Project tecpart – learning from the experts

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The tecpart[takepart] project: the project design in the Luxembourgish context

The project "Luxembourg: your country - my country: the construction of mutual images of Luxembourg through participative technology" (tecpart[takepart]) is a project developed by the multi-LEARN Institute, a NGO based in Luxembourg, with the financial support of the European Asylum, Migration and Integration Fund (AMIF) and the Luxembourg Office for Reception and Integration (OLAI). The tecpart project proposes youngsters from Luxembourg, aged 14 to 18, to collaboratively construct presentations of Luxembourg (digital artefacts in video format) by means of an iPad.

With 47,7% (288 200 residents) of Luxembourg's population of non-Luxembourgish nationality (Statec 2018), Luxembourg represents the European spirit, "United in Diversity", at its best. 15,2% of this percentage (43 800 residents) is represented by Third Country/non-EU nationals (Statec 2018). Luxembourg established, by the 1984 law, three national languages: Luxembourgish, German and French. The historical migration added two more vehicular languages, Italian and Portuguese. The creation of the European Union and the implementation of several EU institutions in Luxembourg contributed to making Luxembourg even more international. The establishment of two European Schools (1953, 2016), the private international schools (International school of Luxembourg and St. Georges' International School), the English-section in national schools (Lycée Michel Lucius, Athénée) and the newly created public international school (International School of Differdange) testify to the need of multilingual education in Luxembourg at primary and secondary levels. Finally, the creation of the "multilingual" University of Luxembourg in 2003 (French, German, English) responded to covering the needs at the higher education level.

The debut of the project overlapped with the peak of third-country nationals' (TCN) migration in 2015-2016 (2.447 requests of international protection in 2015, Statec 2019). The project *tecpart* run for three years, between May 2016 and May 2019 and targeted recently youngsters recently arrived in Luxembourg, students of Luxembourgish schools, who hold either a "beneficiary of international protection" (Third Country National/non-EU) status or an EU national status. A total of 60 youngsters of 11 nationalities participated in the project, 30 TCN (Table 1) and 30 of EU nationality (Table 2).
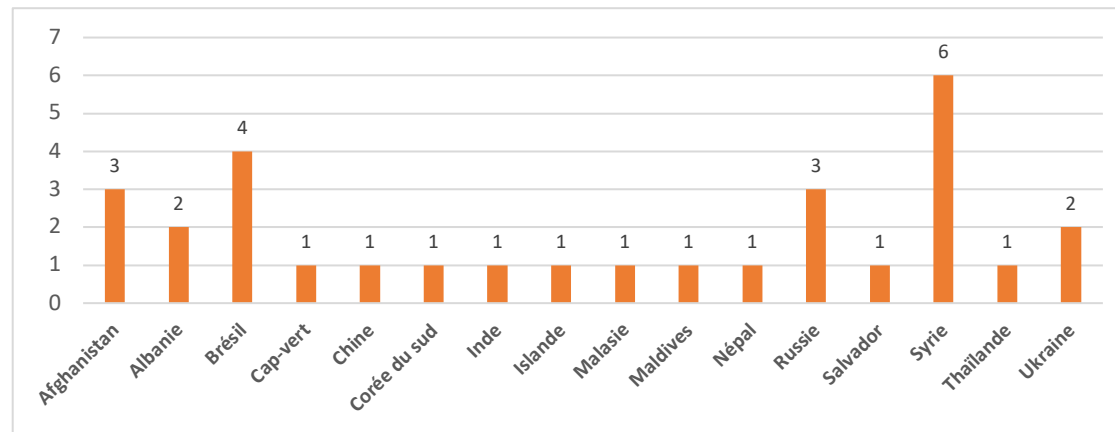

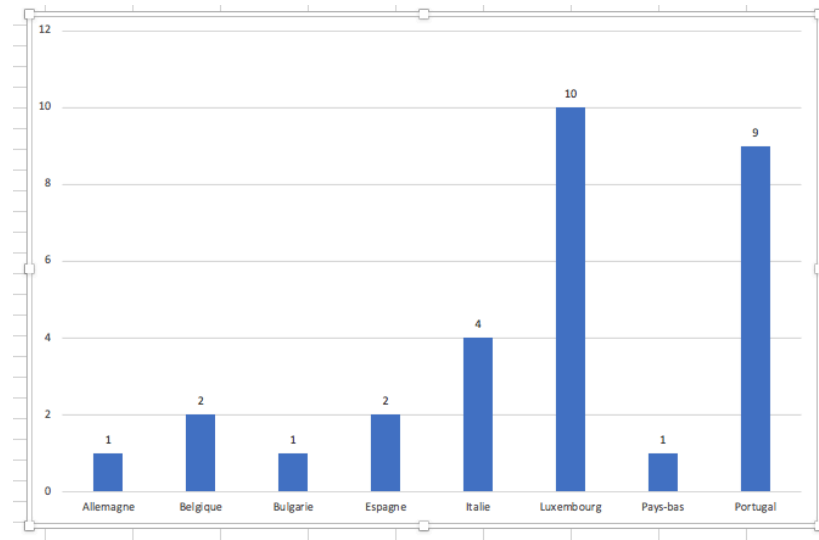Table 1. Nationalities of Third Country National/non-EU participants

Table 2. Participants of EU nationality

The youngsters participating in the project are plurilingual, with English, French, German, Luxembourgish, Arabic, Farsi, Italian, Portuguese, etc. as languages in their repertoires. The languages of education for the specific classes we have been partnering with are French, English and German. To accommodate newly arrived youngsters with various academic and language proficiency level, the Ministry of Education, Children and Youth in Luxembourg propose three types of class formulas to meet the existing needs: For the students between 12 and 15 years of age with no previous knowledge of French or German, a "*classe d'accueil*"-ACCU / "welcome class" in French is proposed; students who are 16-17 years old can join a "*classe d'insertion pour jeunes adultes*" – CLIJA/ "class for young adults" where they study French; finally, the English sections offer schooling in English mainly for those who have competences in English. The students who have already integrated French or German in their repertoires can join the regular classes with French or German as an instruction language.

Following the establishment of the partnerships with the schools, we have organised observations of certain classrooms activities. This was followed by the presentation of the project to the teachers and the students, when we explained the four phases process (illustrated as Figure 1): visit of a historical, cultural, or environmental hotspot and collection of

digital data by means of an iPad (phase 1, see figure 1), creation of a digital artefact by means of the data collected (phase 2, see figure 1) and presentation of the digital artefact to the class (phase 3, see figure 1).

We have then coordinated the dates of the visits with the school authorities and organised the students in pairs, each pair receiving an iPad for the visit. During the visits, the students were supported in using the iPad applications for producing a digital artefact in the form of a video that integrates pictures, videos, voice recordings as voiceover, music, emoticons and texts, etc. The students then presented their productions to their colleagues. For the purposes of the project, we have organised reflective interviews with some of the youngsters who had participated in the project (phase 4, see figure 1). Finally, we have presented some of the digital artefacts to 20 experts active in the educational, NGO, technology and theatre areas in Luxembourg (and one expert was from Germany) in interviews which were meant to function as an external evaluation/feedback to the project.
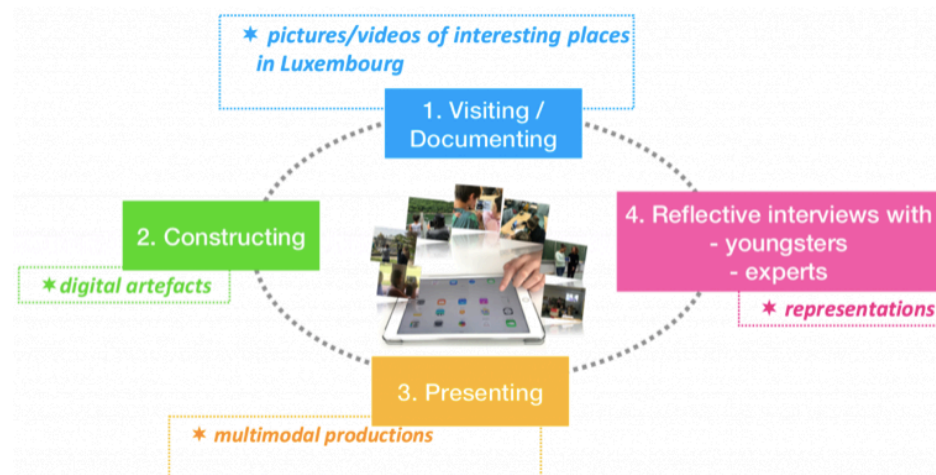

Figure 1. The four phases of the project

More than 6,000 photos and 200 videos were produced in the first phase of the project. The current article focuses on the analysis of 50 digital artefacts[1] produced in the second phase, on the recordings of a selection of the presentations from the third phase and on the reflective interviews with youngsters from the fourth phase of the project.

Points and counterpoints

The presentation included in the first part of this paper is similar to the one presented in Ziegler et al. (2019a). Ziegler et al. focuses on the analysis of the data that was produced in phases 1, 2, 3 and 4 (interviews with youngsters) of the project. The current article includes "points" and "counterpoints" as identified in the interviews with the experts (phase 4). We have realized 20 interviews, however only 19 of them were exploitable, as one of the recording files was corrupted and could not be retrieved.

The interviewees are professionally active in the field of education, youngsters' integration, integration of foreign population, experts in audiovisual, theatre and research on learning; one interviewee is a student with a migration background. We count four Luxembourg nationals among the interviewees, the other nationalities encompassing: German, French, Danish, Persian, Syrian, Albanian, Moroccan, Korean.

The interviews were realized by the tecpart project coordinator and debuted with a brief presentation of the project followed by the viewing of two of the digital artefacts produced by the students. The interviewer then launched questions pertaining to the project design and the use of technology, learning outcomes, the ideas expressed by the digital artefacts, and ideas/suggestions for the sustainability of such a project.

We have grouped selected answers to the questions by topic (horizontally) in three columns (with the exception of the last question which is presented separately): point (the theme/central element /ideas expressed by the interviewee), the counterpoint (reflections on the possible "blind spots" of the ideas expressed) and in experts' words (quotations from the interviews, as expressed by the interviewees).

The ideas on the sustainability question were presented in a second table which does not include the counterpoint column.

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[1] A selection of 20 digital artefacts have been made available online at: http://tec-part.org/productions/ .

The selection of the themes/ideas was realized following a discourse analysis methodology and agreed upon the authors of this article. We have equally benefitted from the feedback of two multi-LEARN interns, whose closeness of age with the youngsters of the project and the "abroad" perspective contributed to producing valuable insights.

The ideas expressed can function as points of reflection for teachers and practitioners and equally as an invitation to project coordinators and researchers to remember the importance of other professionals' perspectives.

Point	Counterpoint	In experts' words
Use of technology in a school context		
By the use of technology, the newly arrived students have the opportunity to express themselves without having to verbalize it necessarily.	If we encourage the use of "artefacts" for expressing ourselves, how do we teach the students to name/express their feelings, their emotions, their insecurities, etc.?	*"With my experience with the kids, they really like it and they enjoy it when they are given the means of expressing themselves, right? It's a way of expressing their understanding and putting their identity into it in a way, without having directly to talk about it. Because directly talking about your opinions and your feelings and expressions is difficult mainly in two forms, I find it with especially kids. First, they don't have the means, the words, the vocabulary, the way of saying it. Second, because it feels too personal, they are insecure about it. So they have difficulty coming out and just saying this is how I feel, this is how I see. But then when they are given the means, for example making a video, then you can see in a very subtle way what exactly it is that they are trying to express."* (i1_00m_33s) *"I think this is something that was new also because in the context of all these initiatives of integration and being in a new place, I think it's the only project where these*

		technologies were used actually, the iPad, here you also have some novelty." (i2_06m_50s) *"I think that using a technology that kids they use every day is very interesting for them as a tool to discover something and to express themselves throughout it. Because if you have (.) I mean often you use tools in your classroom, and then afterwards you notice ok this was not that interesting for the children because it's not from their reality, their personal reality. Whereas when you use something like the iPad, they're much more motivated to express themselves." (i3_05m_30s)* *"C'est une belle, une belle approche, c'est une belle manière de découvrir son environnement, de faire partager aux autres, parce qu'on va pas le dire, on va pas dire tiens ! chez nous on a pas le chauffage, mais dans la vidéo ça va sa passe assez bien, c'est facile à faire." (i13_02m_05s)*
Technology-driven projects as a meta-reflection exercise.	Students need to be supported in the expression of ideas in a group beyond the simple selection of the photos/videos (symbolic use).	*"The first thing about such an exercise for me is to trigger a different a different not point of view, but a different way of looking at things. So basically, if you give people a task to observe, then they will always observe a little bit different. (…) So the will basically, they will focus on different things and they will be more aware of what they are looking at and also then if you trigger a meta-reflection, then they can be more aware of how and what is actually different in their environment." (i6_04m_20s)*
The importance of integrating the new technologies as means of expression.	The introduction of new technologies in the classrooms (considering that most of the students already manipulate smartphones and/or iPads outside the	*"je pense important dans tous les projets éducatifs, c'est de s'approprier les nouvelles technologies comme moyen d'expression et pas uniquement comme moyen de consommation." (i12_05m_00s)*

	classrooms), invites to new ways of conceptualizing learning.	
The opportunity of using multimedia elements when expressing one's ideas.	The choice of an oral discourse over a texts might bring in questions related to the development of students' written literacy.	*"I think a voice over is far more better than writing some text on it, because then you really need usually get to understand the person behind it and then the emotion."* *(i17_12m_10s)*
The novelty of an action-research approach versus an experimental setting.	Action-research is often interdisciplinary and requires specific protocols of implementation in a school.	*"The method you used to get to their knowledge is very interesting because you don't ask them. You could have done just a simple interview and ask them, but here they really do an experience, they are in the field, in the environment itself, and that is what is really interesting. Because you can also see how they react. Are they happy, are they active, are they going around taking pictures? You really see them acting. Otherwise you would just have an answer, written or oral. I think this is a much more interesting approach because you go to the field and do something."* *(i7_11m_02s)*
Adapting to the needs of a digital-native generation.	The design of tasks should be done from the target public's perspective (digitally-native teenagers), not only from the perspectives of curriculum of the teacher or of the researcher.	*"Even if they don't know techniques or you don't give them techniques, they grow up in a multimedia world like much more than we did. They have some kind of tools already."* *(i4_11m_35s)* *"More or less every youngster has access a touch device, smart phone, video capable phone, and therefore it's really very connecting kind of language of ...because well probably everybody, every youngsters has, in some way has experience with touch device, so there is no. It's, it's a low threshold to use it. They don't need a special expertise or*

		education in first to use this method or this device and that makes very attractive to me". (i18_17m_03s) *"The novelty is to give them tech, to take them out in the world and to listen to their point of view". (i6_08m_42s)*
Give the newcomers a voice.	Giving newly arrived students a voice sometimes implies borrowing them a "digital/image/multimodal" voice.	*« de donner la chance a des personnes à s'exprimer aujourd'hui c'est comme ça on (.) peut pas se sentir chez soi si on n'a pas une voix. Et là c'est comme donner la voix à une personne pour pouvoir parler pour pouvoir s'exprimer ».* *(i10_11m_30s)*
Learning outcomes		
Learning how to communicate among peers.	Encouraging the peers to communicate among themselves does not exclude giving them tools for helping them do so as their references are, most of the times, not the same.	*But then again it's also very interesting and important to know since they are from very different backgrounds, their means of communication is limited because they don't have the same ideology, they don't have the same movements, they don't have the sounds and expressions. One thing could mean another thing in the other culture. So they also, at some point, need to go through this learning process among their peers themselves, to learn how they are supposed to communicate with each other. It becomes a little bit easier when they are more. It becomes a little bit more difficult, I think, when they are only two of them working with each other because it's one against one and they have to make themselves understood.* *Then they get through this and they make themselves understood and at the same time that helps them learn a little bit from a different perspective about the environment in which they are, about the peer that they're working with.*

		Because they don't have the same work view, the same view of the new environment. (i1_08m_25s) *"It was a very good opportunity I think, because when you are in the class all the time with your classmate, your classmate are just once that you play together or site together really having the meaning for interaction, but when you're supposed to make, create something whit your classmates, then you have to talk to each other and you should ah ..you should decide on the time no matter what how silly it is, there should be a theme, so you should talk, you should decide, you should make a decision and then, so it is good for team building , team interaction."* *(i15_11m_24s)*
Moving the group experience to the level of classroom experience.	We would need to make sure that in meta-talks about their experience, the students can use a language they are comfortable with in order to reduce frustration.	*"It is very good to take a few moments to speak about the production, about what is similar, what is not. Why did they choose this, why did they choose that." (i5_11m_16s)*
Producing a digital artefact/video with a public in mind.	The idea that someone will watch the digital artefact/video produced might change the content of what is being presented, so as to align with certain expectations or out of fear of being criticized.	*„They wanted to show something public, they know that they would present this to the other students, they were ready (…) They want, they had some sort of public kind of idea they are supposed to show something to their classmates (…) they make something they look nice, looks good, probably their kind of obligation was behind their mind. (…) and then they he had this picture which is not totally, It is really, really personal. And this is really interesting." (i15_03m_54s)*
The appropriation of the environment as reflected by the closeness of the iPad camera to the objective: the closer they	Doing an exercise/task once is not always enough. Doing the same exercise at repeated moments over time gives us more information on how the way they	*"Video wise, like the first one was very interesting for me in Luxembourg City because I've got more the feeling that they don't have appropriated the the their new environment as much as in the second video. But there's*

are to the objective, the more self-reflective they are.	see things changes. It also emphasizes the fact that it changes quite fast at this age. Secondly, all of the students have "done"/delivered the task, so from a didactic perspective, they all succeeded. What we should encourage them to do is also to self-reflect on their choices, on the reasons for having chosen the pictures, etc.	*more of a reflection of also, of where I come from and where I am now and really comparison.* *You have that feeling that they are more discovery-ish I would say like the second one. Because like the way they are describing also self-reflective that very last image.* *The way that they have to go and you feel that they haven't arrived completely. They manage somehow with very little pictures, with less pictures to express that."* *(i4_01m_15s)*
Use of multimodal elements: text-based (content) or picture-based (how it feels like) digital artefacts.	We should consider giving the students the choice of their "raw material" (text, images, drawing, music) when possible as this choice influences the message that is being constructed.	*"You can see also that is a very good exercise for young people to express via the multimodal.* *You saw that it was more image important the second one, so the images were more important than the description (…) And in the first one, somehow the text was equally if not more important than the pictures because it was more about the content or the idea of the content.* *The content of the second, because there were also so many pictures, afterwards you saw I already know that place, you took a second picture of this, but I really get the feeling that you want to tell me it was a beautiful day for you."* *(i4_10m_11s)* *„Hearts and love to show that they are attracted by the new country." (i5_02m_43s)* *„Parce que à mon avis, moi je pense que si on demandé aux personnes de s'exprimer en écrivant quelque chose, ils écrieraient tous peut être quelque chose qui est identique. Mais là on voit qu'il a un point du uniqueness dans chaque*

		vidéo, chacun exprime parce que à sa façon ce qu'il veut exprimer" (i10_10m_08s)
Collaboration to reduce prejudice and preconceived ideas.	It is a prejudice to think that only newly arrived students have to work on their prejudice.	*"I would say that for young newcomers it's very important to work on their prejudice, on the preconceived idea they have about the other nationalities, about girls, about girls about boys, and so on. Studies show that there is nothing better than collaborating to get access to a common goal, there is nothing better than that to reduce prejudice and preconceived ideas.* *I think for them, within the group and according to the nationalities that you have in the group, it would be very good and it could be better if they do the same with people who are already here, with local youngsters."* (i5_07m_23s)
Awareness raising, group management	We should encourage non-judgemental discussions.	*"It is very good to take a few moments to speak about the production, about what is similar, what is not. Why did they choose this, why did they choose that."* (i5_11m_05s) *"So I think they discover even more by 12analyzing and also editing those videos. They have really a time to deepen their knowledge and their experience."* (i7_06m_15s)
Developing 21st century skills.	The development of soft skills (transversal) is not always included as a teaching objective, or evaluated as a competence.	*"I think they learn much more, not only about the new environment but they also learn something about the new 21st century skills. They collaborate, they communicate, they're creative, they develop digital skills. I think they develop a big set of skills that are not only about the new environment they discovered or they analysed, but there are a lot of skills that are developed during such a video creation."* (i7_07m_08s)
Empowering the students.	The valorization of students' work should not only happen within the evaluations	*"I think you remember the places better if you are there by yourself. (…) it's easier for them to remember things or to*

	requested by the school system, but also outside of them. And most of the times, what we highlight/evaluate might be different.	*experience things, instead of just having a class presentation of someone else. It's valorise their work as well." (i8_05m_48s)* *"But I think it's exciting if you get a task and you actually manage to do something on a relatively quick basis. They take that task and they want to succeed. (…) They have drive to do this, to speak French. They have drive to deliver a video that seems they are proud of." (i9_03m_27)*
Creating a space for testing, inventing, creating, deleting, being somebody else, etc.	Support the students in understanding that things / ideas / identities can be mobile.	*"I think there is this kind of ah, like, like oh There something precious about it, you know, it's like the fact of the, like the fact of being able of, like the fact of being able to represent yourself first you know, or being able to even identify you know yourself in a way because sometimes when you move from place to place, like you have this OK, who I am now, do I have to be the same, do I have to act differently, do I have to be this or this or this.. When you go to a new environment you have this thinking." (i16_11m_10s)*
Design actions that allow for the autonomy of the students.	Wanting to support the newcomers in Luxembourg (youngsters or adults) does not equal managing things for them.	*„I don't know now if it's in the video but I think people need to experience the new environment themselves, especially for the new arrival because we have a lot of people from outside that say yes we have to go with them and do this and that. I don't really agree with it because first of all they are adults. (…) And I think that is important for them to have the information where things are. They can do a lot of things themselves. They can discover a lot of things themselves. So I think the autonomy is very important."* *(i8_07m_32s)*
Building common ground.	Common ground does not translate in bringing together "same" common elements from the past experience, but	*„For me there was no clear indication of them being from different backgrounds in this project. I think they constructed perhaps some common ground here. They*

	looking in the same direction and building the common ground in the present and looking into the future.	*were they were together in this project. I really did not feel any difference in where they came from. That was not made an issue here, that was not made relevant at all. What gives away that they are not French is the way they speak French. (…) And them comparing the countries. I don't think they mentioned the countries. I think maybe in the boys' video. They did it once. But the girls didn't. Which I think it's interesting. You compared to a country but you don't tell where that's from." (i9_04m_14s)*
Activity time frame management.	Setting a clear time span for the activity delineates the task and supports the planning and the delivery of the tasks with the resources at hand. It also makes the students feel as part of the bigger picture (everybody is doing it in the same time). So the positive points of a clear time structure seem to prevail (in our project at least) over the negative points (stress, etc.).	*„Ce que je trouve en fait c'est j'ai vu d'autre projets mais dans la plus part des projets les gens se sentent frustrés parce qu'ils n'arrivent pas à s'exprimer et s'ils doivent faire quelque chose ils voient que ils écrivent quelque chose de très minime, mais là ils ont la capacité de s'exprimer :ils voient qu'ils sont a la fin du projet. Moi j'imagine qu'ils étaient tous fières du fait d'avoir produit autant de minutes en video." (i10_08m_35s)*
Ideas expressed by/in the digital artefacts		
Integration is building on already-acquired ideas, competences, images and bringing them in dialogue with elements of the new society.	The mistake would be not "updating" one's representations of the other and keep referring to his/her past self.	*"You mentioned something like workshops or presentations at the end. This is also good because then you can share and you can compare to where you come from how this looks like. For me it goes very much into the integration process (…) integration doesn't mean you have to forget where you come from and what you did, but you compare basically and you bring something from your own culture, background to the new society, but you also take a lot of it." (i6_05m_02s)*

		"That's also part of their integration. To express their point of view and their knowledge, and their opinion and their feelings. That's for me the most valuable, that those youngsters are valued through that project. And also to gain their perception, to really see their point of view, their feelings about being here in Luxembourg. So I think you gained really interesting insights of their emotions feelings about being here." (i7_09m_20s)
Focusing on the positive side of things.	How do we teach the students to also express something "negative" (difficulties, etc.) in a presentation that addresses an audience so that (1) they understand that it's ok to say it and (2) to learn not to always take everything for granted.	*Knowing the reason for these people being in Luxembourg, regardless of economical or political, the fact that they have been moved by their parents (…) something probable not of their own choosing, into the new environment, then they are discovering it (…)I see in the video, they are trying to express the positiveness, the stuff that they see. What is also interesting for me is to see that in neither the videos they talked about the negativities, they didn't talk about the difficulties or anything. It was very positive, both of the videos. So you can see like it's very touching when, in the first one, the boy says you find peace in Luxembourg. While at the same time, of course. showing the monument of peace in Palais de Justice. Now this is of course something that's been taught to him. (i1_01m_26s)* *„They have foreseen the tram in a very positive way in Luxembourg because not all people were convinced how efficient or useful the tram will be in Luxembourg." (i2_01m_30s)* *„It's very nice to see such positive vibes in those two videos. You can clearly see that these students want to make something nice, they want to show their new country. While at the same time comparing to the old country. They*

		seem very enthusiastic, both about the project and about the country and the details that they can find." *(i9_00m_55s)*
		„*c'est comme un moment de « self réflexion », en train d'avoir une réflexion sur soi, sur comment ils voient le: Luxembourg sans en fait d'avoir les frustration en tête du fait qu'ils ont dû quitter leurs pays pour quelconque raison.*" *(i10:07m_39s)*
The students' varied choice of themes: peace, amenities, security, organization.	The tecpart project integrated newly arrived youngsters in Luxembourg, both of EU nationality and of non-EU nationality (Third Country Nationals). Teachers, practitioners and researchers should include both a "textual" and "contextual" (Kramsch 1993:76) reflection when they face students with various backgrounds: the "textual" translates into a grammatically correct discourse in the target language, the accomplishment of the task as requested while the "contextual" includes the situational, interactional and cultural elements.	*"Then he talks about peace. And it tells a lot from the background from where this child maybe this youngster came from. The problems maybe tha2 he's had. Assuming that maybe he came from a turbulent background. Then you go on and if I want to make a comparison between the two videos then my understanding is that the second video was made by two youngsters who did not necessarily come from the same background. So they are European both of them. There you'll see a different level. Now they are somehow talking about the luxuries of life here in Luxembourg comparing with the not luxuries. It is a simple example they both talk about trams and both of them talk about trams back where they come from and all. And then they compare it and they use words as in how nice and clean and new it is."* *(i1_01m_20s)* «*c'est vraiment un sentiment de paix qu'ils ont d'être ici, maintenant (…) c'est plutôt bien que les jeunes, soit, ça ne fait pas longtemps qu'ils sont la si j'ai bien compris, 6 mois pour certains, un peu plus pour d'autres, mais si, si pour eux le Luxembourg représente cette paix et cette sécurité, je pense que c'est déjà une bonne chose. »* *(i12_00m_50s)*

		« Ruisseau d'eau, près du lycée, (…) donc il y a vraiment une volonté de montrer, qu'il y a vraiment des espaces de paix, là où ils sont accueillis, là où ils étudient, que tout est organisé.» (i12_02m_28s)
Going beyond content that is delivered/taught to the students and moving into a more "aware" approach (understanding, assuming, transforming the content).	The design and use of open tasks (have the choice of object, topic and information) helps the teachers/practitioners "see" their students and their students' competences (linguistic and other) beyond the "content" that is delivered to them in closed tasks (document a visit with a guide, receive information). The tecpart project illustrates that with the digital artefacts of cultural/historical visits (closed tasks) and the presentation of the students' school (open *task).*	*"But at the same time you see a strong colour of what they have been taught rather than what they have understood." (i1_05m_15s)* *"Because normally in the school they say, ok now put away your phones. Now we will do some work with the books. Or… I mean if they do something on the iPads, it's like a closed environment. And here they had the tool and the assignment was take a picture of whatever you like so they could really use it freely. And the access is different, so is not the teacher who is saying ok. i don't know we learned about the cathedral today. I mean if they were interested in the stones in front of the cathedral, they could take a picture of this or maybe of the birds that were flying, so it was more opened for them to document what they see." (i3_03m_00s)* *"Sometimes I asked my students to do something about the school. How do you see the school. And then they come and they don't take pictures of our new fancy, whatever classroom but they will take a picture of some tiny little spot on the floor. Then it's like ok, you see this. ( ) Because they don't see the school with the same eyes or here, in your case, the environment with the same eyes that we see it. They probably notice very different things. When you ask them to document them they will come out with these*

		things, whereas before they wouldn't have seen it or wouldn't have said it. " (i3_09m_35s)
Showing what they are looking for.	Having (been) moved from an "old school" (past) into a "new school" (present), the digital artefacts (videos) might be a way to show they can decide for themselves, by projecting their future, as they want it.	*"In the first one, they wanted more to express about how they feel in the country through the video, showing some images how the country is beautiful, is peaceful and how they feel in this country. I understand that they are newcomers and maybe they are also refugees. They come from a different background and this is what they want --* *This is what they are looking for in this country. So it's security, it's peaceful, it's nice, it's a good country." (i2_00m_27s)*
Girls are…and boys are…	The three quotes from column three might imply, by the way they are constructed, that the "girls" and the "boys" have different way of "showing" things in the digital artefacts (videos). We stay cautions when making girls-boys conclusions for this type of participants as, there are many more other elements involved, as expressed in the third quote: the participants' background, the length of their stay in Luxembourg, etc.	*"The girls were more interested in showing what is different and the boys tried to show what like for them it's more like showing the parcour they did, like oh, what did we see during this, what was interesting." (i3_01m_25s)* *"I think that the girls are…The three girls in the first video. They seem more like…They had a more playful manner to describe their environment, whereas the two boys, they were more descriptive. They were more like ok, maybe we don't know this that well but we might know it in the future. But for the moment, we are a little bit guarded. Here you can see a statue and here like this…It's more like description. (i3_02m_00s)"* *"Maybe for the boys, when you say that they have a migrant or more like a refugee background. Maybe this also explains why they are like more - I say - serious in their video. Because they're still more (2) We don't know what they have lived, what they have gone through before arriving. But maybe their approach to discovering this new*

		place is more guarded, because they say we are now here, what can we do here, whereas the girls, they know ok we came to live here and we're probably going to stay here. They have a different approach to the environment. I think that they have a more playful approach for discovering the…" (i3_04m_37s)
		"With the second video, I have more the feeling that it was mainly the girl who took the pictures. It was a very very …from a girly perspective. The accents on friendship but at the same time she spoke about friendship, about - two thirds, three forth [of what she shows] are the surroundings. So she's talking, you know what it's important for her, but still she's also like somehow more actively doing this discovery. It's not like she is a little bit more timid. From the distance she is getting very close and she wants to see things like in more detail. That's maybe like, metaphorical, a little like, she's closer to getting there, to really being able to engage with the new environment. And you can see she's already -like… she has a group identity. The other one feels a little bit more like ok we are two guys, we have also this task to do and we're looking at what we're seeing. You don't see the group as much in the second one. In some way, she chose a little bit…" (i4_01m_55s)
		"Maybe because the first video was done at the beginning of the school year. The second video you saw is end of the school ." (C-i4_03m_10s)
Being familiar with the process of discovering something new.	Categorizing ideas, feelings, etc. in "old" and "new", "past" and "future", "good" and "bad" is a common practice (Sacks	*"Even if it's the first time they go into that place, it's like they are more familiar with the country already. Or like more open to the idea of ok it's like this, I'm discovering*

	1992). However, we should not forget that the stance we take towards these categories evolves, as we transform, learn, make friends: for example, we can get used to seeing/being in/approaching the "new".	*something new everyday, but I'm used to this process of discovery. For the first one it's more like a like tourists coming into the country for the first time. More like waw… I didn't know that was so beautiful. (…) The second video is more subtle, you have already the feeling that she is not new to discovering something new" (i4_03m_43s)*
Expression of togetherness.	The friendship, the togetherness is an important topic for teenagers who have recently arrived in a new school and still look for their references. Friendship and togetherness should be taken into account when projecting the classroom learning activities.	*"For the first question, I would say that the youngsters are trying to more show the things they like. I saw a lot of attempts to show the way they are together. Through the first video there were some pictures of themselves. Like they wanted to show themselves in the new environment. Through the second of video it was more about showing the unity of the group. I think it's logical and normal because it was at the end of the year. They had a strong relationship so they wanted to explicit through the video. So the places they liked, themselves in the new environment and the relationships between each other." (i5_01m_09s)* *"The second video it was more a team building activity. So I think the aim of the activity and going to kayak together the aim is to bring them together and to reinforce the relationships between each other. This kind of expressions they wanted to show it's what the activity is supposed to bring. So i think the activity was efficient." (i5_03m_27s)* *„And I do think that is very good advantage, I mean like when you are newly in the school and stuff and you don't know anyone and I think it is pretty interesting to do something as a group". (i16_01m_55s)*

		« la valeur ajoutée c'est vraiment pas ça, c'est le produit final c'est le fait qu'ils puissent passer du temps ensemble, être en groupe aussi, et créer, et voir qu'il y a un autre langage que la langue, il y a aussi le langage de la photo, qu'on peut exprimer d'autres choses, c'est pas parce qu'on parle pas la langue qu'on ne peut pas montrer des choses » (i11_11m_40s)
The courage of expressing yourself in a second/foreign language.	A second/foreign language is part of the novelty of the environment. The use of this/these language(s) is highly important however many mistakes they make or how simple the structures are. The use of the target language does not exclude the use of the other languages of students' repertoires.	"It was very interesting for me to see how the youth, recent newcomers, can express themselves. I think it's very courageous to say words in French coming from people who just started to learn it one month ago." (i5_05m_10s)
Expressions of enthusiasm and of humor.	The enthusiasm can be triggered by the format of the task (public-oriented), can be age-specific (teenagers), technology-specific (social media, youtube practices) or all the above. Whatever the reason and the context, dramatization (Goffmann 1959, Durus 2018) is shown to be an important element of social interaction.	« la première vidéo était faite par trois filles, les trois filles de la classe anglaise du Lycée Michel Lucius, je l'ai beaucoup aimé, parce que j'ai senti beaucoup d'implication derrière, quand tu entends, quand on entend la voix des filles, on entend en tout cas moi en tout cas j'entends beaucoup de motivation, beaucoup d'enthousiasme, d'enthousiasme à montrer son environnement en tout cas scolaire, moi j'ai ressenti une fierté, j'avais l'impression qu'elles étaient fières, « regardez ! ça c'est notre école, ou il y a l'université à côté » donc il y a, elles sont fières, c'est, elles se sont appropriées l'endroit, c'est leur école à elles, et donc elles étaient fières » (i11_01m_55s) « moi je l'ai entendu et je l'ai ressenti qu'elles ont pris du plaisir, pas seulement à prendre les photos, mais aussi à faire le montage, à mettre leurs voix dessus, c'était une

		collaboration, c'était vraiment, le résultat était très bien fait » (i11_04m_00s) *"ils ont vraiment voulu montrer à quoi ressemble Luxembourg, avec de l'humour, ça j'ai beaucoup aimé des petites touches d'humour et c'était un travail qui a été fait à deux, donc on voit qu'il y a deux styles différents, un garçon qui est plus en avant, un garçon qui est plus en retrait, mais c'est une belle collaboration aussi. » (i11_08m_44s)*
Display of emotions.	The "task" to compare two worlds, Luxembourg and a country where they've been living before (with the understanding that they could have lived in several countries) is not a "neutral" task, it touches each student's personal experience. Sharing this information with a colleague and then with the whole class can be a real challenge.	*« c'est important ce processus de création, c'est un processus ou on, c'est un processus ou on, c'est une mise en mot, il y a eu une mise en image, pas une mise en image, il y a une capture d'image, et ensuite il faut, il faut « to process », il faut processer les informations et mettre des mots sur les images, exprimer ses sentiments, ses émotions, et dans ce sens-là c'est important, moi je pense que ça les a aidés à comparer, en tout cas à extérioriser, à exprimer quelque chose qu'ils font automatiquement, parce que peut être qu'ils savent « ah bah on a pas ce chauffage-là chez nous » mais le dire et le montrer (..), ça rend les choses plus réel, oui en tout cas ils communiquent, et au lieu de garder cette information pour eux en arrière fond, ah bah c'est différent et c'est comme ça ! non ! ils mettent des mots, ils vont toucher précisément, ils vont pointer les différences, ça va les rendre plus attentifs à ce qui est différent, et cette comparaison qui est faite vraiment avec leur pays d'origine et Luxembourg, je pense qu'elle n'était pas possible, que l'état, le processus, l'étape vidéo est nécessaire pour pouvoir engager ce processus. Faire des photos les jeunes ils en font tout le temps, et ils ne les regardent jamais ! Les*

		regarder, les sélectionner, les mettre dans un certain ordre et mettre des mots dessus c'est génial » (i11_04m_50s)

The ideas on the sustainability question were presented in a second table which does not include the counterpoint column. We invite readers of this paper to contact the authors should they have other ideas (than the ones expressed below) for the sustainability of such a technology-driven project (contact details below).

Sustainability of the tecpart project	
Show the teachers they can do it.	*"I think it was very important method or approach to teach: investigative inquiry. But here, if it's not the teacher who does it, it should be an external person. (…) What could be done is that you teach this to all these classe d'intégration, classe d'accueil where there are youngsters concerned about this. Show the teacher how they can do it. It has to be spread in some way, in those classes where it is needed."* (i7_14m_32s)
Encourage the teachers to use the videos made available.	*«je pense que toutes les classes devraient le faire, je pense même qu'il devraient avoir, on peut échanger des vidéos entre classe, on peut couper le son, pour moi en tant qu'enseignant de langue c'est très, très précieux « valuable », ces vidéos que les élèves nous offrent, il faudrait les partager, les partager parce que, c'est un support authentique pour pouvoir, pour pouvoir exercer la langue aussi, l'automne, les feuilles, l'école, quelle est la différence entre cette école et notre école, c'est très visuel et les élèves nouvellement arrivés, même tous les élèves sont là, toutes ces personnes sont très visuelles de nos jours, et on peut apprendre la langue sans passer par des textes, et je crois vraiment, fermement à ça, je souscris, parfois on ne sait pas ou aller chercher les images, sur internet, il y a des licences on ne sait pas si on peut les utiliser mais là c'est les élèves qui les ont pris, le copyright leur appartient peut-être, mais voilà je pense qu'on peut leur demander et je pense qu'il serait fier de le partager et de savoir que leur vidéo va servir et leur vidéo va servir, leurs vidéos vont être utilisées, moi je pense qu'il y a un partage à*

	faire, une plateforme à mettre en, à mettre les vidéos en ligne que les enseignants peuvent utiliser comme support de cours et peut-être même créer des questionnaires, les enseignants sont là pour ça, créer des questionnaires, rencontrer, se rencontrer entre classes, faire des interviews, dire « à ce moment-là, à la deuxième minutes tu as dit ça, je n'ai pas compris, est-ce que tu peux expliquer, est-ce que tu peux répéter « , se revoir un an plus tard, se réunir, se regarder encore une fois et voir aujourd'hui, aujourd'hui qu'est-ce que tu vois ? qu'est-ce que tu penses ? » (i11_13m_55s)
Train the teachers into interdisciplinarity.	„*My approach to filming and in school is that you can do a lot of interdisciplinary things with it. (…) Since I also studied for become a teacher, I saw it was a desire to be more interdisciplinary, but in reality the teachers can't be formed in everything. (…) Then you as an external, you have to know also how to approach the school.* *It's always one of those. It's either the teacher who has to be capable of -- or knowing enough of the field of film to be able to put in a interdisciplinary way in his courses.* *Or you have to come into schools and you also have to know how learning is.*" (i4_14m_30s)
Ask the students to self-record themselves and track language development over time.	*It's interesting because there is more and more filming of oneself in modern society, with social media. They are not so afraid of being on camera either as perhaps a different generation would have been. Which I find very interesting also. (i9_10m_50s)* „it's a good tool for language development as you we saw, because students are supposed to record their voice in French, or type write right French subtitles, then they could look up dictionary to make correct sentences ah thinks like that" (i15_21m_34s)

Empower the students to use technology to express themselves, to communicate through technology, not only to consume technology.	*" je pense que c'est un enjeu pour l'éducation nationale, pour aussi les moments d'éducation non formels, c'est de vraiment ne pas vouloir imposer nos moyens aux jeunes mais d'aller chercher les moyens que de toute façon sont dans leur réalité, pour les aider à les utiliser de manière responsable, et ça c'est pour moi ce qui m'intéresse beaucoup dans ce projet et je pense qu'il y a des choses à continuer à développer dans ce sens-là. Donc les jeunes de toute façon, font des films, ils font, ils prennent des photos, ont les retrouvent sur des réseaux sociaux, mais il n'y a pas toujours un accompagnement suffisant pour que ce moyen soit utilisé de manière responsable, et, et je pense que c'est aussi le rôle des acteurs socio-éducatif d'accompagner les jeunes à s'approprier leur environnement proche, avec ces nouvelles technologies. »* (i12_05m_10s)
Contributing to making existent project more participative: project developed with the youngsters, not for the youngsters.	*"Je pense qu'il y a beaucoup de projet qui sont en cours dans les maisons de jeune, qui ne sont pas suffisamment développés, ou l'approche n'est pas forcément participative, ou par le moyen de la tablette, tu peux donner une autre dimension à des projets existants, et les rendre plus participatif et sortir aussi des projets qui sont réfléchis pour les jeunes, et pas avec les jeunes. »* (i12_08m_15s)
Recreate the project in the perspective of an exchange of experience between schools/classes at the beginning of the school year.	*« C'est pour ça, c'est une bonne idée par exemple, pour intégrer, pour entamer quelque chose, par exemple, je trouve que c'est une bonne idée pour souder une classe alors en début d'année, pour accueillir (…) Voila ! C'est une bonne idée pour faire une espèce de carte postale à utiliser tu sais, comment ça s'appelle, les jumelages entre écoles, il y a pleins d'utilisations possible..»* (i12_10m_55s)
Organize a film festival for youth.	*"avant je travaillais, avant de travailler au théâtre je travaillais pour le festival du cinéma, j'ai organisé des ateliers vidéos pour des jeunes (…) C'est moi qui est qui ai créé le festival, enfin, qui ai initié les premiers festivals consacrés à des films de jeunes, ou je travaillais avant à (…) ,*

	donc j'en ai vu beaucoup des films réalisés par des jeunes en classe, avec des animateurs etc… Donc là ce qu'on voit évidemment tout de suite c'est que ce sont les jeunes qui sont à la base du film, c'est-à-dire que les jeunes ont, dans le deuxième film tu vois bien la consigne hein, travailler sur le nouvel environnement, découvrir et tout ça, dans le premier « moi ». (i13_09m_30s)
Build a longitudinal study and research on the evolution of the representations of the students over time.	*"it would be nice for me to think about they've done to see how it could be, how it could be done again and or could a bit a follow up after few months so after some time to ask them: look, was this experience useful or have you been using, where they are given, I know, in some schools, I now every were in school iPad is being given to the students, so that now, this become a tool that they can use and it has more value because they spend the time with it." (i14_12m_10s)*
Address the project to refugee DPI (Demandeur de Protection Internationale) families.	*"I think it will be a good project for refugees because, especially the newly arrived people because they have a lot of free time, they just wait for their status claim to be accepted." (i15_18m_59s)*
Address the project to refugee families who live in the foyers.	*"refugee families don't have a space where they can enjoy their family time especially outdoor (…) So if this kind of project can be a guided tour, not guided tour bur guided travel to some place" (i15_20m_39s)*
Use the iPad for creating new content, for example interviewing the locals on certain topics.	*"so they are learning to create and to create content and to thing about the structure and discover places and nature but also in the city they have, it has the potential to connect them to locals, to other strangers to others to the public and in all kinds of ways, making interviews, could be another idea or asking…" (i18_07m_34s)*
Expanding the skills of working with the iPad and developing competences in graphic design, film production, sound treatment, etc.	*"there are almost no boundaries I think using iPads they could be collaboration of well photographic aspects, video aspects, editing or a textual aspect. They could be graphical design, involved, there could also*

	be musical design involved and there could be kind of…mh ..yeh, they could produce their own films, soundtrack or mix music of different cultures. It's totally open …" (i18_12m_57s)
Support the creation of communities of practice within a classroom.	*"On a des problèmes dans des classes (…) les élèves ne sont pas amis entre eux. (…) ça ça peut être une activité toute simple à mettre en place, ça peut créer des petites groupes, ça peut créer après la dynamique d'échange, ça peut créer le fait de s'exprimer, de partager des choses, pas à travers le contact direct, mais à travers (…) la vidéo finalement »* (i19_10m_25s).

The interviews with the 20 experts were designed (1) as means of evaluation of the project, and an opening towards a transdisciplinary feedback (2) as a dissemination strategy and (3) as a collection of ideas concerning the sustainability of the project.

The article is constructed as a "liquid" text, the authors envisaging the further integration of ideas and feedback. The article can be used as a basis for a teachers'/practitioner's group discussion as to design of technology-enhanced activities in school or outside the school. It also open us the space for a closer collaboration between researchers and practitioners on the ground.

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Luxembourg multi-LEARN Institute

Fondé en 2008, Luxembourg multi-LEARN Institute est une asbl (association sans but lucratif) qui promeut l'apprentissage et le développement en interaction et au travers de la diversité.

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