

# Pilot Crowdsourcing campaigns

## Peer Learning Campaigns



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## 1. Introduction

The mass digitization process in the field of Cultural Heritage has made available a huge number of contents in European galleries, libraries, archives, and museums. Still, browsing the records interesting for the students to perform learning tasks remains limited by shortage of metadata describing the cultural objects themselves. This is where CrowdSchool comes in.

The project brings together heritage, education, and technical experts. From 2020 to 2023, CrowdSchool has been implementing strategies to work with partner schools and achieve the project's main goal: enhance the learning experience of students while promoting European cultural heritage databases.

The original CrowdHeritage project (<https://crowdheritage.eu>) had created an online tool using the power of crowdsourcing to improve the quality of metadata. Following this project, CrowdSchool aims to propose a new model for:

- Enhancing schools with new interactive methods for increasing the creative thinking skills of students, taking benefit of the potential present in the digital repositories of cultural institutions.
- Creating an innovative tool for applying STEAM Education (Science, Technology, Engineering, Arts and Mathematics) as an access point for guiding students' inquiry, dialogue, and critical thinking.

CrowdSchool builds on diverse digital repositories such as Europeana. The project has enhanced the learning experience of students using the repositories of digital cultural heritage. CrowdSchool works with partner schools from the basis of the project, to guarantee the success of the educational objectives.

CrowdSchool provides educational partners with a unique opportunity to experiment, prototype, and share the results of new ideas based on creative collaborations with local and international cultural professionals. And most importantly, they are led to rediscover the creative, interactive, and fun aspects of the learning process. In this way, the project is expected to demonstrate how the cultural sector is a dynamic space for learning and exchanging knowledge.

The training model proposed by the CrowdSchool project consists of different steps:

- Teachers select some themes of their interest, according to the mission of their school.
- Cultural professionals identify digital collections interesting for preparing lessons, research, workshops focusing on those themes.
- Jointly the teams work together for defining the terminology to be used for describing the collections for that specific theme. The terminology is translated.
- The students start the annotation campaign, enriching in a creative way the educational content of the collections, and making them available also to all the students who in future will perform a similar query.
- Annotations done by the students at each school are also revised by another class of a different country, encouraging in this way the development of critical thinking capacity in the revisers' group. All the process will be organised according to a gamification scheme.
- Finally, to guarantee the sustainability of the system and pave the way to further annotation campaigns, some of the students become the mentors of their younger colleagues of the following school year, supporting them in the annotation and validation process on the same or on a different educational theme.

## 2. Selection of Educational Themes

Within the project lifetime, 65 collections have been identified, organised across 12 different annotation campaigns. The following list presents the campaign and collections, providing the link where the materials can be found on the CrowdSchool section of the CrowdHeritage platform:

### France

- Cities and Landscapes

<https://crowdheritage.eu/en/cities-polangis>

The collections in this campaign present cities and landscapes including geography, buildings, history, and art history. They are:

- Cities <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebe17ef3dfb02822d3702>
- Rural landscapes <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebea3ef3dfb02822d3725>
- Monuments <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebeffef3dfb02822d373e>
- Seasides <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebfa1ef3dfb02822d378c>

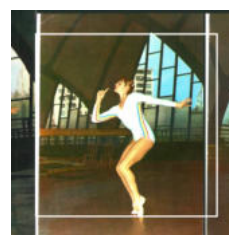


- Olympic spirit

<https://crowdheritage.eu/en/olympic-polangis>

The collections present the Olympism including the Olympic cities, sports, and History.

- Olympic Spirit <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebd65ef3dfb02822d36bc>
- Olympic Sports <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebc9aef3dfb02822d3690>
- Olympic Games in France <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ebdb9ef3dfb02822d36f0>



### Italy

- Arts and Food in the Centuries

<https://crowdheritage.eu/en/food-arcangeli>

The collections illustrate the story of the relationship between man and food as represented in the works of art:

- Before XII sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616e8e1bef3dfb02822d2932>
- XIII sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616e903fef3dfb02822d2abb>
- XIV sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616e91c3ef3dfb02822d2b0c>
- XV sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616e9686ef3dfb02822d2ba8>
- XVI sec <https://crowdheritage.eu/it/crowdschool-pilot/collection/616e989fef3dfb02822d2c93>

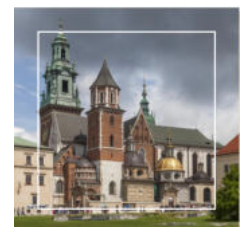


- XVII sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ea5d4ef3dfb02822d2f1f#/>
  - XVIII sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616ea98aef3dfb02822d3162#/>
  - XIX sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616eb1d0ef3dfb02822d3302#/>
  - XX sec <https://crowdheritage.eu/en/crowdschool-pilot/collection/616eb537ef3dfb02822d3441#/>
- Clothing and Garments in the Arts  
<https://crowdheritage.eu/en/fashion-arcangeli>  
The collections illustrate the story of the relationship between man and food as represented in the works of art:
    - Portraits 1400 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb566b9d8210006391161>
    - Portraits 1500 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb6d8b9d821000639119f>
    - Portraits 1600 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb6ebb9d82100063911a0>
    - Madonne 1400 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb696b9d821000639119e>
    - Madonne 1500 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb703b9d82100063911a1>
    - Drawings 1500 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb714b9d82100063911a2>
    - Prints 1500 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb725b9d82100063911a3>
    - Prints 1600 <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb731b9d82100063911a4>
    - Miscellaneous <https://crowdheritage.eu/en/fashion-arcangeli/collection/635fb74db9d82100063911a8>



## Poland

- Architecture  
<https://crowdheritage.eu/en/architecture-jaroslaw>  
The collections present architecture of several styles: Romanesque, Gothic, Secession and Modernism:
  - Architecture <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3867e27b4e07b2c7709a5>
  - Works of architects with Italian roots in Poland, including:
    - Aigner Piotr <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b386bd27b4e07b2c7709d8>
    - Bellotto Bernardo <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b37fe127b4e07b2c77020d>
    - Corazzi Antonio <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b387ec27b4e07b2c770b4c>



- Merlini Dominik <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3870327b4e07b2c770a1e>
- Lanci Franciszek <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b386e427b4e07b2c7709fd>
- Marconi Henryk <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3820627b4e07b2c770435>
- Italian realizations <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b37b6f27b4e07b2c76ffb5>
- Romanesque architecture <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b37f7727b4e07b2c77019c>
- Gothic architecture, including:
  - Tenement houses <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3874727b4e07b2c770a7b>
  - Gothic - public buildings <https://crowdheritage.eu/en/landscape-jaroslaw/collection/61b3872827b4e07b2c770a4c>
  - Castles and fortifications <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3800527b4e07b2c77023a>
  - Cathedrals <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3812b27b4e07b2c770329>
  - Churches <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3809f27b4e07b2c7702b8>
  - Polychromes <https://crowdheritage.eu/en/landscape-jaroslaw/collection/61b3879127b4e07b2c770acd>
- Art Nouveau in Europe <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3855827b4e07b2c7707c8>
- Art Nouveau architecture in Poland, including:
  - Townhouses and villas <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b383f727b4e07b2c77063f>
  - Public buildings <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3836f27b4e07b2c7705e5>
- Art Nouveau details, including:
  - Interiors <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b384da27b4e07b2c77074a>
  - Details <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b382f127b4e07b2c7704ff>
  - Polychromes <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b385d827b4e07b2c7708a8>
  - Doors <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3846827b4e07b2c7706d5>
- Modernism <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b3862d27b4e07b2c770913>
- Stained glass <https://crowdheritage.eu/en/architecture-jaroslaw/collection/61b385a727b4e07b2c77083a>



- Landscape and gardens

<https://crowdheritage.eu/en/landscape-jaroslav>

The collections feature landscapes and gardens ranging from mythical gardens such as Paradise, the gardens of Babylon to the present day:

- Gardens from the past <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b3861327b4e07b2c7708ea>
- Mythical gardens and buildings <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b37f3327b4e07b2c77016f>
- Gardens <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b2b28c27b4e07b2c76f4fe>  
also including foreign gardens <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b37e8827b4e07b2c77010d>
- Trees, shrubs, flowers, including:  
gardens - flowers and plants <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b37de527b4e07b2c77009b>  
gardens - trees and shrubs <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b37d5727b4e07b2c770020>
- Garden architecture, including:  
Fountains <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b3825327b4e07b2c770498>  
Garden sculptures <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b37af327b4e07b2c76ff49>  
Sundials <https://crowdheritage.eu/en/landscape-jaroslav/collection/61b381a027b4e07b2c7703cf>



- Ukrainian towels

<https://crowdheritage.eu/en/towels-jaroslav>

The collection in this campaign feature cross-stitched Ukrainian towels that continue to have symbolic meaning at different stages of life, from birth to death.

- Ukrainian towels <https://crowdheritage.eu/en/towels-jaroslav/collection/6490031cb3cb1f0006f92a2e>



- Folk costumes

<https://crowdheritage.eu/en/folk-jaroslav>

The collection in this campaign includes the folk costumes of several selected countries. Folk costumes show the cultural richness and variety of costumes in individual regions.

- Folk Costumes <https://crowdheritage.eu/en/folk-jaroslav/collection/646fa355c5f2250006eeb510>





## Spain

- Musical instruments

<https://crowdheritage.eu/en/music-montessori>

The collections feature music instruments including string instruments, wind instruments and brass instruments:

- Musical instruments

<https://crowdheritage.eu/en/crowdschool-pilot/collection/61713e7aef3dfb02822d7707>



- Gaudi

<https://crowdheritage.eu/en/gaudi-montessori>

The collections feature images of Gaudi's architecture and designs.

- Gaudi

<https://crowdheritage.eu/en/crowdschool-pilot/collection/61769d23ef3dfb02822da262>



- Food

<https://crowdheritage.eu/en/food-montessori>

The collections feature images of foods.

- Food

<https://crowdheritage.eu/en/crowdschool-pilot/collection/61713f03ef3dfb02822d776e>



- Endangered species

<https://crowdheritage.eu/en/species-montessori>

The collections feature images of endangered animals and species that are very likely to become extinct in the near future.

- Endangered species

<https://crowdheritage.eu/en/crowdschool-pilot/collection/61713e12ef3dfb02822d76d4>



### 3. The Learning Experience

The preparation of terminology lists plays an important role in the overall process, since thesauri are of primary relevance for sharing the annotations that every student is posting in her/his own language.

The results of the pilot campaigns have been collected into the present training resource, to provide examples of the educational work model implemented by the partner schools. These examples have been already presented in local workshops addressing the other teachers and students at the partner schools not directly involved in the annotation campaigns.

In particular, the following modules have been developed:

IsArt Liceo Arcangeli:

- Young curator: Art & Food in the Centuries
- Young curator: Clothing and Garments in the Arts

Moderato Montessori

- Gaudì
- Endangered Animals
- Food
- Musical instruments

École Polangis

- Cities and Landscapes: Describe a picture of a monument
- Cities and Landscapes: Presentation of the CrowdSchool project to another class
- Olympic values

ZSDGiL

- Architecture
- Landscape and gardens
- What are they wearing?

## Young curator: Art & Food in the Centuries

Age



14-18 y.o.

Campaign



Art & Food in the Centuries

Time



4 hours

<b>Topic</b>	Young curators
<b>Summary</b>	The students are requested to choose, among the paintings present in the selected collection, the item they prefer. They are then requested to run short research on the painting, and prepare a presentation describing its key historical, artistic, and aesthetic characteristics.
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Stimulate the students to look at a painting with a critical eye</li> <li>● Increase their capacity to write a short text highlighting the characteristics of a piece of art.</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● The CrowdSchool Europeana collection</li> <li>● Books of Art History and links to online cultural platforms</li> </ul>
<b>How to implement the activity</b>	<p>After a common introduction of the activity at school, the students are requested to work at home, independently or in small groups, preparing a research on the painting(s) they have selected.</p> <p>Each student / group is then invited to report on the work done, presenting the painting to the rest of the class, and showing the results of the research done.</p>
<b>Suggestions</b>	Students can be invited to work in small groups and present to their school fellows the results of their discussion, in order to exchange their ideas and increase their capacity to express concepts and opinions in public.
<b>Authors</b>	Francesca Napoli, Annarita Ferroni, IsArt Liceo Artistico Arcangeli

The students of **IsArt, Liceo Artistico Arcangeli in Bologna**, who participated in the CrowdSchool Project, chose a series of paintings and objects, taken from the Europeana collections, with which they created a small exhibition on the theme of food in art, which we present on this page, adding their comments on the selected works.



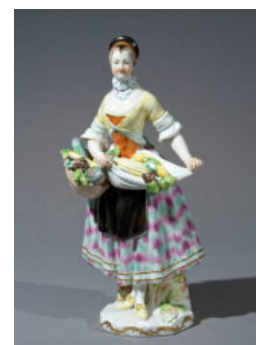
In a gloomy painting, made in oil on canvas and entitled "Still Life", Pehr Hilleström depicts a dinner in the foreground. On this laid table there are some foods and dishes that are used in daily life. Bread, cucumbers, eggs, spinach, roast chicken: good food accompanied by a good red wine. It is the perfect representation of a full meal. (Sara Serra)

In this composition by O.D. Ottesen, oil on canvas dated 1851, on a table covered with a purple tablecloth and invaded by ivy, we see in the centre a cut melon, with various types of fruit and vegetables around it: sour-sugary (apples, pears, plums, grapes, apricots, cherries, melon); sugary (figs); oily / dry (dates); two vegetables (tomato and mushroom) and the plants that derive from the fruits. There are also three insects: a beetle, a bee, and a snail. (Elisa Barducci)



In this painting, visible at the Bristol Museums, Galleries & Archives, we observe the interior of a food shop specializing in fish. Above the table, we see three utensils: a bowl, a wooden vase, and a metal lid. There are also three fish, various seafood, and clams with the remains of algae attached. A fish hangs on the walls near the window. (Elisa Barducci)

The statuette, taken from a series of "Wiener Kaufufe", represents a seller of vegetables. The work rests on a white base with golden wavy tendrils and brightly painted plastic flowers. The woman holds a basket with vegetables on her right arm and wears a yellow jacket over a white blouse and a red floral bodice, a white scarf with a blue pattern, a black apron over a white skirt painted in purple and green and yellow shoes. The hems of her robe are gilded. In the 18th century, the servants were tasked with taking everything needed for fresh food and drinks to the market every day, but the Viennese waitresses were not dressed as well and elegantly as the artist portrays them in this porcelain. The woman is represented in an elegant and graceful appearance, which makes her appear more lady than she serves her. (Elisa Barducci)





I interpreted this painting as the "Last Supper", but in this case the table is round and not rectangular. The room in which the scene is set presents an essential architecture, with three openings on the back, in which a hint of a Flemish-like landscape can be glimpsed. (Indiana Crismari)

In this still life we can observe a pork and chicken roast. The colours are very sad, as indeed the whole work. The background is very dark and brown in colour. On the edge of the plate there is a slice of lemon and next to it we can see some oak leaves. This leaf is a symbol of strength, and the oak is the king of trees, revered since ancient times as a symbol of strength, audacity, and longevity. The oak leaf is dedicated to people who are courageous, noble, independent and with their feet firmly on the ground. In this way, the author wanted to express the strength and anguish of life. (Indiana Crismari)



In this work we can see Eve, completely naked, holding a red apple in her left hand and a branch with six leaves in her right. Her hair is red, curly, and long. In the left corner we can see the snake coiled on an apple tree. The snake is also a symbol of sexuality and is considered a magical animal due to the characteristic it has of changing its skin, thus renewing its appearance. (Indiana Crismari)

This dish of Baroque origin was made and painted by hand. The *Baroque Decor* is a unique, rich decoration that is inspired by and recalls the glories of the Baroque period (17th century). The Maison Versace was also inspired by this decoration for its famous collection of high fashion clothes. (Indiana Crismari)







On the right of this painting, we see a naked woman sitting on top of blankets and various types of fruit at her feet, while on the left of her an elderly person with a cane is presented. The only difference is that the old woman is fully clothed with only her feet bare, while the girl is completely naked. (Indiana Crismari)

The woman shown on the right has a light and delicate complexion. She is completely naked and is lying on a red blanket, like her hair. On the left of the painting, we can see an elderly lady who is talking to her, while in the right corner next to the woman's body there are apples and grapes. (Indiana Crismari)



The face of the woman pictured here looks like that of a teenager. Her gaze is pointed down and her expression is sweet, and she seems absorbed in melancholy thoughts. Her hair is tied up and she has a kind of straw hat on her head. In her left hand she holds a red apple. (Indiana Crismari)

Still life is an artistic genre that consists of the pictorial representation of inanimate objects, such as flowers, fruit, vegetables, musical instruments, bottles, or dead animals. In fact, in this work we can see different types of fruit such as pomegranate, grapes, figs and many others. (Indiana Crismari)



The painting depicts a woman, probably the mother, together with a man, father, and another young woman, around a table sipping tea. Also, there is a dog on a stool next to her mother. (Alice Matteuzzi)



This work, painted by Wijnen Oswald, represents a still life, made up of fruit and vegetables, and decorated with flowers and butterflies. Among the vegetables we can identify: a pomegranate, peaches, black and green grapes, a melon, currants. On a stylistic level, crowding prevails, harmonized by colours. The light comes from the top left. The background is neutral. (Alice Matteuzzi)



The work, entitled "Tobacco Pipe and Drinking Utensils" by Jean Simeon Chardin, is an oil painting on canvas, and depicts a stage of preparation for painting. The composition is represented above a table: in the centre a brown case in foreshortening, containing some bottles that could be tempera. In front of the case, we find a carafe and a container next to its lid. On the left we find a glass bottle and a glass, both separated by a long brush that touches the bottles in the case, while on the right a goblet is represented with a white cloth inside and a painting tool placed on the table. The lighting comes from the left and features the use of cold and gloomy tones, as can be seen from the choice of colours. (Alice Matteuzzi)

In this Impressionist-style work by Hanna Hirsch-Pauli, dated 1887, breakfast takes place outdoors. In the background, the fronds of the trees light up in various shades of green thanks to a light that alludes to the advanced morning time in which the scene is taking place. In the foreground, a round table wrapped in a very light white tablecloth supports an entire breakfast service. We can in fact recognize a teapot, glasses, plates, crockery, napkins, cups and mugs, glass containers. Around the table there are two chairs and a bench, while in the upper left, mirroring the observer, a young girl is intent on bringing a tray to the table. The scene in the foreground takes place under a light partially filtered by a tree, which generates a penumbra capable of creating a very immersive atmosphere. (Matteo Mobrìci)



This work was created by Maerten Boelema de Stomme, a Dutch artist born in 1611. The painting, made with oil on canvas, represents a still life composed of food and kitchen furniture items such as jug and glasses. (Ilaria Magrin)

This work was made by Jan Davidsz de Heem, a Dutch artist born in 1606 who painted mainly still life paintings and portraits. The work represents a still life composed of several elements which many foods, such as fruits and vegetables, or sea foods, such as a crab on the right. (Ilaria Magrin)



This work is an illustration made by Hans Simon Holtzbecker; a German artist born in 1610 in Hamburg. In this illustration, probably made for an herbarium, various qualities of tomatoes, yellow and red, are represented. The work is made in pencil. (Ilaria Magrin)

Jean-Baptiste-Siméon Chardin was a painter of French origin of the first half of the 18th century. During his life, the artist mainly created still life, miniatures, and genre paintings, after having studied in some workshops of various minor artists, even if his preference was certainly aimed at observing the truth. The artist's last years were marked by a serious eye disease that no longer allowed him to work in oil, but only with pastels, proving to be skilled in making portraits and self-portraits. In this work called, "Still life with Cat and Fish", we can see the representation of a still life with predominantly dark tones; it was made in oil around 1728. The composition appears well structured, consisting of a cat that wanders around some fish ready to be cooked, on the right we can also see a small head of garlic and a mortar in which it will probably be pounded. (Ilaria Magrin)



The image portrays the story of Adam and Eve, the biblical story in which Eve is persuaded by Satan to eat the forbidden fruit of a tree. However, in this artwork, it appears that it is actually Adam who is giving an apple to Eve. The fruit symbolizes sin. In the work, two people eating are seen in the foreground, with three fruit trees in the background. (Emma Ricci)

This fresco depicts a centaur handing a basket of fruit to a woman, probably a goddess. The woman is surrounded by other characters who admire her. (Lavinia Camoletti)





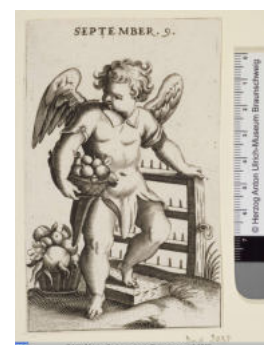
In this work, the red-haired girl with a simple white dressing gown immediately catches the eye, in the action of picking fruit from a tree. The woman has placed the fruits in the baskets placed on the ground next to her and, always near her there is also a dog. The background is characterized by a hilly landscape where you can glimpse a castle, on the horizon we observe a brightly coloured sunset. The work is two-dimensional, there is the presence of chiaroscuro which gives the work a slight depth. For some elements there is also the presence of three-dimensionality, for example in the baskets. (Stella Gega)

In this work we immediately notice on our right a fruit seller wearing a red and blue dress as she hands a man a fig. The girl is surrounded by baskets of fruit and vegetables that are placed both on a table and on the ground. Under the table we can see a monkey taking a pear from a basket. Instead above the table we see a series of birds resting on fruit and a parrot flying over the table, these details suggest that this place is set in an exotic place, as is also confirmed in the various baskets of some tropical fruits. The work has bright colours and an accentuated chiaroscuro that gives the work three-dimensionality. (Stella Gega)



In this painting by Gerard Seghers the Last Supper is represented, or the biblical episode in which Christ gathers to dinner with his twelve apostles. As you can see, almost none of the apostles look at Jesus, except the two to his left. Christ is also depicted with his gaze turned upwards, with bread in his hands. The setting is not clear, as there are no precise references. In the background we see a drapery, which covers it almost entirely, except for a small window from which you can see the sky. The table is not richly set. In fact, there are only the dish in the centre of the table, the loaves of bread, plates, and glasses. On the left side of the work there is an amphora, probably containing water, and a basket with bread. (Giorgia Tonelli)

This print depicts a putto standing, holding a basket of fruit, probably fruit and vegetables typical of September, as the name of the month is written above the image. Another fruit basket is placed at the foot of the little angel. In the background we see a probable campaign tool. (Giorgia Tonelli)







In this work two still lives are depicted that take human form, representing two seasons: spring and summer. In the depiction of spring, the human half-length is mainly made up of leaves and flowers, while that of summer is made up of fruit and vegetables. This is a print and recalls the works of Arcimboldo. (Giorgia Tonelli)

The work is titled "A girl with fruits in a basket" by Constantin Hansen. The main subject of the painting is a half-length girl with a basket of fruit in her hand. She is wearing a dress of a rather dull dark purple, while on her head she wears a straw hat with a white ribbon and two pink laces. She has a very pale pink complexion and a pouting face. She is represented on a dark background. Finally, the light comes from the top right and hits the girl from the side. (Martina Tracchi)



This work is the representation of a still life that contains various elements of natural origin within a gloomy scene, but rich in colours, where the light does a job of highlighting the elements in the foreground. On a wooden table there are many types of fruit and vegetables as if they were being prepared to be displayed by a fruit seller. (Giulia Gargani)

This work represents a laden table, with a crumpled tablecloth positioned almost at the end of the top as if it were about to fall, supported only by a few plates. The dishes contain remnants of food, partly cut meat, while another dish contains a lemon whose peel is partly peeled. These characteristics suggest that the end of a meal was represented. It is an elegant and detailed still life, which presents particularly accurate plays of light. (Federica Chiarini)



Looking at this painting you can see various types of fruit and even a lobster. Unlike other paintings, this one is much more colourful, and the colours are much brighter. (Virginia Zambelli)

In the centre of the painting there are fish in a basket. The fish are covered with cuts. To the right are fish cut with blood still on. At the bottom left we can see an overturned crab and mussels. All these elements are placed on top of a table. (Virginia Zambelli)



Looking at this painting it can be seen that in the centre there is a large bunch of grapes. It is a painting full of fruit and on the right, you can see a gold-coloured statuette holding an orange. Many colours are used in this painting too. (Virginia Zambelli)

Looking at this painting one might think of a dinner that has not yet begun. Very dark colours are used but the first thing you notice is the table with the food. (Virginia Zambelli)



This blue and white coloured plate features paintings of horses in an abstract grassland, with flowers and leaves drawn to fill in the background. The representations are placed in a geometric way, with a leaf in the centre and around three horses depicted in the act of movement. The style is a bit oriental. (Viola Marshall)

The work represents a woman who sells vegetables, fruit and roots, the woman has her hair tied up and a white silk shirt, light skin, and an ochre yellow corset over a skirt in shades of dark blue and entirely surrounded by flat baskets. and cans of fruit and vegetables, except behind where you can glimpse a landscape as wide as it is. In the background, on the left, a young man has climbed the branches of a leafy tree to pick its fruits, while on the ground a woman collects other fruits found on the ground. On the right the landscape extends until it gets lost in a village at the foot



of mountains covered by a veil of fog. The painter organizes the space in a precise way: he enhances the surfaces of the vegetables flaunting a contagious and immediate pleasure. (Stella Longhi)



The work features a glass goblet, for wine or water, most likely used in baroque banquets. It is almost certainly in blown glass, coloured with white tempera and with abstract decorations in black, which create a nice contrast. (Niccolò Salani)

The work represents a rich dinner between noble lords, who is also present with a servant. The table is richly laid, the work is adorned with bright colours, the perspective is wrong and intuitive, but in any case, the work is able to best represent a court environment. (Amedeo Montanaro)



A beautiful landscape painted with great precision. It represents a village in a tropical area, as can be deduced from the fact that there is a palm grove. The ground is sandy, and people's clothes are extremely colourful. (Anna Ortolani)

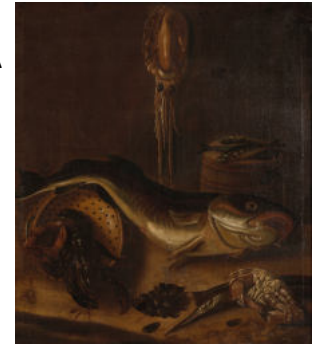
This painting shows some vegetables in the foreground, while behind the trees you can see a countryside view with a small house. The owner is probably the farmer on the left of the painting, leaning against a rock with a stick in his hands. In the foreground there are many vegetables including pumpkins of various kinds, an artichoke plant and cabbage. The atmosphere is very relaxing and is reminiscent of an autumn evening. The brushstrokes were given with great precision. (Anna Ortolani)



In this painting there are a great variety of game and fruit, inside decorated vases. In the foreground, the hare immediately catches the eye, alongside a partridge, a wild bird that lives mainly in the mountains. You can also see a very colourful bird, a kingfisher, and finally a turtle dove. Fruits and vegetables are very varied. Above the hare there is a vase full of raspberries and next to them asparagus and an artichoke, while to the right of the painting another vase with lots of fruit. (Anna Ortolani)



A large variety of fish, crustaceans, and molluscs are featured in this painting, including a hanging squid, anchovies, and a cluster of mussels. A lobster and a crab are inside a yellow colander. At the bottom right there are also two fish from the Mediterranean named garfish. This makes us understand that this cuisine probably comes from a Mediterranean house. (Anna Ortolani)



The picture presents a peasant family gathered around a table in the evening. Hanging from the ceiling is a lantern that gives off a dim light, which illuminates the faces of the subjects and the food on the table. The faces of the peasants are shown as grotesque and tired by fatigue, with gnarled hands, details that make us understand the weight of the efforts faced during the day. (Zoe Rimondi)

Made around 1622 by the Dutch painter Isaac Isaacs (1598-1649), "A Feast" is an extremely immersive oil on canvas: the scene is set in a festive context, animated by the presence of numerous characters elegantly dressed and intent on feasting. The climate is typically baroque, and the story is structured on a perspective, almost photographic glimpse, in an attempt to make the work more inclusive. (Lorenzo Gambardella)



## Young curator: Clothing and Garments in the Arts

Age



14-18 y.o.

Campaign



Clothing and Garments in the Arts

Time



4 hours

<b>Topic</b>	Young curators
<b>Summary</b>	The students are requested to choose, among the paintings present in the selected collection, the item they prefer. They are then requested to run short research on the painting, and prepare a presentation describing its key historical, artistic, and aesthetic characteristics.
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Stimulate the students to look at a painting with a critical eye</li> <li>● Increase their capacity to write a short text highlighting the characteristics of a piece of art.</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● The CrowdSchool Europeana collection</li> <li>● Books of Art History and links to online cultural platforms</li> </ul>
<b>How to implement the activity</b>	<p>After a common introduction of the activity at school, the students are requested to work at home, independently or in small groups, preparing a research on the painting(s) they have selected.</p> <p>Each student / group is then invited to report on the work done, presenting the painting to the rest of the class, and showing the results of the research done.</p>
<b>Suggestions</b>	Students can be invited to work in small groups and present to their school fellows the results of their discussion, in order to exchange their ideas and increase their capacity to express concepts and opinions in public.
<b>Authors</b>	Francesca Napoli, Annarita Ferroni, IsArt Liceo Artistico Arcangeli

The students of **IsArt, Liceo Artistico Arcangeli in Bologna** who participated in the CrowdSchool Project, chose a series of paintings and objects, taken from the Europeana collections, with which they created a small exhibition on the theme of clothes and garments in art, which we present on this page, adding their comments on the selected works.



The Double Portrait of the Dukes of Urbino is a diptych, oil on panel with the portraits of the spouses Federico da Montefeltro and Battista Sforza, by Piero della Francesca. It is datable to around 1465-1472 and kept in the Uffizi Gallery in Florence. The sovereigns are depicted in profile, as in the medals, in solemn immobility, suspended in a very clear light in front of a distant and deep landscape as far as the eye can see, which accentuates the figures in the foreground. The portrait of Battista is light in colour, with almost white skin, as dictated by the etiquette of the time: light skin was in fact a sign of nobility. The forehead is very high, according to the fashion of the time which required a very high hairline.

The diptych depicts the lords of Urbino, Federico da Montefeltro (1422-1482) and his wife Battista Sforza (1446-1472). In accordance with the fifteenth-century tradition, the two figures are represented in profile, a perspective that guaranteed a remarkable likelihood and precision in the rendering of details, without showing the states of mind: the dukes of Urbino appear in fact immune from disturbances and emotions. The spatial unity is suggested by the light and the continuity of the hilly landscape in the background. The chromatic contrast between Federico's tanned complexion and the very clear one of Battista Sforza stands out, a pallor which, in addition to respecting the aesthetic conventions in vogue in the Renaissance, could allude to the early death of the duchess, who died very young in 1472.

The portrait of Federico da Montefeltro features a half-length portrait of the duke, elegantly dressed in a red and black suit and seated in an ornamental chair. Federico is depicted in profile, with his face turned to the right, and his right hand leaning on his sword. The composition of the painting is extremely balanced, with a strict symmetry between the two sides of the image, underlined by the classical architecture in the background. In the background, you can also see some symbolic representations that allude to Federico's exploits, such as the bull (symbol of strength) and the lion (symbol of courage).

Depicted in profile, as in the medals, with a background of a landscape as far as the eye can see, the figure of Frederick is powerful, framed by hair and a typical fifteenth-century headdress. The cap in the shape of a cylindrical stock with a slightly enlarged head, called "alla capitanesca", is accompanied by a collar on which a lucco, a typical toga that matches the color of the headgear,

rests.

On the back of the panels, the dukes are portrayed as they are carried in triumph on chariots, accompanied by the Christian Virtues. The Latin inscriptions praise the moral values of the couple. The presence of the paintings on the reverse leads us to believe that the two paintings, now inserted in a modern frame, could originally have constituted a diptych. (Francesca Fazio, Asia Torreggiani, Alessandro Paglia, Aurora Cenni, Yuri Fabbri, Valentina Medori, Daniele Martone, Beatrice Vespignani)

The portrait of Galeazzo Maria Sforza by Piero del Pollaiuolo is an oil painting on wood, made around 1471-1474, which depicts the Duke of Milan, i.e., Galeazzo Maria Sforza. The painting presents a full-length portrait of the duke, elegantly dressed in a brocade suit and with a heavy gold chain around his neck. Galeazzo is depicted in profile, with his face turned to the left, while he holds a mace in his right hand. The composition of the painting is extremely dynamic, with a strong emphasis on the figure of the duke and his power. In the background, some architectural details can be seen, including an open window showing a landscape in the distance.



Galeazzo Maria Sforza has a serious face, small eyes, a large nose, a small mouth, curly hair. He has a bluish dress decorated with yellow lilies and a red dress. He wears gloves holding the other glove and a necklace with a red stone. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Alessandro Paglia, Aurora Cenni, Yuri Fabbri, Valentina Medori, Manuel Bove)



The portrait of Francesco Gonzaga is a tempera on panel painting by Andrea Mantegna, datable to around 1461, which depicts the second son of the Marquis of Mantua Ludovico Gonzaga, elected cardinal at the age of sixteen by Pius II, shortly after the Council of Mantua. The effigy was among the first works painted by Mantegna for the Mantuan court, where he had moved in 1460. The young cardinal is portrayed in the purple habit, in profile against a dark background. The lateral pose was customary in art in the Italian courts of the time. With remarkable sensitivity, the artist brings out the still childish and naive aspect of the boy under the ecclesiastical habit, naturally characterizing the adolescent age. (Francesca Fazio, Asia Torreggiani, Alessandro Paglia, Aurora Cenni, Yuri Fabbri, Valentina Medori, Federica Tassi, Giada Bullini)

Portrait by Jacopino del Conte, depicting two elderly figures looking at each other. The faces are not particularly expressive, but very realistic, in which the details of the features carved by age can be seen. They are wearing a turban and a sort of tunic. The light creates a beautiful chiaroscuro effect on the drapery. The technique is probably graphite. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Irene Atti, Yuri Fabbri)







Portrait of Eleonora da Toledo with her son Francesco, by Bronzino. The duchess is elegant, she wears a dress of precious and carefully worked fabric, all accompanied by jewels and a rigorous hairstyle that frames her face. The dress is partially covered by a long-embroidered jacket. (Francesca Fazio)

Portrait of the King of Spain, Philip II, depicted in full three-quarter length to the left. His face is framed by a beard and moustache with a thoughtful and melancholy expression and a gaze that is lost in space. The clothes are regal, with an embroidered doublet and light-coloured neckline from which a white shirt collar emerges, light-coloured thigh-highs with embroidered strips of fabric, which allow a glimpse of the underlying fabric, flat shoes with round toes and a jacket with wide decorated sleeves and lined with black fur. Philip wears the collar of the Golden Fleece, the highest Catholic honour, with his left hand he grips a pair of gloves and with his right the hilt of his sword. (Francesca Fazio, Yuri Fabbri)



Portrait of Guidobaldo da Montefeltro by Raphael. Behind Guidobaldo da Montefeltro there is a window where you can see the landscape with the mountains and fields. Guidobaldo has long hair, small eyes, a narrow nose, a small mouth and is serious. He has a black cape and black pointed headdress and is looking at viewer. (Francesca Fazio)

Portrait of Eleonora Gonzaga della Rovere, by Titian. Her dress is in sumptuous dark velvet, with golden bows and a neckline covered with white silk and edged with golden inlays with precious stones. Her colours recall those of the saddle of the Montefeltro, from whom the della Rovere had inherited the dukedom. Elegantly wavy silk puffs emerge from her sleeves. Her belt is a golden cord with a tassel at the end, from which hangs a marten with a jewelled head, in gold set with pearls and rubies; the duchess strokes her dark fur with her right hand. The woman also wears other jewels, including a neck chain with a drop pearl pendant (symbol of the bride's purity), pearl earrings, and rings. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Alessandro Paglia, Yuri Fabbri, Valentina Medori, Veronica Mazzoli)





Portrait of Alessandro Farnese, by Raphael. The cardinal is portrayed standing up to his knees, holding a letter in his right hand while his left is stretched along his leg. The background features a dark room with a window that reveals a bright river landscape. The particularly bright red hue of the cardinal's habit, under which he wears a white robe, and the cap dominate. (Francesca Fazio, Yuri Fabbri)

Portrait painted by Lotto Lorenzo in 1480-1567, depicting Bernardo de Rossi. The man is seen in three-quarter view, with a straight posture and a serious expression. He holds a parchment in his left hand. His face is not expressive, looking forward, eyes clear. His head is covered, but his hair can be seen from the side. He wears a red cape that covers part of the upper bust in which there are spherical buttons. Under the cape, a black and white collar of a dress is visible. In the hand in which he holds the parchment you can see a ring on the index finger, of a gold colour. In this painting the background is completely black, but a green curtain shines through. The figure has a serious face, small blue eyes, a pointed nose, a small mouth, his dress is red with some orange spots, he holds a papyrus in one hand. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Yuri Fabbri)



Antea, by Parmigianino. The young woman has a marten skin that falls over her right shoulder resting on her gloved hand. The apron, an ornament in use among the northern nobility, is draped over the heavy silk dress. Her careful hairdo, refined by a precious pearl clasp, leaves the perfect oval of her face uncovered. The work, among the greatest masterpieces of Italian Mannerism, is certainly one of the most refined examples of a female figure of the sixteenth century. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Yuri Fabbri)

Portrait of Galeazzo Sanvitale, by Parmigianino. The nobleman watches us sitting on a savonarola placed sideways, so as to widen the space, giving it greater depth. He is a handsome man not even thirty years old, who wears a blond and curly beard, recently combed. Under a dark cape, which highlights his bright face, he wears an elegant red robe that matches the color of the hat. Behind him, on one side, we see the armour and the iron mace that underline his status as a prestigious military leader, on the other a beautiful, wooded landscape. (Francesca Fazio, Asia Torreggiani, Yuri Fabbri)







Portrait of Bianca Capello. Bianca Cappello was a Venetian noblewoman, daughter of the patrician Bartolomeo Cappello, who held prestigious positions. Bianca was endowed with a romantic and passionate temperament, but above all with an exceptional beauty. Bianca is here dressed in a sumptuous, richly decorated dress. The rich lace of the white shirt that frames her neck emerges from her neckline. The noblewoman wears pearl jewels around her neck and ears, her hair is tied back by a lace veil, her forehead is uncovered and marked by a pearl inserted in the hairstyle. Even the pose and the proud gaze towards the viewer suggest the noblewoman's high social background. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Alessandro Paglia, Aurora Cenni, Yuri Fabbri, Valentina Medori, Veronica Mazzoli)

Portrait of Cardinal Ippolito de' Medici, attributed to Titian. The figure emerges from a dark background, his gaze is fixed on the person who is watching him. He has a beard, small eyes, a pointed nose, a small mouth, and short hair, and is very tense. He has a dark red Hungarian military dress with a belt around his waist, he wears a hat with a feathered clasp and a collar. In one hand he holds a staff and in the other a sword. (Francesca Fazio, Sara Saporetti, Asia Torreggiani, Alessandro Paglia, Yuri Fabbri, Valentina Medori)



Family portrait by Frans Floris. The family is crowded around the table covered with an embroidered tablecloth, on which various fruits are placed in the centre and a small piano to the right. A cat also appears in the right-hand corner and is trying to climb onto the table. Women with covered heads are represented, two little girls with their hair styled in braids and four men with their heads covered by a hat. The women's dresses are not too elaborate, they have puffed sleeves, and some have a square neckline. It is probably a moment of musical leisure, given the presence of the man in the centre, who plays an instrument similar to a mandolin. The girl to her left is playing the piano. The environment in which everything takes place is decorated by two paintings on the wall behind them, depicting a portrait and a landscape. (Sara Saporetti, Asia Torreggiani, Yuri Fabbri)

Portrait of a young woman, by Titian. Titian represents a young woman who caresses a pearl hanging from a gold chain with one hand. Her hair wrapped in braids with small curls on her forehead reflect the style of the time. She wears a silk dress with lace on her sleeves. Her jewels and sumptuous dress underline her wealth. (Asia Torreggiani)





Portrait of Don Garzia de' Medici, a child. Painting made by Agnolo Bronzino in 1551, it is an oil on canvas located in the National Museum of Palazzo Mansi in Lucca. The portrait was probably commissioned by Eleonora di Toledo, wife of the duke, to Bronzino in 1550, when he was in Pisa. The blond child is portrayed against a dark background, placed frontally and half-length. He is dressed in a red doublet with gold embroidery. The painting is placed inside a smooth and gilded shaped frame. The version in the Prado and the miniature in the Uffizi derive from this work. (Irene Atti)

Sigismondo Pandolfo Malatesta in prayer for San Sigismondo, by Piero della Francesca. Depiction of Sigismondo Pandolfo Malatesta in profile, kneeling, with joined hands. He wears a tunic. On the left we see the sovereign seated on a throne and on the right a dog. (Yuri Fabbri)



In Francesco Trevisani's painting we see Jesus taken from the cross and supported by two angels who are crying. All figures are disproportionate. In the background is the sky and below them the tomb of Jesus. The colours are soft and bright and there is a light that illuminates Jesus. (Yuri Fabbri)

Virgin with Child. The painting by Francesco Napoletano presents the portrait of the Virgin Mary with the Child Jesus, who is holding a little bird in her arms. The colours are very dark. Behind them the background is dark and above the Virgin's head the wooden ceiling can be seen. Jesus is looking at Mary. In Maria's veil there is a cloak pin with a red ruby. (Yuri Fabbri)



## Gaudí

Age



7-9 y.o.

Campaign



Gaudí

Time



4 hours

<b>Topic</b>	GAUDÍ
<b>Summary</b>	The Gaudí collection was the first collection presented to the pupils.
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Facing for the first time the computer world in school (internet, computer terminology, Wiki concept ...)</li> <li>● Learning how to use several computer functions</li> <li>● Learning how to have a critical sense of</li> <li>● Learning vocabulary</li> <li>● Learning how to describe an image precisely</li> <li>● Increasing knowledge on Barcelona art History and Culture</li> <li>● Learning how to use a technological Platform</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● Computer</li> <li>● Picture of the elements that the children must described</li> </ul>
<b>How to implement the activity</b>	<p>The activity is organised in different sessions:</p> <p>Pre-session: Description of Gaudí as artist presented by two schoolgirls who had made a research work on it (here attached in Annex 1, in Spanish).</p> <p>Session 1: 1<sup>st</sup> computer session, where....</p> <p>Session 2: Presentation of the CrowdSchool platform                      Short presentation of Gaudí as an artist and the Gaudí collections identified for the CrowdSchool project</p> <p>Session 3: Tagging picture on Crowd school platform.</p>
<b>Suggestions</b>	Description. Here you can present how many pictures, tags, and a short summary of what has been done by the students.
<b>Authors</b>	Moderato

## Endangered Animals

Age



7-9 y.o.

Campaign



Endangered Animals

Time



4 hours

<b>Topic</b>	Endangered Animal
<b>Summary</b>	The Endangered animals campaign includes 28 images of animals including photos, drawings, prints. The species represented are monkeys, rhinoceroses, elephants, bears, felines, all of which are supposed to belong to endangered species. The animals are represented in their environment or in zoos or stuffed or their skeleton is presented or out of context when it is about drawing
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Learning to use several functions of the computer</li> <li>● Learning to have a critical sense</li> <li>● Learning vocabulary</li> <li>● Learning to describe an image accurately</li> <li>● Increasing knowledge on Natural sciences</li> <li>● Becoming aware of the decline of biodiversity</li> <li>● Learning how to use a teaching platform</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● Computer</li> <li>● Picture of the elements that have to be describe</li> </ul>
<b>How to implement the activity</b>	<p>Description</p> <p><b>Pre-session:</b> Visit to the Museo de las Ciencias of Barcelona and lessons on the different species and subspecies of the animals</p> <p><b>Step 1:</b> Tagging using Crowd School as an educational support to study a science theme: animals. This theme is consistent with the science curriculum for children in this age group: naming species and sub-species and describe it.</p> <p>During this first step students work together in groups of 6 under the guidance of a teacher. We have not opened multiple profiles on Crowd school. We all work on the same profile, the teacher's profile. These sessions lead to a lot of discussion among the students and with the teachers.</p> <p>They had at least 3 sessions on this step.</p>

	<p><b>Step 2: Tagging using Crowd School as an evaluation tool</b></p> <p>During the second stage the students had to work independently in groups of 1 or 2 at a time. The objective of this new approach is to make the child autonomous in his learning. By multiplying the moments of connection of the pupils to the images we increase their interference with the technical vocabulary of description of the animals proposed by the platform. We also trust them on their ability to describe by themselves in the personal description part</p> <p>This second step has given rise to many sessions. The computer was at their disposal and as soon as they had a free moment, they could complete the campaign</p>
<p><b>Suggestions</b></p>	<p><b>Heterogeneous support</b></p> <p>The proposed images are very heterogeneous: photos taken in nature, recent drawings, or old engravings, ... Beyond the subject, particularly interesting for children of this age group, this heterogeneity of support helped us to enter into more complex reflections with the children. But at the same time this heterogeneity did not make the approach of the theme (animals) very synthetic. It has made it more complex.</p> <p><b>Pupils' autonomy</b></p> <p>The autonomy allowed in step 2 was particularly appreciated by the students. As soon as they had 5 minutes to spare, they resumed their session on Crowd School to continue the descriptions.</p> <p><b>Selection of images</b></p> <p>The images were chosen about 1.5 years ago and it is obvious that this choice is not always relevant to the time spent and the profile of the students. The number of images is also too high (e.g.: 3 images of turtles when only one would have been enough).</p>
<p><b>Authors</b></p>	<p>Moderato</p>

## Food

Age



7-9 y.o.

Campaign



Food

Time



4,5 hours

<b>Topic</b>	Food
<b>Summary</b>	The Food collection included 46 images showing prepared foods (salads, cakes, quiches, cans, juices, etc.), unprepared foods (vegetables, fruit, fish, eggs, etc.), vegetables in vegetable gardens, animals (photos and paintings) and people working in fields (photos or old illuminations) or in workshops (e.g., a baker).
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Learning to use several functions of the computer</li> <li>● Learning to have a critical sense</li> <li>● Learning vocabulary</li> <li>● Learning to describe an image accurately</li> <li>● Increasing knowledge on Natural sciences (growing plant)</li> <li>● Become aware of biodiversity</li> <li>● Increasing knowledge on food culture</li> <li>● Learning how to use a tech Platform</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● Computer</li> <li>● Picture of the elements that have to be describe</li> </ul>
<b>How to implement the activity</b>	<p>DESCRIPTION</p> <p><b>Step 1:</b> Lesson Nutritional workshop with a professional nutritionist 2 sessions of 45 minutes</p> <p><b>Content:</b> With this person, the students worked on:</p> <ul style="list-style-type: none"> <li>● the different types of food (calcium, protein, fibre, etc.)</li> <li>● the food pyramids</li> <li>● balanced diet</li> </ul> <p><b>Step 2:</b> Tagging Food campaign tagging 4 sessions of 30 minutes</p>



	<p><b>Content:</b></p> <p>The tagging campaign was to be carried out independently, but the teacher had to take part of it frequently to help the students.</p> <p>The vocabulary we had worked on with the nutritionist was not present in the list.</p> <p>Several images could not be tagged because the content was too illegible and difficult to understand in relation to the content of the lesson. But also, in relation to the age of the students and their ability to adapt.</p>
<p><b>Suggestions</b></p>	<p><b>Heterogeneous of theme</b></p> <p>The heterogeneity of this collection was a real problem. The spectrum of knowledge to be covered was too vast and could not support the pedagogical content we had developed.</p> <p>(ex 1: image of a dish typical of a country/knowledge of culture and geography</p> <p>Ex2: a vegetable in a vegetable garden/ botany knowledge.</p> <p>The children seemed bored and their attitude to the Crowd School project changed.</p> <p><b>Pupils' autonomy</b></p> <p>As a result, they lost their autonomy, and an adult had to accompany them so that ideas could emerge.</p> <p><b>Geotagging was often impossible.</b></p>
<p><b>Authors</b></p>	<p>Moderato</p>

## Musical Instruments

Age



7-9 y.o.

Campaign



**Musical instruments**

Time



5 hours

<b>Topic</b>	Musical Instruments
<b>Summary</b>	<p>The musical instrument campaign present 34 pictures of different instrument and other musical tools.</p> <p>In this campaign, the instruments are presented in a sober, undecorated way. The object of interest, the musical instrument, is thus perfectly identified.</p>
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>● Learning to use several functions of the computer</li> <li>● Learning to have a critical sense</li> <li>● Learning vocabulary</li> <li>● Learning to describe an image accurately</li> <li>● Increasing knowledge on Music culture and specifically on musical Instrument including some unusual instruments</li> <li>● Being familiar with listening to music and recognizing instruments</li> <li>● Learning how to use an educational platform</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● Computer</li> <li>● Picture of the instruments</li> <li>● Speakers to listen music</li> </ul>
<b>How to implement the activity</b>	<p>Description</p> <p><b>Step 1:</b> presentation of the program 1 session / 40 minutes</p> <p><b>Step 2:</b> Instrument listening and music recognition sessions. 10 sessions / 15 minutes each</p> <p>The teacher presented a wider range of instruments than what existed in the collection.</p> <p>During this period, in addition to musical recognition, they learned :</p> <ul style="list-style-type: none"> <li>● the different classes of instruments (wind, string, percussion, etc.)</li> <li>● the materials used to make instruments (wood, skin, metal, etc.)</li> </ul>

	<p><b>Objective:</b></p> <p>Within the framework of artistic education in primary school and in particular of musical awakening, the objective of this project was to present to the pupils in images and in audio the classical instruments used in Europe but also in other cultures.</p> <p><b>Step 3:</b>            Tagging picture on Crowd school platform                               4 sessions / 30 minutes</p> <p>Crowd School tagging under teacher control</p> <p>We had 2 groups of 4 pupils working together under the supervision of a teacher. The students were tagging with the knowledge they had previously acquired. The children took turns, but the other pupils could help a child in difficulty. Confronted with instruments they hadn't seen during the music-listening section, the students added to their knowledge of this cultural field.</p>
<p><b>Suggestions</b></p>	<p>The weekly music listening was extremely popular with the students. It became a game that they enjoyed playing every week.</p> <p>We didn't call on an outside specialist to help us with the preparatory lesson for this campaign. However, as a non-music teacher, we were faced with certain difficulties in recognizing the instruments we found in the campaign images. Indeed, some of the instruments are very unusual, not corresponding to the instruments we usually see in Western Europe, or they are antique instruments. The help of a music anthropologist would have been most welcome. We didn't realize these problems when we chose the images. Nevertheless, we managed to synthesize the knowledge we brought to the students, but we have to admit that we may have made some mistakes in tagging the images.</p> <p>As we were missing a lot of knowledge, we decided to remove the geolocation from this campaign.</p>
<p><b>Authors</b></p>	<p>Moderato</p>

## Cities and Landscapes

Age



9 y-o

Campaign



Cities and landscapes

Time



50 m

<b>Topic</b>	Collection "Monuments"
<b>Summary</b>	Describe a picture of a monument
<b>Educational objectives</b>	<p>The session is part of the mastery of the common base which defines the knowledge and skills that must be acquired at the end of compulsory education in France:</p> <ul style="list-style-type: none"> <li>-express themselves orally and in writing to describe, explain and argue....</li> <li>- develop the ability to use digital technologies to conduct research or produce content independently</li> <li>- know how to read a landscape to understand large physical and human spaces (history, geography, arts)</li> <li>- enrich the lexicon and know how to use it appropriately.</li> <li>- acquire the ability to cooperate by developing group work and collaborative work using digital tools as well as the ability to participate in a project.</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>● CrowdSchool platform</li> <li>● Interactive board, computers</li> </ul>
<b>How to implement the activity</b>	<p><b>Elements worked on upstream :</b></p> <ul style="list-style-type: none"> <li>- Crowdsourcing and metadata approach,</li> <li>- the European Union and the partner countries (location, flags, some cultural cultural elements ...)</li> <li>- discovery of the CrowdSchool website, presentation of our partners' campaigns, the partner pupils as evaluators,</li> <li>- discovery session of the 4 galleries and the functionalities of the platform.</li> </ul> <p><u>Periodicity:</u> approximately one session per week.</p> <p><u>Modality:</u> work in pairs. One computer for 2 students. The pairs change during the sessions.</p>



The choice of images to annotate is free for each pair.

### **Implementation / Typical course of a session :**

#### Phase 1: collective oral/

Collective study of a picture of the campaign. **10m**

Collective annotation of an image projected on TNI (chosen by the teacher according to precise characteristics).

Collective debate, argumentation, verification with tools if necessary (lessons, dictionary...) then validation by the class group of the chosen terminology and the description produced (simple sentence such as: "Color photograph of the facade of the cathedral of Notre Dame de Paris").

#### Phase 2: work in pairs/ annotation of the images **20m**

Exchange and discussion between the students on the terminology to be used and on the sentence to be produced

If agreement, validation.

If there is disagreement or doubt, a request for help from the class group is made at the end of the session.

#### Phase 3: Pooling of results **20m**

Some groups return to the images that caused problems.

To be able to present their questions to the class, to formulate a request.

For the class group, interactions to answer, argue, justify before validation.

(The students refer to a geography or history lesson, to another image).


The important thing is to encourage exchanges, argumentation, to weave links between the images to be annotated.

During the session, the students are given a chart on which they can come and write down the words that they did not find in the database and that they feel are essential.

The list is completed as they go along and has allowed them to update the necessary terminology.

Each session gives rise to a written trace: a poster, a short text to :



	<p>-to list the different types of images encountered: color photographs, tourist posters, drawings, paintings, etc.</p> <p>- how to read a landscape: foreground, background, natural elements, man-made elements... (link with the work done in geography).</p> <p>The pairs are changed during each session.</p> <p>The teacher can check the production of each pair identified on the platform after the session and adjust (support or remediation).</p>
<p><b>Suggestions</b></p>	<p>Next sessions:</p> <p>The students complete the annotations of images already made by a previous pair.</p> <p>Collective phase: criticism, erroneous terminology, argumentation, validation.</p> <p><u>School trip organized in the Loire Valley in June:</u></p> <p>use of vocabulary to write a report on a visit to the landscapes and monuments: the castle of Amboise and the Clos Lucé, home of Leonardo da Vinci.</p> 
<p><b>Authors</b></p>	<p>Carole Béthus, Ecole Polangis</p>

## Cities and Landscapes

Age



9 y.o.

Campaign



Cities and Landscapes

Time



55 minutes

<b>Topic</b>	Tutoring
<b>Summary</b>	Presentation of the CrowdSchool project to another class
<b>Educational objectives</b>	<p>Express themselves orally to present the project to other students</p> <p>Cooperate, develop critical thinking skills and autonomy</p> <p>This tutoring stage must allow for the evaluation of the system and the drawing up of an assessment.</p>
<b>Materials</b>	<p>CrowdSchool platform</p> <p>Interactive board, computers</p>
<b>How to implement the activity</b>	<p>The class involved in the project will present the platform and the objectives to other students of the same level.</p> <p>The work is done in pairs: a student from the class already trained and a student who is new to the project.</p> <p>Step 1: the student of class 1 presents the project, its objectives, the platform, and its functionalities in an autonomous way to the student of class 2. He must be able to answer his questions.</p> <p>Step 2: The student from class 2 annotates the images and writes a description with the help of the student from class 1.</p> <p>This stage of tutoring must allow the evaluation of the device and to draw up an assessment:</p> <ul style="list-style-type: none"> <li>-The students' presentation of the project?</li> </ul> <p>They understood what CrowdSchool was and were able to explain it to their partner.</p> <ul style="list-style-type: none"> <li>-They were able to validate or, on the contrary, explain and argue about the vocabulary entries to be modified.</li> </ul> <p>In fact, during the first sessions, the students had difficulty identifying the terminology to be entered. They will focus on a detail in the background of the image.</p> <p>Over the course of the sessions, thanks to the interactions between students, they will quickly identify the relevant data from those that are not.</p>



	<p>They will be able to interact very quickly on these data when the students of class 2 will make the same mistakes.</p> <p>They have also acquired the ability to quickly identify the type of document they are consulting and to write a descriptive sentence.</p>
<b>Suggestions</b>	<p>Continue to introduce the CrowdSchool project and platform to other classes in the school.</p>
<b>Authors</b>	<p>Carole Béthus, école Polangis</p>

## Olympic Values

Age



9 y.o.

Campaign



Olympic Values

Time



60 minutes

<b>Topic</b>	Tutoring
<b>Summary</b>	Presentation of the CrowdSchool project to another class
<b>Educational objectives</b>	<p>Express themselves orally to present the project to other students</p> <p>Cooperate, develop critical thinking skills and autonomy</p> <p>This tutoring stage must allow for the evaluation of the system and the drawing up of an assessment.</p>
<b>Materials</b>	<p>CrowdSchool platform</p> <p>Interactive board, computers</p>
<b>How to implement the activity</b>	<p>The class involved in the project will present the platform and the objectives to other students of the same level.</p> <p>The work is done in pairs: a student from the class already trained and a student who is new to the project.</p> <p>Step 1: the student of class 1 presents the project, its objectives, the platform, and its functionalities in an autonomous way to the student of class 2. He must be able to answer his questions.</p> <p>Step 2: The student from class 2 annotates the images and writes a description with the help of the student from class 1.</p> <p>This stage of tutoring must allow the evaluation of the device and to draw up an assessment:</p> <ul style="list-style-type: none"> <li>-The students' presentation of the project?</li> </ul> <p>They understood what CrowdSchool was and were able to explain it to their partner.</p> <ul style="list-style-type: none"> <li>-They were able to validate or, on the contrary, explain and argue about the vocabulary entries to be modified.</li> </ul> <p>In fact, during the first sessions, the students had difficulty identifying the terminology to be entered. They will focus on a detail in the background of the image.</p> <p>Over the course of the sessions, thanks to the interactions between students, they will quickly identify the relevant data from those that are not.</p>



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<b>Suggestions</b>	<p>Continue to introduce the CrowdSchool project and platform to other classes in the school.</p>
<b>Authors</b>	<p>Carole Béthus, école Polangis</p>



## Architecture

Age



14-18 y.o.

Campaign



Architecture

Time



45 minutes

<b>Topic</b>	Best accommodation																
<b>Summary</b>	Students express their preferences while choosing a place to live, they take part in a debate.																
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>• Vocabulary – elements of exterior look of a building</li> <li>• Language functions – expressing preferences</li> <li>• Speaking – choosing the best accommodation, debate</li> <li>• Preparation for the national school leaving exam (speaking task)</li> </ul>																
<b>Materials</b>	<ul style="list-style-type: none"> <li>• CrowdSchool platform: campaign: Architecture (Secesja – kamienice i wille)</li> <li>• Interactive board, computers, Learning Apps, Kahoot</li> </ul>																
<b>How to implement the activity</b>	Stage	Activities	Timing														
	Introduction Warm up	Teacher (T): What would you do if you won a lottery? Would you buy a flat or a whole building? T: introduces the topic.	3 min														
	Vocabulary	T: What are the exterior elements of a building? (window, door, balcony etc.) T: Here is a list of the more specific words in Polish. Look at them and ask each other or the T the meaning of the ones you do not know. attyka, sztukateria, wykusz, fasada, pilaster, balustrada, girlanda  T: Match the Polish and English words:	5 min														
		<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;">attyka</td> <td style="padding: 2px;">attic</td> </tr> <tr> <td style="padding: 2px;">sztukateria</td> <td style="padding: 2px;">moulding</td> </tr> <tr> <td style="padding: 2px;">wykusz</td> <td style="padding: 2px;">bay window</td> </tr> <tr> <td style="padding: 2px;">fasada</td> <td style="padding: 2px;">facade</td> </tr> <tr> <td style="padding: 2px;">pilaster</td> <td style="padding: 2px;">pilaster</td> </tr> <tr> <td style="padding: 2px;">balustrada</td> <td style="padding: 2px;">balustrade</td> </tr> <tr> <td style="padding: 2px;">girlanda</td> <td style="padding: 2px;">garland</td> </tr> </table>	attyka	attic	sztukateria	moulding	wykusz	bay window	fasada	facade	pilaster	pilaster	balustrada	balustrade	girlanda	garland	
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	<a href="https://learningapps.org/watch?v=p7rxh4x6k22">https://learningapps.org/watch?v=p7rxh4x6k22</a>	
Language functions	<p>T asks Students (Ss) to fill in the phrases with the given words.</p> <ol style="list-style-type: none"> <li>1. I would go <b>for</b> this option because...</li> <li>2. I would <b>rather</b> choose this option because...</li> <li>3. This option <b>seems</b> to me the best because...</li> <li>4. I <b>find</b> this option the most suitable because...</li> <li>5. To my <b>mind</b>, this option is perfect because...</li> <li>6. In this option I <b>particularly</b> like...</li> <li>7. I'm fond <b>of</b> ...</li> <li>8. I'm <b>keen</b> on ...</li> </ol> <p><a href="https://learningapps.org/watch?v=pw34uds4j22">https://learningapps.org/watch?v=pw34uds4j22</a></p>	5 min
Speaking	<p>T: Imagine you won a lottery and decided to buy a tenement house or a flat in a tenement house. You found a collection of excellent buildings of this type. Look at them and decide which one you would choose. Be ready to justify your choice. You can take notes. (<b>CrowdSchool platform</b>)</p> <p>Ss analyse the collection, make their choices, and present them in pairs. Ss compare their choices and justifications.</p> <p>T: Look at your tenement house and check which of the elements you can recognize: attic, moulding, bay window, façade, pilaster, balustrade, garland</p>	10 min
Speaking debate	Ss debate whether it is better to live in a modern flat or a historical one.	15 min
Summary	<p>Kahoot with 5 words (attic, moulding, bay window, façade, pilaster)</p> <p><a href="https://create.kahoot.it/share/crowdschool-architecture/5908dcd4-1e69-48bb-994f-ad0440b22016">https://create.kahoot.it/share/crowdschool-architecture/5908dcd4-1e69-48bb-994f-ad0440b22016</a></p>	7 min
<b>Suggestions</b>	<p>The first vocabulary task is prepared in Polish and should be changed according to the native language of the Ss.</p> <p>Ss can be asked to do additional research in their neighbourhood to choose a nice historical building they would like to live in.</p>	
<b>Authors</b>	ZSDGiL	

## Landscape and gardens

Age



14-18 y.o.

Campaign



Landscape and gardens

Time



45 minutes

<b>Topic</b>	Ideal park							
<b>Summary</b>	Students describe their imaginary park.							
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>• Vocabulary – describing parks;</li> <li>• Speaking – presenting your ideal park;</li> <li>• Writing – informal email (homework)</li> <li>• Preparation for the national school leaving exam (writing task)</li> </ul>							
<b>Materials</b>	<ul style="list-style-type: none"> <li>• CrowdSchool platform: campaign: Landscape and gardens (Ogrody zagraniczne / Ogrody)</li> <li>• board, computers, Learning Apps, Kahoot</li> </ul>							
<b>How to implement the activity</b>	Stage	Activities	Timing					
	Introduction	The Teacher (T) shows a picture of a park and asks Students (Ss) to guess the topic of the lesson.	2 min					
	Warm up	T: Do you spend time in parks? Why do you go there? Have you ever been to an extraordinary park? Where / When was it? How would you describe it using an adjective?	3 min					
	Vocabulary	T draws a table on the board asking Ss to fill it with their ideas.	7 min					
		<table border="1"> <thead> <tr> <th>utility elements</th> <th>decorative elements</th> <th>plants</th> <th>adjectives</th> </tr> </thead> <tbody> <tr> <td>bench lamppost bin toilets bar café sport facility</td> <td>statue fountain temple</td> <td>tree plant flower grass bush</td> <td>green magical relaxing extraordinary great big enormous modern old-fashioned traditional</td> </tr> </tbody> </table>		utility elements	decorative elements	plants	adjectives	bench lamppost bin toilets bar café sport facility
utility elements	decorative elements	plants	adjectives					
bench lamppost bin toilets bar café sport facility	statue fountain temple	tree plant flower grass bush	green magical relaxing extraordinary great big enormous modern old-fashioned traditional					
T asks Ss to put the words (if they were not mentioned) into the correct category:								

		<p>path, pond, bridge, lawn, hedge, tulip, rose, oak, spruce, spectacular, outstanding, picturesque</p> <p>T asks Ss to match the words in columns: Learning Apps:  <a href="https://learningapps.org/watch?v=p8ugtrvgt22">https://learningapps.org/watch?v=p8ugtrvgt22</a></p> <table border="1"> <tr> <td>gravel</td> <td>path</td> </tr> <tr> <td>marble</td> <td>statue</td> </tr> <tr> <td>designer</td> <td>bench</td> </tr> <tr> <td>trimmed</td> <td>hedge</td> </tr> <tr> <td>scented</td> <td>roses</td> </tr> </table>	gravel	path	marble	statue	designer	bench	trimmed	hedge	scented	roses	3 min
	gravel	path											
	marble	statue											
designer	bench												
trimmed	hedge												
scented	roses												
		<p>T: What is the difference between modern parks and historical ones? (owner / appearance / aim / content)</p> <p>T: What are the most famous parks in the world? What do you know about them? (e.g., Poland – Łazienki in Warsaw, historic park in Krasieczyn, USA - Central Park in NY, France – The gardens of Versailles)</p>	3 min										
Speaking	<p>T: How do you imagine your ideal park?                  Ss in pairs present each other their ideas.</p> <p>T: Look at the pictures and choose the ones which are the closest to your vision. Take notes to know the source. (<b>CrowdSchool platform</b>)</p> <p>T: Have you changed your vision of your ideal park? If yes, in what way?                  Which of the parks you've just seen would you most like to visit? Why?</p>	7 min 10 min											
Summary	<p>Kahoot with 5 words (path, hedge, oak, marble, outstanding)  <a href="https://create.kahoot.it/share/crowdschool-parks/127a55c8-b275-492f-8be8-84b3e0155eaf">https://create.kahoot.it/share/crowdschool-parks/127a55c8-b275-492f-8be8-84b3e0155eaf</a></p> <p>Homework (writing):                  On the Internet, you have seen a competition for the best arrangement of your local park. Write an email to your friend from the UK in which:</p> <ul style="list-style-type: none"> <li>• give the reason for your decision</li> <li>• write what your inspiration was</li> <li>• describe your planned arrangement</li> <li>• express your hope for winning</li> </ul>	8 min 2 min											
<b>Suggestions</b>	<p>Ss can be asked to prepare a “virtual walk” in a chosen garden on the basis of additional research.</p> <p>T can change the writing task (homework) according to their needs.</p>												
<b>Authors</b>	ZSDGiL												

## What are they wearing?

Age



14-18 y.o.

Campaign



Ukrainian towels and folk costumes

Time



45 minutes

<b>Topic</b>	What are they wearing?
<b>Summary</b>	Students describe folk costumes, students speculate on the basis of a picture.
<b>Educational objectives</b>	<ul style="list-style-type: none"> <li>• Vocabulary – describing clothes</li> <li>• Speaking – speculating</li> <li>• Developing critical thinking skills</li> <li>• Teaching tolerance towards other customs and traditions</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>• CrowdSchool platform: campaign Ukrainian towels and folk costumes</li> <li>• dictionaries</li> </ul>
<b>How to implement the activity</b>	<p>Students carefully watch the pictures in the collection and choose one of their interests, preferably black and white. They describe in detail the clothes presented using advanced vocabulary (puffed sleeves, an embroidered apron, a lace veil, etc.). They use dictionaries.</p> <p>Students are asked to speculate about the colours of the clothes developing their critical thinking skills. They use modals for speculating and expressions like: I assume..., I guess..., Judging by the other pictures, I suppose...</p> <p>Students are asked to find a picture presenting a national folk costume and compare it with one from the collection (homework, writing).</p>
<b>Suggestions</b>	<ul style="list-style-type: none"> <li>• Students may be offered a visit to a local museum to check what kind of clothes can be seen there, also presented in paintings or sculptures.</li> <li>• Students may be asked to choose an item or a pattern from the collection that they could use to design their own piece of clothing.</li> </ul>
<b>Authors</b>	ZSDGiL