solving Skills - Art Business News](#)

## 7. Motivation Methodologies to start a Hackathon

- 

Learn by doing

Learn by **DOING**.



**Figure 9 – Learn by Doing, Trying and Just Going for it**

\*Source: <https://medium.com/@uma.tan/learning-by-doing-trying-just-going-for-it-9754da10de76>

i. What is learning by doing?

The concept of learning by doing holds that we gain more knowledge when we really "do" the action. Consider yourself a jazz musician who wants to know how chords relate to one another. In the past, you might have repeatedly played the chords by yourself in the studio. To study chords through active engagement rather than passive practice, you would first get a basic comprehension of them before jumping on stage to play them as part of an improvised performance with other musicians. Active participation stimulates deep learning, mistakes (i.e.,

those "wrong" chords), and the ability to draw lessons from them (The Learning Agency Lab, 2020).

#### ii. When does learning by doing work?

You must first build some groundwork in order for learning by doing to be effective. Recent studies have demonstrated the effectiveness of active learning when it occurs at the appropriate stage of the learning process. Why does this matter? It's crucial to stress the fact that learning is a process right away. Learning is cumulative, and if learning by doing starts too soon, people get overloaded. They do not develop (The Learning Agency Lab, 2020).

#### iii. Why does learning by doing work?

Learning through doing only makes sense when you've previously become somewhat familiar with the subject. It works because the method requires you to actively engage with the subject matter and produce the knowledge on your own, little by little and chord by chord (The Learning Agency Lab, 2020).

The "generation effect" is a useful strategy for encouraging learning by doing. The "generation effect," often referred to as the testing effect, retrieval practice, or even learning by doing, emphasizes that students comprehend and recall information better when they are required to create it themselves rather than reading an account created by someone else (e.g., re-reading a section of a textbook, sight reading a musical piece) (The Learning Agency Lab, 2020).

#### How to use learning by doing?

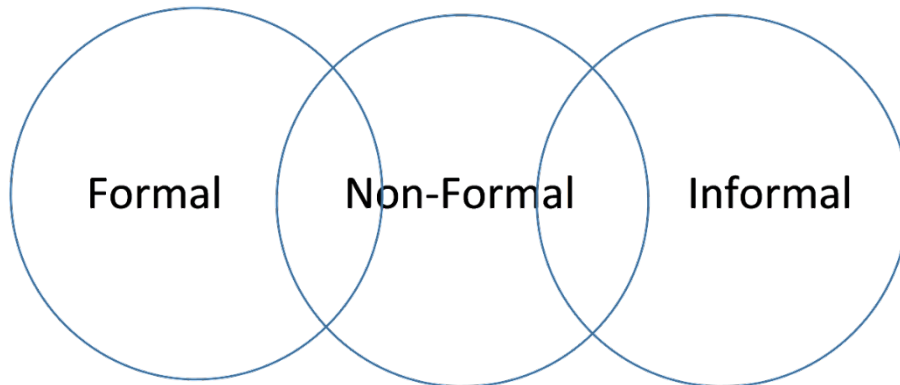
Giving students regular, low-stakes quizzes is one way to implement the "learning by doing" method in the classroom. These tests are not intended to evaluate performance. Instead, they encourage students to interact with the material and come up with the knowledge on their own. In fact, research demonstrates that the act of accessing such information itself enhances comprehension, boosts memory, and encourages the "transfer" of knowledge to other contexts. In other words, it turns learning into a process that requires effort and activity.

#### Implications

The conventional thinking about how people acquire expertise has changed as a result of recent research on learning as mental action. Two of the most popular learning strategies, underlining and rereading, are also some of the least effective, according to a recent and extensive analysis of the literature by Kent State's John Dunlosky and colleagues. But why still remains to be answered? Rereading and underlining do not encourage people to increase their knowledge, which is the answer (The Learning Agency Lab, 2020).

- Non-formal education

## EDUCATION & LEARNING



**Figure 10 – Education and Learning**

\*Source: <https://www.nonformaleducation.org/>

**Non-formal education** and learning are characterized by a person's intentional participation in any organization that offers purposeful education and training, including volunteer work, government employment, for-profit businesses, and private social services. Any type of structured and organized learning that is intentional and planned by an educational provider but does not result in formal credentials recognized by the appropriate national education authorities is considered non-formal education (Non-Formal Education, n.d.).

[A definition of non-formal education from UNESCO](#)

Education that is institutionalized, deliberate, and prepared by a supplier of education. Non-formal education is distinguished by the fact that it is an addition, alternative, and/or supplement to formal education as part of an individual's lifetime learning process. It is frequently offered to ensure that everyone has the right to access education. Although it serves all age groups, it does not always follow a continuous pathway structure; it may be brief in duration and/or low in intensity, and it is frequently offered in the form of short courses, workshops, or seminars. Most non-formal education results in either no qualifications at all or qualifications that are not recognized as formal qualifications by the relevant national educational bodies (Non-Formal Education, n.d.).

Non-formal education initiatives:

- Make career opportunities active
- Are being acknowledged in the educational system

- Have strengthen local communities
- Develop your own growth and learning through several channels.
- Facilitate the development and expansion of all organizations.

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Most of the methodologies are based on Soft Skills, however none of them has a specific methodology but specific methodologies designed by the organization they work for.

The work with youngsters are based on self-esteem and recognition of emotions, social skills and emotional intelligence. Others work with methodologies on Speaking in a safe environment: it can be singing, writing, but always a safe emotional environment.

For VET public teachers, there is a program designed by them with their own methodology and process, which is based on a framework regulation, with a defined psychotherapeutic programme. Also, they use cooperative learning, gamification and sometimes design thinking.

It is interesting to point out the methodology designed by the Youth Workers from the Children's Leisure Camps. They work the rules of coexistence based on RESPECT. Self-respect is essential. We listen to music and we stop the music to talk about what they sing, noticing the lyrics and what they say and analyze it together. Same with movies.

**Hackathon pre-event.** Hackathons are a lot about bringing people together and often it needs a little bit of facilitation to get people connecting and build a team that would be able to work together and find valuable solutions. So for that, it is a good idea to design rituals around the hackathon. If a hackathon has a specific theme or topic, it could be considered organizing a pre-event with sufficient time before the actual hackathon. This could be experts sharing their know-how about the topic and leading discussion groups around the challenges in the field.

It could also be a workshop to introduce specific resources or technology that will or could be used during the hackathon. This event might also serve as good publicity to find new participants, if you do not have enough. Other ideas can be arranging 1-1 introductions between people - for example "speed-dating", "clock speed dating", "Human bingo" and other non-formal education games for better matchmaking.

It is also a good idea to have an opening ceremony where everyone can gather before the hackathon starts and teams start building. For this, it is important to pick a really good host who will motivate the participants and set the atmosphere of the event, make sure to get a suitable and accessible location for your participants. You can also dedicate a part of this event to give important information and answer questions that the participants might have. In case of lack of resources, the event can be organized online through various videoconferences channels, using the right host/facilitator it can work just as well as the live event.

**-State clear, attractive and relative benefits the participants will gain participating in the hackathon.**

To participate in the hackathon participants must see something interesting and useful for them. Obviously, the hackathon solutions are useful for the society

solving the local/regional issue, however, it might take time to see the results of the proposed idea, so it is important to understand that the human brain more often than we'd like is motivated by fast and visible results. That is why it is a good idea to establish a fund for prizes that are attractive and useful for the chosen target group.

Official participation certificates that can be used in their curriculum is also a great idea. Apart from touchable benefits, it is important to understand the needs of the target group and respond to them. It can be anything from a chance of meeting important people of the field, ability to gain experience using specific technologies or softwares, creating a professional network and so on. These benefits should be specified in the communication releases promoting the hackathon, but also repeated in the informational material that will be distributed for the signed up participants.

### **The learning-by-doing approach**

- a. The learning-by-doing approach, also known as site-based pedagogy, is a teaching method that aims to learn by doing. It involves the active participation of students in concrete and meaningful projects, such as the construction of buildings, gardens or manufactured products.
- b. The goal of this approach is to enable students to develop practical skills, understand scientific and mathematical principles by applying them to real-life situations, and develop social skills such as collaboration and communication.
- c. This teaching method was popularized by Swiss educators Jean Piaget and Friedrich Fröbel in the 19th century, and is often associated with alternative education and Montessori schools.
- d. Studies have shown that learning by doing can be very effective for students of all ages, especially for young children and youth, who tend to learn best by engaging in hands-on, concrete activities. However, it is important to note that this approach may not be appropriate for all types of learning and often requires a well-structured and supervised work environment to be effective.

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Visual and digital media, presentation materials, and site visits

- Visual and digital media, presentation materials, and site visits can be very useful in motivating recipients in social assistance settings. Studies show that visual media such as images, videos, and animations can help capture recipients' attention and keep them engaged, which can improve comprehension and retention of information
- Digital media such as mobile apps and augmented reality software can also add an interactive dimension to learning, allowing beneficiaries to actively participate in presentations and in-situ study tours. This allows grantees to interactively explore historical sites, industrial facilities, and other study locations, which can help them better understand the concepts and principles they are learning.
- In addition, visual and digital media can help address some of the challenges inherent in welfare, such as distance and budgetary restrictions. This allows recipients to access information and images of study sites remotely, which can help them better understand the importance and significance of these sites without having to travel.
- Finally, in-situ study visits can be very beneficial to welfare recipients, as they can give them a concrete sense of the possibilities and opportunities that exist for them. This can encourage them to explore new ideas and avenues to improve their situation, which can be very motivating.
- In conclusion, visual and digital media, presentation materials, and in-situ study tours can be very helpful in motivating recipients in the social assistance setting.

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## 8 – Inviting guest

Guest speakers or performers

First step of inviting your guests should be deciding **who** you would like to invite. Selecting a suitable guest speaker for events also ensures you have an interested audience that will attend and engage in your event. Select them responsibly and just like you would choose judges -inviting speakers to an event should be an intentional and targeted campaign that serves a purpose and delivers the best possible results of the event.

Some tips:

- You should think who best represents your project goals and event, and what messages or lessons you want to convey.
- It is also important that this person is relevant not only for the organizers, but also for your event target group.
- You can invite people from companies you would like as sponsors.
- Keep your event budget in mind while choosing the speakers.
- Speaker diversity: diverse opinions, different angles, more meaningful debate and an overall progression of ideas. To create a more engaging and enriching experience for the audience.



- If you're out of ideas who could be a speaker, look back over the programmes of similar events and see which speakers featured. Dig around on social media and YouTube to see if you can see their performances.

Invitation:

- Speaker or performer's invitation should be a formal letter or email, outlining the reasons why you're inviting them to your event.
- Send your invitations in phases, not all at once. In the first round of invites you should include your first choices of speakers, give yourself a designated amount of time for replies.
- Once you've received responses from your first batch of potential speakers, look at your list and replace speakers who have declined with second choices to invite and send another batch of invitations.
- If a speaker/performer says they can't or aren't interested in speaking at your event, don't worry. You can also ask if they have any recommendations for other speakers if you think it's appropriate.
- It is also important to have your guest speakers confirmed in time to be able to use them as an additional advertisement to attract participants to participate.

The invitation should be a formal letter with the basic information of the event:

- time, date and location
- the topic and the target group
- the official logo
- contact information of the event
- link to the webpage or event on social media.

Do not forget to use fonts and colors consistent with the event if you have decided to use specific ones.

When to invite the speakers?

When the format, location and target groups are known, with enough time to have their response and to discuss the expectations. Do not forget that also speakers are humans and will need time and energy to prepare their presentation. You might want to discuss the main points of their presentation in advance, or, if you feel appropriate, suggest them.

<https://www.hackerearth.com/community-hackathons/resources/e-books/guide-to-organize-hackathon/#stages-of-organizing-hackathon>  
<https://pickstar.pro/au/blog/how-to-invite-speakers-to-an-event>  
<https://www.ted.com/participate/organize-a-local-tedx-event/tedx-organizer-guide/speakers-program/invite-your-speakers-performers>

## 9 – Awards.

- Rules for selecting and rewarding judges.

Every event manager should think outside of the box by looking for new ways to increase the engagement of event judges and get the maximum out of the event by choosing the right people to judge.

Rules for selection:

- Create your “ideal” judge that will help you to understand the criteria you are looking for in the judges. There is no perfect candidate, so you will have to compromise on some criteria.
- The main requirement for judges is objectivity, which is based on having impeccable knowledge of the rules and the ability to correctly apply them.
- The judges should also be painstaking and attentive in the judging process.
- The judge has to be relevant to the topics and the goals of the event.
- Judges may be invited from other areas, but they should be fairly close to the event topics.

- The work of judges can be evaluated through previous participation in competitions and the analysis of the estimates in comparison with the estimates of the other organisers' experiences.
- Just like with the speakers, a diversity in the judges is important. If it's possible, choose experts in different fields or with different length of experience.

Things to remember:

-Most of the time, future jury members judge on the problems of their own area or academic activities, and even if they have attended two or three judicial seminars, this does not mean they will confidently use the concepts and criteria they know in your unique event.

-The judge is an ordinary person and is therefore not able to grasp complex scales of assessments in a short period of time.

-This is why the judge's working conditions should be as comfortable as possible: All protocols are designed so that they are readable in a dark room so that they can rate all assessments, the online forms should be easy to understand, etc.

If you're looking for ways to increase judge engagement in your event, before you invite someone to judge it, you should first think of what you can offer them in exchange. It can be either material or non-material motivation for awards judges offered as this will stimulate participation, growth of the event, and fair judging. The reward can consist of a certificate and a symbolic object, related to the topic of the event. A modern and attractive gadget can also be a great motivator for the judges.

<https://www.judgify.me/l/blog/how-to-invite-judges-to-your-awards-contest/>  
<https://www.judgify.me/l/blog/best-benefits-for-the-awards-judges/>  
<https://www.bakersfieldcollege.edu/hackathon/rules>

Evaluation grid for each project presented

**Added value**

- Creativity (1-5 points)
- Innovation (1-5 points)
- Judge's Favorite: Each Technical Judge may award an additional five points for their favorite use of technology.
- Penalties: Score of ZERO if not submitted on time or if started before event kick-off.

### **Community Impact**

- Research and Analysis (1-5 points)
- Usefulness (1-5 points)
- Judge's Favorite: Each Community Impact Judge may award an additional five points for their favorite demonstration of community impact.
- Penalties: Score of ZERO if not submitted on time or if initial deliverable unchanged over event period.

### **Presentation**

- Information Communicated (1-5 points)
- Quality of Delivery (1-5 points)
- Judge's Favorite: Each Presentation Judge may award an additional five points for their favorite presentation
- Penalties: Score of ZERO if not submitted on time or if started before event kickoff

### **Budget**

- Breakdown of hypothetical budget (1-5 points)
- Cost effective (1-5 points)
- Judge's Favorite: Each Presentation Judge may award an additional five points for their favorite presentation
- Penalties: Score of ZERO if not submitted on time or if started before event kickoff

### **Total Team Score**

- The maximum score possible for each category will be the same.

- Total Score = Added value + Community Impact + Presentation + Budget
  
- Type of awards

Awards are one of the best ways to draw more participants into a hackathon. Depending on the structure of the particular event, there could be a single winning team or multiple winners can be named across different categories. Selecting the award for each case is also a very significant aspect of the Hackathon — typically awards are monetary (for example a bonus), symbolic (plaques, cubes, title), or a piece of technology/device. First, the easiest and most cost-effective prize can be recognition.

### Recognition

There should be an official certificate, dedicated to every participant, it doesn't matter if they won the competition or not. Their work should be shared on the event platforms, giving them enough visibility and a chance to use it for their future careers or personal needs.

### Gadgets

Trending gadgets and vouchers for popular activities as a prize is also a great motivator to join. If it's possible, you can use gadgets related to the theme and relevant to the target group.

### Cash

A monetary prize can be a great tool, however it can extremely rise the event budget. If you want your hackathon to offer superb opportunities to learn and network with peers, cash prizes should not be advertised as prizes.

### Resources

To turn a prototype into a final product/service is usually the most motivating award that a hackathon can provide, motivating the participants to suggest more realistic and creative ideas.

### Opportunities rather than cash

If there is an opportunity, offering a further opportunity to learn, join an accelerator or incubator program, internship or a scholarship in the field might be much more appreciated than a regular prize and give a chance for the participant to take their skills and competencies gained during the event to another level.

### **Tips:**

-make all of the prizes available the day of the event, in case it's a voucher or opportunity provide the participants with clear terms and instructions how to obtain/use them;

-check out the eligibility of the winners and possible legal (e.g. age restrictions) issues before you give away the prizes.

## 10 – How to communication and dissemination of the Startahton.

What does your audience need to know?

Does the future audience know anything about the idea you want to tell them?

What do we want to tell them?

Does it affect you in a direct or indirect way?

Will it bring you benefits?

How will you know more details?

In order to reach the participants, you need to use appropriate communication channels to reach your target audience. You have the possibility to use:

- Social media platforms to spread information about the hackathon, such as date, location, registration, prizes, rules, topics, mentors, etc. You can also create a Facebook event to promote the event and invite friends and contacts. More specifically:
  - **Twitter**, to invite and involve possible local partners and sponsors;
  - **Instagram** through reels and posts;
  - **TikTok**, to engage with youth through reels and videos;
  - **Facebook** to create an event to have people share their availability and update them on the page.

- Through a website: Create a dedicated website for the event to provide detailed information about the hackathon, such as registration details, schedule, rules, prizes, etc. You can also use this site to share updates about the event and participants' projects.
- E-newsletters: Create a mailing list to send regular e-newsletters to people interested in the event. Use these newsletters to share event updates, registration information and participant projects.
- Press Release: Write and distribute a press release to inform local and national media about the event. Use this release to highlight event details, goals and benefits to participants.
- And you have the possibility to disseminate through partnerships: Find local and national partners to support the event

One of the most important thing to communicate regarding the event is the **theme or topic** of the hackathon: this gives an idea of what will be developed and what participants will work on during the event:

- It is essential to disseminate important information such as the date, location and registration details.
- It could be stimulating to let the future participants the rules and evaluation criteria: participants should know how their project will be evaluated and the criteria used to determine the winners.
- Prizes and awards: this can motivate participants to enter the event to compete for prizes.
- Let them know the presence of experts and/or personalities: this can give participants the opportunity to receive advice and guidance from experienced professionals.
- Highlight the overall atmosphere of the event: Participants can expect a collaborative, stimulating and creative work environment.

It is important to know if the target audience is already sensitive to the idea you want to communicate to them, as this can influence how you communicate the event.

You need to make your audience understand the purpose and value of the hackathon to them and to the community. That it would be also for them the possibility to create networking opportunities:

- Participants can meet other talented people and make valuable professional contacts for their future social practice; they will be able to get inspiration and know who to contact if they have ideas but need help to develop them or to have people, they met during the hackathon who can contribute to their structure because they have complementary skills and training.

- It would also be opportunities to develop skills and put ideas into practice: Participants can learn new skills and put their current idea or project into practice in a stimulating and supportive environment.

There are many reasons why a social worker might be interested in a Social Art Hackathon (STARTathon) and here you will find listed reasons that you can put forward to attract future participants:

- **Social Impact:** Projects developed in a social art hackathon can have a direct impact on communities and people who need it most. Participants can help create solutions for important social problems such as poverty, social injustice and exclusion.
- **Innovation:** Social Art Hackathons provide an opportunity for participants to think creatively and innovatively about complex social problems. Participants can explore new ideas and models for social projects.
- **Skills Development:** Social Art Hackathons provide an opportunity for participants to develop new skills such as problem solving, collaboration, communication and critical thinking.



- **Networking:** Social Art Hackathons provide an opportunity for participants to meet other talented and engaged individuals in the social field, which can open up opportunities for collaboration and mentorship.
- **Teamwork experience:** Social art hackathons are often organized in teams, allowing participants to work with others and develop collaboration and communication skills.
- **Learning:** Social art hackathons allow participants to learn about different social art topics and keep up with the latest trends and best practices in the field.
- **Making a positive impact:** Projects developed in a social art hackathon can have a positive impact on society and help build a better world.

What the project START offers is the possibility to take part to an innovative and fun hackathon on Social Art. It will offer many benefits to participants, including the opportunity to help solve important social problems, develop innovative new ideas, and build valuable skills.

By participating in a social art hackathon, participants have the opportunity to work with talented and committed social practitioners. It could be a highlight very beneficial to their career, the participants have to know that arts for social change projects can be very rewarding, as they demonstrate their social commitment and ability to think innovatively and creatively.

Prizes must be communicated clearly to anyone interested in participating, this process can be dealt in different ways such as:

- Through social media posts, planning a path to uncover them, through riddles or play of words, stimulating comments and reactions.
- Directly from the website through a pdf or a dedicated page.

Communicating the prizes must be a thought path since it is a valuable opportunity to start a dialogue with interested participants.

Developing a relationship with interested groups or individuals is relevant in ensuring engaged and active participants. Moreover, having knowledge regarding the participants before the hackathon event is useful:

- in proposing activities as in line as possible with their own mindset and competences.
- In engaging them in inviting their own network in participating to the event;
- in having them communicate regarding the event through social media before, during and after the hackathon supporting dissemination;
- in nurturing their own ideas and thoughts pertaining the topic, creating connections between single participants and teams with a better chance to deliver a valuable product;
- in incubating ideas aiming at having them readier at the hackathon as well as being in line with the topics and themes;
- in cementing the participants engagement having them share ideas, reacts to stimuli pertaining to the hackathon topic.

The impact of such preliminary activities is wide and it supports the creation of virtuous circles, networks able to address the challenge posed both locally and through an internationally perspective. There are many tools that can be used to communicate steadily with interested people, here the report will provide a few examples:

- Telegram group/channel;
- LinkedIn group;
- Facebook group;
- Slack channel;
- Discord server.

Of all the listed platforms the most effective are the ones that combine the ability of participants interacting as well as get to know about each other. It is possible to foster a community through communication processes, this ambitious goal is achieved through moderation and facilitation.

Moderation shall aim at calling out participants pertaining to topics they are expert in, as well as stimulating conversation between them whenever possible using the comment feature.

It might be useful and appropriate to propose some online meeting aiming at engaging with all the group together being social, as well as related to the hackathon topic, such as small groups discussion and brainstorming, or material being viewed altogether.

Communication must be planned and monitored to be adjusted if needed. The hackathon event communication stream will be planned creating a document called Editorial Plan.

An editorial plan consists in an excel document in which the organizers report all of the challenge they will use and all of the messages they will send as well as the number of hits/reactions/answers they are aiming to get for each message written.

The report suggests to build the editorial plan using excel as a table with the following columns:

- Content
- Publishing date
- Reactions
- Comments
- Views

This basic scheme is useful to be done for every social media, whenever it is not possible to achieve the planned impact, it is useful to reconsider:

- The language used, more specifically the wording;
- The channel used itself;
- To tag someone in the post/message;
- To use hashtags more fitting with the message;
- The eventual actionability of the message sent, actionable items have a larger impact on targets.

Pertaining to communication beyond the social media, pending on the target groups there many various channels to be addressed:

- Radio
- Newspapers
- Paper related to the topic
- Press releases

Focusing on this challenges communication is facilitated as follows :

For Radio, Paper related to the topic and Newspaper:

- Make a list of all the radio locally active
- Contact the ones more in line with the topic
- Consider the wide impact of the radio and the possibility of reaching out to your targets through others such as teenagers through parents.

Press releases :

- Compile a mailing list of all of the stakeholders active in you area being active on the topic;
- Send the press release to all of the identified stakeholders;
- If possible involve local municipalities n the processes as well as school and any public institutions to reach a larger amount of people.

In order to communicate on an event such as a hackathon, there are different means of communication that allow to promote the event. You should not be afraid to over-communicate about the event, you should take this opportunity as a chance to interact with local actors and local press even if nowadays digital tools and social networks are the most easily accessible means of communication.

Everything is feasible and there is a wide range of possibilities to communicate about the hackathon. You have to knock on the right doors and look around to see what works. Once the means of communication are found, it is essential to share all the information about the theme, the logistics, the registration modalities, as explained above.

**Participation Agreement and Privacy Policy (example to be adapted according to the case)**

2. I understand that when I am participating in any free-time activities, such as sports, tours, travel, or any other activities either as part of the programme organised by STARTathon or on my own that I have responsibility for my own safety, health, and personal belongings. I am responsible for any liability for costs or difficulties that I may incur during the STARTathon programme.
3. I understand that STARTathon has the right to make cancellations, changes, or substitutions to the entire programme at anytime due to any reason.
4. I understand that if STARTathon programme contains any alcohol-related cultural event, that this event is not compulsory, and that I will be responsible for any injuries or property damage arising in relation to my participation in the event. I further acknowledge and agree that I will not consume alcohol within my personal limitations and I will not do any acts that will negatively affect the prestige and reputation of my home university/institution, \_\_\_\_\_ and any other person or institution related to the programme.
5. I agree to receive information updates before, during and after the programme from STARTathon and that STARTathon is entitled to give their partners (companies, law firms, institutions, media, etc.) access to the Youth network created during the ERASMUS+ project START which includes my contact details.
6. I agree that STARTathon might use my personal information, such as name and surname, country of origin and or pictures taken of me during the time of the programme for further marketing purposes, such as on the webpage STARTathon or any printed marketing materials.
7. I acknowledge and agree that the organiser is not responsible for stolen luggage or personal items in the accommodation premises and classrooms of lectures or means of transport to different events (buses, etc.).
8. I acknowledge and agree that all kinds of information in oral form does not oblige STARTathon more than its statements in the programme or offers in written form. In case of doubt the following is always considered valid: written offer, written information, and written explanation.
9. I confirm that personal information provided to the organisers is exactly the same as those on the participant's legal documents (ID), which I have to carry myself during the programme. If I provide wrong information and this causes delay, extra expenses or ending of the programme, I am solely and personally responsible entirely for incurred cost to participants of the programme, if they are incurred to the other participants. I will completely reimburse STARTathon for all costs related and incurred to that event.
10. I acknowledge and agree that I am personally obliged to respect the house rules of the accommodation and the location place. I also agree to cooperate in good faith with the representative from STARTathon. If I do not fulfil the obligations I solely held responsible towards the organiser of the programme for the damage made. The organiser is not responsible for any damage the participant sustains in such circumstances. During the programme, each participant must act in a way that does not threaten the lives or health of all the other participants or organisers. If the participant behaves in way that does not comply with this stipulation the programme the Director has a right to remove the participant from the continuing programme without compensation for any costs.

11. I certify that my agreement to the provisions contained herein is wholly voluntary.  
In case of under aged students we must sign the special agreement with their parents/carriers.