



Storytelling 55+
COMPETENCES OF THE ACTIVE SENIOR

Cultural storytelling.

A methodological guide for the educator

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Part 1



Cultural heritage as a carrier of values

Everything that exists has a past, hence cultural heritage is a phenomenon as old and common as the history of mankind is. It has accompanied man since the dawn of time, regardless of the epoch, race, religion or level of civilization development. Interestingly, although it concerns the more or less distant past, it actually lives „here and now”, in a specific time and in a specific community. It is both a psychological issue - concerning the inner states of consciousness of an individual, as well as a social, economic and political phenomenon, which have more properties of a process than a specific fact. In other words, cultural heritage is an image of the past which, with the help of the values radiating from it, „...takes over indifferent past that belongs to nobody and transforms it into our emotionally defined past, which happens precisely by the values anchored in it.”¹ Cultural heritage becomes an understanding interpretation of the past that can be encoded, passed on to the next generations, and received by them with the use a fixed code, namely the culturally defined, shared values.

To begin in an etymological way, it should be stated that the concept of „heritage” is most often defined as tradition, social inheritance, history, deposit, gift of previous generations, identity or legacy. In semantic terms, the word „heritage” (French patrimoine, German Kulturerbe, Italian and Spanish patrimonio) comes from the legal language (Latin patrimonium, i.e. ancestral property, inheritance), in which the inheritance was originally defined material goods passed down from generation to generation. This original meaning can still be found in the sense of the English word „heritage” and the French sense of „héritage”. In contemporary colloquial language, „heritage” has become an ambiguous concept that constantly expands and enriches its semantic scope and is subject to constant change. We can therefore see that the very term „cultural heritage” is a complex, multi-faceted concept and, like the concept of culture, immeasurable and difficult to define unequivocally. Most often, heritage is defined as everything that remains from the past and what we also consider our property, or what a given community considers to be its inheritance.

However, this way of defining heritage leaves too much room for different interpretations and designations. Following this path, we can use the definition of „cultural heritage” used by the National Program for the Development of the Humanities, which began its mission in February 2011. This definition is twice as interesting interesting if we remember about the fact that the program has included financial support for projects in the field of „National heritage”, which in turn forced the need to precisely specify its scope and the designation of the program beneficiaries. Therefore, adopting the concept of „cultural heritage” from the project provider’s point of view, we can define a certain stock of immovable and movable things along with related spiritual values, as well as historical and moral phenomena considered as the basis for legal protection for the good of a specific society and its development. The principle of intergenerational transmission is also important here, which is created by understandable and accepted historical, patriotic, religious, scientific and artistic values, which are important for the identity and continuity of political, social and cultural development, for proving truths and commemorating historical events, cultivating a sense of beauty and civilization community.

1 Por. J. Nikitorowicz [w:] Encyklopedia Pedagogiczna XXI w., Warszawa 2003, s. 19, hasło: Dziedzictwo kulturowe

The European Union respects and strengthens the cultural heritage of individual Member States, leaving them to decide on their own policy in this area. However, it should be noted that Europe's cultural heritage is supported by a range of EU policies, programs and funds, in particular under the Creative Europe program. Also other EU policies in various areas (research, innovation, education, environment, climate change, regional policy) increasingly take issues of cultural heritage into account. Accordingly, funding for cultural heritage is available under programs such as Horizon 2020, Erasmus +, Europe for Citizens and the European Structural and Investment Funds. EU Member States cooperate in the field of cultural heritage through the Education, Youth, Culture and Sport Council (EYCS)², and the Commission Expert Group on Cultural Heritage, which has been operating since 2019, advises on how to implement the EU's cultural heritage policy. It includes Member States, associated countries, European cultural heritage networks, the so-called Sector III (social organizations), as well as EU institutions. One of the most important initiatives at EU level is the European framework for action on cultural heritage, which emphasizes the common direction of heritage actions at EU level. This framework establishes a set of four principles and five main areas of continued action for European cultural heritage:

Four main principles:

1. holistic approach;
2. mainstreaming / integration;
3. evidence-based policy making;
4. a multi-stakeholder approach.

Five areas of permanent action:

1. An Inclusive Europe: Participation and Access for All;
1. a sustainable Europe: smart solutions for a coherent and sustainable future;
2. a resilient Europe: protecting endangered heritage;
3. a more innovative Europe: mobilizing knowledge and research;
4. a stronger global partnership: enhancing international cooperation.³

We can therefore see that the cultural heritage is the material and spiritual heritage of not only previous generations, but also the effort of our times. Most generally, it means a value (material or immaterial) passed on by ancestors and defining the culture that surrounds us on a daily basis. Interestingly, for centuries and millennia, people have been born, lived and died without the awareness that they participate, transform, create and cultivate some „culture” and its heritage. Entire generations lived in the chain of „long duration” completely without understanding that they represent, create and cultivate a separate culture, with all its symbolic meanings and values. It is impossible to even determine the exact moment when a given culture and its cultural heritage became a phenomenon so recognizable and distinctive that it was possible to talk about their uniqueness. However, in the catalog of various causes of this specific „cultural self-awareness”, there are two are unique and the most probable ones.

² <https://www.consilium.europa.eu/>

³ <https://op.europa.eu/pl/publication-detail/-/publication/5a9c3144-80f1-11e9-9f05-01aa75ed71a1>

The first is the development of science, and especially of nineteenth-century research and social sciences, from which anthropologists concluded that people living in different communities represent various cultures, different lifestyles and the most diverse values. What's more - researchers have repeatedly proven that a given social group can live and function in its own, often very specific and original, model of life without being aware of its distinctiveness and uniqueness. Only through this external perspective, as if armed with the facts-and-figures, was it possible to distinguish and characterize a given culture, its values and the cultural heritage cultivated within it. The conducted research showed, however, that in many local and regional communities quite common was (and still is) the fact that a high number of shared central values (similarity of worldview) is not correlated with a high percentage of their social perception. It often happens that the inhabitants of a given town (no matter if it is a big city or a small village) behaving similarly and having similar views on socially important issues, when asked about their values, give different answers. It follows that cultural values are often unconscious, and the very participation in local culture is for many (usually less educated residents) thoughtless, repetitive and reproduced mechanically.

The second, much more interesting situation was the clash of a given culture with a foreign culture. Let us add - alien as much as one could clearly notice the prevailing contrast between it and our own culture. This sudden „self-realization” showed that everything that happens within a given culture, what people think, do and believe in, happens intentionally, according to established rules and laws (often completely uncodified and loosely interpreted, but shared). It was only in contact with the outside world that the awareness of belonging to another, „own” culture and social group was born, and the more it is perceived as unique (even if contrary to the facts), the higher it is assessed and the more important it plays in the process of integration and local rooting of the individual. However, it is a mistake to believe that the cultural heritage of a given social group is the product of a predetermined, socially isolated whole. On the contrary, it should be seen as part of a broader system of culture at the local, regional and national levels. The cultural heritage of a given community is strictly determined and connected on many levels by multilateral relations, both vertical and horizontal. During these contacts resulting from mutual conditions, a process of mutual cultural diffusion takes place, which in the tradition of each local, regional and national community is a well-known phenomenon. Throughout their history, many communities (despite a considerable degree of conservatism) equipped with a cultural heritage as a filter of „good and evil” have, over the centuries, absorbed and assimilated new, even culturally distant, elements. The past and the future, tradition and modernity, duration and development are not opposing states of life for a specific social group, but they reinforce and complement each other. The past and the future are inextricably linked by the „transmission belt” of the present. This belt has a dual purpose: 1) to preserve the cultural heritage, 2) to pass it on to future generations in a skillful way. In this case, the term „skillful way” is very important, because not every social group and not every society wants to do it, and even if it does, it is not always able to pass its heritage on. It is a developed and exercised ability, and like any other capacity of society, it can be strengthened, developed and revitalized, but also disintegrated and weakened until it disappears completely. If a specific (smaller or larger) social group knows the value and skilfully uses its own cultural heritage, the construction of the present and the future is safer, simpler, and based on solid foundations. In turn, the rejection of heritage, or at least its incorrect interpretation, relative selectivity, or an ineffective cultivation strategy always lead to serious disturbances

in the functioning, or even the disappearance of entire communities. Each present, even the most pro-modern one, is unable to free itself from the influence of the past. None generation can do without people who lived before. Without their values, norms and patterns of behavior, beliefs, customs and material products. Each new generation, when building its future, does not create it in the „from the scratch”, because even if it is assumed to be completely rebuilt, it will still be an investment carried out in an area „equipped” by previous generations and this „equipment” will be its cultural heritage. We can therefore see that in order to ensure the proper development of society, two conditions must be harmoniously fulfilled. The first one is openness to changes, innovation and adaptation to modern requirements. The second is deeply rooted in the cultural heritage as a deposit of the achievements and wisdom of previous generations. Maintaining the right proportions between these spheres guarantees the harmonious and relatively safe development of society. Of course, depending on the needs and the „historical moment”, their mutual proportions may change, but they must always occur simultaneously. The lack of this balance leads to pathological situations in which, on the one hand:

- 1) the cultural heritage is adored as an autotelic value and with pious reverence - as if „on the knees”. Any change is not welcome, because everything that is ancient is sanctified in the name of tradition, the Fatherland, and other principles. In this convention, the term „cultural heritage” is seriously mutated because it lacks the natural dynamism that pushes forward those who live it. And those, even if they wanted to, know that „on their knees” (even with tradition in mind) they will not get far.
- 1) everything old is dismissed as outdated, faded and anachronistic. The entire achievements of the predecessors are questioned, only the elements that confirm the correctness of the negation are being pointed out. The attitude of a revolutionary who looks at the past with reluctance or even contempt is preferred.

Both situations, although extremely different, lead to many pathological phenomena, such as stagnation, extreme isolation, hostility to everything alien, struggle with the manifestations of modernity, or chaos, confusion and ultimately collapse. Therefore, what is needed is the aforementioned balance, openness to changes while maintaining the ability to properly assess the phenomena taking place. Proper understanding of cultural heritage and the values resulting from it consists in maintaining and transferring the ability to cultivate the heritage of ancestors while maintaining the dynamics of the changes taking place. The right attitude manifests itself in the fact that the community takes an attitude of respect, appreciation and even delight towards its past, but it is a critical attitude, that is, the community constantly evaluates and verifies its past, drawing current conclusions from it regarding its own present and future. Cultural heritage, embedding a living generation in the kaleidoscope of its past, directs the attention of contemporaries to conclusions resulting from the experiences of previous generations, thus helping to make the right decisions for the future. Such decisions are mature, because they result not only from the knowledge and experiences of the presently living generation, but also contain all the wisdom of life and all the „ups and downs” of our ancestors. Therefore, these decisions are burdened with a lower risk of errors and failures, and actions based on them generally bring the expected results, beneficial for a given group and the whole society.

Cultural heritage is a sphere in which the future is intertwined with the past, antiquity and modernity, durability and development, as evidenced by new material and spiritual products. Therefore, the attitude

to the past plays an extremely important role in every social group, deciding about its present and future fate. If the past is assessed significantly or completely negatively, or, even worse, if it is being distorted and falsified, then the society's willingness to learn about it weakens, alongside with the ability to transmit even its most valuable elements. This leads to the escalation of the conflict of generations and destabilization of the identity of the individual and the group in which the individual functions. Unfortunately, as research and social practice show, cultural heritage does not require only acceptance and „preservation” from present-day generations. It would be too simple, thoughtless and somewhat mechanical. Prof. Leon Dyczewski writes directly that the heritage of the past “requires a personal relationship in the form of reflection on it, evaluation, experiencing and finally drawing conclusions from it in order to build the future. By living in the present, we are then firmly grounded in the past and equally committed to building the future. The dominance of such an attitude in a nation / society guarantees its harmonious development.”⁴ In line with the above, we can conclude that cultural heritage is not accompanied by a simple act of takeover, as it includes not only a choice component, but also an act of involvement of the heirs towards material and non-material artifacts of the past. Thus, it implies the necessity of an entity accepting the inherited values and an emotional attitude towards them. Cultural heritage becomes a sophisticated collection of transferred values and, like any valuable collection, it requires professional and thoughtful selection. It is therefore a conscious choice and determines the identity of the one who made that choice. From the ontological point of view, cultural heritage is therefore a process rather than a specific fact or object. A process in which values are constantly redefined, transformed, selected and interpreted by more and more new heirs and users.

Let us therefore take it for granted that heritage for many different reasons is important, almost principled, in the life of every community. It is interesting, however, what makes a given artifact important in terms of heritage and what types of artifacts they are. Does every element of the past automatically become a „heritage” or is it subject to initial verification? If a selection is made, on what basis and based on what determinants? When trying to answer these and similar questions, we must start with the concept of culture and its values.

I do not intend to analyze the concept of „culture” even in a symbolic way, because it is a multifaceted and capacious matter like the human mind. As a curiosity, I will only add that during the preparation of my doctoral dissertation, I found nearly 200 definitions of „culture” in the available sources. Therefore, we assume that culture is a *condicio sine qua non*, that is, a necessary condition in the life of every social group. It is much easier for us to define the concept of value, because analyzing the statements of many world authorities in the field of cultural studies, sociology and other social sciences, we easily come to the conclusion that cultural values are the basic foundation of every culture. Although the very word „value” may have a meaning not only cultural, as it can also be found in philosophy, psychology and even economics, in the cultural sense it takes on the meaning of „principle”. It is the values that determine a given culture, its shape, strength and degree of impact not only on an individual, but also on the entire society in which a given individual functions. Moreover, the strength of the impact of cultural values of a given social group may be so significant that their impact on the life of an individual also affects those living in isolation from a given community. For example, the values resulting from the Polish national culture are close to Poles living in exile in various parts of the world.

4 Leon Dyczewski, *Kultura w całościowym planie rozwoju*, op. cit. p. 125

Cultural values determine and decide on the quality and directions of the development of culture of every social group, even the smallest, and of every nation and society. Many researchers of culture strongly emphasize their importance, some even go further, such as Henryk Elzenberg, who claims that values shape the history and future of nations. It is worth noting that in culture there are values with varying degrees of intensity of impact on recipients. It is therefore possible to distinguish specific values which play a significant role and which are valued more than others. They decide about the essence of a given culture and its unique specificity. Although there is a kind of consensus among researchers as to their meaning, their very definition may be different. They are known as basic, lead, primate, dominant, core values. In my opinion, one of the most accurate expressions of this type of value was used by prof. Leon Dyczewski simply calling them central values. Prof. Dyczewski, as one of the greatest specialists in the field of cultural sociology, emphasized many times that in the culture of a nation / society, central (core) values are those on which there is a common consensus, on which the organization of the social system is based, and which regulate mutual relations between members society and the same with other societies and are the basis of cultural identity. Their removal by „modernization” or by the domination of another society leads to the breakdown of the social structure and the weakening of one’s own culture, or even its disappearance⁵. In the culture of each (smaller or larger) social group, nation, society, central values act as an identification element in the „own/stranger” system, thanks to which social groups are identified as culturally different communities that can maintain vitality and creativity within their own culture. The loss of central values by a given community, a specific nation, leads to their complete disintegration, anarchy, moral relativism, and the complete inability to pass on their values to the next generations.

Ethical, social, religious and political ideas and ideals, beliefs, norms, law, systems of organization, management and work are concentrated around such values. They are the ones that most often stimulate action, are recorded and disseminated in artistic creativity, in the activities of individuals and groups, in the patterns of everyday life, heroic deeds, songs, literary works, stories, fairy tales, buildings, temples and places of worship, places of national remembrance and others artifacts. Among the various creations contained in the cultural heritage, the most representative are those that best embody the central values. In turn, this fact causes that such cultural products gain honorable places in the „pantheon” of central artifacts of a given culture’s heritage. This is understandable feedback that occurs due to the central values. So the question arises - what are the referenced values and how can we define or describe them.

Quoting prof. Leon Dyczewski, cultural value can be defined as follows: „it is a socially sanctioned value, typical for a given culture, internalized by all members of society, which helps them make choices, indicates the goal and means of action, and strengthens the action itself within the socio-cultural field in which it is embedded.” Each cultural value (as defined above) has its own meaning for the society in which it operates and for its members. The objective criterion of its significance is its place in the cultural value system, or, in other words, its role in society, whether it contributes to its development and to what extent. A subjective criterion for the meaning of cultural value is its place and role in the life and personality structure of individuals, i.e. if and to what extent it determines their choices and behaviors, and whether or not it is a factor in their development.

⁵ Leon Dyczewski, *Kultura w całościowym planie rozwoju*, Instytut Wydawniczy PAX, Warszawa 2011, p. 37

Despite the enormous diversity of cultural values, their systematization and analysis allows to distinguish certain features that can define them. First, cultural value is transcendental to people who identify with it, which means that it exists independently and outside of these people. Secondly, it has a universal character, i.e. it is supra-individual and timeless, namely it is adopted by an unlimited number of people at the same time or in different periods of the history of a given society. Thirdly, it has a binding force, i.e. it encourages behavior consistent with a given value, and vice versa - it discourages behavior inconsistent with it. And finally - it requires understanding, attention, effort in making choices, as well as sacrifice, which in the case of the highest values, such as family, faith, and Homeland, requires sacrificing freedom, health and even life.

Cultural heritage, which creates a new type of culture of contemporary local communities, is in fact a complex mosaic of elements of several levels of culture, varied in terms of value, range and power of influence. In the simplest juxtaposition, ignoring the temporal criterion and the polistadial nature of its components, the cultural heritage of a given community includes elements such as: traditional folk culture based on local and regional values, which is the source of traditional values; national culture based on ethnic values; and a universalist culture based on a universal ethos. The genealogical diversity of the elements making up the cultural heritage and culture of a given community causes that the elements of folk, national and universalistic culture combine and modify each other, causing difficulties in their clear demarcation.

The proportions of the strength of influence of particular levels of culture also vary. The overlapping of non-identical, often mutually exclusive elements leads to disturbances in the sphere of common values, the relation to the local tradition, its continuity, the persistence of collective memory, and above all, the coherence of internal connections around primal values. The coefficients of time and space indicate that unifying tendencies occur alongside differentiation tendencies, and that the transformations of local culture follow a course of development that is far from schematic. There are some general regularities, such as the one that says that the more traditional folk culture influences the inhabitants, the less national and universalistic culture will have an impact on the local culture. Similarly, the negligible influence of tradition on the shape and level of local culture creates favorable conditions for the excessive assimilation of external elements. However, these are only some general regularities which, due to the complex network of interrelationships, do not always occur in reality. As a consequence of this way of perceiving the influence of cultural heritage on the cultural values represented in a given community, it can be seen that today there are many different types of local culture within society, differing not only in the traditionally shaped folk culture, but above all in the values professed, openness to other cultures and community and individual sense of separateness. It is therefore no coincidence that the contemporary cultural reality of many communities is referred to as a „mixt”⁶ or cultural chaos that, in extreme cases, contradicts the slightest attempt at ordering. However, in every, even the most primitive culture, there is a common core, a specific „focal point”, where values that are particularly important for local culture and cultural identity reside, which constitute the „backbone” of each culture. Fundamental values (by some called primate, central, leading, dominant or indigenous values) determine the essence and specificity of the local culture as well, which makes the most from the local cultural heritage. Central values derive their strength from the fact that there is universal consensus and

6 I. Bukraba-Rylska: *Kultura ludowa...*, op. cit., p. 275

absolute respect for them. They constitute a matrix of socially desirable behaviors and a scale of assessments in relation to elements from other cultural environments. It is thanks to the professed values that the group is identified as a community that is culturally different from other communities. L. Dyczewski, emphasizing their importance in the process of transferring cultural heritage, states that the loss of values leads to „(...) the breakdown of the social structure and the weakening or even disappearance of the entire culture (...), and its disintegration as an authentic and creative community capable of survive and pass on your values to the next generations.”⁷

Cultural heritage is a landscape transformed by man that makes up the history of the places and people in these places. This is a unique „inheritance” from the ancestors that determines identity, which in turn is responsible for the integration of the community in the local, regional, national and European dimension. It is a mobilization for joint activity, which the European Union wants to strengthen through its actions, ideas and the entirety of its policy. EU operational programs aim not only to recognize cultural heritage as a shared heritage, but also to raise awareness of our shared history and values, and to foster a sense of belonging to a common European cultural space. The implemented EU policy under the integrated approach is aimed at successively strengthening the role of cultural heritage, protecting its diversity and at the same time strengthening the sense of community. At the same time, the integrated approach prevails, in which it is recognized that the tangible, intangible and digital dimensions of cultural heritage are inseparable and interrelated.⁸ On the other hand, concrete actions in this area should encourage a wider understanding of the ideals, principles and values that are rooted in Europe’s cultural heritage, especially those which form the basis of European integration, support education in the field of cultural heritage and its proper interpretation. In December 2017, the European Council stated explicitly that cultural heritage is a solid foundation of the European community and a guarantee of its continuity in the future.

7 L. Dyczewski: Trwałość..., op. cit., p. 8

8 Komunikat Komisji UE (EYCS) „Ku zintegrowanemu podejściu do dziedzictwa kulturowego w Europie”,

COM 2014, 477

The use of storytelling as a formula promoting cultural heritage

Cultural heritage as a memory of the past and its interpretation is a quality of both the individual and the community. However, what we remember from the past is not only a simple recreation of what was, but a specific creation of various elements taken from history. While this process is a direct response to the „genetically human” need for antiquity in our lives, the basic criterion for extracting and interpreting the elements of the past is their relationship to the present and the future. Our persistence and preservation of our own identity requires being aware that everything that surrounds us has its own history and the further this memory reaches in the past, the more it affects our cultural identity.¹ Most people and any community naturally feel the need, or even the necessity, of documenting and communicating their own story. That is why each community describes and documents its history, and why it cares that its members know it and feel the need to pass it on to the next generations. We have evidence of this from the most distant past, when the possibilities of documenting and transmitting history were much more limited than today. The past used to be recorded in oral narratives, in writing, in patterns of behavior passed down from generation to generation, and finally through material products, both useful and symbolic (e.g. temples, tombs, relics, memorials, monuments).

Nowadays, technological progress has revolutionized the possibilities of preserving and transmitting cultural heritage in the form of continuously improved quality of audio and video recordings and digital carriers, as well as internet connections and satellite broadcasts. There are specialized institutions and people who professionally deal with these matters. All accounts relating to the past are researched and developed by historians who care about the credibility of the facts, the chronology and the circumstances of their occurrence. A professional history researcher, in a way, „transposes” himself to the studied times, in order to recreate what happened in history in the most faithful form possible. On the basis of the collected material, the researcher determines and explains the facts, establishes the circumstances of their occurrence, and recreates the then reality in a contextual manner, so that we can learn and understand the motives of the actions and decisions taken. It is not without reason that history is called the teacher of life (Latin: *Historia magistra vitae est*) because, as David Hume writes, „it provides material on the basis of which we can observe and learn about the permanent mechanisms of human behavior and behavior.”² We therefore see the same mechanism that takes place in the process of cultivating heritage, where the past directly and indirectly influences the present and the future.

However, discovering and conveying cultural heritage does not have to involve years of study culminated with professional activity. It also does not have to involve having to spend days in archives and museums on trying to decipher unreadable documents crumbling in our hands, nor documenting museum exhibits. It does not take much to become a researcher and propagator of one’s own cultural heritage. It is enough to just want to get to know it, and not necessarily only through stories about the individuals known from the front pages of newspapers and the events that determined the fate of the nation. Cultural heritage begins with a single person, because everyone carries a fascinating story - a special and completely unique story

1 L. Kołakowski. „O tożsamości zbiorowej.” *Tożsamość w czasach zmiany. Rozmowy w Castel Gandolfo*. Ed. K. Michalski. Kraków: Znak, 1995. 49

2 cyt. za J. Szacki, *Historia myśli socjologicznej*, Wydawnictwo naukowe PWN, s. 104

of their life. It is an abundance of events, experiences and related emotions embedded in every single biography. It is an individualized testimony of a time that has irretrievably passed, but is still alive in memories that are the perfect „exploitation deposit” for an amateur researcher. The word „amateur” here does not mean „non-professional”, but a fan who puts his heart into what he does, changing the perspective on cultural heritage from the level of the collective to the level of an individual. In this highly promising concept, it is also required to change the formula promoting this heritage from the traditional method to a much more adapted and highly effective one, which is storytelling. However, before I discuss in more detail what the use of the storytelling formula is in the context of promoting cultural heritage, let’s first look at the method itself.

Simply put, storytelling is a specific way of communicating a brand or product that tells a specific story. Marketing specialists have noticed that we have long departed from „ cliché” advertisements, which were very persuasive, literal, and often (especially from the perspective of the present times) even boring or primitively embarrassing. Currently, there is a huge crisis of trust towards the entire marketing and advertising industry. Recipients approach advertisements with a grain of salt. Buy, call, do not wait, the best, the only right one, only ours - these are slogans that are repeated like a mantra in every advertising block. Each of us has already read hundreds of folders and texts in which we could find phrases such as „an experienced team of experts”, „the highest quality at the lowest price”, „for the comfort of our customers”, „to meet the needs of our customers”, and alike. This chaos of empty words means that, to be honest, not only does anyone not want to read it anymore, but also on the copywriting side - nobody even wants to write it. So one can ask - do such adverts even still make sense and where do they come from?

Most likely they originate from distortions and errors in the social flow of information. Many modern companies, sometimes even large international corporations that order marketing services, do not yet realize what the current marketing trends are and still intend to operate within the old, tried and tested schemes. On the other hand, not every marketing company wants or is able to convince its clients of how to act and what methods bring the best results. So let’s ask ourselves - how do people evaluate functioning of traditional marketing?

Over the years traditional marketing was an undeniable king of marketing. It is often referred to as disruptive marketing. Where does this name come from? In traditional advertising, the brand prevented people from talking to each other because there was no room for a two-way dialogue. The constantly repeated monologue, sometimes turning into gibberish and marketers’ newspeak, made people tired of it and therefore indifferent to the advertising message. This is confirmed by the 2019 special report by Edelman Trust Barometer, which states that 3 out of 4 people actively avoid advertising. The vast majority of ad recipients feel reduced to one group and completely anonymous - just as if they were perceived as own money which is being tried to seize by equally anonymous and soulless corporations.

Therefore, something had to change. Hence the development of engaging marketing, where brands focus on building relationships through content. It is not that people are by nature completely against brand communication. They are suspicious towards it. They want a sincere, genuine relationship based on mutual trust and respect. This condition is fulfilled by storytelling, which is an example of a narrative focused on built

ding a relationship. It concentrates on creating and strengthening a bond with the recipient and enters into a different degree of his involvement - it engages emotions. When consumers hear a story, they absorb it much more easily than mere facts or figures. They are able to relate to and identify with it, in a way, and when they involve their personal history in the process, we can be sure that they will remember our message as well. By initiating this type of conversation with the recipient, we can expect more interaction from his side than when the brand „simply” announces or only advertises something.

In other words, storytelling means well-chosen phrases that can and usually have enormous power over people and influence their decisions and perception of the world. Psychologists, in turn, confirm that the human brain, when assessing the value of words, stores those it considers important in its long-term memory. By listening to different stories, our hippocampus (part of the brain), located deep in the forebrain, receives data from the senses and transforms them into experience. Providing pure facts, on the other hand, means that only the part of the brain responsible for semantic (linguistic) functions is active. This is the reason why we remember 70% of the information contained in various types of stories and only 10% of the information from reports, data, and statistics.

81% of people say that what ultimately influences their purchasing decisions is trust. This means that they need to know who or what a given company is, why they should be interested in it, what needs it fulfills and what they may have in common with the company. The better a brand can convey these things, the easier it is to engage people and build valuable relationships over time based on specific feelings and emotions. It is extremely important because when assessing a given company (brand) we rely on feelings rather than facts. These feelings subsequently affect our loyalty, trust, and intention to buy products or services of this particular company or brand. So the question is how to effectively arouse these emotions in recipients and make them linger in clients for longer time.

Here comes the method of storytelling, as old as the world but currently rediscovered. It is an example of a tool that allows to reach customers with your story and share the history of the brand through every type of content created by the company. The use of narrative marketing begins to be more and more popular among brands from virtually every sector on the market. Companies notice that advertisements carried out in this way reach the audience more efficiently, bringing popularity not only to the promoted product, but also to the entire brand. The history of the company (brand) is a combination of many elements, including who or what a given company is, what it cares about, how it meets the needs and helps people. To put it simply, it is the story of why it exists. The history of the brand also gives people the answer to why they should want to engage in contact with it.

Storytelling is an example of an unprecedented way of developing dialogue with people through content, regardless of whether we publish it in an advertising folder, information leaflet, our website, on social media or send them via e-mail. Sharing a brand story is one of the most effective ways to attract attention, engage people and encourage them to buy products. Also the recipients are much more likely to accept this type of messages, even if they realize that a given storytelling story has its hidden meaning and is basically an

advertisement. Because isn't it more pleasant to watch a spot with a plot and an important message, and not another flashy and straightforward advertisement that has only one goal - to persuade us to buy a product? Apart from product and services advertising or brand promotion, storytelling (narrative marketing) works just as good in the case of social campaigns. This is very promising in terms of using storytelling as a form of promoting cultural heritage.

We live in a world where every person and every community have their own story, are able to tell it and can reach a wide audience with it. That's just a byproduct of the Internet age. However, the term „can” does not mean that it will definitely do. The story must meet certain requirements that will allow it to stand out from thousands of others and arouse the interest of recipients. Therefore, as in any action (especially concerning marketing), we must know appropriate techniques and use action strategies without which our ambitions, even if the most useful and noble ones, will achieve nothing.

First of all, at the very beginning, we must ask ourselves the fundamental question about the object (or subject) of promoting our own heritage. We need to know who (or what) and why we want to promote, and whether our choice has some unused potential. It is important because even in the case of artists whose cultural heritage is undoubtful, we have to decide whether we want to promote the creator or his work? Because does anyone nowadays remember the personality traits of Leonardo da Vinci, Peter Rubens, Vincent van Gogh, does anyone know what Fryderyk Chopin was like in private? Porbably nobody or almost nobody, apart from people who are professionally deal with art history or who are truly passionate about it. At the same time, the paintings of Rubens or van Gogh, or Chopin's music are known to millions of people around the world, constantly evoking great emotions in them. It is similar with literature or other fields of art. Of course, the colorful biographies of artists evoke certain emotions among the audience - but that is precisely because they also become certain types of stories. However, when judging an artist, the most important thing is his work, not the artist themselves. Therefore, it can certainly be said that the aforementioned Fryderyk Chopin is commmonly adored, despite the fact that we do not have the faintest idea of even one day in his life. Sometimes it happens to be quite the opposite - although the works of a given artist can be classified as mediocre or even weak, his biography (pose of a hero, scandalist, philanthropist, social activist, breaking all standards non-conformist) is a ready-made film script.

Even greater possibilities are provided by the appropriate selection of tangible and intangible culture heritage artifacts in terms of the recipient of our activities. This is a fundamental issue because we have to answer the question of whether the fact that someone or something is important to us will also be important to others? What distinguishes our history and makes it unique? Whether it is about people, things, or past events, there is always a reason why they are so special. The audience wants to know what it is and why it is unique to them.

Contrary to appearances, finding a topic for such a project is quite easy. Just look around - history really lives around us. It can include interesting biographies, family histories, streets, towns, local architecture, nature, monuments and places of national remembrance, local rituals, customs, or elements of clothing. It should also be remembered that sometimes the matters that initially seem trivial can be an important ele-

ment of the cultural heritage of individual communities and their histories. Therefore, when selecting them, careful attention should be paid, because many issues and stories can appear more interesting to other people than we may think. We can approach certain story alone, or we can organize a group of people interested in a given topic. This opens up wide possibilities for action, ones that not need the backing of professional institutions with thousands of financial resources, and have many advantages: above all, they can be carried out with a negligible financial outlay. It is enough to stock up on recording and photographic equipment, and the only cost will be a ticket or fuel to nearby towns or villages. The remaining costs will depend on how the gathered material is used. It may be a meeting at a local community center or school. Or maybe a videoconference or multimedia presentation? Or even a website, Facebook fanpage, or Instagram profile? If these are group projects - both at the stage of gathering of materials and during the preparation of a story - there is an opportunity to exchange views and thoughts, and to experience the project together. Local projects are also activities for the benefit of the community in which we live, which we get to know and from which we have already received a lot - we got our personal memories. Thanks to stories and storytelling, we can give something back. Individual and small group projects can be organized by virtually anyone who comes up with an interesting idea and shows appropriate commitment during the implementation of the story.

Secondly, people like storytelling. Although it may sound like tautology, it must be noted that an interesting story will never be boring. Storytelling is a story that allows us to understand who our listeners are, what do they desire, what they are passionate about, and why they do what they do. With the help of a good story, we will reach all the sensitive points of the recipients, and therefore, in a way, we will not have to constantly encourage them to discover and cultivate their cultural heritage. They will start searching and discovering it for themselves. Using storytelling, we only need to interest (or preferably „charm”) our recipients with our history. Like an admirer, we seduce people to whom we tell a given story, inspire them, gain trust, and present what we want to show in an interesting way. We also always need to remember about the need to instill in the recipients a certain vision of the world so that it could stimulate their imagination and the desire to discover and cultivate heritage.

Using storytelling, one should develop skills that draw the attention of recipients to things that emphasize their uniqueness, both in the story itself and in its connections with the recipients. Let us also pay attention to the fact that not every version of the story can be communicated in an interesting and unique way. It is not about distorting or even falsifying the facts, but about the way and form of their presentation. Therefore, it is much easier and more effective to communicate your own vision of heritage - a developed and well-thought-out one that carries a specific message. Leaving it to fate and passively watching whether our story will charm the audience is a big and completely unnecessary risk.

In fairness, storytelling is not a magic spell which will make our listeners hear and absorb exactly what we wanted to convey to them. The truth is that we do not have complete control over the promoted artifacts of our cultural heritage. They often have a life of their own and do not always fit within our idea. However, the story we tell is part of what we want to communicate and of how people perceive our message. Although this is sometimes problematic, it is important that we have control over the entire communication process, because the whole idea of storytelling is nothing more than an example of conscious creation. If we ourselves are not able to communicate and promote our cultural heritage, people will write their own narratives about it or, worse, they will completely trample it or ignore it.

Skillful storytelling is now a huge „added value” in the marketing world, although it does not guarantee instant success. Proper preparation is extremely important. Before we start acting, we must collect the right amount of various types of materials, make a wise selection of them, carefully think what and how we want to convey. A good story requires proper thought and planning. There is no good story without a message. We must remember that history is always written for a reason, so if we want to create a given narrative, we must know what its purpose is. The goal of our story (not to be confused with a moral) must be defined at the very beginning and throughout the entire creative process it must guide us, just like a lighthouse is a guidance to a ship on rough ocean waves.

Thirdly, in storytelling, as in any marketing tool, there are methods and techniques of persuasion that must be absolutely used as elements of effective promotion of cultural heritage. One of the basic ones is the emotional involvement of the recipient, which is one of the most difficult elements of storytelling, but also one of the most important. We must lead our story in such a way that we can make the recipient get immersed in a given story, to make him see it as a reference to his life, identify himself with specific values and the protagonists, get excited about what happened or will happen in the story. If we manage to do this, it will be the first success, or at least an important part of it.

If we choose a character from our cultural heritage that we want to popularize, we should remember that the sine qua non condition of the effectiveness of our activities is the sympathy that the recipient must feel towards the popularized person. In other words, the protagonist of our story must be likeable, which does not mean that he must be perfect. It is enough for him to show above-average qualities and try to be better. And if we also mention that from time to time something went wrong for him, that is even better. It will be easier to identify with him, because not everything works out perfectly for us either. What is more - when observing reality, we can easily see that the characters who are close to perfect, also gain many adversaries just because they are irritated by the character's constant successes. Our protagonists may be flawed and imperfect, but they need to be expressive, with distinctive values and views. Colourless, statistical, and cliché people are simply boring and bland, we do not want to think about or remember about them. Nothing bad will happen if our story features ambiguous characters who can at times irritate the audience - this will divide them, arouse internal conflict and the ambivalence of emotions. Some people will be against them, and others will identify with our emotionally torn hero.

Another important element of storytelling in promoting cultural heritage is the person of the narrator. It should be remembered that storytelling should not concern our personal history, it cannot tell directly about us, but about an interesting event, character, material or non-material artifact of heritage - so the elements that will really interest our listeners and recipients. Of course, that does not mean we should not be there at all. On the contrary, we are an important element of the story, but the most important is its subject. We, as narrators, should arouse sympathy in the recipient who likes us and is happy to be told this story in such an interesting way. The language of our narrative is also of great importance here, as many people who are experts in a given field fall into a specific knowledge trap - they are convinced that everyone who listens to them has just as wide a range of knowledge and vocabulary as they do. Therefore they act as if they want to impress the audience with their horizons. This is a fundamental mistake. When writing history, we are

not an expert, researcher, enthusiast, we are not even a witness to an event - we are an explorer who writes from one person to another. It has to be an accessible, understandable, emotionally coloured message, as if it were a kind of social-evening tale or bonfire story.

On the other hand, it is important not to pretend to be someone we are not. In storytelling, the authenticity of the narrator himself is not the only important thing, another essential aspect is his attitude to the described situations, people and experiences. An interesting story cannot be treated as a report or protocol. It must contain the elements of the author himself, his emotional states, thoughts and observations. However, one must not overdo it, as audiences should grow to like the narrator not for making them aware over and over how great, interesting and fascinating he is, but for telling a great, interesting and fascinating story. Then, without pretending to be someone else, it will actually happen. This does not mean that the narrator should present himself as an omniscient individual to whom all elements of history are subordinated. He accompanies the listener in discovering it, just as he himself was not sure of its ending. When telling stories, he weaves some threads of his story with the listener, guides him through the story, asks open questions. At the outset, he may even suggest to the listener that he knows something that the listener would very much like to know. This is a very simple trick that is widely known and used not only in storytelling but also in all marketing. However, this does not change the fact that it is really effective, especially in terms of promoting cultural heritage.

Finally, there are the formal aspects of storytelling, such as the frequency of interactions, the length of the story, dramaturgy and moralizing. Storytelling can be divided into two types: occasional (sometimes called incidental) and continuous. The main difference between them is the length of the main plot, i.e. whether each story is told somehow separately, or whether all of them together form a specific series, with the main plot and common characters. Both of the above-mentioned techniques are used in promoting cultural heritage and it is difficult to say which one is more effective. Of course, many factors indicate that continuous storytelling gives a stronger scale of audience involvement and emotions aroused in them, but in many cases it is not possible to apply it. Therefore, the „Solomon’s solution” is the statement that continuous storytelling is a stronger tool, that is, evoking stronger feelings in recipients, but when compared with incidental storytelling, it loses in the category of universality and easiness of use.

Another formal issue, only seemingly insignificant, is the length of our history, because, contrary to the generally prevailing opinion, „length matters”. It is generally accepted that „hunger is better than satiety”. At the same time, it is not said that a short story will work better than a long one, and vice versa. The truth is that the length of the story should be optimal so as to tell something, but also not to be boring or simply not to use up the amount of free time our audience has. It is worth noting that this optimum will largely depend on our recipients. Teenagers, who have a naturally reduced concentration, will have completely different time expectations than seniors. There is a really huge amount of variables here, so the type of audience should always be carefully analyzed.

Innovation. Coming up with an interesting story involves a lot of work. All ad hoc ideas may seem great, but only on the surface. In practice, it often happens that the story that comes to mind immediately will make the listener quickly guess what comes next. What will the effect be? Disinterest. The moment when the recipient knows in the middle of the story how it will end is the moment when the level of his interest decreases or completely disappears. Sometimes he listens to it only out of politeness, or much less attentively. Therefore, it is important to think carefully about what we want the story to include and repeatedly reject various „obvious” ideas, so that the recipient is surprised with something truly unique and original. If we manage to include a few such „twists” in our story, elements that will surprise the listener, it is much more likely that he will be interested in it and devote much more attention to it. He will discover the world we have prepared for him, joining our story and demonstrating increasing commitment. On the other hand, this does not mean that our story is supposed to constantly hold the listeners in suspense, on the edge of their seats. Each story has boring passages with little going on. Of course, at certain points they have to resound and there is nothing wrong with that. However, in the context of the effectiveness of storytelling, it is important to shorten such moments or even omit them - of course where it is possible, without harming the entire plot.

At the very end, instead of the conclusion, we should reflect on the moral and the message of our narrative. Each of us has experienced a moment where the best stories left us feeling unsatisfied. We follow a fantastic story, and at the end we feel slightly emotionally broken and we start to think about it, analyze it, process it, come back to it, relate to it, and wonder what it was all about, who was right, what approach is the right one, and so on. In other words, a good story should make people think. Therefore, it is worth taking up this gauntlet and remembering that it is worth showing the human face of history and our cultural heritage. By taking this action, we do not risk anything, because people want to interact with other people, and our story is about them. By allowing the listeners to have a deep look into our cultural heritage and sharing the history of our family, town and homeland, we make it easier for people to get to know who we really are. And most importantly, we make them trust us and tell their own stories. We can then think about what we like about them. A notebook in which we write down the most interesting stories and tried practices will be a good idea. In the end, you will manage to create a wide base of various ideas and things that are worth paying special attention to. Good notes have been the foundation of many book bestsellers and therefore they will also work great during storytelling. And let's not forget about what is the most important - empathy and openness to the recipient. What we find important and interesting is not necessarily be so for our recipient.

Advantages and benefits of intergenerational, intercultural dialogue

How to start a dialogue? A question that we sometimes ask ourselves when we want to start a conversation with someone we do not know or open up a subject we are not very comfortable with. In the next chapter we are going to explore two types of dialogue. That between people coming from different generations and those who come from a different cultural background. We will also explore how stories and storytelling can help us empower people to begin and carry on a constructive dialogue. For some people it is not very difficult to carry on a superficial chit chat. But what happens when deeper sometimes controversial or hard topics are being opened. Ones that really showcase our value system and challenge our beliefs. Because talking about the weather is safe. What about migration, religious practices, women's rights etc. Let's see what it takes to create and persist in dialogue. What could we learn from it about the others but more importantly about ourselves. We are faced with this especially when we try to start or carry on a meaningful conversation with someone we do not have all that much in common or so we think. Think about older members of your families, how exasperated they are by how kids and teenagers behave nowadays. Maybe if we start a meaningful conversation with them about their youth they would remember that their elders also thought that the world would come to an end with their generation. Dialogue could also help them to see development in life style and upbringing of younger generations. One conversation will probably not change all that much on a grand scale, but it's a start. Especially with establishing acceptance on listening to the stories of others without judgment. We live in a world that is full of contradictions. On one hand world is as small as it ever was, but on the other hand there is so much hate, stereotypes, xenophobia infiltrated in mass media, social media and every day conversations. Storytelling is a powerful tool when thinking about intercultural and intergenerational dialogue. Stories are universal. They carry deeply rooted values that we share as humanity.

It takes two

Dialogue is a written or spoken conversational exchange between two or more people, and a literary and theatrical form that depicts such an exchange. As a philosophical or didactic device, it is chiefly associated in the West with the Socratic dialogue as developed by Plato, but antecedents are also found in other traditions including Indian literature. The term dialogue stems from the Greek dialogos and conversation; its roots are dia - through and logos - speech, reason. The first extant author who uses the term is Plato, in whose works it is closely associated with the art of dialectic. Latin took over the word as dialogus.¹

As we can read in the definition of the term, dialogue is all about the exchange between two or more people. Crucial word here is dialogue. In nowadays we use term dialogue very freely. Even when we are describing debate or being talk to. Dialogue is equally distributed between listening and talking and all the participants should contribute their input. Dialogue is probably one of the most challenging forms of conversation since we usually think of what we are going to say next and don't listen to what our dialogue partner has/have to say.

¹ <https://en.wikipedia.org/wiki/Dialogue>

Dialogue is especially hard to achieve when emotions (e.g. fear) are high. When the parties involved in the dialogue come from a very different perspectives it is usually difficult to start dialogue let alone carry a constructive dialogue. Nowadays we don't have much examples of good dialogue in mass media. We are constantly exposed to extreme debates and plain fights in media, TV shows etc. Debate is loud, action oriented and in too many cases rude to your opponent. Where on the other hand in dialogue you have a partner, whom you respect and listen. Dialogue usually takes a lot more time and patience, which we do not take.

Debate versus dialogue²

Do you debate or do you carry dialogues? Take a look at the differences.

Debate	Dialogue
The goal is to „win“ the argument by affirming one's own views and discrediting other views.	The goal is to understand different perspectives and learn about other views.
People listen to others to find flaws in their arguments.	People listen to others to understand how their experiences shape their beliefs.
People critique the experiences of others as distorted and invalid.	People accept the experiences of others as real and valid.
People appear to be determined not to change their own views on the issue.	People appear to be somewhat open to expanding their understanding of the issue.
People speak based on assumptions made about others' positions and motivations.	People speak primarily from their own understanding and experience.
People oppose each other and attempt to prove each other wrong.	People work together toward common understanding.

Stories as a starting point

Stories are a good tool to start a dialogue. We do not feel threaten by stories. Imagine being put into situations and expected to give an input on subjects that would touch some of your fears, expectations etc. Most people would not feel comfortable in that situation. So we could do that in two ways. We could tell a personal story or if we don't feel comfortable with that we could be talking about a hero. People will stile connect with a story those who listen and those who tell it, even if its not a personal story. Stories are designed and have that power that we recognize parts of ourself in them.

Master Storyteller, Richard O'Neill describes the role of stories:

*Stories help us all to make meaning of our world and place in it. Storytelling can be authentically described as human sense-making.*³

2 Schirch, L. and Campt, D. (2007) The little book of dialogue for difficult subjects. New York: Good Books, 10

3 [Intergenerational storytelling. Tiny stories - Big impact! \(tts-group.co.uk\)](https://www.tts-group.co.uk/)



About the same time

To think about intergenerational dialogue, we first have to look at how do we define a generation and why are there gaps between generations that sometimes make dialogue challenging.

generation⁴

generation noun (AGE GROUP)

- All the people of about the same age within a society or within a particular family.
- A period of about 25 to 30 years, in which most human babies become adults and have their own children
- All the living things in a group that are born or start to exist at about the same time, and are related to one that existed at an earlier point in time.
- First, second, third, etc. generation

The division of generation is becoming more and more distinct. Subject where being a part of generation means you have all this characteristics that make you a baby boomer, generation x, y, z or millennial. Are we going to far with generational stereotypes? As with all theories it is good (as old folk tales teach us) to take them with the grain of salt. Labelling people exclusively on how old they are can lead to future divisions instead of dialogue what we want to achieve. Generations is general are defined by numbers. We can agree that generations do have things in commune for example. school system within a period, popular culture, social and political events etc. On the other hand members of generation grow up in a very different micro communities with a very different set of values that make them unique individuals. So we could say that gaps between generations come from life experiences that are very different and valued in a very different way from generation to generation. So acknowledging experiences of different generations as valid is a good starting point for intergenerational dialogue.

What can stories do for all generations

As mentioned several times in this chapter, stories play a fundamental role in human communication, we may not be fully aver of them but they are everywhere. *Storytelling can serve an essential function in our lives. We often think in story form, speak in story form, and bring meaning to our lives through story.*⁵ Intergenerational dialogue is especially important in families and communities where different generations come in contact and share spaces; privet or public. Younger generations struggle with their identity and their role. Here knowing your story can come in handy:

⁴ <https://dictionary.cambridge.org/dictionary/english/generation>

⁵ R. Atkinson, *The Life Story Interview*, Sage, (1998). From [Facilitating intergenerational storytelling for older adults in the nursing home: A case study - IOS Press](#)

*Knowing and sharing the story of who you are from complements the current focus on knowing and sharing one's geographic heritage, or where you are from.*⁶

But how do we get to know ourselves? By listening to stories from our grandparents and parents.

*This expanded sense of self is referred to as our intergenerational self, which not only grounds an individual but also provides a larger context for understanding and dealing with life's experience(s) and challenges. This connection across generations appears to contribute to resilience at all stages of life.*⁷

It's not much different with older generations who are often struggling with their identity, but on a different level than young people. They also have a major shift in their lives, especially after retirement and struggle with their role within family in the community. Not so long ago elders were considered leaders of the communities, keepers of the stories etc. Especially in western countries this role has been taken and their life experiences are not considered valuable any more. We are currently living on a myth of new, fresh, highly productive lifestyle that is not sustainable.

To prevent the feeling of being pushed to the margins of society we can use stories as a tool.

*Storytelling of the elderly serves multiple functions. From a physiological perspective, reminiscing and sharing of life stories improve self-esteem, mood, well-being and enhance feelings of control and mastery over life as one ages. Research has also associated reminiscence with improving psychological well-being, reducing feelings of loneliness and depression, and helping older adults find meaning in their life.*⁸

Sharing is the oldest and most powerful form of human communication. It is a form that brings people together. From early on it is an engaging way to learn, strengthen creativity, empathy, self-awareness, moral purpose and reflection. Through imaginary worlds, children can also explore more complex issues like good and evil and start to build their own value system.

As storytellers all generations contribute their experiences and views. Stories are not judged they are listened to and possibly learned from, mainly on a subconscious level.

Who we are

Culture is one of the most complex concepts we know. It just shows how complex human beings are, since culture is the product of our engagement.

6 ["Who Are You From?": The Importance of Family Stories - Martha Driessnack, 2017 \(sagepub.com\)](#)

7 ["Who Are You From?": The Importance of Family Stories - Martha Driessnack, 2017 \(sagepub.com\)](#)

8 ["Who Are You From?": The Importance of Family Stories - Martha Driessnack, 2017 \(sagepub.com\)](#)

*Culture includes language, ideas, beliefs, customs, codes, institutions, tools, techniques, works of art, rituals, and ceremonies, among other elements. The existence and use of culture depends upon an ability possessed by humans alone.*⁹

*UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001).*¹⁰

We live in a globalised world where on superficial level it seems that our values are becoming more and more similar, but would not that mean less conflict? We live in a world of constant conflict, manipulations and divisions where people on power use our set of beliefs as one of the main tools to increase hatred toward others, whoever the other may be. Institutions like UNESCO work to promote cultural diversity and showcasing that diversity is something we should celebrate and see as a point in commune not something to be used against each other. The Universal Declaration on Cultural Diversity¹¹ calls on nations and institutions to work together for the preservation of culture in all its forms, and for policies that help to share ideas across cultures and inspire new forms of creativity. It interprets “culture” in a broad sense and connects the preservation of culture to central issues of human rights.

Highlights from declaration:

Cultural diversity: the common heritage of humanity

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

From cultural diversity to cultural pluralism

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

9 <https://www.britannica.com/topic/culture>

10 <https://unstats.un.org/unsd/statcom/doc10/Bg-FCS-e.pdf>

11 <https://en.unesco.org/about-us/legal-affairs/unesco-universal-declaration-cultural-diversity>

Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

Intercultural dialogue¹²

We live in a very diverse cultural environment. Due to migrations, building stronger national identity and identity of minorities. More and more groups are searching for a distinct cultural identity. All this is highly influenced by globalisation, interdependence between all world regions and accessibility of instant information that are not necessarily high quality and objective.

People live in multicultural environments and manage their own multiple cultural connections. We can view cultural diversity as possible economic, social and political plus, when developed and adequately managed. On the other hand, increasing cultural diversity brings about new social and political challenges. Cultural diversity is often used as a trigger for fear and rejection. Resulting in stereotyping, racism, xenophobia, intolerance, discrimination and violence.

All this threatens peace and the very essence of local and national communities. Dialogue being the oldest and most fundamental mode of democratic conversation, is an answer to rejection and violence. Its objective being that we live together in peace. That we develop a sense of community and belonging in a multicultural world.

Term “intercultural dialogue”¹³ is still only loosely defined in political discourse. Showing that is sometimes easier said than done.

The Council of Europe has outlined goals of intercultural dialogue:

- To share visions of the world, to understand and learn from those that do not see the world with the same perspective we do;
- To identify similarities and differences between different cultural traditions and perceptions;
- To achieve a consensus that disputes should not be resolved by violence;
- To help manage cultural diversity in a democratic manner, by making the necessary adjustments to all types of existing social and political arrangements;

¹² https://www.coe.int/t/dg4/intercultural/concept_EN.asp

¹³ In the past, the Council of Europe has rarely offered suggestions for a definition of intercultural dialogue (the most notable exception is the “Opatija Declaration” of 2003). For the purposes of the consultation process for the “White Paper on Intercultural Dialogue”, the following preliminary formulation may serve as a reference:

“Intercultural dialogue is an open and respectful exchange of views between individuals and groups belonging to different cultures that leads to a deeper understanding of the other’s global perception.”

- To bridge the divide between those who perceive diversity as a threat and those who view it as an enrichment;
- To share best practices particularly in the areas of intercultural dialogue, the democratic management of social diversity and the promotion of social cohesion;
- To develop jointly new projects.

Council of Europe also defines “enabling factors” that characterize a true, meaningful intercultural dialogue:

1. Equal dignity of all participants;
2. Voluntary engagement in dialogue;
3. A mindset (on both sides) characterised by openness, curiosity and commitment, and the absence of a desire to “win” the dialogue;
4. A readiness to look at both cultural similarities and differences;
5. A minimum degree of knowledge about the distinguishing features of one’s own and the “other” culture;
6. The ability to find a common language for understanding and respecting cultural differences.

We share stories

The world is more and more interconnected but it does not mean that individuals and societies really live together – as reveal the exclusions suffered by millions of poor, women, youth, migrants and disenfranchised minorities. Today there is more information, technology and knowledge available than ever before, but adequate wisdom is still needed to prevent conflicts, to eradicate poverty or to make it possible for all to learn in order to live in harmony in a safe world.¹⁴

Living in a world where we try to establish personal identity, live with and within identity of our community and keep up with rapid changes of the world brought us to a crossroad where we are as humanity. We learn about being open, respectful, accepting. But how to achieve that?

Stories offer us a powerful tool in form of universal themes:

A universal theme is one that focuses on an element of the human condition and deals with concepts or concerns of interest to members of the human race, regardless of where they live, their background, personality type, or other unique factors. In other words, universal themes appeal to or have meaning to people regardless of individual or cultural differences. Universal themes focus on common aspects of existence that, in some way, impact all people. The fact that they can be relevant to everyone is what makes them universal ideas.¹⁵

¹⁴ <https://en.unesco.org/themes/intercultural-dialogue>

¹⁵ <https://examples.yourdictionary.com/universal-themes-common-concepts-literature-life/>; Universal Themes: Common Concepts in Literature and Life by [Mary Gormandy White, M.A.](#)

Concepts like: resistance, traditions, power, family, struggle, love, death etc. are focus of stories all over the world, retold for generations no matter the cultural background. They manifest in different forms depending of different set of values and mind frames. But most of us will have an emotional reaction when confronted with one of the universals and that is a good starting point for a dialogue between people who come from different cultural backgrounds, set of beliefs etc. Most people have fears, through stories we can share them and get to know each other; maybe we share more than we think.

Advantages and benefits

Our need to engage with story is universal and enduring, and in essence, it is the medium that changes, rather than the message. Diary entries have become blogs and Facebook postings; Greek theatre, screenplays; and the town square – news, current affairs and reality TV.¹⁶

Intergenerational dialogue

Using storytelling as a tool for intergenerational dialogue has several advantages and benefits.

They vary for different age groups;

Children

- Learn through stories.
- Explore and establish values.
- Become storytellers; developing their creativity, imagination, oral skills etc.
- Come in close contacts with members of different age groups and expand their social circle.
- Learn about all the individuals that live in different communities.

Youth

- Storytelling helps them explore their identity.
- Are given a voice.
- Can “hide” behind a story. They can give their emotions to a character.
- Improve skills of dialogue, active listening and acceptance.
- Learn that issues persist through generations, they just change form.

16 <https://www.goodsams.org.au/article/universal-and-enduring-power-of-story/> Universal and enduring power of story by Monica Dutton

Adults

- Have to slow down to listen to stories.
- Stories make them re-evaluate their decisions and life.
- Establish connection to their children and/or parents.
- Offer them a way into dialogue.
- Bring back skills like imagination, creativity etc., that we mainly see as something for children to explore.

Older people

- Are given a purpose of sharing stories.
- Are usually more interested in stories and preserving heritage.
- Take an active role in community.
- Have a life of experiences behind them.
- Can connect with younger generations that live a very different life style.
- Instead of judging, try to listen and understand.

Intercultural dialogue

We have talked about how stories can show us things we have in commune across cultures. Storytelling can also surpass language brier, since sometimes you do not need to understand language to understand the story. Stories are told with our bodies and voices, not only words.

Getting to know “others” is one of the main tools of getting to know yourself.

Migration and coexistence of different cultures is a very old historical practice. It is not something new that we are facing today. But due to globalisation we are living in a very bipolar world, where some (especial cities) are living and promoting their cultural diversity and other communities are really struggling with welcoming people from other cultures. We have to ask in what kind of world do we want to live in.

Off course dialogue is two way exchange and all parties in the dialogue have got to put in an effort of excepting and being excepted.

When that is achieved we can see the advantages of:

- Lessening the fear of unknown.
- Enriching our life with new knowledge.

- Stepping outside of our comfort cone and learning new things about ourselves.
- Expanding our social circle.
- Adapting easier to the new social and cultural reality.
- Getting adapted to new community and building connections within it.
- Improving communication and language skills.

Practical ideas

In this chapter we have talked about dialogue and their benefits. Here are some practical ideas on how to implement storytelling as a tool to create a dialogue between generations, cultures or both.

What is fear

Folk tales have a lot of stories that include fears. All of them have the same feature - unknown. Stories where fear is a major factor could be used a starting point of dialogue about why and what are we afraid of.

First we can analyse the story from the perspective of the character his/hers fears and overcoming them and then follow it with questions like:

- Why are parents so afraid for us?
- What did you fear when you were young?
- What was/is your fear of moving in your new surrounding.
- How do you fear your community will change.

Food as universal language

There is not much communities and people who would not appreciate food and give it a special place in their traditions. Food is a universal theme that can trigger numerous conversations. From preparing the food together, learning new recipes and stories behind food. Memories food bring can be a good way into the dialogue about what kind of food we liked as children, where you ever punished through food. Likes and dislikes we had or have etc. Storytelling is not just sitting or standing and listening to a story. It can be a very informal and short exchange with a lasting impact. Also combining work and storytelling can be very good for people who are not comfortable with speaking, since their hands are busy they have to divide their focus and are more relaxed with telling the story while coping something.

Map of stories

We know standard maps of places. Why not create maps with stories. By choosing universal themes for stories to put on a map all generations can participate with their stories. Stories about happiness, relaxation, struggle, learning etc. This way they can see that they share experiences, just that the experiences change form, format and off course time.

This way places can become “bigger” for some members of the community. A lot of the members of same cultural community tend to live and experience smaller geographical parts of the community. With a map like this they see that others experience similar things as they but throughout the community.

For the newcomers a map like could help them connect to a place quicker. By moving into a new place you leave all the memories and stories there. New place is empty for them. When places, buildings etc. get their own stories even if they are from others, those places get a meaning and sometimes people connect to them easier.

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<https://www.boltonclarke.com.au/news-resources/corporate-news/intergenerational-storytelling-increases-social-connections/>



Storytelling 55+

COMPETENCES OF THE ACTIVE SENIOR

Seniors as transmitters of values, history, and cultural heritage

Elderly people play a crucial role as transmitters of values, history, and cultural heritage within societies. Their knowledge and life experiences help to bring them back as keepers and carriers of historical cultural values and practices, always addressed to younger generations.

The senior community is in fact naturally identified as the custodian of practices, customs, rituals, craft, culinary, artistic, musical, and choreographic traditions of a specific community. Information passed down orally from generation to generation, which cannot always be in written form. In fact, culture is knowledge transmitted on an interpersonal level, essential for the survival of the human species: a container of fundamental behavioural solutions, difficult to process as individuals¹.

First of written language, the printing, and recent mass communication, culture in human societies was for the most part conveyed by people considered culturally competent², as the elder people. Communities have always been actively involved in the transfer of information. Exchanges that took place based on gender, kinship relations, or between distant generations or peers³.

Without effective transmission of values, stories, and culture in general, the development of complex individual and community skills would be very difficult or impossible to realise. A spread that usually starts directly from the more mature generations and is directed towards the next ones.

The earliest definition of culture, and one of the most famous in its ethno-anthropological meaning, is that of the British anthropologist Edward Burnett Tylor, defined in his 1871 essay *Primitive Culture* as the 'complex whole which includes knowledge, belief, art, law, morals, custom, and any other capabilities and habits acquired by man as a member of society.'⁴.

Culture is certainly for the most part nurtured by social memory (which can also be defined as historical tradition), handed down in different forms, such as oral, written, figurative, or in a mixed form: every cultural product is therefore naturally also social. In the field of demology, a further distinction is made between the definition of material culture, which is transmitted mainly through practices and techniques related to objects and tools, customs, and beliefs, and that of oral culture, which is attributed the main value of being a privileged instrument and means of transmission of a more popular tradition⁵.

Older people possess a cultural wealth accumulated over their lifetime by witnessing changes in society and first-hand experiencing specific historical events. The elders provide insights into resilience, perseverance and dealing with challenges, through sharing values, morals and ethical principles. It's needed to specify that the values and cultural heritage handed down by the older generations do not represent a single

1 R. Boyd, P.J. Richerson, *Culture and the Evolutionary Process*. Chicago: The University of Chicago Press, 1985

2 M. Tomasello, A.C. Kruger, H.H. Ratner, *Cultural learning*, Behavioral and Brain Sciences, 16 (3), 1993

3 L.L. Cavalli-Sforza, M.W. Feldman, *Cultural transmission and evolution: A quantitative approach*, Princeton University Press, 1981

4 E. B. Tylor, *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Art, and Custom*, London: J. Murray, 1871-1872

5 P. Bogatyreva, R. Jakobson, *Die Folklore als eine besondere Form des Schaffens*, Nijmegen-Utrecht: Donum natalicium Schrijnen, 1929

story but more multifaceted narratives, which report an experience representing the individual and at the same time the collective.

Stories, actions and things lose their essence and power if not passed on and are deprived of their meaning and social value, if not placed in a context of exchange. What has been handed down naturally transforms, changes, evolves in places and over time: the whole of words, gestures and material heritage finally become history.

Another fundamental role in the processes of participation and transmission of the knowledge of older people is played by the lived environment: man, and his context are inseparable⁶. Awareness of the territory strengthens the identity of the individual, a strong bond that enables the construction of a connection between the individual's inner and outer worlds⁷.

This leads to the development of a greater understanding of the fundamental role played by the individual person, as the bearer of historical identity, and at the same time fosters greater protection of the surrounding environment, for which the whole community feels responsible. Knowledge of local cultural heritage is therefore essential for the genesis of a community cultural identity and the formation of subjective identity.

The complexity of cultural heritage has multiple material and symbolic meanings: they are places of knowledge, of sociality, but also of consumption, and they activate cognitive and affective processes⁸. Community attention devoted to cultural heritage fosters the development of a feeling of belonging and the propensity for a proactive attitude towards the cultural world in general⁹. The bond one establishes with a place one recognises as one's own inevitably conditions the identity of the individual.

This reflection develops in a more complex way when referring to the relationships between older people, places, and communities. The elderly person relates dynamically to his or her surroundings, influencing and being influenced, facilitating the management of crises or changes within or outside a given culture¹⁰.

National and international institutions are increasingly turning their attention to the specific needs of older people and their creative potential. In 2002 the World Health Organisation (WHO) proposed the concept of active ageing as 'the process of optimizing opportunities for health, participation and security in order to enhance quality of life as people age'¹¹. This concept was then taken up and adopted also by the countries of the European Union and the United Nations, setting up specific programmes for the implementation of projects to promote healthy physical and psychological ageing, but at the same time also greater social inclusion¹².

6 W.H. Ittelson, *Environmental perception and contemporary perceptual theory*, New York: Accademic Press, 1973

7 M. Bonnes, G. Secchiaroli, *Psicologia ambientale: introduzione alla psicologia sociale e ambientale*. Roma: Carocci, 1998

8 P. Cavallero, *Beni culturali-ambientali: un patrimonio di comunicazione fra generazioni*, Turismo e Psicologia, 2014

9 P. Cavallero, B. Bertocci, S. Campinoti, *Alla scoperta di Certaldo: indagine sulla realtà culturale di un gruppo di anziani*, Turismo e Psicologia, 2011

10 M. Bonaiuto, E. Bilotta, F. Fornara, *Che cos'è la psicologia architettonica*, Roma: Carocci, 2004

11 *The World Health Report 2002: Reducing Risks, Promoting Healthy Life*, WHO, 2002

12 A. Walker, T. Maltby, *Active ageing: A strategic policy solution to demographic ageing in the European Union*. Int. J. Soc. Welf., 2012

Institutions play a crucial role in creating inclusive and accessible environments aimed at promoting intergenerational dialogues. Such interventions and changes influence not only the image of the elderly, but also their own attitude towards ageing.

Active ageing is a concept of positive and committed promotion of old age, a process that aims at maximising the opportunities, capabilities, and quality of life of older people, enabling them to continue to actively participate in society. It brings both individual and communal benefits, contributing to improved quality of life, well-being, and stronger, more inclusive communities.

It is because of a growing dynamism of the elderly, and thanks to a general increase in social welfare and the greater institutional attention paid to the elder population, that today many older people are active participants, creators, and promoters of cultural events. Senior population groups are seen as individuals with resources, experience, and contributions to offer to society, and whose skills and opportunities are to be shared with the community. Indeed, this target audience has the peculiarity of being both spectator and receiver, creator and transmitter of values, stories, and culture; the involvement of people in the very adult age group in new cultural activities is also a way of satisfying needs for self-fulfilment and self-development¹³.

Storytelling is the most developed transmission skill among the elderly, who demonstrate a broad knowledge of traditional stories. As confirmation, there has been much research and study on the transmission of oral histories at different latitudes of the world.

All come to the same conclusion: in most societies, even those completely different from each other, the elderly is the group that most often tells and passes on stories, culture and knowledge. These studies confirm that information transmitted through narratives is mostly passed from older generations to younger ones, particularly through grandparents¹⁴. The latter are often mentioned as a source of inspiration by their grandchildren, for the development and deepening of their own personal interests or hobbies, such as music, literature, sports, etc.¹⁵. Grandparents are therefore primarily responsible for the intergenerational transmission of culture and values, and without doubt figures that are difficult to replace.

It is therefore evident how the younger generations and societies have naturally identified among the active roles of the elderly that of memory holders, vehicles of culture, embodiment of timeless values. The creation and construction of intergenerational ties is essential: memory is transformed and becomes a fundamental identity tool¹⁶. The elderly person becomes the keeper of knowledge, skills, experience, and traditions, fostering a definition of a common cultural heritage. Active intergenerational interaction fosters a sense of belonging and cultural identity, but also the promotion of mutual learning of ideas and memories from different perspectives.

13 O. Koropetska, *Self-Realization of Seniors as a Way of Overcoming Social Exclusion*. In: M. Stawiak-Osińska, S. Chrost, *Situation, Education and Activation of Elderly People in Europe*, Kielce: Agencja Reklamowa TOP- Drukarnia Cyfrowa, 2014

14 E. Schniter, N. T. Wilcox, B. A. Beheim, H. S. Kaplan, M. Gurven, *Information transmission and the oral tradition: Evidence of a late-life service niche for Tsimane Amerindians*, *Evolution and Human Behavior* (vol. 39), 2018

15 K. Kowalczyk, *Rola dziadków w naszym życiu*, Warszawa: CBOS, 2012

16 M. Halbwachs, *La memoria collettiva*, Milano: Unicopli, 2001

It is in recent decades that care in preserving traditions and contributing to the creation of culture are perceived as a strong social and civil need¹⁷. It is in an intergenerational dialogue that the right balance between caring for traditions and producing new culture is found.

Relations between young and old have certainly changed over the centuries. Whereas in agricultural or industrial societies the relationships between generations were merely functional (and therefore more static and passive), in contemporary times there is no longer a simple attempt to replicate the past, but links are rethought in very different terms and ways. Intergenerational dialogue is that pivotal process in the communication and exchange of ideas, experiences and points of view between people of different age groups, of confrontations aimed at mutual understanding and knowledge sharing.

The cultural heritage produced by the seniors is valuable, but it needs to be communicated and elaborated in a new way to become a resource and an opportunity for growth. The sharing of life experiences, the telling of stories, knowledge, and skills, when it's intergenerational, cannot be unidirectional - from the oldest to the youngest - but also take place in the opposite direction.

A simple example is grandchildren sharing their technological skills with their grandparents, while the latter offer a critical view on the use of technology itself, based on their own experiences. An enriching dialogue for both parties involved, a contribution in the search for more innovative and sustainable solutions.

Intergenerational dialogue is also crucial for building an inclusive and harmonious society. It is important for administrations, at all levels, and communities to be active promoters in this regard, creating spaces and opportunities for interaction between different generations. A better future can be built only through dialogue and sharing.

Europe and its institutions also place and propose older people as important social actors, active citizens and responsible for community cultural aspects. An example of this is the signing of the Faro Convention¹⁸, signed in 2005 in Portugal, and currently ratified by 24 member countries of the Council of Europe¹⁹. The treaty recognises cultural heritage as a 'crucial factor for sustainable growth, human development and quality of life by introducing the right to cultural heritage'²⁰, or the right, individual or collective²¹, to 'benefit from the cultural heritage and to contribute towards its enrichment' (*Faro Convention*, Art. 4). The main subject of the convention is a notion of culture in its broadest, anthropological sense, but it also introduced the concept of cultural heritage as a legacy.

17 A. Jakubowska, E. Kłosiewicz, M. Mękarski, *Changing the image of elderly people in Poland: the senior citizen as an important audience member and creator of culture*, In: *ENCATC Journal of Cultural and Policy*, Brussels, 2015

18 [Council of Europe Framework Convention on the Value of Cultural Heritage for Society \(CETS No. 199\)](#) - Council of Europe

19 [Chart of signatures and ratifications of Treaty 199](#), June 2023 - Council of Europe

20 Dario Franceschini, Minister for Cultural Heritage and Activities and Tourism, regarding the Italian ratification of the Faro Convention, 23 September 2020

21 D. Manacorda, *La "Convenzione di Faro" e la tradizione culturale italiana*, In: *La valorizzazione dell'eredità culturale in Italia. Atti del convegno*, Il Capitale culturale, 2016

At the institutional level, the idea of a static and immutable cultural heritage is therefore gradually being abandoned, thus archiving the conception of the elderly as mere transmitters. The Faro Convention also specifically defines Heritage Community as ‘people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations’ (*Faro Convention*, Art. 2b). The values disseminated by older people are now recognised as resources, for greater cultural growth, for strengthening social cohesion and security, for an improved quality of life and for sustainable development²².

It is common for many elderly people to devote their free time to volunteering, participating in activities of non-profit organisations, neighbourhood associations, religious groups or other initiatives promoting the common good. And therefore, it is crucial for the preservation of the heritage, values and history of the elderly, a community decision to pass it on to future generations, make a public action. The national and international institutions orientation is to increase participatory decision-making ‘from below’, undertaken by the relevant stakeholders, characterised by a high moral responsibility towards the cultural heritage of reference²³.

Communities that sustain their community cultural heritage and pass it on to the next generations, enable the start of a collective growth process of awareness and responsibility for the cultural heritage itself. The processes of selection and identification of cultural heritage made alone by scholars and experts are discouraged, while rather academic and scientific research is carried out in concert and in support of the community itself.

By including the elderly population in the social structure and encouraging them to play a participatory role in decision-making processes that affect them, collective awareness of the importance of the transmitted heritage is increased. Consulting adult groups in decisions concerning the management and conservation of cultural heritage is a valuable starting point for preserving traditions, protecting historical sites, organising cultural events, and promoting the enhancement of local cultural heritage.

The elderly is thus recognised as valuable witnesses as holders of complex knowledge, representatives of values and stories of which they are also bearers²⁴, offering original approaches to personal, professional, and social challenges and sharing knowledge that can help each other.

The promotion of educational and training actions of digital literacy, encouraged by a culture of elderly development, fits well into the issues of storytelling and transmission of values and stories. The need for growth and skills development is also one of the goals of the 2030 Agenda for Sustainable Development²⁵. Endorsed in 2015 by the governments of UN member states, the Agenda consists of 17 overarching Goals, which develop into a broader action programme of environmental, economic, social and institutional targets

22 D. Manacorda, *Il patrimonio culturale tra politica e società*, in *DigitCult*, in *Scientific Journal on Digital Cultures*, 2018

23 M.L. Picchio Forlati, *Il patrimonio culturale immateriale. Venezia e il Veneto come patrimonio europeo*, Padova: Edizioni Ca' Foscari, 2014

24 G. Tuzi, *La comunità autonoma di Cantabria: patrimonio immateriale e istituzioni culturali*, Casa Editrice Leo S. Olschki, 2008

25 [Sustainable Development Goals, SDGs](#) - UNC

and goals to be achieved by 2030. Ensuring continuing education lays the foundation for any citizen to be a responsible individual, able to engage with the community to achieve a common interest.

Lifelong learning is in fact an additional activity for inclusion and further development of skills and active participation of older social groups, an important opportunity to promote adult learning and personal development. Today, there are numerous training or refresher programmes aimed at the younger generation. Well-structured individual projects or programmes aimed at encouraging their active participation, enabling them to acquire new skills and knowledge, and improving their overall quality of life.

A clear example of this is the establishment of numerous 'Universities of the Third Age' throughout Europe and all over the world²⁶. Lifelong learning has a very impactful utility for both the individual and the community, such as maintaining good mental health, improving cognitive skills, expanding social networks, and enhancing a sense of personal fulfilment. It is therefore important that communities, educational institutions, and organisations support lifelong learning projects and programmes for older people that are accessible and adapted to their needs.

The rapid ongoing digitisation processes require older people to adapt rapidly to changes and to be increasingly active to increase or maintain their quality of life, inclusion, and individual and social well-being at appropriate levels. Adults learning proposals fit in here as an essential offer for this age group, supporting them in continuous learning and the development of digital and citizenship skills²⁷.

In addition to the oral learning of values and testimonies, the elderly person has lived and experienced a significant number of other experiences in his or her life, which is why, logically, they're regarded as an influential repository of memoirs. As memory becomes narrative, a creative dimension of its own and unique also explodes, in which events go beyond strictly historical references, taking on more the form of historical narrative, a story filtered by a subject²⁸. Making the memory of communities tangible and visible, has a strong meaning of reconstructing one's own history, a foundation for the realisation of a collective identity.

Storytelling is a decisive tool for interpreting reality, a concrete confrontation with the lived social environment, a way of grasping concepts of the surrounding space and transmitting it to others²⁹. In addition to having the clear function of memory, the storytelling is activated as a background into which individual and social group choices can be placed³⁰. Narrate is therefore a decisive activity for older people, a form of expression that helps them to focus on their surroundings, and to provide clear meaning to their experiences, facilitating social, organisational, and learning development processes. The narrative point of view of the elderly is clearly connected to the choices made by them during their own existence, which are intertwined

26 M. Formosa, *Lifelong learning in later life: The Universities of the Third Age*. Lifelong Learning Institute Review, 2010

27 M. Repetto, M. Talarico, *Digital storytelling e civic engagement nella formazione permanente*, Formazione & Insegnamento XIX – 1, 2021

28 W. Storr, *The Science of Storytelling: Why Stories Make Us Human and How to Tell Them Better*. Abrams ed., 2020.

29 J. Bruner, *Actual minds, possible words*, Cambridge: Harvard University Press, 1986

30 G. Chiosso (ed.), *Elementi di pedagogia. L'evento educativo tra necessità e possibilità*, Brescia: La scuola, 2002

with and strongly condition the attribution of meaning of the events and the surrounding reality currently experienced³¹.

Through storytelling and active participation in the transmission and reworking of values, history and cultural heritage, senior people encourage others to take an interest in culture, to benefit from their knowledge, experience, and skills. Learning is not passively undergone, but on the contrary is received and made one's own, in a dynamic and creative construction, through interpretation. Tradition is only a reason for growth and the development of new experiences, only if it is approached critically, and reinvested with new meanings³².

In conclusion, elders are valuable storytellers and value tellers who make up the complexity of a community's culture. Through oral storytelling, traditions, folk beliefs, and personal experiences reflecting that specific cultural identity are preserved and transmitted. The wealth of accumulated experience and knowledge makes them living treasures for future generations.

With their stories, they stand as protagonists in being transmitters of collective memory, essential subjects in handing down the diversity and richness of customs and values, fully inserted in a dialogue of intergenerational exchange and in an ever-changing world. Older people are often also direct witnesses of historical events, and can offer unprecedented perspectives on the past, allowing future generations a better understanding of the historical contexts that preceded them. It is therefore important to promote open dialogue and mutual understanding and respect between the different generations to foster mutually enriching relationships.

In summary, the seniors are valuable narrators of history and culture. It is therefore necessary to value and preserve their stories and knowledge, but also ensure their active role in society. Their voice can only be an invaluable resource for the future.

31 A. Smorti, *Narrazioni. Cultura, memorie, formazione del Sé*, Firenze: Giunti, 2007

32 G. Benelli, *Memoria e identità nell'interazione tra giovani e anziani*. In: *Le Università della Terza Età fra "archivi" delle tradizioni e "laboratori" del futuro: il ruolo della memoria e dei rapporti intergenerazionali*. Torino: UNITRE - Università delle Tre Età, 2010

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Benefits from Activating Seniors and Including Them in the Information Society

Introduction

In today's rapidly advancing digital age, it is essential to recognize the value and potential of seniors in the information society. As technology continues to shape our lives, it is crucial to ensure that seniors are not left behind. By activating seniors and including them in the digital landscape, we can tap into their vast knowledge, experience, and wisdom, fostering a more inclusive and interconnected society.

We have been observing and also participating in changes of a socio-economic nature. These changes are taking place all over the world. What constitutes a catalyst for these changes is modern information and communication technologies (ICT). They contribute to significant transformations in almost all the areas of economic and social life. All of these phenomena together are known under the name of information society. In order to be an active and aware member of the said society it is essential to possess proper competencies in the field of use of Information and communication technologies. Yet, the lack of such competencies leads to digital exclusion. Actually, exclusion from digital presupposes the loss of the benefits it offers, generating social and economic harm to people who do not have access to it and generating (or exacerbating) inequality of rights among people and peoples with different possibilities and skills in the digital sphere.

In fact, digital has become a fundamental tool in the lives of citizens. Education and training, sharing, discussion have now become part of virtual reality and also passing through the Net. Besides, recently the Covid-19 pandemic has made the need for Internet access for every worker or student, in Italy and around the World, even more urgent. But not in all cases the transition to digital has been easy or possible, because not in all countries and in all households the connection is possible in the same way and the tools are available in the same way. Someone, therefore, has been left out of this mechanism, due to lack of means or skills, and between countries and even between individuals the digital divide has arisen.

What is a digital divide? A digital divide refers to the distance that exists between those who have access to digital technologies, such as computers and the Internet, and those who are excluded.

There is also a second-level digital divide, which is manifested in advanced countries that have almost completely overcome the problem of access to the Net: in these cases, a different divide opens up, which concerns the fruition skills of individuals. Thus, the digital divide indicates both the difference in access to technologies and the difference in the specific skills needed to use technologies.

The digital divide can be used to refer either to the gap between different people in the same geographic area, differences between regions or countries in the same state, or differences between nations. In general, it is possible to distinguish the digital divide into three types:

- Global: indicates the differences that exist between different countries in the World, from the most to the least developed;
- Social: refers to the discrepancies within individual countries;
- Democratic: refers to the inequalities in participation in political and social life by individuals in a country, based on their conscious use of new technologies.

The categories most affected by the digital divide and at risk of being excluded from the new technologies are women living in particular conditions or in certain cultures, immigrants, people with disabilities and all individuals with a low level of education but, that is more relevant for this paper, elderly people who often lack the necessary skills to use IT tools.

To assess the situation related to digitization in Italy, especially as a result of the Covid-19-related health emergency, Istat has compiled the 2020 report on Equitable and Sustainable Well-being (BES), which analyzes the situation in Italy, with particular attention to the population's propensity toward digitization. To highlight any digital divide, Istat used indicators such as the availability in the household of at least one computer and Internet connection, so as to assess its actual use. What emerges from the report is an increase in the use of digital technologies, partly as a result of the pandemic, but at different rates depending on the age and gender of individuals and the area in which they live. It is these diversities that generate the Italian digital divide. The disadvantage persists in the South, among women and older people.

According to the ISTAT report, geographic differences are present in Italy, with the South at a greater digital disadvantage. Another difference factor is identified in the gender of individuals but the digital divide also varies according to different age groups: almost all 15–24-year-olds, in fact, surf the net, but the percentage drops significantly in individuals aged 60-64 and 65-74. In addition, the educational level of individuals is also a factor to be taken into account. According to the report, in fact, depending on the level of education, the skills and abilities to access the Net change. Overall, in 2019, just over half of those employed between the ages of 25-64 had digital skills (basic or high), a figure that represents a 15-percentage point difference from the European average. This, the report explains, “confirms that our country is still characterized by a top-level digital divide related to access.”¹

A similar picture was offered by the 2022 edition of the Digitization of Economy and Society Index (DESI), which placed Italy 18th among the 27 European Union member states². “From this year's indicators,” the report says, “it emerges that Italy is closing the gap with the European Union in basic digital skills. However, the situation is not positive from the point of view of human capital, where Italy ranks 25th: “More than half of Italian citizens do not even have basic digital skills,” and despite the fact that 46 percent of people have at least basic digital skills, our country ranks below the EU average of 54 percent. These data highlight the Italian gap compared to the average European digitization³.

At the same time it is worthwhile to notice that demographic analyses of the population in Italy indicate that our society is aging very rapidly. What could be listed among the most important demographic changes occurring in the Italian society are the following phenomena:

- In 2022, the total resident population of Italy amounted to 58.98 million, a decrease of almost one million in the last four years.

1 ISTAT Report on Equitable and Sustainable Well-being (BES), 2020 - <https://www.istat.it/it/files/2021/10/BES-Report-2020.pdf>

2 The 2022 edition of the Digitization of Economy and Society Index (DESI) - <https://digital-strategy.ec.europa.eu/en/library/digital-economy-and-society-index-desi-2022>

3 Eurostat data, 2022 - <https://ec.europa.eu/eurostat/data/database>

- the constantly falling number of births in recent years. Between 2010 and 2021, this figure declined from roughly 550,000 to 400,000 newborns. In 2022, almost seven children were born per 1,000 inhabitants, around two babies less than in 2002.
- A lower birth rate is also linked to an aging population. Data on the age distribution of the Italian population show that the share of people aged up to 14 years dropped steadily. Subsequently, the percentage of the population aged 65 years and older grew, exceeding the young population by about 12 percent. In 2023, the average age of Italians was 46.3 years. Forecasts reveal that the median age will increase in the future. In fact, it could reach 53.6 years by 2050.

In this report we explore the numerous benefits that arise from activating seniors and integrating them into the information society, highlighting the transformative power it holds for individuals, communities, and society as a whole.

I. Overcoming Social Isolation and Loneliness

Social isolation and loneliness are pressing issues among seniors, especially those who are retired or living alone. Almost 28 percent of Italians above the age of 65 live alone, including approximately 1.3 million who do not have access to a social network, according to the Italian National Institute of Statistics

Activating seniors in the information society offers a powerful solution to mitigate these challenges. Digital platforms provide opportunities for social interaction and connection, allowing seniors to stay connected with loved ones, engage in meaningful conversations, and build new relationships.

Social media platforms enable seniors to reconnect with old friends, join interest-based groups, and participate in virtual communities. They can share experiences, discuss common interests, and offer support to one another. Video calls and online messaging services allow seniors to have face-to-face conversations with family and friends, regardless of geographical distance. These interactions bridge the gap created by physical separation, reduce feelings of isolation, and improve overall well-being.

Furthermore, the internet opens doors to meet new people and establish connections beyond immediate surroundings. Seniors can engage in online forums, participate in virtual clubs, and attend webinars, expanding their social networks and fostering a sense of belonging. These digital avenues offer opportunities to connect with like-minded individuals, form friendships, and engage in intellectually stimulating conversations.

II. Enhancing Cognitive Functioning and Mental Well-being

Engaging seniors in the information society has a profound impact on their cognitive functioning and mental well-being. As individuals age, cognitive abilities may decline, but the use of digital technologies can help stimulate the brain, promote mental agility, and improve cognitive abilities among seniors.

Online educational resources provide seniors with opportunities for lifelong learning. Virtual courses, tutorials, and digital libraries offer a wealth of knowledge on various subjects, allowing seniors to explore new interests and acquire new skills. Engaging in continuous learning helps seniors keep their minds active, enhances memory retention, and fosters cognitive flexibility.

Brain-training applications and interactive games designed specifically for seniors offer mental stimulation and challenges. These applications provide exercises that target memory, attention, problem-solving, and other cognitive skills. Regular use of these digital tools can contribute to maintaining cognitive vitality and delaying age-related cognitive decline.

Additionally, the internet serves as a valuable resource for seniors to access information related to their health and well-being. Online health platforms provide reliable and up-to-date information on managing chronic conditions, healthy aging, and preventive care. Seniors can stay informed about the latest research, treatment options, and lifestyle choices that promote optimal health. Online support communities allow seniors to connect with others facing similar health challenges, providing a platform for sharing experiences, seeking advice, and offering mutual support. These connections can have a significant positive impact on mental well-being⁴.

4 Czaja S. J., Charness N., Fisk A. D., Hertzog C., Nair S. N., Rogers W. A., Sharit J. (2006). Factors predicting the use of technology: Findings from the Center for Research and Education on Aging and Technology Enhancement (CREATE). *Psychology and Aging*, 21, 333-352

III. Increasing Independence and Quality of Life

The inclusion of seniors in the information society empowers them to live more independently and enhances their overall quality of life. Digital tools and services offer practical solutions that enable seniors to overcome various barriers and improve their daily lives.

Mobile applications and wearable devices play a crucial role in managing health and well-being. Seniors can use these technologies to track medication schedules, monitor vital signs, and manage chronic conditions. Reminders and notifications ensure adherence to medication regimes, and data tracking helps seniors and their healthcare providers monitor progress and make informed decisions. Wearable devices can also detect falls or emergencies, sending alerts to caregivers or emergency services.

Telehealth services have become increasingly popular, enabling seniors to receive medical consultations remotely. Video calls or online chats provide access to healthcare professionals without the need for physical travel. This is especially beneficial for seniors with mobility challenges or those living in remote areas with limited access to healthcare facilities. Telehealth services enhance convenience, reduce wait times, and improve healthcare outcomes for seniors.

Online shopping and delivery services are another aspect that significantly improves seniors' independence. Seniors can easily purchase groceries, household items, and other necessities online, eliminating the need for physical travel and heavy lifting. E-commerce platforms tailored to seniors' needs offer a range of products and services specifically designed to enhance their daily lives. This convenience promotes autonomy and empowers seniors to live more independently.

IV. Economic and Employment Opportunities

Activating seniors in the information society not only benefits individuals but also contributes to the economy. Seniors possess a wealth of knowledge, skills, and experiences acquired over their lifetimes. By empowering them with digital skills, they can leverage these assets to engage in various employment opportunities, entrepreneurship, and knowledge-sharing.

Many seniors find fulfillment and purpose in pursuing part-time or freelance work in their retirement years. Digital technologies provide platforms for seniors to offer their services as consultants, coaches, or freelancers. They can utilize their expertise in areas such as consulting, coaching, writing, or creative pursuits, catering to a global audience through online platforms. These opportunities allow seniors to continue contributing their skills, generate income, and remain actively involved in society.

Entrepreneurship is another avenue that benefits from activating seniors in the information society. Seniors can establish their own businesses, leveraging their experience and industry knowledge. Whether it's an online store, a consulting firm, or a specialized service, seniors can tap into the digital marketplace to reach customers worldwide. The ability to connect with a global customer base removes geographical limitations and opens up new avenues for entrepreneurial success.

Moreover, seniors bring valuable perspectives and experience to the workforce. Encouraging intergenerational collaboration and knowledge-sharing creates a more dynamic and diverse work environment. Seniors can serve as mentors, sharing their wisdom and guiding younger colleagues, while also benefiting from the knowledge and fresh perspectives of younger generations. This exchange of knowledge and skills fosters a vibrant work culture and leads to innovation and growth.

Research curated by Valerio Mancini, Director of the Research Center of the Rome Business School, is very relatable and interesting in this regard. Adults over the age of 50 contribute \$45 billion to global GDP, and by 2050 this figure will reach \$96 billion. Due to their ability to spend on goods and services, in 2020, the population over 50 supported one-third of the world's jobs, or just over 1 billion jobs, generating \$23 billion in labor income. By 2050, those over 50 are expected to support 1.5 billion occupations (equivalent to 38 percent of the world's jobs) and their impact on labor income is expected to more than double to \$53 billion.

The impact is also strong, therefore, in terms of spending: as early as 2020, Italy ranked first with a percentage of spending by the over-50s of 67.7 percent, followed by Hong Kong (60.8 percent), Greece (60.4 percent) and Denmark (60.2 percent). In monetary terms, in Italy, the added value attributable to the economic sectors in which the Silver Economy has a direct impact is at least €43.4 billion: compared to an average monthly expenditure of Italian households of approx. €2,571, the couple aged 65 and over without children spends approx. €2,674 monthly. In this context, "our country is well positioned in pivotal sectors of the silver economy such as prevention, health, and advanced home care, thanks to industrial primates in mobility and nutraceuticals," says Valerio Mancini, author of the study⁵.

⁵ Valerio Mancini, Research Center of the Rome Business School, *Silver economy and demographic aging in Italy* - <https://romebusinessschool.com/blog/rome-business-school-study-silver-economy-16-million-over-65s-in-italy-in-2030-a-huge-business/>

V. Bridging the Generation Gap

The inclusion of seniors in the information society promotes intergenerational understanding and collaboration, bridging the gap between generations. By encouraging seniors to embrace digital technologies, they can connect with younger family members and friends, fostering stronger relationships and mutual support. Video calls, instant messaging, and social media platforms enable seniors to communicate with their grandchildren, share experiences, stories, and advice. These interactions strengthen family bonds and create lasting memories across generations.

Intergenerational programs and initiatives that promote digital literacy provide opportunities for seniors and younger individuals to learn from each other. Seniors can share their life experiences, skills, and insights, while younger generations can offer guidance on navigating the digital landscape. This exchange of knowledge fosters understanding, breaks down stereotypes, and creates a harmonious society that values the contributions of all generations. It also encourages collaboration on various projects, harnessing the collective strengths of multiple age groups to tackle societal challenges and drive positive change.

VI. Policy Implications and Considerations

To fully realize the benefits of activating seniors in the information society, it is crucial to address the barriers they face and implement supportive policies. Governments, nonprofits, and community organizations should invest in digital literacy training programs tailored to seniors' needs, providing them with the necessary skills and knowledge to navigate the digital landscape confidently. These programs should offer step-by-step guidance, covering basic computer skills, internet usage, and specific applications relevant to their interests and daily lives.

Furthermore, it is essential to prioritize accessible and user-friendly technology designs to ensure that seniors can fully engage with digital platforms. User interfaces should be intuitive, with clear instructions and visual cues that cater to the needs of older adults. Features such as larger fonts, adjustable contrast, and voice commands can enhance usability for seniors with visual or physical impairments.

Affordable and reliable internet access is also critical for seniors' inclusion in the information society. Governments should work towards providing affordable internet packages specifically designed for seniors, ensuring they have access to the necessary online resources and services. Financial assistance programs can also be established to support seniors in acquiring digital devices, such as smartphones, tablets, or computers.

Collaboration between governments, nonprofits, and communities is essential to create a supportive ecosystem for activating seniors in the information society. Partnerships can be forged to establish community centers or digital hubs where seniors can access training, receive technical assistance, and engage in ongoing support networks. These centers can serve as a physical space for seniors to connect, learn, and share experiences, further fostering their inclusion in the digital world.

Conclusion

The activation of seniors and their inclusion in the information society yields numerous benefits for individuals, communities, and society as a whole. By breaking down barriers, empowering seniors with digital skills, and providing them with resources, we can harness their immense potential and fight the digital divide.

How could this aim be fulfilled? Each country, over time, has implemented its own national strategies to try to reduce the differences between those who have access to digital technologies and full skills and those who, on the contrary, are at a disadvantage.

Italy, in this regard, has adopted a National Digital Skills Strategy to eliminate the current gap with other European countries similar to Italy by 2025, so as to make digital a real opportunity for social and economic growth for all and everyone, breaking down digital illiteracy and developing a necessary path of cultural change in all sectors of society. Other interventions, however, are of a more practical nature, from the provision of economic incentives, which can help activate Internet connection or purchase suitable devices, to the development of adequate infrastructure for the deployment of the ultra-wideband Network, with a high connection speed. In this way, the aim is to guarantee citizens complete coverage, so as to reduce, even eliminate the digital divide, in times when access to new technologies has become essential in almost all areas of life.

In conclusion, on basis of analysis and information presented in this paper we can say that from mitigating social isolation to improving cognitive function, enhancing independence, fostering intergenerational connections, and promoting economic opportunities, the inclusion of seniors in the digital world leads to a more inclusive and vibrant society.

By recognizing and valuing the wisdom and experience of seniors, we create a future that embraces the contributions of all age groups, enriching our collective journey in the digital age. It is through concerted efforts, supportive policies, and collaborative initiatives that we can create an inclusive information society that benefits individuals of all ages. It is crucial to work together to activate seniors and unlock their full potential in the digital era.

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Storytelling 55+

COMPETENCES OF THE ACTIVE SENIOR

Part 2



Erasmus+



LUBLIN REGIONAL
TOURIST ORGANISATION



LJUDSKA
UNIVERZA
ROGAŠKA
SLATINA

Description of the educational method and instructions for using the results

INTRODUCTION

A comprehensive programme to develop storytelling competencies consists of the following components:

1. Training course „Cultural Storytelling”: lesson plans and multimedia for seniors.
2. Storytelling card set - local cultural heritage story cards.
3. This e-book providing a methodological guide for educators.

The programme was developed as a result of the project „Active Senior Competence - Storytelling 55+” implemented between 2020 and 2023 by organisations from Poland, Slovenia and Italy as part of the Erasmus+ programme, Adult Education, Action 2 Strategic Partnerships.

The project is the result of an international partnership initiated and led by the Lublin Regional Tourist Organisation (LROT), an organisation whose mission is to create the image of the Lublin Voivodeship as a region attractive both naturally and culturally. The organisation also plays an educational role related to the transfer of knowledge about the historical and cultural heritage of the region. The organisation employs specialists in the field of tourism, information, promotion and people involved in educational activities. The structures of LROT include the organisation’s office, the Lublin Tourist and Cultural Information Centre and the Tourist and Economic Information Point at Świdnik Airport. The organisation brings together over 90 entities: local government units, local tourist organisations, entrepreneurs, cultural institutions and universities.

The partner organisation is Ljudska Univerza Rogaška Slatina from Slovenia. It is a non-profit entity with a rich history of adult education and training, especially within the local community. It has a very active Third Age University within its structures, offering various educational activities for people over 55. These include language courses, computer courses, healthy lifestyle classes, lectures, workshops, excursions and much more.

The second partner is the Unione degli Assessorati alle Politiche Socio-sanitarie dell’Istruzione e del Lavoro from Sicily. It is an association of local public authorities based in Palermo, founded in 2005. The union brings together 31 municipalities, its activities aim to improve the efficiency of public spending, but also to engage in various projects aimed at adult education, training of civil servants, but also in activities related to intergenerational dialogue. The organisation supports innovative community-based activities.

The „Active Senior Competencies - Storytelling 55+” project involved the development of innovative educational materials designed for educators conducting various forms of informal education (e.g. workshops) for seniors. For the purposes of the project, we defined seniors as people over 55 with no upper age limit. We realise that this is a very broad cross-section of ages, and that a 55-year-old person can hardly be considered a ‚senior’, as they are in the prime of their life and still professionally active. However, our educational mate-

rials are versatile enough to serve different age groups; moreover, they are applicable to the implementation of intergenerational projects, where participants span generations. The results we have developed support the cultural storytelling competences of our audience, as well as information and communication technology (ICT) skills. The tools support seniors in acquiring cultural heritage storytelling skills, especially in transferring knowledge and experience to younger generations.

Cultural heritage defines who we are, tells us about history, allows us to understand it, draw conclusions, and is a carrier of identity. It is an enormous treasure and at the same time an area of encounter and exchange, a source of inspiration and creative experimentation. In order for heritage to maintain its value and significance, it requires constant attention and work, a constant re-telling, a transfer from older to younger generations. It happens that what constitutes heritage for some is incomprehensible and alien to others. Modernity brings with it many risks: a linear story often loses out in the battle for attention to a YouTube video or a short social media report. At the same time, modern technologies bring with them great opportunities - with them it is possible to tell the story of heritage in a completely new way. However, this requires the right amount of knowledge and skills. For this reason, we formed a partnership to create an up-to-date and innovative programme and tools to support the work of educators, trainers and animators from institutions such as third-age universities, community centres, NGOs, libraries, senior citizens' activity clubs and others.

An international interdisciplinary team of about 10 experts worked on the programme. That included people with many years of expert experience in areas such as creating educational and training materials, running workshops for adults, specialising in storytelling, history, cultural heritage, regional knowledge.

TEACHING METHODS

A teaching method should be understood as a deliberately and systematically applied way of an educator working with students, which enables them to master knowledge together with the ability to use it in practice. The classification of teaching methods is not homogeneous, there are many different divisions of teaching methods, and they depend on the adopted criteria of division. If we take the activity of the participant as the criterion for division, then we can distinguish between administering and activating methods. Instructional methods are those in which the source of knowledge is the instructor (trainer, lecturer). They are characterised by the activity of the person who imparts knowledge, i.e. conducts classes, while participants are the recipients of the transmitted content. Such methods are primarily aimed at presenting issues that are new and can be learnt mainly through verbal transmission. The listener's activity is geared towards receiving the message, understanding it and remembering it. The effectiveness of these methods depends primarily on the knowledge, pedagogical skills, personality of the educator, as well as the organisational and technical conditions in which the teaching takes place. Among the administering methods we include, for example, lecture, story, description, demonstration, instruction.

Activation methods, on the other hand, are those that, in the learning process, assume the activity of participants in the classes, which is greater than the activity of the trainer. The group of activating methods includes those which, in the teaching-learning process, create conditions for active participation of the learners in the didactic classes. Among these methods we can mention: discussion, group work, practical exercises, brainstorming, dialogue, situational method, project method. Activation methods, in which more senses are involved, allow for the full formation of skills. The knowledge and skills mastered in action are durable and easily adapted to other areas of human activity.

Two types of activity are related to the cognitive process: mental activity and cognitive activity. Mental activity can be stimulated by triggering desired mental operations, for example by creating a problem situation. Cognitive activity can be induced through the practical solution of situations related to everyday life or work practice. In adult education, the selection of an appropriate method is particularly important as the learners often already have a lot of experience behind them and can critically evaluate poorly chosen methods. Within our programme, we incorporate both approaches to learning, but with an emphasis on activating methods that engage participants.

„CULTURAL STORYTELLING” TRAINING COURSE

The „**Cultural Storytelling**” course consists of four thematic modules that are complementary to each other. Each of them consists of a series of four workshops designed for two teaching hours, i.e. 90 minutes.

In order to systematise the material, an appropriate naming convention has been used, i.e. a numbering scheme for the individual workshop scenarios, where M stands for module and W for workshop. The scheme is as follows:

M_module no_W_no of a workshop within a module. E.g.:

M1W1 stands for a scenario from workshop no 1 being a part of module no 1.

M3W2 stands for a scenario from workshop no 2 being a part of module no 3.

Each of the scenarios was supplemented with multimedia material (e.g. PowerPoint presentation) - a minimum of 1, and in some cases more - and optional additional support material (e.g. worksheets) which were numbered using a similar convention. The sequential number of the material has been added after the hyphen, the letter M stands for multimedia, the letter R for additional resources. E.g.:

M3W4-M01 stands for a multimedia resource no 1 for a workshop no 4 being a part of module 3

M2W3-R01 stands for an additional resource no 1 for a workshop no 3 being a part of module 2

MODULE I	MODULE II	MODULE III	MODULE IV
Workshop 1 M1W1 90 minutes	Workshop 1 M2W1 90 minutes	Workshop 1 M3W1 90 minutes	Workshop 1 M4W1 90 minutes
Workshop 2 M1W2 90 minutes	Workshop 2 M2W2 90 minutes	Workshop 2 M3W2 90 minutes	Workshop 2 M4W2 90 minutes
Workshop 3 M1W3 90 minutes	Workshop 3 M2W3 90 minutes	Workshop 3 M3W3 90 minutes	Workshop 3 M4W3 90 minutes
Workshop 4 M1W4 90 minutes	Workshop 4 M2W4 90 minutes	Workshop 4 M3W4 90 minutes	Workshop 4 M4W4 90 minutes

A detailed scenario for the educator was developed for each workshop. All scenarios were prepared according to a homogeneous scheme, which is illustrated in the table below.

STAGES	OBJECTIVES	PROCEDURE – COURSE OF THE ACTIVITIES	SOURCES, MATERIALS, RESOURCES
Name of stage and duration in minutes	Indication of the specific objective to be pursued in a particular phase of the workshop	A detailed instruction for the trainer/educator, including a description of what should be done and in which sequence	Identification of what is needed to carry out a particular stage, e.g. writing utensils, sheets of paper, printed materials, computer and projector, internet access, etc.

The scenarios form a coherent course, but it is possible to choose and implement only some of them without compromising the quality of the support. The choice may be dictated by a diagnosis of the needs of the group concerned, technical and organisational possibilities, limited time, etc.

LIST AND DESCRIPTION OF MODULES

MODULE I: INTRODUCTION TO STORYTELLING

MODULE DESCRIPTION: The objective is to introduce participants to the world of storytelling and teach them the basic skills of creating and using stories. Each workshop focuses on different aspects of narrative and provides practical tools that can be applied in different contexts.

Workshop (M1W1) - Why do we need stories? – the role and function of stories in culture

In this workshop, participants will learn about the importance and function of storytelling in our culture. They will learn why storytelling is such a powerful communication tool and the benefits it can bring on both a personal and social level. The audience will learn what folk literature is and its purpose in culture (past and present). The role and importance of cultural heritage (tangible/intangible, social/spiritual) will be highlighted and the listeners will refer to specific examples. The main method is an active, educator-moderated discussion.

Workshop 2 (M1W2) - How to build and tell a good story?

Participants will learn the key elements of constructing successful stories. They will be introduced to different narrative structures and techniques for creating engaging stories. Through practical exercises and example analysis, they will have the opportunity to hone their skills in constructing narratives that are compelling to the audience. As a result, the audience will learn what storytelling is and how to develop AND build a story (what techniques can help - e.g. techniques using imagination or focus). The main method involves engaging participants in practical exercises.

Workshop 3 (M1W3) - How to use emotions of a structure of a story?

This workshop focuses on the role of emotions in storytelling. Participants will learn how to use emotion as a tool to build a connection with the audience and elicit desired responses. They will have the opportunity to learn techniques for manipulating emotions through appropriate word choice, building tension and creating emotional twists. The audience will learn what a „protagonist’s journey” is, how to prepare a base for a story and how to develop it. The workshop includes practical exercises, involving the participant’s own work.

Workshop 4 (M1W4) - Intergenerational dialogue – how to talk to young people

The final workshop of the module focuses on the importance of intergenerational dialogue in cultural storytelling, especially in local communities. Workshop participants, i.e. seniors, will have the opportunity to learn strategies and techniques for effective communication with younger people, taking into account generational differences. They will develop the ability to create stories that are understandable, interesting and engaging.

MODULE II: LOCAL CULTURAL HERITAGE

MODULE DESCRIPTION: It aims to develop storytelling skills from an individual's perspective. Participants will learn to rediscover interesting aspects of past events, as well as interesting places in their local area, appreciate and reinterpret them.

Workshop 1 (M2W1) – „Little Homelands” - how to talk in an interesting language about your place on earth

In this workshop, participants will gain the skills to talk about the place they live, where they have lived for years, in an interesting and attention-grabbing way. They will learn to use a variety of linguistic techniques that will allow them to introduce the local cultural heritage, attractions and unique features of their place of residence. They will learn the definition of a „small homeland” and the storytelling method, and master the creation and presentation of their own stories.

Workshop 2 (M2W2) – “A little great history” - how to talk about important historical events from an individual perspective

Participants will practice narrating significant historical events, but focusing on the individual perspective. Narrative techniques will be explored to support an emotional approach, showing the individual context and meaning of these events. The used method involves active listening.

Workshop 3 (M2W3) – History of the place - How to discover interesting places in your area that tell stories and how to talk about them to younger generations

This workshop focuses on discovering interesting places in the immediate area that are part of the local cultural heritage, even though on the surface they may seem uninteresting. Participants will learn how to discover the fascinating stories associated with them and pass them on to younger generations. They will discover an interesting place associated with a historical figure and learn how to talk about it in an interesting way, adapting the language to the young listener.

Workshop 4 (M2W4) – Intangible cultural heritage - how to talk about customs, traditions, rituals

At the end of the module, participants are offered the topic of building awareness and respect for intangible cultural heritage. Participants will be encouraged to reflect and then discuss the role of intangible heritage in shaping cultural identity and strengthening community. They will develop communication skills such as communicating clearly, telling stories with passion and effectively engaging different audiences.

MODULE III: ONLINE STORYTELLING

MODULE DESCRIPTION: A series of classes will enable participants gaining the skills necessary to effectively

tell stories and promote cultural heritage in the online world. The workshops focus on the technical aspects of using blogs, social networks and digital collections of cultural heritage. Participants will also learn privacy and safe use principles to use social media responsibly. Access to computers connected to the Internet is required to complete this module.

Workshop 1 (M3W1) - Blogs and social networks, part 1 - technical aspects of setting up and managing profiles

In this class, students will learn what social media is. They will learn about the most common types of social media and the basic differences between them. They will learn how to create profiles and use them effectively and safely. They will learn about technical aspects such as creating an account, adding posts, managing privacy settings and interacting with other users. The aim is to equip seniors with the skills necessary to navigate the world of social media independently.

Workshop 2 (M3W2) - Blogs and social networks, part 2 – preparing interesting content promoting cultural heritage

The workshop focuses on creating engaging content to promote cultural heritage. Participants will learn the skills to create attractive posts, articles, supplemented with photos and video, which will attract the attention of the audience and effectively promote local cultural heritage. They will learn the specifics and technical aspects of creating effective Facebook posts and how to effectively attract the attention of Internet users.

Workshop 3 (M3W3) – Digital collections of cultural heritage

This workshop is focused on discovering and using digital heritage resources that are freely available online - where to find information and inspiration for storytelling (e.g. virtual museums, digitised library collections, archives, etc.). Students will have the opportunity to explore different platforms and tools to access a wealth of material and knowledge, thus developing digital communication skills, as well as the ability to gather and filter information.

Workshop 4 (M3W4) - Online security issues, privacy protection

This workshop focuses on online security and privacy issues. Participants will learn how to take care of their personal information, how to recognise risks and avoid online scams. The aim of this class is to increase participants' awareness of potential online risks and provide them with practical tips to use the Internet safely and responsibly. There will be presentations given by the presenter, but also practical exercises with participants.

MODULE IV: MULTIMEDIA FOR THE PROMOTION OF THE CULTURAL HERITAGE

MODULE DESCRIPTION: This part of the course is practical in nature - it will provide participants with the tools necessary to create compelling and engaging multimedia that will capture the attention of the audience and highlight the role and importance of spinning interesting stories and heritage.

Workshop 1 (M4W1) - Photo workshop with the use of a smartphone – how to take a photo that tells a story

During the workshop, students will learn how to take attractive, eye-catching photos using a smartphone. They will learn the basics of correct image framing, the creative functions of cameras on mobile devices and get information on how to edit photos using apps. They will gain skills in composition, lighting, perspective and framing that will help them to create visually strong heritage stories. After the practical exercises, participants will share their observations with the tutor and discuss the findings together.

Workshop 2 (M4W2) - Film workshop with the use of a smartphone, part 1 - creating simple scenarios telling a story

The lesson focuses on the creation of simple film scripts that tell a story related to cultural heritage. The students will gain knowledge about the basic principles of creating mini film scripts. They will learn what a screenplay is, how it is structured and how to prepare an interesting film concept. Watching example films will highlight the authors' creative solutions and use them in the future. Through a short script-writing exercise, participants will be able to put their acquired knowledge into practice and receive valuable tips from the tutor.

Workshop 3 (M4W3) - Film workshop with the use of a smartphone, part 2– Film workshop with the use of a smartphone, part 1 - creating simple scenarios telling a story

Participants will continue to learn the skills of making short films using smartphones. They will experiment with different filming techniques. The aim is to enable participants to create simple but visually appealing and engaging films to promote cultural heritage. Students will learn techniques for creating video projects, from start to finish. They will find out what the structure of the project should be, learn useful writing tips and learn how to create and edit video content on a smartphone.

Workshop 4 (M4W4) – SOCIAL FOR EVERYONE! – Introduction to the world of social media

The final class will focus on publishing and sharing multimedia material online. The participants will learn how to effectively present their photos and videos on various online platforms. Students will learn what social networking sites are and which are popular in the world. They will learn the key features of each site and tips on how to use them properly.

DIDACTIC RESOURCES – STORYTELLING CARDS

Complementing the modular course are storytelling cards, also known as narrative cards. The cards are a unique and innovative tool that is used to support the storytelling or narrative creation process. Each card contains a question or visualization. This is an increasingly common tool for stimulating storytelling. This tool fits the needs of people who want to master the difficult art of conscious storytelling. Storytelling cards are a flexible and interactive tool that encourages active participation, develops imagination, verbal and non-verbal communication and stimulates creativity in storytelling. Storytelling cards are becoming increasingly popular, but they are mainly used in sales business training. Our innovative intent is to use them in intergenerational dialogue for heritage storytelling by seniors. The cards were prepared in such a way as to build intergenerational dialogue (seniors - young people). They were created based on a review of proven narrative structures and models, repeated in the most engaging and engaging stories. The prompts, slogans, suggestions, questions on the cards will become a pretext for storytelling and conversation, structuring and bringing out „hidden knowledge”, especially about intangible heritage (knowledge, skills, practices, ideas, values, perceptions, messages). We developed 60 storytelling cards within 3 sets of 20 cards each:

Set 1 – It includes narrative themes related to cultural heritage, for example: daily life in the past and today; traditions - are they cherished?; important historical events from the perspective of the individual; significant places in the region (e.g., the most beautiful place an elder remembers from his youth - what did it look like in the past and how is it now?).

Examples of questions from the set:

- What were three most important events in your life and what they were connected to?
- What places connected with culture did you use to visit when you were young?
- Do you remember your favourite childhood toy?

Set 2 – It contains questions that can be helpful for a deeper exploration of history, reflection, realization of the meaning of events.

Examples of questions from the set:

- What's the meaning of the name of the town you live in?
- What is a traditional house in your area?
- Think of one person that had an impact on the development of your city.

Set 3 – It focuses on appealing to the senior’s emotions (for example: what time was the happiest, why, what was happening at the time in the immediate area, or in the country, and similar schemes).

Examples of questions from the set:

- Is there a place that you consider „a place of your heart“?
- Do you remember your childhood friendships
- What are the relations between you and your neighbours?

INSTRUCTIONS FOR USING STORYTELLING CARDS

Step 1: Visit the website of the project from which you want to download the storytelling cards. Find the tab that contains the PDF files with the downloadable cards. Print the cards.

Step 2: Prepare scissors and carefully cut out the cards, trying to keep precise cuts along the edges.

Step 3: Preparing to use the cards - after cutting out all the cards, organize them in a way that will make it easier to use them later, and then sort them.

Step 4: Begin the storytelling session. You can hand out cards to participants, encourage them to pick a random card or to look at the cards and choose the ones that catch their attention or that fit their story.

Step 5: Creating and sharing stories - ask participants to tell a story using the cards as reference points. Encourage them to add details, descriptions to enrich their narratives. The activity can be done in pairs, small groups or in front of the whole group.

Step 6: Discussion and reflection - after each story presentation, you can initiate discussion on various aspects of the story. Encourage participants to ask questions, express their impressions and observations about the stories told by others.

Our cards are universal in nature - they are applicable to any country. Therefore, they do not contain any references to specific dates or events, but universal metaphors and themes. The task of the cards is not to impose a specific topic, but a pretext for a conversation that can bring out the potential of the participants of the classes. The possibilities of use are very wide: during intergenerational meetings and workshops, events like „living library“, during family events (grandparents-grandchildren interaction), during integration events (when two parties want to get to know each other more closely and the whole cultural context, the place where the person comes from). They can also be used in schools on the occasion of meetings between young people and elders.

All the educational materials described above have been made available free of charge on the project website: www.storytelling55.eu. All the educational materials have been developed in four linguistic versions: Polish, English, Italian, Slovenian.



Storytelling 55+

COMPETENCES OF THE ACTIVE SENIOR

Part 3



Good practices

**GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING –
(NL-IT-UK-BE)**

<p>1. Title of the project, programme</p>	<p>Digital Innovation in Cultural and Heritage Education in the light of 21st century learning</p>
<p>2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)</p>	<p>Stichting Protestants Christelijk Hoger Beroepsonderwijs Utrecht, Marnix Academie Vogelsanglaan1 3571 ZM Utrecht</p>
<p>3. Area of Cultural Heritage</p>	<p>ICT - NEW TECHNOLOGIES - DIGITAL COMPETENCES CREATIVITY AND CULTURE</p>
<p>4. History of the project how it was conceived, development and context strategies;</p>	<p>Integrating the necessary skills to deal with complex 21st century realities in primary school education, such as the 4Cs Critical thinking, Creativity, Communication and Collaboration, asks for innovation. Cultural and heritage education has the potential of integrating 21st century learning in education, whereas digital resources can make cultural and heritage education more appealing to pupils.</p> <p>However, schools teachers and cultural educators struggle to use the full potential of digital learning tools. Their organisations invest in digital equipment such as smart boards and tablets, but often use it rather conservatively. Meanwhile, developers of ICT/ digital storytelling tools in education aim to make the existing technologies more mainstream in education. Scholars in (digital) innovation in (cultural and heritage) education still face many pending research questions related to the effects of using digital tools and resources in education.</p>

5. General description of project

Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);

Start date: 15-09-2015

End date: 14-03-2018

Project Reference: 2015-1-NL01-KA201-009021

Eu Grant: 287.831,00 €

The project had the following objectives:

1. Enhancing digital integration in learning, teaching, training and youth work at various levels: By developing a research agenda, university professors and teachers are provided with a theoretical framework for the use of digital tools in education, especially in cultural and heritage education. Moreover, the agenda can be the basis for new academic research, yielding new insights into the use of digital resources in education. Moreover, by developing and disseminating a menu of teaching scenarios for cultural and heritage education, which involve the use of digital resources, (prospective) teachers gain access to a set of practical scenarios that they can immediately use in class. In other ways, by making the set of scenarios available to prospective teachers and other teachers, the project enables digital integration in learning and teaching at primary schools. Last, the project's objective is to come up with a set of recommendations for the development and integration of digital resources in cultural and heritage education for the long run and for a more immediate use in the classroom of the scenarios menu developed in this project, based on the outcomes of the project's pilot phase.
2. Developing basic and transversal skills using innovative methods: The aim of integrating digital resources and opportunities in education (especially in the field of cultural and heritage) has to be seen in the light of 21st century learning. In their work titled "21st Century Skills: Learning for Life in Our Times" (2009), Trilling & Fadel create a framework of transversal skills necessary to prepare society for the complex realities of the 21st century. The skills critical thinking, creativity, communication and collaboration –the 4 C's – are incorporated in the menu. The scenarios allow children to reflect critically on cultural and heritage issues and to collaborate and communicate in groups in order to come up with creative solutions to the posed problems. In addition to transversal skills, through different assignments that are part of the scenarios, teaching scenarios also pay attention to basic skills such as writing and mathematics.
3. Strengthening the profile of teaching professions: As part of the project, prospective teachers are educated about the use of teaching scenarios that involve widely available digital resources. Moreover, the aim is to implement the courses in the regular curriculum of prospective university professors (mostly after the project). Additionally, through dissemination, teaching scenarios become available for other teachers in the EU. By instructing teachers on when and how to use digital resources in their teaching (additional output of this project), the teacher profile is strengthened

Participants

The partnership consists of 6 parties in 4 countries

1. MARNIX (NL): a teachers' college, with a program for teachers to become experts in cultural (heritage) education and research centre specialised in (digital) interaction in primary school education
2. LEU (NL) facilitates cultural and heritage education at primary schools in Utrecht
3. ATIT (BE) is a research and consultancy company and a mediator between technology providers and educational users
4. LBORO (UK) is specialized in digital storytelling, especially in education
5. COOPCULTURE (IT) provides cultural heritage education to primary school children and other audiences
6. UNIROMATRE (IT) has ample knowledge in the use of technology in education, particularly in (cultural) heritage education
Cultuurcompagnie/Plein C and Kunst Centraal – both cultural educators - are associate partners and can share digital materials used in cultural and heritage education

<p>6. Outcomes of the practices, relevant results</p>	<p>The project achieved 3 intellectual outputs, 6 multiplier events and 5 project meetings. Intellectual Outputs are:</p> <p>O1: Common research agenda</p> <p>O2: Menu of digital tools (pilot)</p> <p>O3: Set of recommendations for the use of digital tools in cultural and heritage education</p> <p>impact on target groups:</p> <ul style="list-style-type: none"> - Participants: valuable EU experience, valuable network, more transversal and basic skills especially in the use of digital tools in class; in new innovative methods for cultural and heritage education for 21st Century learning skills - Participating organisations integrated results in their daily business and courses. - pupils at primary schools got inspiring culture and heritage lessons - (teachers at) primary schools learned how to innovate their lessons using digital tools, with focus on 21st century learning - Teacher's colleges are provided with a theoretical framework and will be able to teach innovative methods for 21st century learning skills - Cultural and heritage sector knew how to innovate their education to children using digital tools - Universities gain a theoretical framework and relevant recommendations for the use of digital tools in (cultural and heritage) education, as a basis for new research - ICT sector is provided with a theoretical framework and recommendations to develop applications that fit demands of teachers and schools
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2015-1-NL01-KA201-009021</p> <p>http://www.diche-project.eu/project</p>

Small resume (15 lines maximum)

The Pilot phase of the project was carried out in Italy by University of Roma 3 and Coopculture. The first phase of recruitment was followed by a phase of professional training of teachers and students from the bachelor's degree course in science of education. The topics of the master class were concerning museal teaching, digital innovation through cultural heritage and new teaching methodology such as digital storytelling). Teachers and students were supported by museum educators in museal tour in Rome to be more confident with the cultural heritage sites and objects that are the focus of the learning activities. The digital menu developed contains teaching scenarios about the education of cultural heritage using digital tools addressed to students from 6 to 13 years. The scenarios contain the instructions. The project mixes digital and storytelling tools to develop new teaching methodology. The intellectual outputs will benefit at least 1050 participants (teachers, pupils, researchers).

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (SL-IT-RS)

1. Title of the project, programme	Digital Stories of Small Historic Towns
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	MUZEJI RADOVLJSKE OBCINE LINHARTOV TRG 1 4240 RADOVLJICA Gorenjska
3. Area of Cultural Heritage	Museum Enhancement
4. History of the project how it was conceived, development and context strategies;	<p>Thousands of Europe’s small historic towns face long-term threat due to remoteness, depopulation, economic decline and changing technological/lifestyle trends. Activating their cultural heritage for their sustainable development remains a challenge for museums, businesses and administrations. As innovation is undertaken in major EU city museums and heritage sites, a lack of resources, skills and institutional backing at the municipal level often means that local museums lag behind in embracing innovation. Their services and presentations of heritage thus become static, out-dated and unattractive, while interaction with audiences remains limited and traditional. This issue brought together 4 cultural organisations that represent small historic towns in Slovenia, Italy and Serbia and 5 sector networks as associated partners. The partners believe that presenting intangible (hi)stories of buildings, streets and markets using new digital technology, coupled with close relationships with audiences and learning among partners, can enable local administrators to take a big step towards greater town recognition. The project objective is thus to better exploit the potential of ICTs for improving the ‘digital’ attractiveness of cultural heritage and to promote interaction with ‘new digital audiences’ in small historic towns. Though joint learning processes, local cultural teams in participating towns will develop and pilot a unique innovative approach to digital communication with their audiences and interpret the ‘tangible and intangible’ heritage of small historic towns using the ‘digital Story’ concept, which will be disseminated and later applied in other small historic towns across Europe. Only in this way will small historic towns and their cultural actors be able to step from under the shadow of large historic cities and sites. Also in this way, the project is to contribute to the revival of small historic centres.</p>

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>Start date: 01-09-2016</p> <p>End date: 30-06-2018</p> <p>Project Reference: 570405-CREA-1-2016-1-SI-CULT-COOP1</p> <p>Eu Grant: 197.978,00 €</p> <p>Programme: Creative Europe</p> <p>Project Digital stories of small historic towns in cooperation of the four partners (Radovljica Municipality Museums and the Association of Historic Towns of Slovenia, Municipality of Fermo (Italy), Center for creative development (Serbia)), among other things, created a mobile application diStory – an interactive guide around the old town – which is a connection of digital technology and the presentation of the cultural heritage to a wider range of visitors. Clear and simple application in addition to the written text, audio speaker and image material offer a virtual 3D-souvenir and a number of informative tasks. A comprehensive presentation that visitors to the sites find informative and fun.</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>The main outcome of the project is the development of a storytelling guide. Content in booklet consists of described partner activities, communication amongst partners, with audiences, media, presentation of the mobile application, web platform diStory, digital stories ...</p> <p>An important part is dedicated to working with different audiences because of projects expectation to include all age groups and people with other expects, as people with special needs.</p>
<p>7. Links and Sources</p>	<p>https://culture.ec.europa.eu/creative-europe/projects/search/details/570405-CREA-1-2016-1-SI-CULT-COOP1</p> <p>http://www.distory.si/db/upload_file/1532000372/18-07-03-digital-storytelling-brosura.pdf</p>

Small resume (15 lines maximum)

The project aims to revitalize small town that are threaten by remoteness depopulation, economic decline, and lifestyle changes. Through the activation of their cultural heritage, the project develop guidelines about digital storytelling for museums based on the experiences of the project partners.

The manual is intended for museums, heritage sites and other cultural organisations operating in smaller local environments that have little experience in developing digital approaches to the interpretation of cultural heritage, and yet have a need and motivation to do so and promote relationships with existing audiences or attract new ones.

**GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING –
(GR-IT-CZ-DN-FR-IC-SL-SP)**

<p align="center">1. Title of the project, programme</p>	<p align="center">IMPROdigious in Youth Work</p>
<p align="center">2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)</p>	<p>Creative YouthLand (CYOUland)</p> <p>Meletopoulon 4</p> <p>25100 Egio</p> <p>Πελοπόννησος (Peloponnisos)</p> <p>Greece</p>
<p align="center">3. Area of Cultural Heritage</p>	<p>Learning mobility</p>
<p align="center">4. History of the project how it was conceived, development and context strategies;</p>	<p>Start date: 01-02-2020</p> <p>End date: 31-07-2021</p> <p>Eu Gran : 28.950,00 €</p> <p>„IMPROdigious in Youth Work” is a training course which methodologies are based on artistic, creative and improvisation-based techniques. It aims to introduce and explore the concept of “improvisation” and introduce practical and fun tools and techniques for youth workers, volunteers, activists. It focuses both on the personal and professional development, and how training own awareness, acceptance, sense of initiative can improve the quality of actions delivered by the youth workers, by meeting properly the needs of the diverse young people they are working with. We wish to support our participants to find ways to more efficient and creative approach through improvisation.</p>

5. General description of project

Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);

The main objectives are:

1. To develop empowering attitudes in the participants so that they enhance their own potential.
2. To train participants into becoming even more adaptive, creative and responsive to different stimuli, challenges, tasks.
3. To increase the level of knowledge related to the innovative methods of experiential education: Improvisation and creative tools through theatre, dance, storytelling used also in a nature-based context.
4. To enhance skills in creating and delivering creativity-based activities for the young people they work with.
5. To increase the understanding on how to use nature in the educational path and development of creativity of youth.
6. To stimulate the exchange of good practices and the planning of new ideas and projects. Our methodology is based on experiential learning, interdisciplinary exchange, outdoor education and non-formal education principles. Participants will learn through testing their designed methods and reflecting upon the experience. Using participatory approach we encourage the exchange of experience between the participants and with the local community, fostering peer learning. In this project we will also use the theme-centred interaction approach, which encourages participants to better perceive connections between themselves, the group, the topic and the environment while learning.

„IMPROdigious in Youth Work” is a 8-day training course which will take place in Greece where 24 participants from 9 countries and partner organisations will be lead by 3 experienced trainers, plus support staff. Through the planned activities, participants will be able to develop improvisational skills underpinning educational processes which cannot be scripted in advance, they will explore the topic of improvisation within youth work and refresh their trainer’s skills and approaches to introduce innovative, attractive and interactive methodologies in youth work field. The activities will stimulate the exchange of best practices to train participants how to design, facilitate and debrief existing and novel non-formal learning sessions and opportunities, and we will explore the challenges and possibilities inherent within the use of improvisation in formal and non-formal practice and in work with marginalised young people and diverse groups. „IMPROdigious in Youth Work” follows Erasmus+ priorities by improving key competencies of participants on the field of youth education and connecting well conducted non formal learning activities with innovative techniques derived from all forms of arts, creativity and improvisation, and directed towards useful changes in youth groups and communities. The participants are youth workers, volunteers, mentors and teachers over 18 years old, who work with youngsters using various non-formal activities, work or regularly collaborate with partner organizations as paid or volunteer professionals, and whose contribution to their organizations will increase the impact of the project once the training is over. A special focus will be given to participants with fewer opportunities, persons who, for economic, social, geographic, educational issues, struggle to accede to high quality learning and self development opportunities, who can hardly acquire knowledges, methodologies and skills that this training course can provide.

<p>6. Outcomes of the practices, relevant results</p>	<p>The results we expect the project to have will be on the personal and professional development of the participants. They will be encouraged to incorporate new techniques and improvisation principles into their daily personal practice, they will explore new teaching and learning methods and they will re-construct awareness of their own learning process and needs. They will practice their abilities to turn ideas into action, enhance creativity, innovation, planning and management abilities. Participants will be given further motivation, inspiration, tools and new insights on how to reach the change they wish to see in their target groups and their communities through improvisation. They will learn to appreciate and enjoy creative work with other people, as well as practice creative self-expression. Working with theatre and storytelling tools will provide participants with enhanced active listening, constructive feedback, creative expression, and a renewed attitude in expressing emotions, feelings and opinions, sharing their competencies, working with peers and youngsters in their own community and institutions. Through improvisation, participants will get new knowledge on how to support learning in the areas of problem solving, dealing with unexpected situations, and developing critical thinking. Through their direct experience, participants will be motivated and encouraged to implement the newly acquired skills not only in their homes, but also in their workplaces or when working with their target groups addressing their needs, as they will learn to use innovative methodologies that are efficient in engaging diverse groups, migrants and youth at risk of social exclusion. What is more, the capacities of involved organizations will be increased through the development of their members, networks and future cooperations. We expect this to enhance attractiveness and inclusivity of their programs and activities developed in their home organizations, both with influence on their target groups as well as on the partner organizations themselves and a broader public. At local level, throughout the project activities participants will engage with local community of Egio and surroundings. At regional and national level, the results of the project will be shared within an international community of youth workers and social workers who can build transformational educational programs on wellness, healthy lifestyle, community building and empowerment of young people. Through working with youth leaders, and ultimately the people who will become leaders in the future, we hope that the project will have a long-term impact on how the issues of society are addressed. At European level, through the dissemination of project outcomes and implementation of gained skills and know-how through activities in partner countries and elsewhere, we will receive valuable inputs and feedback from people from across various countries, which allows universality of the methods and topics, therefore the new set of skills, and possibly even the prepared projects, have the potential to be used internationally and interculturally while remaining sensitive to specific needs. This way we can spread the impact of this project across Europe.</p>
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2019-3-EL02-KA105-005260</p>

Small resume (15 lines maximum)

IMPROdigious is an 8-day training course which aims to introduce and explore principles of “improvisation” and experiment with practical and fun tools and techniques that can be readily used in daily life, creative work and in the other situations and places too. Training own awareness, acceptance and sense of initiative can improve the quality of our days and the things we do. We will learn how to jump into the unknown and to respond properly to the needs of the diverse people and situations we are working with.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING (IT)

1. Title of the project, programme	n/a
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Museo Archeologico Salinas, Piazza Olivella, 90133 Palermo PA
3. Area of Cultural Heritage	Communication

4. History of the project how it was conceived, development and context strategies;

Introductory considerations are essential to understand the meaning of the revolution that we are going to introduce here. The Archaeological Museum Antonio Salinas in Palermo, one of the most important archaeological museum for vastness and prestige of the collection (with masterpieces of the Punic – Phoenician era, Classical Greek era, Etruscan, from ancient Rome and from Sicilian history from prehistory to the Middle Ages [10]) is, for all intents and purposes, a case of study of social museum and the intent of who writes is to present it as a virtuous example of cultural communication strategies.

This Museum, giving itself a “strategic vision”, strived to recover his own public giving itself a very strong online reputation. In the essay being printed [1] have been analyzed: the empiric facts of this activity of communication, result of specific strategies and initiatives; numerical performance and appreciation of visitors of the different social media platforms where the Museum operates; the flow of visitors during the activities promoted; insights data from the different on-line instruments of interaction (mainly Facebook, Twitter and Youtube); the quality of the communication’s insights and the impact they produce in terms of interactions, appreciation, number of views and rate of sharing. Main characters of these strategies and results are the Museum Manager, the archaeologist Francesca Spatafora, and the Communications Manager Sandro Garrubbo. Garrubbo’s case is illustrative of how, in many cases, the regional department for Cultural Heritage of the Sicilian Region has already right inside resources that, employed in not appropriate roles, are overlooked and underused. This cataloguer with experience in advertising has become the Museum’s social media and content manager and the Salinas owes him the high visibility it has reached today.

The final result, awaited for four years, is the definitive reopening of the whole exhibition area. The restoration of the historical structure hosting the Museum and the Casa dei Padri Filippini all’Olivella – House of the Oratorian Fathers in Square Olivella, TN – dating back to the XVII century, was long and complex. The wait was so long that the inhabitants of Palermo quickly forgot the Museum’s existence.

5. General description of project

Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);

In 2014 the Museum's staff paid specific attention to these relevant circumstances posing itself a really "garibaldina" challenge [1]: re-earn the audience and revitalize its image. Thus is born the first slogan of the Museum: "Closed for repairs, open for vocation", then only "open for vocation" for the precise choice that refused, not using that word, the idea itself of closure. Among the numerous initiatives, with which the Salinas has brought "elsewhere" part of his collection [11], is noteworthy the exhibition "Gli etruschi a Palermo" – Etruscan in Palermo, TN – at the Real Albergo dei Poveri (17th October 2012; closed in June 2013, re-opened in December 2013 until the 30th June 2015), reinvigorated then through several initiatives, such as the adhesion to the national event #invasionidigitali – #digitalinvasion – in April 2014, that allowed the inhabitants to rediscover an outfitting almost forgotten and even reawakening the attention of the national press. Wanting to provide a numeric fact about the impact of #invasionidigitali, it could be for now quantified with a growth range of 100% between the affluence data of May 2013 and May 2014. Little events have given the Museum the opportunity to re-open, even if partially.

With the exhibition "Del Museo di Palermo e del suo avvenire. Il Salinas ricorda Salinas 1914 – 2014" – Of the Museum of Palermo and his future. The Salinas remembers Salinas, TN – (8th July 2014 – 31st January 2015), the staff decided to modernize the Museum being inspired by the lesson of absolute modernity about the concept of belonging and accessibility to the cultural heritage affirmed from its great manager. Excerpts literally stolen from the lecture the professor Salinas did during the opening ceremony of the academic year in 1873 are now "slogan" to be written on the walls and to be spread on the social media, through a new logo and a campaign ran with posts ad hoc on Facebook and Twitter and short videos inspired by the spaghetti thriller style, posted on Youtube [12].

With the exhibition "LIKE – Restauri e scatti. Il volto inedito del Salinas" – Restoration and shutter click. The unknown face of the Salinas, TN – (13th March – 3th May 2015), the meaning of which refers both to the new communication approach of the Museum both to the metaphoric freeing from the ravages of time and the signs of old restoration that put at risk the appropriate interpretation of the works of art, The Salinas joined the #invasionidigitali of 2015 (with a socio-educative experiment of creation of 3D reproductions of the archeological finds, whose results are being printed [13]). The initiative was successful as regards both of physical audience and the average growth of weekly LIKE in conjunction with the exhibition (150 instead of an average figure of 80).

But how has the Salinas managed to find its own identity on the social media? In this context, we cannot describe item by item what has already been discussed on other occasions [1], nevertheless we can provide some significant elements of the museum's strategy, based on keywords and ideas such as "to make curious", "to attract", "to involve" and "to inspire" [3]. The attainment of these goals has been achieved thanks to strategies focused on the content planning where the clue, the reference to something close, the metaphor, the hint, the approach to the daily life, the "behind the scenes", the use of emoticons in the posts are only a few of the instruments the museum adopted in order to create his own communication style. In addition to this there are captivating images, always combined with hashtags chosen with care and tagline that are no more a simple taxonomic description but a proper "tale". Just an example: the well-known metope from the Temple C in Selinunte, rediscovered in 1823, portraying of Perseo severing the head of the Gorgon Medusa in the presence of Athena, has been entitled "Trio Medusa" – from the name of an Italian famous comic Trio, TN.

In the analysis conducted on the quality of communication, we highlighted how, abandoning the typical technical terms of the archaeological circle, new specific methods of storytelling have been taken – with a narrator's voice telling a story with simple words – as instruments of an approach to the visitors, as well as way learning and research of meaning. Besides, this inclination towards the storytelling is at the base of the logo's concept: S is for Salinas but also for "Stories" that create commonality. #Lestorieidittinoi – #storiesofalofus, TN – has now become, since January 2015, the permanent hashtag of the museum's communication [5]. The Facebook page [14] has grown rapidly from the day it was opened, already full of contents, in March 2014 – to this day, 4.480 likes. Likes on Facebook and simultaneously the analysis of what the insights provide confirmed how the choice of a good title promote the curiosity and the willingness to read of users and how high and appreciate is the conversation's quality on the Facebook user's wall. Among the insight's data analysed in the essay being printed [1], the origin of the users is worthy of attention, since just a third of the users come from Palermo and just half of the total amount can be connected to residents in Sicily, demonstrating so that not only users from all over the country have been reached but even from foreign countries. From abroad comes one-third of the Facebook's page visitors from cities outside Sicily. Mention has been made of the Youtube channel [15], launched on February 21, 2014, united with Facebook, Twitter, Pinterest and Google+ and used in the best possible way to promote the museum and its events through videos especially prepared to this aim.

The Twitter profile [16] has been opened in February 2014 and until March 2015 the Salinas was the only Sicilian institution owned by the Regional Executive present on this platform; today it counts more than 2.500 followers. Surely a fundamental role has been played by the attendance to the international event of live tweeting #Museumweek, both in the edition 2014 (24th – 30th March) – the only among the Sicilian museums and institutions – both in the edition 2015 (23th – 29th March), achieving so a consistent number of followers (+250 after the week of #Museumweek 2015) thanks to the retweeting of several profiles from all over the world and a series of specific teasers.

The Google+ profile [17], operating since March 2014, has passed the 17.500 views – considering here the combined Youtube videos – showing to fully understand how to use aggregation between the different social platforms.

In closing, the Museum is active on Pinterest [18] since March 2014 and has 6 boards active, including one on the Museum treasures and one on the exhibition on Antonio Salinas.

**6. Outcomes of the practices,
relevant results**

Within a year, in step with what recently suggested by the experts, the Salinas managed to develop a own web marketing cultural strategy, thanks to the stakeholder engagement, creating a own brand image, providing it of an original and recognizable brand awareness through a own style and creating a own community well active and involved. To prove the results achieved, here is provided at conclusion of this essay just an element on the fruition in the year 2014, leaving to another moment a more detailed analysis: the palermitanian Museum – officially closed – with the sole turnout to the exhibitions on the Etruscan (16.549 visitors) and on Salinas (23.255) obtains a total of 39.714 visitors, overtaking so a well-established institution such as the Archaeological Museum Paolo Orsi in Siracusa (37.481) [19]. It is already been acknowledged that the concrete result of this new Museum approach will be clear only at the complete reopening of the Salinas. From then onwards, the challenge won't be only to find a public and a digital reputation, but to maintain them, aligning the digital place of interaction, communication and reception with the real one and building a growing, engaged community around the Museum that can recognize itself in the cultural values supported by the Salinas. It is to be hoped, along with the Museum Salinas, that this “wind of change” can reach definitively all the others regional institutions. To do this, what is needed are “visions” and “strategies” that is exactly what has been missing so far from political decision-makers.

7. Links and Sources

<https://www.coopculture.it/it/poi/museo-archeologico-regionale-antonino-salinas/>

Small resume (15 lines maximum)

The Archaeological Museum has distinguished itself in the Italian museum scene, but above all Sicilian, to become an international case study for digital strategies that has put in place to allow for greater cultural enhancement even when the museum has been closed for restoration for many years. The Salinas experience teaches us that despite the great crisis affecting many museums Italians and above all Sicilians due to a blind spending review, a communication museum through social media and a well-planned storytelling it is possible to change the fate of a museum that otherwise would have ended up in oblivion; this was possible thanks to the museum staff who sometimes even had to pay out of their own pocket communication and internet access

**GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING –
CY-PT-IT-FR-SE-RO**

<p>1. Title of the project, programme</p>	<p>My Place – My Story: Revisiting Cultural Heritage through Visual Arts and Storytelling</p>
<p>2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)</p>	<p>Kornos Primary School 3 Arch. Makarios 7640 Larnaka Κύπρος (Κύπρος)</p>
<p>3. Area of Cultural Heritage</p>	<p>NEW INNOVATIVE CURRICULA/EDUCATIONAL METHODS/ DEVELOPMENT OF TRAINING COURSES CREATIVITY AND CULTURE CULTURAL HERITAGE/EUROPEAN YEAR OF CULTURAL HERITAGE</p>
<p>4. History of the project how it was conceived, development and context strategies;</p>	<p>The project draws upon the priority areas of the ET 2020 process and the horizontal priority of promoting social and educational value of European cultural heritage, as it directly addresses issues of students’ active engagement with local cultural heritage of the past. The project also addresses the priorities of school education for promoting students’ acquisition of skills and competences, as collaborations of students-teachers-artists focused on developing students’ new skills and competences in experimentation, research and creative thinking through art and language creation. Additionally the project aimed to meet the priority of strengthening the profile of the teaching profession by providing teachers with new methods, tools and resources so as to design collaborative projects with visual artists that meet the needs of their students</p> <p>The project initiated in Kornos Primary School, a small rural school in Cyprus. During this first meeting the review of existing practices regarding school partnerships with visual artists was presented, as well as the initiation of the new project under the My Place-My Story idea. During the 3-day first training, the staff expertise for the development of projects with visual artists was utilised; it included training of educators in issues concerning contemporary artistic practices, and creative writing work with students. Parallel to the training, the event included a workshop with the visual artist, as well as a cultural walk to the area and to key landmark spots that were utilised during the project</p>

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>Start date: 01-09-2018</p> <p>End date: 31-08-2019</p> <p>Eu Grant: 52.876,00 €</p> <p>Programme: Erasmus+</p> <p>The project My Place – My Story emphasizes the value and connections of contemporary visual arts and storytelling in the context of formal education through the investigation of local cultural heritage</p> <p>Connecting students with their local culture and supporting them to revisit cultural elements in new contexts could result in deep and meaningful communication between the past and the present, the understanding of local ideas and practices regarding arts and crafts, relationships with the physical environment and popular folk stories.</p> <p>The project targeted to teachers and students of the involved partner schools, as well as teacher communities across Europe and the world.</p> <p>The main activities were:</p> <ol style="list-style-type: none"> 1. Learning/Teaching/Training/Activities: 2. teachers training events regarding the implementation and exchange of good practices involving cooperation of schools with artists 3. development of educational resources and publishing at an on-line space/ paddlet (in native language of each partner and in english explanatory text)
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<p>6. Outcomes of the practices, relevant results</p>	<p>The development of an OER website was presented, and the free platform PADLET https://padlet.com/myplacemystory/erasmusplus was introduced to participants. The Padlet platform was agreed to incorporate the visual project presentation and the educational materials produced. The following meetings at the partner countries presented the visual arts and creative writing projects as they were evolved in the participating partner schools, and discussions took place that would help foster the project sustainability and its presentation through the online platform. During the last meeting a thorough discussion of the final evaluation of the project took place.</p> <p>During the implementation of the project My Place - My Story, the development of the Open Educational Resources platform created an opportunity for dissemination of the project ideas and activities across the partner countries.</p> <p>The project results present a rich repertoire of methodology as each partner approached the project goals and objectives in diverse ways.</p> <p>The project results are directly linked to the priority of social and educational value of European Cultural Heritage, as it addresses inspiration and nurtures respect and admiration of the local culture of the past, as well as the creation of the contemporary culture of future generations. The project results are also linked to the priority of creating new innovative curricula/educational methods/development.</p>
<p>7. Links and Sources</p>	<p>https://padlet.com/myplacemystory/erasmusplus</p> <p>https://erasmus-plus.ec.europa.eu/projects/search/details/2018-1-CY01-KA229-046905</p>

Small resume (15 lines maximum)

The project aspires to emphasize the value and connections of contemporary visual arts and storytelling in the context of formal education through the investigation of local cultural heritage elements. Connecting students with their local culture and supporting them to revisit cultural elements in new contexts could result in deep and meaningful communication between the past and the present, the understanding of local ideas and practices regarding arts and crafts, relationships with the environment and popular folk stories. School collaborations with artists is a vital part in the project. Finding interest in contemporary visual arts and storytelling through these partnerships while rediscovering the local cultural past, offer opportunities to students, teachers, and artists to research, document and preserve the past while creating a new future through artwork and storytelling production.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – LT-RO- HU-IT-SK-ES	
1. Title of the project, programme	Once upon a time: fairy tales and myths across Europe
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	EvolvingYOUth Vecgaujas iela 18 , LV-2163 Carnikava , Vidzeme , LV
3. Area of Cultural Heritage	. Cultural heritage/European Year of Cultural Heritage ; Creativity and culture ; Intercultural/intergenerational education and (lifelong)learning
4. History of the project how it was conceived, development and context strategies;	Once upon a time: fairy tales and myths across Europe was a KA1 youth exchange, which was implemented from 31st of August till the 7th of September in Jūrmala, Latvia totally involving 40 participants from Latvia, Italy Hungary, and Finland. During the exchange the participants promoted intercultural learning and sensitivity through puppetry and storytelling, sharing traditional fairy tales, created and implemented a common intercultural tale on the topic of intercultural learning for young people, and presented it to the public as a puppet show to other young people at an international and local level. This project was a result of cooperation among – EvolvingYOUth (Latvia) – Kulturális Kapcsolatokért Alapítvány (Hungary) – Association for Cultural Relations (Finland) – Associazione Studenti per la Città (Italy) – Youthfully Yours SK (Slovakia).

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>Start date: 01-03-2020</p> <p>End date: 31-10-2020</p> <p>Project Reference: 2019-3-LV02-KA105-002844</p> <p>Eu Grant: 14.467,00 €</p> <p>Programme: Erasmus+</p> <p>The main aim of the project is to transfer to young people European values of diversity, intercultural understanding and sensitivity through the use of puppet theatre and traditional fairy tales.</p> <p>Specific objectives are:</p> <ul style="list-style-type: none"> - To raise awareness on intercultural learning and sensitivity through the use of puppet theatre and storytelling by sharing traditional fairy tales and stories and by discovering concepts of identity and diversity; - To enhance European values such as mutual understanding, tolerance, active citizenship and fight negative values as xenophobia, racism, homophobia and Euro-scepticism; - To discover and exploit the potential of storytelling by presenting traditional fairy tales and using puppet theatre with the feedback of external experts as a valuable learning procedure to develop intercultural competence for young people; - To create and perform a common intercultural fairy tale on the topic of intercultural learning by young people and present it in public as a puppet theatre for other young people at the international and local level. <p>The Project involved 40 young people coming from Lavia, Italy, Spain, Finland, Romania, Hungary, and Portugal.</p> <p>The exchange activities were carried out In Riga from 1st to sixth September 2020. The activities were based on the concept of peer-to-peer education and focused on the sharing of traditional fairy tail and stories of different country involved, using street art such as puppet theater to represent them.</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>The activities implemented gave to beneficiaries the chance to develop some new skills that can be used in their life for example in volunteering or in labor market. Participant have learned more about interculturalism, theatre concept and puppet making, discussed the European context and exchanging best practices. Participants can create new activities to be run behalf and providing new tools and ideas.</p> <p>Moreover, the project has widened their network of contact and created new partnership and participant were very engaged sharing their national cultural heritage.</p>

7. Links and Sources

<https://erasmus-plus.ec.europa.eu/projects/search/details/2019-3-LV02-KA105-002844>

Small resume (15 lines maximum)

During the exchange the participants promoted intercultural learning through puppetry and storytelling, sharing traditional fairy tales, created and implemented a common tales on the topic of intercultural learning and presented it to the public as a puppet show to other young people at and local and international level.

During the exchange participants had to lead workshops to each other about storytelling, mythology, culture, traditions and identity, they had to present their own country's — national dances, songs, games, foods and drinks, their own national myths and fairy tales to each other in national groups in a form of short theatre plays.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – CY-IT-SE-EE-GR

1. Title of the project, programme	Recording Tradition
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	NEOLEA GIA ANTALAGI KAI KATANOISI 27 EZEKIA PAPIOANNOU STREET 1075 NICOSIA Cyprus
3. Area of Cultural Heritage	INTERCULTURAL/INTERGENERATIONAL EDUCATION AND (LIFELONG)LEARNINGCREATIVITY AND CULTURECULTURAL HERITAGE/EUROPEAN YEAR OF CULTURAL HERITAGE
4. History of the project how it was conceived, development and context strategies;	Traditions and customs are one of the most integral parts of one's cultural identity. The European identity is composed of various cultures, each one with its own set of traditions, which together lay the foundation for the creation of a stronger collective European identity. However, some of Europe's oldest traditions have started to fade for many reasons, sometimes because the people practicing them have grown too old to do so or because those traditions have been replaced by new ones. Thus, there is a need for young people to get to know the traditions of their countries and of those of other countries. In that way they might stop rejecting them and use this knowledge wisely to move forward

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>Start date: 01-08-2018</p> <p>End date: 31-05-2019</p> <p>Project Reference: 2018-2-CY02-KA105-001299</p> <p>Eu Grant: 28.325,00 €</p> <p>The aim of this project is to cultivate historical empathy and pay homage to “endangered” or forgotten traditions around Europe. The main goal is to allow youngsters from European countries to become aware of the traditions of their countries and be introduced to traditions from other countries that have started to die out, while exploring and practicing the art of storytelling through photography and video-making.</p> <p>The main objective of the project is to improve the knowledge about tradition of the origin’s country and to also know the traditions of involved countries.</p> <p>Moreover, one of the objectives is to fill the gap between past and present awareness, above all in younger generation.</p> <p>Furthermore, giving to people the skills to be able to search and learn more about the past and raising awareness about the tradition of the target area to learn and use this knowledge also to turn it into a profession, fighting unemployment at the same time.</p> <p>To familiarize the participants with storytelling and videography techniques in the context of understanding the past.</p> <p>The project has involved 40 young people from each country, and they spent 12 day ad a traditional village on the mountain of Cyprus.</p> <p>The activities had included:</p> <p>Demonstrations by experts through workshops on traditional arts, crafts and food</p> <ul style="list-style-type: none"> - Visits to local folk centres, museums and youth clubs, where young people interact with tradition. - Workshops on exploring and practicing storytelling through various forms - Workshops on photography, filming and video-editing - Website creation - Collecting oral history - Creation of short videos - Leisure time activities related to European traditions: Culture night, Traditional game night, Spooky Treasure Hunt
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<p>6. Outcomes of the practices, relevant results</p>	<p>Half of the participants had an interest or an active involvement in tradition. This includes the practicing of musical instruments, dancing, theatre, arts and crafts, or the study of the past. The other half of the participants had basic videography or photography skills which come from their personal interest in filming, taking photos, using basic video making and editing tools, such as Windows movie maker.</p> <ul style="list-style-type: none"> - Use of technology to promote understanding of traditions and history - Learning of new methodologies with a wide range of implementations: Storytelling, video-making, collecting oral histories, creating and managing websites - Increase of employment opportunities - Development of interpersonal skills related to inter-generational dialogue - Development of new project ideas and new possibilities for collaboration - Encouragement of youth in becoming multipliers of ideas and projects
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2018-2-CY02-KA105-001299</p>

Small resume (15 lines maximum)

This project aims to cultivate historical empathy and try to rediscover forgotten traditions around Europe. The goal is to teach young people about traditions of their countries of origin and introduce them to traditions of other countries that have started to die out. To achieve these goals, the project uses storytelling through photography and video-making. The project is a student exchange in which were involved 40 young people, 1 youth leader and 4 participants from Bulgaria, Italy, Spain, Greece, Sweden, Poland, Estonia and Cyprus. They spent 12 days in a traditional village in Cyprus in which participants were introduced to local traditions and encouraged to share their traditions.

The activities were based on principles of non-formal education and included workshops, visit of local centers, creation of videos etc.

The project has developed the participants' skills in storytelling, video-making, collecting oral histories, creating and managing websites.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (IT-PR-GR-TR)

1. Title of the project, programme	Safeguarding Intangible and cultural Values and HERitage
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	UNIVERSITA DEGLI STUDI DI BARI ALDO MORO PIAZZA UMBERTO I 1 70121 BARI Puglia
3. Area of Cultural Heritage	capacity building in cultural sector
4. History of the project how it was conceived, development and context strategies;	<p>The project was conceived after the development of the European cultural agenda during the second half of 10's and also in the UN agenda 2030 on sustainable development. which recognizes global citizenship, cultural diversity and intercultural dialogue as general principles of sustainable development. It recognizes that all cultures and civilizations can contribute, and are fundamental, to sustainable development. Culture is explicitly mentioned in several Sustainable Development Goals of the 2030 Agenda and in particular in Objective 11 (City-Heritage), as well as in Objective 4 (Education) and in Objectives 8 and 12 (sustainable growth/ consumption patterns) in relation to tourism.</p> <p>All of the above was confirmed once again by the adoption, by the Council, of a general approach on the November 2016 proposal for the creation, in 2018, of a European Year of Cultural Heritage: Celebrating the diversity and richness of the European Heritage. On February 15th 2017, the ambassadors of the Member States approved the provisional agreement reached on February 9th between the Council and the European Parliament, thus confirming the decision for the EYCH2018.</p> <p>From these premises comes the idea of the Safeguarding Intangible cultural Values and HERitage – S.I.L.V.HER. project, Which finds its roots in the need to design a new training path that embraces and positively exploits all that comes from digital transformation, a phenomenon that is also strongly encouraged at national level and which increasingly provides for the introduction of ICT tools in all areas. Even the cultural sector and, more specifically, the safeguarding and promotion of cultural heritage, are not exempt from this advent.</p>

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>Start date: 01-10-2018</p> <p>End date: 30-09-2021</p> <p>Project Reference: 2018-1-IT02-KA203-048412</p> <p>Eu Grant: 286.177,00 €</p> <p>The S.I.L.V.HER. project, therefore, proposes to develop a training course related to Cultural Heritage, but which also includes the digital tool, not only as a means of learning, but also and above all as a future means of developing a strategic sector and which will also support a process of recognition of its European identity. Precisely for this reason the need arises to implement this project on a transnational level.</p> <p>The blended, or mixed, course will be divided into two types of activities: online training and transnational mobility as face-to-face training sessions.</p> <p>This course will be divided into three modules:</p> <ul style="list-style-type: none"> – Management of cultural projects; – Digital storytelling of intangible cultural heritage; – Augmented and virtual reality in the cultural sector.
<p>6. Outcomes of the practices, relevant results</p>	
<p>7. Links and Sources</p>	<p>https://www.silvher.eu/about/</p> <p>https://silvher-learn.eu/course/view.php?id=3</p>

Small resume (15 lines maximum)

The project has developed a course called “digital valorization of cultural heritage and it was activated in an experimental way in the academic year 2019/2020 and available in the consortium languages.

through the developed platform, the course is available for everyone signing in as a guest. the course is composed by three modules:

- Management of cultural projects;
- Digital storytelling of intangible cultural heritage;
- Augmented and virtual reality in the cultural sector.

As a result of the pilot course, students developed projects for the digital safeguarding of local cultural heritage. The developed APP provides new experience in Augmented reality: using smartphones, users can aim via camera the cultural site and a voice tell stories about it.

So, the main objective of the project is to facilitate and offer access to cultural heritage in the target cities.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (FR-BE-BG-IT-PT)

<p>1. Title of the project, programme</p>	<p>SEEDS OF TELLERS, Storytelling for a better oracy</p>
<p>2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)</p>	<p>D'Une Parole à l'Autre 10 avenue du Maréchal Leclerc 92240 Malakoff Île de France</p>
<p>3. Area of Cultural Heritage</p>	<p>Oral cultural heritage</p>
<p>4. History of the project how it was conceived, development and context strategies;</p>	<p>19.7% of pupils in the EU had reading difficulties in 2015, compared to 17.8% in 2012 (PISA report). Only 4 Member States reached the reference level of less than 15%. The system has never reproduced social inequalities to such an extent, in the OECD particularly in France and Belgium. More and more children are entering kindergarten with delayed language skills and exposure to screens is making the situation worse. The lack of elaborate exchanges and vocabulary increases the gap between children according to their socio-cultural background very early on. However, success in learning is associated with mastery of speech, the foundation of all learning. For the sociologist B. Lahire, the mastery of the spoken word and degrees are the main social organisers: those who have learned to express themselves in public more often hold positions of responsibility. While 70% of professional speaking time is oral, this ratio is reversed at school: the written world dominates teaching practices. Oral expression in schools is very often directed from the pupil to the teacher, with the use of by heart learning and recitation. Oral presentations and examinations are prepared as if they were written documents. For the school, speech is born of writing. Today, the question of oral expression is resurfacing with new tests at the end of schooling. In Portugal, orality is emphasised, while in France and Italy a grand oral and a multidisciplinary interview are appearing.</p>

5. General description of project

Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results;

- **Start date:** 01-12-2018
- **End date:** 31-03-2021
- **Project Reference:** 2018-1-FR01-KA201-048145
- **Eu Grant:** 298.461,00 €
- **Programme:** Erasmus+

6 partners, 5 countries: 2 storytelling specialists (D'Une Parole à l'Autre and Grimm Sisters), 1 agency specialising in the creation of educational platforms (Les Apprimeurs), 1 organisation specialising in specific learning difficulties (Logopsycom) and 2 schools (AEPROSA, L. KARAVELOV)

The aims of the projects are several:

- To encourage self-confidence
- To listen to and respect the word of others
- To promote cooperation
- To develop memory and vocabulary
- To encourage the imagination
- Discover and share the European oral cultural heritage
- To fight against inequalities in learning which have increased during the health crisis.

The main target group are children from kindergarten to 6th grade.

Training pupils to tell stories orally in class without a written support allows them to become emotionally involved, to experience pleasure and to pass it on in order to assert themselves as individuals and find their place in the group

The activities are composed by storytelling's workshop that had been held in schools from participant countries. The project realized also video of adults telling stories to inspire teachers.

<p>6. Outcomes of the practices, relevant results</p>	<p>O1-Pedagogical guide to set up oral storytelling workshops «Storytelling at school to master speech» (40 pages)</p> <p>O2-Multilingual library: more than 300 stories from oral literature to tell in class</p> <p>O3-Webradio: more than 110 audio recordings of students telling stories</p> <p>O4-More than 20 videos of children and adults telling stories O5-20 Educational kits linking the themes of the school curricula to the stories</p> <p>O6-23 Pedagogical sheets to accompany teachers in the implementation of storytelling workshops in class Under the aegis of the National Education and the City of Paris 14th, «Storytelling Week» enabled more than 120 teachers and 2500 students to participate in a storytelling circle</p> <p>Following this event, a project to train teachers in storytelling is planned.</p> <p>Financed by the French Ministry of Education, it concerns the Priority Education Network schools in Paris 14.</p> <p>Libraries, storytellers, teachers... spontaneously wish to contribute to the project, which we will run for at least 5 years.</p> <p>LONG-TERM BENEFITS</p> <ul style="list-style-type: none"> •Fight against illiteracy, give a taste for learning •Reduce inequalities in learning •Increase listening, dialogue between individuals and cultures •Preserve and transmit European oral culture at school. To get to know traditions, peoples and the world better in order to prepare the future •To raise awareness in Europe of the importance of learning to master structured and autonomous speech.
<p>7. Links and Sources</p>	<p>https://seedsoftellers.eu/</p>

Small resume (15 lines maximum)

The project was addressed to fight against illiteracy, reduce inequalities and learning, increase listening and dialogue, preserve and transmit European culture at school and to raise awareness in Europe of the importance of learning to master structured and autonomous speech.

The project helped children to develop self-awareness, the importance of culture in their life and mastering the art of speech through the creation of some videos of them performing traditional fairy tales (available on the project web site).

The target group are mainly 2: teachers and students.

On the web site, the available resources make the methodology universal and can be used by every teacher that would like to apply the project in his classroom, making the seeds of teller project a good practices.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (BELGIUM-NETHERLANDS)	
1. Title of the project, programme	Storycircles for elderly people
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Fonkelvogel vzw Meendijkstraat 1, 3300 Tienen, Belgium
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	Fonkelvogel organises storytelling performances. Together with other partners it puts storytelling on the cultural map. Fonkelvogel strives to offer high-quality storytelling moments with top storytellers from home and abroad.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i>	There were 18 volunteers, storytellers, retirees, people working with elderly people in community centres and elderly homes attended. A Storycircle was set up with 12-14 people aged between 70 en 93 and two facilitators. We started the project in September 2019 with a meeting in the Netherlands with the experts of Platform Stichting Levensverhalen and ended in April 2020 with a local storycircle, facilitated by new volunteers/facilitators after they took the train-the-trainer workshop. Another partner was LDC Ter Vlierbeke (The Netherlands). The objective is collecting and performing real personal stories, which are an important part of (local) history. Financial support was by FEST (The Federation for European Storytelling).
6. Outcomes of the practices, relevant results	To educate people on how to tell stories. Each elder told a life story. They covered themes like: my childhood, neighbourhood, my old School, the first Days of the war, Dating in the old days, entering an elderly Home ... These storytelling meetings in elderly people's homes continued after the project.
7. Links and Sources	https://fest-network.eu/project/life-is-a-circle-storycircles-for-elderly-people/

Small resume (15 lines maximum)

Fonkelvogel organised 2 inspiration days about storycircles for elderly people. During the Inspiration days for storycircles for elderly people the group discussed following themes: what does the train-the-trainer concept involve, how do you organise storytelling groups, assessing strengths and weaknesses, what skills do you need as facilitator with the experts from Platform Stichting Levensverhalen and got a presentation of good practices from the Netherlands and Flanders (BE). Fourteen people attended the workshop (18 with the Members of Fonkelvogel). Target groups were elderly people and people working with them. They used the method of classical storytelling of real and personal stories. These stories are important part of local cultural heritage. They are important piece of history, which must not be forgotten in this quickly changeable world. Storytelling is also gut for therapeutic method, which is also beneficial for elderly people.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (ENGLAND)	
1. Title of the project, programme	Seasonal Schools
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	COMMON GROUND Ford, Pineapple Lane, Bridport, Dorset, DT6 5HZ
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	Common Ground is an arts and environmental charity. It's working with several state primary schools in Dorset and Somerset to explore how seasonal change and celebration can inspire the daily learning experiences of children. A nearby river or copse, trees in the playground or nearby park, a street-side hedge, a community orchard, old and new buildings in the high street: tuning into these places and returning to see how they change through the seasons can inspire different kinds of lessons, nourishing the national curriculum with outdoor learning activities rooted to the local environment.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i>	With the help of teachers, parents and children from schools in Dorset and Somerset, Common Ground are collecting lots of exciting ideas that are helping to reconnect children with nature and bring seasonality into the classroom. Seasonal Schools is being developed with Martin Maudsley, an ecologist and storyteller based in Dorset. Seasonal Schools is funded by Dorset: Area of outstanding beauty (not more than £2000 per year and by donation). The project has started in the year 2017 and is still on (project, or let say method, which liked to be permanent in primary schools in England).
6. Outcomes of the practices, relevant results	Martin Maudsley is telling stories in schools in Dorset and Somerset. After the stories there are different art workshops in schools. All the activities are incorporated in schools' curriculums. There are season in their local environment and how we need to protect our nature and environment. Children are encouraged to observe the nature around them and to be natural scientists. Children can be also artistic and creative in their expression. The projects also wants that the children will learn more about local heritage and history.

7. Links and Sources

<https://www.commonground.org.uk/seasonal-schools/>

Small resume (15 lines maximum)

'Seasonal residency' encourages children and teachers to become more familiar with nearby landscapes and wildlife, by making maps and calendars, by walking, telling stories, writing poems and songs. The project helps to shape these seasonal experiences and expressions into celebrations unique to each school, moments of the year which reflect the particular wildlife, oral history, architecture and cultural heritage of their local area, as well as expressing the childrens' own intellectual, artistic and emotional connections with it.

They would like the idea of a 'Seasonal School' to become a proud expression of a school's identity. '*We are a Seasonal School*' could be a way of explaining how a school draws inspiration from seasonal change and embraces the nearby landscapes, the rivers, orchards, parks, allotments and streets as an extension of the classroom. In this way, the seasons begin to shape a long-term teaching philosophy that draws from the school's immediate surroundings and responds to what the children themselves discover from the near-places outside the school gates and fences.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (ENGLAND)

1. Title of the project, programme	Time and Tide
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	KATALYTIK LIMITED 20 ISLAND VIEW AVENUE, CHRISTCHURCH, Dorset, BH23 4DS England/Wales
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	Time and tide is a story and performance piece about Christchurch Harbour's double high tide and the role that it plays within the area. The project wanted to connect local community with scientific phenomenon, which is important part of their lives.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i>	<p>The project aim was to collect the stories, science and activities in a book.</p> <p>The project worked in cooperation with Christchurch Activities for Young People and the local authority youth services.</p> <p>Scientific support has been provided through the National Oceanography Centre and the Universities of Southampton and Bournemouth.</p> <p>Time and Tide was an ambitious project bringing together a diverse range of partners and audiences including: community groups for young people, older adults and young adults with disabilities; local scientists and other experts; the storyteller Martin Mausley; the project team of science communicators; the library; local schools and the wider public (mainly families with pre-teen children and older adults) The project led to many different types of events and activities for these different audiences.</p> <p>The project funding is from the Department for Business Innovation and Skills' Community Challenge Grant Scheme.</p> <p>The project lasted from September 2014 until March 2015.</p>

<p>6. Outcomes of the practices, relevant results</p>	<p>Young people were involved in exploring and developing the concept of the tides and amphidromic points into a storyline and performance piece with Martin Maudsley, a professional storyteller/performer. The young people worked with scientists currently studying the harbour to explore the science on our waterfront through research, experiments and model making. Key events included:</p> <ul style="list-style-type: none"> • Saturday Science Club – Project TNT • Half term activity day • Community discussion groups • Talking Tides with Ivan Haigh at Highcliffe Sailing Club • Tales on the Tide with Martin Maudsley at the Thomas Tripp on 30 April 2015 <p>Events were taken place at local arts and storytelling festivals and the team produced a book and video of the tales. The display boards produced as part of the CREST awards for the project are available to view at the Stanpit Marsh Visitor Centre.</p>
<p>7. Links and Sources</p>	<p>http://christchurchtides.blogspot.com/ http://christchurchtides.blogspot.com/2015/12/acknowledgements.html</p>

Small resume (15 lines maximum)

As a result visitors of the project events found storytelling as an effective way to share how and why the tides happen in and around Christchurch and were interested in other science based forms of entertainment. The Time and Tide project effectively engaged a diverse range of Christchurch residents with local science. The topic of the tides in Christchurch was relevant and of interest, particularly to adults. Participants connected to the science through a local issue and valued the local nature of the project. The children involved in the project found some of the wider ocean science more engaging than the tides but also learned about the tides. The events attracted both those ‘new’ to science and people already interested in science. Participants felt they could access science as a result of the project and wanted further opportunities to engage with science. The youth steering group developed life skills and gained self-esteem as well as learning new science.

Storytelling connected the science to wider cultural references.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (FRANCE, Poland, Romania, Turkey)	
1. Title of the project, programme	Land of Legends
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	LYCEE MAURICE RAVEL 2 avenue Gregorio Maranon 64500 SAINT JEAN DE LUZ Aquitaine France
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	The role of myths and legends in terms of the principle of education spreading and continuing culture has always been important. It is a fact that the way that was used in the education of the child in societies is to explain the values in these narratives by telling the stories, myths and legends. It has been an important source of motivation for our project that myths and legends teach social values to school-age students, contribute to personality development, develop their creative intelligence, create an awareness of nature and environment, and increase their love for people and life.

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>The project aims to achieve:</p> <ul style="list-style-type: none"> -To make participants be aware of myths and legends from different cultures. -To contribute to the education of the participants through myths and legends. - To make participants learn social norms, social adaptation behaviors through myths and legends. - To contribute to the personality development of the participants. -To contribute to the creation of awareness of nature and environmental protection through themes in myths and legends. -To make participants gain a positive stance towards life. - To develop the sense of belonging towards their own society by learning the concepts of belonging such as the love of homeland and love of the nation in myths and legends. -To develop creative thinking, free thinking of the participants - To create cultural integration among participants due to the fact that the participants consist of individuals from different cultures. - Improving linguistic skills in the participants. - Contributing to the increase of the participants' ability to work together and to express themselves. <p>Participants countries: Colegiul Economic «Iulian Pop» (RO) , Społeczne Liceum Ogólnokształcące im. Polskich Noblistów (PL), antalya kepez mahmut celalettin okten anadolu imam hatip lisesi (TR).</p> <p>The project includes students between the ages of 14-18 who study at project partner schools and their teachers and administrators working in these schools.</p> <p>The project is part of Cooperation partnerships in school education (Erasmus+ project). It has started on 01-11-2021 and will end on 31-10-2023 (it is still on).</p> <p>Eu Grant is 106.160,00 €.</p>
<p>6. Outcomes of the practices, relevant results</p>	<ul style="list-style-type: none"> - Participants will be people who know their national and moral values. - Participants will be individuals who can cooperate internationally and who have achieved cultural integration. - Contribution will be made to the protection of the world cultural heritage. - Participants' interest in the courses will increase and their academic success will increase.
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2021-1-FR01-KA220-SCH-000027909</p>

Small resume (15 lines maximum)

Students and teachers and administrators will participate in country mobilities. The project is a 24-month project. During this two-year period, project mobility will take place in each project partner country. The duration of these mobilities will be one week and each mobility will have a sub-theme. According to the theme of the mobility, activities related to legends and myths will be carried out. These activities will be drama studies, musicals, theater plays, digital story making. Apart from country mobilities, these activities will also be held locally. In activities, methodologies such as learning by doing, acting, drama, showing, pair work, group work, watching, listening will be used. Legends and myths will also make some lessons easier to learn. As a result, the use of legends and myths in educational environment will provide social, cultural and academic development for participants.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (FRANCE, Belgium, Bulgaria, Italy, Portugal)	
1. Title of the project, programme	SEEDS OF TELLERS, Storytelling for a better oracy
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	D'Une Parole à l'Autre 10 avenue du Maréchal Leclerc 92240 Malakoff Île de France FR France
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	<p>More and more children are entering kindergarten with delayed language skills and exposure to screens is making the situation worse. The lack of elaborate exchanges and vocabulary increases the gap between children according to their socio-cultural background very early on. While 70% of professional speaking time is oral, this ratio is reversed at school: the written world dominates teaching practices. Oral expression in schools is very often directed from the pupil to the teacher, with the use of by heart learning and recitation. Today, the question of oral expression is resurfacing with new tests at the end of schooling.</p>

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results;</i></p>	<p>Seeds of Tellers offers teachers tools based on oral literature (tales, myths and also nursery rhymes etc.) to help pupils master an autonomous, thoughtful and shared language, improve their cognitive faculties and facilitate the learning of reading and writing.</p> <p>Objectives:</p> <ul style="list-style-type: none"> •To encourage self-confidence •To listen to and respect the word of others •To promote cooperation •To develop memory and vocabulary •To encourage the imagination •Discover and share the European oral cultural heritage •To fight against inequalities in learning which have increased during the health crisis. <p>Training pupils to tell stories orally in class without a written support allows them to become emotionally involved, to experience pleasure and to pass it on in order to assert themselves as individuals and find their place in the group. Our credo: «Listen better to speak better, speak better to think better; because when we think better, we write better.</p> <p>Participants countries: Belgium, Bulgaria, France, Italy, Portugal.</p> <p>The project is part of Strategic Partnerships for school education (Erasmus+ project), which started at 01-12-2018 and ended at 31-03-2021.</p> <p>Eu Grant was 298.461,00 €.</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>Children’s storytelling workshops have been held in schools in France, Portugal, Italy and Bulgaria. We have created www.seedsoftellers.eu, which gathers the 6 productions of the project (see results). Videos of adults telling stories have been made to inspire teachers. The resources are available in each language of the partnership as well as in English and meet accessibility and inclusion standards.</p>
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2018-1-FR01-KA201-048145</p> <p>www.seedsoftellers.eu</p>

Small resume (15 lines maximum)

They have chosen to focus on stories from the oral tradition: tales, but also finger games, nursery rhymes, cumulative tales, songs, riddles, myths and legends... Storytelling is one of the oldest and most shared oral forms. Structured stories, from a common oral heritage, offer a framework for reasoning, memory, imagination... Through the teachers we target students from kindergarten to 6th grade. Storytelling at school can lead to a number of benefits on linguistic, cognitive, and social levels. For children, speaking is first and foremost an opportunity to engage others in dialogue, and to learn how to listen to one another. Results were: Pedagogical guide to set up oral storytelling workshops „Storytelling at school to master speech” (40 pages), Multilingual library: more than 300 stories from oral literature to tell in class; Webradio: more than 110 audio recordings of students telling stories; More than 20 videos of children and adults telling stories; Educational kits linking the themes of the school curricula to the stories; Pedagogical sheets to accompany teachers in the implementation of storytelling workshops in class.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (GERMANY-FRANCE-BELGIUM-NETHERLANDS-ITALY)

<p>1. Title of the project, programme</p>	<p>People, Places and Stories project</p>
<p>2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)</p>	<p>Landkreis Kassel Der Kreisausschuss - Wilhelmshöher Allee 19–21 34117 Kassel Germany</p>
<p>3. Area of Cultural Heritage</p>	<p>Cultural Heritage</p>
<p>4. History of the project how it was conceived, development and context strategies;</p>	<p>Heritage communities are self-organised, self-managed groups of individuals interested in progressive social transformation of relationships between people, places and histories. They are the ideal context for developing key competencies such as cultural awareness, citizenship skills and the ability to learn.</p> <p>This is also where the new Erasmus+ funded project People, Places, Stories comes in.</p>
<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>People Places Stories (PPS) is an Erasmus + project (2020-23) which focuses on the creation of heritage communities as socio-cultural spaces for creativity, learning and participation. Start date was on 02-11-2020; end date on 01-04-2023 (ongoing).</p> <p>Eu Grant: 255.559,00 €.</p> <p>PPS project focuses on the capacity building of heritage communities as a socio-cultural space for creativity, learning, participation and inclusion. The project aims to increase civil society's capacity to exploit heritage as an environment and resource for sustainable development.</p> <p>Partners: Association des Centres culturels de rencontre (FR), Blended Learning Institutions Cooperative (DE), UCL (UK), PLATform Opleiding, Onderwijs en Organisaties BV (Plato) University of Leiden (NL), Smart Revolution Srl (IT), Universita del Salento (IT).</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>PPS will analyse what competences are needed for heritage community capacity building and develop a training curriculum for the stakeholders involved in order to improve the number, quality and impact of these communities on society as foreseen in the Faro Convention.</p> <p>People Places Stories has developed an online Toolkit and learning platform to help those interested with practical guideline and real-life examples.</p>

7. Links and Sources

<https://pps-eu.org/>

<https://erasmus-plus.ec.europa.eu/projects/search/details/2020-1-DE02-KA204-007698>

Small resume (15 lines maximum)

The project team will develop a competence framework, a curriculum and tools for the professional development of facilitators and multipliers to support all stakeholders involved in heritage community engagement. “Heritage communities are self-organised, self-managed groups of individuals who are interested in progressive social transformation of relationships between peoples, places and stories, with an inclusive approach based on an enhanced definition of heritage.”The project will create a training offer for the development of ‘Faro competences’: competences that are needed to build and maintain heritage communities to be inclusive and foster a sense of belonging.

The project targets heritage professionals, community mediators, participatory planning facilitators, adult educators, policy makers, citizens and communities. They will be provided with methods to build and expand communities on the ground that are committed to a unifying interpretation and treatment of cultural heritage – in line with the FARO Action Plan.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (Germany, Greece, Italy, Poland, Spain, Turkey)	
1. Title of the project, programme	TRUST KIDS: Our Cultural Heritage Entrusted to Tiny Hands
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Europaschule am Gutspark Am Gutspark 5 14612 Falkensee BRANDENBURG Germany
3. Area of Cultural Heritage	Intangible and Tangible
4. History of the project how it was conceived, development and context strategies;	<p>Local communities were reached by meeting the majors and local politicians. There we were able to distribute our outcomes.</p> <p>Our cultural heritage is our unique treasure through which we feel the senses of belonging, safe and proud. It is our shared bond with the community we live in that it represents our identity.</p>
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results;</i>	<p>TRUST KIDS is a project that focused on cooperation and exchange of good practices between schools. The main goal of the project was to develop a deeper understanding of the way how we can preserve and maintain our cultural heritage, which is a European teacher's responsibility. Learning about cultural backgrounds and those of partner countries and friends from all over Europe helped to appreciate the diversity of European Cultural Heritage and EU citizenship.</p> <p>The partnership consisted of 6 schools providing education for primary school students:</p> <ul style="list-style-type: none"> - Europaschule Falkensee, Germany - Asagi Cıyanlı S. Ahmet Birkac I.O, Turkey - 13th Primary School Polichni Thessaloniki, Greece - Istituto Comprensivo TE2 Savini San Giuseppe S. Giorgio, Italy - Szkola Podstawowa nr 58 im; Jerzego Kukuczki w Poznaniu, Poland - CEIP GLORIA FUERTES, Spain. <p>Erasmus+ project was part of School Exchange Partnerships: It started 01-09-2019 and ended on 31-08-2021.</p> <p>Eu Grant: 132.630,00 €.</p>

<p>6. Outcomes of the practices, relevant results</p>	<p>Students gained a sense of social responsibility and were proud of what they have as heritage. The project therefore enhanced EU awareness, democracy and helped tackling early school leaving and disadvantage through showing the importance of learning and involving all kinds of students. A lot of engagement brought empathy, intercultural understanding and respect to other cultures, customs and traditions. This made pupils and teachers feel more and more Europeans.</p> <p>Their common projects can be found here: https://www.trust-kids.de/tasks</p>
<p>7. Links and Sources</p>	<p>https://www.trustkids.de/</p> <p>https://erasmus-plus.ec.europa.eu/projects/search/details/2019-1-DE03-KA229-059730</p>

Small resume (15 lines maximum)

In the three years' project lifecycle, there were activities from the different forms of cultural heritage. The students expressed their culture through storytelling, music, poetry, costume, dance, traditional sports games and handicrafts. While arranging activities, we got the chance to use ICT skills to promote cultural heritage in digital forms. Our pupils (aged 5-12) were actively involved in activities first to learn their own cultural identity than the partner countries and developed an awareness about the similarities and differences of 6 European countries' cultural heritage. The methods that lead to the achievement of the project's objectives were project based learning, classroom discussions, cooperative learning, hands-on learning, on-site investigations, case studies, computational and online learning. The main tool for communication between partners were Twin-space chats, e-mails, video conferences and other messengers. In the project life cycle, 3 short-term staff training events and 3 short-term exchange of pupils took place. Online booklets, an eTwinning project, a project calendar, a collection of stories (ebook), comics, calligrams, folk songs, traditional games, handicrafts, school project corners, Project Brochures, web pages, exhibitions, conferences, seminars for exchange of good practices, gained experiences during the project. Benefit is proudness of pupil's own heritage and respect to other cultures.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (PORTUGAL, Greece, Italy, Poland, Sweden, Turkey)	
1. Title of the project, programme	Tales of You(th)!
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Costumes Convergentes - Associação Rua Conego Rafael Alvares da Costa n58 4º Sul, S.Vitor Braga 4715-288 Braga Norte Portugal
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	Idea of using storytelling, puppet theatre and traditional fairy tales and stories is one of the most effective ways to raise awareness on young people about the topic of diversity and intercultural sensitivity. Nowadays, we have noticed that among us in the society it's raising this misunderstanding of what are the differences of cultures, the concept of diversity and other relevant bases which should be common if we think about Europe and a Europe who wants diversity as an added value. This lack in the society is creating the spread of a lot of negative values such as xenophobia and especially Euro-scepticism.

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>The main aim of our project is to transfer to young people European values of diversity and the intercultural understanding and sensitivity through the use of puppet theatre and traditional fairy tales.</p> <p>Our specific objectives are:</p> <ul style="list-style-type: none"> - To raise awareness on young people on intercultural learning and sensitivity through the use of puppet theatre and storytelling by using traditional fairy tales and stories. - To share among young people traditional fairy tales and stories through the use of puppet theatre and storytelling in order to discover concepts of identity and diversity - To enhance European values such as mutual understanding, tolerance, active citizenship and fight negative values as xenophobia, racism, homophobia and Euro-scepticism. - To discover and exploit the potential of storytelling by presenting traditional fairy tales and using puppet theatre with the feedback of external experts as a valuable learning procedure to develop intercultural competence for young people. - To create and realize a common intercultural fairy tale on the topic of intercultural learning by young people and present it in public as a puppet theatre for other young people at international and local level. <p>Partners: BOLU GENCLIK DERNEGI (TR) , SINDESMOS SISTIMA KAI GENIA (EL) , TDM 2000 (IT) , Europejskie Forum Mlodziy «FRATERNITAS» (PL) , Ungdomsfronten (SE).</p> <p>The Erasmus+ project was part of Youth mobility. It started on 01-08-2019 and ended on 30-06-2020.</p> <p>EU Grant is 26.922,00 €.</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>At local level the project had an impact on the local community of the receiving country by involving all members, young people and during public moments such as intercultural lottery, which was open to the local community to discover other cultures, but also other public activities, in particular the last public exhibition which young participants will play and share with local community.</p> <p>At national level the project promoted each country involved, planting the seeds of the good practice of Story Telling and Street Art (Puppet Theatre) approach as a non-formal education tool within the country, and setting lasting examples for others to follow.</p> <p>The project also promoted European identity. At a European level the project promoted intercultural dialogue, street art and sharing of traditional fairy tales.</p>
<p>7. Links and Sources</p>	<p>https://erasmus-plus.ec.europa.eu/projects/search/details/2019-2-PT02-KA105-006188</p>

Small resume (15 lines maximum)

“Tales of Youth” was a mobility of individuals in the youth sector, a youth exchange which involved 42 young people and group leaders coming from Portugal, Greece, Sweden, Poland, Italy and Turkey. The activities of the exchange was held in Braga, Portugal from 10th to 17th of August 2019.

The activities of this exchange were based on the concept of peer to peer education and methodologies of non-formal education. In particular for this exchange the activities was focusing on the sharing of traditional fairy tales and stories of different countries involved and the use of a street art as puppet theatre in order to represent them. Through these activities the project would like to foster the understanding and raise awareness on young participants on intercultural dialogue and the assimilation of concepts of diversity and identity.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (SLOVENIA, Croatia)	
1. Title of the project, programme	Mythical Park Rodik
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Municipality of Hrpelje-Kozina Hrpelje, Reška cesta 14 6240 Kozina Slovenia
3. Area of Cultural Heritage	Intangible Heritage (Heritage of a mythic landscape)
4. History of the project how it was conceived, development and context strategies;	The project aims to create a destination Mythical park whose main attractions are on the Croatian side (Municipality of Mošćenička Draga: Trebišća area) and the Slovenian side (Municipality of Hrpelje – Kozina: Rodika area). The idea of the project is based on the study of Slavic and pre-Slavic heritage to find links that connect the two locations and to valorize this heritage of the mythic landscape.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results;</i>	<ul style="list-style-type: none"> ▪ The main goal of the project is actively preserve and evaluate the cultural heritage of the mythic landscape in the light of sustainable tourism in the municipalities of Mošćenička Draga and Hrpelje-Kozina. ▪ A joint cross-border tourist destination project to preserve, protect and promote the heritage of a mythic landscape is co-financed with EFRD funds under the Interreg V-A Slovenia-Croatia 2014-2020 program. ▪ Start of project implementation: September 1, 2018 ▪ Project duration: 30 months ▪ Project value: 745,050.00 EUR (633,292.00 EUR ERDF) ▪ Leading partner: Municipality of Hrpelje-Kozina ▪ Project partners: Municipality of Mošćenička Draga (HR), University of Rijeka – Faculty of Tourism and Hospitality Management (HR), University of Primorska – Faculty of Humanities (SI), Tourist Board of Mošćenička Draga (HR), Arhej d.o.o. (SI), INKUBATOR d.o.o. (SI)
6. Outcomes of the practices, relevant results	For this purpose, visitor centers in both areas are being arranged, “mythic” paths are being improved and marked with stone signposts, and additional innovative facilities are being created to attract visitors throughout the year. In addition to the animation program on site and the application for guiding around the Park, innovative souvenirs are also designed for visitors.

7. Links and Sources

<https://mitski-park.eu/about-the-project/>

Small resume (15 lines maximum)

The Mythical Park Rodik with its twelve mythical-folklore points will thus take you to the world of our ancestors, to the mythical baba, the iconic kachon, the shembilla - like a devil on a burning chariot, to our ancestral giants, to the enigmatic places of entry into the world of the dead, via the caves and the “dead resting places”, and to the Christian shapers of the landscape. As we discover mysterious places along the thematic trails, mythical stories unfold through an audio-visual guide. Visitors can solve puzzles to find treasure and play games to peer into the mysterious world of mythological creatures.

The new cross-border tourist destination Mythical park has been promoted on the tourist market through tourist package arrangements intended for special target groups. Target groups are not just children and families but also adult lovers of myths and folk tales. In order to ensure the sustainability of the project, local residents, companies, tourist and agency staff, and special guides are educated about the Mythical park and its offer, in both cross-border areas.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (SLOVENIA)	
1. Title of the project, programme	SLOVENIAN OUTDOOR FAMILY ADVENTURE TRAILS: Goblin Karst
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	The Škrateljč Institute for culture, educationa and sport Bevke 193, 1358 Log pri Brezovici Slovenia
3. Area of Cultural Heritage	Intangible heritage.
4. History of the project how it was conceived, development and context strategies;	The Škrateljč Institute was founded in May 2015 by Dr. Uroš Grilc and Nina Peče Grilc to increase the participation of different age groups in culture, promote exercise in nature and develop creative tourism products. To this end, the institute carries out different activities, such as book publishing, family outdoor adventure trails and other programs that merge creativity with cultural heritage, tradition and healthy living in an innovative way.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i>	The product of the project is the family tourism product «The Goblin Karst» as an innovative presentation of natural and cultural heritage, which will contribute to the development of family tourism through an original story and unique experiences in the wider region. It is a thematically coloured trail with fairy-tale sculptures, which visitors visit with the help of a didactic booklet. A guided, educational, interactive and experiential programme in nature. The Goblin Karst is a family adventure taking place in the town of Štanjel, introducing children to the wonders of the Karst. The Karst Goblins written by Uroš Grilc and masterfully illustrated by Zvonko Čoh is an environmentally conscious tale about the mischievous goblins who turn life in the town of Štanjel upside down. They hide the Karst symbols and scatter their spells around the region of Karst. The project is funded by the Republic of Slovenia and the European Union from the European Regional Development Fund. The project started on 1.1.2020 and ended on 31.12.2021. It is a support to entrepreneurship and incubators, total eligible expenditure allocated to the operation is 40.000€. The partners of the project are the Municipality of Štanjel and, within the Municipality, the Štanjel Tourist Information Centre.
6. Outcomes of the practices, relevant results	The result is a thematic trail full of fairy-tale scrapbooks and a notebook about the Karst Goblin. Children and adults learn about the intangible and tangible local heritage in a fun and shared way. Through these thematic trails, visitors learn about the importance and creativity of their own cultural heritage.

7. Links and Sources

<https://www.skrateljic.org/en/skratji-kras/>

Small resume (15 lines maximum)

The Karst Goblin Notebook sends children on a mission to look for the hidden symbols that represent the central features of the Karst, as well as virtues of the people living there, with creativity and perseverance at the forefront. The children on this journey also test their art skills: they play the musical bench, find the beauty of stonemasonry, create their very own mosaic and learn about one secret of the Karst goblins which even poet Srečko Kosovel wrote about. Along the trail, the visitors are enchanted by the sculptures made of wood and stone from the Karst quarries (Marmor Sežana). Upon finishing, children are greeted with a karstastic reward for completing the mission. The Goblin Karst is on an important mission to promote hiking, imagination and creativity and to allow visitors to get to know and experience the Karst. It was designed to help people of all ages develop habits of sustainability and a conscientious mindset when it comes to protecting nature and the environment in which we live. Knowledge, nature, fun, sport and a dash of magic are the guiding principles behind these fairy-tale programmes.

The Goblin Karst is designed for families, school and kindergarten children and all hiking enthusiasts looking for well-managed thematic trails and a unique outdoor experience.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (SLOVENIA-CROATIA)	
1. Title of the project, programme	Živa coprnija Pohorja and Istre
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Razvojno informacijski center Slovenska Bistrica (Slovenska Bistrica Development Information Centre) Trg svobode 5, 2310 Slovenska Bistrica, Slovenia
3. Area of Cultural Heritage	Intangible Heritage (Folklore)
4. History of the project how it was conceived, development and context strategies;	<p>Pohorje and Istria are tourist destinations that attract most visitors to established centres, and tourism is mainly based on sports (Pohorje) and seaside (Istria) tourism. Visitation is linked to the seasons, while in the low season there is insufficient supply in both areas. The Living Coprnija project looked at their hinterland areas, Bistrica Pohorje and Central Istria, where there is great potential to attract visitors already coming to the region with innovative content, which would also help to disperse visitors across the whole area and relieve the pressure on the most besieged destinations.</p> <p>Both areas are rich in natural and cultural heritage and are linked by a unique fairy-tale heritage, as the forests of Pohorje and the Istrian hinterland are said to be home to numerous fairy-tale creatures, which form the basis for numerous stories about the people, nature and history of the area, which can be used to enrich the offer of the wider Pohorje-Istria area. This would also protect and preserve the vulnerable intangible heritage of the cross-border area.</p>

<p>5. General description of project</p> <p><i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i></p>	<p>The main objective of the project is to ensure the active preservation of the fairy-tale tradition of Pohorje and Istria, in order to increase the visibility of neglected parts of the regions and to create opportunities for development. This has been achieved through the creation of an innovative cross-border cultural-tourist product „Živa Coprnija - Fairy Tales of Pohorje and Istria“ (Živa Coprnija - Fairy Tales of Pohorje and Istria). This offers innovative ways of experiencing natural and cultural heritage areas through stories.</p> <p>The project ran from 1 August 2017 to 30 November 2019.</p> <p>The project is co-financed by the European Union from the European Regional Development Fund under the Interreg V-A Slovenia-Croatia programme. The Commission has approved just over € 926.000.</p> <p>It involves six partner organisations from Slovenia and Croatia in the fields of science, tourism, arts and culture. Through fruitful cross-sectoral cooperation, they combine their knowledge and strengths to create a unique, cultured and integrated tourism experience.</p> <p>Partners.</p>
<p>6. Outcomes of the practices, relevant results</p>	<p>The partners researched the rich folk traditions of Pohorje and Croatian Istria, created a Facebook page „Živa coprnija“, short films „Stories from Pohorje“, a cultural-tourist guide and a mobile app, and an international scientific conference in Slovenska Bistrica.</p>
<p>7. Links and Sources</p>	<p>https://ric-sb.si/ziva-coprnija---ziva-strigarija</p> <p>https://isn2.zrc-sazu.si/sl/programi-in-projekti/ziva-coprnija</p> <p>https://isn2.zrc-sazu.si/sites/default/files/zgibanki.pdf</p> <p>https://www.youtube.com/watch?v=dRGd5BtjKtk</p>

Small resume (15 lines maximum)

The project partners initially worked together to get to know the two study areas in Pohorje and Istria. They reviewed written sources and analysed the content of the narratives in terms of local occurrence, type of narrative, mythological creatures. The Facebook page Živa coprnija, managed by all partners, has been launched. Field research was then carried out, which also led to the production of film footage (ethnographic work). Four of these are available in the “Stories from Pohorje” section. The ISN collaborators, together with the Istria partner, prepared a Joint Strategy for the Preservation of the Fairy Tale Tradition, which culminated in the publication of the cultural-tourist guidebook The Living Coprnija of Pohorje and Istria: Excursions along the Trails of the Fairy Tale Tradition. On 10 and 11 June, an international scientific conference on Narrative Culture in Space was organised. The conference took place in Slovenska Bistrica Castle, and we also visited Pohorje and visited places related to narratives and their interpretation in space.

Živa Coprnija project is designed to attract a variety of visitors (families and story lovers) with innovative content, thus spreading the visit to the whole area and relieving the pressure on the most besieged destinations.

GOOD PRACTICES FOR CULTURAL HERITAGE DISSEMINATION USING STORYTELLING – (SLOVENIA)	
1. Title of the project, programme	Zlatorog Fairy Trail
2. Name of the organisation/ service responsible for the intervention, with reference to country and location (specific)	Bohinj Kindergarten Dr.Janez Mencinger Bohinjska Bistrica Primary School Savska cesta 10, Bohinjska Bistrica, 4264
3. Area of Cultural Heritage	Intangible Heritage
4. History of the project how it was conceived, development and context strategies;	At the beginning of the 2009/2010 school year, two educational groups of the Bohinj Kindergarten Unit, which operates under the auspices of the Dr.Janez Mencinger Bohinjska Bistrica Primary School, applied for the Slovenian Tourist Board's call for proposals „Tourism and Kindergarten - with play to the first tourist steps“. They started to get to know Bohinj. When they came across the Bohinj Fairy Tales, the idea of a fairy tale land was born. They named the emerging land Zlatorog's Fairytale Land, after the well-known character from the Bohinj fairytale of Zlatorog. When they were considering where to locate this fairy-tale land, the world along the western shore of Lake Bohinj in Ukanc seemed the perfect place.
5. General description of project <i>Objectives, actions, main actors and challenges, organisations involved, beneficiaries and n° of beneficiaries involved, partners and stakeholders, budget available, implementation period and other relevant information useful to understand its nature and results);</i>	The Zlatorog Fairy Trail is a project run by Bohinj Kindergarten, which functions within the scope of the Janez Mencinger Primary School from Bohinjska Bistrica. It was created within the Tourism and Kindergarten project and has been organised in cooperation with the Tourism Bohinj organisation and Bohinj International Wild Flower Festival. Playing to take first steps as a tourist is a tourism project where young children in kindergartens discover the sights of their local area. There is no additional budget, the project lasted one school year but it was upgraded in 2018. The name of Zlatorog's Fairytale Land was at that time changed to Zlatorog's Fairytale Trail, as Bohinj's tourism workers upgraded the project. Now the trail exists in the Land of the Golden Horn, which covers a larger area.

<p>6. Outcomes of the practices, relevant results</p>	<p>You can walk along the circular route, which is about 2 kilometres long. You can explore Zlatorog Fairy Trail on your own.</p> <p>A booklet “Zlatorogove zanke in uganke” with fairytales, a map and empty spaces for stamps, which you can collect along the way, will be your guide along this captivating trail. For older children, the Nexto App might be a more interesting choice.</p> <p>There are also professional guiding services for organised groups (kindergartens and primary schools) along the Zlatorog Fairy Trail.</p>
<p>7. Links and Sources</p>	<p>https://www.bohinj.si/en/hiking/zlatorog-fairy-trail/</p> <p>https://www.youtube.com/watch?v=v30-A5YcVZ8</p>

Small resume (15 lines maximum)

The trail is for children and families and all fairytale lovers. Along the fairy trail in Ukanc, you will find characters from local fairy tales. Each character is presented at a special site – there are nine on the official Zlatorog Fairy Trail. Activities along the fairy trail are designed to encourage the use of the seven senses: sight, hearing, smell, taste, feel, balance and kinaesthetics. Each fairy trail site focuses on one sense. The journey along the fairy trail also stimulates various forms of movement. It mostly emphasises the natural forms of movement like walking, running, jumping, climbing, spinning, swinging and crawling.

Target group are kindergartens, primary schools, children and families. Children learn to protect nature along the way, as there are two rules: Love nature and protect it! And Be kind to all living things you meet along the way! Sculptures are also made of wood and other natural material. Alongside, children, of course, learn about their local cultural heritage.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>European Solidarity Center</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>European Solidarity Center Solidarity Square 1 80-863 Gdańsk Poland</p>
<p>3. Area of Cultural Heritage</p>	<p>History</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The project of the Solidarity Museum „Polish Roads to Freedom“ was born in March 1998, according to the concept of the chairman of the Gdansk City Council Paweł Adamowicz and historian Dr. Jerzy Kukliński. One year and nine months later - on December 29, 1999 - on the initiative of Gdansk Mayor Paweł Adamowicz, with the support of Lech Walesa and the institute named after him, Gdansk Metropolitan Archbishop Tadeusz Gocłowski, the Solidarity Trade Union, the Gdansk Shipyard and the authorities of the Pomeranian Voivodeship, the Solidarity Center Foundation was established with the mission of creating the European Solidarity Center. Bogdan Lis became the foundation's president.</p> <p>1998 The mission of creating the ESC 2005 Signing of the ESC foundation act 2007 Establishment of the institution 2007 Architectural competition 2008 ESC starts operations 2010 Subsidized construction 2011 Foundation stone laying 2012 Completion of construction 2014 Opening of new ESC headquarters 2016 ESC honored with Council of Europe Museum Award 2017 ESC celebrates 10th anniversary 2019 Farewell and great mobilization of friends of ESC 2020 You are welcome to come inside, after all 2021 Europa Nostra 2022 Shipyard</p>

<p>5. General description of the project</p> <p>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</p>	<p>Mission: Learn history, decide the future</p> <p>A permanent exhibition dedicated to the history of Solidarity and the changes that took place under its influence in Central and Eastern Europe is the heart of the ESC building. The exhibition occupies nearly 3,000 square meters on the first and second floors of the building. It is divided into seven halls. Visitors spend an average of two hours here. This modern exhibition is narrative in nature. The visitor is immersed in history told through archival objects, documents, manuscripts, photos and video projections, interactive installations... Everyone who visits this exhibition has a chance to find their own references to history and the present. The multiplicity of narratives here allows you to return again and again, finding a new story each time.</p> <p>The project „Construction of the European Solidarity Center in Gdansk“ was co-financed by the European Union from the European Regional Development Fund under the Infrastructure and Environment Program. The grand opening of the new headquarters of the European Solidarity Center was held on August 30 and 31, 2014.</p>
<p>6. Practice results, relevant outcomes</p>	<p>The ESC’s permanent exhibition is the only Polish winner of the European Heritage / Europa Nostra 2021 Award, and was recognized in one of four categories: Education, Training and Awareness Raising. According to the international jury, the exhibition accentuates the importance of labor, promotes activism in the field of human, labor and political rights, and civic engagement. It exemplifies „how to preserve stories and make them relevant to the modern world.”</p>
<p>7. Links and resources</p>	<p>https://ecs.gda.pl/</p>

Summary

The European Solidarity Center implements the storytelling method in telling about important historical events in an interesting and creative way. It uses artifacts as a pretext to reinforce the message and induce interaction with museum visitors. The narrative conducted at the museum activates intergenerational dialogue and strengthens emotional ties between families. Audio books have been prepared for different age groups so that the stories told can interest audiences of all ages. The European Solidarity Center is an excellent example of a narrative museum referring to historical events.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Heritage Park of Swietokrzyskie Mountains „Łysa Góra» - Park of Legends</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Communal cultural institution established by the Resolution of the Nowa Słupia Commune Council of 05.05.2017. The PDGŚ is organized by the Municipality of Nowa Słupia and the Regional Tourist Organization of the Świętokrzyskie Voivodeship.</p> <p>78 Henryka Sienkiewicza St. 25-501 Kielce</p>
<p>3. Area of Cultural Heritage</p>	<p>Tangible and intangible heritage</p>

4. History of the project, how it came into being, development strategies and contexts

Official opening of Legends Park

August 2023

Building permit

November 2020

On November 30, we received a permit for the construction of the Swietokrzyskie Mountains Heritage Park „Łysa Góra”.

Signing of contract with Contractor

July 2020

Signing an agreement with the general contractor AGRO-BUD from Starachowice for the construction of the Lysa Gora Swietokrzyskie Mountains Heritage Park.

Tender announcement - construction of the facility

March 2020

Announcing a tender for the construction of the Heritage Park of the Swietokrzyskie Mountains.

Signing of contract with Contractor - architectural and exhibition concept

May 2018

Signing (May 21, 2018) of an agreement with the Contractor - TT Studio Company from Gdansk, for the preparation of a detailed concept of the Heritage Park of the Świętokrzyskie Mountains.

Tender announcement - architectural and exhibition concept

April 2018

Announcing a tender for the preparation of an architectural and exhibition concept for the Lysa Gora Swietokrzyskie Mountains Heritage Park

Signing of Project Agreement

April 2018

Signing (April 27, 2018) in the Office of the Marshal of the Republic of Poland an agreement for the implementation of the project entitled: „Protection and promotion of the centuries-old cultural heritage of the Swietokrzyskie Mountains through the development of the Swietokrzyskie Mountains Heritage Park on the territory of the Municipality of Nowa Slupia”.

Signing of Pre-Agreement for Project Implementation

December 2017

Signing (December 19, 2017) of a pre-contract for the implementation of the project entitled: „Protection and promotion of the centuries-old cultural heritage of the Swietokrzyskie Mountains through the development of the Swietokrzyskie Mountains Heritage Park on the territory of the Municipality of Nowa Slupia”.

Adoption of resolution on funding

December 2017

Adoption of a Resolution (December 1, 2017) by the Board of Directors of the Swietokrzyskie Voivodeship on co-financing of the project titled: „Protection and promotion of the centuries-old cultural heritage of the Swietokrzyskie Mountains through the development of the Swietokrzyskie Mountains Heritage Park on the territory of the Municipality of Nowa Slupia”.

Submission of application

July 2017

Submission (July 12, 2017) of an application by the Holy Cross Mountains Heritage Park titled: „Protection and promotion of the centuries-old cultural heritage of the Świętokrzyskie Mountains through the development of the Heritage Park of the Świętokrzyskie Mountains on the territory of the Municipality of Nowa Slupia”, implemented in the framework of a two-stage closed competition no. RPSW.04.04.00-IZ.00-26-121 /17 dedicated to the Strategic Intervention Area - Area of Świętokrzyskie Mountains under Priority Axis 4 - Natural and Cultural Heritage Activity 4.4 „Preservation of cultural and natural heritage” of the Regional Operational Program of Świętokrzyskie Voivodeship for 2014 - 2020.

Establishment of a cultural institution

May 2017

Establishment (May 5, 2017) of a cultural institution titled: Heritage Park of Świętokrzyskie Mountains for which the organizer is the Municipality of Nowa Slupia and the Regional Tourist Organization of Świętokrzyskie Voivodeship.

<p>5. General description of the project</p> <p>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</p>	<p>The object of the activity of the Heritage Park of the Swietokrzyskie Mountains «Lysa Gora» is to show and popularize the cultural heritage of the Swietokrzyskie region associated with the unique history of the region and the wealth of legends in particular:</p> <ol style="list-style-type: none"> 1. management of the project of realization and establishment of the object - the Heritage Park of the Swietokrzyskie Mountains «Lysa Gora», which will present the widest possible compendium of the local cultural and natural heritage of the Swietokrzyskie region with particular emphasis on the Swietokrzyskie legends, 2. management of the site of the Heritage Park of the Swietokrzyskie Mountains „Lysa Gora“, 3. collection and protection of cultural heritage of humanity related to the history and culture of the region, 4. dissemination of historical and cultural issues of the region, 5. to inform about the value and content of the collected collections and to enable the use of the collected collections; 6. educating by creating opportunities for direct contact with objects of culture and history of the region, 7. shaping spatial order and cooperating in the processes of social revitalization. <p>It is a multimedia facility, promoting the tangible and intangible heritage of the Świętokrzyskie region. A guide through tales, legends and ancient beliefs from the Region is the Świętokrzyski Pilgrim. The facility includes an educational room where visitors can check out and test multimedia and interactive devices, including a broomstick flight simulator!</p>
<p>6. Practice results, relevant outcomes</p>	<p>The Park of Legends is an excellent example of the use of storytelling in promoting the tangible and intangible heritage of the Świętokrzyskie region and allows for the development of intergenerational dialogue. It is an educational tourist attraction that allows older people to spend time with children and young people in an interesting way.</p>
<p>7. Links and resources</p>	<ul style="list-style-type: none"> • https://parklegend.pl/ • https://swietokrzyskie.travel/artykuly/wakacje_w_swietokrzyskiem_poradnik_dla_rodzicow • https://kielce.wyborcza.pl/kielce/7,47262,29914402,park-legend-swietokrzyskich-pod-lysa-gora-prawie-otwarty-z.html

Summary

Storytelling about tangible and intangible heritage should take into account the needs of different age groups and engage them in discovering history together. The Park of Legends in Nowa Słupia perfectly realizes these assumptions by using the storytelling method in telling about the historical and cult heritage of the Świętokrzyskie province.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>International Festival „Footsteps of a Singer”</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>„Grodzka Gate - NN Theatre“ in Lublin 21 Grodzka Street 20-112 Lublin</p>
<p>3. Area of Cultural Heritage</p>	<p>Non-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The „Footsteps of a Singer” International Festival was established in 2011. Its organizer is the „Grodzka Gate - NN Theater” Center in Lublin. An original festival has been created, which every year in mid-July wanders from town to town, stopping for a moment in each of them, where it evokes memory, teaches, entertains and moves through artistic activities. The festival is created in cooperation with the local governments and cultural institutions of the visited towns. The festival is also supported by the Marshal’s Office of the Lublin Voivodeship and the Ministry of Culture and National Heritage as part of the Spaces of Art Program, implemented by the National Institute of Music and Dance and the Zbigniew Raszewski Theater Institute.</p>
<p>5. General description of the project</p> <p>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</p>	<p>The guide to the magical world of the old shtetls of Lublin is the most famous of Singer’s characters - Jasza Mazur, the main character of «The Magician of Lublin.»</p> <p>Jasha traveled from town to town in a cart resembling a gypsy caravan, he is a stiltmaster, a traveling magician-acrobat. With his eyes closed, he could open the seemingly most difficult lock, and planned incredible stunts on a rope. He was extremely popular with the public. And it is he who leads the troupe of artists on the festival tour, which includes towns where many of Singer’s stories are set.</p> <p>During the first festival tour, a fleet of carts with circus performers visited 4 towns: Tyszowce, Jozefow, Szczepieszyn, Bilgoraj, and with each successive edition it reaches new places to discover the secrets of the old shtetls and introduce the multiculturalism of the region. Currently there are already 12 towns, over time joined by: Bychawa, Kraśnik, Krasnobród, Kock, Piaski, Goraj, Janów. Every year we end our tour in Lublin.</p> <p>An international group of 13 artists visits cities and towns in the Lublin region, about which the Nobel Prize winner - author of, among other things, „The Magician of Lublin” - wrote. Artistic performances with elements of theater, circus, dance, fire show and music evoke Singer’s literary characters, and with them the forgotten world of the pre-war shtetl. The unique author’s performances gather hundreds of residents, awakening their interest in literature and local history.</p>

<p>6. Practice results, relevant outcomes</p>	<p>The most important result of the activities carried out is the dissemination of history about the Jewish community living before World War II, its culture and contribution to the development of many localities.</p> <p>The festival engages local communities and is a pretext for establishing bonds between the various people who come together during the festival.</p>
<p>7. Links and resources</p>	<p>Festiwal Śladami Singera - XIII edycja - Kalendarium - Teatr NN</p>

Summary

The storytelling method used during the International Festival „Footsteps of a Singer“ allows to build an interesting narrative that arouses interest in Jewish culture and history.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Storytellers Festival „Word I Give”</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Culture Enter Foundation 8/9 Balladyny Street 20-601 Lublin</p>
<p>3. Area of Cultural Heritage</p>	<p>Non-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The Storytellers Festival has been organized annually since 2008 in Lublin by the Culture Enter Foundation. Its partners are the Culture Workshop (a cultural institution of Lublin created as a result of the division of the Center of Culture in Lublin) and O.pl - Polish Culture Portal. The project is prepared by Karolina Waszczuk.</p>
<p>5. General description of the project</p> <p>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</p>	<p>The main purpose of the event is to show the multicultural tradition of Lublin and the Lublin region by telling Lublin legends passed down by folk storytellers and fabulists, as well as historical tales presenting the most important events related to the history of Lublin.</p> <p>Another premise of the festival is to introduce the culture of countries with which Lublin cooperates - Ukraine, Spain, Lithuania and France - by inviting storytellers from abroad, including Janet Blake and Laurence Benedetti.</p> <p>The festival takes place in the Old Town of Lublin. It has been held annually since 2008. So far, stories have been presented by, among others: Przemysław Buksiński, Witold Dąbrowski (NN Theater), Michał Malinowski (Museum of Fairy Tales, Fables and Tales), Bartosz Ignacy Wrona, Dominican Fathers, Tomasz Rokosz, Sonia Usa-rek, Well O Association. (composed of: Jarek Kaczmarek, Inga Julia Dembowska, Malgorzata Litwinowicz, Agnieszka Aysen Kaim) and groups: Chojzes Klezmorim, Lechistan Trio, II RP.</p> <p>In addition to storytelling, the festivals also feature concerts played on historical ethnic instruments.</p> <p>Storytelling Workshops led by, among others, Jarek Kaczmarek of the Well O. Group, and literary and art workshops for children are organized during the festivals.</p>

<p>6. Practice results, relevant outcomes</p>	<p>The festival project, whose main objective is to show the multicultural traditions of Lublin and the Lublin region through the retelling of Lublin legends and historical tales, has the potential to produce a wide variety of results:</p> <ul style="list-style-type: none"> • The event attracts tourists to Lublin to learn about local culture and history through stories and festival events. This can influence the development of tourism in the region. • The festival strengthens relations between Lublin and partner countries through cultural exchange and cooperation. It can be the beginning of long-term international relations. • The festival contributes to the identity of Lublin as a city with a rich history and culture, open to international cooperation and cultural diversity. • The festival is a platform for storytellers, both local and international, to develop their skills in the art of storytelling. <p>This can contribute to the preservation of the storytelling tradition.</p> <p>The results of the „Tales from Lublin” festival can be multidimensional and affect various cultural, social and tourist aspects of the life of Lublin and the Lublin region.</p>
<p>7. Links and resources</p>	<p>Festiwal Opowiadaczy „Słowo Daję” - Leksykon - Teatr NN</p>

Summary

The Storytellers Festival „Słowo Daję „ is a unique cultural event that has been held annually in the Old Town of Lublin since 2008. Its main goal is to present and promote the rich multicultural tradition of Lublin and the Lublin region by telling folk legends, fairy tales and stories related to the region. It is an initiative that takes audiences across the boundaries of time and space, connecting the past with the present and creating intercultural bridges.

One of the important objectives of the festival is international cooperation with Ukraine, Spain, Lithuania and France, which allows to bring the culture of these countries to the people of Lublin. Inviting renowned storytellers such as Janet Blake and Laurence Benedetti enables the exchange of stories and international perspectives.

The „ Word I Give „ festival has become a significant event in the city’s cultural calendar, attracting numerous talented storytellers, musicians and artists. Stories presented by Przemysław Buksiński, Witold Dąbrowski and many other artists enrich the cultural mosaic of Lublin.

It is not only a festival of oral storytelling, but also a venue for concerts on historical ethnic instruments and storytelling and literary-art workshops for children. It is a celebration of culture that inspires, educates and brings people together in the passion of storytelling.

The Storytellers Festival „Word I Give“ contributes not only to the preservation of the region’s cultural heritage, but also promotes international cultural exchange, creating bridges between nations and shaping intercultural dialogue. It inspires further discovery of the cultural treasures of Lublin and the Lublin region.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND	
1. Title of the project, programme	The roots of memory - interviews
2. Name of the organization/institution responsible for implementation, with country and location (detailed)	Muzeum Powstania Warszawskiego, 79 Grzybowska Street 00-844 Warszawa
3. Area of Cultural Heritage	Non-material cultural heritage
4. History of the project, how it came into being, development strategies and contexts	It is an initiative that was inaugurated in 2021 and is becoming a key element in the implementation of the Museum's long-term mission. The organisers want to create a community of descendants of Warsaw Insurgents that undertakes a „relay of generations” - guardians of the memories, dreams and values passed on by the Insurgents. This will include texts written by employees of the Warsaw Rising Museum. These will be stories about exceptional people, important events and objects.
5. General description of the project <i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i>	To mark the 77th anniversary of the outbreak of the Warsaw Uprising, the Museum has prepared a series of interviews with the descendants of the insurgents. „The insurgents are fading before our eyes, and it is the mission of the entire Warsaw Rising Museum team to prevent the memory of their lives, achievements and dreams from fading as well,” - emphasises the Warsaw Rising Museum in describing the project it is carrying out. The first descendants of the insurgents who have agreed to take part in the Roots of Memory campaign include Karolina Korwin-Piotrowska, Anna Warzyńska, Jan Emil Młynarski, Szymon Majewski and Łukasz Garlicki. All descendants of the insurgents can still fill in a questionnaire on the museum's website and become part of the ‚Roots of Memory’ project themselves.
6. Practice results, relevant outcomes	Encouraging intergenerational dialogue. Creating a story about the people of the Warsaw Uprising. Nurturing the memory of the Warsaw Uprising. Popularising knowledge of the Warsaw Uprising.
7. Links and resources	<u>Korzenie pamięci (1944.pl)</u>

Summary

The „Roots of Memory” project prepared for the 77th anniversary of the outbreak of the Warsaw Uprising by the Warsaw Uprising Museum is not only a unique initiative, but also an important tool in encouraging intergenerational dialogue. Through a series of conversations with the descendants of the insurgents, the project reminds us of the immense heritage of those who fought for Poland’s freedom and independence during the difficult times of the occupation. It is worth emphasising that this initiative not only creates stories about the people of the Warsaw Uprising, but also nurtures the memory of their lives, achievements and dreams. It is extremely important to pass these stories on to the next generation and not let the memory of the insurgents fade away. The Roots of Remembrance project plays an important role in popularising knowledge about the Warsaw Uprising, which was one of the most important events in Polish history. Thanks to the fact that the descendants of the insurgents are still involved in the project, it is possible to pass on these extremely valuable stories and experiences to the next generation of Poles. As a result, this initiative not only commemorates the heroes of the Warsaw Uprising, but also inspires conversation, reflection and learning, which is crucial in building intergenerational ties and preserving the memory of our history.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>„The Legend of the Swedish Table”</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Stowarzyszenie Turystyka z Pasją 19/6 Infułacka Street 22-400 Zamość</p>
<p>3. Area of Cultural Heritage</p>	<p>Non-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The statutory objective of the Tourism with Passion Association, which was established in 2014, is the creation and promotion of various forms of tourism in Poland, with a particular focus on the Lubelskie Voivodeship. The organisation is implementing two projects using the storytelling method: „The Legend of the Swedish Table” and „Handing over the Ransom”. Both activities are realised in the form of staging and refer to the 17th century history of Zamość.</p>

<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>The main objectives of the project are:</p> <p>Discovering and promoting local history: The project aims to familiarise residents and tourists with the history of the region, with a particular focus on events related to the period of the Swedish Wars of the 17th century. Through stories, historical reconstructions and cultural events, the project reminds people of important moments in the past.</p> <p>Shaping regional identity: By exploring local history and traditions, the project supports the building of a regional identity. Residents can gain a better understanding of their past and feel connected to the place where they live.</p> <p>Education and community engagement: The project focuses on educating and involving the local community, both children, young people and adults. Workshops, history lessons, and meetings with experts are organised to expand knowledge of the region's history.</p> <p>Development of cultural tourism: „The Legend of the Swedish Table” attracts tourists interested in history and culture. By organising attractive events and tourism programmes, the project helps to develop cultural tourism in the region.</p> <p>Creating a positive image of the region: By organising cultural and educational events, the project helps to shape a positive image of the region. This can increase the number of tourists and investors interested in the region.</p> <p>As a result, the „Legend of the Swedish Table” not only brings the history of the region closer, but also contributes to the development of culture, education and tourism. The project aims to pass on the historical and cultural heritage to the next generation, while stimulating the development of the local community.</p>
<p>6. Practice results, relevant outcomes</p>	<p>The results of the ‚Legend of the Swedish Table’ project implemented by the Association Tourism with Passion are multidimensional and relate to both cultural heritage, tourism development and local community education. The project has helped to revive and revive important events from the history of Zamość and the Lublin region. The re-enactments and historical stories allowed for a better understanding and appreciation of cultural heritage. „The Legend of the Swedish Table” attracted the attention of tourists interested in history and culture. This has helped the development of cultural tourism in the region, which can influence an increase in visitor numbers and tourism revenues.</p>
<p>7. Links and resources</p>	<p>Legenda Stołu Szwedzkiego Stowarzyszenie Turystyka z Pasją (turystykazpasja.pl)</p>

Summary

The „Legend of the Swedish Table” project is an expression of the commitment of the Association for Tourism with Passion to promote and discover the rich history and culture of the Lublin region, with particular emphasis on Zamość. The main aim of the project is to familiarise residents and tourists with the unique history connected with 17th-century events which took place in Zamość. The project is set in the form of a re-enactment, which in an attractive way introduces participants to the realities of those times. Through historical reconstructions and storytelling, the project evokes memories of the period of the Swedish wars, showing the history of the city of Zamość and its inhabitants. The main objectives of the project are to promote cultural heritage, education, and to develop cultural tourism in the Lublin region. „The Legend of the Swedish Table” attracts both locals, who can learn and better understand the history of their region, and tourists interested in culture and history. As a result, the project not only brings historical events to life, but also builds a link between the community and cultural heritage. It is an initiative that inspires people to discover and cherish local history and culture. Thanks to the work of the Association for Tourism with Passion, the history of Zamość is becoming more accessible and attractive to both residents and tourists.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND	
1. Title of the project, programme	INTERNATIONAL STORYTELLING FESTIVAL
2. Name of the organization/institution responsible for implementation, with country and location (detailed)	Organizatorzy: Grupa Studnia O. Mazowiecki Instytut Kultury ul. Elektoralna 12 00-169 Warszawa
3. Area of Cultural Heritage	Non-material cultural heritage
4. History of the project, how it came into being, development strategies and contexts	The Warsaw International Storytelling Arts Festival has been held since 2006. The first editions were held in the Old Prochoffnia and the Ethnographic Museum in Warsaw. A permanent partner of the Festival is the Zbigniew Raszewski Theatre Institute in Warsaw, an important and opinion-forming place on the map of theatre and artistic life in Poland. The organiser of the Festival is a group of living word artists, educators and researchers of oral traditions - the „Well O. Group” Association.” The association is the longest-standing practitioner and disseminator of the art of storytelling in Poland.
5. General description of the project <i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i>	The festival shows how different paths lead to the art of storytelling: artists representing theatrical circles as well as those whose starting point for working on a living story is literature, music or dance appear on stage. The art of storytelling has its traditional roots, although its contemporary current, especially in Europe, grows out of a counterculture, an art of rebellion that transcends rigid genre divisions. Hence the choice of performers: each of them reaches back to his or her own, sometimes recovered or (re)constructed) tradition, each in his or her own individual way answers the question about the voice, or rather voices, of one’s own culture, especially those excluded, forgotten, absent from the official discourses of collective memory.
6. Practice results, relevant outcomes	The festival is currently the most significant storytelling event not only in Poland, but in the whole of Central Europe. The thirteen festival seasons to date have attracted around 45,000 spectators. The organisers have managed to present narrative performances from very different traditions, all of a very high artistic level and original stage form.
7. Links and resources	Festiwal Opowiadania – Międzynarodowy Festiwal Sztuki Opowiadania O festiwalu – Festiwal Opowiadania

Summary

The Warsaw International Storytelling Arts Festival is a fascinating event that shows how different paths lead to the art of storytelling. It features artists representing a variety of backgrounds, from theatre to literature, music and dance. The art of storytelling, although rooted in tradition, has evolved in today's context, especially in Europe, as an art form of rebellion and counterculture, breaking down rigid genre divisions. What sets this festival apart is the selection of diverse performers who tap into their own traditions, often rediscovering or rebuilding them. Each of them, in their own unique way, responds to the question of what sounds and stories shape their culture, especially those that have been excluded, forgotten or absent from the official discourses of collective memory. The festival is a veritable feast for lovers of the art of storytelling, as it allows the exploration of diverse forms and inspirations that lead to the creation of unique works. It is a place where different traditions and modernity meet to celebrate the diversity and richness of the art of storytelling.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Storytelling. Peers - Guides</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>POLIN Museum of the History of Polish Jews 6 Mordechaja Anielewicza St. 00-157 Warsaw</p>
<p>3. Area of Cultural Heritage</p>	<p>Non-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The first edition of the Storytelling project. Peers-Guides took place in 2017. The originator of the project is the POLIN Museum of the History of Polish Jews in Warsaw.</p>
<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>The project Storytelling. Peers - Guides is an educational initiative of the POLIN Museum of the History of Polish Jews in Warsaw, aimed at young people aged 15 to 18 . The aim of the project is to teach young people about the history of Polish Jews and their peers, such as Mary Berg and Dawid Sierakowiak, and to develop storytelling skills. The project consists of ten meetings during which participants will learn about the history of Polish Jews, the topography of Muranów and the location of the ghetto . Participants will also learn how to construct history, work as guides and create temporary exhibitions . The project will end with participants creating their own tour, to which they will be able to invite up to three people .</p>

<p>6. Practice results, relevant outcomes</p>	<p>The project „Storytelling. Peers - Guides’ has produced a number of valuable results:</p> <p>Historical education: Through the project, young people will be equipped with knowledge about the history of Polish Jews and the tragic events related to the Warsaw Ghetto. This will enable participants to understand and appreciate Poland’s cultural and historical heritage and the role of Jews in the country’s history.</p> <p>Developing storytelling skills: The project will enable participants to develop narrative and storytelling skills, which can be useful in various aspects of life, from school presentations to interpersonal communication.</p> <p>Shaping local awareness: Participants will learn about the topography of Muranów and the location of the Warsaw Ghetto, which will help them understand the historical and spatial context of these events. This will also contribute to forming a bond with local heritage.</p> <p>Creativity and collaboration: Creating temporary exhibitions and building their own tour are activities that develop participants’ creativity and encourage group collaboration. These skills are valuable in both education and professional life.</p> <p>Heritage and Memory: The project helps to preserve the memory of important figures such as Mary Berg and David Sierakowiak and their stories. This is important for preserving the legacy and teaching about the tragedy of the Holocaust.</p> <p>Empathy and understanding: Learning about the history of Polish Jews can help to foster empathy and understanding of other people’s experiences, which is important in building a society based on tolerance and cooperation.</p>
<p>7. Links and resources</p>	<p>POLIN Muzeum Historii Żydów Polskich POLIN w Warszawie</p> <p>Dział Edukacji Muzeum POLIN</p>

Summary

The project „Storytelling. Peer Guides” is a fascinating educational initiative of the POLIN Museum of the History of Polish Jews that aims not only to teach young people aged 15 to 18 the history of Polish Jews and their peers, but also to develop their storytelling skills. This project aimed at young people offers a rich learning experience with numerous benefits. During ten meetings, participants have the opportunity to explore the history of Polish Jews and learn about the topography of Muranów and the location of the Warsaw Ghetto. This not only imparts historical knowledge, but also encourages an understanding of the context and space in which these dramatic events took place. The project „Storytelling. Peer Guides’ places a strong emphasis on developing storytelling skills. Participants learn how to construct a narrative, how to act as guides, and how to create temporary exhibitions. These skills not only broaden the participants’ horizons, but also teach them how to express themselves and convey information in a convincing way.

The highlight of the project is the creation of their own tour by participants, to which they can invite up to three people. This not only makes the project more personal and engaging, but also enables participants to share the knowledge they have gained with others. In summary, the project 'Storytelling. Peers-Guides' is an excellent initiative that not only educates young people about the history of Polish Jews, but also develops their narrative skills and builds a bond with the past. It is an important step towards preserving the memory of important historical events and shaping the next generation into understanding and empathetic citizens.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND	
1. Title of the project, programme	Digital storytelling Hartwig – digital tales ONLINE
2. Name of the organization/institution responsible for implementation, with country and location (detailed)	Museum of Warsaw 28/42 Old Town Square 00-272 Warsaw
3. Area of Cultural Heritage	Material cultural heritage
4. History of the project, how it came into being, development strategies and contexts	The workshop is realised as part of the task 'Edward Hartwig's Warsaw - digital stories' of the Ministry of Culture and National Heritage, within the framework of the 2020 programme of the Ministry of Culture and National Heritage entitled 'Digital Culture'.
5. General description of the project <i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i>	The aim of the workshop was to popularise digital storytelling as a method of interestingly constructing stories about the resources of the Museum of Warsaw. During the workshop, participants learned how to use the modern digital resources of the Museum of Warsaw available in the e-Catalogue to create creative and engaging texts based on the digital storytelling formula. They learned about the various functionalities of the e-Catalogue of the collections of the Museum of Warsaw used for digital storytelling and how to create further narratives using other free and modern digital tools. Where do they get the materials to illustrate their stories from? What types of copyright do we have? How to describe photographs appropriately? How to create an interesting and gripping story?
6. Practice results, relevant outcomes	Workshop participants learned how to: produce engaging and creative texts use the resources of the e-Catalogue of the Museum of Warsaw describe photographs and related events in an interesting way
7. Links and resources	https://muzeumwarszawy.pl/wydarzenia/hartwig-opowiesci-cyfrowe-digital-storytelling-2/ https://muzeumwarszawy.pl/wydarzenia/digital-storytelling-hartwig-opowiesci-cyfrowe-online-4/

Summary

The aim of the project was to promote digital storytelling as an innovative method of creating compelling stories based on the resources of the Museum of Warsaw. During the workshop, participants acquired the knowledge and skills needed to produce creative and engaging texts based on digital storytelling, using the modern digital resources available in the e-Catalogue of the Museum of Warsaw. During the workshop, participants learnt the following: Using the e-Catalogue: Participants learned how to use the e-Catalogue of the collections of the Museum of Warsaw to create digital narratives. They learnt about the different functions available in this tool to help with digital storytelling. Copyright: The project discussed the different types of copyright, which is key when using digital materials. Participants understood what the restrictions are and what materials can be used in their stories.

Describing photographs: Participants learned how to properly describe photographs to enhance their stories and make them more interesting.

Creating engaging stories: The project also focused on creating engaging and gripping narratives. Participants gained an understanding of the ingredients of successful digital storytelling and how to keep the reader's or viewer's attention.

Sources of illustrative material: Participants learned where they could find materials to illustrate their stories, both in the resources of the Museum of Warsaw and by using other available sources. As a result of the project, participants gained skills in creating innovative digital stories based on museum resources. In addition, they gained knowledge of copyright and photo-description techniques, which enabled them to create more attractive and engaging content. The project aimed not only to educate, but also to encourage exploration of the rich cultural heritage of the Warsaw Museum using modern digital tools.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>The project entitled „TELLaSTORY – storytelling”</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>The District Teacher Education Centre in Jasło is a participant in the project „TELLaSTORY - storytelling as a basis for inspiring teaching and effective learning in primary schools. Preparing teachers for new challenges in education”. The project is implemented in partnership of 4 institutions from 3 countries - Poland, the Czech Republic and Slovenia. The leader of the project is the MANKO Association from Kraków, and the partners are the District Teacher Education Centre in Jaslo, the Centre for Education and Culture in Trebnje /Center za izobraževanje in kulturo TrebnjeJavnizavod/ CIK Trebnje in Slovenia and the Primary School/Zakladniskola J. Guth- Jarkovskeho in Prague - Czech Republic. The project is co-financed by the Erasmus+ programme of the European Union.</p>
<p>3. Area of Cultural Heritage</p>	<p>Cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>Fonkelvogel organises storytelling performances. Together with other partners, it puts storytelling on the cultural map. Fonkelvogel strives to offer high-quality storytelling moments with the best storytellers from home and abroad.</p>

<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>The main objective of the project is to create the conditions for the pilot implementation of the TELLaSTORY teaching method, based on storytelling, i.e. story building, in order to make teaching and learning at primary school level more oriented competence-oriented, more attractive and more effective. history. Financial support was provided by FEST (Federation for Storytelling in Europe).</p> <p>Mike Bosworth's trust model uses the power of storytelling in 3 perspectives: story building, story telling and empathetic listening. The direct result of this method of working with stories is an emotional bond between the storyteller and the listener, which is created through a sense of being understood, personal involvement and empathy.</p> <p>It is the ability to build an emotional connection that is the third component, in addition to competence and character, a component of M. Bosworth's Trust Model. The ability to build an emotional bond is a key factor in building trust between people.</p> <p>The District Teacher Education Centre in Jaslo is working with the MANKO Association, Story Seekers Poland and educational partners from the Czech Republic and Slovenia to introduce the innovative Story Seekers storytelling teaching method into teaching and learning practice. The following activities have been planned as part of the project:</p> <ul style="list-style-type: none"> - Investigating the potential and prospects for widespread implementation of TELLaSTORY as a teaching and learning method in primary schools /questionnaires to teachers, interviews with school principals/, - Development of a handbook for teachers with examples of lesson plans, - development of scenarios for extracurricular activities and an educational card game, - Training of trainers to prepare them for the pilot implementation of the TELLaSTORY method, - conducting pilot training sessions for teachers, - creation of a portal with materials on the TELLaSTORY method, - promotion and dissemination of project results.
<p>6. Practice results, relevant outcomes</p>	<p>Teaching people how to tell stories. Each senior citizen told a story of their life. These included topics such as: my childhood, my neighbourhood, my old school, the first days of the war, dating in the old days, entering an old people's home.... These storytelling meetings in the homes of the elderly continued after the project ended.</p>
<p>7. Links and resources</p>	<p>https://fest-network.eu/project/life-is-a-circle-storycycles-for-elderly-people/</p>

Summary

The TELLaSTORY method was based on Mike Bosworth's model of trust, which uses the power of storytelling from three perspectives: story building, story telling and empathetic listening. A key outcome of using this method was the building of an emotional bond between the teacher and learner, creating a sense of understanding, personal involvement and empathy. The ability to build an emotional connection was the third component of M. Bosworth's Trust Model and played a key role in building trust between people. As a result of the project, participants were able to acquire new pedagogical skills and schools had the opportunity to introduce innovative approaches to teaching with an emphasis on developing students' competencies and building emotional connections in the educational process. The project had the potential to transform the way we teach and learn in primary schools, making the educational process more inspiring and engaging.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Pomeranian Prestige. Three tasty films by Robert Makłowicz about the Pomeranian Region</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Pomorska Regionalna Organizacja Turystyczna 2A Wały Jagiellońskie St. 80-887 Gdańsk</p>
<p>3. Area of Cultural Heritage</p>	<p>No-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>Robert Makłowicz is a well-known and respected Polish publicist, historian, food critic and traveller. He was invited by the Pomeranian Regional Tourist Organisation to cooperate in the Pomorskie Prestige project. This resulted in footage of the local culinary heritage.</p>
<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>The aim of the project is to promote local culinary heritage and encourage tourists and residents of the Pomeranian region to actively get to know the region through the taste of local products and the history of particular places. The project involves a number of high-level caterers, local producers, culinary historians and chefs. The project has been running continuously since 2013. Films using the storytelling method have been created to promote the culinary heritage and get local people and tourists visiting Pomerania interested in it.</p>
<p>6. Practice results, relevant outcomes</p>	<p>Interesting local residents and tourists in the history, local products and cuisine of Pomerania.</p> <p>Strengthening residents' awareness of their local heritage.</p> <p>Strengthening a sense of identity among residents.</p> <p>Popularising the storytelling method in telling about local heritage.</p> <p>Approx. 1000000 views on YT</p>

<p>7. Links and resources</p>	<p>Pomorska Regionalna Organizacja Turystyczna – Oficjalna strona internetowa Pomorskiej Regionalnej Organizacji Turystycznej (prot.gda.pl)</p> <p>ROBERT MAKŁOWICZ POLSKA odc.108 „ Zjadając Trójmiasto „ - YouTube</p> <p>ROBERT MAKŁOWICZ POLSKA odc.109 „ Niespodzianki nad Słupią” - YouTube</p> <p>ROBERT MAKŁOWICZ POLSKA odc.110 „ Ziola i żurawina „ - YouTube</p>
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Summary

Pomorskie Prestige. Robert Makłowicz’s three tasty films about the Pomeranian Region are an excellent example of using the storytelling method to promote history, local products and local cuisine. By telling interesting and colourful stories, the creators have managed to convey relevant information and arouse interest, as well as encouraging the viewers to deepen their knowledge. The project aims to disseminate and promote the rich culinary heritage of Pomorskie Voivodeship, encouraging both tourists and residents of the region to actively discover its charms through the taste of local products and the history of places. The initiative plays a key role in building links between people and the region’s culture, relying on culinary experiences as a means of communication.

The project involves a variety of stakeholders such as highly rated caterers, local producers, culinary history experts and experienced chefs. This collaboration allows for the creation of authentic, tasty stories about the Pomeranian Voivodeship, which become a source of inspiration for locals and tourists alike. It should be noted that the project has continued uninterruptedly since 2013, proving its lasting impact on developing cultural and culinary awareness of the Pomeranian region. Using the storytelling method, films are created that convey stories related to the region’s culinary heritage. This tool not only educates, but also engages the viewer, drawing their attention to the unique flavours and culinary traditions of Pomerania.

The project „Promotion of Pomerania’s Local Culinary Heritage” is an excellent example of how the region’s culture and history can be communicated through food and stories. As a result, residents and tourists have the opportunity to fully enjoy Pomorskie’s heritage, discovering its flavours and history in a unique way.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Variety of Warsaw inhabitants</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Dom Kultury Śródmieście 9 Smolna St. 00-375 Warsaw</p>
<p>3. Area of Cultural Heritage</p>	<p>No-material cultural heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>Diverse Varsovians: The City through the Eyes of Foreigners”: It is worth looking at Warsaw, and yourself, through the eyes of foreigners. This was the main message of this project, which has continued for several years with passion and commitment. The project aimed to show Warsaw as a place full of charm and value through the accounts and stories of extraordinary people who have chosen this city as their second home.</p> <p>The guests of the Varied Varsovians Festival gathered at the Śródmieście Cultural Centre, sharing their observations, admiration and sometimes even irritation about the city in which they had settled. Their stories revealed not only the beauty of Warsaw, but also its extraordinary cultural diversity and evolving identity. The project showed that Warsaw is a city that can enchant.</p> <p>One of the main messages of the project was also to emphasise how much Warsaw has evolved over the years, becoming more open, creative and welcoming to foreigners. The stories of the visitors from Ukraine testified to the fact that the Polish capital is becoming an increasingly friendly place to live.</p> <p>The project also reminded us of our national culinary treasures, such as soups, which are present on our tables throughout the day and which often provide an excuse for family and social gatherings. However, one of the most important messages of the project was to encourage smiling and expressing kindness towards other people on a daily basis. It is a simple gesture, but one that can make a city more friendly and welcoming, regardless of our initial seriousness.</p> <p>The „Diverse Varsovians” project is also proof that Warsaw is a place that can win the hearts of people from all over the world. Those who came here for a short time have stayed for good, and it is their love for this city that has made them part of its identity. This is a beautiful story of love for a city that becomes a second home for many people from different parts of the world.</p>

<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>Diverse Varsovians is a series of events presenting the artistic and business achievements of Warsaw’s growing multicultural community. It is a series of meetings with foreigners who have settled in Warsaw; they work here, create here, run businesses, speak Polish. They are our neighbours.</p> <p>One of the main messages of the project was also to highlight how Warsaw has evolved over the years, becoming more open, creative and welcoming to foreigners. The stories of the visitors from Ukraine testified to the fact that the Polish capital is becoming an increasingly friendly place to live.</p> <p>The project also reminded us of our national culinary treasures, such as soups, which are present on our tables throughout the day and which often provide a pretext for family and social gatherings. However, one of the most important messages of the project was to encourage smiling and expressing kindness towards other people on a daily basis. It is a simple gesture, but one that can make a city more friendly and welcoming, regardless of our initial seriousness.</p> <p>The results of the „Diverse Varsovians” project were multi-faceted and reflected its diverse nature and goals:</p>
<p>6. Practice results, relevant outcomes</p>	<p>The project focused on presenting the artistic and business achievements of foreigners settling in Warsaw. This contributed to increasing awareness and appreciation of cultural diversity in the city.</p> <p>Creating a positive image of Warsaw: Stories and experiences of foreigners who fell in love with Warsaw helped to create a positive image of the city. This is important, especially in the context of the city’s international reputation.</p> <p>The evolution of Warsaw as an open and friendly city:</p> <p>The project emphasized the changes that have taken place in Warsaw in recent years, drawing attention to the developing climate of openness and friendliness for foreigners. This may have encouraged others to rethink their approach to the city.</p> <p>Promotion of national culinary treasures: The project recalled Polish culinary traditions, in particular through soups, which are an important part of culinary culture. This could inspire both foreigners and locals to explore the local cuisine.</p> <p>Emphasizing the importance of smiling and kindness in everyday contacts was aimed at creating a more friendly social environment, which is crucial for building bonds in a multicultural city.</p>
<p>7. Links and resources</p>	<p>Festiwal Różnorodni Warszawiaczy 2023 - Śródmieście (um.warszawa.pl)</p>

Summary

The storytelling method played a key role in the „Diverse Varsovians” project, contributing to its success and impact on the Warsaw community. The main element of the project were the stories of foreigners who settled in Warsaw. Through their personal stories, experiences and relationships with the city, they were living examples of Warsaw’s cultural diversity. This allowed the audience to understand how different nationalities and cultures coexist in the city and what their individual perspectives are. Project events included artistic and business presentations by guests who used storytelling to present their achievements and projects. These stories helped promote foreign talents and their contribution to the cultural and economic development of Warsaw. Stories from guests who fell in love with Warsaw were a key tool in creating a positive image of the city. Thanks to their relationships and experiences, the city became more attractive to both foreigners and residents. This contributed to the growth of Warsaw’s international reputation. Storytelling helped highlight the evolution of Warsaw as an open and friendly city for foreigners. Stories from guests from Ukraine and other countries were testimony to the positive changes taking place in the city, which could encourage others to consider Warsaw as a place to live and work. Through stories about Polish cuisine and traditional dishes, storytelling promoted the national treasures of Poland’s culinary heritage. This helped to increase residents’ awareness of the value and diversity of Polish cuisine. In the design of events and accompanying activities, storytelling was used to promote smiles, kindness and cordiality in everyday interpersonal contacts. The guests’ stories encouraged a more friendly and open attitude towards other people.

The storytelling method in the „Diverse Varsovians” project was not only a tool for transmitting information, but also for building social bonds, promoting culture and creating a positive impression of the city. The guests’ personal stories were a source of inspiration and empathy, which contributed to achieving the project’s goals.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND	
1. Title of the project, programme	International Festival of Meetings with the Storytellers of the World
2. Name of the organization/institution responsible for implementation, with country and location (detailed)	Ośrodek Brama Grodzka, Teatr NN 21 Grodzka St. 20-112 Lublin, Polska
3. Area of Cultural Heritage	No-material cultural heritage
4. History of the project, how it came into being, development strategies and contexts	The International Festival of Meetings with Storytellers of the World is an annual event organized by the „Grodzka Gate - NN Theater” Center in Lublin. The history of the festival dates back to 2010, when its first edition took place. The festival is one of the most important cultural events in Lublin and enjoys great interest in Poland and abroad.
5. General description of the project <i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i>	The festival aims to introduce participants to various cultures and traditions through the art of storytelling. As part of the event, invited guests present a wide range of stories to viewers. During the three festival days, you can see presentations by artists from five European countries.
6. Practice results, relevant outcomes	VI. International Festival „Meetings with World Storytellers” - Lublin, 21-24/06/2018 (teatrnn.pl)
7. Links and resources	Lublin. VII Międzynarodowy Festiwal Spotkania z Opowiadaczami Świata e-teatr.pl

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND

<p>1. Title of the project, programme</p>	<p>Oskar Schindler’s Factory Museum in Krakow, Poland</p>
<p>2. Name of the organization/institution responsible for implementation, with country and location (detailed)</p>	<p>Muzeum Historyczne Miasta Krakowa Rynek Główny 35, 31-011 Kraków</p>
<p>3. Area of Cultural Heritage</p>	<p>Cultural and historical heritage</p>
<p>4. History of the project, how it came into being, development strategies and contexts</p>	<p>The Schindler Factory Museum in Krakow is an extraordinary place to commemorate and learn about the life of Oskar Schindler and the history of the Holocaust. Its history dates back to the 1990s, when the idea of creating a museum in a place that witnessed extraordinary events from World War II arose.</p> <p>Oskar Schindler’s Enamel Factory, where the museum operated, was a place of work and salvation for many Jews whose lives Schindler saved. In the years 1937-1944, this factory was transformed into a place on the lists of workers essential to the German war industry. It was there that Schindler hired and saved his workers, and tried to provide them with better living conditions than in other labor camps.</p> <p>In 2000, an official decision was made to establish a museum in the original building of the Emalia Factory. Work on preparing the museum took many years, and the entire process was carefully monitored by a team of experts, curators and exhibition designers. The aim was to create an exhibition that would pay tribute to Oskar Schindler, present the history of the factory in an interesting way and remind us of the tragedy of the Holocaust.</p> <p>The Schindler Factory Museum officially opened to the public on June 11, 2010. The opening ceremony was attended by numerous guests, including representatives of the authorities, Jewish organizations and descendants of people saved by Schindler.</p> <p>Thanks to various elements, such as archival documents, photographs, witness accounts and authentic objects, the museum tells the touching story of the life of Oskar Schindler and the fate of his employees. In addition to the permanent exhibition, the museum also organizes numerous cultural events, meetings with living witnesses of history and educational activities aimed at spreading knowledge about the Holocaust and the activities of Oskar Schindler.</p>

<p>5. General description of the project</p> <p><i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i></p>	<p>The main goal of the Schindler Factory Museum is to commemorate and educate about the life and activities of Oskar Schindler and the history of the Holocaust. This project has several key goals:</p> <p>Passing on the story of Oskar Schindler: The museum aims to preserve and pass on the story of Oskar Schindler, the German industrialist who saved the lives of many Jews during World War II. Through exhibits, documents, photographs and witness stories, it tries to present Schindler's life and activities as an example of courage and human solidarity.</p> <ul style="list-style-type: none"> - Commemorating the victims of the Holocaust: The Schindler Factory Museum is a place of remembrance for the victims of the Holocaust. By presenting Schindler's story and historical context, the museum aims to honor the memory of those who lost their lives as a result of Nazi occupation and genocide. - Education and counteracting hatred: The Museum actively works to educate and counteract hatred and discrimination. It organizes educational events, temporary exhibitions, workshops and meetings that help understand the history of the Holocaust and the effects of racial hatred. The goal is to shape attitudes of tolerance, understanding and respect towards other people. - Promoting intercultural dialogue: The Schindler's Factory Museum is a place for meetings and intercultural dialogue. Through various cultural, artistic and educational activities, the museum tries to create a space for conversations and reflection on common history and contemporary challenges related to tolerance and cultural diversity.
<p>6. Practice results, relevant outcomes</p>	<p>The storytelling method used at the Schindler's Factory Museum helps to convey history in a more engaging, emotional and educational way, which contributes to achieving the main goals of the museum related to education, commemoration and building social awareness.</p>
<p>7. Links and resources</p>	<p>Fabryka Emalia Oskara Schindlera - Muzeum Krakowa</p>

Summary

Storytelling is a key element in the Schindler's Factory museum, which tells the story of Oskar Schindler and his activities in saving the lives of hundreds of Jews during the Holocaust. The museum uses various storytelling techniques to convey emotional and educational content to visitors. Here are some examples of how storytelling is used in the Schindler Factory museum:

Audio narration: The museum has audio guides that tell the story of Schindler's Factory and its hero. Narrators play the role of guides who lead visitors through subsequent exhibitions, reporting important events and telling the stories of the characters.

Authentic accounts and testimonies: The museum presents authentic accounts and testimonies of people who survived the Holocaust and were saved by Oskar Schindler. These personal stories constitute a strong storytelling element that emotionally engages visitors.

Interactive Multimedia: The museum uses interactive multimedia such as documentaries, audio recordings and photos to convey history. These materials enrich the story and allow for a better understanding of the historical context.

Reconstructions of spaces: In some parts of the museum, visitors can see reconstructions of interiors from the period of World War II, which allows them to feel the atmosphere of those times and better understand the living conditions of Jews.

Emotional storytelling: Storytelling in the Schindler's Factory museum aims to build an emotional bond between visitors and history. The stories are often moving and focused on the plight of individuals, which helps make the story more personal.

Historical Context: The stories are set in a broad historical context that helps visitors understand the scale and significance of the Holocaust and the actions of Oskar Schindler.

Thanks to the use of storytelling, the Schindler's Factory museum conveys not only factual information, but also emotions, values and the meaning of historical events. This helps visitors better understand history and honor the memory of Holocaust victims and heroes who risked their lives to save others.

GOOD PRACTICES OF CULTURAL HERITAGE DISSEMINATION USING STORIES - POLAND	
1. Title of the project, programme	Tamara Lempicka – woman traveling
2. Name of the organization/institution responsible for implementation, with country and location (detailed)	The exhibition is organized by the National Museum in Lublin and Villa la Fleur in cooperation with Tamara de Lempicka Estate, Lublin, Poland
3. Area of Cultural Heritage	Material cultural heritage
4. History of the project, how it came into being, development strategies and contexts	<p>THIS IS AN INITIATIVE THAT WAS LAUNCHED IN 2021 AND IS BECOMING A KEY ELEMENT IN THE IMPLEMENTATION OF THE MUSEUM'S LONG-TERM MISSION. THE ORGANIZERS WANT TO CREATE A COMMUNITY OF DESCENDANTS OF THE WARSAW INSURGENTS, WHICH WILL TAKE UP THE „GENERATIONAL RELAY” - GUARDIANS OF THE MEMORIES, DREAMS AND VALUES PASSED ON BY THE INSURGENTS.</p> <p>HERE YOU WILL FIND TEXTS WRITTEN BY EMPLOYEES OF THE WARSAW UPRISING MUSEUM. THESE WILL BE STORIES ABOUT UNIQUE PEOPLE, IMPORTANT EVENTS AND OBJECTS. GET TO KNOW THE BEHIND-THE-SCENES OF THE LARGEST URBAN BATTLE IN THE HISTORY OF POLAND.</p> <p>MARCH 18 – AUGUST 14, 2022</p>
5. General description of the project <i>Objectives, activities, main actors and challenges, organizations involved, beneficiaries and number of beneficiaries involved, partners and stakeholders, available budget, implementation period and other relevant information useful for understanding the nature and results)</i>	<p>The exhibition „Tamara Łempicka - a woman on a journey” is an invitation to the world of the 1920s and 1930s, that is, to an extraordinary era subordinated to the new style of Art Deco. The artist's works, inextricably linked to her life, presented among everyday objects - furniture, handicrafts, clothes and machines - are intended to bring you closer to the extraordinary life of Tamara Łempicka, one of the greatest artists of the 20th century.</p>
6. Practice results, relevant outcomes	<ul style="list-style-type: none"> • Creating an interesting intergenerational art exhibition • Showing the life story and work of a famous painter through stories • The exhibition was visited by almost 100,000 people

7. Links and resources

[Tamara Łempicka – kobieta w podróży. 18 marca – 14 sierpnia 2022 - Strona Muzeum Narodowego w Lublinie \(zamek-lublin.pl\)](#)

Summary

The exhibition „Tamara Łempicka - a woman on a journey” is like a story that takes us to the fascinating world of the 1920s and 1930s, where the new, stunning art deco style dominated. It is a journey through time and space that allows us to better understand the life and work of the extraordinary artist Tamara Łempicka.

The story of Tamara Łempicka is a story full of passion, courage and artistic genius. Her works, presented alongside objects from that time, are key elements of this story. These paintings, which once decorated living rooms and galleries, now enter into dialogue with furniture, clothes and other artifacts of the era.

Tamara Łempicka was a unique woman who stood out not only as an artist, but also as a figure in everyday life. The exhibition uses the storytelling method to show us her extraordinary path from Russia to Paris, from success to exile, from Art Deco to subsequent eras. It is a story about passion, love, challenges and courage that inspires and moves.

While visiting the exhibition, we become participants in the story of Tamara Łempicka. Her paintings become pages in the book of her life, and everyday objects surround us like props in this great story. It is not just an exhibition, it is an emotional journey that allows us to understand how art can be a source of inspiration and a guide through life.

The storytelling method used in this exhibition allows us to discover not only the beauty of Tamara Łempicka's works, but also to understand her history and fit into the context of the era that shaped her. It is a story that connects us with the artist and allows us to better understand her legacy and influence on 20th century art.



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Project co-financed by the European Union Erasmus+ program
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