



PROMOTED BY
Comune di
Milano



ACTIVISTS TOOLS

mini
toolkit



VIDEO MAKING

ACTIVISTS TRAINING MINI-TOOLKITS

These mini-toolkits are meant to be used as a cross-cutting and versatile toolbox to develop **communication skills oriented to social change** in young activists. Communication languages selected (video making, photography, web radio, audio-visual street actions) can be the core alphabets for activists to develop **awareness raising, campaigning and mobilization actions**, acting as catalysts for change. Each chapter deals with the basics of one communication language, so to invite activists to experiment, test and explore its potential.

This is a **training kit** designed for **coordinators, facilitators, tutors, educators** in charge of developing learning modules for young activists. However, it has also been created to be further disseminated to have a multiplier effect, being available to motivated activists willing to transfer skills, expertise and competences to other peers, in their communities, organizations, networks.

Digital communication skills are particularly relevant in pandemic times, as physical distancing has enhanced the importance of audio-visual tools in awareness raising, campaigning and engagement. Contents, methodologies and tools suggested in these mini-toolkits have been designed to be easily used in online trainings and distance learning.

Target

- 15-35 years-old young climate activists involved in training courses;
- facilitators, tutors, educators engaged in activists training and their organizations.

Objectives

1. Increase knowledge and understanding of communication for social change of trainers, facilitators, educators;
2. provide an introductory overview and tools on selected communication languages, to better frame, plan, organize training for young activists;

3. foster critical understanding and conscious use of selected key audio-visual languages and tools among activists;
4. enable young activists to use selected communication tools for awareness raising and campaigning.

Structure

The mini-toolkit series is composed by 4 chapters, which can be used complementarily or separately:

1. **Videomaking**
2. **Photography**
3. **Web radio**
4. **Audio-visual street actions**

Each chapter includes:

- An introduction on the relevant communication language;
- a selection of suggested formats;
- technical tips, indications and recommendations for effective output, including free and open-source tools;
- technical references to effective, meaningful and inspiring case studies and best practices in English;
- suggested exercises and activities that can be used during training, both in person and online.

For coordinators/facilitators/trainers of young activists

Mini-toolkits can be used as background materials for well-informed planning of training courses, but could also strengthen communication skills of junior staff members and collaborators. They can also be distributed as additional materials to activists, inviting them to replicate training modules in their own organizations.

For young activists

Mini-toolkits should support training in which they are used, enhancing knowledge and understanding of communication for social change, but also developing technical skills for campaigning aimed at changing behaviours and raising awareness. They can be disseminated and used in youth organizations, movements, platforms, networks, in a peer-learning process.

For educators

Developing communication skills in youngsters is an effective empowerment strategy, which on the one hand provides them with critical lenses to analyse and tell about their local context, and on the other enables them to take action through tools having wide outreach potential. Moreover, working with digital communication languages is crucial to comply with COVID containment measures.

How to use these communication languages to campaign for alternative/sustainable food systems

Below you may find some ideas and suggestions on how to use audio-visual communication tools to campaign for sustainable food systems.

Before selecting your campaigning tactics, the relevant **objectives** should be clarified by choosing or combining the following options:

- Inform, raise awareness, develop critical understanding of food systems challenges and solutions;
- foster individual behavioural change towards sustainable food consumption;
- motivate citizens to engage their families, their peers, their communities in the transition towards sustainable food systems;
- encourage citizens who are aware of sustainable food consumption to take a step forward e.g. ask for changes in local policy-making, push for transition in collective consumption settings (e.g. HORECA sector, public procurement and canteens, etc.);
- develop a sense of belonging to a global community in transition towards alternative food systems, by strengthening trust and optimism in social change and overcoming the sense of isolation among responsible consumers.

Video making, photography and web radio can therefore be used to:

- tell about local best practices, e.g. using interviews/reportages/documentaries involving urban farmers, ethical purchasing groups, officials dealing with sustainable public canteens, volunteers engaged in food waste reduction schemes, etc.;
- report, research, explore drawbacks in local food systems, e.g. using interviews/reportages/documentaries/newsletters on different topics, including: the loss of agrobiodiversity in peri-urban farming, widespread consumption of packaged, out-of-season, highly-processed food, food waste at household and collective catering level, etc.;
- foster behavioural changes towards sustainable consumption, by suggesting feasible practices through video tutorials, video recipes, short advertising on different topics, including: decreasing the carbon footprint of one's diet, making cities greener using balcony and guerrilla gardening, shopping planning tips to reduce food waste, etc.

Products could be more effective - in terms of citizens engagement and mobilization - if developed by embedding a participatory and bottom-up process:

- A **call** can be launched to identify best practices to narrate, collect sustainable recipes, gather creative ideas for advertisement, map sustainable food actors in the city;
- a **contest** can be promoted in which participants take pictures of the least common vegetable or grain variety, the greenest balcony garden, the smartest recipe for climate;
- a **challenge** can be launched on social media, in which participants portray for example: how they shop local products, how they grow their city, how they reduce food waste when eating out, etc.

All these products could be further **disseminated** using digital and online exhibitions/catalogues, public screening at community level and/or within larger festivals, audio-visual street actions including projections on buildings, strategic partnerships with local media such as community radio stations or local newspapers/websites.

CONCORD Code of Conduct on Images and Messages

When working on communication and campaigning through pictures and visual languages, on top of compliance with privacy and data protection regulations in force, a useful reference is the Code of Conduct on Images and Messages issued by the European NGO platform CONCORD. Here are its key principles:

- Choose images and related messages based on values of respect, equality, solidarity and justice;
- Truthfully represent any image or depicted situation both in its immediate and in its wider context so as to improve public understanding of the realities and complexities of development;
- Avoid images and messages that potentially stereotype, sensationalise or discriminate against people, situations or places;
- Use images, messages and case studies with the full understanding, participation and permission of the subjects (or subjects' parents/guardian);
- Ensure those whose situation is being represented have the opportunity to communicate their stories themselves;
- Establish and record whether the subjects wish to be named or identifiable and always act accordingly;
- Conform to the highest standards in relation to human rights and protection of the vulnerable people.

<https://concordeurope.org/2012/09/27/code-of-conduct-on-images-and-messages/>

To implement these principles, Dóchas, The Irish Association of Non-Governmental Development Organizations, developed an effective "Illustrative Guide to the Concord Europe Code of Conduct on Images and Messages".

https://www.dochas.ie/assets/Files/Illustrative_Guide_to_the_Dochas_Code_of_Conduct_on_Images_and_Messages.pdf



Video is one of the most used tools in social communication and can be used to inform / report or raise awareness / fundraising, or all these goals together. However, it must always be considered that video language is complex, includes several aspects and, although it may appear very free, it must still respect some basic rules of visual language. In this toolkit we will address some of the most important aspects in building a video: the choice of point of view, the type of narration, the style and the format. In addition, in the last section, we will give you some practical and technological advice for its implementation. All the following sections are therefore to be considered preparatory to the creation of any video product that wants to be useful, effective and engaging.

1 - THE GAZE ON REALITY



Let's start immediately with a small exercise:

Exercise 1 - both face to face and online: the point of view on the world.

Since we deal with videos, let's start with the act of watching: is there a unique and incontrovertible reality? Let's try to look at the world, literally, with other eyes through a small test with three images in which we will ask the participants to identify whose vision they are looking at and why they think the subject sees the world in that way.

The author: Luca Cusani

Luca Cusani is an author and film director from Milan, Italy.

He has made several winning documentaries at national and international festivals and his fictional short film "La Macchia" won the award for best communication at the 2017 Venice Film Festival. Since 2003 he has been conducting video workshops in schools in the belief that the video tool can involve students actively and that proper image education is essential for the new generations.



Picture 1

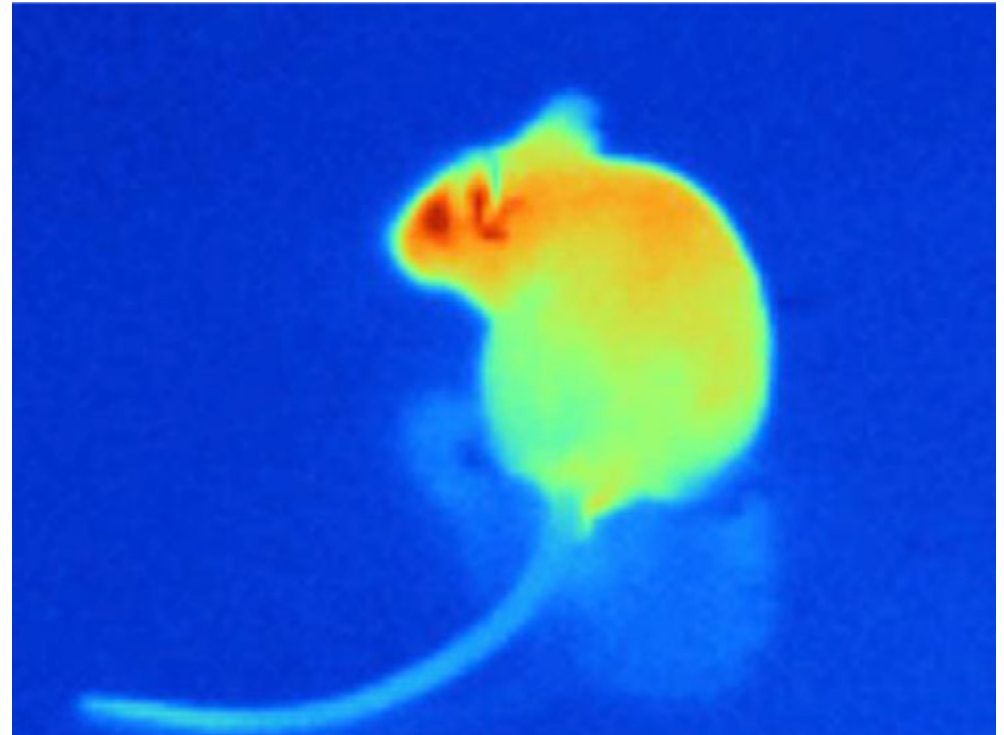
If Power Point will be used, it is advisable to put this first image and the explanation on the next screen. In the case of PDFs, it is advisable, as in the quizzes, to flip the explanation under the image.

Explanation: this is the vision of a bee: the bee has a visual spectrum centered only on some colors that makes the source of its nourishment, the flowers, to emerge strongly from the context.



Picture 2

Explanation: This is the look of a snake using thermal vision. For two reasons: the first is that it feeds only on live prey so the body must be warm, the second is that, while hunting at night, it has an evolutionary advantage.





Picture 3

Explanation: The view above is that of a hawk. The area where it is possible that there are prey is highlighted thanks to a natural zoom in its eye, the surrounding context is blurred because it is not useful for predation. The vision below is instead a human vision: everything is in focus because it is important to determine all the resources of the territory and all possible threats.

We understood that the perception of the world depends on the eyes of the beholder. But given that our gaze, as a species, is biologically the same among all human beings in the world, what is the variable to consider in our case? We will therefore have to focus not on “how” we look but on “what” we look at, on our point of view. Let’s take this old Guardian commercial for example:

https://www.youtube.com/watch?v=_SccRkLLzU





The commercial, aimed at reaffirming the impartiality, independence and completeness of information of the newspaper, was shot simultaneously from three angles and definitively clarifies that the reality we access depends on the point of view we choose, on the portion of space that we resume.

With this example we are not saying that in our story there must always use an omniscient vision, on the contrary **choosing a specific point of view** will make more effective our video product. However even if we do not show the whole context, we must nevertheless be aware of it, so as not to give false information or force reality to get our message across. Let's keep this in mind when we make our video: what point of view are we adopting? Are we giving voice to all the protagonists? Are we omitting valuable information?

Now suppose we have chosen our point of view: what further elements do we need to consider? We will probably talk about a certain topic by filming the **context** in which it occurs, with **characters** who tell us about it and the **actions** that are performed. All these aspects must be planned in advance:

- Where will I do the filming? If possible I will carry out inspections, take some photos and decide what my privileged point of view will be.
- Who will I interview? I will select some characters useful to communicate the subject of my video, if possible I will speak with them first in order to familiarize without the camera.
- What actions will be performed? On the basis of the information collected, I will evaluate which are the most significant actions to be filmed or requested to be performed by the protagonists of my story or I will collect existing footage of these actions.



When we get ready to do our shooting we should take care to make it clear what environment we are in, where our character is and finally what emotions he/she feels. In general we should always start with filming the environment to give the essential information about the context, then we should film the character while doing some actions into the environment and finally we can hear the voice of our protagonists.



In fact there are some rare cases in which you do not need to hear that voice because the images are so strong that you do not, literally, need words. This is the case of a wonderful documentary film on land grabbing and forest destruction without any dialogue, any single word. But do we really need any?

<https://www.youtube.com/watch?v=-WNgoqBGw4Y>

But, as we said, this is a really rare case. Normally our protagonists are human beings, or if they are animals or plants, some human being will tell you something about them. And they will tell you all this through an interview. So let's focus on the **interview**: the direct voice of the protagonists is often essential to give credibility to our product and to create empathy in the viewer.

We can now proceed in several ways. We can carry out a "classic" interview with our seated protagonist who talks to us, or carry it out on the go while he does a specific action. In general, to safeguard the sound quality and take more time to deepen, the advice is to do a "classic" interview anyway, the content of which can then be assembled on an action to create more rhythm. In any case, it is important to guide the interview by asking short questions and asking short answers and not forcing the protagonist to do things he would not do or to say things he would not say: the sense of reality or unreality always shines through in the video and makes it more or less credible.

Example of classic and moving interview in documentary on overfishing (from 22.25 to 29.24). In the second part we asked the fisherman to show us the harbor, so it was a specific request from the film maker, but still you can see that the emotions engaged in this request are not fake:

https://youtu.be/D_z4Pp56Zl4

Exercise 2 - to be carried out face to face

Now to familiarize yourself with this technique we will carry out a series of small live interviews replicating the format "50 people 1 question" ():

<https://www.youtube.com/watch?v=f0tEcxLDDd4>



In our case we will invite the participants to interview each other asking themselves the following question: "What kind of world would you like to find tomorrow morning when you wake up?"

Here's how to proceed:

The interview set is decided (the place, the background, the type of shot, the horizontal or vertical format of the shot), the question is asked and the answer is resumed (possibly even with a mobile phone). The respondent switches to the role of interviewer and in turn will resume the next trainee until everyone has answered. You can then edit all the answers in a row and get a smooth video.

It is advisable to do the interview in a separate place so that the participants do not hear the previous answers and thus create a surprise effect compared to the final editing.



2 - THE NARRATIVE

Having settled some questions of language, we must now ask ourselves how to make our narrative effective. It's not enough to choose the right place, the right people, the right topics and ask the right questions. You also need to tie all of these elements into a compelling narrative. Furthermore, since we are dealing with a communication that wants to create a change in society, it must be clear that this change is possible. Which narrative formula is best suited to achieve this goal?

Exercise 3 - both live and online: Story of self, us, now

With this exercise we intend to let the students experience an effective narrative method starting from self-narration.



How to proceed

We will divide the students into small groups of 4/5 people. We will ask each of the students to think about a fact that actually happened, an injustice actually suffered (it can be something that happened long before, even in childhood, or a few hours before the request).

The student will therefore have to prepare an exposition of this fact to be reported to the group in a maximum of 3 minutes according to this scheme:

the narration will have to begin with the exposure of the injustice suffered as a personal fact, which seems to affect only the narrator (story of self - about 1'), and then move on to the awareness that it does not concern only himself but more people or even a group (story of us - about 1') and ending with the strategy of overcoming the problem that the narrator of the story has found (story of now - about 1').

An example of this narrative mechanism can be found in the opening scenes of the film *Forrest Gump* in which the protagonist is bullied - story of self - then he discovers that his new friend is also a victim - story of us - to end up with the solution of the problem that, in this case, is "running like the wind" - story of now:

<https://www.youtube.com/watch?v=2ViyWS8GbRI>

<https://www.youtube.com/watch?v=t3ZS3yWk55g>

Once all the stories have been listened to, each group will choose the most emblematic and best narrated story within it, which will then be exposed in plenary to all the students by the narrator. This narrative mechanism can be applied to awareness campaigns through the telling of significant testimonials in which the last step, story of now, coincides with a specific call to action (donate, subscribe, manifest).



3 - THE FORMAT

Last but not least, there is the decision on the format of our video, its tone of voice and how to best convey it. All this should be decided in advance but we put it at this point because now the participants have more tools to make these decisions. In particular, the choice of format depends on the communication strategy and the media used: very short videos for Instagram, longer for Facebook, multi-level and protracted communication campaign, short campaign on a specific theme etc.

In general, however, it is never recommended to produce videos longer than 3 - 4 minutes, if the duration is longer, it is better to choose a serial format. The choice of **tone of voice** for our video will also depend on the communication strategy. We can use irony or the reversal of prejudices, or we can rely on an empathic and warm narrative.

In this section we will limit ourselves to giving some significant examples as each communication strategy must be adapted to the context, the target audience, the media used, the available budget etc. Variations that will have to be examined by each individual activist / organization based on their needs and abilities.

Awareness campaign / fund raising, one off:

This very famous example aims to emphasize with the victim and chooses the unique point of view on reality corresponding to the viewer's gaze:

Most shocking second a day – Save The Children UK
<https://www.youtube.com/watch?v=RBQ-loHfimQ>

Still the most shocking second a day – Save The Children UK
<https://www.youtube.com/watch?v=nKDgFCojiT8>

Serial format:

Investigation into the supply chain that leads to the creation of a T-shirt from the cultivation of the raw material to the final product.

In this case, the seriality of the story constructs a complex story that unfolds over several continents and is functional to address various issues, including that of sustainability. The series finale contains some of the tools reported in this toolkit (interviews and storytelling):

<https://apps.npr.org/tshirt/#/title>

Tone of voice:

This video example aims to overcome stereotypes through the tool of irony in a very effective way:

<https://www.youtube.com/watch?v=pLix4QPL3tY>

Further references from SAIH Norway¹:

Africa for Norway

<https://www.youtube.com/watch?v=oJLqyuxm96k>

Who wants to be a volunteer?

https://www.youtube.com/watch?v=ymcflrj_rRc&t=91s

Let's save Africa

https://www.youtube.com/watch?v=xbqA6o8_WC0

The Radi-Aid app

<https://www.youtube.com/watch?v=oBrNa-VoJfc>

This is an example of awareness raising through a cross - media campaign based on empathy from PLAN Norway:

<https://www.youtube.com/watch?v=XcxUVNmldx4>

Finally an example played on the overturning of common sense by NAGA (*"Enough immigrants! - We meet, welcome and cure People"*):

<https://www.youtube.com/watch?v=UtslVM2C-R8>

The Corona Diaries, an example of collective and participatory youth-led storytelling by Action Aid Global Platforms

https://www.youtube.com/watch?v=nnVllbNuW-Y&list=PLD_slW13cy2srD7yMp9hQppqF38WHxxYQ

**Further inspiring references:**

The following case studies have been selected for the Food Wave project by Riccardo Catagnano, NABA professor and Connexia creative director:

Metro “dumb ways to die” campaign (care)

https://www.youtube.com/watch?v=QLsUk_VGCbY

The tampon book Scholz&Friends Berlin - The Female Company - GP PR

https://www.youtube.com/watch?v=la9_7orA3pM

Born in quarantine (reassurance)

<https://www.youtube.com/watch?v=8OW4AFbzjGk>

The Swedish number case study (transparency)

https://www.youtube.com/watch?v=BkyaqWYS_MM

Lions progress through creativity

<https://www.youtube.com/watch?v=vB6khHQzisA>

Here are some examples of effective advertisement elaborated through a participatory process by young students in the framework of the Eathink DEAR project co-ordinated by ACRA (2015-2017)

Animation on virtual water (URGENCEI, France)

<https://www.youtube.com/watch?v=n-kGT7dsV54>

Stop-motion ads on fighting food waste (KOPIN, Malta)

<https://www.youtube.com/watch?v=pwMRHkQw1PU>

Participatory video-making ads on stopping food waste (CARDET, Cyprus)

<https://www.youtube.com/watch?v=KNmJMS4VfxM>

Animation ads against food waste:

Polish Green Network, Poland

https://www.youtube.com/watch?v=lj_3i2dtX80

Zmergo, Croatia

<https://www.youtube.com/watch?v=pbupNFzy62E>

Sustainability tips from young changemakers (Anthropolis, Hungary)

<https://www.youtube.com/watch?v=nlqUu31eGqU>

Sustainable food superheros (Euskal Fondoa, Basque Country, Spain)

<https://www.youtube.com/watch?v=393ucG40Xfw>

Distopic ads comparing conventional and sustainable farming (Institute for Sustainable Development, Slovenia)

<https://www.youtube.com/watch?v=6cyWzP1eJ5s>

See below some further inspiring professional examples related to sustainable food systems:

ACRA on agrobiodiversity

<https://youtu.be/CjVPiRHgOPQ>

Slow Food - Food for change campaign

<https://www.youtube.com/watch?v=PAfh0fdH5H8&t=19s>

WWF International - Our Planet - How does the food we eat impact our climate?

<https://www.youtube.com/watch?v=ExNpnukxB2Q>

Love Food Hate Waste campaign

https://www.youtube.com/watch?v=_XuXgEfg7do&t=7s

And here is an example of storytelling of local initiatives (14') related to inclusive food systems:

ACRA - Not just food - EU project Food Relations

<https://www.youtube.com/watch?v=hyX3TaYFX4s&t=22s>



4 - TECH TIPS

So now we are ready to make our video. Making a good quality video is not as easy as it could seem. We have the preparation, the shooting, the editing and postproduction phase. It is a very complex journey from the first idea to the final product.

Before starting a new project, it is mandatory to clarify immediately which **theme** will be addressed, in what **context**, with what **testimony** and with what **narrative style**. Whenever possible, it is advisable to write a **rough outline** or even a detailed **storyboard** considering all these elements and consequently a **production plan** for its realization. However, it is also good to keep an open mind to the unexpected: probably not everything will go as planned and we will have to be flexible enough to adapt or even to accommodate possible innovations.

Once we have done the preparatory part, we are ready to go on the field. Here are some basic tips: you should have a camera capable of making at least HD videos or alternatively a latest generation smartphone. It is recommended to use a tripod or to rent a stabilizer, a Gimbal, and a directional microphone in order to obtain a stable image and a clean sound.

During the **shooting** always make some images of the context, some interviews and film some actions. Regarding the interviews, it is very important to always have an **image release** signed by the people we interviewed, as per GDPR EU 2016/679. In the case of minors, the prior consent of the **parents or legal guardians** is mandatory.

Choose if you want your character to look directly in the camera (this could be mandatory if you are alone) or if you want he/she to look at the interviewer. Take care of where the source of light comes from (sun or artificial light) so that your subject is properly illuminated. Do not shoot only what you need, shoot more, probably you will use your extra shooting!

Furthermore you must consider that videos are usually composed of different shots and each of them has a meaning. The wider shots are usually used to describe an environment or a character (how he/she is dressed, where he/she is, what he/she is doing) while the closer shots are used to describe the emotions of that character (happy, afraid, surprised etc.) or a significant detail (a sight, a hand, a ring etc ..).





So depending on what you need to communicate, you will have to shoot the correct images. Furthermore: very often when we are not used to shoot, we stay too distant from our subject. Try to get as close as you can to your character when you are making an interview, this will also be a plus for the sound.

Now the **editing** part: make a selection of the shooting you made, starting from the interviews. Make a narrative flow about the subject you are talking about and only when it is all clear, go to the next step selecting the right images to better tell your story, and the right music to underline it. Consider that it's a probably better choice to use an instrumental music so that you do not mess with words and consider also that this music must stress some topic moments not all the narrative.

See this example of documentary: the beginning of the film has a recorded soundtrack (a woman voice mixed with instruments) and after comes the live music of the band for the title and to underline the athletes training scene and after that returns the soundtrack (from beginning to 14.00):

<https://www.youtube.com/watch?v=Nlr5woYuWIE>

For editing there are some free basic programs to use: Imovie for Mac and Windows Movie Maker. You can also use KineMaster both for IOS, Linux and Windows or Splice only for IOS, to edit directly in your **smartphone**. Otherwise, if possible, we recommend using Final Cut for Mac and Premiere for Windows.

For music it is possible to download a large number of copyright free tracks from these libraries that you will be able to use in your editing depending on the mood of your video:

with creative commons license non commercial - attribution

https://freemusicarchive.org/music/Podington_Bear

Facebook

https://business.facebook.com/creatorstudio/?tab=ct_sound_collection&collection_id=all_pages&sound_collection_tab=sound_tracks

To soundtrack a video you can also use this free sound site:

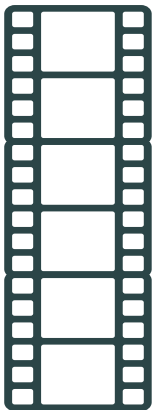
<https://freesound.org>

And finally, to make some basic graphics you can use this free tool:

www.canva.com

So to summarize:

- *Choose the topic*
- *Choose the context*
- *Choose your characters*
- *Choose your point of view*
- *Choose the format*
- *Choose your tone of voice*



Project with care, shoot with passion!



Food Wave - Empowering Urban Youth for Climate Action- is a project promoted by the Municipality of Milan with ACRA, ActionAid Italia, Mani Tese and 26 other partners (18 Local Authorities, 8 Civil Society Organisations). Food Wave has the aim of increasing knowledge, awareness, and engagement of young people on sustainable patterns of food consumption and behaviour. The project is co-funded by the European Commission in the framework of the programme DEAR - Raising public awareness of development issues and promoting development education in European Union. The project is developed in over 21 locations across 17 countries (16 within the European Union and 1 in the Global South - Brazil). The global network C40 is also an associate of the project.

www.foodwave.eu - info@foodwave.eu - [Facebook/Instagram @foodwaveproject](https://www.facebook.com/foodwaveproject)

ACRA is a Milan-based non-governmental organization, engaged for over 50 years in the fight against poverty and in international cooperation on: food, education, water, energy and environment. In Europe and in Italy it fosters a culture of dialogue, integration, intercultural exchange and solidarity. For more than 30 years it has been implementing projects, initiatives and workshops on Active and Global Citizenship Education.

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CINEVAN is a Cultural Association made up of videomakers, photographers and communication experts. We bring cinema to squares, streets and courtyards, creating new opportunities for culture and socializing, we produce video and photographic narratives for events, we teach in schools, we work together with profit and non-profit institutions to communicate projects and carry out awareness and fundraising campaigns.

SHARERADIO is a web radio born in 2009 in Baggio, a western suburb of Milan, with the aim of promoting social cohesion in the city that became an association for social promotion in 2015: communicating and teaching how to communicate are the actions that characterize its activity. The association aims to combine in its activities forms of citizen journalism, story telling and media education, understood as disciplines and processes of collective teaching and learning on the media aimed at social changing.

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